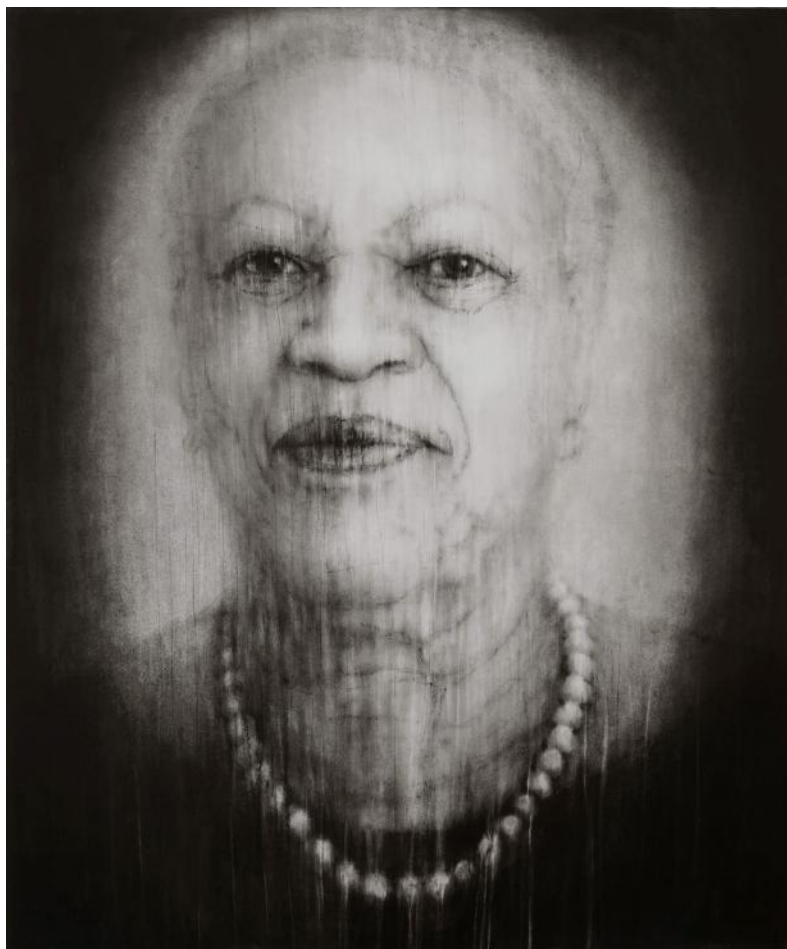




XXL Le dessin en grand

From 15 October 2021 to 27 February 2022



Guy Oberson (*1960)
Saving Daylight (Toni Morrison), 2017 and 2021 Black stone
on Canson paper, 1650 x 1380 mm
© Guy Oberson, Galerie C, Neuchâtel and Paris
Photo: Guy Oberson



What does it mean for the artist to draw large and explore the limits of his creation?

What does it mean for visitors to be immersed in the monumentality of the drawing, once discreet and intimate?

The exhibition reflects on the potential of drawing when it is deployed in new dimensions.

XXL – Le dessin en grand (Large-scale drawing)
From 15 October 2021 to 27 February 2022
Vernissage: Thursday 14 October 2021 at 6.30 pm

Sommaire

2	Press release
4	The exhibition
7	Focus on some works
10	The publication
14	Practical information
15	Events programme
18	Contacts
19	Illustrations for the press



Press release

From 15 October 2021 to 27 February 2022, the Musée Jenisch Vevey is devoting an exhibition to contemporary large-scale drawing. It brings together some thirty Swiss and foreign artists who give pride of place to this medium.

Although the autonomy of drawing is nowadays commonly accepted, understanding it through the prism of its formats invites us to reflect on its function.

For almost twenty years, the Musée Jenisch Vevey has dedicated its activities to works on paper, which represent more than 90% of its collections. The *XXL - Le dessin en grand* (XXL – Large-scale drawing) exhibition follows in the footsteps of events and editorial projects that have not only forged the institution's identity but have also celebrated drawing and contemporary creation.

