PRESS KIT

The Jean Planque Collection

The story of a collector



6 November 2026–18 April 2027
Musée Jenisch Vevey

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I. Press release

The story of a collection's return to the Canton of Vaud

In September 2025, the City of Vevey and the Canton of Vaud announced the return of the Jean Planque Collection to the canton, bringing one of Europe's major private collections of modern art back to Vaud. Assembled between the 1940s and 1998 by the painter, art adviser and collector Jean Planque (1910–1998), it comprises more than 300 works by such masters as Cezanne, van Gogh, Monet, Renoir, Picasso, Bonnard, Klee, Braque, de Staël, Tàpies and Dubuffet.

The collection has been deposited with the Musée Jenisch Vevey under an agreement between the Fondation Jean et Suzanne Planque (Jean and Suzanne Planque Foundation) and the City of Vevey, with the support of the Canton of Vaud. This long-term arrangement not only strengthens the Museum's position as a leading cultural institution in French-speaking Switzerland, but is also intended to foster the development of exhibitions, research, cultural outreach and collaboration with museums throughout the canton.

The future of the collection has been discussed at length over the past two decades. In the early 2000s, it was to become part of Lausanne's future Musée cantonal des Beaux-Arts at the Bellerive site. When that project failed to materialise, the collection was ultimately deposited with the Musée Granet in Aix-en-Provence in 2010 under a fifteen-year agreement.

The decision to entrust the collection to the Musée Jenisch Vevey reflects the long-standing relationship between the Fondation and the Vevey-based institution, which has housed Jean Planque's print collection since 2001. Following several years of discussions with various bodies in the Canton of Vaud, the Foundation Board decided on 5 February 2025 to entrust the entire collection to the Musée Jenisch Vevey.

A renewable five-year agreement has been signed with the City of Vevey. In March 2026, the works left Aix-en-Provence to return permanently to Switzerland.

The Jean Planque collection
The story of a collector

An inaugural exhibition to mark the arrival of the Jean Planque Collection at the Musée Jenisch Vevey

To celebrate the collection's new home, the Museum will be presenting an exhibition from 6 November 2026 to 18 April 2027 spanning all its galleries, including those of the Fondation Oskar Kokoschka and the Pavillon de l'estampe.

Bringing together nearly 300 works by 67 artists, the exhibition will trace Jean Planque's remarkable journey, his relationships with the artists, his pivotal role at Galerie Beyeler from 1954 to 1972, and his distinctive eye as a collector. At the same time, it will provide a window into Western art from the late nineteenth to the late twentieth century.

Curated by Florian Rodari, Honorary Curator and Scientific Director of the Fondation Jean et Suzanne Planque.

Florian Rodari, Scientific Director of the Fondation Jean et Suzanne Planque

As they all said, "Planque has a gift." René Auberjonois was the first to praise his "eye". Picasso put him to the test, showing him paintings he deemed lifeless. Dubuffet summoned him to his studio several times in the same week to gauge his reactions to his latest experiments. On one occasion, at Planque's urgent insistence, Giacometti agreed to stop massacring his plaster sculptures.

Moreover, Ernst Beyeler, one of the greatest art dealers of the post-war period, relied on Planque to help him find paintings, making him his adviser from 1954 to 1972. The few visitors who entered his home were astonished by the works they found there. Beyond this small circle of insiders, few people knew his secret. Planque wasn't hiding away – he simply shunned the limelight. Indeed, he relished the seclusion of his small village flat surrounded by his paintings, much as others retreat to listen to their favourite music. Yet he readily opened his door to those he sensed would share his passion, as well as to those who knew nothing about art but whom he felt might respond to it.

To tell the truth, Planque seemed to fear the judgement of others, less for himself than for the objects he revered, namely the paintings in his collection. What he could not abide, however, were sycophants only interested in calculating the value of the works hanging on his walls, with the connoisseur's cold, absent-minded gaze. Whenever someone praised his talent he would dismiss the compliment out of hand, citing his limited education, laziness, lack of daring, and slow decision-making. Yet he was not entirely lacking in self-awareness: as he once confided: "I burned for paintings." Indeed, it was this inner fire that attracted him to works of art throughout his life, enabling him to overcome obstacles and build his remarkable collection. Those who are now warmed by that fire have a duty to try to understand where it came from and what kept the flame alive.

This extraordinary drive was partly due to a sense of guilt. For this Vaudois Protestant, collecting was a luxury, and every new painting should sustain him for a lifetime, just as a field of potatoes sustains a farmer's family. Yet this scruple does not explain everything. As Planque was wont to recall, before the shadow of reason could cloud his vision came the sheer pleasure of the encounter – that dazzling moment that struck his retina and brought all thought to a halt. He described it as a state of shock, or as penetration. He would be irresistibly drawn to a painting, fascinated, transfixed, standing motionless, utterly exposed. Literally spellbound, drawn in:

"The painting forces itself upon me, brutally and entirely, and I sense. I sense the mystery, that which cannot be expressed through music or words. Immediate grasp. Something emotional. Possession of my entire being. I am in them and they in me. Paintings!"

Nathalie Chaix, Director of Musée Jenisch Vevey

The arrival of the Jean Planque Collection at the Musée Jenisch Vevey marks a new chapter in our institution's history. There are moments when a museum does more than merely receive a collection of works: its horizons are broadened, its mission deepened and its identity reshaped. With its breadth, quality and the singular vision behind its creation, the Jean Planque Collection belongs to that rare category of long-term loans capable of permanently transforming an institution.

This latest chapter builds on a long-standing relationship. Over the years, a bond of trust has developed between the Fondation Jean et Suzanne Planque and the Musée Jenisch Vevey, nurtured by a shared commitment to conservation, research and outreach. The decision that brings us together today is based on a common conviction: a collection only truly fulfils its purpose when it remains vibrant – open to viewing, research and reflection.

Yet what stands out about this collection is not simply the illustrious names it brings together. Rather, it is the profound unity linking artists, generations and artistic languages that may sometimes seem worlds apart. Behind every acquisition lies a steadfast trust in intuition and a tireless concern for a work's integrity instead of its prestige.

This freedom of vision lends the collection a coherence that transcends the categories of art history and continues to challenge the way we look at art today.

The long-term loan opens up a wealth of possibilities, enabling us to regularly refresh displays, encourage new research, foster academic collaboration and promote comparisons among collections. What is more, it will give visitors an opportunity to discover this lifetime's work from fresh perspectives, through the exhibitions, publications and outreach programmes we will be developing in the years to come.

