

MBAL

PRESS KIT

AUTUMN EXHIBITIONS AT MBAL

KOENRAAD DEDOBBELEER

KLODIN ERB

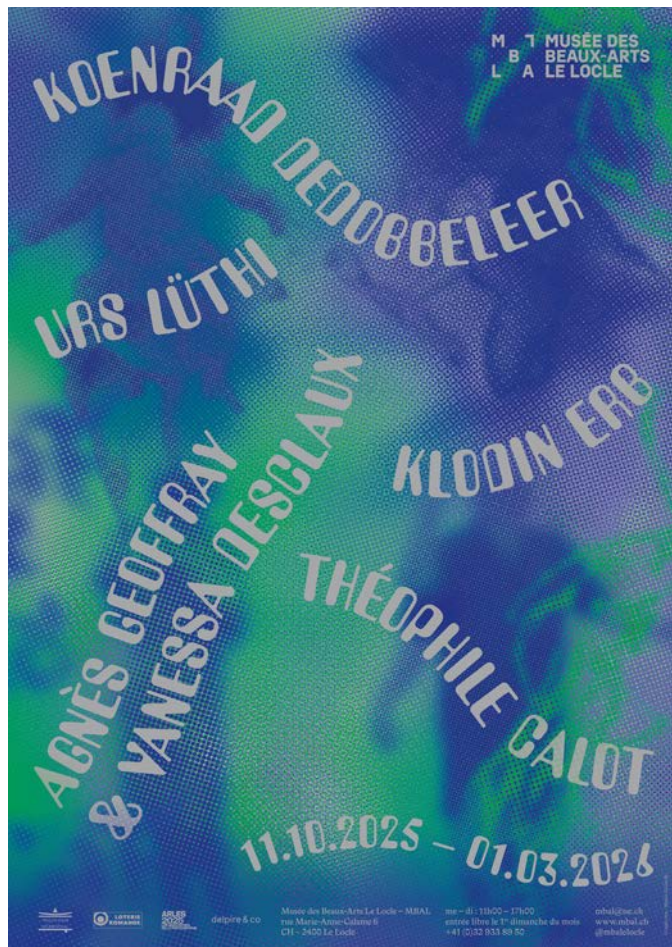
AGNÈS GEOFFRAY & VANESSA DESCLAUX

URS LÜTHI

BOOKS AND BOOKENDS CURATED

BY THÉOPHILE CALOT

OCTOBER 11, 2025 – MARCH 1, 2026



From October 11, 2025, to March 1, 2026, the Musée des Beaux-Arts Le Locle continues its ambitious programming by inviting four internationally renowned artists and two curators, working across diverse modes of expression — sculpture, painting, photography and design — to occupy the museum's galleries with a series of solo exhibitions.

Koenraad Dedobbeleer opened this exhibition season with a project presented as a preview at the 13th edition of Art Genève in January 2025. For his exhibition at MBAL, *Decorative Chaos Dress, to Impress*, the artist draws on a selection of anonymous works from the museum's collection, which he reinterprets to give them new visibility and to offer a decidedly contemporary reading, in dialogue with works from his own collection.

With *Toutes le savent, même les anges* (Everyone Knows It, Even the Angels), Swiss artist and recipient of the prestigious Meret Oppenheim Prize in 2022, **Klodin Erb**, reveals a singular pictorial universe where expression, fantasy and references to popular, digital and artistic culture intertwine. Her experimental approach constantly pushes the boundaries of the media she works with.

The museum presents the research project of French artist **Agnès Geoffray** and curator **Vanessa Desclaux**. Co-produced with the Rencontres d'Arles festival, where it was first shown, *Elles obloquent elles obstinent elles tempêtent* (They Veer, They Persist, They Storm) interrogates the journeys of young women labelled as «deviants» and their treatment by society, retoring their agency and voicing their desire for emancipation. For the first time, the exhibition will be presented in its full version, incorporating all the research elements developed by the artist and curator.

M B L A MUSÉE DES
BEAUX-ARTS
LE LOCLE

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Finally, Swiss conceptual artist **Urs Lüthi** takes over the museum's galleries with *L'une ou l'autre vérité* (One or the Other Truth). By placing some of his most iconic works in dialogue with new, previously unseen creations, the artist reveals a new facet of his inquiry — one that subtly and ironically explores identity and self-representation.

