



MUSÉE CANTONAL
DES BEAUX-ARTS
ENNAÏA

mudac MUSÉE DE DESIGN
ET D'ARTS APPLIQUÉS
CONTEMPORAINS

Elysée
Lausanne **E**

APPENDIX TO THE PRESS RELEASE OF 27 APRIL 2021

Handover of the building to the Musée de l'Elysée (MEL) and mudac: carte blanche to Christian Marclay

The MEL and mudac will be able to move into their new premises on the PLATEFORME 10 site on 4 November 2021. On 6 and 7 November 2021 the building will be open to the public. This inauguration event will allow the public to discover the empty building and to visit it for the first time in all its architectural purity.

As part of the handover ceremony, Swiss artist Christian Marclay will be given carte blanche for a weekend to dress up the new building and the PLATEFORME 10 site for the public.

An internationally renowned Swiss artist

Born in 1955 in San Rafael, California (USA), Swiss artist Christian Marclay now lives and works in London.

Throughout his career, Marclay has explored the fusion of fine arts and audio cultures, transforming sound and music into visible physical forms through performance, collage, sculpture, installation, photography and video.

His work has been shown in major institutions throughout the world, including the collections of MoMA and the Tate. His work *The Clock* was awarded the Golden Lion at the Venice Biennale in 2011.

Marclay has created several works directly inspired by museum collections, such as *Accompagnement musical* at the Musée d'Art et d'Histoire de Genève in 1995, *Pictures at an Exhibition* at the Whitney Museum of American Art in New York, *Arranged and Conducted* at the Kunsthaus in Zurich in 1997, or his video installation *Shake Rattle and Roll (Fluxmix)* in 2004, which led the artist to revisit the Fluxus collection at the Walker Art Centre in Minneapolis.

As he himself says: "I'm less interested in the rational and hierarchical presentation of museums than in the collection of things arranged in bulk, in no particular order, as we see in flea markets where the random juxtaposition of unrelated objects gives free rein to the imagination."

Nevertheless, Marclay's interest in museum collections has motivated his art intervention in Lausanne: "Over the past decade, museums have increasingly digitised their collections, making them available on the web, giving an invaluable insight into what is stored. This new form of virtual archiving has transformed the way we experience art today."



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Christian Marclay at PLATEFORME 10

In 2021 through an *in-situ* installation, Marclay offers to take over the exhibition halls of the MEL and mudac with digital projections of thousands of still images from the collections of the two museums. This temporary activation of the space for four days, which uses the architecture of the building as a blank canvas, will allow the public to explore the new setting of the two institutions.

Presentation of Marclay's installation at PLATEFORME 10

Christian Marclay's installation on the PLATEFORME 10 site is:

- *An extraordinary experience in the heart of a work of art*

"My aim is to invite visitors to discover the empty spaces, filled only by the light of the projected images."

As Marclay says, he is developing an immersive installation in which visitors will enjoy a unique experience. Plunged into the museum's collections, they will take part in an extraordinary visit in which the new building and the artist's work will merge into one.

- *An interplay of light, architecture and the museums' collections*

Marclay is developing a project to enhance the new building that will house the MEL and mudac.

The immersive environment of Marclay's digital projections constitutes a constantly changing slide show, which draws on the photographic documentation of the collections of the two museums. Working with their image databases, the artist will dress up the various areas with thousands of images and lend a spectacular dimension to the architecture.

- *An experimental presentation of the collections*

Museums are defined by their collections. MEL has over one million images documenting the entire history of photography, from the earliest inventions such as the daguerreotype, the ambrotype and the albumen print to modern digital image processing. mudac's photographs document the museum's collections, in particular its glass art collection, one of the most important in Europe, and its collections of contemporary jewellery, ceramics, design objects and prints. Marclay's installation will randomly juxtapose a myriad of digital images, thereby presenting both collections in a new light.