

MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE Exhibition programme 2025



Press Kit

Musée cantonal
des Beaux-Arts
Plateforme 10

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Suisse

mcba.ch



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Our Museum

The year 2025 has several significant cultural milestones in store for us, including the centennial of Félix Vallotton's death. The Musée cantonal des Beaux-arts (MCBA) conserves the most extensive collection of the artist's work in the world. Together with the Fondation Félix Vallotton, centre de documentation et de recherches (Félix Vallotton Foundation, Centre for Documentation and Research), we are excited to be presenting a major Vallotton retrospective.

In the spring, MCBA will be paying homage to Alice Pauli, an exceptional woman who maintained close ties with our institution. She passed away in 2022, having made the State of Vaud her sole beneficiary, with MCBA as the ultimate heir of her estate. This extraordinary legacy from a major figure of contemporary art reflects the deep trust placed in our museum. MCBA plans to mount two shows dedicated to our generous benefactor, *Alice Pauli. Galeriste, collectionneuse et mécène* (Alice Pauli, Gallerist, Collector and Art Patron), in the museum's large temporary platforms; and *Alice Pauli et l'estampe* (Alice Pauli and Prints) in the MCBA's special Espace Focus gallery, which will showcase works by artists who enjoyed Alice Pauli's support, such as Sam Francis, Maria Helena Vieira da Silva, and David Hockney. In May the public-participation project *Carte blanche aux publics* will begin its third iteration, dreamed up by a committee of 16-to-25-year-olds.

The summer of 2025 will also see the third iteration of the *Jardin d'Hiver* biennial, *Jardin d'Hiver#3. DECORAMA*. At the same time, the Vaudois artist Alain Huck will be featured in a solo show titled *Respirer une fois sur deux* (Breathe Every Other Breath).

In the autumn, *Vallotton Forever. La rétrospective* (Vallotton Forever. The Retrospective) will present over 200 major works from both public and private collections in Switzerland and throughout Europe. Concomitantly, in our Espace Focus gallery, *Vallotton. L'ingénieux laboratoire* (Vallotton. The Ingenious Laboratory) will explore the art making techniques and processes that gave rise to the work of this emblematic artist.

Dedicated to the art of today, the museum's Espace Projet gallery will feature work by Sophie Thun starting in March, whilst in September the venue will be turned over to artworks by the winner of the 2025 Prix Gustave Buchet Giulia Essyad.

This programme is part of the initiative that was launched with the opening of MCBA at its new home on Plateforme 10, the arts neighbourhood that has since become a major art hub and venue for cultural exchange. Alongside its partners Photo Élysée and mudac, MCBA works to deepen the identity of Plateforme 10 arts and offer the public a unique cultural experience.

Juri Steiner
MCBA Director

Alice Pauli. Gallerist, Collector and Art Patron

14.2.2025–
4.5.2025



Alice Pauli photographed
in a sculptor's studio,
circa, 1955. Detail.
© All rights reserved

Paying homage to the gallerist and art patron Alice Pauli, this show hails the extraordinary career of a pioneer. Figures from the realm of international contemporary art, notable artists on the Swiss scene—the many names behind the featured works are those that this exceptional woman had been eager to see brought together and showcased in a single venue.

Alice Pauli (Moutier, 1922–Lausanne, 2022) made the State of Vaud her sole beneficiary with the Musée cantonal des Beaux-arts (MCBA) as her ultimate legatee. With the show *Alice Pauli. Galleriste, collectionneuse et mécène* (Alice Pauli. Gallerist, Collector, and Art Patron), the museum is keen to invite people of all ages and walks of life to discover this new chapter of our Canton's cultural heritage whilst retracing the singular career of this well-known figure from Lausanne.