MBAL also invites **Théophile Calot**, director of the Paris-based bookstore *delpire & co*, to present *Books and Bookends* in the museum's new library space. On this occasion, artisans and designers **Elvire Bonduelle**, **Dieudonné Cartier**, **Atelier Jonathan Cohen**, **Cléo Charuet**, **Nathalie Dewez**, **Atelier Laisser Passer**, **Louis Lefebvre**, **Jeanne Tresvaux Du Fraval** and **Laure Gremion** present original bookends in dialogue with a selection of books from MBAL's collection.



© Lucas Olivet

Artistic program curated
by **Federica Chiocchetti** (Director MBAL)
and **Anna C. Bleuler** (Associate curator MBAL)

MBAL

KOENRAAD DEDOBBELEER *DECORATIVE CHAOS DRESS, TO IMPRESS*

Koenraad Dedobbeleer (born in Halle, Belgium, in 1975; lives and works in Brussels) develops a multifaceted artistic practice that blends sculpture, objects, site-specific installations and photography. His works are rich in associations, filled with references to art history, and often laced with irony. A recipient of the Mies van der Rohe Prize in 2009, he is also a curator and co-editor of the fanzine *UP*.

His work has been exhibited at Kunst Museum Winterthur, Extra City Kunsthall (Antwerp, Belgium), and Crédac – Centre for Contemporary Art in Ivry-sur-Seine (France), among others.

In preparation for his exhibition in October 2025, Koenraad Dedobbeleer was invited to immerse himself in MBAL's collection during a residency in Le Locle in 2024. The artist was struck by the richness of the museum's holdings, which include over 5,000 pieces. The collection extends beyond traditional techniques such as painting or drawing and features numerous objects from the applied arts.



Koenraad Dedobbeleer, *Underground Disruption*, 2018, spray-painted wood, stainless steel, enamel on wood
215 x 78 x 50 cm

He was also struck by the strong presence of anonymous works in the collection, inspiring an alternative title for the exhibition: *The Graveyards Are Full of People the World Could Not Do Without*. As a nod to the sometimes chaotic complexity of managing a collection, his selection focused on paintings, sculptures and decorative objects by unknown creators.

His exhibition in Le Locle will take over the museum's ground floor and final gallery with around ten installations, including newly created original works and a dialogue with pieces from the museum's collection.

His interest in the functional and contextual dimensions of the object—constantly shifting the boundary between art and utility—runs throughout his practice. Where does one begin and the other end? This fascination with (art) objects drives him to deconstruct, manipulate and recontextualise them. By altering their function or environment, he invites viewers to question the essence of things and their meaning within new frames of reference.

The artist describes his approach as a “multi-faceted experiment,” guided by intuition rather than scientific research. In *Nominal Representation* (2018–2025), for example, he gradually transforms a statue of Diana into an effigy of his wife, questioning ideals of representation across time. Similarly, in *Lost Chances* (2005–2025), an abandoned table becomes a work of art through photography and staged presentation.

MBAL

Thus, Dedobbeleer blurs the boundaries between use and contemplation, the everyday and art, history and the present — constructing a subtle network of correspondences and tensions.

The early stages of this exhibition were presented as part of a carte blanche given to the artist by the museum for the 13th edition of the Art Genève fair (2025), where he staged his recent creations alongside a selection of works from MBAL's collection.

3 questions to Koenraad Dedobbeleer

What surprised or struck you the most during your immersion in MBAL collection?

The diversity of objects struck me as truly remarkable. It's hard to find a common thread, but that allows you to get lost in it, much like in an encyclopedia. I allowed myself to drift, at the risk of losing the overall vision and perhaps lacking the necessary rigour to clearly formulate a specific point of view.



Portrait Koenraad by daughter
© Koenraad Dedobbeleer

Why did you choose to highlight anonymous works in your selection? Do you see this as a form of tribute?

