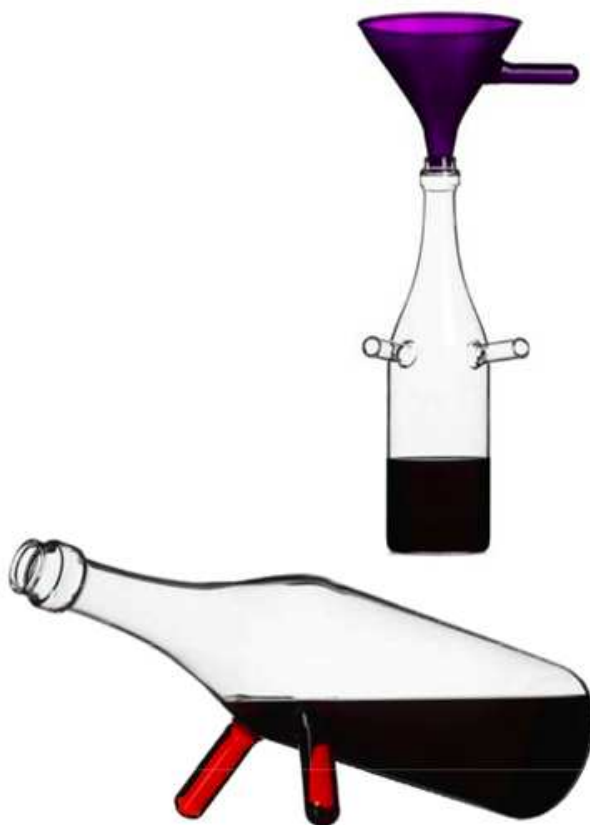


In vino veritas.

A project by matali crasset.

Exhibition by invitation within the framework of the Contemporary Glass Art Collection.



matali Crasset, *Decanter with funnel*, 2008, blown glass, 30.5 x 12 x 13 cm, edition of 50.
Photo: © Patrick Gries

April 21 - October 10, 2010

mudac

MUSÉE DE DESIGN
ET D'ARTS APPLIQUÉS
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Backstory to *In vino veritas*

This is not the first time that matali crasset has worked in tandem with the gallery owner Nadine Gandy. Already in 2002, the two collaborated on the **fab°** (from the French “fabrique”) series, a project highlighting their shared interest in exchanges, encounters and crossovers between the two disciplines. Indeed, one of matali crasset’s main preoccupations is the decompartmentalization of design and contemporary art.

The *fab°* series is structured into three collections of objects produced, in limited editions, using materials related to the domestic realm—as their name indicates, respectively *glassfab°*, *waxfab°* and *soapfab°*. Requiring the sort of craftsmanship that our present-day economic model tends to devalue, these materials, as well as wood and ceramic, are condemned to disappear in the near or far future. *Fab°* hopes to contribute to their preservation. Moreover, the series sees itself as a hub of exchange among the protagonists on today’s design and contemporary creation scenes, as a link in a utopian vein. To this end, matali crasset and Nadine Gandy set about inviting creators among their circle of acquaintances to work with successively glass, wax and soap in designing their highly original objects. In 2003, the mudac acquired the *glassfab°* series—a collection of 15 glass objects created by Volker Albus, Olgoj Chorchoj, matali crasset, Fabrice Gygi, Joseph Grigely, Jakob + MacFarlane, Stéphane Magnin, Mathieu Mercier, Yves Netzhammer, Bruno Peinado, Tobias Rehberger, Denis Santachiara, Rirkrit Tiravanija and Maxim Velcovsky.

A selection of these fifteen objects is on display in parallel to, and in the same gallery as, the *In vino veritas* exhibition.



Fig. 1

Fig. 1 matali crasset, *Flowershower*, *glasfab°* series, 2003, blown and spun glass, silicone, 34 x Dia. 10 cm, Ed. matali crasset/gandy gallery, Collection d’art du verre contemporain, mudac, Lausanne.
Photo : © Musées lausannois.



Fig. 2

Fig. 2 Denis Santachiara, *Cheese King* (cheese grater), 2003, carved crystal, 6,6 x 9,5 x 9,5 cm, Ed. matali crasset/gandy gallery, Collection d’art du verre contemporain, mudac, Lausanne.
Photo : © Musées lausannois.

