

MUSEUM OF FINE ARTS — LAUSANNE

Architecture
Art



Building volume: 2,914,872 ft³

Total area: 134,011 ft²

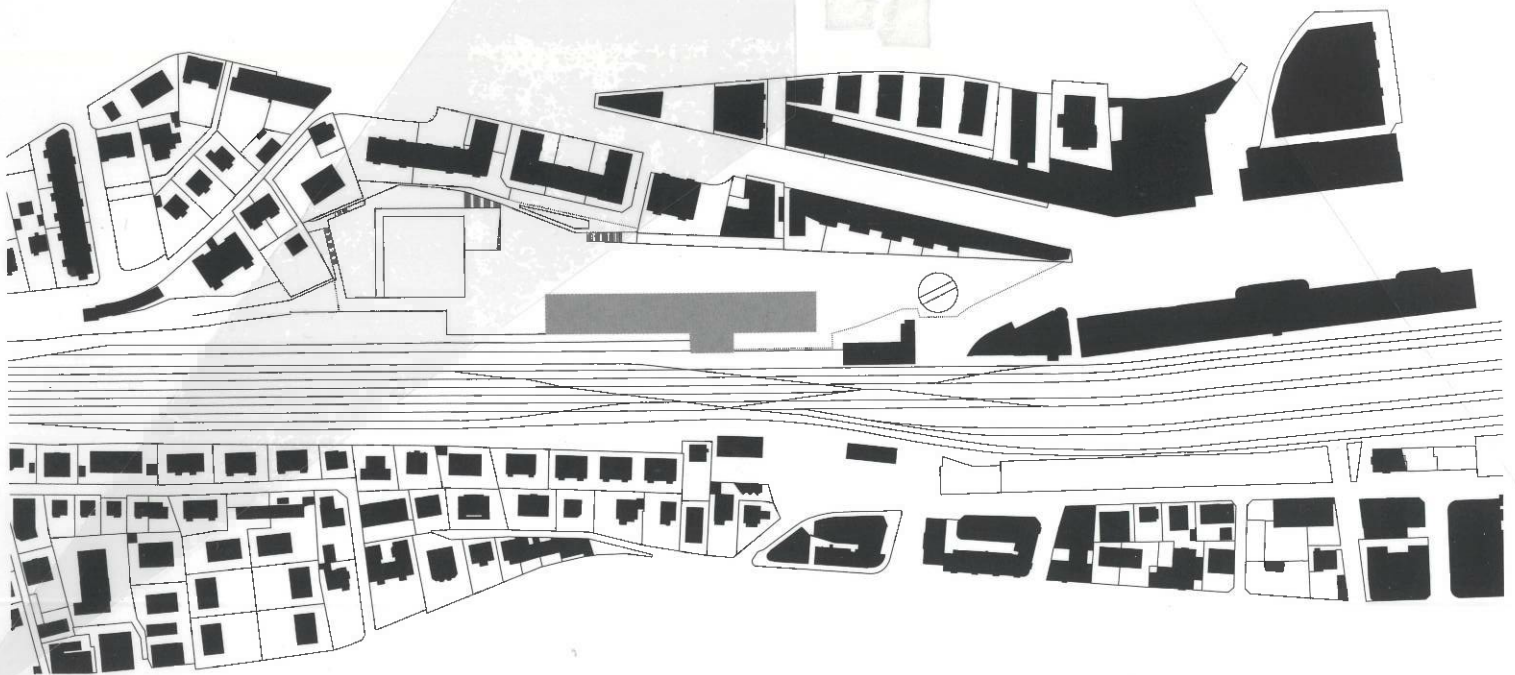
Exhibition area: 34,660 ft²

Length: 477.36 ft / Width: 71.03 ft / Height: 72.44 ft

Construction dates: 2016–19



Below a plan of the area
of the Lausanne Railway Station
with the new Museum in gray



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ห้องคลังความรู้
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Table of Contents

006–011

012–061

A Brief History of the Museum of Fine Arts, Lausanne

062–095

Toward a New Cultural Hub

096–189

Architecture and Art

190–199

Photography and Design—Elysée / mudac

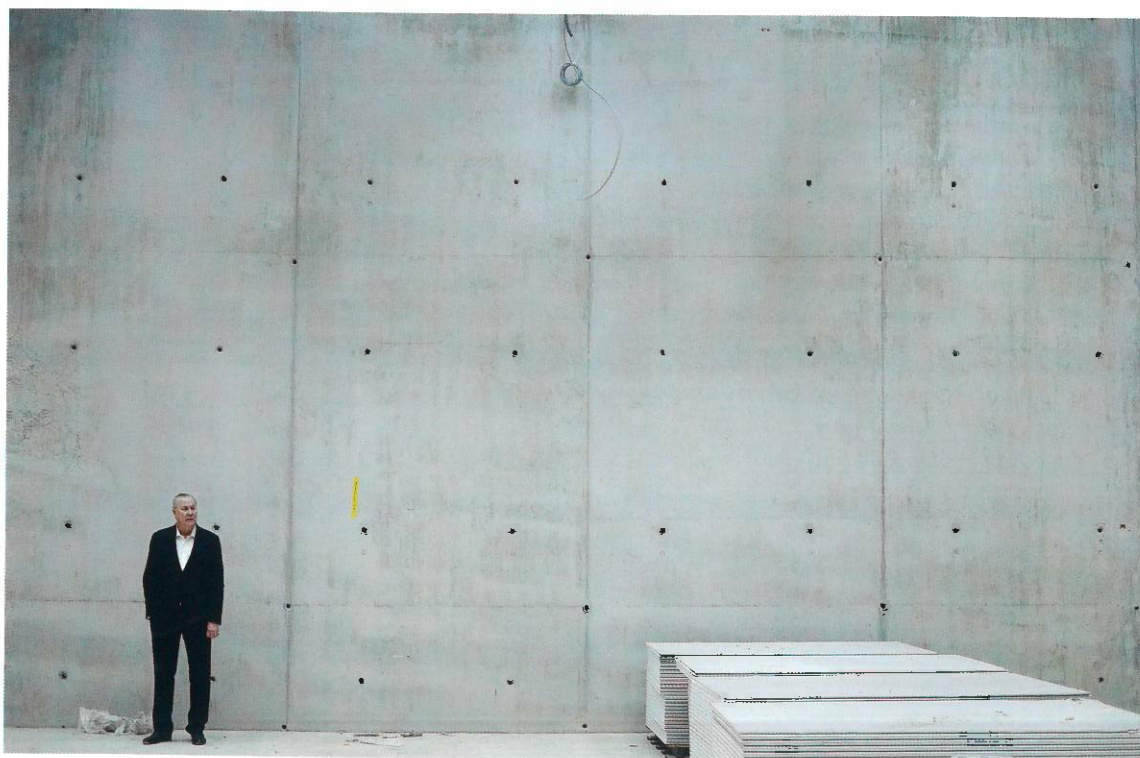
200–215

The Future of the Site—Lausanne as a Cultural Destination

216–224

<u>Preface by Robert Wilson</u>	→ 006
<u>From Lousonna to Lausanne</u>	→ 010
<u>The Arlaud Museum (1841)</u>	→ 014
<u>The Palais de Rumine (1906)</u>	→ 018
From Ducros to Gleyre	→ 023
Steinlen and Vallotton	→ 030
The Case of Louis Soutter	→ 036
Looking to the Future—Modern and Contemporary	→ 040
<u>Twelve Works</u>	→ 042
<u>The Bellerive Site, a Competition and a Project</u>	→ 064
<u>All Aboard, Platform 10</u>	→ 068
The Lausanne Railway Station	→ 072
The CFF Locomotive Sheds	→ 073
New Competition, New Architects	→ 078
The Barozzi Veiga Approach	→ 080
<u>Monolithic Modern—Comparable New Museum Buildings</u>	→ 090
Tate Modern, Blavatnik Building, London, UK	→ 091
Kunstmuseum Basel Extension, Basel, Switzerland	→ 092
Museum of Arts, Nantes, France	→ 095
<u>From Construction to Completion</u>	→ 098
<u>A New Home for Art</u>	→ 150
In the Words of the Architects	→ 151
In the Words of the Director	→ 159
Works of Art in a Work of Architecture	→ 167
Events and Performances	→ 182
A Crocodile Arrives	→ 187
Urban Furniture—Mobile and Anchored	→ 188
A New Public Square for Lausanne	→ 189
<u>Another Architectural Competition</u>	→ 192
<u>A Concrete Vision: Aires Mateus</u>	→ 194
<u>Two Museums in One Building</u>	→ 196
<u>Pascal Broulis</u>	→ 203
<u>Cesla Amarelle</u>	→ 204
<u>Olivier Steimer</u>	→ 208
<u>Plans of the Museum</u>	→ 216
<u>Acknowledgments</u>	→ 220
<u>Credits</u>	→ 222

Preface by Robert Wilson



← The American stage director and artist Robert Wilson, photographed in the Museum of Fine Arts, Lausanne at the time of the exhibition *Robert Wilson Balthus Unfinished* [August 29, 2018]

A CRYSTAL CUBE ^{inside} AN APPLE ^{a design for a city}

OUR COMMUNITIES NEED CENTERS LIKE IN A MEDIEVAL village where the CATHEDRAL was at the CORE OF THE APPLE, a kind of window to the WORLD TO THE UNIVERSE. IT WAS the HIGHEST POINT IN A PUBLIC SQUARE where people congregated RICH OR POOR, AN OPEN DOOR TO PEOPLE OF THE COMMUNITY and to the WORLD AT LARGE THIS CENTER CAN BE A TRACK TO DISTANT COMMUNITIES. THE MUSÉE CANTONAL des BEAUX-ARTS de LAUSANNE IS A STATION, A PLATFORM WHERE THE DESTINATION OF ALL TRACKS IS CULTURAL.