Through some thirty works from the Museum's holdings, as well as from private and public collections - including previously unpublished pieces or those specially designed for the occasion -, *XXL - Le dessin en grand* reflects on the potential of the medium when it takes on very large dimensions. While the smallest work measures no more than one metre seventy in height and width, the largest is close to five by twelve metres.

What rituals are at work when artists explore such formats? And how does the audience react when confronted with creations of unusual dimensions? This project proposes a thematic and immersive journey where the act of drawing is expressed in all its monumentality.

The exhibition, which is spread over several areas of the Museum (reception-boutique, two wings on the ground floor, staircases, Oskar Kokoschka space), bears witness to the vitality of drawing today. Echoing the dynamism and plurality of current graphic practices, it brings together thirty-two artists active in Switzerland and beyond its borders, whose work resonates with the Vevey collections. It fosters a dialogue between the French-speaking art scene, familiar with the Musée Jenisch Vevey, and national and international artists - some of whom are exhibiting in Switzerland for the first time. The exhibition also aims to bring together younger artists and internationally renowned personalities. What they all have in common is that they have a special relationship with drawing, particularly on paper, and that they continually explore its resources and codes. Their works on display are manifestations of the large-scale format in contemporary art.



Artists

Pierre Alechinsky (*1927, Brussels, Belgium)

Marc Bauer (*1975, Geneva)

Pascal Berthoud (*1970, Geneva)

Céline Burnand (*1987, Lausanne)

Frédéric Clot (*1973, Saint-Loup)

Claude Cortinovis (*1967, Geneva)

Jean Crotti (*1954, Lausanne)

Nicolas Fournier (*1967, Fribourg)

Andrea Gabutti (*1961, Manno)

Marcel Gähler (*1969, Zurich)

Delphine Gigoux-Martin (*1972, Clermont-Ferrand, France)

Hipkiss (*1964, Widnes/London, England)

Markus et Reto Huber, dit huber.huber (*1975, Münsterlingen)

Alain Huck (*1957, Vevey)

Martial Leiter (*1952, Fleurier)

Anaïs Lelièvre (*1982, Les Lilas, France)

Mingjun Luo (*1963, Hunan, China)

Jean-François Luthy (*1959, Geneva)

Line Marquis (*1982, Delémont)

Ariane Monod (*1975, Montreux)

Guy Oberson (*1960, Billens)

Sandrine Pelletier (*1976, Lausanne)

Joël Person (*1962, Abidjan, Côte d'Ivoire)

Françoise Pétrovitch (*1964, Chambéry, France)

Anne Peverelli (*1963, Lausanne)

François Réau (*1978, Niort, France)

Didier Rittener (*1969, Lausanne)

Isabelle Schiper (*1976, Bienne)

Ante Timmermans (*1976, Ninove, Belgium)

Rinus Van de Velde (*1983, Louvain, Belgium)

Emmanuel Wüthrich (*1969, Delémont)

Jérôme Zonder (*1974, Paris, France)



The exhibition

The large-scale format is like an echo, an approach, an attempt to render this immensity.

Interview with Martial Leiter, in *XXL – Le dessin en grand*, p. 113.

Drawing, paper and the large format: a progressive encounter

The format of art has always been one of the major issues of aesthetic perception. However, this essential component is not neutral: the dimensions of works of art provide information about their status and purpose. The large-scale format has often been associated with the immense cycles of history painting, with the demonstration of hierarchy and power, with monumental sculpture or with the vast narrative programmes of ancient frescoes.

Long confined to the role of sketches and perceived as a prerequisite for larger projects, drawing has developed with a lower profile. It has mainly been expressed in relatively small formats, giving it the intimate dimension that has characterised it on such a lasting basis. As its status became more autonomous and the usual formats of paper drawings expanded, artists invested in new media and diversified their field of expression. The definition of drawing, which is constantly evolving, is being renewed to extend its scope. Today, the large-scale format re-enacts the conventions of graphic creation, extracting it from the confidential dimension associated with it throughout its history.

While drawing used to be an underlying stage, it now appears as an end in itself: «Everything starts with an intention, there is never a preparatory drawing», according to Françoise Pétrovitch, whose comments appear in the publication accompanying the exhibition (p. 138).

Many monumental works have remained in the studio or have struggled to survive the centuries because of the logistical problems involved. The large-scale format « can hide absolutely nothing» (p. 118), as the artist Ariane Monod points out. It is therefore important to highlight this heritage.