A museum is above all a place where works of art continue to live – a place where they encounter other works, forms of knowledge and perspectives, inspire new interpretations and continue to generate meaning. This is the responsibility which has been entrusted to us today. We are deeply grateful to the Fondation Jean et Suzanne Planque for placing their trust in us. Our goal is to give life to this collection with the same exacting standards, generosity and freedom of vision that guided its creation.

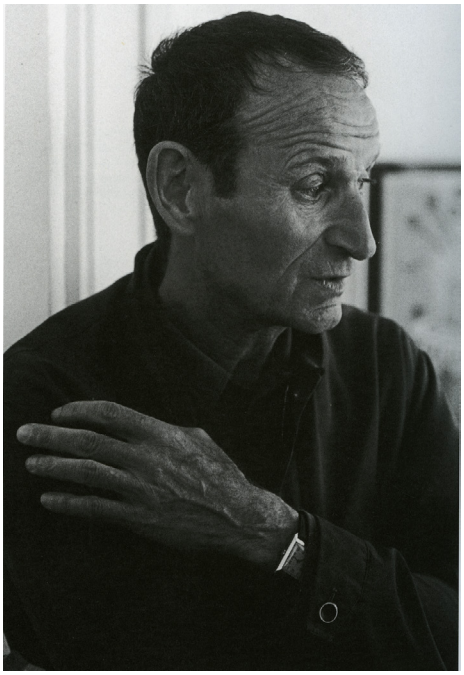


Nathalie Chaix and Florian Rodari
© Sébastien Agnetti

II. Jean Planque

"I have loved paintings more than life. My life = paintings. [...] A painting forces itself upon me brutally and entirely, and I sense. I sense the mystery, that which cannot be expressed through music or words. Immediate grasp. Something emotional. Possession of my entire being. I am in them and they in me. Paintings!"

Jean Planque, *Journal*, 1973



Jean Planque in 1975, at the Lausanne gallery of his sister Claudine © DR

Jean Planque was born in 1910 in Ferreyres, a small village in the Vaud countryside. He grew up first in La Sarraz then in Vermont, where his parents bought a house. Forced to start work at an early age to help his struggling family, he later studied business in Lausanne, graduating at the age of 19. Hired by a Basel-based insurance company in 1929, he immediately developed a passion for art. From then on, he became a regular museum-goer and began painting. After returning to Lausanne, he struck up a friendship with the Vaudois painter René Auberjonois in 1942.

An enterprising man, Planque developed an efficient livestock-feeding system towards the end of the Second World War, an invention that made him financially independent and free to devote himself to his art.

In 1948, Jean Planque made his home in Puyloubier, Provence, at the foot of Mont Sainte-Victoire. Between 1948 and 1951, he spent six months there each year painting, and the remainder of the year in Switzerland. After moving to Paris, he settled near the Jardin du Luxembourg, attending painting classes at the Académie de la Grande Chaumière. This was when he began buying a number of works by nineteenth- and twentieth-century masters, both for himself and for friends.

In 1952, he met Suzanne Cizey, a milliner, who became his partner; they married in 1973. In 1954, Ernst Beyeler, who was starting out as a gallery owner in Basel and had heard of Planque's early successes in the field, asked him for help with choosing works. The following year, Beyeler commissioned him to acquire any paintings of interest he could find in Paris.

For fifteen consecutive years, Planque sent countless paintings to Basel, selecting them from galleries across the capital, artists' studios and private collections, thereby contributing to Galerie Beyeler's growing success. His extreme humility, unerring eye and single-minded passion made him both admired and feared.

Throughout his years as an adviser to the Galerie Beyeler, Planque was able to acquire a number of works that now form a collection of exceptional quality and discernment. Beginning with a lifelong love of Cezanne's art, he went on to discover the work of Pierre-Auguste Renoir, René Auberjonois, Pierre Bonnard, Paul Klee, Fernand Léger and Georges Braque, followed by Jean Dubuffet and Pablo Picasso. As opportunities arose and friendships developed with artists or their heirs, he continued over the years to acquire works by Odilon Redon, Edgar Degas, Claude Monet, Vincent van Gogh, Paul Gauguin, Georges Rouault, Robert and Sonia Delaunay, Nicolas de Staël, Roger Bissière, Antoni Tàpies, Sam Francis, Antoni Clavé, Kosta Alex, Aloïse and many others.

In 1972, weakened by illness, Planque retired to Morges, where he began writing his memoirs and took up painting again. He moved to La Sarraz in 1981. Three years later, he was made a Chevalier de l'Ordre des Arts et des Lettres. In January 1997, he and his friends established the Fondation Jean et Suzanne Planque. The following year, on 27 August, he died following a road accident.



Jean Planque's room in La Sarraz, 1998 © Luc Chessex

The Fondation Jean et Suzanne Planque

Jean Planque had hardly stepped down from his role at the Galerie Beyeler in 1972 when he began considering the future of his collection, which he wished to keep intact. In the late 1980s, keen to preserve the remarkable story of the collection for future generations, he and his wife, together with a small circle of friends and specialists, decided to establish the Fondation Jean et Suzanne Planque. By passing his collection on to the Foundation that bore his name, Planque hoped that the public would share the joy he himself had experienced while contemplating his paintings.

The Fondation Jean et Suzanne Planque was inaugurated on 13 March 1997 in La Sarraz. As specified in its articles of association, its primary aim is “to ensure the preservation of the works assembled by Jean Planque, which are deemed inalienable, and to make them known by all appropriate means”.

After Jean Planque passed away in August 1998, the Foundation stepped up its activities. Under the guidance of its curator, an inventory of the paintings, drawings and sculptures was compiled, while work began on photographing and restoring the collection. Numerous contacts were established with museums in Switzerland and elsewhere in Europe with a view to organising exhibitions at institutions where Planque himself would have liked to see his collection displayed. Meanwhile, the Foundation began preparing for the collection’s eventual long-term loan to a museum worthy of housing it. In 2010, a decision was taken to deposit the entire collection with the Musée Granet in Aix-en-Provence for a fifteen-year period, an arrangement that came to an end on 1 March 2026.