ESTUDIO BAROZZI VEIGA'S BUILDING IS A COUNTER POINT IN FORM TO THE SURROUNDING ARCHITECTURE. IT IS CLASSICAL architecture, BUILDINGS AND TREES. THE TREE HELPS US SEE THE BUILDING AND THE BUILDING HELPS US SEE THE TREE BECAUSE THEIR FORMS ARE DIFFERENT.

RECENTLY I DESIGNED an exhibition "BALTHUS UNFINISHED" IN THE UNFINISHED BAROZZI-VEIGA BUILDING. ALTHOUGH THE BUILDING is nearing completion, I HOPE THAT IT IS NEVER

FÍNISHED AND WILL ALWAYS BE A STATION
FOR DÍALOG, A PLATFORM ^{to}SEE a permanent
COLLECTION ^{of} ART BALANCED WITH A SHOWCASE
^{of} NEW AND EMERGING ART, AN AUDÍTORÍUM,
A FORUM FOR FREE EXPRE SSÍON WHERE
music, dance, text, poetry, OPERA, in the original
sense of the word, meaning OPUS are all INCLUSIVE.
WHEN PASSÍNG THE BUILDÍNG FROM ^{THE}
OUTSIDE, ONE SEES A SERIES ^{of} VERTÍCAL
WÍNDOWS SEPARATED BY VERTÍCAL ^{PARTÍTIONS}
WHICH REMÍND S ONE ^{of} A PASSÍNG TRAIN,
A POETÍC WAY OF RELATÍNG TO THE ^{HÍSTORY}
OF THE SÍTE. THE MUSÉE CANTONAL des
BEAUX-ARTS de LAUSANNE IS A FOCAL
POÍNT IN AN URBAN PÚBLÍC SPACE, A
LONGÍTUDÍNAL TRAIN, A DÍVÍSIÓN IN A
PÚBLÍC SQUARE, a backdrop drawing people
TO A CÍTY OF URBAN LÍFE and CULTURE.
DOMÍNÍQUE de MENÍL SAÍD FOR ^{the} OPENÍNG
^{of} THE MENÍL COLLECTÍÓN IN HOUSTON:
"I WANT PEOPLE TO COME ^{to} MY MUSEUM
AND LOSE THEIR HEADS."

It IS ^{THIS} THAT It IS

It IS ^{THIS} THAT It IS

It IS ^{THAT} WE SEE AND HEAR

IT IS THAT THAT IS IN US THAT WE MAKE
IT IS a forum with NO ANSWERS
IT IS THAT THAT MAKES us ASK questions
IT IS THAT IT IS AND THAT IS THAT
IT IS THAT IT IS THAT IS IS THAT?

ROBERT WILSON 3.3.19 BERLIN

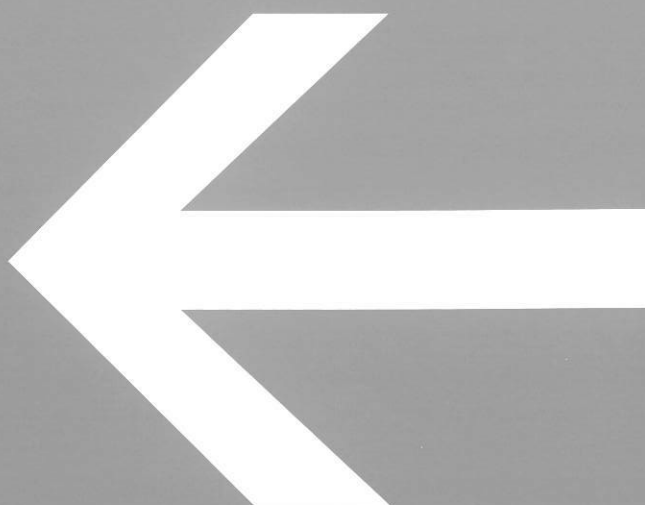
From Lousonna to Lausanne

Lausanne is an unexpected city, perched on a steep hillside overlooking Lac Léman (Lake Geneva). Archeologists have found traces of hearths and carved flint near the lake at Vidy that are 8,000 years old. More than 200 graves found near the lake date from between 4300 and 3300 BC, attesting to the presence of villages nearby. The same area, near Vidy, was later the location of a Roman military camp. Called Lousonna, it was built on the site of a Celtic Helvetian settlement, after the victory of Julius Caesar at Bibracte (58 BC). The Romans remained in the area until the beginning of the fifth century AD when western Switzerland came under Burgundian influence. The dominance of the Germanic Allamanni tribes to the east explains the linguistic division of the country that still exists today.

Not long after the eclipse of the Romans, the town became an episcopate at the end of the sixth century, presided over as of 1011 by a prince-bishop of the Holy Roman Empire supported by the kings of Burgundy. By the thirteenth century, Lausanne had approximately 9,000 inhabitants. The largest Gothic cathedral in Switzerland was consecrated there on October 20, 1275, by Pope Gregory X in the presence of Emperor Rudolf of Habsburg and remains today in slightly altered form in its original location. The Protestant Reformation in Switzerland began to take hold in Zurich under the leadership of Huldrych Zwingli in the 1520s, with Bern following in 1528. Bern, which signed alliances with Lausanne (1525) and Geneva (1526), embarked on an expansionist policy that led them to occupy Vaud in 1536, imposing Protestantism as the local religion and making the Cathedral Protestant. In the same year the forces of the Reformation and the Bernese army stripped the Cathedral of most of its decoration, including altars, statues, and paintings. Certain elements, such as the magnificent rose window (1231–35) and the so-called Painted Portal restored in 2014, both on the south side of the edifice, retain something of the splendor of the original building. The conversion of Lausanne and its Cathedral to Protestantism is more than a matter of historical detail. The austerity imposed by the Bernese and the continuing Protestantism of the Canton are an important element in understanding contemporary choices and the appearance of architecture in the city.

After 1536, Catholic authorities were made to flee, and it was in 1613 that Fribourg became the seat of the bishop of Lausanne. Fribourg is still the seat of the Diocese of Lausanne, Geneva, and Fribourg, underlining the lasting conversion to Protestantism of Lausanne. Subsequent to the Revocation of the Edict of Nantes (1685), Lausanne and Geneva were places of refuge for the French Huguenots, and a seminary created by Antoine Court and Benjamin Du Plan in 1729 was active until 1808. In the context of revolt against the long domination of Bern, Lausanne became the capital of the Canton du Léman also known as the Pays de Vaud in 1798, as part of the République Hélvétique created by Napoleon Bonaparte. Vaud became part of the Swiss Confederation on April 14, 1803.

Particularly since the eighteenth century, Lausanne has been a place of predilection for a number of important cultural figures. Jean-Jacques Rousseau lived in the city from July to November 1730, while Voltaire sojourned at Montriond and Grand-Chêne between 1755 and 1759. Edward Gibbon, author of *The History of the Decline and Fall of the Roman Empire*, completed his opus in Lausanne between 1783 and 1787. Percy Bysshe Shelley and George Gordon, Lord Byron came to Lausanne during a tour of the lake in June 1816, and Byron wrote the poem "The Prisoner of Chillon" at the Hôtel de l'Ancre (now Hôtel et Residence d'Angleterre) in Ouchy, on June 28. The Cathedral was the reason for the presence in Lausanne of Eugène Viollet-le-Duc, who was commissioned by the Conseil d'Etat Vaudois to restore the edifice in 1873. Still working on the project, he died in Lausanne in 1879.



