

Press release

AYA TAKANO

New Myth

22 September 2023 -

7 January 2024

macLYON



AYA TAKANO, *Calendar of Love Vol. 51 We Were Told That We Mustn't Fall in Love with Anyone from This Undeveloped Planet, Earth.*, 2007
Ballpoint pen and watercolor on paper, 297 x 320 mm
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With the support of the Japan Foundation

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国際交流基金

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AYA TAKANO is a prolific presence on the international art scene. She is a painter, illustrator, science fiction writer and manga artist. Over the years, she has created a rich and delicate universe.

The exhibition of her work on the 2nd floor of macLYON presents works from important private collections as well as previously unseen material, displayed alongside works from her youth that are being shown for the first time.

The notion of neo-animism and the idea that the world and reality go beyond what we are able to perceive are the main themes of this exhibition in which we are invited to go beyond the usual binary divisions and oppositions between natural and artificial, feminine and masculine, as well as logic and intuition.

With the support of the Japan Foundation

Curator: Marilou Laneuville, head of exhibitions at macLYON

In 2006 AYA TAKANO was the subject, along with two other young Japanese artists, Chiho Aoshima and Mr., of a group exhibition at the Musée d'art contemporain de Lyon (macLYON). The macLYON is now offering AYA TAKANO her first major solo exhibition in France, entitled *New Myth*.

AYA TAKANO's singular universe is inspired by Japanese popular culture and traditions. Her works reflect the world view of a young generation of Japanese who have grown up in a society that has evolved rapidly in recent decades. Underneath their cutesy, *kawaii* appearance, AYA TAKANO's paintings and drawings are actually surprisingly complex. They have shed morality to make way for eroticism, instinct and intuition. Her works are populated by young girls with lithe, semi-naked bodies and big, bright eyes; they evoke the emancipation of women. The lightness of her child-women, with their faux-naïve features, is disturbing and daring. Bored by what she considers an overly rigid gravity, the artist accentuates the fluidity of their bodies and transports them into skilfully orchestrated fantasy worlds.

Fascinated by science fiction, AYA TAKANO discovered its dreamlike power at a very young age thanks to the books in her father's extensive library. Realising that she had difficulty understanding what surrounded her and not yet having the maturity to distinguish fiction from reality, she took refuge in science magazines, sci-fi novels, and manga (in particular those of Osamu Tezuka, which made a considerable impression on her). "Science fiction made me realise that there is an existence beyond reality, something that transcends my existence. It made me discover a very strong feeling, like excitement."*

The ecstasy she experiences with science fiction is what she hopes to share through her painting. Her works are packed with her own fantasies and provide an escape route into parallel worlds.

The idea of habitat is central to the exhibition at macLYON. This is an artist who cherishes the dream of living in her paintings. Like AYA TAKANO's work, the house embodies the past and contains memory, it experiences the present and imagines the future. It becomes a setting in which AYA TAKANO's worlds come to life. For the exhibition, she has opted to present her earliest works inside suitcase houses. They are reminiscent of the world of Polly Pocket, which she associates with themes of childhood, science fiction, the city and love. They are phantasmagorical worlds that she can carry with her wherever she goes and which provide her with a refuge.

In 2011, AYA TAKANO was deeply affected by the terrible earthquake and tsunami that devastated the east coast of Japan and slammed into the Fukushima nuclear power plant. At that moment she became aware of the power of nature and the fragility of our world. She realised that in a single moment, everything we know can disappear. Having taken refuge in the world of science fiction, she thought she could cope with such a tragedy. The shock of the disaster led her to radically change her lifestyle, which had been fairly excessive before the tsunami, and this had a significant impact on her artistic practice. She changed her diet and became a vegetarian, switched to second-hand clothes or clothes made from natural fibres, and abandoned acrylic paint in favour of oil paint.

Although she had always been sympathetic to ecological issues, the Fukushima accident triggered a real awareness and encouraged her to be even more respectful of nature, and this is reflected in her work. When she moved to the Pacific coast, she began to paint with a broader palette of colours and her works began to reveal more daylight, unlike her earlier works, which had tended to depict things in a nocturnal light. AYA TAKANO became interested in the virtues of South American plants, permaculture and natural agriculture, and she took up Zen and Indian philosophy.

