

# Exhibition programme 2024

## Press kit



# Contents

Objects of Desire. Surrealism and Design	3 - 4
Alchemy. Surrealism and Glass Art	5 - 6
We Will Survive. The Preppers Movement	7 - 8
Archives du Design Romand. Beginnings of a History	9 - 10
Hybrid Agency. Artificial Intelligence in Residence at the Museum	11 - 12
Partners	13
Practical information	14



↑ mudac and Photo Elysée, Plateforme 10.  
© Etienne Malapert / mudac

Cover :

# Objects of Desire. Surrealism and Design

## 08.03.2024 — 04.08.2024

### **PLATEFORME 10 celebrates the 100th anniversary of the Surrealist movement**

In 1924 André Breton published his Manifesto of Surrealism, launching one of the major artistic movements of the 20th century. During the first half of 2024, the three museums in Plateforme 10, the MCBA – Museum of Fine Arts, Photo Élysée and mudac – museum of Contemporary Design and Applied Arts, will join in the festivities to mark the 100th anniversary of the surrealist movement, for which mudac will provide original insight into the movement from the perspective of design and glass art.

### **mudac presents *Objects of Desire*, an exhibition by the Vitra Design Museum**

*Objects of Desire* explores the close dialogue between surrealism and design over the last hundred years. From Salvador Dali to Meret Oppenheim and Iris van Herpen, the exhibition presents both pioneering works from the 1930s and contemporary projects. Even today, surrealism provides designers with a wealth of inspiration, whether through its fantastic motifs, its subversive approach, or its interest in the human psyche. *Objects of Desire* showcases this abundant diversity, bringing together design furniture and graphic design, fashion, decoration and photography.

*Objects of Desire* juxtaposes surrealist works of art and design objects to reveal fascinating cross-references. Surrealism encouraged certain designers to explore the reality behind what is visible and to create challenging, innovative objects that questioned our habits. The movement freed post-war design from the straitjacket of functionalism and shifted our gaze from the form of things to their oft-hidden messages. *Objects of Desire* explores this phenomenon, through works by emblematic artists, showcasing one of the most fertile dialogues between art and design in the last hundred years.



View of the exhibition *Objects of Desire: Surrealism and Design 1924 - Today*.

© Vitra Design Museum, photo: Ludger Paffrath



*Bocca (Sofa)*, 1970.

© Gufram/Studio65, photo: Jürgen HANS

© Vitra Design Museum





View of the exhibition *Objects of Desire: Surrealism and Design 1924 – Today*.  
© Vitra Design Museum, photo: Ludger Paffrath



BLESS, Hairbrush, 1999 (2019).  
© Vitra Design Museum, photo: Andreas Sütterlin



View of the exhibition *Objects of Desire: Surrealism and Design 1924 – Today*.  
© Vitra Design Museum, photo: Ludger Paffrath



Vue de l'exposition *Objects of Desire: Surrealism and Design 1924 – Today*.  
© Vitra Design Museum, photo: Ludger Paffrath

# Alchemy. Surrealism and Glass Art

## 08.03.2024 — 04.08.2024

A century ago, in 1924, surrealism burst onto the European art scene. Thirty-five years later, at the end of the 1950s, it was this same movement that gave birth to mudac's collection of contemporary glass art, now the largest in Europe. The Alchemy exhibition brings together works from the mudac collection – some displayed for the very first time – that bear witness to the movement's legacy among creators of contemporary glass art.

