

Press release

22 September 2023 -

Rebecca Ackroyd

07 January 2024

Shutter Speed

MACLYON



Rebecca Ackroyd, *Hard Light*, 2023
Gouache, soft pastel on Somerset satin paper - 145 x 184 cm
Courtesy Peres Projects

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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 *Formes de la ruine*, presented at the Musée des Beaux-arts de Lyon from 1st December 2023 to 3rd March 2024.

***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.**

Curator: Matthieu Lelièvre, artistic advisor at macLYON

The Musée d'art contemporain de Lyon invites Berlin-based British artist Rebecca Ackroyd, to enter in dialogue with her work *Singed Lids*, as part of her solo exhibition*. This installation, acquired by the macLYON following the 15th Lyon Biennale in 2019, is presented here for the first time since then.

Singed Lids evokes less the crash of an airplane than the systematic fragmentation of objects and bodies, which may happen in some elusive drama. Made of wax and translucent resin, the human limbs, objects, and plane wreckage that make up the installation seem destroyed by an inner fire. Similar to fragile fireflies, they share an uncertain future. Either in the process of destruction or in full growth, they share an extreme fragility and a fleeting, evanescent destiny. While the artist is interested in the fragmentation and fragility of bodies, she does not use ruins to represent a sentimental projection of the past, nor the physical and residual manifestation of the drama; instead she focuses on the precise moment when the event occurs and the way it fills the vision and subsequently permeates memory.

By calling the exhibition *Shutter Speed*, Rebecca Ackroyd not only refers to a fraction of time, but also conjures up the photographic lens and the exposure time that enables light to capture an image. Here, she does not so much wish to imitate an actual camera as to evoke the rapid and fragile moment when light freezes reality.

The scene that is presented in the middle of a specific but abstract space, suspended in its own decrepitude, can be seen as a metaphor for the human body as a whole, as is often the case in Rebecca Ackroyd's work. The representation of the body is an essential and focus of her practice, where it is never regarded as an external and impermeable volume. Her sculptures and drawings often present a form of openness, allowing the gaze to penetrate matter, flesh, organs, and muscles, like an open and fragile architecture. If the skeleton, a vertically articulated frame, sometimes evokes the structure of a building, the skin is linked to the envelope. It protects what is inside, while its porosity allows for respiration. In the same way, Rebecca Ackroyd's work often acts as a visual transposition of this metaphorical connection between architecture and the fragility of the human body.

The translucent structure at the center of *Shutter Speed* scenography resembles a thin membrane preserving a perishable architecture, while some twelve pairs of eyes observe the scene. Rebecca Ackroyd's works on paper, including recent pastels, focus primarily on the body, powerful, alive, and vibrant, but also impaired and weakened by the passage of time and aging, as well as the very nature of organic composition subjected to dehydration - when it is not exposed to certain instruments intended to transform it, like eyelash curlers, or strange barriers sometimes protecting, sometimes threatening.

These eyes seem to observe the spectator as much as the scene and embody, in passing, several temporalities and attitudes towards the event. Therefore, *Shutter Speed*, refers to the eyelid which, akin to a shutter curtain, must find a balance between reality and the sensitive surface, which protects but also separates.

If the dismembered plane inevitably alerts us to the fragility of all things, both organic and technological, it ultimately conveys a superimposition of images and realities, a fragmentary and partial perception of the world. As indicated by its title, *Singed Lids* recalls the retinal burn which occurs when a reality lost in the darkness strikes our ocular membrane for the duration of a flash of light. An image reduced to an abstract silhouette is then imprinted, creating a ghostlike form floats in our field of vision. Did we dream it? What reality did we perceive? Is the object still there? Rebecca Ackroyd's images taken from personal and collective memory combine body fragments, gestures, presences, as well as disappearances and absences, thereby restoring a new reality of the world that is partial, fragile, uncertain but very much present.

Matthieu Lelièvre, artistic advisor at macLYON



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

*Also on the occasion of the exhibition *Formes de la ruine* presented at the Musée des Beaux-arts de Lyon in late 2023

Born in 1987 in Cheltenham (United Kingdom), Rebecca Ackroyd lives and works between London and Berlin. She graduated with a Diploma in Art and Design from Gloucestershire University (United Kingdom) in 2006, then earned a BA in Fine Art from the Byam Shaw School of London in 2010. In 2015, she obtained a Postgraduate Diploma in Fine Art from the Royal Academy of Arts in London (United Kingdom).

