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# PRESS RELEASE



M 7 MUSÉE DES  
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L A LE LOCLE

ME - DI 11H - 17H  
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EAUX TROUBLÉES  
**EDWARD** 22.10.2022  
- 26.02.2023  
**BURTYNSKY**

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© Edward Burtynsky, Colorado River Delta #8, Salinas, Baja, Mexico, 2012, 122 x 162,5cm.,  
courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.

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# 22.10.2022 - 26.02.2023

## INTRODUCTION

Dear visitors,

Welcome to the Museum of Fine Arts in Le Locle to discover our new exhibition cycle.

Our mission to approach questions related to the current debate, by bringing together the historical artists of the collection and more contemporary voices, continues with a reflection on the thorny and alarming environmental theme.

We can only observe that water is becoming an increasingly limited resource. In August 2020, following a prolonged heat wave, we saw the Saut du Doubs, the highest waterfall in the Jura mountains, dry up. This summer, it was the turn of the Lac des Brenets to run dry.

The artists exhibited show different concerns related to the theme of water, using various techniques and artistic methods to relate the negative effects of human intervention on our fragile ecosystem.

At a time when no one was aware of the future of our planet, the painter from Neuchâtel **LERMITE**, exhibited on the 3rd floor, was interested in the vital and inseparable relationship between water and human beings.

The ambiguity of feelings evoked by the images of the renowned photographer **EDWARD BURTYNSKY**, at once sublime and frightening, is explored on the 1st and 2nd floors, with the exhibition *Eaux Troublées (Troubled Waters)*. His monumental, aerial photographs depict the effects of human behavior on the landscape as we constantly seek to control and exploit it. By offering an unusual view, the artist presents us with the current state of our world.

On the other hand, **IGNACIO ACOSTA**'s video work *Inverting the Monolith*, presented on the ground floor, focuses on environmental activism and the fundamental role of local activist communities in the fight against the exploitation of mineral resources in Chile's subsoil.

On the same floor is also the exhibition of **BIENVENUE STUDIOS**, winner of the *Prix de la relève MBAL 2021* (MBAL 2021 Emerging Artist Award), presented as part of the Triennial of Contemporary Print Art. The young duo composed of Xiaoqun Wu and Oliver Hischer present the installation *Into Mountains : Wear Your Mirror*, inspired by the rituals practiced by hikers before venturing onto the mountain peaks during the Chinese Jin Dynasty.

The MBAL continues its commitment to rewriting an inclusive art history with a participatory project, where the works of ten women artists from our collection were featured in video clips. Produced by students from the **ÉCOLE D'ARTS APPLIQUÉES DE LA CHAUX-DE-FONDS**, they are presented in the museum's café area.

Enjoy your visit !  
Federica Chiocchetti

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# **EDWARD BURTYNSKY EAUX TROUBLÉES**



© Edward Burtynsky, Marine Aquaculture #3, Luoyuan Bay, Fujian Province, 2010, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.

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# EDWARD BURTYNSKY

## EAUX TROUBLÉES

*Eaux troubles* exhibition explores the controversial relationship between humankind and water: the most precious liquid, essential resource for life, basic part of our body, planet and living.

Between 2009 and 2014 Edward Burtynsky travelled to five continents - from the Gulf of Mexico to the Ganges riverbanks - to capture the life cycle of water. He followed the course of rivers and studied the seas; he has described the different uses of water from worship to farming and he has once again peered beneath the surface of things, as is typical of him. Actually, the photographic work of Edward Burtynsky is the result of a refined ability to investigate and synthesise. The analysis starts with a precise study of the impact of human progress on the Earth and goes on with the accurate research of exemplary sites. The synthesis is expressed by images which are able to gather the multiplicity and transform it into symbols by means of an aesthetic that satisfies the senses and invites to contemplation. For carrying out the work about water, Burtynsky has used advanced technologies, necessary considering the immensity of the subject. Aerial shots (from helicopters and drones) actually characterise the project and astonish us because of the difficulty to grasp the visual scale and the abstraction of subjects. The result is always amazing, never boring, since one is first fascinated by the awesome depiction of places and only after can go beyond the illusion of endless landscapes, until becomes conscious of the actual subject. Burtynsky uses sublime images to move public opinion: «Since it is by means of culture that one raises his consciousness and builds his history. And through culture one can make man aware of the consequences of his actions». His art is then necessary, for provoking, informing and involving, beyond national boundaries, since the environment is a global topic like nothing else and urgent like our basic needs.