The mudac's continuing interest in matali crasset's work inspired it to acquire, in 2008, two elements belonging to her *Transplant* series. Originally displayed as an installation at the Luisa delle Piane Gallery of Milan in 2007, that series comprises a boat-shaped support, a diffuser and 7 flower vases, all of which were produced in an edition of 20 (see Fig. 4). The two pieces purchased by mudac—a vase and an essential oils diffuser—are proudly featured in the same gallery as the *In vino veritas* exhibition.



Fig. 3



Fig. 4

Fig. 3 matali crasset, *Transplant #3* (to the left) and *Transplant d-fuseur* (to the right), 2007, torch blown glass, silver-plated lining (for *Transplant d-fuseur*), 27 x Dia. ca. 12 cm, edition of 20, Collection d'art du verre contemporain, mudac, Lausanne. Photo: © Musées lausannois.

Fig. 4 matali crasset, *Transplant*, 2007, View of the exhibition at the Galleria Luisa delle Piane
Photo: © Andrea Zani, courtesy Galleria Luisa delle Piane, Milan

Hence, it seemed only natural for the museum to present matali crasset's latest project...

In vino veritas

Wine is associated with sharing, with moments of pleasure and with the "terroir" (regional soil, climate, etc.): the universal appeal of these themes enticed matali crasset to explore them from the angle of design, and this with respect to the glass bottle serving to contain wine. The resulting *In vino veritas* exhibition was mounted in Bratislava and Paris, each time in a site-specific setting.

Now presented by the mudac, the show questions our relationship to wine, to our lands and to culture; it also reexamines, in playful and humorous fashion, our conception of a bottle, of its various forms and functions.

Upon leaving Lausanne, *In vino veritas* will continue its journey on the trail of European vineyards, paying visit to the wine-producing regions and peoples of most especially Central Europe and Italy.

Excerpts from the book *In vino veritas_matali crasset_gandy gallery*. Text by Stéphane Corréard, art critic and curator.

Dear matali,

The combination of your grace, your reserve, and the unfailing presence of table fare and wine in both your life and your practice almost yields an oxymoron. In my opinion, this obvious paradox is rooted in your childhood on the farm.

[...]

Beyond the vegetal patterns, roots and wood recurrently featured in your work, it is your way of organizing your studio that strikes me. The kitchen where the family takes its meals also welcomes your coworkers, few as they are, and splits the space in two while remaining open: the “studio” on the one hand and, on the other, the bedrooms, and the children. This studio-house is your “terroir,” where your projects come into being and patiently evolve.

The underlying idea of the French “terroir” is not restricted to the land. No, it designates the interactions among the three basic elements that go into wine: the soil, the climate, and the hand of man, generation after generation. Thus, if it can serve as a metaphor for the current state of the World — as cultural production that is directly bound up with the work on the soil—wine enjoys a privileged tie with History. This is why, while once admitting that great wines can be produced anywhere in the World, Aubert de Villaine, that great biodynamic genius of the Romanée Conti [region], was quick to specify “provided you’ve been doing so for five centuries.”

[...]

In France, the term “vigneron” [wine grower] traditionally applies to the peasant who makes wine. A wine grower in Burgundy can tend to up to several hectares on his own. Hence, it will be the same individual who, all through the year, follows the life of his plot, sees to it that his vines develop properly and then converts the juice of his grapes into wine. The analogy with artists is all too clear: throughout the year, the wine grower must keep in mind the exact idea of the wine he wishes to produce, while facing hazards and ever-present uncertainties.

[...]

Upon the death of Ettore Sottsass, Enzo Mari contributed a short article to *La Repubblica*, notably acknowledging that “Whether the term ‘design’ does or does not belong to the industry will have been but an insider debate among members of a small group of avant-gardists in the first half of the past century. Today, the global market no long needs it.” He does however add: “You chose artisanal production. Ideally seen, it is the allegory for work quality, in which project and execution match.”

