

Press release

22 September 2023 -

Incarnations

7 January 2024

The Body in the Collection

- Act II

macLYON



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

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The exhibition *Incarnations, le corps dans la collection [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, Eva Fàbregas, Marie-Ange Guillemot, Thomas Hirschhorn, Smail Kanouté, Mohamed Lekleti, George Maciunas, Bruce Nauman, Hans Neleman, ORLAN, Marilou Poncin, Mel Ramos, Alain Séchas, Sylvie Selig, Tavares Strachan, Claire Tabouret, Xavier Veilhan, Bernar Venet...\*

The first act of the exhibition *Incarnations*, which ran from February to July 2023, explored the body in its organic aspect, the carnal matter as it is fashioned by artists who make it the object, subject, support and medium of their artistic practice. For several generations of artists the body has been a tool for measuring, appraising and understanding the environment, an implement for interrogation and statement, which they have used to multiply the means of expression open to them and to achieve a form of incarnation in the truest sense of the word, through a wide range of art forms such as performance, painting, installation, video and drawing.

While the first act took a more phenomenological approach, the second looks at how artists perceive their own bodies in the context of society: their bodies as a test of themselves and of others. Does another person's body limit us or, on the contrary, allow us to transcend ourselves? The relationship with the alter ego, that other self, and the way in which bodies depend on one another is the common thread running through the exhibition. The material, biological, and energetic presence of the body of the other defines a space that our own body is unable to inhabit. Such coexistence seems to raise the whole question of living together. But it is in equal measure a conscious construct of our relationship with the other, which is far from self-evident. The cultural norms that define the physical body, particularly the way it is represented in the media, on social networks, in advertising and in film, are the product of social groups that generate different power relations, and often result in pressure and some degree of violence. How do social constructs impose norms on our bodies, define them and dictate looks, colour and shape? What suggestions do artists have for finding ways out of these diktats and constraints, which sometimes lead to physical and psychological violence?

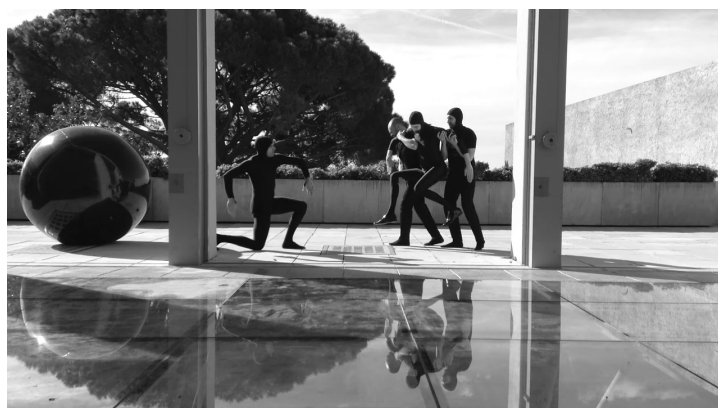
The body, categorised, gendered and normalised, is the product of an external gaze. It is reflected in dress codes that convey authority (Sunday Jack Akpan) or in the creation of the powerful imaginary bodies of superhero figures (Erró, Mel Ramos). Such coded signs feature in any coming together of bodies in a social context. In similar fashion, tattoos such as the Maori *tā moko* photographed by Hans Neleman transpose, poetically and beautifully, the relationship with the spiritual world. Making changes to the biological body is a way for the artist to reinvent the codes that define the very notion of beauty; the artist may even resort to surgical intervention and the invention of new aesthetic forms, which are inescapably political (ORLAN).

But when social pressure hinders the expression and freedom of the body, can one free oneself from the weight of cultural and social dictates (Sylvie Selig), and become the person one really is, though it comes at the cost of metamorphoses involving courageous deconstructions (Edi Dubien).

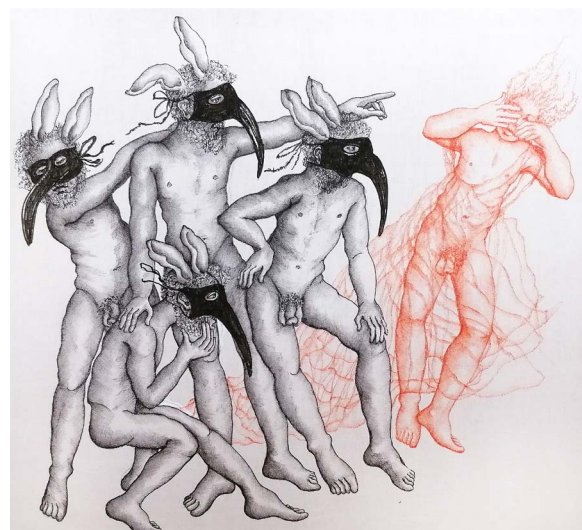
The invisibilisation of bodies, a classic method of domination and discrimination, particularly social, cultural and economic, is also the cause of a great deal of violence and constraint. Some may attempt to escape the violence through movement and writing (Smaïl Kanouté); others impose the presence of their body by depicting it in works of art, which enables people excluded from the political arena, the dominated and the minoritised, to realise their own power (Maxwell Alexandre).