I actually needed to create a guiding thread. Moreover, I believe anonymity doesn't truly exist. These are works temporarily on standby. They are momentarily suspended, caught between a leap and a majestic landing. This is only a passing observation, as the presumed creator could suddenly be discovered.

Has the dialogue between your exhibition and the museum's works had a particular impact on your understanding of the collection?

It so happens that the museum's curators have identified the creators of some of the selected pieces. Works that were previously unknown due to poor documentation, erasure, or neglect have now been able to reclaim their authorship. For example, we decided to exhibit one of the paintings previously presumed anonymous. During its preparation and restoration, thanks to UV lighting, the team discovered a signature hidden beneath a layer of paint. This is, in a way, a thought made tangible — dedicated to the noble unknowns, the forgotten, those who slip through the cracks of history..

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KLODIN ERB TOUTES LE SAVENT, MÊME LES ANGES

Klodin Erb (born 1963, Winterthur, Switzerland) lives and works in Zurich. Recipient of the prestigious Meret Oppenheim Prize in 2022, she is among Switzerland's most renowned contemporary artists.

Her work has been featured in numerous exhibitions, including at Kunst Museum Winterthur, the Villa Medici and the Istituto Svizzero in Rome.

In her oeuvre, Klodin Erb's vibrant and inventive visual worlds vividly express the emotional experience of our time, nourished by her sensitivity to her environment and the ongoing transformations of contemporary life.

Rooted in painting, Klodin Erb's practice constantly questions and redefines the boundaries of the medium. Her techniques adapt to the content, creating a dynamic interplay between material and meaning. Her work draws on art history, myths, popular culture, literature and digital imagery, driven by an insatiable curiosity and bold experimentation.

Bringing together around forty works from both earlier series and new creations, Klodin Erb's exhibition explores the fragile balance between sky and earth, knowledge and belief, playfulness and gravity. At its core, the *Planetarium* series (2025), inspired by astrological charts, expresses the quest for a beyond and a sense of belonging, caught between cosmic imagination and introspection. Enigmatic words and stars pierced into the canvases open a perspective towards infinity, inviting the viewer to step into the artwork.

Other series further extend this reflection: *Drunken Angels* (2023), where the apparent inebriation ironically subverts this spiritual symbolism; and *Mobile* (2025), a large transparent composition connecting earth, sea and sky in a celebration of hope and transformation. The gaze toward the cosmos meets that toward the self in the *Alle wissen es* series (Everybody knows it) (2012), where reading is linked to introspection, and *Avatar* (2020), which plays with mirror effects.



Klodin Erb, *Seelöwin schützend über Krebs, Delphin flankiert* (*Lionne de mer protégeant un crabe, dauphin sur le flanc*), de la série *Planetarium*, 2025, peinture à l'huile et peinture acrylique en spray sur toile, étoiles (au pochoir) partiellement découpées, 212 x 460 cm. Courtesy the Artist and Galerie Urs Meile ; Photo Philipp Hitz

MBAL



Klodin Erb, *Drunken Angel (Earth)*, 2023. Sewed fabrics, embroidered with wool, little bells, 220 x 104 cm



Klodin Erb © Lena Amua

Spanning three decades, these works open a dialogue across time, forging connections between older and recent pieces and continually offering new perspectives on the artist's practice.

This exhibition is in dialogue with *Vorhang fällt Hund bellt*, presented at the Aargauer Kunsthaus in Aarau from September 21, 2025, to January 4, 2026.

3 questions to Klodin Erb

What does the figure of the angel inspire in you?

The ironic and abyssal representation of the four elements (earth, water, air, fire) breaks away from the spiritual symbolism of angels. Here, I wanted to depict them as exhausted, almost staggering, yet still fully present. It is, in a way, an image of our time, where the sacred wavers but remains tangible and perceptible.

These four hand-embroidered textile works (*Drunken Angels*, 2023) should be read alongside the small-format paintings from my multi-part series *Alle wissen es* (2012). The latter are rendered in dark tones and celebrate retreat into the inner world. They show women deeply absorbed in reading. Their dignified and tranquil presence — in various poses — refers to the unifying power of contemplation and insight.

How does this exhibition relate to your solo show at the Aargauer Kunsthaus in Aarau?

