

Dialogue between an
Octopus and a Juicer
Press kit
April 2023

DIALOGUE ENTRE UNE PIEUVRE

Collection du mudac,
du design aux arts
appliqués contemporains,
dès le 7 avril 2023

ET UN PRESSE- AGRUMES

Neuchâtel
Julius Bär

Partenaire d'Exposition
LONGCHAMP
PARIS

mudac

preau

10

QUARTIER
DES ARTS
LAUSANNE

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Cover
Visual : Benjamin Muzzin
Graphic design : Denis Roueche

Hellène Gaulier, *Les Pitres*, 2018
mudac, collection of the City of Lausanne.
Photograph © Atelier de numérisation de la Ville de Lausanne,
Christian Bérard

Dialogue between an Octopus and a Juicer

From 07.04.2023

mudac reveals the treasures of its collection in a dedicated exhibition : *Dialogue between an Octopus and a Juicer* offers a surprising and quirky exploration of the diversity of the museum's collection from design to contemporary applied arts.

Bringing together contemporary works from the fields of design, glass art, ceramics, graphic arts and jewellery through a bold, labyrinth-themed set design, the different works are juxtaposed by formal, informal and even unusual affinities. The route opens up the field of possibilities, fostering unexpected encounters and building bridges between artistic disciplines. Along the way, from Mai-Thu Perret's ceramic octopus to Philippe Starck's juicer, from David Bielander's trompe-l'oeil jewellery to Toots Zynsky's glass wire bowl, visitors are free to create their own associations or to appreciate the works in themselves.

The exhibition materials also provide an insight into the types of acquisitions as well as the concepts and processes involved in creating the objects. From internationally renowned artists to up-and-coming talent, mudac thus highlights a broad panorama of its collection.

Curator

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CGI

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Perspective on the Collection

The diversity of objects shown in *Dialogue between an Octopus and a Juicer* is reflected in the very name of the museum, mudac, which stands for “Museum of Contemporary Design and Applied Arts.” Indeed, the five disciplines – contemporary graphic arts, ceramics, glass art, jewellery and design – come together and are linked to the very history of the institution. From the former Musée des arts décoratifs de Lausanne to Maison Gaudard on Place de la Cathédrale and the current Plateforme 10 site, the mudac collection has been built up over time following the various trends in contemporary creation. Comprising more than 3,000 works, the acquisitions, donations and long-term deposits have enriched the museum's collections year after year. In addition to major figures in the creative field, mudac is particularly keen to follow and support the projects of up-and-coming local artists, in particular through the purchase of students' graduation works from ECAL – University of Art and Design Lausanne, and HEAD – Genève, Geneva University of Art and Design.

Oftentimes, the objects that are showcased during the exhibitions also lead to acquisitions from the museum, as they illustrate contemporary societal concerns.

For a long time, the City of Lausanne contributed to the development of mudac's collection – formerly a Municipal Museum – until the institution was transferred to the State of Vaud, which now finances part of the acquisitions. mudac also benefits from the financial support and trust of patrons, such as the one who initiated the contemporary glass art collection, enabling mudac to acquire exceptional works. In addition, Switzerland's Federal Office of Culture grants an annual sum for the acquisition of works – particularly in the field of ceramics and jewellery – which, although belonging to this organisation, are kept at mudac in the long term. Lastly, private deposits enhance the unique character of the ensemble. The richness of the collection lies not so much in the quantity of objects, but in the quality and uniqueness of the works, which bear witness to changes in design and applied arts in the 20th and 21st centuries.



Christophe Marchand, *The Milking Stool*, 2022
mudac, collection of the City of Lausanne.
ECAL project/Pierre Fantys, Photograph © Pierre Fantys



Formafantasma, *Turkish Red*, 2014
mudac, collection of the City of Lausanne. ECAL edition.
Photograph © Atelier de numérisation de la Ville de Lausanne,
Danielle Caputo

Overview of the Works

Dialogue between...



Mai-Thu Perret, *Octopus*, 2011
mudac, collection of the City of Lausanne. Hard Hat edition.
Photograph © Atelier de numérisation de la Ville de Lausanne

AN OCTOPUS...