Rebecca Ackroyd's work has been the subject of exhibitions in numerous international institutions, including galleries and art centres, in London, Berlin, Milan, and Vienna amongst others.

Her piece, entitled *Singed Lids*, presented as part of the 15th Lyon Biennale, entered the collections of the macLYON following a donation by the artist.

"What makes it through the rough version becomes the bones of the meaning, the main point and how it is embellished becomes the flesh. The term 'broken English' always makes me think of words as glasslike, shattered and fragile like a physical object that's been dropped, smashed, destroyed. When I'm making work, I am gluing these shards back together to construct some kind of fractured sentence that perhaps will or won't make sense, but it's what is left out that is as important as what remains."

In her work, Ackroyd places equal emphasis on both content and form, with an ongoing and intimate focus to the body. This may be seen through the recurrent presence of sometimes injured or distorted bodies throughout her work.

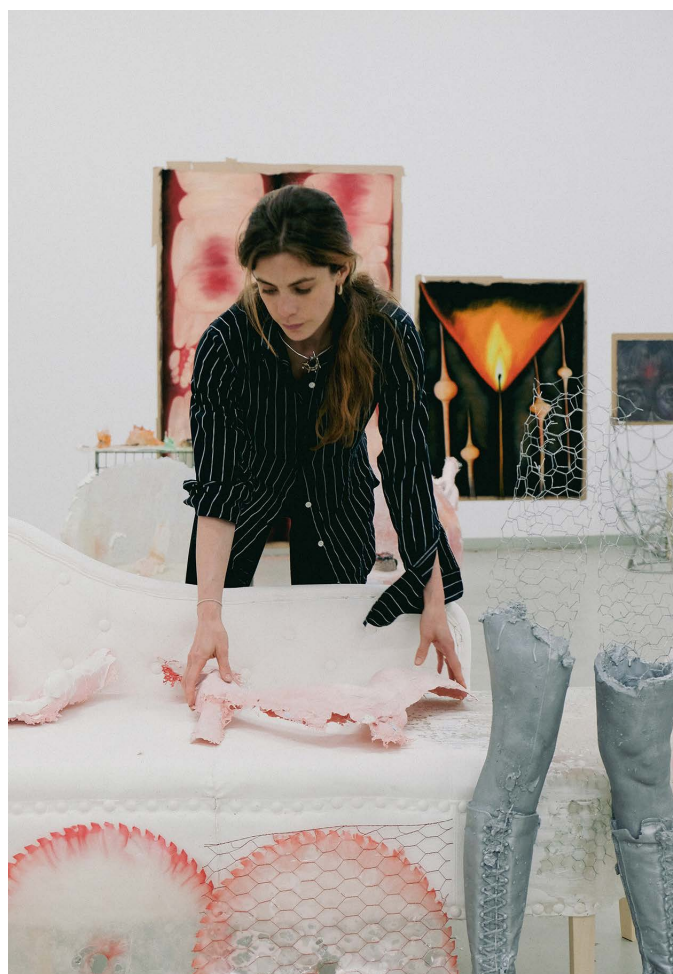
"Initially I started to think about the reach of works across a space, how works fill a room or where they reach in relation to the body. I wanted to use scale to create moments of gargantuan confrontation and then create intimate pauses amongst them." From *Vogue Italia - In the studio with Rebecca Ackroyd*, June 2016.

Rebecca Ackroyd attaches immense importance to the materials and techniques she used. "For the large scale figurative works, the process of making them has become integral to their structure. The chicken wire and plaster bandage is a rudimental and fast way to construct them, akin to a drawing process, with that same immediacy. Initially they weren't supposed to be so raw, but the more I make them the more it becomes increasingly more important, as there is an urgency in their scale and their speed as I want them to have sense of a cast off or a ruin." From *Vogue Italia - In the studio with Rebecca Ackroyd*, June 2016.

Her works are mainly sculptures and drawings : "I'm interested in how the two processes differ – it's possible for drawing to be free in a way that sculpture isn't, as it requires more working out – it's always the freedom i'm after." From *#legend magazine - Rebecca Ackroyd in conversation with Stephenie Gee*, 2022.



