line of sight
14 March - 26 August 2018
PRESS KIT

mudac
MUSÉE DE DESIGN ET D’ARTS APPLIQUÉS CONTEMPORAINS
PRESS KIT
Lausanne, February 2018

ligne de mire / line of sight
14 March – 26 August 2018

PRESS CONFERENCE : TUESDAY 13 MARCH AT 10.30 am

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Thank you to confirm if you plan to attend the press conference until Friday March 9.

HD IMAGES
http://mudac.ch/press
Mot de passe : presse2018

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ligne de mire / line of sight

Curated by Susanne Hilpert-Stuber, assisted by Valentin Grosjean

With *ligne de mire*, mudac focuses on the world of firearms, examining it through the lens of design and contemporary creation. The first exhibition of its kind in Switzerland, it addresses in a critical and targeted way our paradoxical relationship with these ambiguous objects that are both fascinating and repulsive, visceral and murderous.

As a design museum, mudac regularly features theme-based exhibitions focusing on social issues, some of which may be sensitive. Thus, several exhibitions so far have aimed to appeal to, surprise and especially stimulate audiences. These include *Cache-cache camouflage* (2002), *Would You Like A Bag with That? Plastic bags in art and design* (2013), *Nirvana—Strange forms of pleasure* (2015) and *Safe and Sound—Surveillance and Protection in the 21st Century* (2016). The *ligne de mire* project—the result of two years of research and broad collaboration—shares the same objectives.

The role of the designer is central in the very design of the firearm, and the functionality of the design is very specific. Indeed, a firearm is above all a means to an end: Its aim is to neutralise someone as efficiently as possible and it must be reliable, compact, light, flexible, durable, at times aesthetic, and increasingly intelligent. Over more than two years of research, the issue of lethal design has come up against the silence of the arms industry: Beyond the secrecy that surrounds new technology, communicating on the developments of the functionality of a firearm hardly seems acceptable for producers. More generally, mentioning the connection between design and violence remains mostly taboo. Other fields are better suited in terms of communication: Issues such as ecology, social interaction or the management of Big Data are indeed easier to promote than for example, the development of an artificially intelligent firearm capable of finding its target thanks to facial recognition software, and to decide completely independently to shoot.

Nevertheless, the conclusion is clear: Firearms are a highly emotional topic. Few objects stir up such contrasting feelings, from deep loathing to morbid fascination – an apprehension that is often specific to the sociocultural context in which we have grown up. However, whatever our stance, firearms colonise our daily life and collective psyche through countless images and representations, whether in the media, in films or in the objects that surround us. In turn, it is a weapon of war, a mechanism of individual or collective aggression, a symbol of power and violence, an object of large-scale trafficking, a product of informal economies and even a decorative item. An iconographic motif, the firearm acts as a reminder of our ephemeral existence and frailty.

The exhibition is organised in several sections, each with a chapter heading that refers specifically to the semantic field of firearms, from artists’ and designers’ reinterpretation of the legendary AK-47 (Kalashnikov) to works that recycle various constituent parts of firearms in unexpected, spectacular and committed ways. Playing on materials, shapes and genres, line of sight reflects on this major and complex societal fact. To complement the exhibition, a bilingual brochure given to the visitors will provide information to contextualise each work.

The exhibition ends with a documentation room designed in association with Small Arms Survey, an NGO based in Geneva which collects data at international level on the circulation of light weapons and armed violence.