Through some ten sections, the show provides the contextual keys to the professional and personal trajectory of a woman who was indeed ahead of her time. Alongside pieces that are now a part of the MCBA permanent collection, works on loan from museums, foundations, and private collections bear witness to the commitment of this gallery owner and

collector to the artists she has championed and often brought to the public's attention. Large-format textiles by Magdalena Abakanowicz, Jagoda Buić, and Jean Lurçat pay tribute to Alice Pauli, who, along with her husband Pierre, helped launch the Biennale internationale de la tapisserie (International Tapestry Biennial of Lausanne). There are also works by key figures in international contemporary art, including Louise Nevelson, Giuseppe Penone, Pierre Soulages, and Maria Helena Vieira da Silva. Alice Pauli's many connections with the Swiss art scene are likewise illustrated thanks to the display of works by Louis Soutter, Jean Lecoultre, and Juan Martinez. And two galleries, one devoted to the Polish and Yugoslav art scenes in the 1960s and the other to the work of Alicia Penalba, underscore once again the talent of a true forerunner, a woman driven by the desire to share with people everywhere both her passion for art and the emotions it sparked within her.

Biography:

In the late 1940s, Alice Pauli (Moutier, 1922–Lausanne, 2022) was active in the commercial world, taking care of sales for a watchmaking company, when she became interested in art and art exhibitions. She took her first steps in the art market in 1954 and began promoting the textile art of Jean Lurçat. With her husband Pierre Pauli, she then helped launch the Biennale internationale de la tapisserie, whose multiple iterations were held in the galleries of MCBA when the museum was located at its previous address in the Palais de Rumine.

In 1961 Alice Pauli open a gallery in Lausanne on Avenue Rumine. From the outset she wanted to lend an international cachet to her venture and dedicated one of her first shows to the lithography of Sam Francis. Thanks, in particular to the Salon international de galleries-pilotes held at MCBA, she was able to meet numerous foreign contemporary artists (including Maria Helena Vieira da Silva, Mark Tobey and Alicia Penalba, to name just a few) and later present their work to the public in Lausanne, whilst also promoting Swiss artists like Jean Lecoultre, Catherine Bolle, and Juan Martinez. The projects she undertook with them gave artistic life in French-speaking Switzerland an exhilarating boost and contributed to the renown of Galerie Alice Pauli. She was also taking part by this time in the major international art fairs, developing her activities and network. Joined by her son, Olivier, in 1989, Alice Pauli decided to move the gallery to the Flon neighbourhood of Lausanne, to a space that was better suited to showing large-format artworks.

Naturally Alice Pauli took care to set aside for her own collection works by the artists whose careers she passionately followed, at times developing friendships with them that lasted years. Their art, hanging on the walls of her home and installed in her garden, proved to be faithful friends as well, a daily presence that helped her to get over life's painful trials.

Alice Pauli and MCBA:

In the 1990s, Alice Pauli figured amongst the very first and the most active supporters of a project to construct a new fine-arts museum in Lausanne. She continued that commitment by contributing to the funding for the new building, inaugurated in 2019 on the site of Plateforme 10. And to grace the museum's main hall, she donated a monumental sculpture by Giuseppe Penone. Alice Pauli went on to regularly enrich MCBA's collection of international contemporary art with major works by a roster of renowned players on the art scene, including Pierre Soulages, Anselm Kiefer, Louise Nevelson, William Kentridge, Rebecca Horn, and Anish Kapoor.

Exhibition curator:

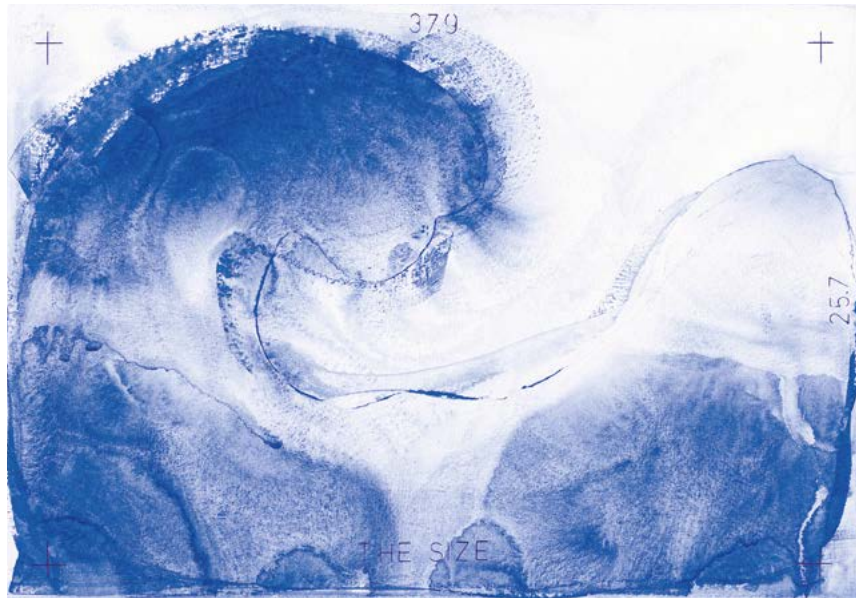
Camille Lévêque-Claudet, curator ancient and modern art, MCBA