For AYA TAKANO, creation is intuitive and spiritual. When she paints, she is fully engaged, she experiences a moment of bliss and perhaps seeks an epiphany. Her whole body, her hands, the paint and the brushes communicate in unison. She is convinced that there is no hierarchy among humans, flora and fauna, or even objects. She believes that the essence of the human being has more to do with soul and spirit. To aspire to a symbiosis with nature it is necessary, she thinks, to return to ancestral traditions that venerated the unity of living and non-living things. She seeks this harmony by exploring mysticism, shamanism and ancient magic, i.e., things which manifest themselves through rituals, through cave paintings – such as those at Lascaux from which she draws inspiration –, ancient stone statuettes reminiscent of Palaeolithic Venus figurines, psychotropic drugs, as well as body paintings and tattoos. The latter, frequently depicted on the figures in her paintings and drawings, mark the body like precious talismans.

By combining the past and the future, tradition and modernity, AYA TAKANO has invented a personal mythology that is firmly rooted in the contemporary world. Her joyous, festive works reflect her optimistic vision of an ideal world and her longing to make it better for future generations.

Marilou Laneuville, head of exhibitions at macLYON

*Quote by the artist from the documentary *AYA TAKANO – Towards Eternity*, directed by Héliène Sevaux.



AYA TAKANO, *Universe*, 1998
Acrylic on canvas, 920 × 730 mm
©1998 AYA TAKANO/Kaikai Kiki Co.,Ltd. All Rights Reserved.

The exhibition *New Myth*

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AYA TAKANO's exhibition *New Myth* fills the entire 2nd floor of the museum, which has been transformed for the occasion to accommodate the artist's singular world of drawings, paintings, manga, tapestries, sculptures, and more.

The exhibition trail begins with a retrospective vision of the artist's work. It is divided into four themes set out in modules built especially for the macLYON exhibition. These four structures, which are big enough for the visitor to get inside, evoke the toy suitcases of the children's world.

The works presented here, which include juvenile pieces as well as works from private collections, many of which have never been shown before, are based on four recurring themes in AYA TAKANO's work, namely childhood, science fiction, the city and love.

A transition stage, symbolising the magnitude of the traumatic effects on Japan and on AYA TAKANO of the Fukushima accident, guides the public towards a new dimension.

Visitors then enter the second part of the exhibition. It is bathed in light and presents the artist's most recent works, created specially for the exhibition at macLYON, which are hung in a circle to represent the cycle of life and rebirth.

Reflecting the passage from night time to daybreak, the walls of the exhibition space are covered in a gradation of colours, from dark blue to a warm orange. The space is constellated with suspensions and mobiles, the dominant themes being magic and shamanism, the cosmos (stars and planets), and animist thought, which is important to AYA TAKANO.

The world of AYA TAKANO is unique. It is a fluid world in which references to ancient traditions blend with her own personal myths, which draw on science fiction, animated cartoons, dreams and her imagination. The artist has also worked extensively with fashion designers and jewellery, as well as cosmetic houses. Some of these objects, which reflect the rich variety of AYA TAKANO's practice, will be found among her works in the exhibition.



AYA TAKANO, *Calendar of Love Vol. 57 In 1927, for Some Reason I Kissed the Girl Who Appeared Out of Thin Air.*, 2008
Ballpoint pen and watercolor on paper, 280 x 355 mm
©2008 AYA TAKANO/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin



AYA TAKANO, *31852*, 1999
Acrylic on canvas, 280 x 220 mm
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AYA TAKANO a brief timeline:

- **22 December 1976:** AYA TAKANO was born in Saitama, Japan.
"MY URGE TO PAINT GOES BACK TO MY CHILDHOOD: AT THAT TIME, I ALREADY WANTED TO TRANSCRIBE THE IMAGES I HAD IN MY HEAD. I WANTED TO TAKE A COMPLETELY UNSPOILED LOOK AT THE WORLD."
(L'OFFICIEL ART, APRIL 2017)
- **2000:** She graduated from the Tama University of Fine Arts in Tokyo and briefly worked as a designer at Nintendo Studios. Takashi Murakami encouraged her to join the Kaikai Kiki studio and to become his assistant.
"I MADE A VERY GOOD LIVING THERE [AT NINTENDO] BUT IT WAS A LOT OF WORK AND I EVEN GOT SICK. I HAD TO STOP AFTER A YEAR AND NINE MONTHS AND QUIT TO FOCUS ON DRAWING." (DBD, MAY 2017)
- AYA TAKANO then joined the Kaikai Kiki studio as an artist.
"WHEN I PAINT, IT HAS TO BE A MOMENT OF BLISS, AS IF THE PAINT, THE BRUSH, MY HANDS AND MY BODY WERE ALL IN COMMUNICATION."
(L'OFFICIEL ART, APRIL 2017)
- She took part in the *Superflat* exhibition organised by Takashi Murakami, who was keen to promote the younger generation of Japanese artists.
- **2002:** Publication of *Space Ship EE*, her first graphic novel. The story of Noshi, a young earthling who travels on the Space Ship into the poetic universe of AYA TAKANO.
- **2003:** First solo exhibition at the Galerie Perrotin, which has been the artist's gallery ever since.
"BEYOND MY PETTY PERSONAL DESIRES, IT IS A KIND OF IDEAL THAT I EXPRESS IN MY PICTURES. I CAN'T EXPRESS IT THROUGH SOUNDS, PHOTOS OR IN ANY OTHER WAY. IT IS SOMETHING THAT OVERWHELMS ME AND IS BEYOND EVERYTHING." (DBD, MAY 2017)
- **2004:** AYA TAKANO collaborates with Issey Miyake for the Autumn-Winter 2004-2005 collection.
- **2006:** Exhibition at the Musée d'art contemporain, Lyon (macLYON)
- **2009:** *Space Ship EE* translated into English.
- Publication of *Cosmic Juice*, her second graphic novel.
- **2010:** Collaboration with the cosmetics brand shu uemura.
- **2011:** The Fukushima disaster prompts AYA TAKANO to change her work and her medium (from acrylic to oil paint).
"IN FACT, THIS TERRIBLE ACCIDENT, SUDDENLY MADE ME AWARE THAT EVERYTHING COULD DISAPPEAR AT ANY MOMENT. IT MADE ME MUCH MORE RESPECTFUL TOWARDS NATURE AND ANIMALS." (DBD, MAY 2017)
- **2017:** Publication of *The Jelly Civilization Chronicle*, her third graphic novel.
- **2021:** AYA TAKANO with KIRU MADE clothing collection.
- **2022:** The artist creates a deck of tarot cards produced by Kaikai Kiki Co., Ltd. She also collaborates with the jewellery brand Liquem.

From AYA TAKANO's biography by galerie Perrotin

Painter, illustrator, sci-fi writer and manga artist, AYA TAKANO is inspired by all art forms, from erotic stamps of the Edo Period to impressionism, from Osamu Tezuka to Gustav Klimt. The artist has built a universe of her own. A universe made of infinite worlds, all means of escaping reality, gravity and its restraints, to attain a certain form of transcendence.

"MY OWN WORLD IS MADE UP OF MANY LAYERS, BOTH DARK AND LIGHT, WHERE THE DARK SIDE CAN BE POSITIVE TOO. FAR BEYOND THE GOOD AND THE BAD, THERE IS A PART OF ME THAT IS BLISSFUL, BELIEVABLE, AND CONFIDENT."
(DBD, MAY 2017)

AYA TAKANO's inner journeys wind their way into delicate works that convey a disturbing impression, somewhere between eroticism and impertinence. In a bedroom or in the metro, in front of the skyscrapers of a megalopolis or on the moon, naïve and androgynous girls are sketched out in thin, sharp lines. The artist's mythology has constructed itself little by little, through her creations and visions of the unknown.

In March 2011, a violent tsunami struck the northeastern coasts of Japan and led to the nuclear accident of Fukushima. A real wake-up call for the artist, this catastrophe deeply influenced her work. Preferring oil paint, which is more natural, to acrylic paint, for example, AYA TAKANO seems to pursue a new artistic quest, both humble and spiritual, influenced by a unique interest in science and guided by an absolute respect for nature and human life.