Intelligent, sensitive, close to humans yet with similarities to aliens, cephalopods have piqued the interest of Geneva-based artist Mai-Thu Perret. *Octopus* comes from an edition in which each piece is unique. While the body is made with a silicone mould, the tentacles are handmade and feature enamels in a variety of colours. The artist evokes an interplay between the single and the multiple. She also sees a connection between the tentacles and the hands of the artist who creates her work.



Philippe Starck, Editor: Alessi, *Juicy Salif*, 1988
mudac, collection of the City of Lausanne.
Photograph © Atelier de numérisation de la Ville de Lausanne,
Arnaud Conne

... AND A JUICER

While having lunch in a restaurant in Italy, French designer Philippe Starck sketched the draft of Juicy Salif on a paper napkin. He sent his drawing to Alberto Alessi - director of the famous Italian design brand - who was seduced and decided to produce it. The final model is made of cast aluminium and is 29 cm high. As soon as it came out in the early 1990s, this everyday object was criticised for its lack of practicality. Indeed, Starck went against the principle associated with design, "form follows function", by creating a surprising, poetic and subversive object.

A huge popular and academic success, *Juicy Salif* is still one of Alessi's most published and sold designs. A structurally new, visionary and timeless juicer that has become an icon of contemporary design. The greasy, stained paper napkin is now presented in the Alessi Museum in Italy.

Overview of the Works

Dialogue between...



Bernhard Schobinger, *Tante Seraphine mit Bazooka*, 2002
mudac, collection of the City of Lausanne
Photograph © Atelier de numérisation de la Ville de Lausanne, Arnaud Conne
© 2023, ProLitteris, Zurich

A BOX OF SWEETS ...

Bernhard Schobinger is a key figure in contemporary Swiss avant-garde jewellery. An anti-conformist, rebel and innovator, he considers jewellery to be the most effective means of connecting with human beings and demands commitment from the wearer to his work and its statement. The artist uses recycled materials because he believes they carry stories. This brooch is made from the lid of an old box of *Tante Seraphine* pastilles – sweets from the Lächerli-Huus company in Basel – to which he adds a pearl. The pearl, which is placed on the mouth of the female figure, is similar to a chewing gum bubble, as the title of the work *Aunt Seraphine with Bazooka* suggests, Bazooka being a famous brand of bubble gum.



Renata Schirm, *Breath*, 2016
mudac, collection of the City of Lausanne.
Photograph © Atelier de numérisation de la Ville de Lausanne, Christian Bérard

... AND A GLASS LUNG

Breath represents lungs made of mirrored glass. The size of the two parts corresponds, in volume, to the breath that the glass artist must produce when blowing her work. This piece is part of a series that began in 2005 in which Renata Schirm focuses on producing glass forms that are metaphorically linked to expiration.

Overview of the Works

Dialogue between...



Richard Yasmine, *Wake up call*, 2018
mudac, collection of the City of Lausanne.
Photograph © Atelier de numérisation de la Ville de Lausanne, Christian Bérard

A TABLE LAMP...

Wake up Call is a limited edition of three table lamps. Designed by Lebanese artist Richard Yasmine, the work consists of a black tourmaline – a stone that is said to transmit energy to the earth – and a blown glass bulb in the shape of an abandoned bird's nest. This creation reminds us of the inestimable value of our environment and acts as a wake-up call with regard to the necessity to preserve our planet.



Fabrice Schaefer, *Alouette*, 2002
mudac, collection of the City of Lausanne
Photograph © Atelier de numérisation de la Ville de Lausanne

... AND A BIRD DROPPING

Can an ephemeral external element, such as a bird dropping or a leaf landing on a garment, be considered as an ornament in the same way as an item of jewellery? At what point does it acquire the status of a noble and precious ornament?

With this *trompe-l'oeil* brooch representing a silver bird dropping, Fabrice Schaefer thumbs his nose at the world of jewellery, thus leading to a reflection on the nobility of materials, their use and their symbolism.