Finally, if we accept that architecture is an anthropological construct, an emanation of the functions and proportions of the human body, does it also exert a constraint on the body? If it does protect and organise people's bodies, how can we preserve a space for freedom of movement that is not inevitably functional (Xavier Veilhan, Marie-Ange Guilleminot)?

The second act of the exhibition *Incarnations* is primarily dedicated to works from the Musée d'art contemporain de Lyon (macLYON) collection. MacLYON is, however, keen to foster an ongoing dialogue between the collection and young artists and, in this spirit, Marilou Poncin has been given *carte blanche* to present her work alongside the exhibition. Marilou Poncin is a graduate of the École Nationale Supérieure des Beaux-Arts de Lyon (ENSBA Lyon), the Gerrit Rietveld Academie in Amsterdam and the Ecole Nationale Supérieure des Arts Décoratifs in Paris (ENSAD). Her work explores the notion of fantasy and the construct of femininity as both object of desire and a form of power, particularly in the codes of popular culture and on the social networks, as well as interrogating the expression of feelings in the digital age. It is a comment on the evolution of human relationships faced with the challenge of technology.



Xavier Veilhan, *Vent moderne*, 2015  
Black and white video, audio  
Duration: 27'39"  
Collection macLYON  
© Veilhan / Adagp, Paris, 2023



Sylvie Selig, *Boys don't cry*, 2019  
Felt on linen  
125,5 x 113,8 cm  
Collection macLYON

## Marina Abramović & Ulay

Born in 1946 in Belgrade, Serbia. Lives and works in New York, USA.

Born in 1943 in Solingen, Germany. Died in 2020 in Ljubljana, Slovenia.

Marina Abramović and Ulay, an artist couple came together in 1976 as performance artists using their bodies as their principal medium. *Rest Energy* illustrates the mutual dependence and complete and utter trust they placed in each other. They leant back from each other on opposite sides of a drawn bow and arrow, with the arrow pointed at Abramović's heart. A split second of inattention could have proved fatal. Microphones fixed to their chests recorded their increasingly rapid heartbeats. The performance, lasted four minutes and six seconds, but the tension was such that it seemed to last an eternity.



Marina Abramović & Ulay, *Rest Energy*, 1980  
Video performance recording  
Duration: 4'06"  
Collection macLYON  
© Courtesy of the Marina Abramović Archives / Adagp, Paris, 2023

## Sunday Jack Akpan

Born in 1940 in Ikot Ide Etukudo, Nigeria.  
Lives and works in Uyo, Nigeria.

After brief studies, Sunday Jack Akpan began working in the field of grave art: tomb plaques for the poorest and traditional-style cement sculptures in the effigy of the deceased, which he then paints, for the tombs of notables or tribal chiefs in Nigeria. Gradually, he moved away from the social constraints of commissioned work and began to create new forms, both secular and sacred. He has brought an artistic dimension to polychrome cement statuary, a technique practised from eastern Côte d'Ivoire to south-eastern Nigeria. His sculptures have been recognised at international exhibitions, including the Venice Biennale (2001), and *Les Magiciens de la Terre* (Paris, 1989).



Sunday Jack Akpan, *Series Chefs*, 1989  
View of the Chefs exhibition at Saint-Cyr-au-Mont-d'Or, May 21 to June 14, 2015  
Collection macLYON  
Photo: Blaise Adilon

## Maxwell Alexandre

Born in 1990 in Rocinha, Brazil, where he currently lives and works.

Maxwell Alexandre takes his inspiration from life in the favela of Rocinha in Rio de Janeiro to create an engaged and complex narrative work in a Brazil fraught with tension. He can also be said to construct a unique universe composed of works that are at once fragile and powerful. Here, the artist paints an adult with children who appear to be looking at a work of art. He asserts the idea that the Afro-descendant population, and in particular the younger generations, must reappropriate contemporary art venues and invest the exhibition spaces, symbolised by the white frame, which evokes Brian O'Doherty's *White cube*.