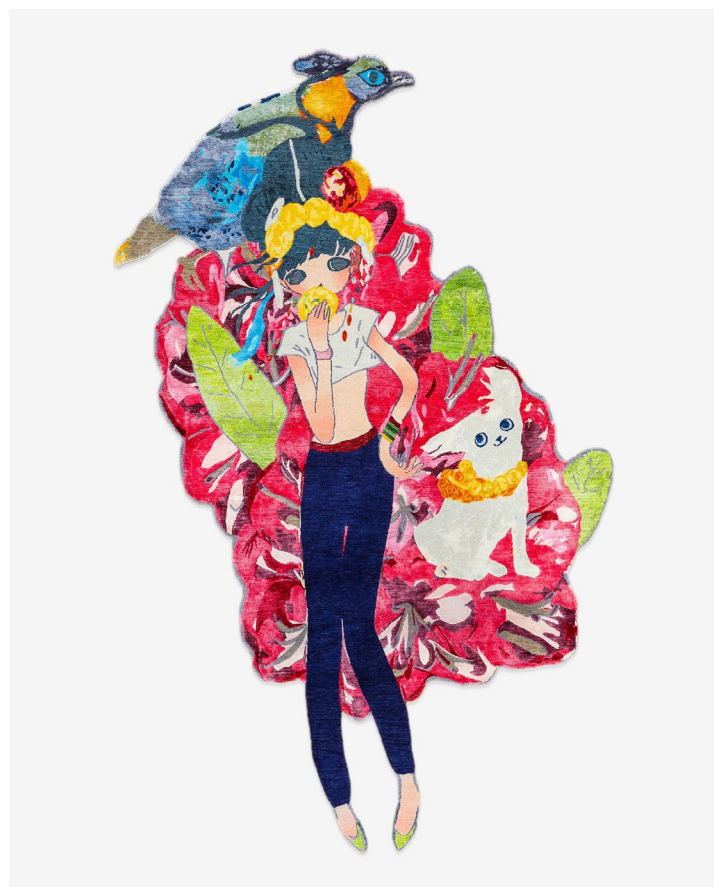
AYA TAKANO
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Solo shows

- 2022
thank you world, you now look a little bit like a wonderland, Perrotin, Shanghai, China
- 2021
beginning, liminal, ego, Perrotin, Hong Kong
- 2020
Let's make the universe a better place, Perrotin, Seoul, South Korea
- 2019
Unio Mystica, Galerie Perrotin, New York, USA
- 2017
The Jelly Civilization Chronicle, Galerie Perrotin, Paris, France
Synesthesia, Pavillon Bosio, Superior School of Plastic Arts, Monte Carlo, Monaco
- 2015
The Ocean Inside, The Flowers Inside, Johyun Gallery, Busan, South Korea
- 2014
La Maison d'Aya, BIBO, Hong Kong
- 2012
Heaven Is Inside of You, Galerie Perrotin, Hong Kong
To Lose Is to Gain, Galerie Perrotin, Paris, France
- 2011
Stars, Flowers and Honeymoon, SieboldHuis, Leiden, Netherlands
- 2010
The Universe Portal, Kaikai Kiki Gallery, Taipei, Taiwan
AYA TAKANO, Museum Frieder Burda, Baden Baden, Germany
Hong Kong Art Fair, Galerie Emmanuel Perrotin, Hong Kong
- 2009
Reintegrating Worlds, Skarstedt Gallery, New York, USA
- 2008
Toward Eternity, Galerie Emmanuel Perrotin, Paris, France
- 2007
Tradition and Modernity, Fondation Joan Miró, Barcelona, Spain
Wild dogs, hawks, owls, cats, a landfill the size of 44 and a half Tokyo Domes, the stratosphere, Galerie Emmanuel Perrotin, Miami, USA
- 2006
City Dog, Parco Gallery, Tokyo, Japan
- 2005
Frieze Art Fair, London, United Kingdom
The Far Reaches of the Universe, My Garden, Blum & Poe Gallery, Santa Monica, USA
- 2004
AYA TAKANO, a web project for Digital Gallery, Contemporary Art Museum, Los Angeles, USA
Naoki Takizawa for Issey Miyake, fall-winter collection 2004-2005, Paris; Tokyo, Japan
- 2003
AYA TAKANO, Galerie Emmanuel Perrotin, Paris, France
- 2002
Space Ship EE, Nanoh Gallery, Paris, France
- 2000
Hot Banana Fudge, NADiff, Tokyo, Japan
- 1997
SHU ★WA ★KIMASERI, shop33, Tokyo, Japan



AYA TAKANO, *Bitter-sweet-sour-tasting Primordial River in the Shape of All Things Glows and Cascades; Elation Begins*, 2018
Oil on canvas, 727 × 910 mm
©2018 AYA TAKANO/Kaikai Kiki Co., Ltd. All Rights Reserved.