The scenography was designed by Lausanne-based architects T-Rex & Cute Cut, and the graphic design is the work of ECAL teacher Aurèle Sack. A richly illustrated bilingual catalogue (French/English), including texts by researcher, anthropologist, art historian and scientist, will be published on the occasion of the exhibition.
Level 0

Room 1
*FIREPOWER*
Herlinde Koelbl (DE)

Room 2
*IMPACT & BALLISTICS*
Mircea Cantor (RO)
Clara Ianni (BR)
Raul Martinez (ES)
The Propeller Group (VN)

Level 1

Stairwell (3)
*NO MAN’S LAND*
Lisa Sartorio (FR)

Room 4
*WOMEN’S MOBILISATION*
Yi-Fei Chen (NL)
Sylvie Fleury (CH)
Parastou Forouhar (IR)
Mai-Thu Perret (CH)
Brigitte Zieger (FR)
Sharif Waked (PLE)
Revolver Webley

Room 5
*CARTE BLANCHE*
Ted Noten (NL)

Room 7
*TRAINING AREA*
Jennifer Meridian (US)

Room 8
*CLASSIFICATION & MANUFACTURE*
Kyle Cassidy (US)
Johanna Dahm (CH)
Susan Graham (US)
Mary O’Malley (US)
Claire Liebermann (US)
PostlerFerguson (UK)
Antonio Riello (IT)
Edwin Sanchez (COL)
Philippe Starck (FR)
Ralph Ziman (ZA)

Room 9
*BLANK BULLETS*
Michel Aubry (FR)
Robert Longo (US)
Gonçalo Mabunda (MZ)

RECUL
Al Farrow (US)

Room 10
*INFORMATION ROOM*
Médiation
1. **FIREPOWER**

This first room confronts the viewer with the realities of war through the use of firearms in the context of military training. An immersive installation shows soldiers from many countries in a shooting position and addresses the representation of the enemy. Upon entering the exhibition, viewers are successively placed next to the shooter, in the position of the target or as observers. This at times unsettling position aims to trigger reactions.

Herlinde Koelbl, *Targets*, 2014
Video, multi-channel
© Herlinde Koelbl
2. **IMPACT & BALLISTICS**

From a technical point of view, the optimal function of a firearm is measured by the bullet's penetrating and perforating power. Whatever the reasons for pulling the trigger, this action results in suffering and destruction, both on a physical and material as well as emotional level. The firearm speaks of, is synonymous with, and inflicts death. Several works evoke the shot and the impact, crudely and tangibly at times, more poetically at others. They raise ethical and sociological issues relating to the context that surrounds firearms.

Clara Ianni, *Still Life or Study for Vanishing Point*, 2015-2018
Steel perforated by bullet, variable dimensions
From a performance performed in partnership with the Police of Lausanne
Courtesy of the artist
Mircea Cantor, *Don't Judge, Filter, Shoot*, 2016
Handmade wooden sieves, concrete and gold bullets, 200 x 200 x 12 cm
Courtesy of The Dvir gallery and the Artist
© Sebastiano Pellion

Raul Martinez, *Manstopper (45 ACP, USA)*, 2015
Hand-woven rug made from harvested ACP 45-gauge sockets in the USA, 150 x 290 cm
Courtesy of the artist and the Estrellita B. Brodsky Collection
© Raul Martinez

The Propeller Group, *The AK47 vs The M16*, 2015
Bullet fragment of an AK-47 and of a M16, ballistic gelatin, vitrine, digital video
18 x 42 x 18 cm (bloc of gel) / 62 x 32 x 137 cm (vitrine)
Courtesy of The Propeller Group and James Cohan
3. **NO MAN’S LAND**

In this space between two floors, a hybrid work evokes the firearm-turned-motif: Through repetition, simplification and mythification, the image of the firearm plays a central role in the construction of its status as an icon. Multiplied to infinity, the iconic firearms transform into a quiet and comforting landscape.

Pigment ink print on Harman paper, laminated on aluminum, oak frame, 116 x 91 x 3 cm
Courtesy of the Binome Gallery, Paris
© Lisa Sartorio
4. **WOMEN’S MOBILISATION**

Associated with power (which is mostly represented by men), firearms are readily considered as a male attribute, although women have appropriated them over the course of history: From the Amazons, a tribe of oft-fantasised women warriors, to hyper-eroticised Hollywood heroines such as Barbarella and Lara Croft, armed women deconstruct the gender myth in universal history by getting physically involved in conflicts, as evidenced by the Kurdish Peshmerga.