A dialogue with the collections and large-scale drawings of the Musée Jenisch Vevey

Although for the past sixty years or so artists have been expressing themselves outside the traditional framework of drawing, the Musée Jenisch Vevey has remained close to the nature of its collections, which are closely linked to paper. Today, it has a rich body of large-scale works, some of which go so far as to challenge the architecture of the building. This trend towards large-scale art became more pronounced in the 1980s, particularly with the inclusion of several works by Pierre Alechinsky. The exhibition *XXL - Le dessin en grand*



takes as its starting point a milestone work entitled *Mouvement d'encre*, which the Belgian artist, a major figure in the CoBrA movement, produced between 1981 and 1993. On the borderline between drawing and painting, *Mouvement d'encre* lays the foundations for the exhibition.

In this continuity, the present event displays some thirty works (including several series) on the walls of the institution in order to explore the creative processes channelled by the artists, as well as the advantages and constraints of the large-scale format, where the monumental becomes a real experiment. Creating on a large scale is both an opportunity and a challenge.

The exhibition alternates between nature and figures, contrasting a group of works from the Vevey collections with external creations in order to weave formal, thematic and technical relationships. The exhibition is displayed not only in the two wings on the ground floor, but also in other places outside the exhibition rooms, such as the floor of the landings, the stairwell and a space in the Oskar Kokoschka wing. Portraits, landscapes, architectures, narrative, geometric or abstract compositions follow one another in an arrangement that encourages associations of ideas.

If size corresponds to a unit of measurement and a feeling, it can also express a value judgment. XXL creation does not imply any hierarchy here.

The large-scale format as a vehicle for experience and interaction

XXL - Le dessin en grand emphasises that drawing has not remained on the fringes of the trend towards large format art in contemporary art; on the contrary, it plays an active part therein. By leaving the territory of the confidential, it becomes a vehicle for experiences and nourishes fruitful links with other artistic disciplines (painting, engraving, photography, sculpture, installation, film, digital, etc.).

The thirty-two artists taking part in the exhibition use a variety of techniques, from black stone to sanguine, charcoal and ink, sometimes on paper, sometimes on wood or canvas. The ephemeral creations of Line Marquis, Anne Peverelli and Ariane Monod are displayed directly on the walls. Also presented are oeuvres that use the vocabulary of installation, like the work of Jérôme Zonder and François Réau, and three-dimensional art, as proposed by Isabelle Schiper. Finally, images are set in motion with Delphine Gigoux-Martin's animated and projected drawings. Thanks to these different proposals, the exhibition offers the public an opportunity to discover all the facets of the graphic languages explored by the artists.

As François Réau puts it: «The capacity of the device to interact with visitors, with a place or with an architecture counts more than its presence. Basically, it is a question of replacing the tradition of the work's monologue with the possibility of dialogue» (p. 119). The

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large-scale drawing definitely appears as a privileged means of communication and interaction. Although it encourages immersion, it also imposes a different rhythm of reading, while engaging the visitor's body in the representation.

Curated by Nathalie Chaix, Director, and Pamella Guerdat, Assistant Curator Fine Arts.



Focus on some works

Emmanuel Wüthrich (*1969)

Vague (I), 2018

Indian ink wash on paper

2400 x 3360 mm, 128 sheets in 297 x 210 mm format

Artist's collection

Part of a series, *Vague (I)* is a large-scale reinterpretation of a wave painted by Gustave Courbet in 1869 - echoing the one held by the Musée Jenisch Vevey. It is also a form of subtle homage to the dead that the Mediterranean Sea has swallowed in the course of its history.

The work consists of an assembly of sheets, folded into the shape of a boat, bathed or drowned in a wash of Indian ink, then rearranged. Divided between the grey sky and the moving water, *Vague (I)* also uses the process of tiling, allowing the artist to move from one scale to another, larger one.