By creating monumental and popular works in his fluid and precise painting style, the artist celebrates the Afro-Brazilian body in an adopted position of power.

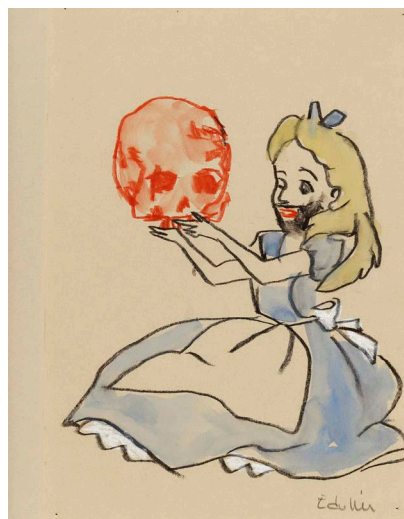


*Sem titulo (Novo poder) II*, 2019  
*Series Pardo é Papel*  
Latex, shoe polish, dye, charcoal, acrylic, bitumen, graphite and oil pastel on pardo paper  
320 × 480 cm  
Collection macLYON

## Edi Dubien

Born in 1963 in Issy-les-Moulineaux, France.  
Lives and works in Paris and in Vendôme, France.

A self-taught artist, Edi Dubien regards his work as a space in which to achieve freedom. He sees art as a way of freeing himself from the normative gaze of society and everything associated with categorisation, so that he no longer has to negotiate his relationship with the world. References to childhood abound in his drawings; they are part of his deconstruction of the normalising schemas that he deplors. His works subtly embody fundamental questions about the construction of identity and the freedom to be oneself.



Edi Dubien, *Je ne suis pas ce que vous voulez*, 2019  
Watercolour pencil on paper  
24 x 18 cm  
Collection macLYON  
© Adagp, Paris, 2023

## Smaïl Kanouté

Born in 1986 in Paris, France.  
Lives and works in Paris, France.

*Never Twenty-One*, the title of this video, sounds like a curse. It's the curse that strikes young gun victims in the United States, snatched from life before reaching the age of majority. It also refers to the #Never21 campaign launched as part of the "Black Lives Matter" movement to make visible and denounce these early disappearances that plague inner-city youth. Although they come from families that have been settled on American soil for several generations, these young people remain victims of persistent forms of discrimination that territorialize bodies and lock up minds. Smaïl Kanouté proclaims, "You are the driving force, you have to be on the move to do what you want to do." This liberating movement is what drives him. Wearing on his skin excerpts from the testimonies of victims' families, he expresses himself with an open heart on and through the body.



Smaïl Kanouté, *Never Twenty-One*, 2019  
Colour video, audio  
Duration: 7'11"  
Collection macLYON

## Bruce Nauman

Born in 1941 in Fort Wayne, USA.  
Lives and works in Altadena, USA.

*Art Make-Up* is the title of a set of four 16 mm films made by Bruce Nauman in 1967 and 1968, while he was in San Francisco. Since he had easy access to film equipment, he decided to take as his sole subject the pre-shoot make-up session an actor goes through before going on set. Bruce Nauman painstakingly applies pigments to his bare torso and face: first white, then pink, then green and finally black. In this process, the artist addresses the prejudices that can arise from a person's appearance, as well as questions of gender and the societal norms associated with make-up.



Bruce Nauman, *Art Make-Up* ( N°1, White, N°2, Pink, N°3, Green, N°4, Black), 1967-1968  
Video installation, colour, audio  
Duration: 40'  
Collection macLYON  
© Bruce Nauman / Adagp, Paris, 2023

## Hans Neleman

Born in 1960 in Rotterdam, Netherlands.  
Lives and works in New York, USA.

In 1997, photographer Hans Neleman travelled to Aotearoa in New Zealand where he discovered *tā moko*, a traditional Maori tattoo. There is a sacred dimension to *tā moko*, which creates a link between the tattooed person and their ancestors and is governed by strict rules. It is applied to parts of the body that vary according to social rank and gender. Men's tattoos cover the whole face, the lower back and the thighs, while women's tattoos generally cover the lips and chin. After carefully establishing a protocol to convey the stories told by the models themselves, Hans Neleman obtained permission to make photo portraits of the ancient art of *tā moko* – and in so doing to pay homage to Maori culture.