At the heart of the exhibition are three monumental paintings from my new *Planetarium* series (2025), which extend the dialogue of the solo exhibition at the Aargauer Kunsthaus, where works from the same series are presented. I see cosmic star maps as a visual narrative between places, eras and people. They symbolise the immeasurable and the eternal that permeates and connects us all. Hung directly on the wall and on supports in the room, they structure the exhibition and invite viewers to become part of the pictorial world, thus becoming actors in the liminal space between art and life, between sky and earth.

What is the dialogue between your work and MBAL's setting?

In the artworks specially created for this exhibition, I was inspired by the building's architecture, echoing the undulating motif of the Art Nouveau dormer windows in the room. The polygonal works, painted on transparent synthetic material, are suspended from the ceiling like a mobile and seem to burst out of the dormers like shards of glass. They allow the light of the sky to blend with the waves of the sea, a sign of change and hope.

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**AGNÈS GEOFFRAY
ET VANESSA DESCLAUX
*ELLES OBLIQUENT ELLES OBSTINENT
ELLES TEMPÊTENT***

MBAL is hosting the exhibition *Elles obliquent elles obstinent elles tempêtent*, a major project born from the collaboration between the artist **Agnès Geoffray** and the art critic and curator **Vanessa Desclaux**. The exhibition presents a unique collection of photographic and textual works and is co-produced by the museum and the Rencontres de la photographie d'Arles.

Supported by the Research & Creation Grant from the Institut pour la photographie in Lille, the project draws on institutional archival materials relating to the “preservation schools” of Cadillac, Doullens and Clermont de l’Oise — public institutions for the placement of minor girls in France from the late 19th century to the mid-20th century.

An initial version of this exhibition was shown at Arles during the 56th edition of the Rencontres this year and will be presented in its complete form at the museum, incorporating the full scope of the research conducted by Geoffray and Desclaux. The project explores the trajectories of young girls labelled as “deviants” or “uneducable,” confined for several years due to behaviours that were perceived to violate the social and moral norms governing their gender.



Agnès Geoffray, *Les échappées I*, 2023. Pigment print, 1mm aluminum laminate, framed, 60 x 90 cm – Courtesy the artist

MLBA

Through the juxtaposition of more than twenty works by Geoffray and a selection of historical documents — photographs, press articles, administrative records — the exhibition highlights the forms of revolt and the expression of aspirations for emancipation.

Geoffray's photographs stage gestures of opposition, defence, uprising, escape or flight. They portray fictionalised female figures who either confront or resist by fleeing in an attempt to escape the violence of confinement.

Short invented texts by the artist — displayed on the wall or projected onto some images — echo fictional voices, shouted or sung. In the exhibition, writing embodies an emancipatory function, asserting personal subjectivity, reclaiming words, and making silenced voices heard.

The exhibition organises a dialogue between archival documents from various collections and Geoffray's photographs around the themes of dissent (*elles obliquent*), revolt (*elles tempêtent*), and flight (*elles fugitivent*). It reflects on the marginalised lives of these young girls, whose bodies were subjected to the sanitary, moral, medical and educational control of a carceral enterprise that remained unacknowledged as such.

It proposes to re-examine history through the prism of the present, in a manner that is both poetic and political.

This exhibition is accompanied by a publication from Éditions Textuel: *Elles obliquent elles obstinent elles tempêtent* (2025).

3 questions to Agnès Geoffray

***How was the photographic corpus formed in relation to the archives?
What were the choices that guided the selection?***

With Vanessa Desclaux, we spent many months in the archives of the departments of Oise, Gironde and Somme. Through our reading of the documents, we focused on bringing to light the states of revolt and resistance of the young girls who were confined. From passive bodies, we sought to reveal acting souls — what they truly were.

To form the photographic corpus, I started both from general facts found in the archives, such as those related to escapes, which led to the series *Les échappées* (The Escapes). But the creation of the photographs was also motivated by very specific events.

For example, the defenestration of detainees and their leaps into the void — acts of despair and freedom that sometimes involved jumping from walls nearly six meters high to escape their condition, risking broken bones or death — are represented by the series *Les déployées* (The Unfolded).