Brigitte Zieger, *Women are different from men*, 2014
Makeup photography, eye shadow and glitter on paper, 115 x 122 cm
Courtesy of the artist and Odile Ouizeman Gallery, Paris

Sylvie Fleury, *Revolver*, 2009
Chopped and patinated bronze, 25 x 6 x 33 cm
Edition of 8
Courtesy of the artist and the Almine Rech, Gallery Paris, Bruxelles, Londres, New-York

Yi-Fei Chen, *Tear Gun*, 2016-2017
Brass, copper, acrylic, PVC, 60 x 18 x 6 cm
Courtesy of the Design Academy Eindhoven
© Ronald Smits
Silicone, steel, polyester foam, synthetic hair, glass, cotton and polyester fabric, bronze and polyester resin, with steel base, 172 x 67 x 64 cm
Courtesy of the David Kordansky Gallery, Los Angeles
© Annik Wetter

Paratsou Forouhar, *Revolver*, 2010
Digital drawings, 20 x 30 cm each
Courtesy of the artist
5. **CARTE BLANCHE FOR TED NOTEN**

In this room Mudac has given carte blanche to Dutch designer Ted Noten. In his practice the latter takes a critical stance against modern industrial production methods and our daily lives as “passive” consumers. He reinterprets objects, symbolic and iconic, relating to specific environments and replaces them in contexts entirely foreign to whatever they could imply. For *line of sight*, he has designed a device that focuses on one of his major works *Uzi Mon Amour* ("Uzi my Love"): A solid-gold Uzi (an Israeli submachine gun), carved and sealed in a solid acrylic block in the shape of a briefcase. With this work, Noten confronts references to beauty (gold, transparent and luminous material, luxury object, etc.) with other elements reminiscent of violence and destruction. The artist offers a captivating and intriguing installation in line with one of his mottos: “Design against crime”.

Ted Noten, *Uzi mon amour*, 2012
Uzi gold plated and molded in acrylic, gold plated silver handle, 83 x 31 x 10 cm
Courtesy of the artist
6. **DOUBLE ACTION**

This room displays several projects that reveal the ambiguous nature of firearms as design objects. A series of photographs shows children proudly posing with their Crickets, colourful toy guns for children, aesthetically designed to attract a young audience, next to the controversial Liberator, a firearm whose manufacturing process with a home 3D printer was published in open source on the web.

Two projects produced during the *Point-and-shoot* workshop carried out in association with ECAL – Lausanne University of Art and Design will also feature in this space. Students from the BAs in Industrial Design and Media & Interaction Design have worked with several open-sourced artificial intelligence technologies – including facial and object recognition systems – to design playful installations.

![Image of Liberator](image1.png)

*The Liberator*, 2017
Polymer, 3D printing, 16 x 22 x 6 cm
© 2017 - ESC, FDCA, UNIL

![Image of child with Liberator](image2.png)

An-Sofie Kesteleyn, *Abby*, 2013
Matte photograph mounted on aluminium, 130 x 130 cm
Courtesy of the artist

![Image of dense cap screen shot](image3.png)

DenseCap screen shot from the *Point-and-shoot* project, ECAL.
Photo: © ECAL/Elsa Guillet
Our relationship with firearms is rooted in the games we play as kids: This fascinating object which increases our power of coercion and domination has been a part of our collective psyche for a long time. Ultimately, one could consider that this homicidal technique has been the same since prehistory, focused on the idea of slitting and cutting, and simply being perfected through time. It begins with flint, an arrowhead and develops into a sword and then a bullet. The installation on display poetically calls to mind the shape of a firearm and refers to a form of primitivism in the act of killing.
Collectible item handed down within the family, sought-after object for its aesthetic and technological attributes, object used for sport shooting, object intended to ensure personal security, iconic object for specific political movements and upheavals, firearms are perceived in a variety of ways even within the groups that claim the right to possess them.

In this room, the shapes of several renowned firearms such as the AK-47 and the M16 are made out of unusual materials: porcelain, ceramic, pearls, sugar, wire, paper and glass. This misappropriation and use of materials bestows an unexpected role on these legendary firearms: Stripped of all destructive functionality, as if deactivated, they deliver a message of peace and anti-establishment.