Hans Neleman, *Hapai Hake, Iwi: Ngai Tahu. Moko-Maori Tatoo*, 1999  
Colour photograph, Plexiglas, aluminum  
152 x 122 cm  
Collection macLYON

## ORLAN

Born in 1947 in Saint-Étienne, France.  
Lives and works in Paris, France.

Since her early beginnings, ORLAN has criticised the social, political and religious pressures exerted on people's bodies, particularly a woman's body, and the predefined roles that society imposes on it. The way the artist practices her art is a very personal commitment; she sculpts her own body in order to construct a new image of herself, freed from the dictates of beauty. Between 1990 and 1993, she underwent seven surgical operations, which she meticulously staged and recorded. During these performance/operations, the artist, who was conscious, read philosophical, literary and psychoanalytical texts. She produced intentionally violent images as a mirror image to criticise the violences done to the female body. The work, which was presented in the 1995 Biennale de Lyon, was donated by the artist to the museum in 2016. The title of her piece is taken from the religious sources (*Gospel according to St John 16:16*) of those norms imposed on women, and is intended as a means of subverting the way they are represented.

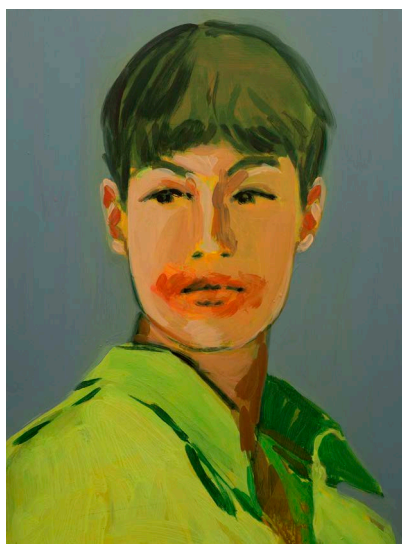


ORLAN, *Un peu de temps... et vous ne me verrez plus... encore un peu de temps... et vous me verrez...*, 1995  
View of the exhibition *Le bonheur de deviner peu à peu* at macLYON from September 30, 2016 to January 15, 2017  
Installation, scalytic lamp, 4 colour videos, sound  
Collection macLYON  
Photo: Blaise Adilon – © Adagp, Paris 2023

## Claire Tabouret

Born in 1981 in Pertuis, France.  
Lives and works in Los Angeles, USA.

Enigmatic, silent individuals, depicted front-on, isolated or in groups, are the subjects of Claire Tabouret's paintings, which often refer to childhood and adolescence. In her portrait series *Makeup*, the artist's lively, expressive brushstrokes have made up her faces with coloured paint that evokes the exuberance of a disguise. These portraits reflect her research into the developing and changing body, and above all into social norms and the way they influence the way people choose to express themselves.



Claire Tabouret, *Makeup (Yellow Shirt)*, 2021  
Acrylic on wood panel  
61 x 45,7 cm  
Collection macLYON

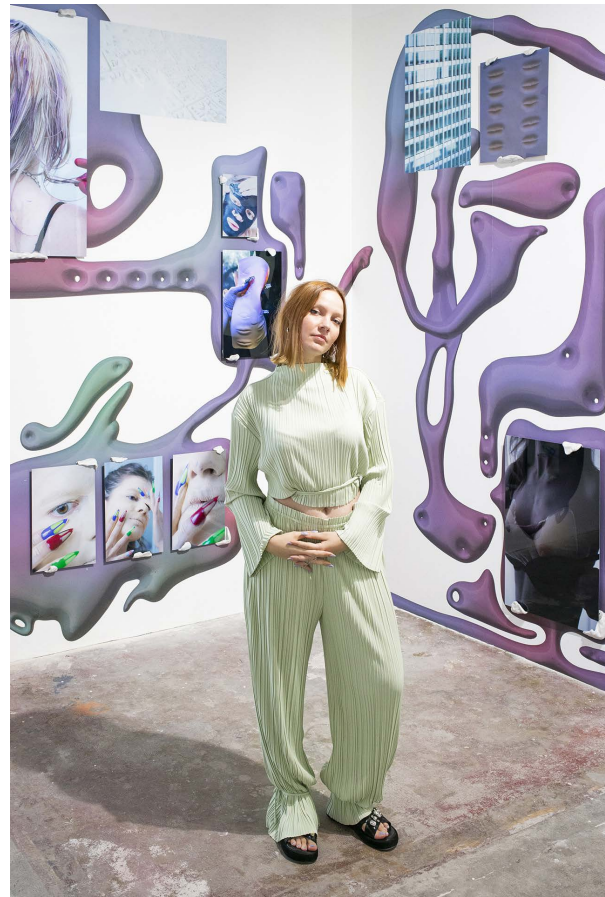
**Carte blanche to Marilou Poncin**

In order to strengthen links between the macLYON collection – presented in the exhibition *Incarnations, le corps dans la collection, acte 2 [The Body in the Collection]* – and young artists, a *carte blanche* invitation was extended to Marilou Poncin.

