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FWD – Improvisations

An exhibition in the context of the research project Vibrations Forward conducted by the association On The Vibe, CIRCUIT Centre d'art contemporain and ECAL/Ecole cantonale d'art de Lausanne, supported by the HES-SO.

With the participation of Francis Baudevin.

Original works by Aïda Bruyère, Asher Gamedze, Mbaye Diop, Thulile Gamedze, Gaël Hugo and Alain Bellet

and by the 2nd year students of the BA Graphic Design of ECAL (2025–2026)

Exhibition opening and book launch FWD

Friday 2 October 2026, 18:00, with a performance by Cerise Rossier

Opening hours

03.10–14.11.26, Tuesday–Saturday 14:00–18:00

Guided tours

Sunday 4 October 2026, 14:00, La Dame Blanche

Saturday 10 October 2026, 14:00, KyeKyeKu

Saturday 24 October 2026, 14:00, Wasis Diop and Mbaye Diop

Launch of the Antitopèia disc

Saturday 7 November 2026, 20:00, The Sea Around Us

Performance

Friday 13 November 2026, 19:00, Brutus Labiche

FWD – Improvisations is an exhibition that explores the sensibilities and aesthetics of *Vibrations* magazine (1991–2013). Through a selection of works produced mainly in black and white, photographs, films, paintings, posters and other visual media come together to form a syncretic rhythm running through the magazine's identity. Improvisation is the guiding principle of FWD – Improvisations. Freedom, attentiveness and real-time creation are principles in music that work towards dissolving hierarchies and fixed categories.

The publication *FWD : Improvisations sur le magazine Vibrations* is the result of the research project *Vibrations Forward*, led by Joël Vacheron and Olympe Boutaghane at ECAL/HES-SO. Please find below an extract from Francis Baudevin's article written for the publication *FWD*:

If improvisation is taught at conservatoires, it is only occasionally encouraged in art schools. Improvisation underlies much of the music covered by the magazine *Vibrations*. Improvisation includes the idea of a certain spontaneity, oral traditions, and variations within a given framework. In its classical form, this equals a theme, its development, and the return to the theme. To give an exhibition this form – *Why Not?* – could be taken as simplistic, were it not for the title of Marion Brown's 1968 album. Moreover, improvisation means exploring and articulating a repertoire drawn from diverse musical traditions, blurring hierarchies and categories.

This is the desired mindset, out of loyalty to the music that inspires us in our daily lives, in order to preserve its implicit liberating qualities. The chosen format of the exhibition – black and white – is a convention that is both musical and visual, employed here as a constraint to make decisions, to ensure a certain overall coherence. Rather than speculating on the notion of contrast, the focus is on nuances.

Situating oneself between extremes such as major and minor is a matter of musical conventions, but also of noise versus harmony, polished versus rough aesthetics, and structured versus erratic approaches. CIRCUIT's exhibition space lends itself perfectly to this kind of arrangement – somewhere between the white cube and a rehearsal room.

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