

La présente lettre, dont vous lisez le deuxième numéro, est destinée à diffuser l'information relative au projet « Pôle muséal, Musée cantonal des Beaux-Arts - Halles CFF aux locomotives ». Publiée tous les deux mois environ, elle vous permettra de suivre l'évolution de ce passionnant projet.

Pour la recevoir, une simple inscription, selon les indications disponibles à la fin de cette lettre, suffit. Bonne lecture !

A CULTURAL PLATFORM UNIQUE IN SWITZERLAND

A real networking ethos is poised to emerge and develop in the years ahead on the site of Les Halles CFF aux locomotives: paving the way, the Cantonal Museum of Fine Art will be its first link, joined later by the Cantonal Museum of Photography, today the Musée de l'Elysée, and the Municipal Museum of Design and Contemporary Applied Arts – MUDAC. It is therefore on a broad front that the Canton and its capital have begun, with this ambitious project, a sweeping venture dedicated to all inhabitants of the canton of Vaud.

In the past, the Canton adopted a gradual approach to the formation of its cultural policy, which found its first legal basis in 1978. Since then, it has been hugely satisfying to see this policy grow bolder and more distinct, and, in recent years, stronger, though still in



Ernest Biéler, *L'Eau mystérieuse*, 1911, tempéra sur papier maroufflé sur toile, 144 x 376 cm, inv. 555

keeping with the two principal cornerstones on which it is based: firstly the missions of its cantonal institutions dedicated to preserving the cultural heritage, and secondly the subsidising of cultural activities.

Being a fervent believer that cultural policy must be seen as a wholly public act of government, I am delighted that this vision is shared by the authorities and also, I hope, by the population, which in the final analysis is the exclusive beneficiary of our projects and investments.

From the perspective of heritage, our plans for a cultural and museum centre reflect the importance of the role that the Canton of Vaud intends to play. All of the canton's inhabitants are the owners or trustees of remarkable patrimonial riches and we have chosen to make this a key element of our investment policy, our national positioning and our international affiliations in the years to come. This is a bold project in terms of architecture, urban planning and social development, affirming that culture is central to our lives, our cities and our travels, and is with us always in one form or another.

On this cultural journey, the concept of 1st or 2nd class has no place: you and I will all be "very important persons" on this cultural platform unique in Switzerland.

Anne-Catherine Lyon
Cantonal Councillor

Head of the Department
of Training, Young People
and Culture

Louis Soutter,
Le Suprême Symbole,
s.d., peinture aux doigts sur papier,
58 x 44 cm, inv. 412

LAUSANNE'S CULTURAL AMBITION, A PLUS FOR THE CANTON AND ITS CAPITAL

With the Béjart Ballet Lausanne, the Théâtre de Vidy and the Opera – to mention only a few of its ambassadors – Lausanne is an established player on the international cultural scene and exerts an undeniable appeal. The region's inhabitants, to their great delight, are able to attend performances of the highest quality. The capital of the canton of Vaud has thus built up an exceptional reputation in the performing arts, worthy of Europe's greatest cities.

With regard to the visual arts, the city still lacks a sufficiently robust, ambitious and unifying project to highlight the many strong points that exist in Lausanne today. These include museums, with richly endowed collections which they are unable to present to the public for want of space; artists, who lack workshops in which to create; art galleries – as many as 40 in Lausanne, if not more – and a plethora of new independent exhibition spaces, all of which form a very vibrant mosaic in the field of the visual arts.

The museum centre at Les Halles CFF aux locomotives, bringing together the Cantonal Museum of Fine Art, the Musée de l'Elysée for photography, and the Museum of Design and Contemporary Applied Arts (MUDAC), is the standard bearer of this ambitious and unifying project.



Jean-Baptiste-Camille Corot, *Ouchy près de Lausanne, 1842, huile sur toile, 30 x 48 cm, inv. 2008-130,*

The contribution of the museum centre will be significant, rolling back the boundaries of fine art to include photography, contemporary applied arts, and design. It will therefore cover every facet of the visual arts, from classical art to the most contemporary expressions.