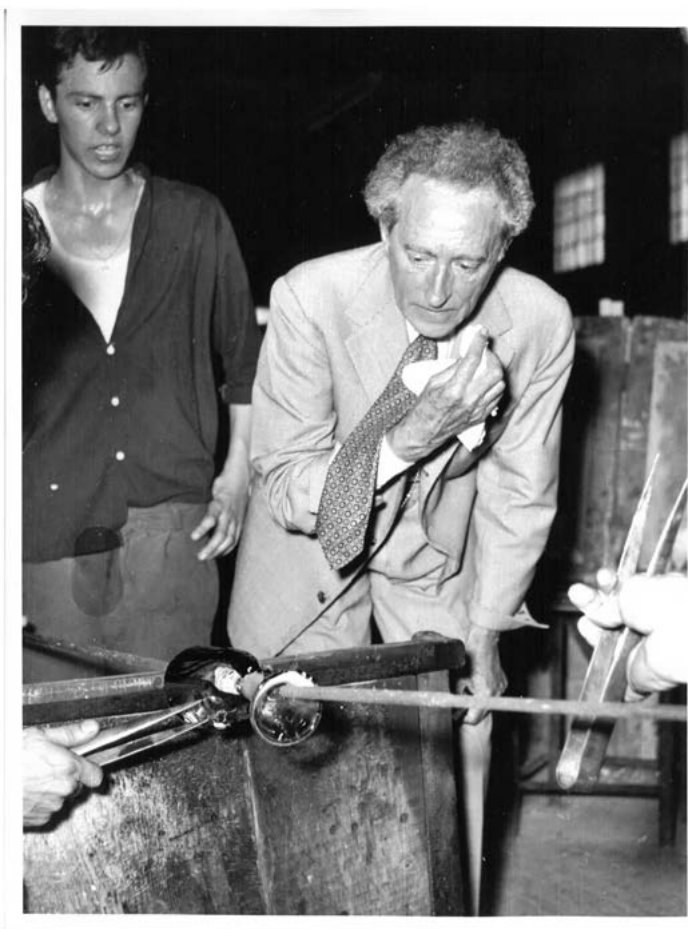
At the end of the 1950s, Venetian master glassmaker Egidio Costantini submitted an ambitious project to the patron Peggy Guggenheim. Convinced that glass was an essential material of the 20th century, Costantini sought to collaborate with artists to reveal the expressive potential of this material. The pair then invited Jean Cocteau, Pablo Picasso, Max Ernst and Marc Chagall to create sketches that Costantini then brought to life. Named La Fucina degli Angeli ("The Forge of Angels") by Jean Cocteau, a collection of thirty-six works was created in the Murano glass workshop. Thirty-three of these pieces now feature in mudac's glass art collection.



The Alchemy exhibition reveals a selection of these unique creations, as well as works in pâte de cristal produced by French company Daum, in collaboration with Salvador Dali. It also features a group of contemporary works of glass art, revealing that this hundred-year-old movement has always celebrated total freedom. It is still relevant today, offering a form of escape from the real world. The scenography, designed by Geneva-based collective Galta, also pays tribute to this artistic movement, drawing inspiration from the installations created for the many surrealist exhibitions held between 1925 and 1965, while also referring to the glassmakers' workshops, where sand was first transformed into a work of art.

Salvador Dali, Daum, Coat-stand-Watch, 1970, mudac, collection de la Ville de Lausanne.

© Atelier de numérisation de la Ville de Lausanne



Jean Cocteau and a craftsman from Forges des Angès, circa 1960.  
© Collection du mudac



Jean Cocteau, *Alabardria*, 1960, mudac, collection de la Ville de Lausanne.  
© Atelier de numérisation de la Ville de Lausanne



Costantini Egidio based on a drawing by Pablo Picasso, *Figura*, 1963, mudac, collection de la Ville de Lausanne.  
© Claude Bornand, Atelier de numérisation de la Ville de Lausanne



Tillie Burden, *Cactus Glove beige*, 2017, mudac, collection de la Ville de Lausanne.  
© Margot Roth, Atelier de numérisation de la Ville de Lausanne



# We Will Survive. The Preppers Movement

13.09.2024 — 02.02.2025

How could we survive the total collapse of our system ? While most of us are counting on such a scenario never happening, some people believe that the threat is very real. Known as “preppers”, these individuals are convinced that such a catastrophe is highly likely and are actively preparing for it. Once seen as radical and paranoid, the preppers movement has become a global phenomenon that brings together different subcultures: today's preppers come from all walks of life. What unites them is their anticipation of crises, their belief in self-reliance, their optimism and their certainty that, in the aftermath of disaster, a better future awaits. Could it be that, fundamentally, we all have a prepper mindset ?