III. The Musée Jenisch Vevey

Located in the heart of the Vaud Riviera, a stone's throw from Lake Geneva, the Musée Jenisch Vevey is one of Switzerland's leading art institutions. Housed in an elegant neoclassical building inaugurated in 1897, it combines the intimate atmosphere of a museum on a human scale with recognised excellence in scholarship and conservation.

As the second-largest art museum in the Canton of Vaud, it has forged its own identity as a place where drawing, printmaking and painting converge, while specialising in works on paper.

An internationally renowned collection

The Museum houses nearly 40,000 prints, 11,000 drawings and 2,000 paintings, spanning more than six centuries of artistic creation, from the Renaissance to the present day. Its Cabinet cantonal des estampes (Cantonal Print Room) is one of Switzerland's five leading graphic art holdings. The Museum is also home to the world's largest body of graphic works by Oskar Kokoschka.



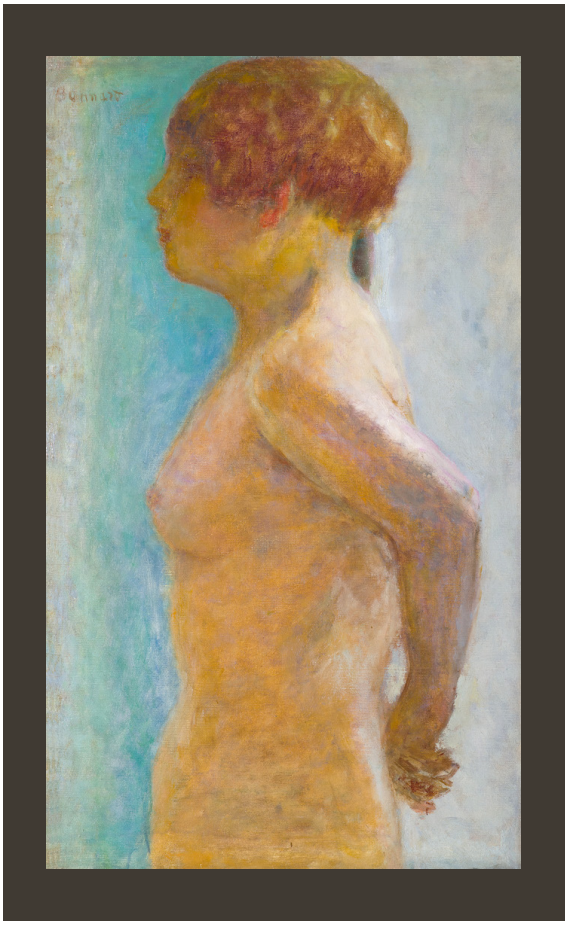
Musée Jenisch Vevey © Julien Gremaud

IV. The exhibition

In this inaugural exhibition, visitors can explore the various chapters in the fascinating story of Jean Planque, a Vaudois collector and painter, and a friend to artists. These include his first purchases, inspired by the example of Cezanne; his discovery of contemporary non-figurative art in the 1950s and his encounter with Jean Dubuffet, which briefly challenged his still largely traditional artistic convictions. Finally, his pivotal friendship with Pablo Picasso and the trust Picasso placed in him both contributed to Galerie Beyeler's international success. While working for the gallery from 1954 to 1972, Planque also discovered the work of numerous artists then little known in Switzerland, including Sam Francis, Simon Hantaï, Henri Michaux, Antoni Tàpies, Mark Tobey and Francisco Toledo. The display reveals the underlying coherence of this self-taught painter's choices.



Vincent van Gogh
Bouquet de fleurs, (Bouquet of flowers), 1886
Oil on canvas, , 65 × 35,2 cm



Pierre Bonnard
Torse de femme de profil (Torso of a woman in profile)
c. 1918
Oil on canvas, 61.5 × 37 cm

Masters of figurative art: paintings

For nearly twenty years, Planque moved among the Parisian art dealers, visiting exhibitions and building relationships based on trust with numerous curators, collectors and, above all, artists. His “eye” was both feared and admired. In return, his work for the Basel gallery enabled this man of modest origins to assemble, through meetings and opportunities that arose, more than a hundred paintings and drawings by nineteenth- and twentieth-century masters.

Early in his career, however, he remained firmly attached to traditional figurative art. He had the opportunity to acquire at a good price – or even receive as gifts – several works by renowned artists, including van Gogh, Monet, Dufy, Rouault and Bonnard.



Félix Vallotton
Paysage composé avec trois figures, *(Landscape with three figures)*, 1923
Oil on canvas, , 65 × 81 cm
Gift of Mouse Reymond-Rivier, in memory of Jean Planque

And drawings

A body of works on paper brings together Cezanne, Degas, Redon, Renoir, Gauguin and Auberjonois, reflecting the affinities that shaped Jean Planque's eye. Cezanne was the foremost figure in this constellation, exercising a defining influence on the collector. During Planque's formative years, Cezanne's work introduced him to a new conception of painting, understood as a language in its own right rather than a simple representation of reality. This discovery had a lasting effect on his choices, steering him towards rigorously constructed works in which the power of composition takes precedence over mere visual appeal.

Planque's admiration was shared by René Auberjonois, the first painter to recognise his distinctive eye in the 1940s. Deeply influenced by Cezanne, whom he regarded as the "shepherd of modern artists", Auberjonois, together with Charles Ferdinand Ramuz, helped raise awareness of Cezanne's work in French-speaking Switzerland. Indeed, the collection assembled by Planque bears witness to this artistic and intellectual lineage.



Edgar Degas
Deux femmes au bain (Two women bathing), c.1895
Pastel on three joined sheets of paper, laid down on cardboard, 58 × 77 cm



Paul Cezanne
Environs d'Aix (Around Aix), c. 1902
Watercolour and graphite on paper, 48 × 59 cm