Sometimes, the very terminology used in the archives inspired the photographic work. For instance, *La femme penchée* (The Leaning Woman), — this oblique body — evokes those unruly, disobedient, dissident bodies that the institution had to “lift up” from moral baseness.

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Why the almost exclusive use of black and white?

The use of black and white in my work is not based on an aesthetic choice alone. Black and white, combined with minimalist staging, allows for a form of temporal indeterminacy, creating more ambiguous and undefined figures. I believe this produces what I call projective photographs. These are images that resonate with other images of past struggles, prompting a rethinking of these stories and history itself, inviting us to reconsider our often forgotten memory.

What does this stage of the exhibition in Switzerland represent?

The exhibition at the Musée des Beaux-Arts Le Locle is particularly important and exciting for us because it allows the full unfolding of our research, both in the archival corpus and in my photographic works. I am especially proud and moved to exhibit at MBAL because, on this occasion, it is the first time that I closely associate my photographic work with my writing. I also deeply appreciate the director Federica Chiocchetti's strong commitment to words and images, as she has followed my work for many years.



Agnès Geoffray © Sébastien Reuzé



Vanessa Descleaux © Agnès Geoffray

MBAL

URS LÜTHI *L'UNE OU L'AUTRE VÉRITÉ*

Through a selection of works spanning several decades of creation, MBAL presents a solo exhibition titled *L'une ou l'autre vérité* (*One or the Other Truth*), dedicated to the Swiss German-speaking artist Urs Lüthi, who represented Switzerland at the Venice Biennale in 2001.

Born in 1947 in Kriens, Urs Lüthi currently lives and works in Munich. His works are included in numerous public and private collections in Switzerland and abroad, notably at the Kunsthaus Zürich, Kunstmuseum Hamburg, Centre Pompidou (Paris), and MoMA (New York).

For MBAL, Lüthi proposes a project continuing his explorations, centred around a constant movement of disappearance. Far from a grand self-portrait, the artist asserts strongly: "It's all about vanishing." In total, about twenty works will be presented in the exhibition at Le Locle.

Self-representation becomes a paradoxical act for him, where each attempt at self-assertion seems to lead to a form of withdrawal, distancing or metamorphosis. The contours of the individual blur: the self-image is no longer a fixed point but a slippery terrain. The artist thus invites the audience to find calm in a world marked by unease.

Never devoid of humour, his works often take the form of visual games, absurd or offbeat stagings. The constant evocation of his own person constitutes an essential feature of his work. Through this, Lüthi questions the very codes of portraiture: what does it mean to "show oneself"? Can one truly represent oneself? And what remains of the "I" when the image becomes unstable, traversed by simulacra or fictions?



Urs Lüthi, "The Enemy" from *Spazio Umano* ("L'Ennemi" de *Spazio Umano*), 2018, mixed media, 225 x 119 x 116 cm, Courtesy the artist and Galerie Urs Meile

MBAL

Urs Lüthi au MBAL

L'une ou l'autre vérité (*One or the Other Truth*) is the first solo exhibition of this iconic artist in a public institution in French-speaking Switzerland since his retrospective at the Musée Rath in Geneva in 2002 and his recognition at the Swiss Pavilion of the Venice Biennale in 2001. Centred around his legendary series, Lüthi weaves a visual narrative that invites the audience to embrace the intimate yet universal contradictions of human emotions.

The exhibition spans 55 years of creation, from the artist's very first self-portrait during an existential crisis in Ibiza in 1969, to his more recent reflections focused on the constant movement of self-erasure (*Transmission Error*, 2020 and *Lontano il reale tempo umano*, 2024), passing through the sensual and ironic multiplicity in *The Numbergirl Seen Through the Pink Glasses of Desire*, his mythic 1973 series revisited in 2018. The show also includes a group of works around love that mark a generational transition with an unusual family dialogue: from a tribute to the artist's mother to works created by his daughter and niece.

A striking pair of monumental sculptures titled *The Enemy* (2018) immediately transports visitors into the artist's contemplative and performative universe, where he becomes subject, object and medium—between idol and simulacrum. As if tossed by the artist's and his alter ego's six juggling arms, the frisbees from the series *Placebo and Surrogates* (1999) and the broken and reassembled plates from *Plates* (2003) reflect the inexorable coexistence of opposites behind every gesture and emotion, pointing to the slippery terrain between drama and burlesque, this “fine line between laughter and mourning,” as he himself defines it.