Publication:

Camille Lévêque-Claudet with texts by Magali Junet, *Alice Pauli*.
Galeriste, collectionneuse, mécène, Lausanne, Musée cantonal des
Beaux-Arts, Lyon, Fage éditions, 2025, 200 p, fr., CHF 32.-

Alain Huck. Breathe every other time

13.6.2025–
7.9.2025



Alain Huck
La Vague, 2023
(from the series Postanimal Beauty)
Gouache and ballpen 29.8 × 41.9 cm
Courtesy the artist

The exhibition *Respirer une fois sur deux* (Breathe every other time) spotlights the work of Alain Huck and surveys almost thirty years of his practice, from his earliest works on canvas and the monumental charcoal pieces that first brought him recognition to his most recent drawings.

This exhibition, produced in close collaboration with the artist, centres on what for Huck is a fundamental question: texts and their relationship to images, language and its representation, what can and cannot be said, what makes memory and what makes history. Just as in his practice meanings arise from a montage of texts and images, the superimposition of different images and the uncertainty of the images themselves, this exhibition is organized through association of ideas. Here Huck has set up dialogues between works of different periods and very different kinds. Pieces from major drawing series stand side by side with those produced on media as diverse as tarpaulins, jute sacks, plants and neon lights, in a non-chronological, meaning-generating itinerary.

Biography:

Trained at the École cantonale d'art de Lausanne, Alain Huck (born 1957 in Vevey), lives and works in Lausanne. In 1987 he was a cofounder, along with Jean Crotti, Robert Ireland, Jean-Luc Manz, Catherine Monney and Christian Messerli, of the independent art space M/2 in Vevey, whose purpose was to support young artists not represented by galleries. He has had residencies at the Istituto Svizzero in Rome (1989–90) and the Cité internationale des arts in Paris (1997), and solo shows at the Musée cantonal des Beaux-Arts in Lausanne (1990 and 2007), the Musée Jenisch in Vevey (2006), the MAMCO in Geneva (2009), the Centre culturel Suisse in Paris (2012) and the Musée des Beaux-Arts in Nancy (2012). His awards include the Prix Culturel Manor Vaud (1990), the Swiss Art Awards (1989, 1991, 1997), the Prix de la Fondation Irène Reymond (1992), the Bourse de la Fondation Leenaards (2002) and the Grand Prix du Canton de Vaud (2013). Publications of or about his work include *Vite soyons heureux il le faut je le veux* (MCBA and JRP / Ringier, 2007) and *Alain Huck. Animal Beauty* (Circuit, 2002).

Exhibition curator:

Nicole Schweizer, curator of contemporary art, MCBA

Publications:

Nicole Schweizer (éd.)

– *Alain Huck. Postanimal Beauty*, with reproductions of all the drawings in the title series, a co-edition of the Musée cantonal des Beaux-Arts de Lausanne and art & fiction publications, Lausanne, 2025, 184 p.

– *Alain Huck. Respirer une fois sur deux*, with texts by Sophie Ballmer, Christian Cuenoud, Célia Houdard, Robert Ireland, Julie Lang, David Lemaire, Alessandro Mercuri, Federico Nicolao, Guillaume Pilet, Christophe Rey, Carina Roth, Laurence Schmidlin, Jacques Sprunger, Katja Schwerzmann and Stéphane Zaech, published in conjunction with this exhibition, a co-edition of the Musée cantonal des Beaux-Arts de Lausanne and art & fiction publications, Lausanne, 2025, 44 pp.