The artist offers amazing images which actually make an impact, since they portray us, the human beings that shape the world according to the logic of greed; however, the Earth is exhausted and utters a cry for help, also by the art of photography. The words of Burtynsky are a clear and simple message: «What one gives to the future are the choices one makes today».

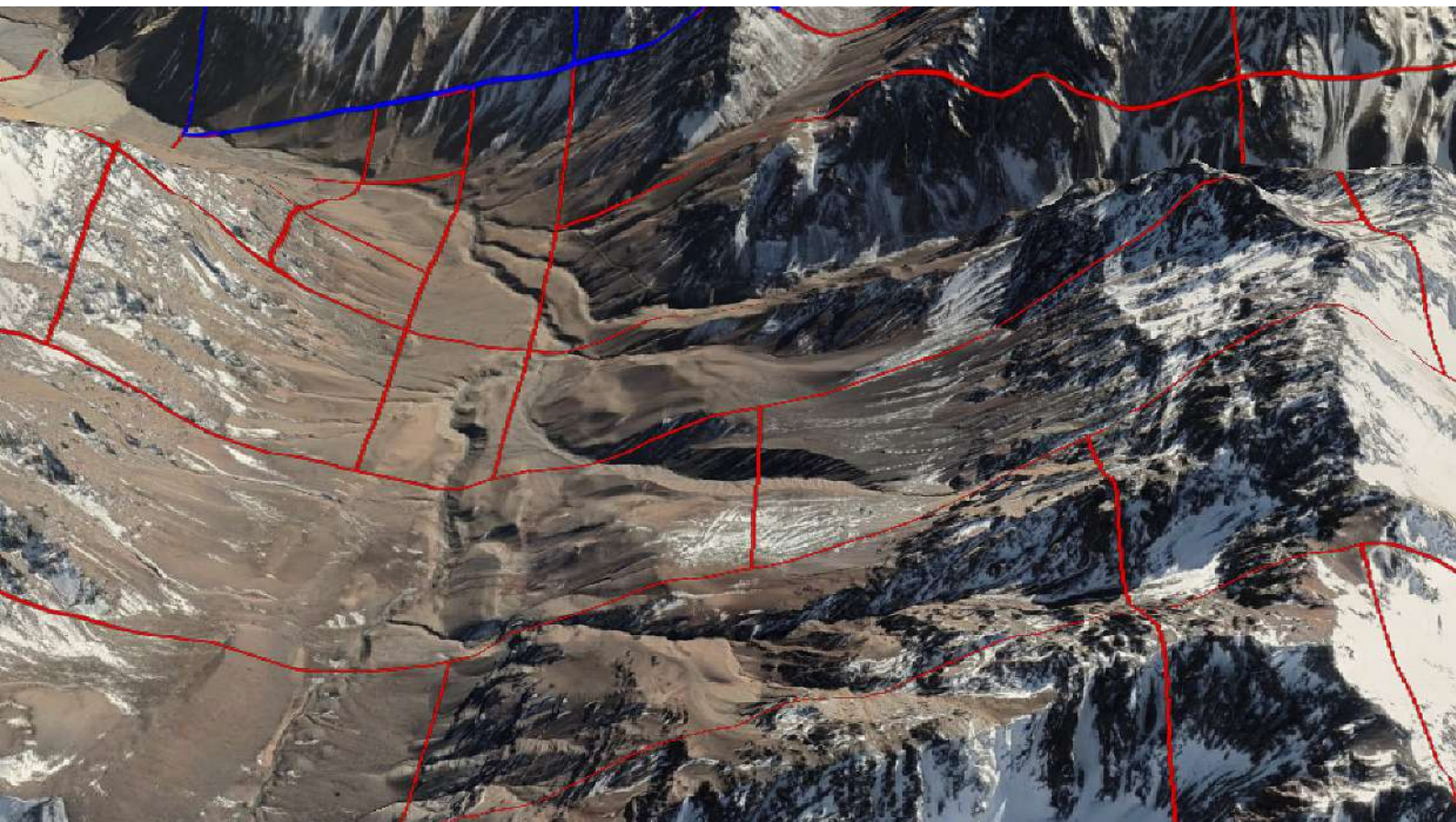
Enrica Viganò

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# **IGNACIO ACOSTA INVERTING THE MONOLITH**



Ignacio Acosta, *inverting the Monolith (Still), Mining Concession*, 2022.