By playing with the ambiguities of emotions, the body and the image, the artist highlights the complexity of what we — or society — consider “truth.” He declares emphatically: “I absolutely do not believe in objectivity; the only filter between the world and me is my personal truth...” With his stance at once satirical, engaged, and deeply introspective, Lüthi offers a liberating perspective on the cathartic effect of humour.



Urs Lüthi © Urs Lüthi

MBAL

BOOKS AND BOOKENDS CURATED BY THÉOPHILE CALOT

MBAL invites **Théophile Calot**, director of the bookstore **delpire & co** (Paris), to present the exhibition *Books and Bookends* in the museum's new library space.

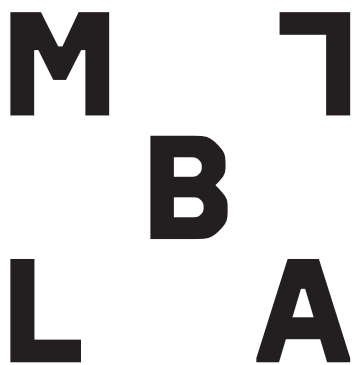
On this occasion, artisans and designers — such as **Elvire Bonduelle**, **Dieudonné Cartier**, **Atelier Jonathan Cohen**, **Cléo Charuet**, **Nathalie Dewez**, **Atelier Laisser Passer**, **Louis Lefebvre**, **Jeanne Tresvaux Du Fraval** and **Laure Gremion** — will offer ten original bookends in dialogue with a selection of books from MBAL's collection.

delpire & co is a space dedicated to photography, books and their related peripherals. Founded in the 1960s in the heart of Saint-Germain-des-Prés in Paris by Robert Delpire, 13 rue de l'Abbaye has since its inception been a place that celebrates books and fosters collaboration with artists.

For the past three years, Théophile Calot, director of the bookstore, has annually invited artists and designers to reinterpret a singular object essential to our shelves: the bookend. Each of these pieces is unique or produced in small artisanal series, using a wide variety of materials such as ceramics, metal, stone or repurposed materials. They primarily function in pairs but can also stand alone as sculptures.



© delpire & co - Louis Lefebvre - 2025



OTHER HIGHLIGHTS OF 2025

Launch of the 4th Capsule of ORBIT_E, the Museum's Digital Platform

Alongside the five exhibitions, MBAL will unveil in November 2025 the 4th capsule of its virtual platform ORBIT_E, launched in 2022 with the support of Pro Helvetia. This new edition, titled *Doomscrolling*, will be curated by Kika Nicolela, artist and curator at Galerie Objkt in Zurich, and will feature the work of Mexican artist Canek Zapata.

As a virtual extension of the museum and a laboratory for digital, experimental and transdisciplinary practice, ORBIT_E allows MBAL to continue its direct support of artists through the production and dissemination of digital works, while opening a space for inspiration and discovery of new artistic practices in the digital age.

The project will be officially launched in Paris on December 5, 2025, at the Centre Wallonie-Bruxelles, as part of *Immaterial Art in a Material World*, an evening dedicated to digital art in partnership with the Swiss Cultural Centre, the Némó Biennale at CENTQUATRE-PARIS, and the Nova Biennale at Centre Wallonie-Bruxelles.

EXHIBITION PROGRAMME

Evenings, events, performances

October 10, 2025 | 6:00 PM

Exhibition opening

Free admission

To celebrate the opening of MBAL's new exhibitions, the museum invites the public to gather for a cocktail reception accompanied by a DJ set by Samantha Aquilino.

February 13 | 5:30 PM

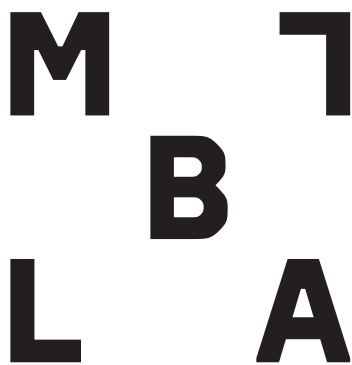
Performance *MARIE-MADELEINE Save your tears* by Anna Carraud

Multidisciplinary artist Anna Carraud blends dance, performance and costume design to explore the body and its transformation.