The project Prepper's Pantry: Objects that Save Lives was launched in April 2023 at the Salone del Mobile in Milan and featured an installation presenting a selection of objects that, in the event of a disaster, could meet human existential needs, i.e. eating, drinking, keeping warm and resting. The We Will Survive exhibition goes well beyond this initial stance on the subject, exploring the different risks that preppers try to anticipate and the measures they use to deal with them. It also shows the diversity of approaches that are adopted when faced with a crisis, and reports on preppers' distrust of government organisations. Can objects save lives ?

Can design protect us from disasters ? The exhibition brings together objects and tools of speculative design, models, historical documents, and videos that retrace the last hundred years of the preppers' movement, highlighting the ever-growing impact of this movement on architecture, design and, more broadly, culture.



View of the installation Prepper's Pantry: Objects that Save Lives, Milano Design Week 2023.  
© Melania Dalle Grave, DSL Studio



View of the installation Prepper's Pantry: Objects that Save Lives, Milano Design Week 2023.  
© Melania Dalle Grave, DSL Studio



↑ Italian army, meal "Razione K" for soldiers on duty, from 1952.  
© Magazzino Militare, 2023

← Anthony Dunne, Fiona Raby, with Michael Anastassiades  
*Priscila, Huggable Atomic Mushroom*, from the *Designs for Fragile Personalities in Anxious Times* Project, 2004.  
© Francis Ware, 2007



# Archives du Design Romand. Beginnings of a History

13.09.2024 — 02.02.2025

As the only museum entirely dedicated to design in French-speaking Switzerland, mudac has long been attentive to local creativity and to the emulation of production and training programmes in the region. Its new location at Plateforme 10 and its strengthened relations with universities and designers in French-speaking Switzerland helped initiate the development of a long-term research project entirely dedicated to design in French-speaking Switzerland. Thanks to close collaboration between art historians, curators, creators and designers, the project aims to build the first history of design in French-speaking Switzerland. Driven by an institutional imperative and a genuine ambition to preserve the local heritage, the Archives du Design Romand will give due recognition to the commitment of many local designers, industries and distributors.

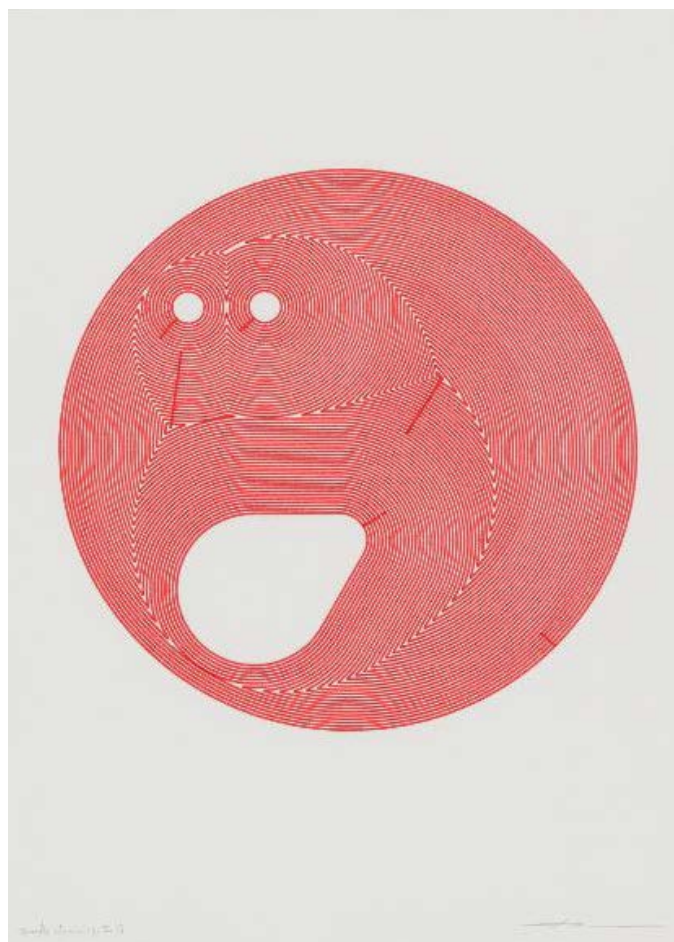
With the Archives du Design Romand, mudac will present much more than an exhibition. In addition to tracing biographies and chronologies, the project aims to document every stage in the creation of an object. Meetings with all the players involved will help compile an initial dedicated scientific database. For the first time, the public will be able to discover what lies behind a major documentation project: how is research developed in a museum? How is our contemporary regional heritage theorised, conserved and archived? While the initial findings will be presented in a dedicated exhibition, a rich programme of meetings, discussions and lectures will turn the project into a genuine platform for research and sharing.