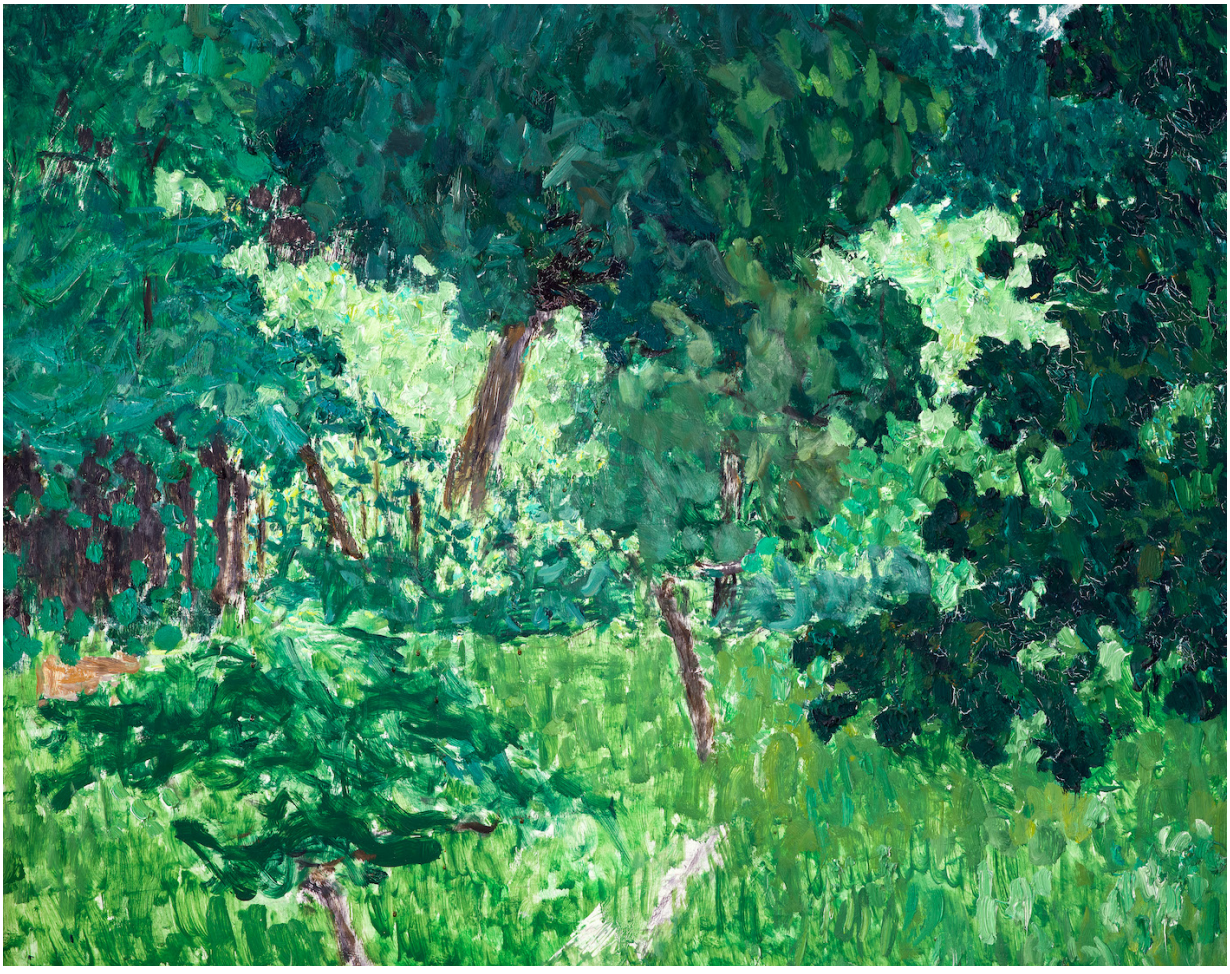
Planque: a painter and his friends

Alongside his encounters with the great masters, Jean Planque maintained close relationships throughout his life with artists who were less well known but still mattered greatly to him, of whom Walter Schüpfer was undoubtedly the most influential. It was at his urging that Planque began painting in 1929. A few years later, Schüpfer encouraged him to develop his gift for discovering paintings and, in 1954, helped bring about his meeting with the young Ernst Beyeler.

Between 1947 and 1951, Planque regularly stayed at Saint-Ser, at the foot of Mont Sainte-Victoire, with the aim of "recreating Cezanne from nature". This experience then took him to Paris, where he attended classes at the Académie de la Grande Chaumière to hone his skills. His training as a painter subsequently informed his discovery of contemporary art, which he viewed with a passionate yet critical and discerning eye.

Planque rarely traded works and almost never resold anything he had acquired. His very first purchase, a distinctly Cezannesque painting by Paul Basilius Barth bought in 1937, became a lifelong acquisition. Because he was a painter himself, with his own doubts and enthusiasms, he was able to engage with artists as an equal and gain an intimate understanding of their artistic explorations. He championed their work by buying paintings and drawings or by talking about their art to others, particularly with regard to the works of Coghuf, Lélo Fiaux, Earl Kerkam and Hans Berger.