With her piece *MARIE-MADELEINE Save your tears*, she invites the audience to an intimate encounter between two figures sharing the same name: Marie Madeleine, the artist's mother, and Mary Magdalene, the popular figure from the Gospels.

Through fragmented gestures and an original soundtrack by Léa Moreau, this intimate work questions memory, lineage and the transformation of the body.

Anna Carraud collaborates with inclusive artists and projects, building bridges between dance, theatre and performance.



March 1, 2026 | Closing of the Exhibitions and Brunch

From 11:00 AM

Poetic Activation of Anonymous Works

What if unnamed artworks could speak... through poetry?

MBAL invites the public to become poets for a day by writing texts inspired by the anonymous works from the collection featured in Koenraad Dedobbeleer's exhibition. A sensitive way to give new life to these forgotten creations.

Conversations and Lectures

November 21, 2025 | 5:30 PM

Conversation with artist Klodin Erb and Centre Pompidou curator Marie Sarré

Free admission

On November 21, the museum will host a conversation with Swiss artist Klodin Erb — winner of the 2022 Meret Oppenheim Prize — and Marie Sarré, deputy curator at the Centre Pompidou and co-curator of the *Surréalisme* exhibition (Sept 4, 2024 – Jan 13, 2025).

A suspended moment at the heart of a pictorial universe where spontaneous expression dialogues with references to pop culture, digital culture and art.

January 30, 2026 | 5:30 PM

Performed reading with Agnès Geoffray and Vanessa Desclaux

The museum presents the artistic research of Agnès Geoffray and Vanessa Desclaux.

In partnership with the Rencontres d'Arles festival, *Elles obliquent elles obstinent elles tempêtent* highlights the journeys of young girls labeled as “deviants” and their treatment by society.

This creation gives these voices new strength, a desire for emancipation and rebellion. A powerful and engaging performance denouncing the constraints imposed by social norms.

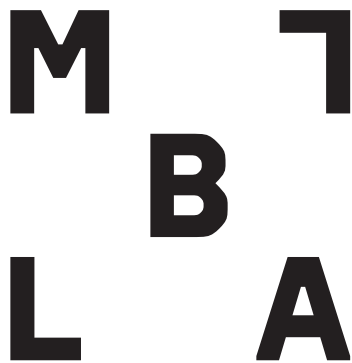
February 6, 2026 | 5:30 PM

Conversation with Urs Lüthi and Fanni Fetzer

As part of his exhibition *L'une ou l'autre vérité* at MBAL, and in anticipation of his major retrospective at Kunstmuseum Luzern in 2027, the museum offers a conversation with Urs Lüthi and Fanni Fetzer, director of Kunstmuseum Luzern since 2011.

At MBAL, the artist places his iconic works alongside new creations, revealing an ironic journey through human emotions and contradictions.

Alongside Fanni Fetzer, this conversation will give insight into his artistic approach and the themes of identity and self-representation that run through his creative process.



Off-site Events

December 5, 2025 | 6:00 PM to 10:00 PM

Free admission, reservation required

***Immaterial Art in a Material World* at the Centre Wallonie-Bruxelles in Paris**

Organised in partnership with the Némobienale (CENTQUATRE-PARIS), the Swiss Cultural Center, the virtual platform ORBIT_E (Musée des Beaux-Arts Le Locle – MBAL), and the NOVA_XX Biennale (Centre Wallonie-Bruxelles), this event offers a series of screenings, artist talks and performances to collectively imagine more desirable futures.

Programme for the evening:

6:00 PM – Roundtable: *Nature, a Utopian Environment for Creation*

Featuring artists from the exhibition *Les illusions retrouvées* at CENTQUATRE-PARIS:

- Marc Lee, artist born in 1969, lives and works in Switzerland.
- Phygital Studio, a company incubated at 104factory producing works at the intersection of technology and nature, based in Paris.
- Ismaël Joffroy Chandoutis, born in 1988, lives and works between Paris and Brussels.
- NeoConsortium, a project and artist collective founded in 2014 and based in Paris.
- Moderated by Gilles Alvarez, artistic director of the Némobienale.