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# IGNACIO ACOSTA

## INVERTING THE MONOLITH

During the dictatorship of Pinochet, a mining law was introduced to separate the land ownership of the mineral resources of the subsoil and give the concessionaires the right to exploit them without taking into account the wishes of the owners. Using drones and infrared cameras, Ignacio Acosta reveals the threats facing the private park Andino Juncal in Chile. In this protected area in the mountains, there is a vital ecosystem for the region. It consists of a network of glaciers, rivers, streams and underground springs, now threatened by suspicious mining activities, but also of a fauna victim of illegal hunting. In this video work, images captured by the artist's sequential cameras are mixed with scenes recorded by the cell phones of activists who, despite death threats, monitor and denounce the mining of the region.

With *Inverting the Monolith*, Ignacio Acosta continues to study the impacts of intensive exploitation and capitalization of the natural environment, particularly in South America and Northern Europe. His recent work questions the possibilities offered by drones as tools of resistance in the decolonial struggle. By appropriating this technology from military surveillance, he proposes a new way of highlighting ecology and activist movements on a global scale. Confronting power dynamics, his working method is close to that of an investigator, mixing research on the field, personal searches and close collaborations.

*Inverting the Monolith* is part of the research project Solid Water, Frozen Time, Future Justice, funded by the Arts and Humanities Research Council (AHRC), in collaboration with Louise Purbrick and Xavier Ribas, the Royal College of Arts and the University of Brighton. The MBAL welcomes for the first time in Switzerland this work created for the exhibition Ewiges Eis, currently on display at the Museum Sinclair-Haus in Bad-Homburg, Germany.

The project was developed with the video editor Lara Garcia Reyne, the environmentalist Tomás Dinges, and the sound designer Gregorio Fontén. With also the contributions of the activists : Martín Sapaj-Aguilera, Guillermo Sapaj-Aguilera, Denisse Contreras, Felipe Ignacio Maldonado, Rodrigo Aguilera.