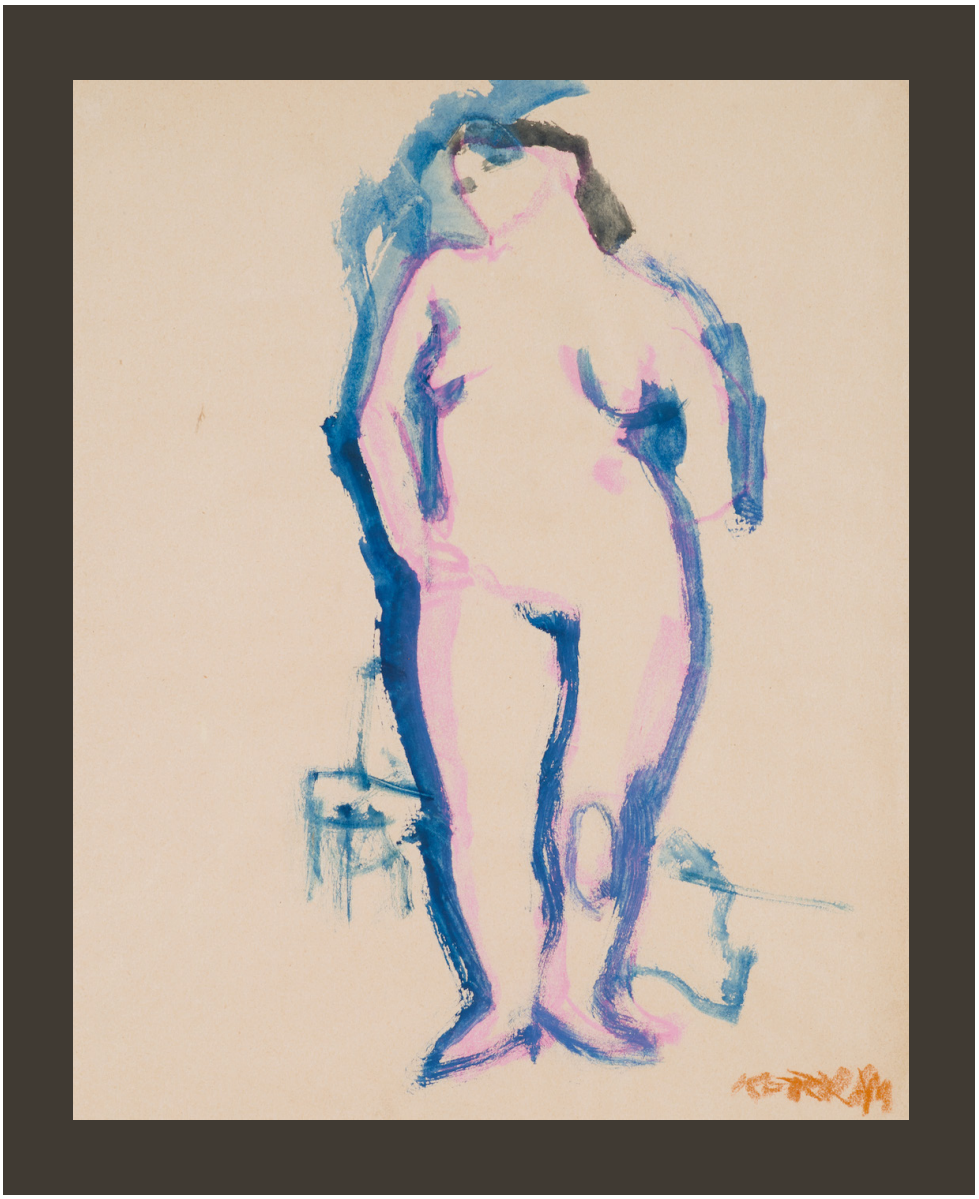
Yet Planque knew that he would never take the decisive step that turns a painter into a truly original artist. Too much in awe of his masters, he often painted "in the manner of" others. Indeed, it has been said, quite rightly, that he collected the paintings he would have liked to have painted himself. What he respected in his artist friends was precisely their total commitment to creating works.



Hans Berger
Du Vert (Some Green), 1965
Oil on canvas, 80 x100 cm



Jean Planque
Fenêtre sur le Luxembourg
(Window onto the Luxembourg Gardens), 1952
Oil on canvas, 79.5 × 60 cm



Earl Kerkam
Nu (Nude), 1952-1953
Watercolour and pastel on thin wove paper, 44.6 × 36.8 cm

The 1950's

Although Jean Planque initially selected works by established artists for the Galerie Beyeler, he never lost interest in contemporary art. After discovering the importance of non-figurative art at an Alfred Manessier exhibition in 1952, he began exploring galleries and studios in search of artists whose work he could both recommend to Beyeler and collect himself at affordable prices. It was during his wanderings around Paris that he discovered, in turn, Tàpies, Toledo and Pablo Palazuelo. Through Galerie Jeanne Bucher, he developed a passion for the work of Nicolas de Staël, Maria Helena Vieira da Silva, Raoul Ubac and Jean Bazaine, and above all Roger Bissière, building a remarkable collection of the latter's work. Planque had direct contact with most of these artists, seeking to forge lasting friendships with them, as he did with Antoni Clavé and Kosta Alex, whom he called his two "brothers". He never hesitated to discuss their aesthetic choices and any doubts they might have.



Nicolas de Staël
Paysage, Marine (Landscape, Seascape), 1954
Oil on canvas, 60 × 81 cm

The Spanish artists: a pronounced taste for texture

An ardent nature lover, a tireless walker and an occasional botanist, Jean Planque had a pronounced taste for the material qualities of paint. His attachment to traditional rural values such as patience, slowness, frugality and even austerity instinctively drew him to works that express these principles visually. He was attracted to earthy, thick and rough textures, to surfaces mingled with sand and coloured with natural pigments, and to the grain of the paint itself, enlivened by irregularities arising less from the artist's intention than from chance or the unforeseen nature of the creative process. This fascination with arid ground and subterranean depths, which originated with Dubuffet's Matériologies, can be found in many works in the collection, particularly among those of the Spanish school, including Fermín Aguayo, Antoni Clavé, Manolo Millares, Antoni Tàpies and Francisco Toledo.



Antoni Tàpies
Gris avec bande transversale claire, (Grey with a light traverse band), 1960
Sand paint and imprint on canvas, 65 × 54 cm
© Comissió Tàpies, Vegap, Lugano / 2026, ProLitteris, Zurich

An encounter with Picasso

"Picasso: there before me, whenever I went to visit him: History."

Jean Planque, *Journal*, 1973



Picasso discovering Cezanne's painting "Portrait de Madame Cezanne", with David Douglas Duncan and Jean Planque, 7 July 1960

Jean Planque first met Pablo Picasso on his fiftieth birthday, 7 July 1960. Acting on Beyeler's behalf, he had come to show the artist a Cezanne painting that Picasso had spotted in the Basel gallery's catalogue. Although the sale fell through, a friendship began to develop. During the ensuing conversation, Planque won Picasso over with his eloquent account of his passion for painting. His shy man's boldness served him well with the ageing artist who, withdrawn from the world, rarely had the opportunity to hear such plain speaking. By the end of the day, Picasso was urging the Vaudois collector to visit him again. Planque needed no persuading. He returned to Notre-Dame-de-Vie several times over the following years, notably in 1965, when Galerie Beyeler was preparing a tribute to mark Picasso's eighty-fifth birthday and sent its persuasive emissary to convince the painter to lend several works still needed for the exhibition. Out of friendship for Planque, Picasso eventually sold some twenty paintings directly to the Basel art dealer, an exceptional departure for an artist who had previously dealt exclusively with Galerie Kahnweiler. Significantly, most of the Picasso paintings acquired by Planque date from the period when the two men were in contact.