7:15 PM – Roundtable: *Immaterial Art in a Material World*

- Marlene Wenger, curator at the Haus der Elektronischen Künste (H.E.K) in Basel, Switzerland.
- Kika Nicolela, artist and curator at the Objkt gallery in Zurich, guest curator for the 2025 capsule of ORBIT_E, Le Locle, Switzerland.
- Federica Chiocchetti, director of the Musée des Beaux-Arts Le Locle, Switzerland.
- Stéphanie Pécourt, director of the Centre Wallonie-Bruxelles and founder of the NOVA_XX Biennale in Paris.
- Moderated by Tadeo Kohan, curator at CCS.

6:00 PM – 10:00 PM – Focus on ORBIT_E

Launched in 2022, the ORBIT_E digital platform is an online virtual extension of MBAL that complements and expands the museum's artistic programming. During the evening, digital artworks from the ORBIT_E platform will be presented, including:

- *Hypnosis of the Garden* by Lauren Huret
- *Decompressed Prism* by Salvatore Vitale
- *ssloop.life* by Alfatih
- *Doomscrolling* by Canek Zapata.

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9:00 PM – Relaxation Performance by Lauren Huret – *Hypnosis of the Garden*

Created from photos of Geneva parks, modified and enhanced with AI software, this video composes a soothing artificial paradise.

Between dream, hallucination and slowness, Lauren Huret offers a relaxation performance centred around her work, like a visual and healing hypnosis.

All information is available on the Swiss Cultural Center's website:

<https://www.ccsparis.com/en/events/immaterial-art-in-a-material-world/>

Workshops

***Ateliers Me, my selfie and I and The Extraordinary Lives of Anonymous Artists* – For children and adults**

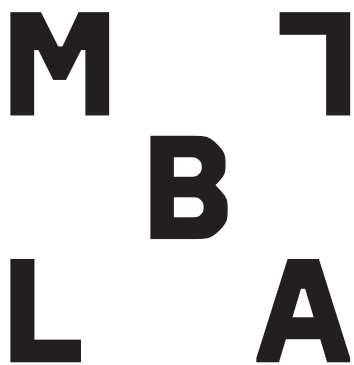
On Sundays, October 19, December 7, 2025, and January 18, 2026

The museum organises workshops inviting everyone to unleash their creativity and see art differently, through two participatory workshops open to both children and adults.

“Me, My Selfie and I” is a creative dive into self-representation, encouraging participants to imagine and reinvent their image through an original artistic approach.

“The Extraordinary Lives of Anonymous Artists” is a playful and poetic approach to giving a voice back to unknown artists. Faced with a work without a name, imagination takes over: invent the artist, imagine their story and universe.

Both workshops invite participants to create, express themselves and develop a fresh perspective on art.



THE FINE ARTS MUSEUM OF LOCLE - MBAL

The Fine Arts Museum of Le Locle – MBAL is a leading institution in Switzerland with an international reputation, thanks to programming that is both bold and accessible. The museum offers monographic and thematic exhibitions that broaden perspectives and bring together art from yesterday and today, from here and elsewhere, creating a dialogue between works from its collection and contemporary Swiss and international creation.

Located in the city centre of Le Locle and established in 1862, the MBAL occupies a magnificent Art Nouveau building renovated in 2014. It features 800 m² of exhibition space as well as a virtual platform dedicated to digital art, ORBIT_E.

The collection, comprising around 5,000 pieces — paintings, sculptures, and works on paper by Swiss and international artists from the 17th century to today — also includes prestigious deposits such as those from the Swiss Confederation and the Gottfried Keller Foundation.

Under the direction of curator and writer Federica Chiocchetti (PhD) since 2022, MBAL pursues an acquisition policy committed to gender equality, with the goal of achieving parity.



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PRACTICAL INFORMATION

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Wednesday to Sunday, 11:00 a.m. – 5:00 p.m.

First Sunday of each month: free admission