Arno Mathies, Max Frommheld, *Folding Sled*, 2015, collection du mudac.  
© Arne Zacher



Dimitri Bähler, 1988, *Bimu*, 2016, collection du mudac.  
© Dimitri Bähler



Adrien Rovero, *Doodle*, 2017, mudac, collection de la Ville de Lausanne.  
© Danielle Caputo, Atelier de numérisation de la Ville de Lausanne



Laure Gremion, *Calenda*, 2020, collection du mudac.  
© Laure Gremion

# Hybrid Agency. Artificial Intelligence in Residence at the Museum

## 13.09.2024 — 02.02.2025

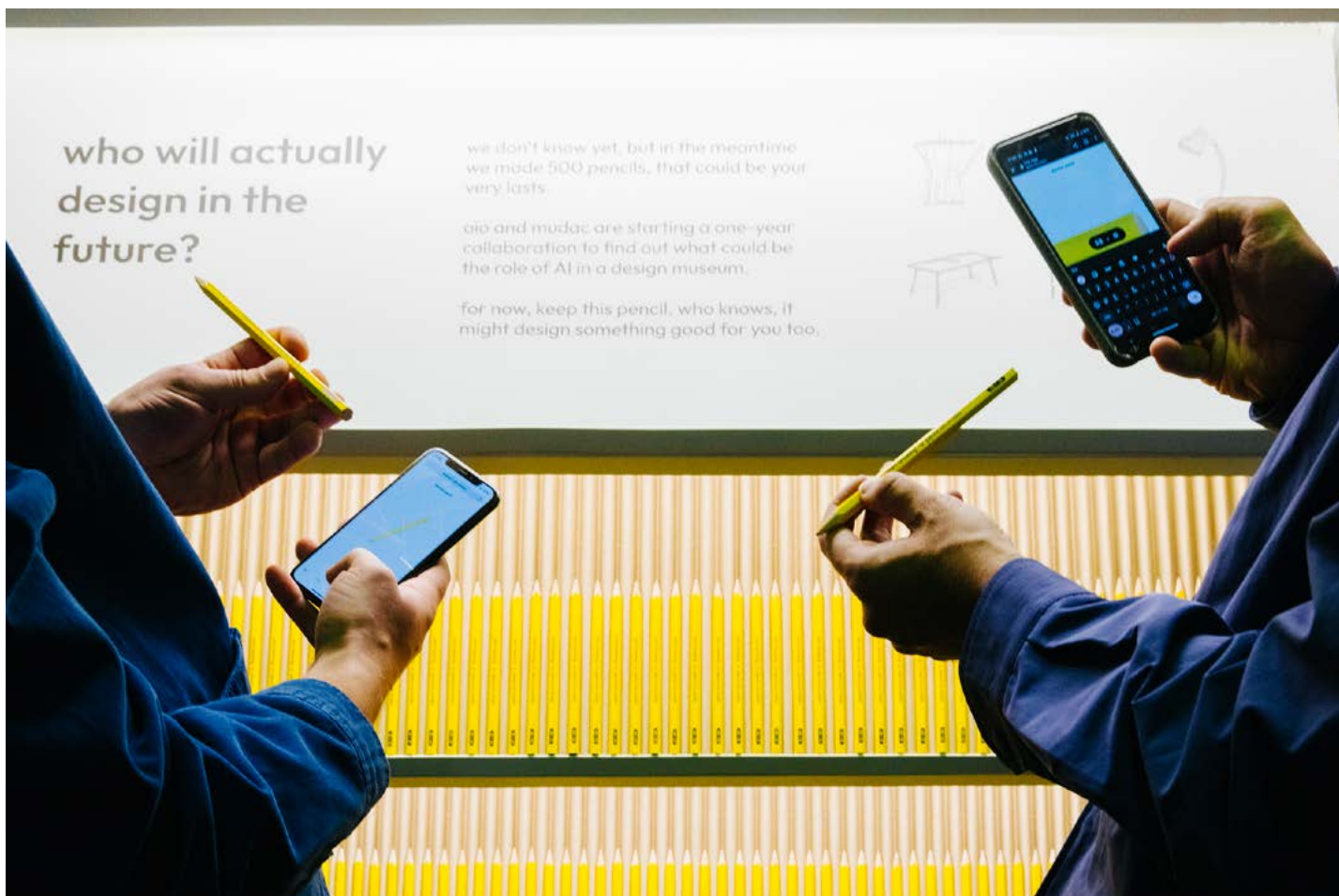
mudac has initiated a research programme focusing on collaboration between institutional and artificial intelligence. For this first biennial residence, the team has invited Oio.studio, a design studio where algorithms and humans work together.