Using a range of media including video, installation and photography, Marilou Poncin's work affords strange, beguiling, and poetic observations and interpretations of women's bodies and the place they occupy in public space and the media. While the artist plays with or exaggerates various forms of seduction, both visual and psychological, she also provides precise insights into the ambiguity of inter-human relations.

In a multimedia installation that takes over the museum's circulation spaces like a sprawl of invading rhizomes, she has created a network that connects images of young women, real or reproduced in silicone, and set in fantasised cityscapes. The installation is based on the artist's research into the canons of beauty that shape urban public space and, at the same time, women's bodies. In particular, it illustrates the way in which these canons imposed on women can generate new devices, or responses that tend more and more towards the use of artifice.

Echoing a previous series of works entitled *happy sad*, which consisted of photographic self-portraits in which she made herself up disturbingly as hyper-realistic silicone dolls, Marilou Poncin has produced a new series of portraits where this time she confronts a media personality: Kim Kardashian. Although this icon of reality TV is celebrated for having radically changed beauty criteria, the fact remains that this new norm has simply replaced the old one. Knowing full well that fashionable body shapes and aesthetic codes follow on one another's heels and are imposed with the same violence, Marilou Poncin attempts to measure her own body against them. By constructing and deconstructing the imposed image and revealing the artifices, of prostheses and make-up in particular, she draws attention to the distance that separates the natural body from the culturally dictated body.



Self-portrait by Marilou Poncin,  
Passerelle Centre d'art contemporain, Brest, 2022

Marilou Poncin, born 1992, lives and works in Paris. She is a graduate of the École Nationale Supérieure des Beaux-Arts de Lyon, the Gerrit Rietveld Academie in Amsterdam and the École nationale supérieure des Arts Décoratifs in Paris.

Marilou Poncin explores the encounter between our fantasies and cutting-edge technologies. Her work features camgirls, avatars and love dolls, the mainly female characters that populate the internet. Each of the phantasmagorical worlds she explores reveals our individual and collective relationships with the societies in which we live - our tastes and our desires, our shortcomings and our prejudices.

## **Le Living:** **An experimental space within the exhibition *Incarnations, the body in the macLYON collection***

An integral part of the *Incarnations* exhibition, this living space (*Le Living*) is open to a host of possibilities, taking into account both the skills and the desires of visitors.

Based on the experience of the *Odyssee space*, which proved to be a welcoming cocoon for everyone throughout the *Little odyssee* exhibition in 2022, *Le Living* pursues this same spirit of openness within the new exhibition.

This space, incorporated into the rooms of the exhibition, bears witness to the immense range of activities on offer at museums today. The latter have truly become places for dialogue, encounters with all art forms, and on a wider level, participatory laboratories, where exchanges and discussions on contemporary life occur.

On a day-to-day basis, *Le Living* is a place where visitors can find information, where they can create, play, or enter into dialogue with other visitors or exhibition guides. It is also a place where they can take a break during their discovery of the exhibition. There is plenty of drawing materials to hand, information on the exhibitions, and documents about the museum's various activities and programmes, including videos, podcasts, and images from workshops carried out in the museum or outside its walls...

Events, meetings, and a specific cultural programme bring this space to life in a unique way: workshops, concerts, dialogues, performances, and proposals from groups who live a collective experience within the museum.

The scenography also reflects this "spirit": mobile, modular, and attentive to the needs of the body and the uses of each person in the space.