A Brief History
of the Museum of Fine Arts,
Lausanne

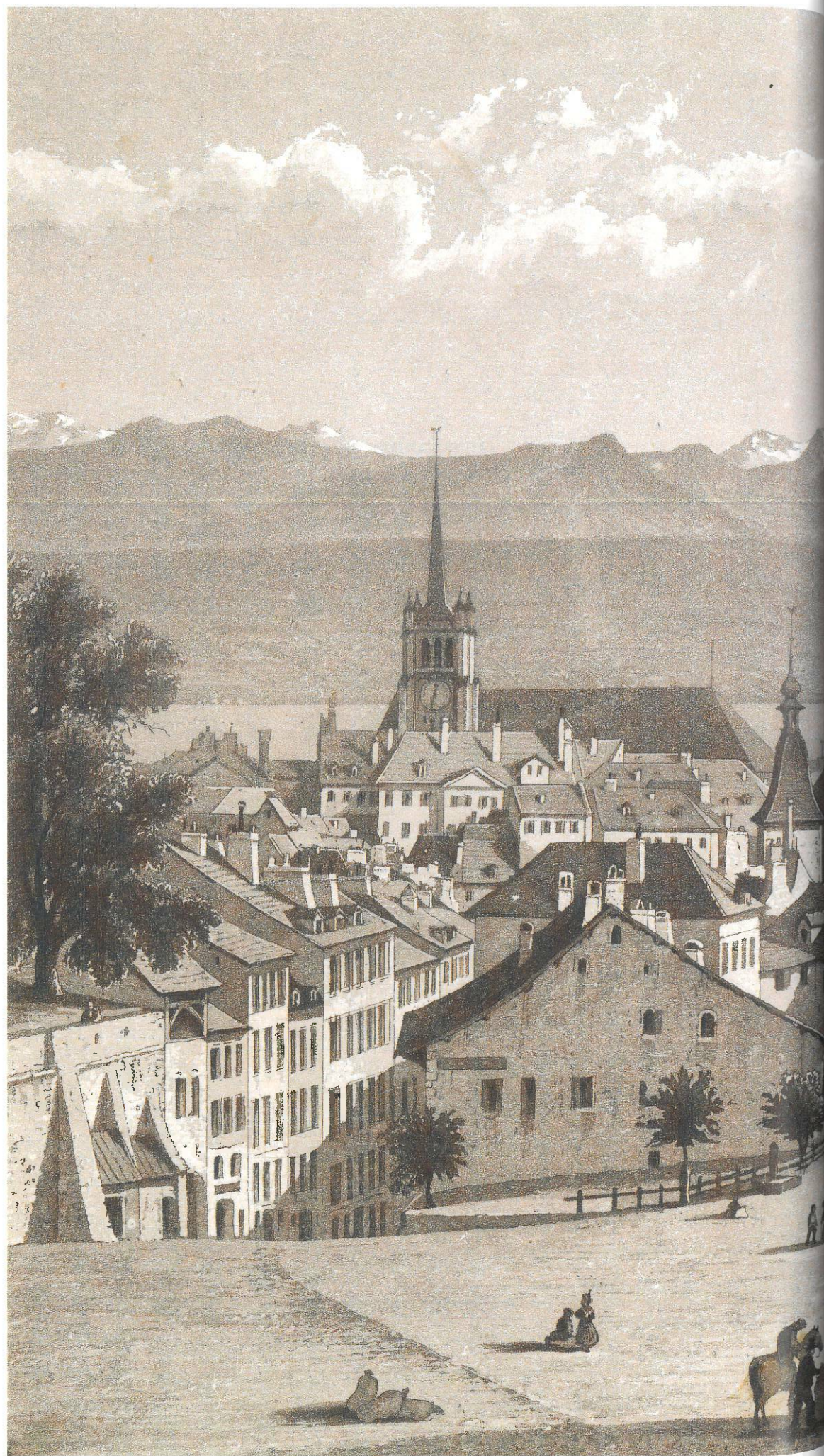
The Arlaud Museum (1841)

Born in Orbe, Switzerland, in 1772, Marc-Louis Arlaud was a portrait painter, the first director of the Ecole cantonale vaudoise de dessin (1822), and the donor, founder, and first director of the Musée Arlaud, the first fine arts museum in the Canton of Vaud, located in Lausanne (1841).



Marc-Louis Arlaud
Self-Portrait, 1837
Oil on canvas
60 x 49.5 cm (23.6 x 19.5 inches)

Having taken up the art of miniature portraits with his cousins Louis-Ami Arlaud-Jurine and Jérémie Arlaud in Geneva, Marc-Louis Arlaud moved to Paris in 1797, where he worked first in the atelier of Antoine Louis Romanet, and then, two years later, with the noted artist Jacques-Louis David (1748–1825). David, who had been a supporter of the French Revolution, went on to paint such celebrated Napoleonic works as *Le Premier Consul franchissant les Alpes au col du Grand Saint-Bernard* ("Napoleon Crossing the Alps," 1801) and *Le couronnement de l'Empereur et de l'Impératrice, 2 décembre 1804* ("The Coronation of Napoleon," 1807). Arlaud, still working in the atelier of David, was expelled from France in 1811 for a "crime of opinion" concerning the regime of the emperor. The artist returned to Lausanne and created his own studio and taught drawing. Marc-Louis Arlaud was named director of a new school for drawing by the Académie de Lausanne on December 10, 1822, a position that he held until his death. In 1834 he made a donation of 34,000 francs to the city and in return became the first curator of the Musée Arlaud, built by the architect Louis Wenger (1809–61). The new building, completed in 1841 in a relatively austere Neoclassical style, also housed the drawing school. It was located at the edge of the emerging Place de la Riponne, a market space formerly crossed by the valley of the Louve stream. First imagined by Isaac Augustin Joseph in 1811, the square was actually created in 1838, three years before the completion of the Musée Arlaud. In its early years, the Museum had only works by Arlaud himself and the 1816 donation of the estate of the "pre-romantic" landscape painter and watercolor artist Abraham-Louis-Rodolphe Ducros (1748–1810). At his death in 1845, Arlaud left a sum of 2,500 francs to the government of Vaud for the commission of a painting by the Swiss artist Charles Gleyre to represent Major Davel, who sought, beginning in 1720, to liberate Vaud from the domination of Bern and who was beheaded at Vidy on April 24, 1723.



→

Friedrich von Martens
Place de la Riponne
and the Arlaud Museum, c. 1850
Etching
12.1 x 17.3 cm [4.7 x 6.8 inches]



The Palais de Rumine (1906)

Located on the eastern side of the Place de la Riponne at the base of the hill where the city's Cathedral (1275) and the former Académie de Lausanne (1587), the forerunner of today's University of Lausanne (UNIL), are located, the Palais de Rumine was built between 1891 and 1906 as planned by the architect Gaspard André.



Gaspard André
Design for the main entrance
of the Palais de Rumine, 1890
Drawing and watercolor
100 x 100 cm [39.4 x 39.4 inches]

The Palais de Rumine was designed to house the city's university, the library of the Canton, and several art and science museums. The Florentine Renaissance style of the building is without any clear relation to local tradition but was thought appropriate in terms of references to a time of cultural renewal and humanism. Article 22 of the Swiss Constitution of 1848 called for the creation of a polytechnic institute and a Federal university. The first of these institutions was established in Zurich in 1854 (ETH Zurich) and, although the second was never created, the idea of housing a Federal university stirred rival ambitions in cities such as Geneva and Lausanne.

It was in this atmosphere that Lausanne received an unexpected donation of 1.5 million francs from Gabriel de Rumine, the scion of a Russian family, born in Lausanne in 1841. The donation was to be invested and spent fifteen years after Rumine's untimely death in 1871. An agreement between the Canton and the city of Lausanne led to the selection of the site and an architectural competition was launched in September 1889. The decidedly heterogenous scheme called not only for a museum of art and new spaces for the library and future university, but also collections of zoology, botany, geology, and paleontology, as well as laboratories, workshops, and offices. Thirty-six projects were submitted and, in an atmosphere of complex disagreement, the second-place project of Gaspard André was chosen in 1890. Born in 1840 in Lyon of a Swiss father, he had already designed the Théâtre des Célestins in his native city.

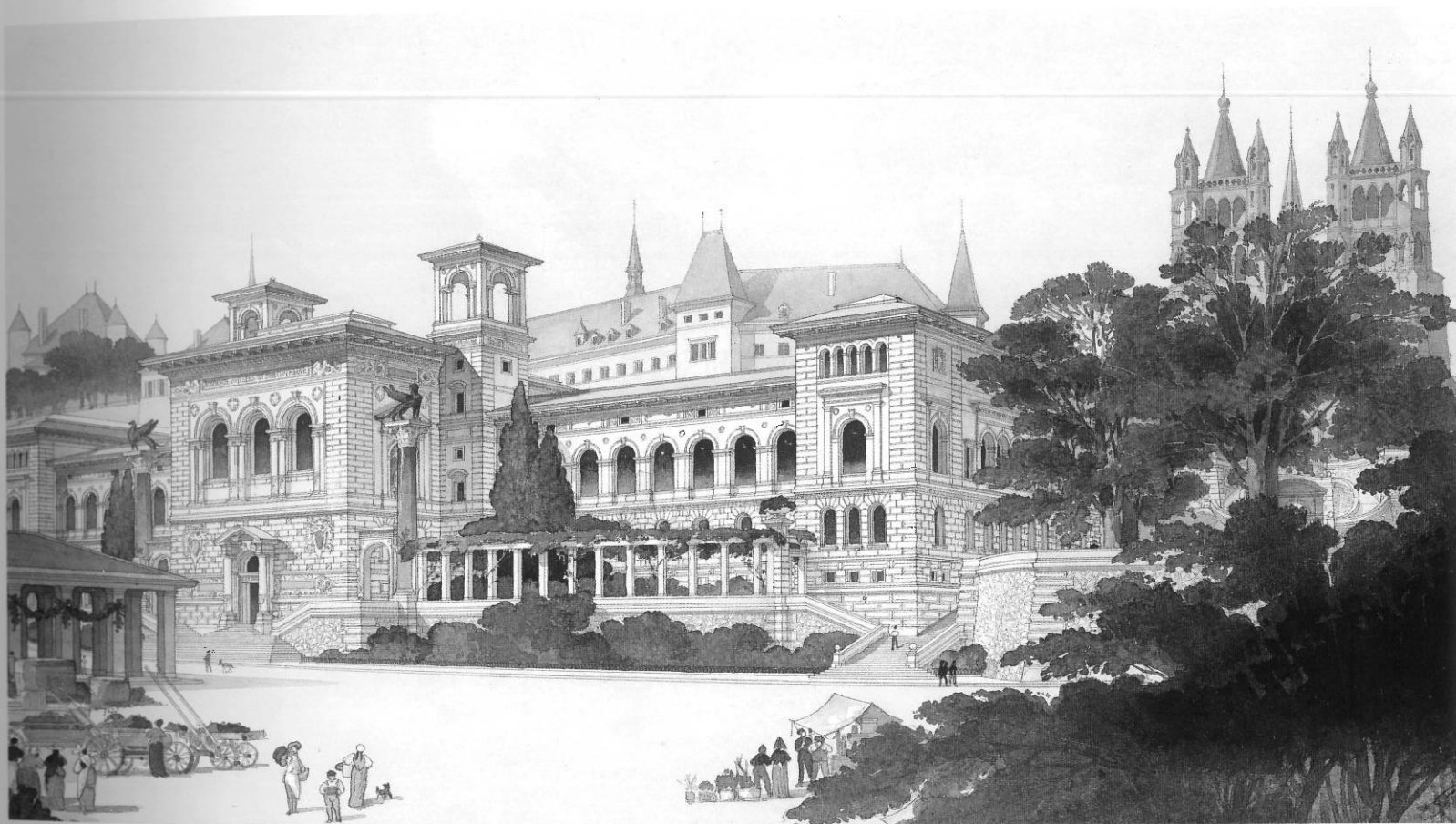
The essentially rectangular complex, with the long axis on a north-south orientation, was the object of disputes from the outset. Formerly the site of a Dominican convent and blocked on the east by the hill of the old city, the location received little sunlight, and offered few possibilities for future enlargement, in part because of the presence on the Place de la Riponne of the Grenette, a grain market. Because of this and political issues, ten years went by between the first studies for the building and the beginning of construction. Matters were further complicated by the death of the architect in 1896. A team of local architects was named to carry out the plans. Although the University, the Library, and the Museum were able to move into the building in 1904, the official inauguration occurred only on November 3, 1906. As it had been earlier in the process, the rather sumptuous Italianate design was criticized locally because it did not adhere to the relative Calvinist austerity that was prevalent in the region.