Alain Huck (*1957)

Ruta II, 2017

Ruta III, 2017

Ruta V, 2020

Reflux VI, 2020

Charcoal on paper 1510 x 2200 mm

Artist's collection

Ruta II, III and *V* form a series that celebrates an imaginary encounter: that of the artist with Nietzsche, who stayed in 1886 in Ruta, an Italian village on the Ligurian coast. His large charcoal drawings immerse the visitor in the lush, dense vegetation of the Ruta region. In the installation presented at the Musée Jenisch Vevey, the three Ruta landscapes are confronted with the principle of the eternal return that makes up the Reflux series. Indeed, over time, the Vevey artist recovers the charcoal pigments that accumulate when he draws and reuses them in other works to come.

Ariane Monod (*1975)

Vertigo, 2021

In situ wall drawing with charcoal, water and gum arabic Approx. 4580 x 4700 mm

Courtesy of Ariane Monod, Musée Jenisch Vevey

Since 2010, Ariane Monod has been enriching a series entitled *Esquisse murale*. Working directly on the wall, she uses dry and greasy charcoal to create dreamlike, almost lunar landscapes composed of mineral and vegetal textures. Their realisation requires a bodily investment, almost performative, putting to the test the artist's fear of emptiness.



As a transient work, her drawing *Vertigo* will temporarily embrace the walls of the Musée Jenisch Vevey, before disappearing and enduring in visitors' memories.

Anaïs Lelièvre (*1982)

Stratum 10, 2021

Variable dimensions, *in situ* intervention, digital reproduction on PVC forex of the master drawing Clay schist (Sion), drawing and mixed words, pencil and ink on paper, 210 x 297 mm

Résidence La Ferme-Asile, Sion

Courtesy of Anaïs Lelièvre, Musée Jenisch Vevey

Anaïs Lelièvre's immersive environments unfold from a small source drawing, which in this case represents a shale stone from the region. At the end of a complex process of progressive shrinking and enlarging, using digital tools, the drawing is reactivated to anchor itself in a precise place and reach the «off-format». The graphic lines form unstable imaginary landscapes that invade the floor of the Musée Jenisch Vevey. The visitor moves through the space, literally walking through the drawing.

Jérôme Zonder (*1974)

Pierre-François, 2020–2021

Charcoal, graphite pencil and graphite powder on paper and canvas

Multiple formats, variable dimensions

Approx. 4500 x 12000 mm (wall)

Courtesy of Galerie Nathalie Obadia, Paris and Brussels

Jérôme Zonder presents an installation drawing of Pierre-François, a young adult born in the year 2000, who evolves over time. His fragmentary portrait is made up of a multitude of charcoal and graphite drawings that make reference to history, current political events, literature, cinema, football, music and art history. Once assembled and superimposed, these different parts of the work translate the personality of the model, which unfolds like a narrative fresco on an entire wall of the Museum.

Françoise Pétrivitch (*1964)

Étendu, 2017

Ink wash on paper

1610 x 2440 mm

Private collection, Paris, La Défense

For several years, Françoise Pétrivitch has been supporting the *Étendu* series, which represents individuals lying as if levitating. Both present and absent, are they asleep or inanimate? The viewer faces these peaceful bodies and is thus immersed in an undefined space, made of ink and water.



huber.huber (*1975)

Cocks / Hähne, Survival of the Fittest, 2009

Charcoal on wove paper, 2100 x 700 mm

Musée Jenisch Vevey, donation from the Léo Fiaux Foundation

INV 2009-274 and INV 2009-275

The charcoal drawings by the brothers Markus and Reto Huber, from the collections of the Musée Jenisch Vevey, reflect on the relationship between humans and animals. The two roosters created in 2009 are part of the *Survival of the Fittest* series, the title of which refers to Charles Darwin's theory of evolution. The unusual size of the roosters allows for a unique confrontation with the birds that emerge from the shadows, while subtly pondering their rightful place in the world.

Joël Person (*1962)

Les chevaux de l'Apocalypse, 2020

Charcoal on paper

Triptych: 1500 x 2920 mm, 1500 x 3100 mm, 1515 x 3030 mm

Artist's collection

This triptych illustrates the creative process of Joël Person. It shows the successive phases that lead to the completion of a drawing, from the first sketched lines to the very black forms, animated by the density of the charcoal. Long fascinated by the motif of the horse, he explores the movement and energy of the animal in a monumental work. The artist's pantheon includes not only Eugène Delacroix and Théodore Géricault, who excelled in the art of capturing the vital force of the horse, but also Oskar Kokoschka and his «School of the Gaze». Joël Person is thus in close communion with the work of the master presented in the Oskar Kokoschka Foundation.