Jardin d'Hiver #3 DECORAMA

13.6.2025–
7.9.2025



Pauline Boudry & Renate Lorenz,
Curtain Piece (disobedient), 2023
© Pauline Boudry & Renate Lorenz
Photo: Michiel de Cleene

Bringing together work by ten visual artists employing ornamentation and decoration to challenge concepts of taste, class and gender, *Jardin d'Hiver #3. DECORAMA* springs from Vaud's long tradition of developing the decorative and applied arts.

While today ornamentation is recognized as a marker of humanity, its value is still the subject of lively debates. As far back as Plato and Aristotle, ornamentation was first condemned and then rehabilitated. Whether considered a useless simulacrum or a symbol of the divine and vector of knowledge, the question of ornamentation has always been closely linked to considerations of function and beauty. For centuries, it was assigned a moral function, and craftsmen, artists and citizens in general conformed to the reigning decorative regimes out of respect for the dominant social and religious hierarchy.

Starting with the advent of modernism in the twentieth century, ornamentation was considered merely decorative and thus invalid, and often mocked in the functionalist and elitist discourses of architects such as Le Corbusier and Adolph Loos and painters like Kandinsky and Mondrian. Industrialization and mechanical reproduction allowed patterns and such to be cloned at will, relegating craftsmanship to the ranks of the so-called "minor arts".

The question of ornamentation quickly led to assertions about its alleged relationship with gender identity (and/or sexual orientation). Thus associated with "femininity", adornment, was considered unseemingly frivolous, excessive and even abominable. Since the rise of postmodernism, ornamentation has regained a canonical place in the so-called "major"

arts. But whether overtly or not, in reality it has always been present in art, and it continues to be employed (and openly advocated) as a formal strategy for conceptual and even political purposes. This *DECORAMA* exhibition brings together artists whose practice uses ornamentation and decoration as tools to interrogate issues of taste, class and gender. While it may seem speculative to gather together such diverse practices on a geographical basis, this exhibition is a continuation of the long-standing Vaud tradition of valuing and developing the decorative and applied arts.

With:

Elie Autin, Sarah Margnetti, Caroline Bachmann, Julie Monot, Pauline Boudry & Renate Lorenz, Stéphane Nabil Pettimermet, Guillaume Pilet and Sebastián Dávila

Exhibition curator:

Elise Lammer

Publication:

Elise Lammer (ed.), *Jardin d'Hiver #3. DECORAMA*, Musée cantonal des Beaux-Arts de Lausanne, 2025, Jardin d'Hiver coll., no 3. Fr./Eng.

Vallotton Forever. The Retrospective

24.10.2025–
15.2.2026



Félix Vallotton
Cinq heures, 1898
Tempera on board, 35.6 × 58.2 cm.
Private collection
Photo: all rights reserved

Plateforme 10 hosts both MCBA and the Félix Vallotton Foundation. The former which conserves the largest collection of the artist's works anywhere, and the latter, a documentation and research centre, are honoured to present a major retrospective devoted to Félix Vallotton (1865-1925) to commemorate in the artist's native city of Lausanne the centenary of his death.

The retrospective brings together more than 200 of his most important works from public and private collections, both in Switzerland and throughout Europe. The time for discovering Félix Vallotton is long past. Rather the public is invited to take in a novel approach to his art that draws on recent research carried out in Lausanne.

The first part of the show highlights Vallotton's prolific output as he worked hard to make a name for himself on the Parisian art scene during the last two decades of the 19th century. A mere 16 years old when he arrived in the French capital, the young Swiss displayed an all-out creative energy in artistic, literary and newspaper circles. Paintings, woodblock prints, book illustrations, and drawings for the press formed the wheels and cogs of a coherent strategy to position himself aesthetically and politically whilst carving out a niche in the art market.

In the 1890s, Vallotton joined the Nabis and established himself in the milieu of the artists, critics and collectors associated with *La Revue blanche*. His illustrations and satirical drawings for several contemporary newspapers with strong political affinities meant that he and his point of view were heard in the great debates roiling society at the time. While his practice was in line with a flourishing art scene, his singularity is striking and reveals a fierce need for independence. An aloof and critical observer, he stands apart from his contemporaries thanks to his keen eye, satirical wit, incisive style, and stinging harsh dissonant colours.