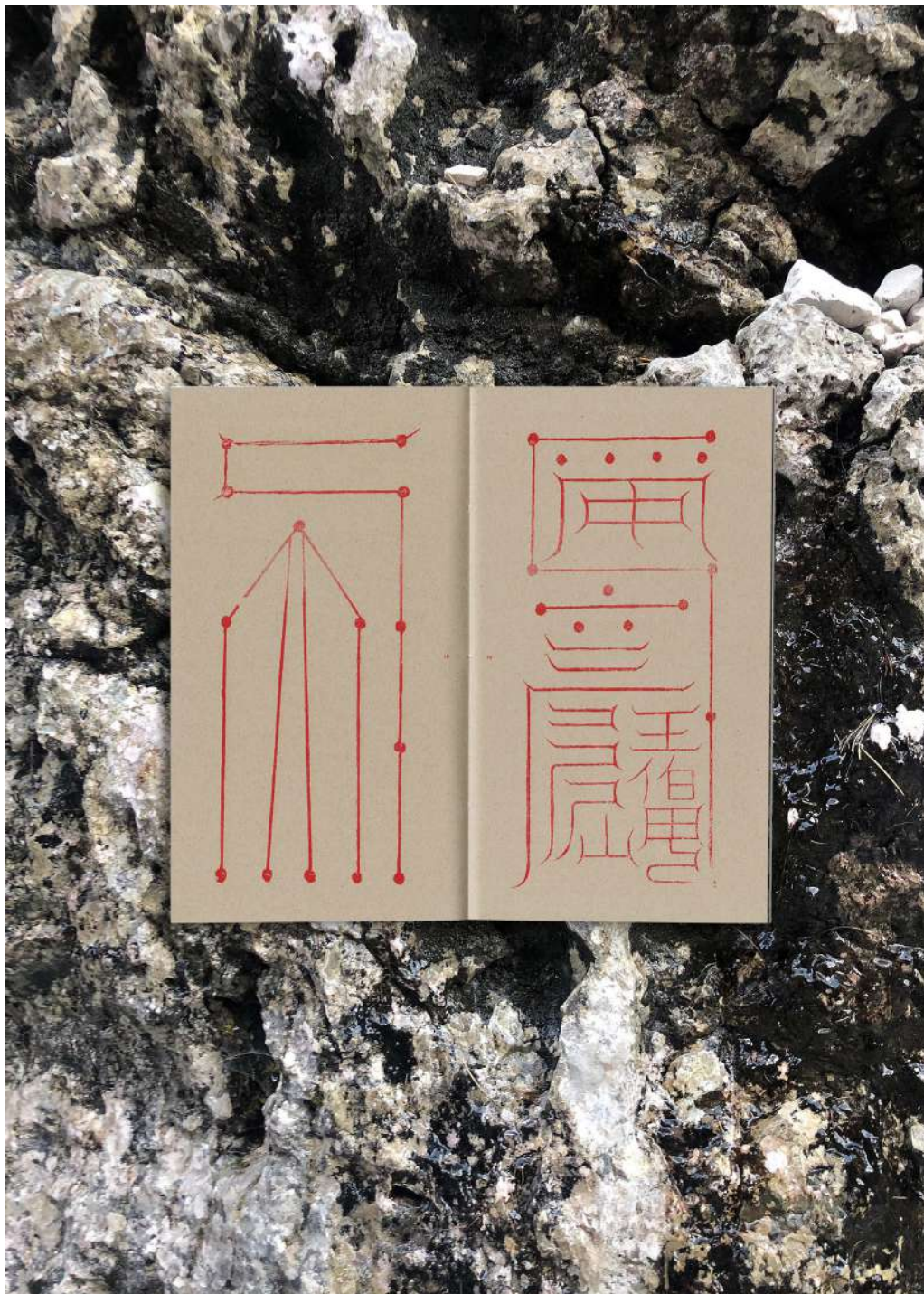
Artist and researcher based in London, Ignacio Acosta (Chile, 1976) regularly exhibits in Europe and South America, such as at the Västerbottens Museum in Sweden or the Museo de la Solidaridad Salvador Allende located in Santiago, Chile. PhD graduate from the University of Brighton, he takes part in many research projects and receives several awards and grants, such as the Arts Council England in 2019. The same year, he is in artist residency at La Becque in the Canton of Vaud.

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# **BIENVENUE STUDIOS INTO MOUNTAINS : WEAR YOUR MIRROR**



© Bienvenue Studios Artbook : *Into Mountains*, 2021, Impression risographique.

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# BIENVENUE STUDIOS INTO MOUNTAINS : WEAR YOUR MIRROR

In a world where our climate is changing in ways we have not even realized yet, Bienvenue Studios - formed by Xiaoqun Wu and Oliver Hischier - proposes a reflection through text and image on the changing relationship between humans and nature. Winners of the 2021 MBAL Emerging Artist Award for the Triennial of Contemporary Printed Art, Bienvenue Studios presents an original installation created for the MBAL from their second artist's book entitled *Into Mountains*. Unanimously chosen by a jury of specialists, this duo of young Swiss artists focuses on the rituals practiced by humans before venturing into the mountains during the Chinese Jin Dynasty (265 - 419 EC).

As an expression of respect and humility towards nature, the need to protect oneself with amulets, mirrors and other rituals shows an attitude that seems to have disappeared today. Indeed, once feared and threatening, the mountain is now considered as a simple resource that can be exploited and whose practice has become widely popular. With *Into Mountains : Wear Your Mirror*, Bienvenue Studios encourages us to revisit our relationship with nature and stimulates the quest for balance with the world around us. Indeed, this installation mixes images of mountains, animals and protective signs, but also representations of dangerous creatures whose reflection is revealed by a mirror. Indeed, whereas 1600 years ago, the human being feared the demons residing in nature, today it is the demon. Underlining at the same time the formidable power and the beauty of nature, Bienvenue Studios' installation participates in its own way to an individual and collective awareness, to the necessity to relearn to live in harmony with nature, to appreciate it and to protect it, before it is too late.