### **Le Living programme:**

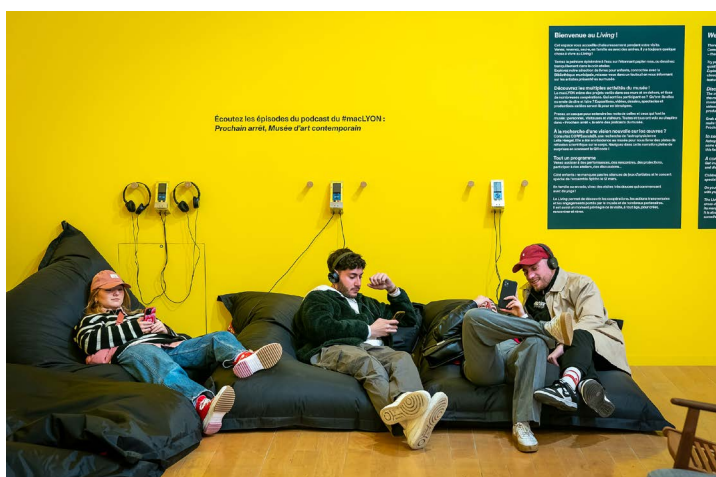
Diversity is vital to the work of a museum, and *Le Living* is a flexible space that can accommodate a wide range of proposals. Spontaneous expression, relaxation and information are the key features of this hospitable space. The resources produced by the museum can be consulted here at any time: behind-the-scenes podcasts, interviews with artists by high school students, exhibition catalogues.

There is plenty of room for the little ones in *Le Living*! Children's books to read on cushions, water-based calligraphy to develop hand-eye coordination, and as much drawing as anyone could want. At weekends, there are also big workshops for younger children.

And yoga sessions are held here, too – a sure way to make visitors' experience even more intense when they go round the exhibitions.

Cross-disciplinary exhibitions, reflecting the life of the museum and the projects it runs with its partners, are presented from month to month: the autumn programme will include an installation by artists from the post-graduate course at the École Nationale des Beaux-arts de Lyon, a history of the museum traced through its posters, and workshop productions worked out with the public.

*Le Living* is also the ideal open space for talking and finding things out. There will be a general get-together during the *Mode d'emploi* festival in November, in partnership with the Villa Gillet, as well as in other areas of the museum.



Views of *Le Living*  
Photos: Lionel Rault



**Marina Abramović & Ulay**

*Rest Energy*, 1980  
Video, performance recording  
Duration: 4'06"  
Collection macLYON – Inv. 997.9.1.8

*Imponderabilia*, 1977  
Video, performance recording  
Collection macLYON – Inv. 997.9.1.6

**Eija-Liisa Ahtila**

*Me/We, Okay, Gray*, 1993  
Installation, 3 colour videos, audio  
350 × 250 × 150 cm  
Collection macLYON – Inv. 998.5.1

**Sunday Jack Akpan**

*Chef Akwa*, 1989  
Moulded reinforced cement, glycerophthalic lacquer, sceptre  
181 × 147 × 128 cm  
Collection macLYON – Inv. 989.16.1

*Chef Efik*, 1989  
Moulded reinforced cement, glycerophthalic lacquer  
172 × 75 × 115 cm  
Collection macLYON – Inv. 989.16.2

*Chef Rivers*, 1989  
Moulded reinforced cement, glycerophthalic lacquer  
156 × 96 × 91 cm  
Collection macLYON – Inv. 989.16.3

*Chef Ibibio*, 1989  
Molded reinforced cement, glycerophthalic lacquer, scepter, peacock feathers  
215 × 116 × 100 cm  
Collection macLYON – Inv. 989.16.4

*Chef Efik*, 1989  
Moulded reinforced cement, glycerophthalic lacquer  
174 × 106 × 88 cm  
Collection macLYON – Inv. 989.16.5

*Chef Anang*, 1989  
Moulded reinforced cement, glycerophthalic lacquer  
175 × 100 × 85 cm  
Collection macLYON – Inv. 989.16.6

*Chef en tenue européenne (au livre rouge)*, 1989  
Moulded reinforced cement, glycerophthalic lacquer  
194 × 72 × 60 cm  
Collection macLYON – Inv. 989.16.8

*Chef de la police (3 galons)*, 1989  
Moulded reinforced cement, glycerophthalic lacquer  
186 × 60 × 45 cm  
Collection macLYON – Inv. 989.16.9

*Chef de la police (2 galons)*, 1989  
Moulded reinforced cement, glycerophthalic lacquer  
185 × 56 × 46 cm  
Collection macLYON – Inv. 989.16.10

*Chef soldat Marius*, 1989  
Moulded reinforced cement, glycerophthalic lacquer  
210 × 122 × 90 cm  
Collection macLYON – Inv. 989.16.11

**Maxwell Alexandre**

*Sem título (Novo poder) II*, 2019  
Series *Pardo é Papel*  
Latex, shoe polish, dye, charcoal, acrylic, bitumen, graphite and oil pastel on pardo paper  
320 × 480 cm  
Collection macLYON – Inv. 2019.3.2