The second part of the show is devoted to the revolution that upended Vallotton's life and work at the turn of the 20th century. Acquired with no

little effort on his part, recognition of his talent was reinforced through the financial security provided by his marriage to Gabrielle Rodrigues-Henriques, the daughter of the art dealer Alexandre Bernheim. The artist now turned away from the unrest of modern life and slipped into the melancholy that was characteristic of his temperament. He abandoned engraving and illustration almost entirely in order to devote himself solely to painting, with every ounce of his being and in complete freedom. Nevertheless he remained a significant presence on the contemporary art scene, where his appearances at Salon gatherings were always anticipated.

Reviving the dialogue with the great tradition of art he had begun in his early youth, Vallotton now confronted the legacy of his illustrious predecessors, Holbein for portraiture, Ingres and Manet for the nude, and Poussin for landscape painting. It was this period that gave birth to the landscapes, portraits, nudes, and mythological subjects that form Vallotton's decisive contribution to modernity, as the present show makes wonderfully clear.

Exhibition curators:

Catherine Lepdor, chief curator, MCBA, and Katia Poletti, curator of the Félix Vallotton Foundation, Lausanne

Publication:

Catherine Lepdor and Katia Poletti (eds), *Vallotton forever*, a richly illustrated book featuring essays by Lionel Baier, Dario Gamboni, Choghakate Kazarian, Catherine Lepdor, Daniel Maggetti and Katia Poletti, 2025, 224p.

The exhibition is supported by the Sandoz Family Philanthropic Foundation and the Françoise Champoud Foundation.



FONDATION
PHILANTHROPIQUE
FAMILLE SANDOZ



Sophie Thun. Wet Rooms

14.3.2025–
10.8.2025



Courtesy of the artist

Sophie Thun's (*1985 in Frankfurt, lives and works in Vienna) work looks like an accumulation of images of the venues where the artist has worked and exhibited. Her spatial installations play with our perception of reality while depicting identity as a process that is constantly changing.

Sophie Thun (*1985 in Frankfurt, lives and works in Vienna) mainly works with analog photography. She is always looking to push the medium's technical possibilities further, not only to explore the relationship between the site of an artwork's making and its display, but also to question the connection between the artist's working conditions and the presence of her body in space. Playing with notions of scale and trompe l'oeil, her vast installations take as their starting point the exhibition venue, going so far as to focus on the superimposing of temporalities that is at work in the making of her images and render it palpable.

Wet Rooms is her first solo show in Switzerland. The title *Wet Rooms* points to the darkroom, which the artist sees as a protected space where all kinds of experimentation are conceivable. Although it features different chemical baths that are essential to making the image visible, the space is also a private one in which direct contact with the material reality of photography makes it possible to affirm an individual subjectivity. This constant shifting back and forth between the show venue and the darkroom give rise to collages that boast a dense complex structure and defy any and all fixed notion of space and time.

Exhibition curator:

Pierre-Henri Foulon, curator of contemporary art, MCBA

Publication:

Pierre-Henri Foulon (ed.), with an interview with Sophie Thun and Markus Paul Müller, Sophie Thun. *Wet Rooms*, Musée cantonal des Beaux-Arts de Lausanne, 2025, Coll. Espace Projet, no. 6, ENG / FR

Giulia Essyad. Prix Gustave Buchet 2025

12.9.2025–
4.1.2026



View of the Giulia Essyad exhibition, *INNARDS*, CEC, 2024
Exhibition from September 27 to October 25, 2024
Courtesy of the Centre d'édition contemporaine, Geneva
Photo: © Sandra Pointet

Winner of the 9th Gustave Buchet Prize, Giulia Essyad (*1992 in Lausanne, lives and works in Geneva) exhibits and transforms her own body using digital technology to question the mechanisms of desire and commodification that are usually associated with it.

This solo show features new works from the artist's *Rose Period* cycle. They have been thought out for an installation that is meant to suggest the borderline atmosphere that pervades an abandoned shopping centre. Devoted to internality and the representation of invisible aspects of the body—pain, pleasure, emotions, thoughts, and conscious states—the cycle draws on depictions that have a connection with medicine, spirituality, and pornography, three fields that are directly related to the internality of the body. To this Giulia Essyad adds a dialogue with the languages of advertising, which she sees as our main contemporary visual idiom. The starting point is pink, like the colour of skin on the inside, the living brain, and mucous membranes.