The publication

The publication of the same name, edited by the curators of the exhibition, lets the artists speak in the form of interviews in order to render an accounting of their creative processes. Like the exhibition, it is organised on the basis of analogy with the aim of establishing dialogues - iconographic, formal, technical - between the works and the different graphic vocabularies. The introductory essay in the volume is followed by a catalogue of the drawings on display, with a commentary and a series of illustrations that focus on them. Next are comments by the artists, who express in their own words their relationship to drawing and to the large-scale format. In order to suggest the notion of scale, the book invites the reader to enter the universe of each of them by means of fragments reproduced at a scale of 1:1 - like so many paths towards the creative gesture and towards the materiality of the works exhibited.

XXL – Le dessin en grand

Authors: Nathalie Chaix and Pamella Guerdat, curators of the exhibition, assisted by Margaux Farron, as well as the contributions of the thirty-two artists exhibited

160 pages

French

Publishing: Musée Jenisch Vevey

Graphic design: Dimitri Jeannotat

Price: CHF 29.-



Françoise Pérovitch, cover C



Extracts

Interview with Pierre Alechinsky (p. 114)

Drawing is... Breathing.

What is your relationship with drawing? Affectionate.

When did you start working with large-scale formats? If I remember correctly: Mouvement couvrant, 1978 (etching, 1705 x 910 mm).

What does the large-scale format allow? A breath.

What are the constraints? None, except for old age. [...]

Interview Guy Oberson (p. 132)

[...]

When and from what point of view did you start working with large-scale formats? And to what extent is it necessary to use them today? I started doing large-scale drawings about twenty years ago, when the involvement of the body in space became obvious. This also became part of the idea of performance. I insist on this notion of the body because it is fundamental to my act of drawing - which is similar to a form of dance.

What does the large-scale format allow? What are the constraints? Although the large-scale format most often allows for an amplitude of gesture, I would say that it constrains more than it allows. It imposes itself differently, and this assertion allows us to capture different energies depending on the distance of observation. And this is what represents a constraint for the artist. But when the work starts to function at all levels of observation, the constraint becomes frankly enjoyable. The large-scale format allows me above all to work on decomposition and recomposition. Unlike traditional drawing, which consists of working on a model within an outline, my work tends to make the outline disappear. By accumulating lines or spots, it reconstitutes or brings out the subject from a distance in order to create an image that can be seen as a whole. The interest of this approach is a search for presence in a subject that fades away when one gets too close to it, that one cannot grasp definitively. On the other hand, it provides a great deal of freedom, a real bodily involvement, even when faced with a fairly realistic figure. I like it when the energy becomes tangible; it's life in a nutshell, a sort of ritual that allows the subject to be summoned. [...]



Interview with Marc Bauer (p. 134)

Drawing is... A way for me and, by extension, for the viewer, to understand reality, in all its complexity - subjectively, politically and symbolically. Drawing also allows me to show how history, memory and changing power structures influence the present moment. I see my drawings as eclectic remnants of a lost primitive scene, and my work as an archaeological field shrouded in fog, where each drawing has the potential to flip a switch in the viewer's memory and activate his or her own recollection of that scene. [...]

What relationship do you think large-scale drawings establish with the viewer? There is a different relationship to time: the viewer intuitively sees that the production of these large drawn images requires a certain amount of energy and above all a considerable amount of time. In the case of the ephemeral wall drawings, he or she also knows that the works will be destroyed at the end of the exhibition, which creates a tension, a drama.

Interview with Rinus Van de Velde (p. 137)

[...]

When and how did you start working with large-scale formats? At a certain point I wanted the drawings to become more autonomous. One of the strategies to achieve this was to enlarge the size of the drawing to remove it from its marginal position mentioned earlier. It's a basic, almost naive strategy, but it helped me a lot in the beginning. Now, fifteen years later, I have other strategies and I'm starting to think about my work in a multidisciplinary way.

And to what extent are large-scale formats necessary today?