**Ed Atkins**

*Even Pricks*, 2013  
Colour video, audio  
Duration: 7'33"  
Collection macLYON – Inv. 2014.3.1

**Edi Dubien**

*Gardien*, 2020  
Watercolour pencil on paper  
270 × 180 cm  
Collection macLYON – Inv. 2021.12.1

*Guerrier*, 2020  
Watercolour pencil on paper  
230 × 130 cm  
Collection macLYON – Inv. 2021.12.2

*Colargol is not dead*, 2020  
Watercolour pencil on paper  
29,5 × 20,50 cm  
Collection macLYON – Inv. 2021.12.4

*Je ne suis pas ce que vous voulez*, 2019  
Watercolour pencil on paper  
24 × 18 cm  
Collection macLYON – Inv. 2021.8.1

*Untitled*  
Watercolour pencil on paper  
41,7 × 29,5 cm  
Collection macLYON – Inv. 2021.8.4

**Eva Fàbregas**

*Growths*, 2022  
Inflatable objects made of elastic fabrics, inflatable balls  
1030 × 270 × 350 cm  
Courtesy of the artist and Bombon Projects

**Marie-Ange Guilleminot**

*Chapeau-Vie à New York*, 1994-1996  
Colour video, audio  
Duration: 9'42"  
Collection macLYON – Inv. 997.2.1.1

*Chapeau-Vie sur les toits de Jérusalem*, 1994-1996  
Colour video, audio  
Collection macLYON – Inv. 997.2.1.3

*Chapeau-Vie dans les airs*, 1994-1996  
Colour video, audio  
Collection macLYON – Inv. 997.2.1.5

*Chapeau-Vie à Venise*, 1994-1996  
Colour video, audio  
Collection macLYON – Inv. 997.2.1.6

**Thomas Hirschhorn**

*16 Hands-Subjecter*, 2010  
Series *The Subjecters*  
Mannequin, wood, brown adhesive tape  
192 × 170 × 112 cm  
In process of acquisition

**Smaïl Kanouté**

*Never Twenty-One*, 2019  
Colour video, audio  
Duration: 7'11"  
Collection macLYON – Inv. : 2021.9.1

**Mohamed Lekleti**

*Il plonge au noir Zénith*, 2022  
Charcoal, watercolour, felt pen on paper  
152 x 240 cm  
In process of acquisition

**George Maciunas**

*Mask of Yoko Ono*, 1970  
Portrait of Yoko Ono printed on cut paper with holes at eye level  
24,6 x 21 cm  
Collection macLYON – Inv. : 996.13.64

*Mask of John Lennon*, 1970  
Portrait of John Lennon printed on cut paper with holes at eye level  
28 x 21,6 cm  
Collection macLYON – Inv. : 996.13.65

**Bruce Nauman**

*Art Make-Up* (N°1, White, N°2, Pink, N°3, Green, N°4, Black), 1967-1968  
Colour video, audio  
Collection macLYON – Inv. 2008.2.2.2

**Hans Neleman**

*Dion Hutana, Iwi : Ngati Kahungunu, Moko-Maori Tatoo*, 1999  
Photography  
152 x 122 cm  
Collection macLYON – Inv. 2001.3.1

*Hapai Hake, Iwi : Ngai Tuhoe, Moko-Maori Tatoo*, 1999  
Photography  
152 x 122 cm  
Collection macLYON – Inv. 2001.3.2

*Hemi Te Peeti (James Patariki), Iwi : Te Arawa, Ngati Raukawa, Moko-Maori Tatoo*, 1999  
Photography  
152 x 122 cm  
Collection macLYON – Inv. 2001.3.3

*Whare, Iwi : Ngaiterangi, Ngai Tuhoe, Moko-Maori Tatoo*, 1999  
Photography  
152 x 122 cm  
Collection macLYON – Inv. 2001.3.4

*Reha Hake, Iwi : Ngai Tuhoe, Moko-Maori Tatoo*, 1999  
Photography  
152 x 122 cm  
Collection macLYON – Inv. 2001.3.5

**ORLAN**

*Un peu de temps... et vous ne me verrez plus... encore un peu de temps... et vous me verrez...*, 1992-1995  
Installation, scalytic lamp, 4 colour videos, sound  
Collection macLYON – Inv. 2016.2.1

**Marilou Poncin**

*Perfection is a lie to play with*, 2023  
Multimedia installation  
Variable dimensions  
Courtesy of the artist and Galerie Laurent Godin

*Être belle comme elles*, 2023  
5 prints on paper  
80 x 120 cm  
Courtesy of the artist and Galerie Laurent Godin