With lightboxes highlighting forgotten fragments of adverts, self-portraits exploring the complexity of identity, and a soundtrack playing like a dissonant jingle in deserted spaces, the vacuity of shopping centres metaphorically suggest the fragmentation of the psyche. In this multifaceted world that summons references to medieval legends, pop culture, and a cyborg aesthetics, the artist creates avatars of herself that have been turned into marketing supports worthy of the most overproduced adverts. By asserting an ultrasensuality and overdetermining the codes of extreme femininity, Essyad invites us to a critical deconstruction of the representation of the self and the contemporary body, freed at last from the codes of classical beauty and imposed norms.

Exhibition curator:
Pierre-Henri Foulon, curator of contemporary art, MCBA

Publication:
An artist's catalog will be published

Alice Pauli and Prints

14.2.2025–
31.8.2025



Alan Davie
Zurich Improvisation XXX, 1966.
Lithograph on paper, 63.5 × 88.5 cm, ed. 25 / 25.
Musée cantonal des Beaux-Arts, Lausanne
Alice Pauli bequest, 2024
© 2024 ProLitteris, Zurich

Driven by her passion for contemporary art, Alice Pauli regularly mounted exhibitions featuring artist's prints after opening her gallery in 1961. These works were part of the fresh interest taken in the art of the multiple as the 1960s played out. Produced in limited editions, signed and justified by the artists, and printed off either as part of a series or as a lone work of art, prints can be a way to awaken in a public still rather skittish about modern art the urge to collect what is being created now.

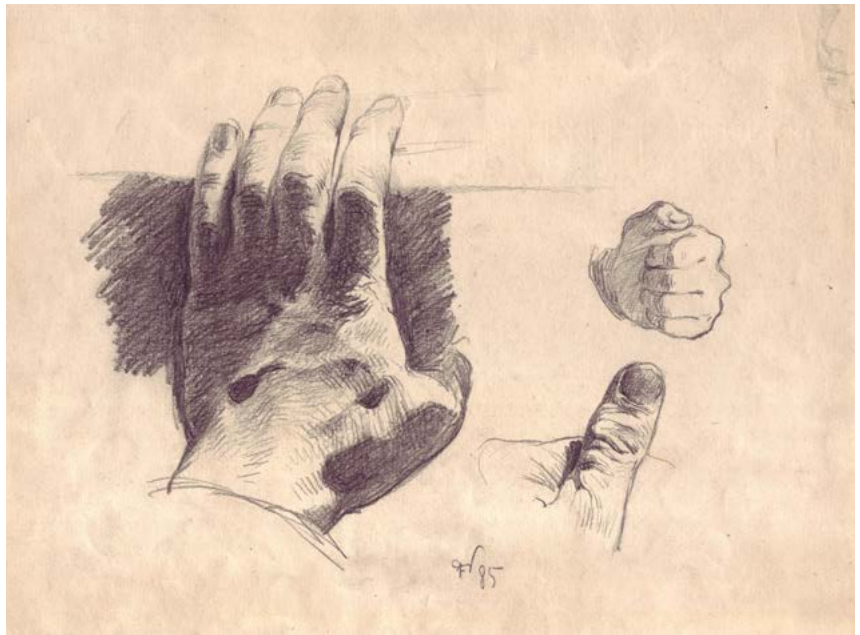
The art of printmaking and engraving offers artists a broader impact for their output, and clients the possibility to acquire an original piece of art at a more modest price. For the gallerist in Lausanne, it was an opportunity to associate major names in contemporary art with her gallery.

Over the years, Alice Pauli personally supported and encouraged a number of artists in the design, printing and sale of their print work. This exhibition brings together a score of artists whose work graced the walls of Alice's gallery for one show or another, including Sam Francis, Robert Motherwell, and David Hockney.

Exhibition curator:
Camille Lévêque-Claudet, curator of ancient and modern art, MCBA

Vallotton. The Ingenious Laboratory

24.10.2025–
15.2.2026



Félix Vallotton (1865–1925)
Hand Study (The Artist's Hand), 1885
Pencil on paper, 22.5 × 27.2 cm,
Lausanne, Félix Vallotton Foundation
Photo: Fondation Félix Vallotton, Lausanne

In conjunction with *Vallotton Forever*, featuring the artist's masterpieces, this small-format show focuses on the origins of Félix Vallotton's work, exploring the various phases of his growing output in a surprising range of mediums, including illustration, engraving, painting, even writing.