AYA TAKANO, *Nepalese rug ♥ Himalayan monal, rhododendron, festival of dog, chatpate*, 2020
2/3 Editions + 1 AP + 1 PP
Yak Hair, Himalayan Wool, Allo (Himalayan Giant Nettle) and Bamboo Silk, 2300 × 1510 mm
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Group shows

2022

Roppongi Art Night Group Show, Kaikai Kiki Gallery, Tokyo, Japan*Head in the Clouds*, Perrotin Tokyo, Japan

2021

Apple Cycle / Cosmic Seed, Hirosaki Museum of Contemporary Art, Hirosaki, Japan*2021 Kaikai Kiki Autumn Show*, Kaikai Kiki Gallery, Tokyo, Japan*Healing*, Perrotin Gallery, Shanghai, China

2020

Healing, Perrotin Matignon, Paris, France*Healing*, Perrotin, Seoul, South Korea*Kaleidoscopes: Contemporary Portraiture*, Perrotin Gallery, Hong Kong

2019

A Passion for Drawing. The Guerlain Collection from the Centre Pompidou Paris, Albertina Museum, Vienna, Austria*MURAKAMI VS MURAKAMI, Takashi Murakami's solo show*,

Tai Kwun Contemporary, Hong Kong

2019 Kaikai Kiki Summer Show, Kaikai Kiki Gallery, Tokyo, Japan

2018

Bubblewrap, Contemporary Art Museum, Kumamoto, Japan

2017

Murakami by Murakami, Astrup Fearnley Museum, Oslo, Norway*Arts visuels au Japon depuis 1970*, Centre Pompidou-Metz, France

2015

Animamix Biennale, Daegu Art Museum, Daegu, South Korea

2014

Bishojo: Young Pretty Girls in Art History – 16 Perspectives for Studying the Idea of the Bishojo, Aomori Museum of Art, Aomori, Japan

2010

Kyoto-Tokyo: From Samurais to Mangas, Grimaldi Forum, Monaco*Garden of Painting Japanese Art of the 00s*, National Museum of Art, Osaka, Japan

2009

The Very Bottom of the Air, Kaikai Kiki Gallery, Tokyo, Japan*Winter Garden*, Hara Museum, Tokyo, Japan*VRAOUM*, La Maison Rouge, Paris, France

2008

Aya-Chiho-Drive, Kaikai Kiki Gallery, Tokyo, Japan*Quando vidas se tornam forma – Panorama da arte contemporânea brasileira e japonesa*, Museum of Modern Art, San Paolo, Brazil; Museum Oscar Niemeyer, Curitiba, Brazil*Kaikai Kiki Artists*, Kaikai Kiki Gallery, Tokyo, Japan

2007

Kawaii! Japan Now, Fondation Joan Miró, Barcelona, Spain*The Door to Summer*, Art Tower Mito, Mito, Japan

2006

Spank the Monkey, Baltic – Centre for Contemporary Art, Gateshead, United Kingdom*Etoile*, Xavel, Inc. (Virtual department store design)*AYA TAKANO, Chiho Aoshima, Chinatsu Ban Exhibition*, Mizuho Oshiro Gallery, Kagoshima, Japan*Chiho Aoshima, Mr., AYA TAKANO*, Museum of Contemporary Art, Lyon, France

2005

Kaikai Kiki Exhibition, Aoi Gallery, Osaka, Japan*Japan Pop*, Helsinki Art Museum, Helsinki, Finland*The Sensual Line*, Museum der Moderne Salzburg, Salzburg, Austria*Little Boy: The Arts of Japan's Exploding Subculture*,

Japan Society, New York, USA

MTA Subway Poster Design, Public Art Fund and Japan Society, New York, USA*What's Good Conference*, Hong Kong Art Centre, Hong Kong

2004

T-Junction, Galerie Emmanuel Perrotin, Paris, France*Fiction. Love: Ultra New Vision in Contemporary Art*, Museum of Contemporary Art, Taipei, Taiwan*Chiho Aoshima, Mr., AYA TAKANO*, Galerie Emmanuel Perrotin at LFL Gallery, New York, USA*Tokyo Girls Bravo*, Marianne Boesky Gallery, New York, USA

2003

Girls Don't Cry, Parco Gallery, Tokyo, Japan

Naoki Takizawa for Issey Miyake, Tokyo, Japan

Hope—The Future is in Our Hands, LaForet Harajuku, Tokyo, Japan

2002

The Japanese Experience – Inevitable, Das Museum der Moderne Salzburg, Salzburg, Austria*Tokyo Girls Bravo 2*, NADiff, Tokyo, Japan*Chiho Aoshima, AYA TAKANO, Mr., Takashi Murakami*, Das Museum der Moderne Salzburg, Paris, France