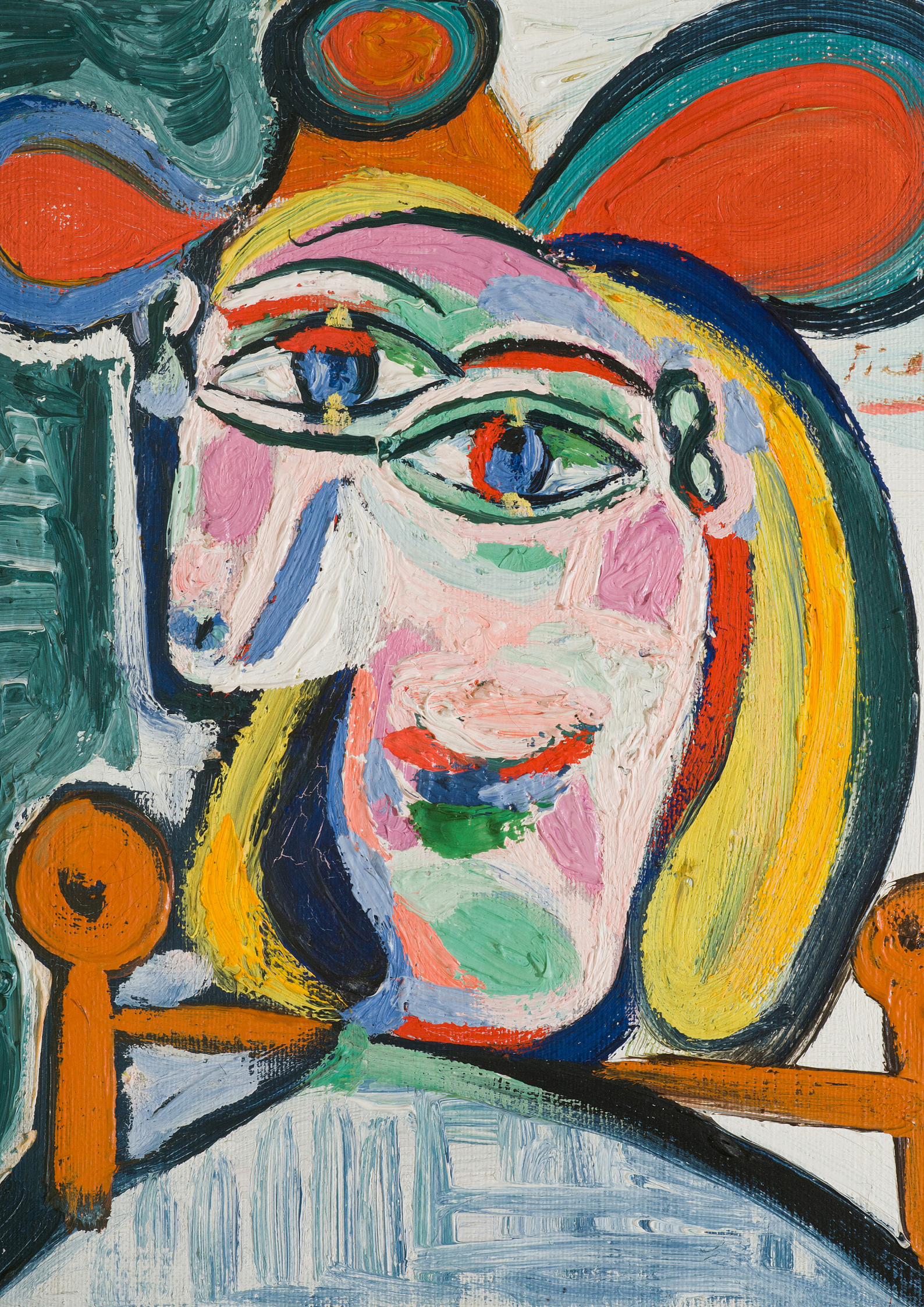


Pablo Picasso
Le Sauvetage (The Rescue), 1933
Oil on canvas, 73 × 92 cm
© Estate of Pablo Picasso / 2026, ProLitteris, Zurich



Pablo Picasso
Femme au chat assise dans un fauteuil (Woman with a cat seated in an armchair), 1964
Oil on canvas, 146 × 97 cm
© Estate of Pablo Picasso / 2026, ProLitteris, Zurich

Pablo Picasso
Tête de femme au chapeau (Head of a woman with a hat) (detail), 1939, oil on canvas, 27 × 22 cm
Gift from Ernst Beyeler to Jean Planque out of gratitude for his assistance with Picasso
© Estate of Pablo Picasso / 2026, ProLitteris, Zurich



Cubism

Jean Planque never set out to assemble a representative collection of Cubist art, as works from this period of art history were already beyond his means by the time he became interested in them.

Consequently, the works he acquired as opportunities arose form a disparate body, united only by the quality of their formal language. An oval painting by Georges Braque from his Analytical Cubist period hangs alongside a papier collé by Henri Laurens and a still life by Juan Gris. A very rare 1908 work by Raoul Dufy entitled *Landscape at L'Estaque* is echoed by a landscape by Roger de La Fresnaye, also unfinished. Two remarkable goauche compositions and two rather atypical paintings represent Picasso's Cubist period. Finally, Fernand Léger's composition *The Rose and the Compass* alludes to the collector's love of painting, shfiting between ordered beauty and natural grace.



Fernand Léger
La Rose et le compas (The rose and the compass), 1925
Oil on canvas, 65 × 50.3 cm

Picasso's prints

From 2001, the Fondation Jean et Suzanne Planque entrusted its collection of some 400 prints to the Musée Jenisch Vevey. The Foundation's print holdings provide an exceptional overview of twentieth-century art, including numerous works by Pablo Picasso (around 300), Jean Dubuffet, Joan Miró, Antoni Clavé, Hans Hartung, Sonia Delaunay, Georges Braque and Alberto Giacometti, as well as many artists associated with the Galerie Beyeler. Included in the holdings are a number of illustrated books.



Pablo Picasso
27.4.68 I [Mythological scene: possibly Agamemnon's desire for Briseis]
plate 55 from *The 347 Suite*
1968 (27 April)
© Succession Picasso / 2026, ProLitteris, Zurich

Dubuffet and Art Brut

Jean Planque readily acknowledged that meeting Jean Dubuffet had been one of the most fruitful experiences of his entire life.

> "Dubuffet could plainly see that I knew nothing, that I was completely ignorant. He got caught up in the game, reaching out to a poor sod like me. He taught me everything. I owe him everything I managed to do afterwards. Everything. He gave me the keys to analysing a work of art. Knowing how to see. As he used to say: "It's invention that matters. Invention and subversion alone."
> (Planque, *Journal*).

