



# What about us?

Glass Animals from the  
Pierre Rosenberg Collection

24.04 – 27.09.2026

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Seguso Archimede (for Archimede Seguso), *Elephant*, circa 1960

Saint-Cloud, département des Hauts-de-Seine, musée du Grand Siècle, donation Pierre Rosenberg © CD92 / Philippe Abergel



M.V.M. Cappellin *Octopus*, 1930

Saint-Cloud, département des Hauts-de-Seine, musée du Grand Siècle, donation Pierre Rosenberg © CD92 / Philippe Abergel

## What about us?

### Glass Animals from the Pierre Rosenberg collection 24.04 — 27.09.2026

mudac hosts a vibrant menagerie, showcasing more than 300 glass animals from the Pierre Rosenberg Collection. Beyond the technical skill of the glass artists, the exhibition explores our ambivalent relationship with the living world. The diversity of forms and expressions attributed to these animals reveals not only our curiosity and desire to understand wildlife, but also our impulse to control its image and to domesticate it.



Seguso Livio (pour Seguso Arte Vetro),  
*Elephant with white stripes, circa 1970*

Saint-Cloud, département des Hauts-de-Seine, musée du Grand Siècle,  
donation Pierre Rosenberg © CD92 / Philippe Abergel

Curation	Amélie Bannwart
Scientific collaboration	Diane Maechler
Exhibition design	Nathalie Opris
Graphic design - communication	Enen Studio

## What about us?

### Glass Animals from the Pierre Rosenberg collection

24.04 — 27.09.2026

Collected by Pierre Rosenberg since the 1960s through a deliberately intuitive and subjective approach, these pieces bear witness to a fascination with glass animals and to the legacy of three generations of Venetian artists. They exemplify a creative freedom oscillating between extreme stylisation and meticulous naturalism. Felines, birds, insects and fish appear stylised, frozen in glass, yet always imbued with a strong and distinctive personality.

Through their countless postures, these works reveal less about the animals themselves than about the way we perceive them, how we capture their defining features and shape their image. Filtered through the prism of our imagination, these animals move away from their original form to inhabit our interiors and become part of our everyday domestic lives.

A film revealing Pierre Rosenberg's *palazzo* in Venice has been specially produced for the occasion. The glass animals appear there in the environment they inhabit, that of their collector, who has taken care to position them in every corner of the architecture, so that they permeate the atmosphere of the place entirely.

It is within this zone of tension that Murano's glass animals reside. Far from being anecdotal, these works distil far deeper questions: contemplation of the living world or a projection of ourselves? Fascination or domestication? By multiplying forms, distinctive features and postures, these pieces do not offer a definitive truth about our relationship with animals but instead stage the cultural imagination through which that relationship is shaped. Through the sheer abundance of these animal figures, the exhibition reveals just how far this ordering of the living world is from being neutral. It reflects a gaze that relocates living beings into a framework that is no longer theirs, but ours.

By placing this bestiary within the museum – a space dedicated to preserving, classifying and exhibiting objects – mudac reinterprets the conventions of the display case in order to subvert them. The gaze shifts from the animal being observed to the human who observes it, revealing the very mechanisms that underpin our ambiguous relationship.



Anonymous for Seguso Vetri d'Arte,  
Basset, circa 1937

Saint-Cloud, département des Hauts-de-Seine, musée du Grand Siècle,  
donation Pierre Rosenberg © CD92 / Philippe Abergel

## Isao Takahata

24.04 – 27.09.2026

mudac pays tribute to Isao Takahata, a major figure in animated cinema, through an exhibition retracing his career, from *Heidi, Girl of the Alps* (1974) and *Grave of the Fireflies* (1988) to *The Tale of The Princess Kaguya* (2013). Note-books, storyboards, original drawings, cels, and film and video excerpts accompany this journey into the heart of his work.

Co-founder of Studio Ghibli alongside Hayao Miyazaki in 1985, Takahata (1935–2018) developed a body of work that is at once exacting, poetic and pioneering since the 1960s. Through his deeply humanistic vision, narrative sensitivity and daring formal approach, he liberated animation from its traditional codes and turned it as an art form in its own right, recognised for what he himself called “the invention of animated reality”.

The exhibition also highlights an entirely new aspect of Takahata’s career: his special ties with Switzerland and the West, particularly through the iconic series *Heidi, Girl of the Alps* (1974), revealing his role as a cultural bridge between worlds.

Press kit and HD visuals available for download on [mudac.ch/presse](https://mudac.ch/presse)

Curation	Kazuyoshi Tanaka (Studio Ghibli)
Scientific advisory	Ilan Nguyễn (MEMA)
Exhibition design	Naoto Ishizu
Graphic design - exhibition	& d'eau fraîche - Mathilde Damour
Graphic design - communication	Office for Typography



Heidi © Studio 100 International

## Main partners for the construction



## Partners of the exhibition

This exhibition has been made possible thanks to generous lendings from Pierre Rosenberg and the Musée du Grand Siècle.

We would also like to thank Giordana Naccari (L'Angolo del Passato) and Le Stanze del Vetro, Venice, for their support.

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**Press conference for the two exhibitions**

Wednesday 22 April 2026, from 2 pm to 6 pm

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**Exhibition opening**

Thursday 23 April 2026

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**Tarifs**

Visitors are invited to take advantage of the "1 ticket-3 museums" offer to visit all the exhibitions at Plateforme 10. Valid for 3 months.

- Full price: CHF 25
- Reduced price: CHF 19
- Duo (visit for two) : CHF 38
- Free for under-26s

Free admission on the first Saturday of the month

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**Media contact**

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**Press**

Press kit and HD images available for download at the address:  
[mudac.ch/presse](http://mudac.ch/presse)

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**mudac**

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**Opening hours**

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Monday	10 am – 6 pm
Tuesday	Closed
Wednesday	10 am – 6 pm
Thursday	10 am – 8 pm
Friday	10 am – 6 pm
Saturday	10 am – 6 pm
Sunday	10 am – 6 pm

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Visuel de couverture : *Fox terrier*, Barovier & Toso, 1947.  
Courtesy LE STANZE DEL VETRO © Enrico Fiorese

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