Agency, the ability to make choices and take action, which is traditionally associated with human beings, is undergoing a major transformation with the emergence of new technologies, particularly algorithms. Paul N. Edwards offered the concept of “hybrid agency”, highlighting the interaction between humans and algorithms in our choices and actions, as observed when using search engines or social media. With this in mind, mudac has initiated a research programme that will explore collaboration between institutional and artificial intelligence. The aim is to integrate the intelligence of algorithmic models to contribute to museum activities, going beyond the vision of AI as a simple tool.

For this first residency, mudac decided to call on Oio.studio, a design studio where robots and humans work together. The studio was founded by Matteo Loglio and Simone Redaubengo, two designers who have long been involved in the socio-technical transformations brought about by our new relationship with algorithms. This first residency is also linked to another of the museum’s strategic priorities, i.e. the Archives du Design Romand. In so doing, it will help to explore the way in which the management of our collections is being revolutionised by these new technologies and in particular their capacity to create generative archives, with the potential to create new objects and new forms.

This residency was launched during the Salone del Mobile in April 2023 with The Last Pencil, a project that focused on the evolution of drawing tools in the age of posthuman intelligence. The Hybrid Agency residency is a documented (online and digital content) and shared (conference and workshops) R&D process. The research process will culminate in the development of a specific project to be shown at the museum from September 2024, on the occasion of the first exhibition dedicated to the Archives du Design Romand.





*The Last Pencil*, Milan Design Week 2023.  
© Khashayar Javanmardi - Plateforme 10



*The Last Pencil*, Milan Design Week 2023.  
© Khashayar Javanmardi - Plateforme 10



*The Last Pencil*, Milan Design Week 2023.  
© Khashayar Javanmardi - Plateforme 10

# Partners

Main partner of mudac

# Julius Bär

Partner

**LONGCHAMP**  
PARIS

Private supporters and patrons



## Fondation Les Mûrons



Members

LES AMI·E·S DU  
**mudac**

# Practical information

Follow our programme of exhibitions and activities in the online calendar on the [mudac.ch](https://mudac.ch) website

## Opening hours

- Monday: 10am-6pm
- Tuesday: closed (MCBA open)
- Wednesday: 10am-6pm
- Thursday: 10am-8pm
- Friday: 10am-6pm
- Saturday: 10am-6pm
- Sunday: 10am-6pm

Café Lumen and the Photo Elysée/mudac bookshop are open at the same times as the museum.

## Media contact

Sylvie Rottmeier,  
Head of Communications - Marketing  
+41 21 318 43 59  
[presse.mudac@plateforme10.ch](mailto:presse.mudac@plateforme10.ch)

## Visuels HD

[mudac.ch/presse](https://mudac.ch/presse)

### **mudac – museum of Contemporary Design and Applied Arts**

Place de la Gare 17  
CH - 1003 Lausanne  
+41 21 318 44 00  
[mudac@plateforme10.ch](mailto:mudac@plateforme10.ch)

#mudaclausanne  
[mudac.ch](https://mudac.ch)  
[plateforme10.ch](https://plateforme10.ch)  
f @mudac.design.museum  
i @mudaclausanne

mudac, museum of Contemporary Design and Applied Arts, is a museum of the State of Vaud managed by the Plateforme 10 Foundation