[...] In a way, the large-scale format allows the viewer to really inhabit the drawings. The figures and characters visible in the work are almost life-size, which facilitates a connection, a relationship with the viewer. There is a tendency to treat the drawing more as a reality or a parallel world, rather than as a representation. Because of the life-size format, it is also impossible to grasp the image at a glance. Your eyes start to wander and you have to scan the image to understand it. [...] It's much easier to unfold stories in a large work than in a small one.

I see my drawings as one-shot-movies: a whole film in one image. It's all about filmmaking. That's why I think it works better on a large scale.

Interview with Delphine Gigoux-Martin (p. 144)

[...]

What processes does your graphic work involve? I superimpose several techniques of representation. Thus, fixed drawing, moving drawing, drawing on the wall or projections offer a complexity in their arrangements: each of them requires an adapted creative process. But when I draw, I stand upright, with the drawing upright.



What tools, mediums or supports do you prefer when you draw on a large scale? For drawings on wood panels or walls, I mainly use charcoal. This choice is linked to the material, to what it is: burnt wood. It leaves a deep black velvet on the surfaces and allows me to work by removing it with an eraser or a Hoover. For the cartoon, I use the graphite pencil, which allows for shine and variations in intensity. These sensual vibrations are then reflected in the projected cartoon. As for the surfaces, I choose materials that summon the off-field necessary for the drawing. [...]

How do you view the monumental in art? This is Prehistory with its painted walls. Cave art, with its painted or engraved drawings, is the art of installation par excellence; it is a large-scale projection of a drawing in movement. Here, I am referring to the theory of the prehistorian Marc Azéma. Then there is the fresco, ancient and medieval. In its history, the large-scale format seems to be closely linked to a context.



Practical information

Important!

Admission on presentation of Covid certificate.

Programme and dates subject to change due to the health situation

Please refer to our website: museejenisch.ch

A programme of events and activities for different audiences is offered in conjunction with the exhibition, including:

- guided tours of the exhibition;
 - visits for schools and private groups;
 - meetings and discussions with the artists;
 - drawing, writing and art therapy workshops for adults; as well as discovery workshops for young people.
- During their visit, the public will have at their disposal:
 - a paper tour guide (French-English) that will provide information on the artists and drawing techniques;
 - an IZI Travel guide for an auditory visit
 - a playful and creative paper guide for the little ones;
 - access to the ARTS & SONS project, a musical tour that combines the works on display with pieces produced by living musicians who share common origins with the artists in the exhibition.

Booklet for young people

Age 6 and over
Available free of charge at the reception

Guided tours of the exhibition

In English or French
On request
For adult, children and school groups

Opening hours

Tuesday to Sunday from 11 am to 6 pm
Open until 8 pm on special Thursdays
Monday closed
Open 24 and 31 December from 11 am to 4.30 pm
Closed 25 December and 1 January

Entrance fees

Adults: CHF 12.00
Pensioners: CHF 10.00
Children and young people up to 18 free of charge
Students and apprentices CHF 5.00
Free entry on the first weekend of the month

Access

Railway station at 250 m distance
Vieille-Ville and Coop car parks nearby
Access for disabled persons and pushchairs



Events programme

VERNISSAGE

Thursday 14 October at 6.30pm

In conjunction with the opening of *Lyonel Feininger – La ville et la mer*

Presentations by Alexandra Melchior, Municipal Councillor for Culture, Nathalie Chaix, Director and Curator of the exhibition (to be confirmed)

Tuesday 19 and Thursday 21 October, 9 am to 12 pm

Your holiday at the museum*

Creative workshops for children 6 and over, CHF 15.00

Thursday 4 November at 6.30 pm

Guided tour*

By Nathalie Chaix and Pamella Guerdat, exhibition curators, CHF 3.00 (in addition to the entrance fee), free for Friends

Sunday 7 November at 2 pm

Family visits to museums

Workshop *An XXL drawing with four hands*

By the artist Catherine Grimm

Activity in pairs, one adult and one child 7 and over,

CHF 20.00 per family

Registration from 1 November on 0848 86 84 84

GRAPHIC ARTS DAYS*

Saturday 13 November, from 2 to 5 pm

Demonstration of printing on wood and linoleum

By Terry Fernandez, *Aujourd'hui* workshop

Saturday at 4 pm

Stroll through the exhibition with the artists*

Claude Cortinovis, Mingjun Luo, Ariane Monod and Anne Peverelli (to be confirmed), free entry, subject to availability