2001

Superflat, Museum of Contemporary Art, Los Angeles; Walker Art Center, Minneapolis; Henry Art Gallery, Seattle, USA*Hiropon Show*, White Cube Gallery, London, United Kingdom;

Shinsaibashi Parco, Osaka, Japan

Yokai Festival, Museum of Contemporary Art, Tokyo, Japan

2000

Superflat, Parco Gallery, Tokyo, Japan

1999

Tokyo Girls Bravo, NADiff, Tokyo; Parco Gallery, Nagoya, Japan*Hiropon Show*, Parco Gallery, Nagoya, Japan*Hiropon 32/80*, NADiff, Tokyo, Japan

1998

Ero Pop Christmas, NADiff, Tokyo, Japan*Hiropon Show*, George's, Los Angeles, USA

1997

Hiropon Show, shop33, Tokyo; Iwataya Z-side, Fukuoka, Japan*Hiropon Show*, Manken Gallery, Kanazawa, Japan

A key figure on the Japanese and international art scene and leader of the *Superflat* movement, Takashi Murakami uses his fame to support and promote young artists through the Kaikai Kiki Co., Ltd.

Takashi Murakami, artist, is known for blurring the lines between the worlds of commercial art and fine art. At the end of the 1990s, he created a community of artists, the Hiropon Factory, which in 2001 became the Kaikai Kiki Co., Ltd. (Kaikai Kiki means "dangerous yet appealing" in Japanese). It is an artists' collective and also a company, which he sees as an "art production company". (Extract from the exhibition catalogue *Chiho Aoshima, Mr., AYA TAKANO* at the Musée d'art contemporain, Lyon, 24 Sept.-31 Dec. 2006)

Kaikai Kiki Co., Ltd. manages all aspects of an artistic career, such as preparing exhibitions, dealing with the press and marketing derived merchandise, so that artists can concentrate on the creation and conceptualisation of their works. Takashi Murakami's aim is to blur the boundaries between the different practices of illustration, fashion, animation, painting and publishing.

Takashi Murakami is one of the leaders of the "Japanese Neo Pop" movement and sees himself as working with the same artistic philosophy as Andy Warhol – a combination of fine art and mass culture. He introduced the term *Superflat* with the *Superflat* exhibition, which took place in 2000-2001 in Tokyo, Nagoya and Los Angeles.

This concept connects traditional Japanese culture with the modern world, drawing on contemporary notions such as "otaku", a word that describes people with an unrelenting, all-consuming dedication to their hobby. Chiho Aoshima and AYA TAKANO are also *Superflat* artists, depicting the history of Japanese culture through the aesthetics of manga and anime.

Superflat is a pictorial composition recognizable by its two-dimensionality, the absence of light, and a multiplicity of points of view (every element has the same importance).

AYA TAKANO developed her works within the Kaikai Kiki Co., Ltd. She started out as Takashi Murakami's assistant since she was in university. Now she is a core member of the Kaikai Kiki Co., Ltd.



AYA TAKANO, *Calendar of Love Vol. 59 It's True. I've Fallen in Love with Him. Having Said This, She Disappeared with the Dog.*, 2008
Ballpoint pen and watercolor on paper, 280 x 355 mm
©2008 AYA TAKANO/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin



AYA TAKANO, *Alighting on the Land of Convenience Store*, 2014
Oil on canvas, 1303 x 1942 mm
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Incarnations, le corps dans la collection du macLYON – Acte II

22 Sept. 23 - 7 Jan. 24

First created in 1984, the macLYON collection has been built up with works that have appeared in exhibitions at macLYON and the Lyon Biennale of Contemporary Art. The collection is regularly supplemented by purchases and donations. Many of the themes running through art history and social history are reflected in the works in the collection. They date from the 1960s through to the present, and reveal specific perspectives on the various issues that have marked that period, from postmodernity to the present.

The exhibition *Incarnations, le corps dans la collection du macLYON* [The Body in the Collection] has taken a selection of works from the collection and uses them to explore the way in which artists have appropriated the question of the body, as an artistic object and an object of study, but also as a medium. Devised as an exhibition in two acts, it is open throughout the year 2023 and draws on the full 40 years of macLYON's history.