Freelance graphic designers, Xiaoqun Wu (China, 1990) and Oliver Hischier (Switzerland, 1987) graduated in graphic design at F+F, the Zurich School of Art and Design, before completing a master's degree in design at the Bern University of the Arts in 2019. Under the name Bienvenue Studios, this young Zurich-based duo has been exploring nature's phenomena for several years, materializing their research primarily through risography prints. Nominated for several awards, such as the Swiss Print Award and the Tokyo TDC Annual Award in 2021, their work has also been exhibited in Europe, North America and Asia.

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# M 7 LERMITE B L A



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LERMITE.

Lermite (Jean-Pierre Schmid) Citerne jurassienne, 1962, lithographie sur papier marouflé, 20 x 60 cm. Collection SBAL © Noé Cotter

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The water landscape, a source of inspiration for numerous artists for many decades, also aroused the interest of the Neuchâtel painter Lermite (1920-1977), whose foundation is located at the MBAL. The bird's eye view of the Doubs and the representation of a Jura cistern show the artist's attachment to his native region, while also illustrating two different approaches to the subject. An oil painting created in 1949, *Le Doubs en hiver*, offers the viewer a landscape to contemplate, a confrontation between the smallness of human beings and the grandeur of nature. Guiding the viewer's gaze towards the hollow of Morteau, the river is the central subject, as much by the occupation of the space as by the range of cold tones dominated by blue. But beyond the river, it is the disturbing and reconstructed configuration of the Doubs Valley<sup>1</sup> that Lermite paints in a figurative manner, representative of the artist's style until the early 1950s.

*La Citerne jurassienne* is a typical construction of the Jura landscape in a karstic area where the land, composed of limestone rock, does not retain water easily. The installation of cisterns in most of the farms of the region was therefore necessary to collect and store rainwater. Adopting a close-up viewpoint, Lermite breaks down the subject into geometric surfaces of warm colors without falling into abstraction, thus preserving the subtle balance characteristic of the artist's work since 1950. Thus, in echo to the beauty of a river landscape, Lermite illustrates here water as a resource at the service of human beings.

Born in Le Locle, Jean-Pierre Schmid spent most of his life in the Jura, which inspired him deeply. After an artistic training at the School of Applied Arts of Bienne and his mobilization in Saignelégier, the artist moved to La Brévine in 1946. This installation is the real beginning of his career with the adoption of the pseudonym Lermite, before settling in Les Bayards permanently in 1954. His work took on a new momentum in the 1950s, when the contours of his paintings gradually became more geometric over the next two decades.

<sup>1</sup> Au sens où le définit Daniel Sangsue dans : *Le Doubs au fil des textes. Du XIXème siècle à aujourd'hui*, Neuchâtel : Editions Alphil, 2015, pp.70-71.

# **M B L 7 A FEMMES ARTISTES CLIPS VIDÉOS 150<sup>E</sup> ANNIVERSAIRE ÉCOLE D'ART APPLIQUÉS**



© Estelle Nattika Lechenne, *EAAxMBAL* : Sophie Bouvier Auslander (Still), 2022.

The MBAL presents a series of video clips. The works of ten women artists, who are not well represented in the history of art, were selected from the museum's collection and were the subject of video clips whose script and production were entrusted to the students of the interactive media design sector of the School of Art.

In collaboration with the IMD - Interactive Media Design sector of the Pôle Arts Appliqués de La Chaux-de-Fonds and the students: Naema Assumani, Loïs Diezi, Mathilde Gaymard, Flavio Girard, Thi Tu Guyot, Elia Hammadi, Raoul Happersberger, Lisa Houriet, Estelle-Nattika Léchenne, Célestin Seilaz.

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The videos are on the works of Adeline Aimée Rapin, Sophie Bouvier Ausländer, Silvia Buonvicini, Miriam Cahn, Claudia Comte, Sylvie Fleury, Jeanne Odette Evard, Sandrine Pelletier, Jeanne Perrochet and Alex Prager.