Overview of the Works

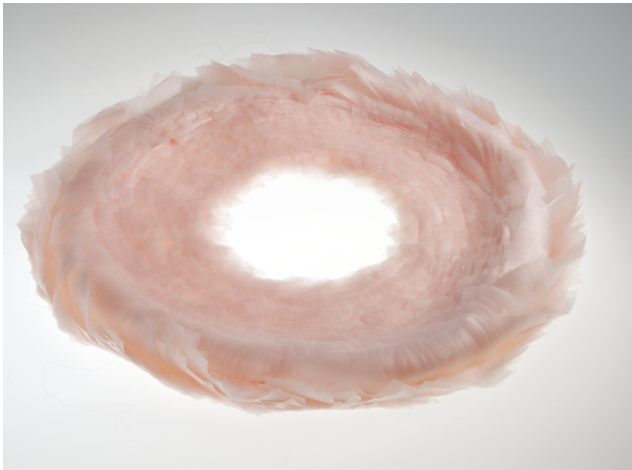
Dialogue between...



Daniel Cocchi, *Gril de table 310*, 1998
Atelier: Ateliers du Nord ; Auteur technique: Lüchinger SA.
mudac, collection of the City of Lausanne.
Photograph © Atelier de numérisation de la Ville de Lausanne, Danielle Caputo

A BARBECUE ...

With its removable charcoal tray, stainless-steel lid that can be used as an insulator or as a tray, and side handles that do not heat up, the *310 table grill*, made entirely of stainless steel, is suitable for both indoor and outdoor use. In addition, it is easily transportable and washable, making it ideal for grilling in the great outdoors. All of these qualities earned it a gold medal at the IF Product Design Award in Hanover, a prestigious prize for design objects.



Verena Sieber-Fuchs, *Noce*, 1984
mudac, collection of the City of Lausanne.
Photograph © Atelier de numérisation de la Ville de Lausanne

... AND A NECKLACE

The creations of jeweller Verena Sieber-Fuchs reflect her appeal for atypical materials and found objects. Like an alchemist, the artist transmutes and diverts matter to reveal the hidden beauty of apparently worthless objects. The Aargau-based designer gives them a new existence, balancing humour, seduction and criticism of her time. She has created a large number of collars such as *Noce*, a light, ethereal, evanescent pink ornament made from butcher's paper and a steel wire that she patiently hooks together. This necklace may symbolise the "butchery" that very young girls experience on their wedding night in some cultures. The blood of virginity is similar to the animal blood that can be found on butcher's paper.

Events & Activities

OPENING

Thursday 6 April 2023 from 6pm

GUIDED TOUR WITH THE CURATORS

Sunday 16 April from 2.30 to 3.30pm

GUIDED TOURS

Sunday 14 May, 11 June, 9 July, 23 July
and 6 August from 2.30 to 3.30pm

FAMILY VISIT

Sunday 28 May from 2 to 3pm

Discover the mudac collection together. Ages 6 to 12.

THEATRICAL PERFORMANCE WITH IMPRO SUISSE

Thursday 1 June from 6.30pm to 7.15pm

Have you ever seen an improvisation performance in a museum?

Whatever happens, there will be a “dialogue”!

NEW – CHILDREN IN THE MUSEUM

Wednesdays 17 May and 14 June from 3 to 3.45pm

From modelling to assembly, children will be awakened to the many sensations of the museum. A tour designed for 3- to 5-year-olds, accompanied by an adult.

NEW – BARELY BORN AND ALREADY IN THE MUSEUM

Mondays 24 April, 22 May and 19 June from 10 to 11am

Young parents and newborns are invited to visit the collection.

A great opportunity to take a tour of the exhibition with no pressure, adapted to the needs (and possible noise) of young children! Coffee break offered.

On mudac.ch

Find out about all the events and lectures in connection with the exhibition, as well as practical information, prices and registration.

Subscribe to our newsletter to keep up to date with all the latest news from the museum.

Partners

Main partner

Julius Bär

Exhibition partners

LONGCHAMP
P A R I S

mudac, museum of Contemporary Design and Applied Arts
is a museum of the Canton of Vaud managed by Fondation
Plateforme 10.



Practical Information

Exhibition dates

→ From Friday 7 April

Opening hours

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

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HD Visuals

mudac.ch/en/presse

**Please contact us for
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