The Library and Museum of Fine Arts were placed in basically symmetrical wings on either side of the central "Aula." As of the opening, the building was considered insufficient for its numerous occupants, including the University, which had increased from 600 students in 1896 to 1,200 in 1906. The idea of a single complex housing several institutions certainly had period references in the form of the Augustinergasse museum in Basel (1849, now the Natural History Museum), and perhaps more significantly for Lausanne, the Musée-bibliothèque in Grenoble (1870) designed by one of Gaspard André's former professors, the Parisian architect Charles-Auguste Questel (1807–88). The Museum of Fine Arts had a total of ten galleries on the second floor of the north wing of the building at the time of the official opening in 1906, which were immediately judged insufficient to house both the permanent collection and temporary exhibitions.

The Museum of Fine Arts, housed in the Musée Arlaud until 1904, was directed by Emile Bonjour between 1894 and the end of 1935. For the opening to the public of the Palais de Rumine in July 1906, three large salons with overhead natural lighting exhibited works by Marc-Louis Arlaud, older Swiss and foreign works, Swiss contemporary art, as well as paintings by Charles Gleyre and local artists. Spaces were also reserved to sculptures and drawings. No temporary exhibitions were organized during the tenure of Emile Bonjour. These were held in the Musée Arlaud and in the Grenette until its demolition in 1933. The *VIII^e exposition nationale des Beaux-Arts* (Eighth Swiss National Exhibition of Fine Arts) was, however, held in the rooms of the Palais de Rumine before the official inauguration. Forty-six thousand visitors viewed this exhibition held between August 20 and October 20, 1904.

The first temporary exhibitions of art in the Palais de Rumine subsequent to the 1906 opening were held in 1938, and by 1942¹ these events were tending to replace presentations of the permanent collections. Temporary exhibitions were visited by 50,000 people in 1946. A show on *Treasures of Venetian Art* drew over 60,000 visitors in 1947. The same year a new gallery located in the lower base of the Palais de Rumine was added to the exhibition areas of the Museum. Despite the emphasis placed on temporary exhibitions after 1938, the Museum had accepted a number of donations that carried requirements that works be permanently exhibited. This was the case of paintings given in 1903 by the family of the Lausanne artist Emile David (1824–91) and of the Widmer collection, promised in 1924 and given in 1936 and 1939.

¹Information about exhibitions comes from *1906-2006 – Cent ans d'expositions au Musée cantonal des Beaux-Arts de Lausanne*, Les Cahiers du Musée des Beaux-Arts de Lausanne, 2007.



↑
Gaspard André
Taureau Farnèse
Project for the Palais de Rumine, 1890
Drawing and watercolor
53.5 x 82 cm (21 x 32.3 inches)



From Ducros to Gleyre

As of 2014, the collections of the Museum included 10,000 works, concentrated in the period between the late eighteenth century and the early twentieth century, with more recent additions including numerous modern and contemporary works. The core of the collection was formed around the work of five important figures. The first of these, already referred to in the context of the Arlaud Museum, is that of Abraham-Louis-Rodolphe Ducros, whose collection was purchased through a public subscription in 1811 and became the property of the Canton in 1816. Works by Ducros in the Museum include his *Sicile. Orage nocturne à Cefalù* ("Sicily. Evening Storm at Cefalù," c. 1800–05).

Charles Gleyre (1806–74) was born in Chevilly near Lausanne but was brought up by an uncle in Lyon. He first studied art there before attending the Ecole des Beaux-Arts in Paris. He also studied watercolor at the Académie Suisse in Paris under the English artist Richard Parkes Bonington, and went to Italy where he met Horace Vernet. After travels to Greece and the Middle East between 1834 and 1838, Gleyre returned to Paris and opened his own studio on Rue de l'Université, before taking over the studio of Paul Delaroche, the son-in-law of Vernet, in 1843. Delaroche had created one of the most important teaching ateliers in Paris and also taught at the Ecole des Beaux-Arts, where, as of 1839, he encouraged students to use the daguerreotype photography process to study painting. It is no coincidence that his students in painting included Gustave Le Gray, Charles Nègre, and Henri Le Secq, who went on to become three of the pioneers of photography. It was perhaps in the context of the atelier that Gleyre had the most influence. Among his students there were James McNeill Whistler, Claude Monet, Auguste Renoir, Alfred Sisley, and Frédéric Bazille.



Gleyre's scene representing the execution of Major Davel, commissioned in the will of Marc-Louis Arlaud, was completed in 1850 and was in the collection of the Museum until it was destroyed by an arsonist in 1980. The painting was such a success that the Canton commissioned a second work, still in the Museum collection, *Les Romains passant sous le joug* ("Romans Under the Yoke," 1858), a subject chosen by the artist himself. The commitment of the Museum to the work of Gleyre has continued into recent years, with exhibitions in 1975 and 2006, and the purchase of a major work by the artist, *La Danse des Bacchantes* ("The Dance of the Bacchantes," 1849). Exhibited at the Salon de Paris in 1849, the work was acquired by Francisco de Borbón (1822–1902), King Consort of Spain, formerly the Duke of Cádiz. Gleyre's painting draws some inspiration from the *Bacchanale of the Andrians* by Titian (1523–26, Prado Museum), as attested by the drawing *Étude pour La Danse des Bacchantes (bacchante couchée)* ("Study for the Dance of the Bacchantes–Reclining Bacchante," 1848–49), purchased by the Museum in 1908. The position of Gleyre's reclining nude is slightly different than that of Titian's weary reveler, but the affiliation is clear.