**Mel Ramos**

*Fantomas*, 2009  
Screen printing  
120,1 x 80,2 cm  
Collection macLYON – Inv. : 2016.9.34

*Superman*, 2006  
Screen printing  
115 x 85 cm  
Collection macLYON – Inv. 2016.9.27

*Wonder Woman #3*, 2010  
Lithography  
91,6 x 75 cm  
Collection macLYON – Inv. 2016.9.36

*Cat Woman #1*, 2011  
Lithography  
58,7 x 58,8 cm  
Collection macLYON – Inv. 2016.9.38

**Alain Séchas**

*Professeur Suicide*, 1995  
Video installation, 6 figures in molded polyester and stainless steel, wooden base, painted canvas, screen, black and white video tape with sound, electrical device  
600 x 900 cm  
Duration: 9'30"  
Collection macLYON – Inv. 96015

**Sylvie Selig**

*Boys don't cry*, 2019  
Felt on linen  
125,5 x 138 cm  
Collection macLYON – Inv. T.2023.6.1 [No. temporary]

**Tavares Strachan**

*Astronaut Jesus*, 2013  
Blown glass, neon, krypton, transformers  
152,4 x 33 x 122 cm  
feed plate: 51,5 x 76,5 x 35,5 cm  
Collection macLYON – Inv. 2014.2.1

**Claire Tabouret**

*Makeup (Yellow Shirt)*, 2021  
Acrylic on wood panel  
61 x 45,7 cm  
Collection macLYON – Inv. T.2022.3.1 [No. temporary]

**Xavier Veilhan**

*Vent moderne*, 2015  
Black and white video, audio  
Duration: 27'39"  
Collection macLYON – Inv. 2017.10.1

**Bernar Venet**

*Divan*, 2018  
Steel  
70 x 550 x 250 cm  
Collection macLYON – Inv. T.2020.11.3

*Table basse*, 2018  
Steel  
40 x 280 x 115 cm  
Collection macLYON – Inv. T.2020.11.3

*Performance dans les détritrus*, 1961  
Printing on aluminium, varnish, wood frame  
172 x 122 cm  
Courtesy of the artist – In process of acquisition

## AYA TAKANO

### *New Myth*

22 Sept. 23 - 7 Jan. 24

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 that oscillates between eroticism and impertinence.

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.

AYA TAKANO was born in 1976 in Saitama (Japan) and lives and works in Kamakura, Kanagawa (Japan). She graduated from Tama Art University in Tokyo in 2000. The same year, AYA TAKANO became Takashi Murakami's assistant and then a member of his Kaikai Kiki art production company, LLC. In 2006, macLYON was the first museum to present AYA TAKANO in France, in the group exhibition *Chiho Aoshima / Mr. / AYA TAKANO*.

AYA TAKANO is represented by galerie Perrotin.



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  
©2007 AYA TAKANO/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin

## Rebecca Ackroyd

### *Shutter Speed*

22 Sept. 23 - 7 Jan. 24

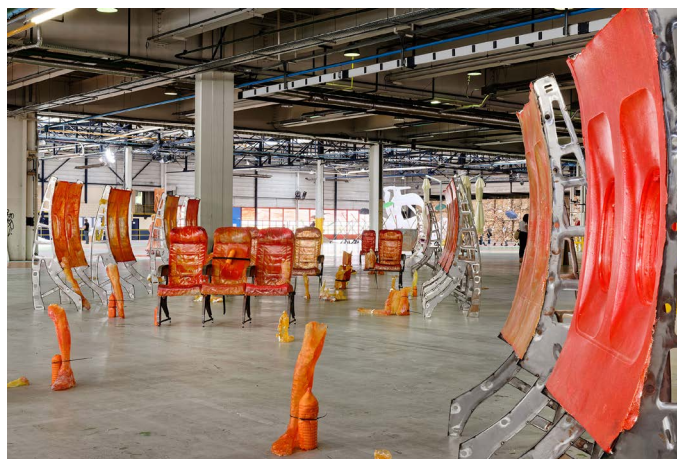
Rebecca Ackroyd's exhibition on the 3rd floor of the museum is based around the work *Singed Lids*, which she created specially for the 15th Lyon Biennale in 2019 and which entered the macLYON collection after the exhibition.

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, *Singed Lids*, 2019  
Collection macLYON, View of the Lyon Biennale 2019  
Courtesy of the artist and Peres Projects, Berlin  
Photo: Blaise Adilon

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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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