Sunday 14 November, from 2 to 4 pm

Drawing techniques workshop*

By the artist Claire Koenig

16 and over, all levels, CHF 15.00

Sunday at 4 pm

About contemporary monumental design*

Reflection and discussion with Philippe Piguet, art critic and independent curator

Free entry, subject to availability

Sunday at 5 pm

Concert Marc Aymon and Jérémie Kisling*

CHF 20.00



Thursday 18 November at 6.30 pm

Vernissage of the monograph

*Andrea Gabutti – Œuvres 1991-2021**, in the presence of the artist, CHF 3.00 (in addition to the entrance fee), free for Friends

Saturday 11 December, from 2.30 to 4.30 pm

Art therapy workshop*

With Jessica Di Ciocco, art therapist, included in the entrance fee

Thursday 13 January at 6.30 pm

Stroll through the exhibition with the artists*

Jean-François Luthy, Line Marquis, Joël Person, Didier Rittener and Isabelle Schiper (to be confirmed), CHF 3.00 (in addition to the entrance fee), free for Friends

Thursday 20 January at 6.30 pm

Stroll through the exhibition with the artists*

Marc Marc Bauer, Nicolas Fournier, Anaïs Lelièvre, Françoise Péetrovitch, François Réau and Emmanuel Wüthrich (to be confirmed), CHF 3.00 (in addition to the entrance fee), free for Friends

Sunday 30 January, from 2 to 4 pm

Drawing techniques workshop*

By the artist Claire Koenig

16 and up, all levels, CHF 15.00

Thursday 10 February at 6.30 pm

Workshop *Do a drawing in XXL format**

By the artist Catherine Grimm 16 and up, all levels, CHF 15.00

Thursday 17 February at 6.30 pm

Stroll through the exhibition with the artists*

Frédéric Clot, Marcel Gähler, Alain Huck, Guy Oberson and Jérôme Zonder (to be confirmed), CHF 3.00 (in addition to the entrance fee), free for Friends

The exhibition is accompanied by video clips, which are available on social networks.

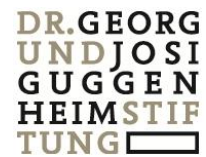
* On registration: info@museejenisch.ch



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Illustrations for the press

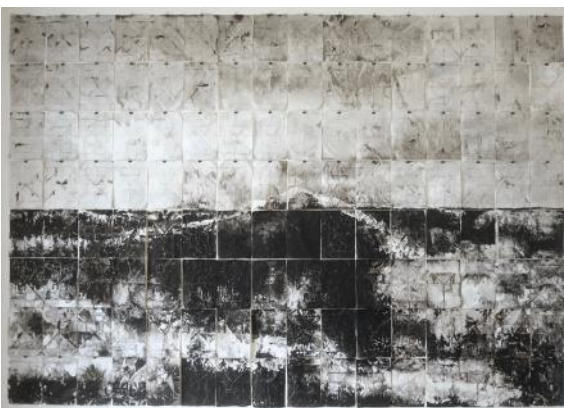
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All illustrations in this press kit are available by contacting ocouturier@museejenisch.ch

The following images are free of rights exclusively for the articles and reviews of the exhibition *XXL - Le dessin en grand*.



Ariane Monod (*1975)
Vertigo, 2021
In situ wall drawing with charcoal, water and gum arabic
Approx. 4580 x 4700 mm
© Ariane Monod, Musée Jenisch Vevey
Photo: Julien Gremaud



Emmanuel Wüthrich (*1969)
Vague (I), 2018
Indian ink wash on paper
2400 x 3360 mm, 128 sheets in 297 x 210 mm format
Artist's collection
© Emmanuel Wüthrich
Photo: Emmanuel Wüthrich



Martial Leiter (*1952)
La montagne silencieuse, 2012
Ink and charcoal on wood
2200 x 1220 mm
Private collection Nicolas Schilling
© Martial Leiter, Musée Jenisch Vevey
Photo: Julien Gremaud