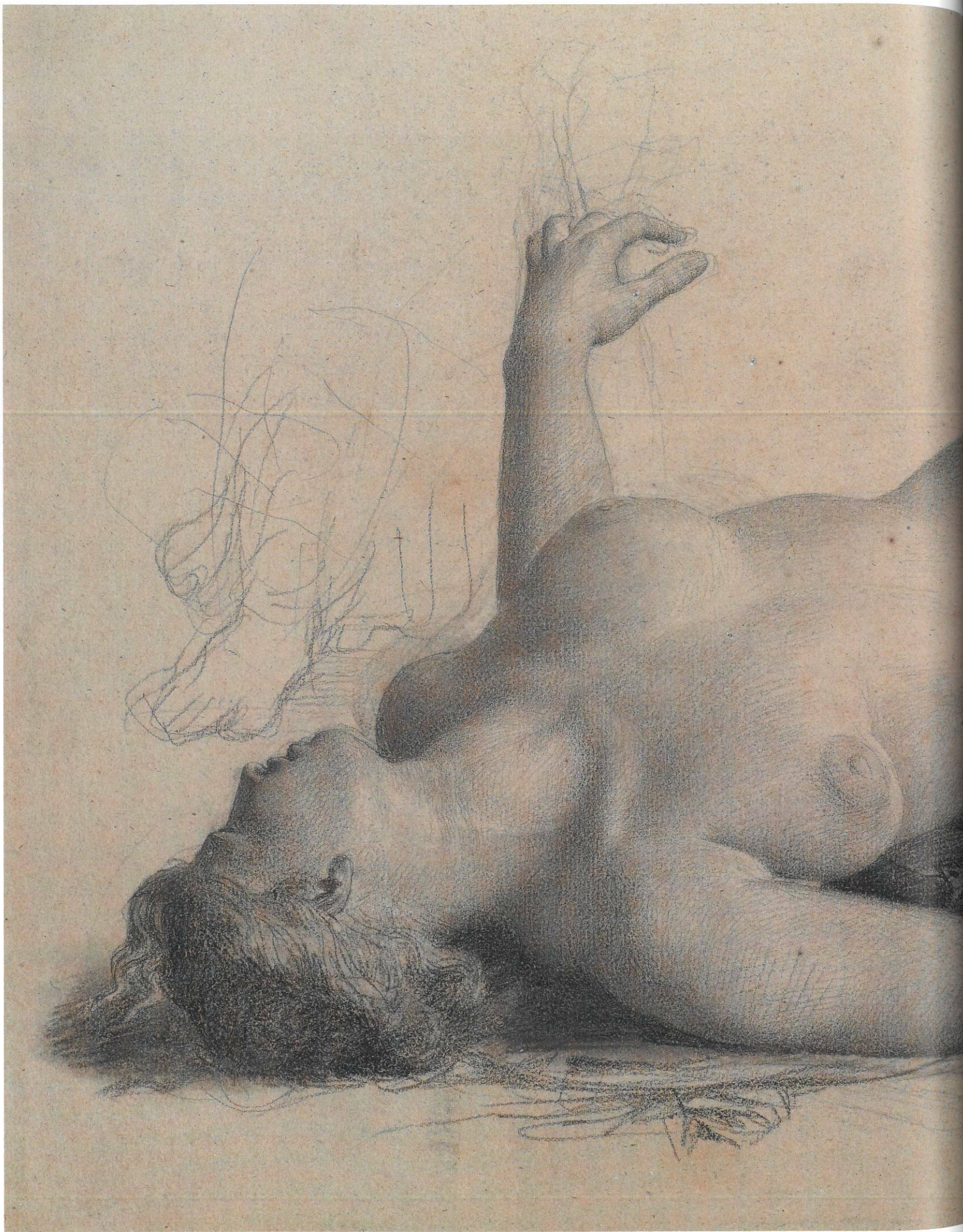
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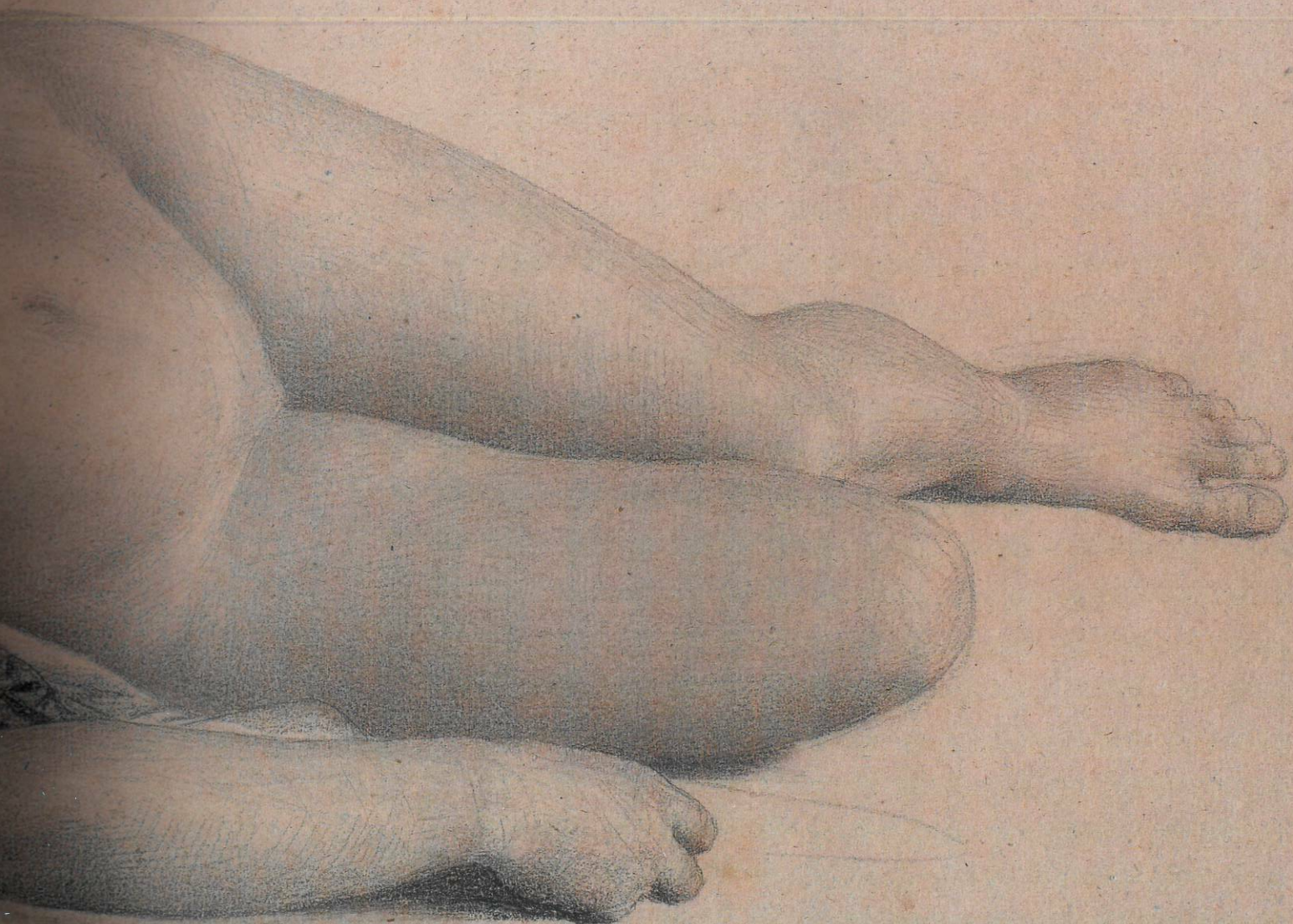
Charles Gleyre
Esquisse pour l'Exécution du Major Davel
 [Sketch for The Execution of Major Davel], 1847–48
 Oil on canvas
 40 x 32 cm [15.7 x 12.6 inches]

→ →

Charles Gleyre
Étude pour La Danse des bacchantes (bacchante couchée)
 [Study for The Dance of the Bacchantes–Reclining Bacchante], 1848–49
 Black pencil on paper
 27.7 x 44.5 cm [10.9 x 17.5 inches]











Steinlen and Vallotton

Born in 1859 in Lausanne, Théophile-Alexandre Steinlen (1859–1923) was an illustrator, painter, and sculptor who participated in the Paris circle of the cabaret and publication *Le Chat Noir* between 1882 and 1887. There he was in contact with Henri de Toulouse-Lautrec and Félix Vallotton, but also with Paul Verlaine and Aristide Bruant, the singer and comedian represented by Toulouse-Lautrec in several posters wearing his famous red scarf and black cape. Steinlen also worked with the literary periodical *Gil Blas* and the left-leaning weekly satirical magazine *L'assiette au beurre*. Steinlen illustrated works by Emile Zola and Anatole France among others and is known to have created at least seventy-six posters. The Museum organized a retrospective exhibition of the work of Steinlen between December 1970 and February 1971 in collaboration with the museum of Charleroi and the Basel Kunsthalle. Works in the Museum collection include an 1886 painting *Fortifs* (oil on cardboard, 25.5 × 35 cm) acquired in 1903; a powerful portrait of the Marxist writer Maxime Gorky, *Maxime Gorki de face* (1905, lithograph, 96.7 × 69.5 cm), purchased in 2008; a later large painting *Masséida et le singe Gaspard* (after 1911, oil on canvas), an anonymous 1954 gift to the Museum; and an 1890 poster for a ballet *Le Rêve* ("The Dream," 82 × 63.1 cm), purchased in 2008.

←

Charles Gleyre

La Danse des bacchantes (*The Dance of the Bacchantes*), 1849

Oil on canvas

147 x 243 cm [57.9 x 95.7 inches]

→

Théophile-Alexandre Steinlen

Étude de chat. Carnet Sources-Croquis

(*Study of a Cat. Carnet Sources-Croquis*), c. 1902

Charcoal on paper

27 x 20.5 cm [10.6 x 8.1 inches]



Félix Vallotton was born in 1865 in Lausanne and died in 1925 near Paris. He left Switzerland for Paris in 1881 and enrolled in the Académie Julian. He joined the Nabis group in 1893 and was a founding member of the Salon d'Automne in Paris. His work is sometimes described as morose or melancholy, and he did not shy away from unusual modern perspectives or uses of shadow and color, as exemplified in his paintings *Quatre Torses* ("Four Torsos," 1916, oil on canvas, 92 x 72.5 cm) and *La chaste Suzanne* ("Chaste Suzanne," 1922, oil on canvas, 54 x 73 cm), both in the Lausanne collections. Vallotton was an illustrator of the literary and artistic monthly *La Revue Blanche*, which was based in Paris between 1891 and 1903, along with Toulouse-Lautrec (1894), Bonnard (1895), and others. Here the pioneering arts and literature of the time came together with texts by the likes of Mallarmé, Proust, Gide, Claudel, and Apollinaire. Vallotton married Gabrielle Rodrigues-Henriques (née Bernheim) in 1899. Through this family connection, his brother Paul opened a branch of the Bernheim-Jeune gallery in Lausanne in 1913, where his works were sold, in particular to the Winterthur collectors Hedy and Arthur Hahnloser. The Museum of Fine Arts, Lausanne was a trail-blazer insofar as official recognition of the artist is concerned, having purchased his *Autoportrait à l'âge de 20 ans* ("Self-Portrait at the Age of Twenty," 1885) in 1886. Today the Museum has the largest holdings in the world of works by Félix Vallotton, including fifty-six paintings, 300 prints, and 200 drawings. The Félix Vallotton Foundation, based in Lausanne, became part of the Museum with the opening of the new building in 2019, assuring that the institution will be considered the paramount authority on the work of the painter.