## EVENTS

### GUIDED TOURS AND CONCERTS.

The first Sundays of the month at 2.30 pm  
6 November, 4 December, 5 February.  
Free admission.

### BRUNCH

Sunday 30 octobre from 11 am to 2 pm.  
Between bites, the adults freely visit the exhibitions and the little ones do crafts with our mediator.  
For children of all ages  
Limited space, registration recommended.  
Adult : 18.- / Children : 12.-

### TOUR FOR LES AMI-E-X-S DU MBAL

Thursday 24 November at 6.30 pm.  
Guided tour by Federica Chiocchetti, director of the MBAL.

### LA TABLE RONDE

Sunday 27 November at 11 am.  
« Eaux Fantômes ? »  
The MBAL invites several specialists for a discussion.  
Free entry, followed by a brunch.

### WORKSHOP FOR CHILDREN

Saturday 3 December from 2 pm to 4.30 pm.  
Special Christmas crafts.  
Participation free of charge, registration required.

### MBAL VIDE DRESSING AND BOOK SALE

Saturday 10 December from 11 am.  
The museum offers books, catalogues and objects at knock-down prices and organises a vide dressing in the cafeteria area.  
Free admission.

### WORKSHOP FOR ADULTS

Saturday 28 January, 2 pm to 5 pm  
«Ecodesign».  
Registration required.

### AFTERWORK

Thursday 9 February from 5.30 pm to 8 pm.  
Discover our exhibitions during an extended evening schedule, accompanied by an aperitif and festivities.

### FINISSAGE

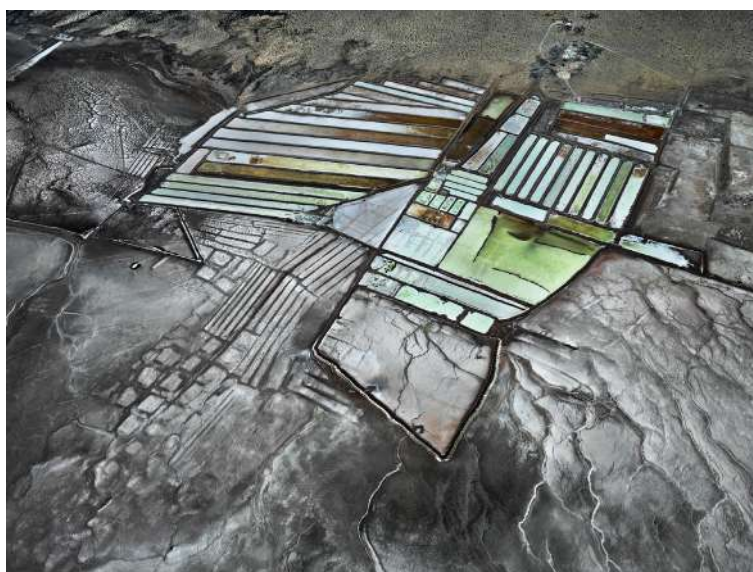
Sunday 26 February at 3.30 pm.  
Award ceremony for le *Prix de la Relève*.  
With the artists of Bienvenue Studios, followed by a guided tour of their exhibition with an aperitif.

## EDWARD BURTYNSKY PRESS IMAGES

Pictures cannot be retouched or reframed.  
Each picture must go with their proper caption and courtesy.



© Edward Burtynsky, Benidorm #1, Spain, 2010, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.



© Edward Burtynsky, Colorado River Delta #8, Salinas, Baja, Mexico, 2012, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.



© Edward Burtynsky, Glacial Runoff #1, Skeidararsandur, Iceland, 2012, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.

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© Edward Burtynsky, Greenhouses, Almería Peninsula, Spain, 2010, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.



© Edward Burtynsky, Marine Aquaculture #3, Luoyuan Bay, Fujian Province, 2010, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.



© Edward Burtynsky, Ölfusá River #1, Iceland, 2012, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.

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© Edward Burtynsky, Pivot Irrigation-Suburb, South of Yuma, Arizona, USA, 2011, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.