Isabelle Schiper (*1976)
À quelle hauteur commence l'espace ?, 2020
Charcoal on paper
Variable dimensions of the installation, three
1000 x 1500 mm drawings, two 1500 mm high paper rolls,
three paper rolls 2740 mm high
Private collection, Lausanne
© Isabelle Schiper, Musée Jenisch Vevey Photo: Julien Gremaud



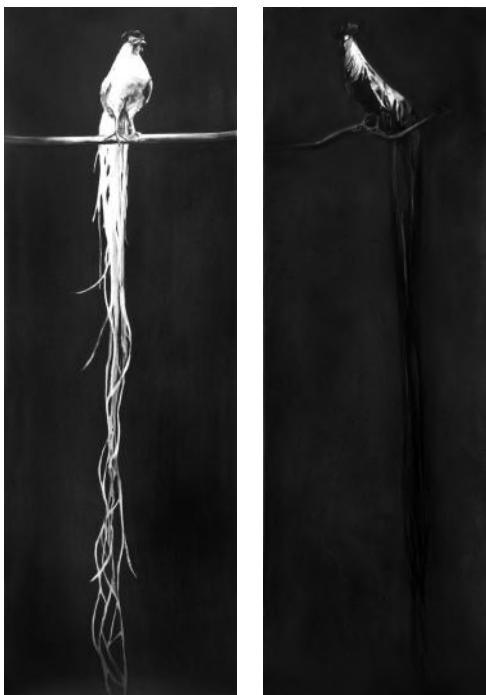
Alain Huck (*1957)
Ruta II, 2017
Charcoal on paper 1510 x 2200 mm
Artist's collection
© Alain Huck, Galerie Skopia, Geneva
Photo: Gérald Friedli



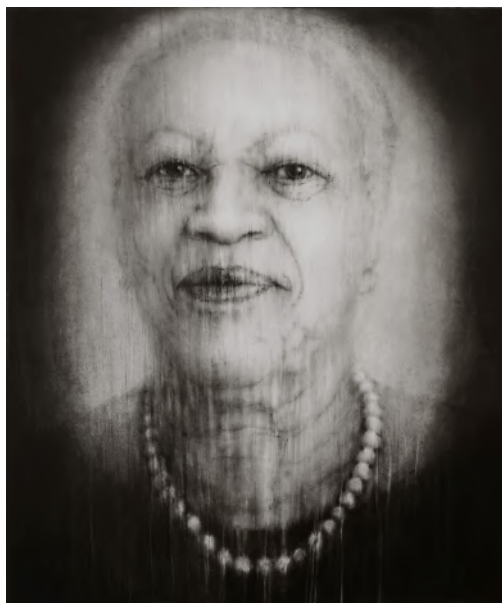
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Françoise Pérovitch (*1964)
Étendu, 2017
Ink wash on paper
1610 x 2440 mm
Private collection, Paris, La Défense
© Françoise Pérovitch, Semiose, Paris
Photo: Aurélien Mole
© 2021, ProLitteris, Zurich/ADAGP, Paris



huber.huber (*1975)
Cocks / Hähne, Survival of the Fittest, 2009
Charcoal on wove paper
2100 x 700 mm
Musée Jenisch Vevey, donation from the Léo Fiaux Foundation
INV 2009-274 and INV 2009-275
© huber.huber, Musée Jenisch Vevey
Photo: Julien Gremaud



Guy Oberson (*1960)
Saving Daylight (Toni Morrison), 2017 et 2021
Black stone on Canson paper, 1650 x 1380 mm
© Guy Oberson, Galerie C, Neuchâtel and Paris
Photo: Guy Oberson



Joël Person (*1962)
Les chevaux de l'Apocalypse, 2020
Charcoal on paper
Triptych: 1500 x 2920 mm, 1500 x 3100 mm, 1515 x 3030 mm
Artist's collection
© Joël Person
Photo: Frédéric Fonctenoy



Claude Cortinovic (*1967)
SHE (#22), 2010
Black pad ink on Normaset puro paper squared by hand in blue pencil
2000 x 2000 mm
Courtesy of Galerie Gowen Contemporary, Geneva
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Photo: Claude Cortinovic