→

Félix Vallotton
La Paresse [laziness], 1896
Wood-block print on paper, no. 18
[one of approximately 180 prints]
25 x 32.5 cm (9.8 x 12.8 inches)



LA PARESSE

FM





←
Félix Vallotton

La Chambre rouge (*The Red Room*), 1898

Tempera on cardboard

50 x 68.5 cm (19.7 x 26.9 inches)

The Case of Louis Soutter

Another of the significant groups of works in the Museum is that of Louis Soutter (1871–1942). Soutter was born in Morges, near Lausanne, and followed an unusual path, at first studying engineering at the University of Lausanne, but then becoming interested in music, attending the Royal Conservatory in Brussels, before moving back to Lausanne and then on to Geneva and Paris to follow up on a new interest in painting. In 1897 he moved to Colorado Springs in the United States where he became the head of the Fine Arts Department at Colorado College. Returning to Switzerland, he faced increasing mental and physical health issues, but obtained the position of first violin with the Orchestre du Théâtre de Genève. Placed in a hospice in Ballaigues in 1923 because of mental difficulties, Soutter worked, first with pen and pencil and then directly with his fingers, using paint and ink. The architect Le Corbusier, who was a cousin, came to visit Soutter at the hospice after 1927 and began to collect his drawings in large numbers. Le Corbusier wrote about Soutter in the Surrealist magazine *Minotaure* (no. 9, 1936) and helped to organize exhibitions in Lausanne (1937) and New York (1939). Soutter worked in a style that Jean Dubuffet, who discovered his work in 1945 three years after his death, called Art Brut, also today known as Outsider Art. Though any classification of his work related to mental illness is disputed, it is known that Soutter had an influence on such contemporary artists as Julian Schnabel. The Museum organized the first retrospective of Soutter's work in 1961 and another show, *Louis Soutter et les modernes*, in 2003 in collaboration with the Collection d'Art Brut (Lausanne), and has approximately 630 of his works, including several of his Finger Paintings, such as *Souplesse* ("Suppleness," 1939).

In its unusual building, the Museum of Fine Arts, Lausanne traced a path that differs somewhat from that of other institutions that have privileged the art of their own region and country. With artists such as Steinlen, Vallotton, and Soutter, the Museum underlines the importance of painters or draftsmen, born nearby, who moved in the circles that formed modern art, without necessarily emerging as primary figures. These figures gravitated toward Paris and other cities, but along their ways, in different fashions, came into contact with many of the most significant figures of emerging modern art. In a sense, the Museum of Fine Arts, Lausanne offers a slightly shifted vision of the development of modernity, and in this it is an important institution. In 1961, Hermann Hesse, winner of the 1946 Nobel Prize in Literature wrote an unrhymed poem called "Louis Soutter" in the voice of the artist:

I paint
[...]
Not correctly, not beautifully,
but the way things are.
I paint in ink and blood, I paint in truth.
Truth is terrifying.
But I cover my sheet, stroke by stroke,
More loosely, more dense,
gray, silver, black.
I allow the hieroglyph's features
To grow untrimmed, like wool, like moss,
[...]
Sometimes I forget, sometimes
I bracket fear,
[...]
I know, behind my back,
That one, standing and laughing.
He knows me, he knows.

Hermann Hesse, "Louis Soutter," 1961

Souplesse





←

Louis Soutter
Souplesse [Suppleness], 1939
Gouache and shoe polish on paper
44 x 58 cm (17.3 x 22.8 inches)

Looking to the Future—Modern and Contemporary

In a sense, the “original sin” of the Palais de Rumine, beyond any aesthetic criticism, was the fundamental lack of space as compared to the number of institutions housed there. As early as 1924, on the occasion of the promised donation of the Widmer collection, the director of the Museum, Emile Bonjour, pleaded for the creation of an independent building that would bring Lausanne up to the standards of other Swiss cities like Geneva, Neuchâtel, Bern, and Winterthur. Significant work undertaken in the building in 1946 resulted in the removal of the sculpture galleries. Further renovations carried out in the 1990s led the Conseil d’Etat to decide in 1991 that the Museum of Fine Arts should be placed elsewhere.

Although the Museum of Fine Arts, Lausanne has continued to purchase and defend the work of local artists, in the period between 1990 and 2010 a greater focus was placed on the acquisition of works by foreign artists such as Christian Boltanski, Sophie Calle, Arnulf Rainer, Marcel Broodthaers, and Luciano Castelli. The director between 1991 and 2000 was Jörg Zutter from Solothurn, who had previously organized shows on the work of Boltanski, Bruce Nauman, and Julian Schnabel in 1989 and 1990 in Basel. In Lausanne, he confirmed many of the strong points of the institution, organizing shows on Vallotton (1992) and Louis Ducros (1998), but also on Bill Viola (1993) and Sophie Calle (1994).

Although Jörg Zutter had been chosen when the idea of moving the Museum was already confirmed, he did not participate in a 1999 commission established to examine future locations for the institution. After examining sixteen potential sites, the commission gave its conclusions in 2000. A location on the shore of Lac Léman at Bellerive was formally selected by the Conseil d’Etat in January 2001 just as Zutter left his position. His successor, Yves Aupetitallot (2001–06) used the galleries in the Palais de Rumine essentially for temporary exhibitions, in the perspective of a new museum to be built at Bellerive. He, too, made use of the permanent collections with shows on Soutter, Vallotton (2002), and Gleyre (2006), while simultaneously welcoming international figures such as Ellsworth Kelly (2002) or Albert Oehlen (2004). Bernard Fibicher evokes the exhibitions he organized as director of the Museum beginning in 2007 in an interview elsewhere in this volume. The final exhibition of the Museum in the Palais de Rumine was organized by Bernard Fibicher with the Chinese dissident artist Ai Wei Wei between September 2017 and January 2018.



Twelve Works

Selected by Bernard Fibicher, director of the Museum, twelve works of art—including paintings, sculptures, and mixed-media—give an overview of the breadth and strengths of the collection, ranging from the eighteenth century to the present.

→

Jacques Sablet
Portrait de famille avec le Colisée
[Family Portrait with the Colosseum], 1791
Oil on canvas
60 x 72 cm [23.6 x 28.3 inches]





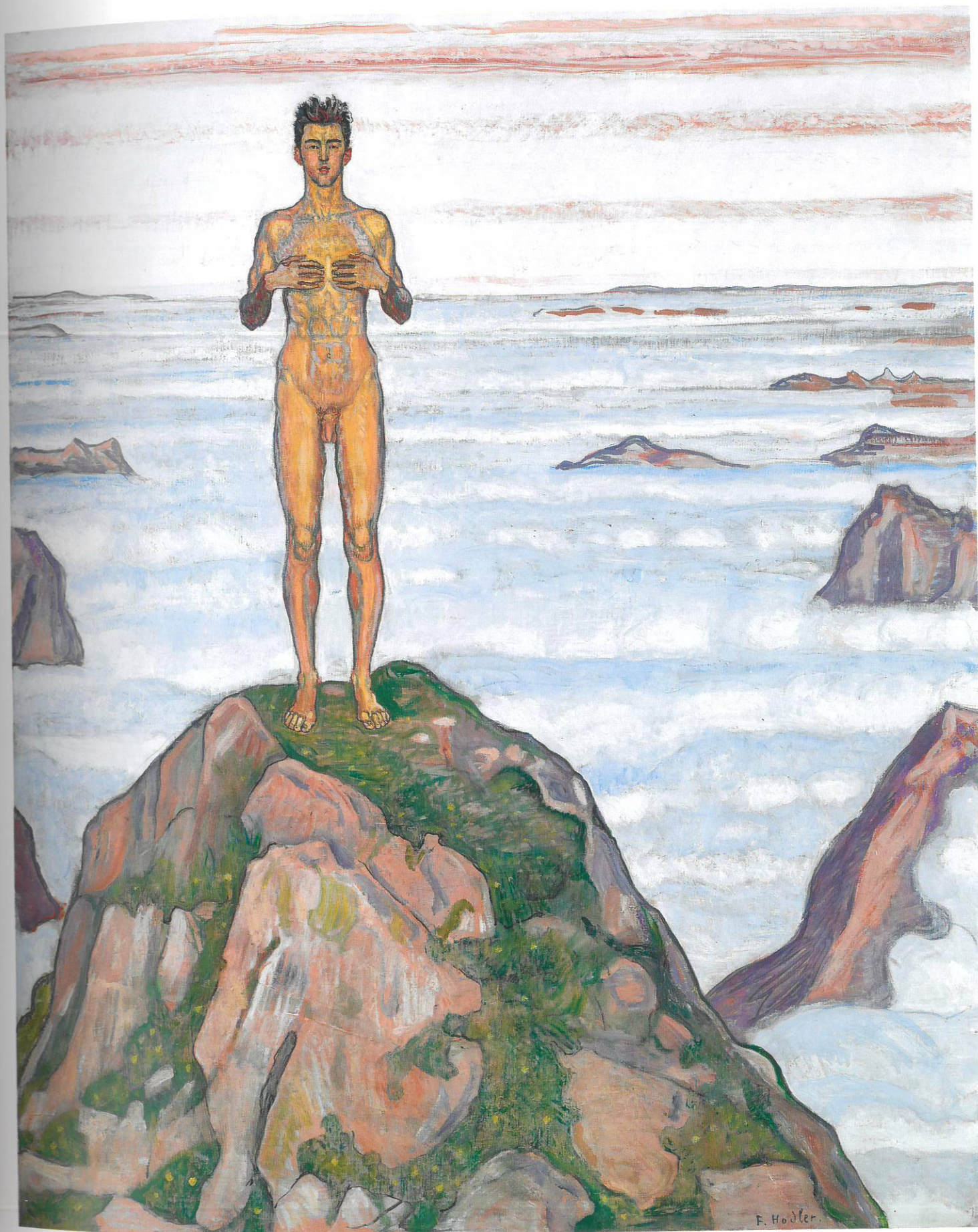
Auguste Rodin
L'Homme au serpent
(*The Man with a Serpent*), 1885 [cast: 1887]
Bronze, brown patina
69.5 x 55 x 29 cm {27.4 x 21.6 x 11.4 inches}