Act II of the exhibition extends the questions developed in Act I (presented from 24 February to 9 July) not this time through the prism of the organic nature of the body, but in the body's confrontation with the other, with its environment and with the world. The renewed selection of artists and works focuses on how the body experiences, interacts with or is affected by a social and a societal context.

Artists: Marina Abramović & Ulay, Eija-Liisa Ahtila, Sunday Jack Akpan, Maxwell Alexandre, Ed Atkins, Edi Dubien, Erró, Marie-Ange Guilleminot, Thomas Hirschhorn, Smaïl Kanouté, Mohamed Lekleti, George Maciunas, Bruce Nauman, Hans Neleman, ORLAN, Mel Ramos, Alain Séchas, Sylvie Selig, Tavares Strachan, Claire Tabouret, Xavier Veilhan, Bernar Venet...



Hans NELEMAN, *Hemi Te Peeti (James Patariki), Iwi: Te Arawa, Ngati Raukawa. Moko-Maori Tatoo*, 1999
Color photograph, Plexiglas, aluminum, 152 x 122 cm
Collection macLYON

Rebecca Ackroyd, *Shutter Speed*

22 Sept. 23 - 7 Jan. 24

Rebecca Ackroyd's exhibition on the 3rd floor of the museum is based around the work *Singed Lids*, which she created specially for the 15th Lyon Biennale in 2019 and which entered the macLYON collection after the exhibition.

In this work, Rebecca Ackroyd explores the notion of ruins, the remains of a past world. A dismembered aeroplane, burst seats and fragments of windows make up a landscape in which body parts seem to have been gutted by an inner fire.

A set of new works completes *Shutter Speed*, which resonates with the exhibition *Les formes de la ruine*, presented at the Musée des Beaux-arts de Lyon from 1st December 2023 to 3rd March 2024.

The entire *Shutter Speed* exhibition reveals the diversity of media used by Rebecca Ackroyd (resin, pastel...) as well as her interest in the fragmentation of the body and temporality.

Shutter Speed is Rebecca Ackroyd's first solo exhibition in France, thus reflecting the macLYON's commitment to highlighting the work of female artists and supporting young creation.



Rebecca Ackroyd, *tbt*, 2023
Soft pastel on Somerset satin paper - 145 x 185 cm
Courtesy Peres Projects

Established in 1984 in a wing of the Palais Saint-Pierre, in 1995 the Musée d'art contemporain de Lyon moved to the site of the Cité internationale, a vast architectural ensemble spread over one kilometre on the edges of the Parc de la Tête d'Or, in Lyon's 6th arrondissement and gathering hotels, restaurants, offices, housing but also a casino or a cinema. Entrusted to the architect Renzo Piano, who designed the entire site, the museum conserves the facade of the atrium of the Palais de la Foire, designed by Charles Meysson in the 1920s, on the park side.

The 6,000m2 museum is spread over several floors and presents modular spaces that are perfectly adapted to the needs of the different artistic projects welcomed by the museum, as well as new forms of contemporary expression. The macLYON focuses on current national and international art, in all its forms, offering exhibitions and a wide programme of transdisciplinary events.

Its collection includes over 1,600 works. A selection of these is shown in rotation at the macLYON as well as in several partner structures. Works of its collection are regularly loaned for exhibitions in France and all over the world. It consists mainly of monumental works and ensembles of works, dating from the 1940s to the current day, created by artists from all over the world, the majority for exhibitions at the museum or for the Biennales d'art contemporain de Lyon whose artistic direction is assured by the director of the macLYON.

Brought together in an arts pole with the Musée des beaux-arts since 2018, the two collections form a remarkable ensemble, both in France and in Europe.



The Musée d'art contemporain de Lyon. Photo : Blaise Adilon

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OPENING HOURS
Wednesday to Sunday
[from 11am to 6pm]

ADMISSION
● Full: 9€
● Reduced: 6€
● Free for visitors under 18

ACCESS
● By bike
Several Vélo'v stations around the museum
Cycle lane from the Rhône's banks to the museum
● By bus
Stop Musée d'art contemporain
Bus C1, Gare Part-Dieu/Cuire
Bus C4, Jean Macé/Cité internationale
Bus C5, Cordeliers/Rillieux-Vancia
● Ridesharing
www.covoiturage-pour-sortir.fr
● By car
Along quai Charles de Gaulle, carpark P0 and P2, reduced rate for our visitors