© Edward Burtynsky, Salinas #3, Cádiz, Spain, 2013, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.



© Edward Burtynsky, Xiaolangdi Dam #3, Yellow River, Henan Province, China, 2011, 122 x 162,5cm., courtesy Galerie Springer, Berlin / Nicholas Metivier Gallery, Toronto.

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Ignacio Acosta, inverting the Monolith (Still), *Andean Cat*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Guanacos Peleando*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Military Truck*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Pumita*, 2022.



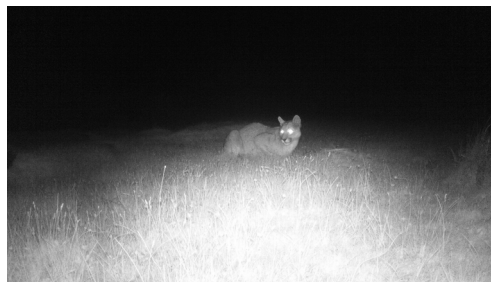
Ignacio Acosta, inverting the Monolith (Still), *Vizcacha*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Puma*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Glacier Los Gemelos*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Puma eating*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Glacier Los Gemelos 2*, 2022.

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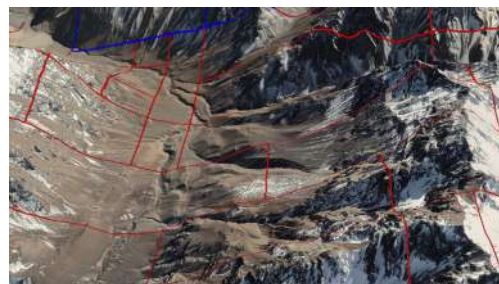
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Ignacio Acosta, inverting the Monolith (Still), *Rock Glacier*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Mining Concession*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Glacier 1*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Glacier 2*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Glacier 3*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Monolith 1*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Monolith 2*, 2022.



Ignacio Acosta, inverting the Monolith (Still), *Monolitos 6*, 2022.

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: *Iridescence*, 2019, Offset  
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© Bienvenue Studios, Small print : *Helvetic Treasure*, 2019, Offset printing.



© Bienvenue Studios, Small print : *Helvetic Treasure*, 2019, Offset printing.



Bienvenue Studios, Portrait : Wu et Olivier Hischier. © Photographie : Sebastian Magnani.

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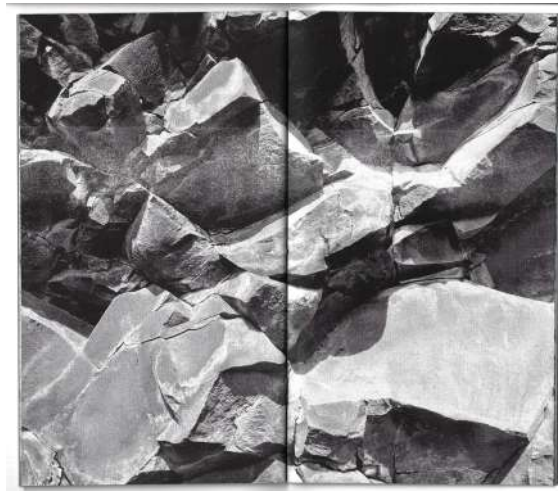
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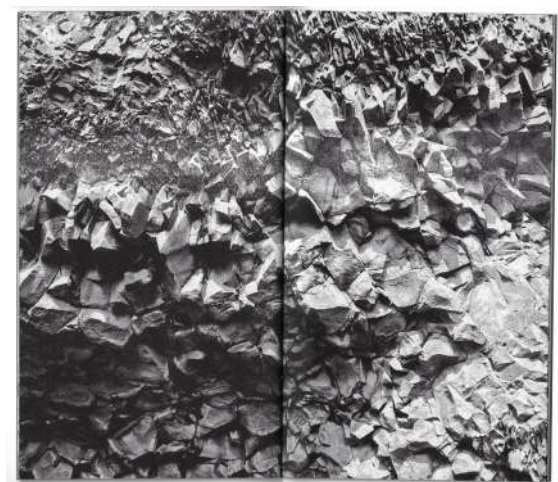
© Bienvenue Studios Artbook : *Into Mountains*, 2021, Impression risographique.