044-045

Ferdinand Hodler
Blick ins Unendliche III
[*Look into the Infinite III*], 1903-04
Oil on canvas
100 x 80 cm [39.4 x 31.5 inches]

Ferdinand Hodler
Le Lac Léman vu de Chexbres
[*Lake Geneva Seen from Chexbres*], 1904
Oil on canvas
70.5 x 108.3 cm [27.6 x 42.6 inches]









Ernest Biéler

L'Eau mystérieuse (The Mysterious Water), 1911

Tempera on paper pasted on canvas

146.3 x 376.4 cm (57.5 x 148.2 inches)







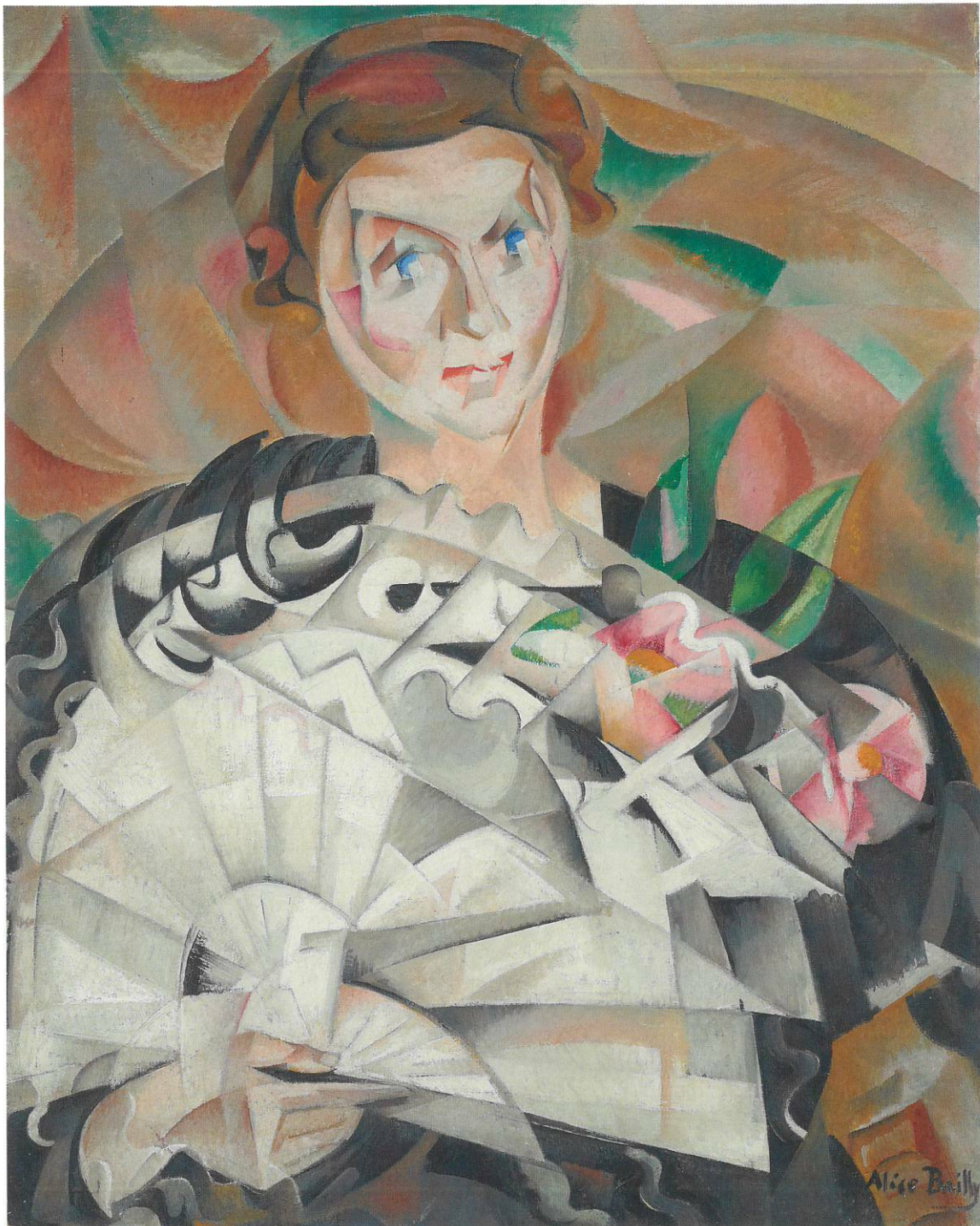
Alice Bailly

Jeu d'éventail ou Femme à l'éventail

[Fan Game, or Woman with a Fan], 1913

Oil on canvas

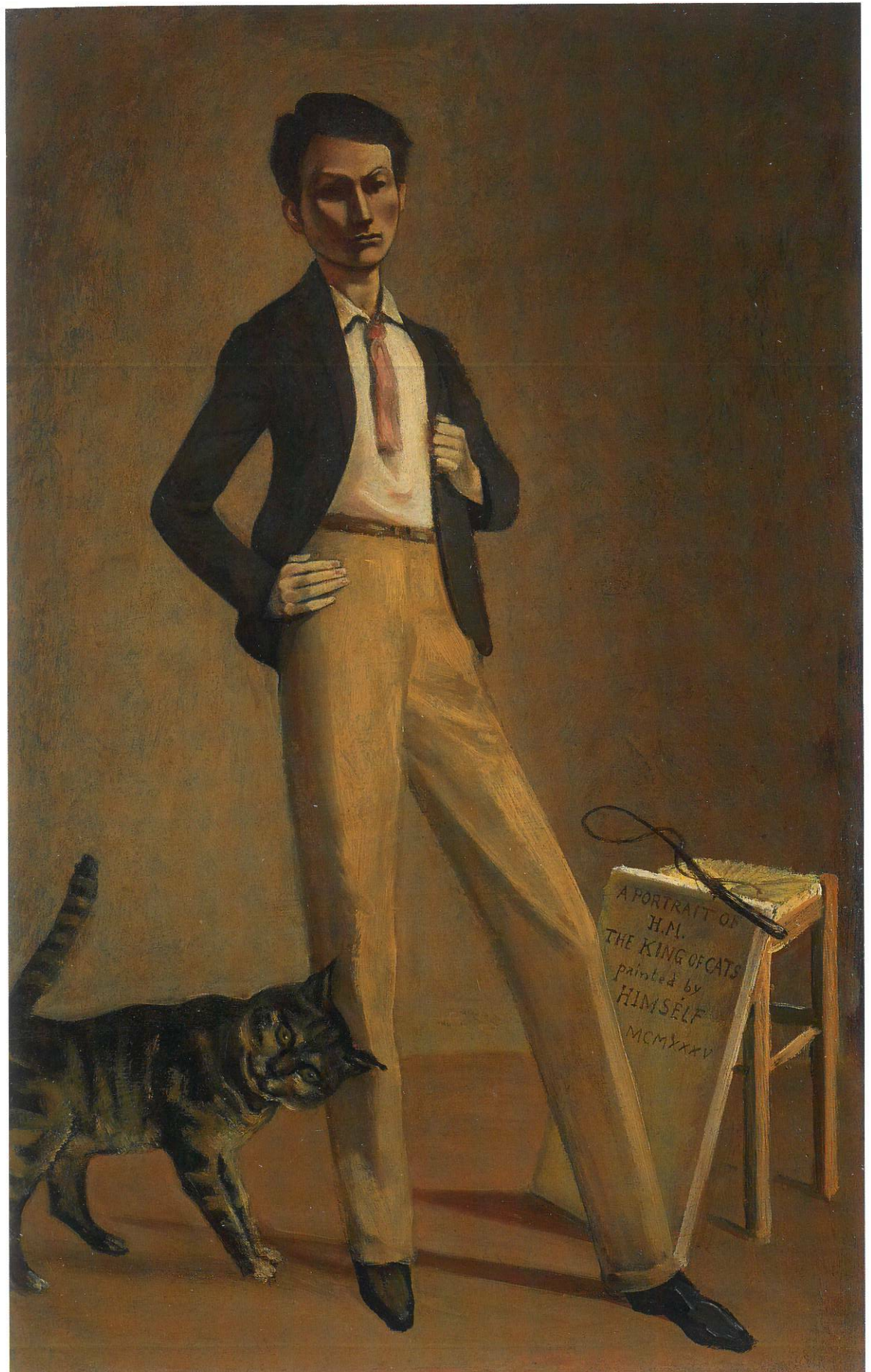
92 x 73 cm [36.2 x 28.7 inches]