Drawing on the extensive collections of the artist's work in MCBA and the Félix Vallotton Foundation, the show explores the different techniques used by the artist throughout his career and the creative processes that are specific to each of them. This dynamic approach places the preparatory work and the completed works of art in dialogue, offering a novel look at Vallotton's methods as well as the evolution of his artistic thinking.

We are pleased to invite the public to discover a selection of the artist's sketchbooks, tokens of his research campaigns in the field in preparation for the landscape paintings. More elaborate drawings, along with photographs, allow us to grasp the origins and construction of complex and ambitious compositions. The displays also bring to light his work as an engraver in copper and wood, with preparatory drawings, matrices, working proofs and definitive prints.

The show also looks to highlight Vallotton's activities as an illustrator and newspaper draughtsman. Step by step, we follow the different phases of the printing process, from the original drawing right up to publication in books and periodicals. Finally, the display of manuscripts and writings reveals yet another facet of Vallotton, the literary output of a man who was not only a visual artist, but also an author and art critic.

Exhibition Curators:

Catherine Lepdor, chief curator, MCBA, and Katia Poletti, curator of the Félix Vallotton Foundation, Lausanne.

Permanent exhibition

The collection on the go



View of a room *The Collection*.
Installation by Renée Green
(Space Poem #2, 2009)
© Musée cantonal des Beaux-Arts de Lausanne
Photo: MCBA / Jonas Hänggi

The display of MCBA's collection encompasses the museum's larger galleries as well as the special Espace Focus gallery. You are invited to discover throughout 1,500 m² of exhibition space, free of charge all year long, some 300 works of art that span centuries, from the Renaissance to today. Since 1816 the collection has never stopped growing, thanks to acquisitions, donations, bequests, and long-term loans. Whilst offering a wealth of comparisons with international movements and styles, the artistic heritage brought together in the museum makes plain the depth and breadth of the work of artists from the Canton of Vaud and more generally French-speaking Switzerland, whether they pursued careers in their home country or abroad. This unique group of artworks is especially well represented in a number of areas, Neo-Classicism, Academism, Realism, Symbolism, and Post-Impressionism; art from the 1920s and 1930s, between abstraction and an attachment to the figurative; abstract painting after World War II, in Europe and the United States; Swiss and international video art; the New Figuration; Geometric Abstraction and, across all categories, politically or socially committed art practices. There are also significant collections of works by individual artists that stand out, including Charles Gleyre, Félix Vallotton, Louis Soutter, and Silvie Defraoui, along with Jean Dubuffet and Giuseppe Penone. The selection of works on view is organised around a flexible chronology and changes regularly. The display features recent acquisitions on the Pre-Modern and Modern floor as well as the Contemporary Art floor. Artworks on loan from private collections are seen in dialogue with works from the MCBA collection, a number of exceptional loans that include sculptures by Alberto Giacometti and paintings by Kimber Smith and Miriam Cahn. On the floor devoted to Contemporary Art, recent acquisitions cover major installations by Renée Green and Banu Cennetoglû as well as a film by Adrian Paci, whilst works that have been rarely exhibited, if ever, are showcased once again, from Beauford Delaney to Tom Burr by way of the artist duo Pauline Boudry / Renate Lorenz.

Information and contact

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All our press releases and press kits are available under:
→ mcba.ch/presse

Hours:
Tuesday–Sunday: 10 am–6 pm
Thursday: 10 am–8 pm
Monday: closed



MCBA is open:
Easter Monday (21.4.25)
Ascension Day (29.5.25)
National day (1.8.24)
1.1.25 and 25.12.25: closed

Special hours:
→ mcba.ch/infos-pratiques

Admission and Online Tickets:
→ mcba.ch/billetterie
Up to 25 years old: free
First Saturday of the month: free

Access:
SBB Lausanne train station, 3 minutes on foot
Bus: 1, 3, 20, 21, 60, Gare stop
Bus: 6, Cecil stop
Metro: m2, Gare stop
Car: Montbenon parking, Reduced fee

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