Out of gratitude, Planque wholeheartedly championed Dubuffet's work among galleries, museums and collectors, even when the public struggled to accept the artist's latest daring departures.
Yet Planque was too deeply influenced by the tradition of "high art" to follow Dubuffet in his exclusive passion for Art Brut artists. In Planque's eyes, artists had to remain in control of their language and observe certain aesthetic principles. What he valued in the outsider artists he collected, such as Louis Soutter and Aloïse, was not their rejection of classical culture. Rather, it was the qualities in their work that brought them closer to it: expressive line, rich colour and a sense of space that can also be found in the work of other artists in his collection, most obviously Dubuffet, but also Klee, Bissière and Toledo.



Aloïse
Reine bleue (Blue Queen), c. 1948
Pencil, gouache and coloured chalk on folded kraft paper, 97.2 × 52.1 cm

A passion for music: rhythms and colours

Having devoted himself to music in his youth, Jean Planque remained sensitive to it even in his approach to painting. From Mark Tobey to Roger Bissière, from Paul Klee to Jean Dubuffet, however different these artists may appear and however diverse their backgrounds, they share a similar affinity with musical syntax. At times based on tonalities, intensities and chromatic variations in major or minor keys, at others on rhythms, accents and pauses, this syntax creates a score of signs governed by harmony and visual counterpoint. In these examples, where references to reality sometimes almost disappear, Planque was wont to stress the need to absorb the luminous intensity of each fragment of colour, to become immersed in the spaces created by repetition and rhythmic patterns, and to surrender to the movements that carry the eye from one detail to another. One must yield to pure sensory contemplation, without thinking. Only through such a surrender, a complete fusion of self and the Universe, can we attain a broader, spiritual understanding of the visible world.





Marc Tobey
Composition à l'or (Composition in gold), 1960
Ink, gouache and gold paint on yellowed waste paper
17.2 × 24.4 cm



Jean Dubuffet
Opéra Bobèche, 1963
Oil on canvas, 81.4 × 100.2 cm
Gift of the artist to Suzanne Cizey-Planque © 2026 ProLitteris, Zurich

Paul Klee
Ein Klang der nördlichen Flora (A sound of northern flora), 1924
Gouache and tempera on jute canvas, 28.3 × 41 cm

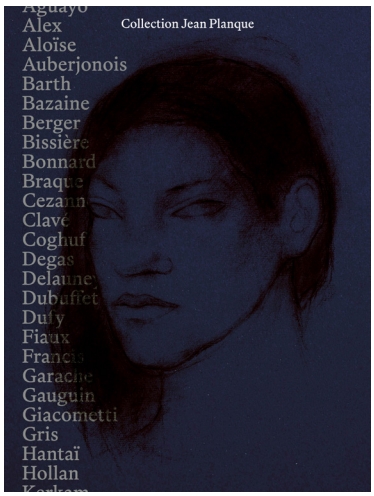
Acquisitions: a tribute to Jean Planque

Since Jean Planque died in 1998, several artists who knew him or had the opportunity to admire his collection at exhibitions have chosen to donate one or more of their works to the Foundation in his memory. In addition to the thirty or so sculptures, collages and drawings bequeathed by his friend Kosta Alex on his death, the collection has in recent years been further enriched by donations from Alexandre Hollan, Claude Garache and Sorel Etrog. Planque had shown a keen interest in all three artists but had been unable to acquire any of their major works. Their generosity shows that Planque's support for contemporary art continues to bear fruit today, free from any consideration of personal gain. Indeed, through the Foundation that bears his name, Planque hoped that the public could share in the joy he himself had experienced during his lifetime while contemplating his paintings.



Alexandre Hollan
Le Grand Chêne (The great oak), 2006
Acrylic on canvas, 142 × 184 cm
Gift of the artist in memory of Jean Planque

V. The exhibition catalogue

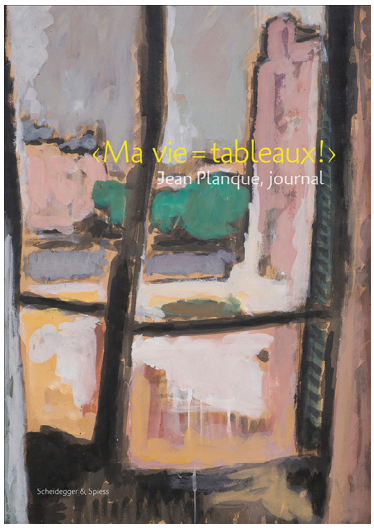




Collection Jean Planque
Edited by Florian Rodari
Éditions Scheidegger & Spiess
2026,
ISBN : 978-3-85881-899-7
CHF 65.00

Collection Jean Planque is an expanded and fully revised version of the book on his collection first published in French by Éditions Hazan in 2001. The volume reveals the full scope and richness of the collection. Wherever possible, each reproduction is accompanied by a commentary by Planque himself, explaining the reasons for and circumstances surrounding his acquisitions. Scholarly essays, some written especially for this new edition, shed light on Planque's life and the history of his collection. The volume concludes with a complete catalogue raisonné.

With texts by Nathalie Chaix, Florian Rodari, Alain Madeleine-Perdrillat, Dieter Schwarz, Isabelle Monod-Fontaine, Claire Stoullig, Maïlis Favre, Jacqueline Porret-Forel, Marie Gaitzsch and Louis Deltour, as well as personal accounts by Claudine Planque, Jean-François Jaeger, Jacqueline Porret-Forel and Mouse Reymond-Rivier.



The collection catalogue will be accompanied by an edition of
« Ma vie = Tableaux »
Jean Planque, Journal
Edited by Florian Rodari
Éditions Scheidegger & Spiess
2026,
ISBN : 978-3-85881-899-7
CHF 39.00

Jean Planque's Journal consists of twelve handwritten notebooks kept continuously from 1971 to 1974, together with other texts dating from 1996, in which the collector recalls the major episodes of his life. He wrote in these notebooks much as he spoke: spontaneously, passionately and often subjectively. The most captivating passages are undoubtedly his recollections of encounters with artists – Picasso, Dubuffet, Giacometti and so many others. His accounts of these memorable occasions abound in fascinating details, evoking an atmosphere of enthusiasm and freedom of judgement that seem somewhat lacking in today's art market.