Photography and (on the right) sculpture (glass beads and wire), 97 x 36 x 8 cm
Courtesy of the artist

Claire Liebermann, *Swivel Shooter*, 2010
Carved and hot blown glass, 18 x 20 x 2.5 cm
Courtesy of the artist
Philippe Starck, *Guns Bedside*, 2005
Lamp, 18K bright gold plated aluminum and laminated paper
Editions Flos
© Pietro Fasanotto

Mary O’Malley, *Biggie-Tupac Urn*, 2017
Porcelain, glaze, decal, platinum and gold luster, candles
Courtesy of the artist
© Christopher «Chuckles» Borromeo

Johanna Dahm, *Wilhelm Tell’s Shot*, 2011
Pure gold ingot 999.9 (ring), 22 x 39 x 16 mm
Courtesy of the artist
In art and design, resorting to the world of firearms often implies a critical and committed position. The designers denounce a drifting model of society focused on coercion and intimidation, imposing its power through violence against the will of individuals. As instruments of violence, firearms participate directly in this subjugation. In the works on display, the furniture and architecture consist of firearm components and recycled munitions, addressing the historical and political context in which they are used, and highlighting the connection between firearms and power.

Robert Longo, *Untitled (.357 Longo Barrel, Smith & Wesson)*, 2013
Charcoal and graphite on paper, 244 x 152 cm
Courtesy of the artist

Al Farrow, *Mausoleum II (After Mausoleum of the Samanids, Bukhara, Uzbekistan)*, 2008
Artillery shells, bullets, shell casings, steel, brass, 73 x 60 x 60 cm
Courtesy of the artist and the Catharine Clark Gallery, San Francisco

Metal and recycled weapons, 86x57x9 cm
Private collection, Switzerland

Afghan carpets
Courtesy of the Eva Meyer Gallery
© Marc Domage
10. INFORMATION ROOM

Figures and information about firearms as well as their impact at global level are available in this room. Small Arms Survey was heavily involved in designing this space. Based in Geneva, this NGO aims to produce data based on factual, impartial and relevant assessments in order to develop strategies to deal with light weapons and armed violence. It is a leading international source of expertise, information and analysis in the field, acting as a resource organisation for governments, regulators, researchers and civil society.

http://www.smallarmssurvey.org/

Several screens present the data collected from different countries and gives information about such things as the number of deaths due to conflict and intentional homicides, including those committed with firearms. Viewers can also listen to a dozen interviews of professionals active in a variety of fields (humanitarian, culture, research, police, arms sale, etc.) talking about firearms and their impact. A whole range of statistics completes the presentation and provides some context for deaths by firearm, e.g. by indicating the proportion of victims who knew their attacker.

NOTE ON SCENOGRAPHY

The design of the line of sight exhibition is based on the spatial and architectural alterations that are sometimes seen in contexts where firearms are used (war, police intervention, etc.). It is a mudac under siege that has been imagined to reflect gun-related violence: A system of entrenchments and spatial alterations has been developed by Lausanne architectural bureau T-Rex & Cute Cut. Stacks of hessian bags modify our perception of the exhibition halls, enabling visitors to protect themselves from the violence related to these objects. The scenography also develops around the topic of light: The dimmed room points to a crisis situation, rays of light and bollard lights guide the viewers, and a system of watchtowers lights up the works like some sort of surveillance authority. Thus, mudac finds itself shrouded in shadows, where viewers are invited to question the complexity of the topic addressed in the exhibition.
USEFUL INFORMATION

Press Conference  Tuesday March 13 at 10.30am

Opening  Tuesday March 13 from 6pm

Dates of the exhibition  March 13 – August 26, 2018

Hours  Tue - Sun, 11am - 6pm
Mon - Sun, 11am - 6pm (July and August)
Open on every bank holiday, Mondays included
Free admission on the first Saturday of each month

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