The museum centre will also have a wide appeal, being located in Lausanne railway station, a natural meeting place for the city's inhabitants and for those visiting from elsewhere in the canton or from further afield. It is aimed at all generations, from young people to senior citizens. It will be a vibrant place where artists can busy themselves in their workshops, where the art of tomorrow will take shape and where creative innovators and their audiences can interact. Its exhibition areas, both indoor and outdoor, will be supplemented by meeting places that encourage social interaction. This will be the starting point for the organisation of collaborative ventures with Universities, the Swiss Federal Institute of Technology Lausanne (EPFL) and specialist higher education establish-

ments - including the University of Art and Design Lausanne (ECAL) which is regularly classed among the world's top ten art schools - as well as with institutions such as the Swiss Film Archive, itself also based in Lausanne.

This ambitious museum project will be deployed over an area of more than 20,000 m² in the very heart of the city, a huge challenge for town planners at a time when urban space is at a premium. In economic terms, it promises to be one of the motors driving the development of Lausanne, and the entire Lake Geneva region will benefit from this dynamic. It will provide real added value for the tourist, education and business sectors and, on account of its location at the centre of a European rail network, will encourage environmentally-friendly mobility.

It is because of these multiple qualities that the City of Lausanne is fully supportive of the museum centre and has made it one of its major projects. In terms of both culture and urban development, the museum centre will inject enthusiasm into the world of the visual arts and firmly establish the canton's capital in the 21st century.

Alberto Giacometti,
*Annette et une personne
indéterminée jouant au halma,*
vers 1925,
mine de plomb sur papier,
49 x 31 cm,
inv. 2010-009

Silvia Zamora
City Councillor, Lausanne

A MUSEUM OPEN TO THE WORLD

A railway station is an open door to the wider world. A museum located on a railway site next to a station will necessarily be governed by a philosophy of openness, interaction and encounters, between forms of art from every epoch, between the past and the future, between native and foreign cultures, and between audiences from all backgrounds.

The spirit of openness is embedded in the DNA of the Cantonal Museum of Fine Art (MCBA) which possesses remarkable collections comprising more than 9,000 works. These constitute a unique fingerprint of the region's creativity in its international ramifications, such as the meeting, in 1916, in the canton of Vaud, of three geniuses, Stravinski, Ramuz and Auberjonois, who pooled their talents to create *The Soldier's Tale*. The permanent exhibition of Vaud collections will focus on the "five pillars" of the MCBA – the rich legacy of Ducros, Gleyre, Steinlen, Vallotton and Soutter – and will give the museum much needed focus for its positioning on the national and international stage ("see here what cannot be seen elsewhere"). There is no specific focus or regionalism in the Vaud canton in relation to fine art; rather, there are fruitful international and historic exchanges, an incessant to-and-fro between ar-



Oskar Kokoschka, *Vue sur le Léman*, 1956, huile sur toile, 81 x 114 cm, inv. 2010-008

tists studying abroad or travelling and artists based in the canton. Thus it was that in the 19th century, Charles Gleyre taught future impressionists in Paris and Eugène Grasset helped develop the Art Nouveau movement there, while Benjamin Vautier became an important protagonist of the "Düsseldorf School". Gustave Courbet and Oskar Kokoschka, on the other hand, spent the last years of their lives in the canton

of Vaud. In parallel with the programming of temporary exhibitions of a high quality, the presentation (permanent, at last) of Vaud collections will therefore contribute in no small measure to the creation of a museum that is open to the world.

Bernard Fibicher,
Director of the MCBA

Museum programmes

Cantonal Museum of Fine Art, Lausanne, www.mcba.ch

18 March - 13 June

- Eugène Grasset (1845-1917), Art and the Ornament

Museum of Design and Contemporary Applied Arts, www.mudac.ch

9 March - 13 June

- Stefan Sagmeister: another exhibition about promotion and sales material (exhibition in the "carte blanche" series)
- Saved for posterity: exhibition devoted to the museum's collections

Elysée Lausanne, a museum for photography, www.elysee.ch

9 January - 15 May

- Hans Steiner, a Chronicle of Modern Life
8 June - 28 August
- Fellini, la grande parade

musées cantonaux vaudois www.musees-vd.ch
musées lausannois www.lausanne.ch/musees

Fondation de l'Hermitage www.fondation-hermitage.ch
Musée Jenisch www.museejenisch.ch

Abonnez-vous

par Internet : www.mcba.ch, rubrique « futur musée », puis « Lettre d'information »

ou par e-mail : info.pole-museal@vd.ch

ou par écrit : en renvoyant ce coupon, dûment complété à « Département de la formation, de la jeunesse et de la culture, secrétariat du projet MCBA, Mme Christine Croisier, Rue de la Barre 8, 1014 Lausanne »

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