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## EAA - CLIPS VIDÉOS PRESS IMAGES

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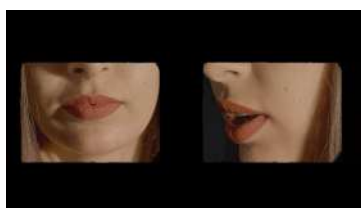
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Lermite (Jean-Pierre Schmid)  
Citerne jurassienne, 1962, lithographie sur papier marouflé, 20 x 60 cm. Collection SBAL © Noé Cotter.



Lermite (Jean-Pierre Schmid) Citerne jurassienne (détail), 1962, lithographie sur papier marouflé, 20 x 60 cm. Collection SBAL © Noé Cotter.



Lermite (Jean-Pierre Schmid) Citerne jurassienne (détail), 1962, lithographie sur papier marouflé, 20 x 60 cm. Collection SBAL © Noé Cotter.

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Lermite (Jean-Pierre Schmid),  
*Le Doubs en hiver*, 1949, huile sur  
toile. Commune de Val-de-Travers.  
© Noé Cotter.

Lermite (Jean-Pierre Schmid),  
*Le Doubs en hiver (détails)*, 1949,  
huile sur toile. Commune de Val-  
de-Travers. © Noé Cotter.



## MUSÉE DES BEAUX-ARTS LE LOCLE

Marie-Anne-Calame 6  
CH-2400 Le Locle  
+41 (0)32 933 89 50  
mbal@ne.ch • www.mbal.ch

## ÉDITION SPÉCIALE POUR LE MBAL

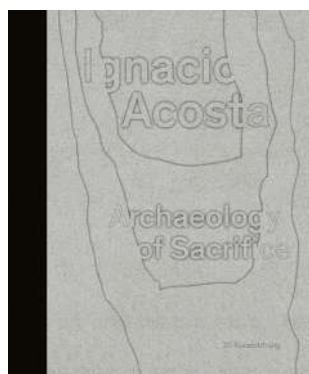


*JUCY PARROT, IT WILL NEVER  
AGAIN REPEAT !*

Namsa Leuba  
Tirage en édition limitée pour le MBAL  
20 impressions jet d'encre numérotées et  
signées

Prix: 500 .-

## PUBLICATIONS



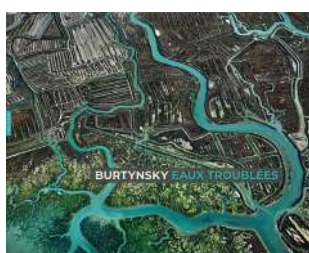
Ignacio Acoasta  
*Archaeology of Sacrifice*

Editions ZF Kunststiftung, Freiburg.  
Average number of copies : 1000  
Date de publication : 2020  
ISBN : 978-3-86833-299-5



Bienvenue Studios  
*Into Mountains*

Auto published, Zurich.  
First Edition of 100 pieces  
Langue : anglais  
Pages: 46  
Date de publication: 2021  
ISBN absent



Edward Burtynsky  
*Eaux Troublées*

Editions Hazan, Vanves.  
Langue : Français  
Pages : 145  
Publication date : 2021  
ISBN : 978-2-7541-1220-8

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## PARTNERS

The Museum of Fine Arts relies on public funding from the city of Le Locle and the Société des Beaux-Arts et du Musée, Le Locle.

The MBAL's exhibitions receive support from the Loterie Romande.

The programme intended to the young audience is supported by the Foundation Pierre Mercier.

Nivarox-FAR S.A is also one of the sponsor of MBAL.



## PRACTICAL INFORMATION

### CONTACT

Musée des beaux-arts  
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### HOURS

Wed – Sun, 11.00 AM – 5.00 PM

The museum is closed on the 24th and the 25th of december as well as on the 1st of january.

### PRICES

Adults: CHF. 8.-

Senior citizens, students, apprentices, unemployed: CHF. 5.-

Children, young people under 16 and art students: free

First Sunday of the month: free

## OPENING

Friday 21 october from 6pm.

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