This artisanal production, with respect as much to design as to wine, undoubtedly represents but a drop in the bucket, I dare say, on the global market. Quantity-wise. But that tiny part is infinitely precious, because, paradoxically, it covers almost the full range of diversity, complexity and emotion. [...]

Stéphane Corréard

matali crasset: A Short Biography

matali crasset was born in Châlons-en-Champagne (France) in 1965. After graduating from the Ecole Nationale Supérieure de Création Industrielle (ENSCI) in Paris in 1991, this French designer first worked with the Italian designer Denis Santachiara in Milan, and then with Philippe Starck back in Paris. In Paris she went on to become head designer at Thomson Multimedia in 1994 and, in 1998, she set up her own design studio. Her work is marked by a refusal of pure form and takes the form of ever on-the-move research. matali crasset disrupts the rituals of our daily life.

The recipient of numerous awards, including the *Grand Prix du Design* by the City of Paris, her works belong to several public collections, including the MOMA in New York, the Grand Hornu in Belgium and Paris, the Musée d'Art Moderne, the FNAC (National Fund of Contemporary Art), the Centre Georges Pompidou, the Musée des Arts décoratifs, the Musée du Mobilier National, and the Manufacture des Gobelins. We here at the mudac are proud to present two of her creations in the Design Section of our Contemporary Art Glass Collection.

“With her deadpan humor, she invites us to abandon our conditioned responses, encouraging us to take a bathtub for a baldachin, or a bed for a table.”

Anne Marie Fèvre, «Qu'est ce que le design ?», *Beaux-Arts Magazine*, 2004.

matali crasset: A Selection of Exhibitions and Creations

- 2008 *Spline* and *Alice in Wonderland* mirrors.
- 2006 Exhibitions in Milan, New York and Amsterdam.
- 2005 Exhibitions in Bologna and Milan.
- 2004 *Evolute* lamp, *Decompression Space* sectional chair, *Sky* chandelier.
Exhibitions in Paris (Espace Paul Ricard), Shanghai, Milan, Stockholm and Prague.
- 2003 Hi Hotel in Nice, France.
Exhibitions at the Grand Hornu (Belgium), the Victoria & Albert Museum in London and the Institut français in Prague.
- 2002 *Sunic* perfume diffuser, gandy gallery, Prague, *Omni* glass and carafe.
Retrospective at the mudac in Lausanne.
Exhibitions: Galerie Fiedler in Cologne (Germany), Prague and Lyon.
- 2001 *Lerace* lamp.
Flat flat show, Galerie Valois (Paris).
- 2000 *Daily Starting Block* shoe brush, *Permis de construire* children's game sofa.
Exhibition *Les objets travestis*, Galerie Peyroulet, Paris.
- 1999 Exhibition in Berlin.
- 1995 *Ici-Paris* radio, *Quand Jim monte à Paris* guest bed.
- 1991 Musée des Arts Décoratifs, Paris.

Practical Information

Opening reception Tuesday, April 20th at 6 pm, with matali crasset and Nadine Gandy in attendance.

Showing in parallel **DESTROY DESIGN**, through May 24h, and **Zep: a Sketched Portrait**, from June 19th to October 10th.

Opening Hours Wed – Sun, 11 am to 6pm.
Closed on Mondays, except in July and August.
Open on all holidays from 11am to 6pm.

Exhibition Images A CD-ROM with images of the exhibition is available to visitors upon request. The images can also be downloaded from our web site at www.mudac.ch - Click on "Press" Login: presse2010; Password: images2010.

Special Events On Thursday June 24th, from 12:30pm to 2pm, matali crasset will present **In vino veritas** and her work as a designer, under the auspices of the mudac's "Jeudis design" (Design Thursdays) program.

Bookings for the event: the mudac Secretariat –
Tel. 021 315 25 30 or info@mudac.ch

Guided Tours Tuesdays May 4th and September 14th, by Bettina Tschumi, Curator of the Contemporary Art Glass Collection

Free tours of the Collection on every last Saturday of the month, at 3pm, with Anne Develey or Aurélie Impériale, students at the University of Lausanne, as your guides.
Dates: April 24th, June 26th, September 25th, October 30th, November 27th and December 18th, 2010.

Press contact Bettina Tschumi, Curator, or the mudac Secretariat –
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