050-051

↓
Balthus [Balthazar Klossowski de Rola]
Le Roi des chats [The King of Cats], 1935
Oil on canvas
78 x 49.7 cm [30.7 x 19.5 inches]

→
Paul Klee
Am Nil [On the Nile], 1939
Distemper paint on paper mounted on jute
75 x 125 cm [29.5 x 49.2 inches]











←

Aloïse Blanche Corbaz

Bonne année [recto] [Happy New Year]

4th period: 1951-60

Colored crayon on paper

52.8 x 84.1 cm (20.8 x 33.1 inches)

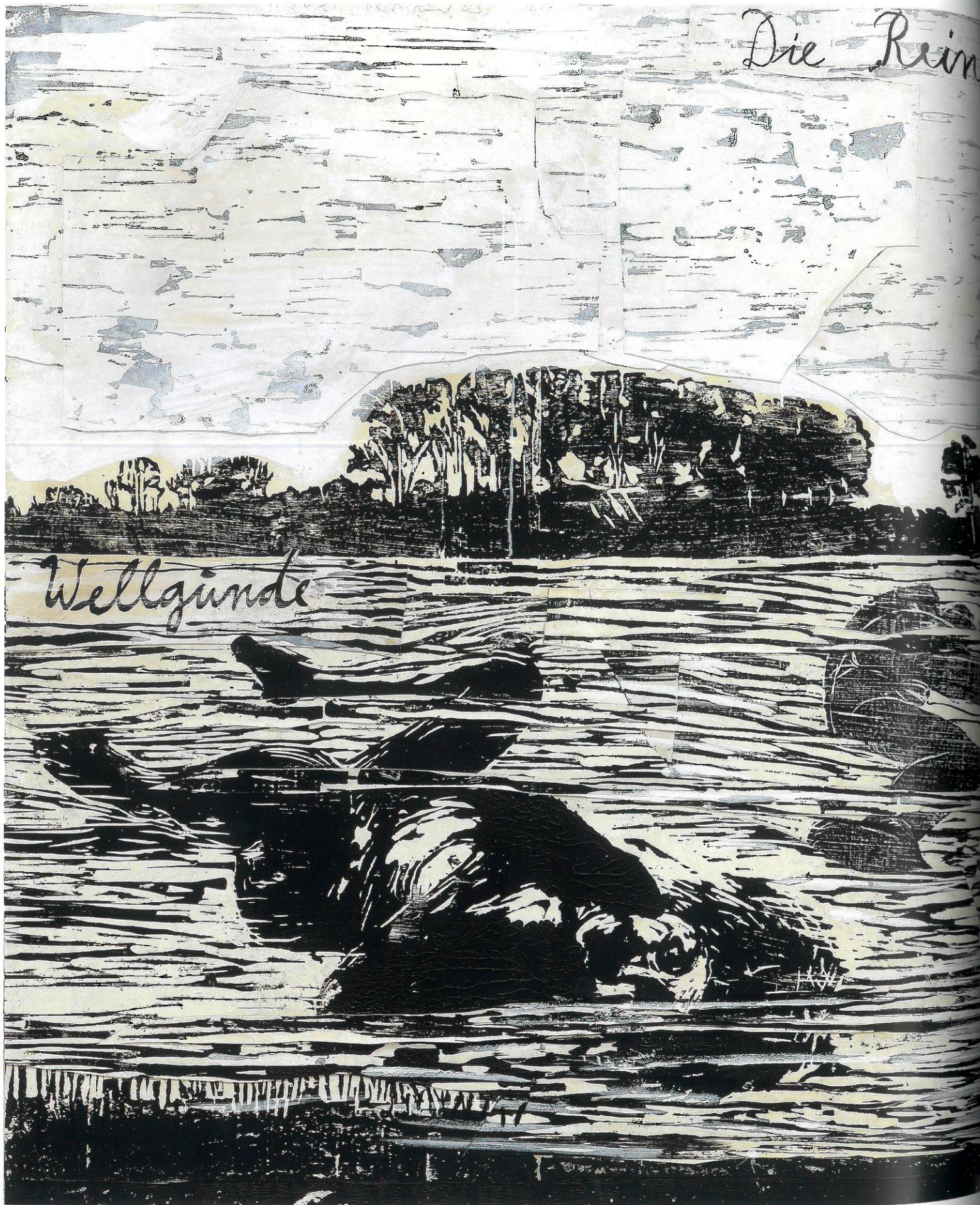


056-057

A Brief History
of the Museum of Fine Arts, Lausanne

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Bruce Nauman
Untitled (Hand Circle), 1996
Bronze
12.7 x 67.3 x 63.5 cm [5 x 26.5 x 25 inches]





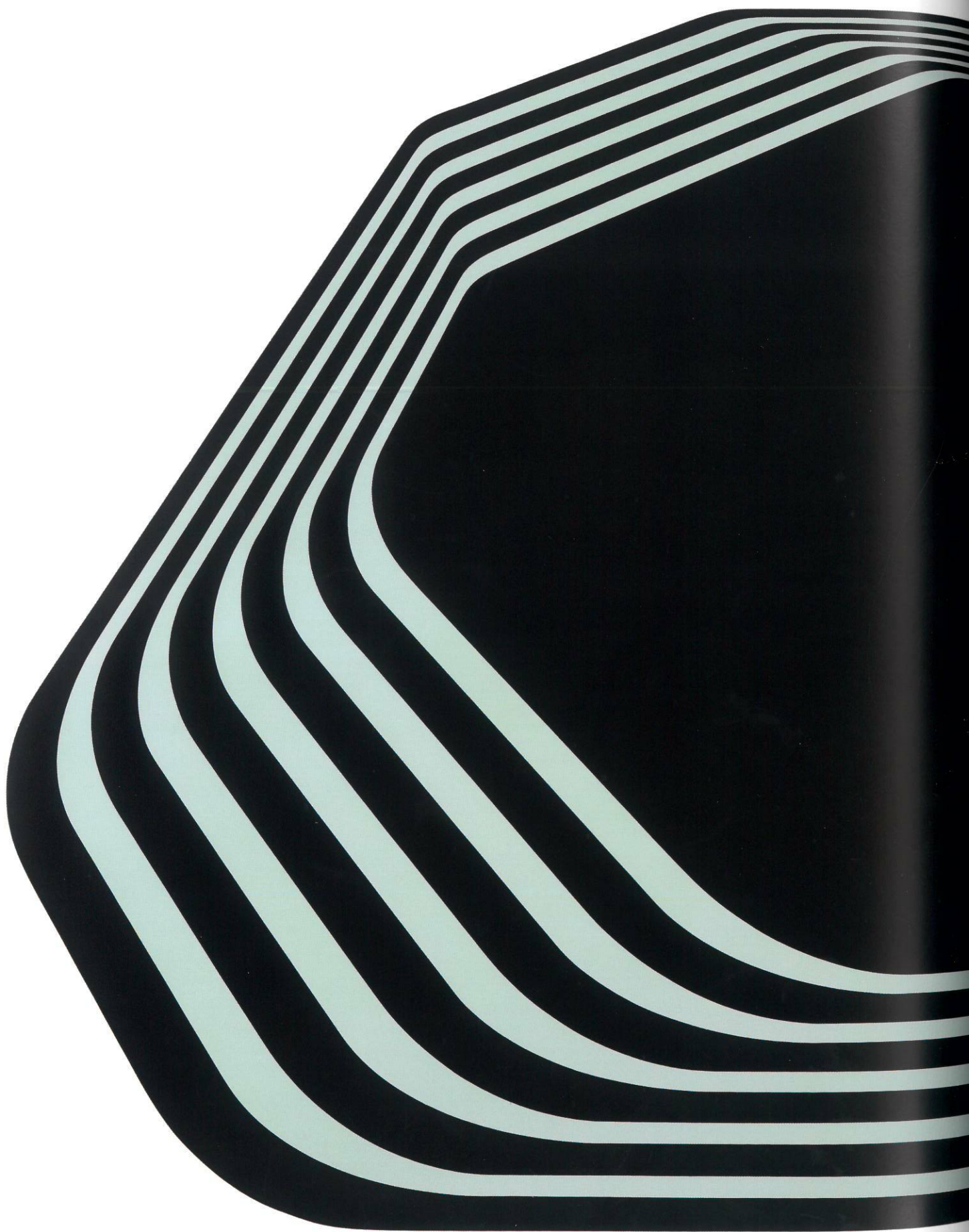
↑
Anselm Kiefer
Die Rheintöchter (The Rhine Daughters), 1982–2013
Collage of wood-block prints, acrylic and varnish on canvas
190 x 330 x 5.5 cm [74.8 x 129.9 x 2.1 inches]



hter

Woglinde

Floßhilde



Pierre Decrauzat
Unfolded, 2001
Acrylic on canvas
245 cm (55.1 x 96.4 inches)