VI. Contacts

Fondation Jean et Suzanne Planque

Honorary Curator and Scientific Director

Florian Rodari
florianrodari@gmail.com
T +33 (0)6 86 35 15 61

Musée Jenisch Vevey

Director

Nathalie Chaix
nchaix@museejenisch.ch
T +41 21 925 35 15 (direct)
T +41 79 754 49 71 (portable)

Press and communications

Oriane Couturier
ocouturier@museejenisch.ch
T +41 21 925 35 18 (direct)

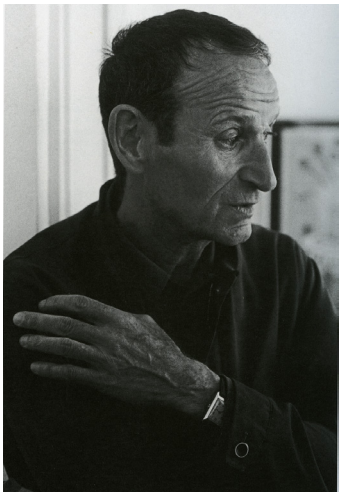
Reception

Musée Jenisch Vevey
Avenue de la Gare 2
CH-1800 Vevey
info@museejenisch.ch
T +41 21 925 35 20

VII. Illustrations for the press

This press kit can be downloaded from Presse – Musée Jenisch Vevey (museejenisch.ch).
All images featured in this press kit are available on request from Oriane Couturier:
ocouturier@museejenisch.ch

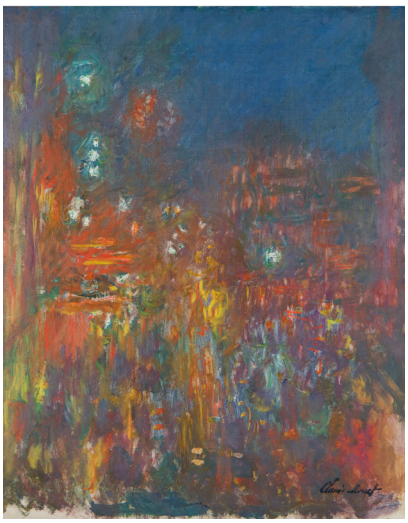
During the promotional period for the collection and the 2026 exhibition (August 2026–April 2027), the following images may be used free of charge exclusively in articles and reviews relating to the Jean Planque collection, provided that the title of the collection and the name of the museum are mentioned. Images may be used online in low resolution only (72 dpi, 640 × 480 pixels) but may not be cropped. They must be accompanied by their full captions, including the mandatory copyright notice specified for each work.



Jean Planque en 1975, dans la galerie de sa sœur Claudine, à Lausanne © DR



La chambre de Jean Planque à La Sarraz, 1998 © Luc Chessex



Claude Monet
Leicester Square, 1901
Oil on canvas, 80,5 × 64,8 cm
Musée Jenisch Vevey,
Fondation Jean et Suzanne Planque
Photographie : Alberto Ricci, Paris



Edgar Degas
Deux femmes au bain (Two women bathing), c.1895
Pastel on three joined sheets of paper, laid down on cardboard
58 × 77 cm



Félix Vallotton
Paysage composé avec trois figures (Landscape with three figures), 1923
Oil on canvas, 65 × 81 cm
Musée Jenisch Vevey, Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



Georges Braque
Souvenir du Havre (Souvenir of Le Havre), 1912
Oil on canvas, 22 × 27 cm
© 2026, ProLitteris, Zurich
Musée Jenisch Vevey, Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



Jean Dubuffet
Opéra Bobèche, 1963
Oil on canvas, 81.4 × 100.2 cm
© 2026, ProLitteris, Zurich
Musée Jenisch Vevey, Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



Jean Planque
Fenêtre sur le Luxembourg (Window onto the Luxembourg Gardens), 1952
Oil on cardboard, 79.5 × 60 cm
Musée Jenisch Vevey
Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



Nicolas de Staël
Paysage, Marine (Landscape, Seascape
1954, oil on canvas, 60 × 81 cm
Musée Jenisch Vevey, Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



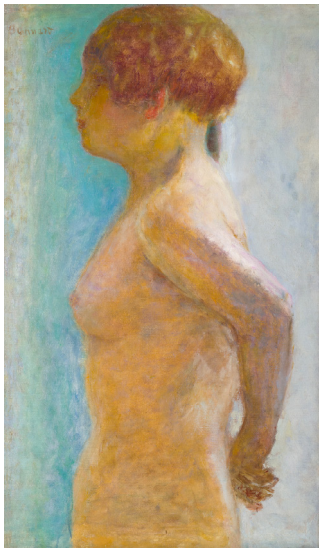
Pablo Picasso
Femme au miroir, (Woman at the mirror), 1959
Oil and Ripolin on canvas, 100 × 81 cm
© Estate of Pablo Picasso / 2026, ProLitteris, Zurich
Musée Jenisch Vevey
Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



Pablo Picasso
Femme au chapeau dans un fauteuil (Woman in a hat seated in an armchair), 1939
Oil on canvas, 65 × 54 cm
© Estate of Pablo Picasso / 2026, ProLitteris, Zurich
Musée Jenisch Vevey, Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



Paul Klee
Mit der rotierenden schwarzen Sonne und dem Pfeile (With the rotating black sun and the arrow), 1919
Gouache and tempera on linen canvas, 24.5 × 31.5 cm
Musée Jenisch Vevey, Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



Pierre Bonnard
Torse de femme de profil (Torso of a woman in profile)
c. 1918
Oil on canvas, 61.5 × 37 cm
Musée Jenisch Vevey
Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris



Vincent van Gogh
Bouquet de fleurs (Bouquet of flowers)
1886
Oil on canvas, 65 × 35.2 cm
Musée Jenisch Vevey
Fondation Jean et Suzanne Planque
Photography: Alberto Ricci, Paris

VIII. Practical informations

The programme and dates are subject to change, please refer to our website : museejenisch.ch

Detailed information on registration and fees is available online.

Children's Programme

Ages 6 and over
Available free of charges at the reception

Inclusive audio guide

Available at the museum or on the IZI Travel app

Schools

Tours for school groups and teachers
Enquiries and bookings : sterrier@museejenisch.ch

Groups

Guided tours for adults and children
On request, in french, english, german and japanese
Enquiries and bookings :
info@museejenisch.ch
T +41 21 925 35 20

Admission fees

Adults: CHF 12.-
Pensioners: CHF 10.-
Students and apprentices: CHF 5.-
Under 18: free
The first week-end of the month: free

Access

CFF station 250m from the museum
Parking in the old town and the Coop nearby
Bus 201 and 202, Ronjat stop
Access for people with disabilities and strollers

Partners

Sponsors