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



Rebecca Ackroyd,
Courtesy Projects, Berlin and emergent magazine
Photo Florentin Aisslinger

EDUCATION

2012 - 2015

Post Graduate Diploma in Fine Art, Royal Academy, London

2007 – 2010

BA Fine Art Byam Shaw School of Art, London

Solo shows (selection)

2023 (Upcoming exhibition)

Shutter Speed, Musée d'art contemporain de Lyon, France*Period Drama*, Kestner Gesellschaft, Hanover, Germany

2022

Fertile Ground, Peres Projects, Seoul, South Korea

2021

100mph, Peres Projects, Berlin, Germany

2020

Tonguing the fence, Lock Up International, London, United Kingdom*Laid Bare*, Galleri Opdahl, Stavanger, Norway

2019

Underfoot, Fondazione Pomodoro, Milan, Italia*Conducting Bodies*, Exo Exo, Paris, France

2018

The Mulch, Peres Projects, Berlin, Germany

2017

Drain, Galleri Opdahl, Stavanger, Norway*The Root*, Zabudowicz Collection, London, United Kingdom*House Fire*, Outpost Gallery, London, United Kingdom

2015

Taken Care, Hunter / Whitfield, London, United Kingdom

2014

Carbureto, Kinman Gallery, London, United Kingdom

2013

Grass Weight, Mardsen Woo Gallery, London, United Kingdom**Group shows (selection)**

2022

Dark Light, Realism in the Age of Post Truth, Beirut, Lebanon*Masters and Servants*, Ygrec Gallery, École Nationale

Supérieure d'Arts de Paris-Cergy (ENSAPC), Paris, France

SPRING, Peres Projects, Seoul, South Korea*cadavre exquis*, Galleria Massimo Minini, Brescia, Italia*Act 1: Body en Thrall*, Rugby Art Gallery and Museum, Rugby, United Kingdom*corpus murmur*, Peles Empire, Berlin, Germany*A Glimpse of the Setting Remains*, Clima Gallery, Milan, Italia

2021

Arcadia, Bold Tendencies 2021, London, United Kingdom*DEINE KUNST - Chapter 5*, Städtische, Galerie Wolfsburg, Wolfsburg, Allemagne*IRL (In Real Life)*, Timothy Taylor Gallery, London, United Kingdom

2020

I like them, they're nice, Nir Altman, Munich, Germany*4 x 1 = 30*, Christine Koenig Galerie, Vienna, Austria

2019

Where Water Comes Together With Other Water, 15e Biennale de Lyon, France

2018

Mademoiselle, Centre Régional d'Art Contemporain Occitanie, Sète, France*The Same As Ever, But More So.*, Braunsfelder, Cologne, Germany*CITADEL*, Open Forum, Berlin, Germany*MANTEL*, Copperfield Gallery, London, United Kingdom

2017

These Rotten Words, Chapter Gallery, Cardiff, United Kingdom*Group Exhibition*, Sara Zanin Gallery, Rome, Italy*Lit*, Union Pacific, London, United Kingdom

2016

House of Voltaire, Studio Voltaire, London, United Kingdom*Nomadic Vitrine - Recent Activity*, Eastside Projects, Birmingham, United Kingdom*All Over*, Studio Leigh, London, United Kingdom*Modest Villa Immense Versailles*, Kinman Gallery, London, United Kingdom*Bloody Life*, Herald Street, London, United Kingdom*Art Icon*, Whitechapel Gallery, London, United Kingdom*Is It Heavy or Is It Light*, Assembly Point, London, United Kingdom*With Institutions Like These*, Averard Hotel, London, United Kingdom*Opals*, curated by Vincent Honore, Galleri Opdahl, Stavanger, Norway*At Home Salon: Double Acts*, Marcelle Joseph Projects, Ascot, United Kingdom

2015

Royal Academy Schools Degree Show, London, United Kingdom*Works in Residence*, David Roberts Art Foundation, London, United Kingdom*The London Open*, Whitechapel Gallery, London, United Kingdom*Daytona*, Caustic Coastal, Manchester, United Kingdom**Public Collections**

Sifang Art Museum, Nanjing, China

Tony Salami Foundation, Beirut, Lebanon

The Emergent Art Foundation, Beirut, Lebanon

Kestner Gesellschaft, Hanovre, Germany

Musée d'art contemporain de Lyon, Lyon, France

Zabudowicz Collection, Londres, United-Kingdom

The Bunker Art Collection, Palm Beach, USA

Stahl Collection, Norrköping, Sweden

On the third floor, the viewer enters in *Shutter Speed*, Rebecca Ackroyd's first monographic exhibition in France. A room composed of one white space and another dark gray, creating a set of opposing moods, between light and dark.

At the centre of the room, an enclosed space with translucent walls houses the work *Singed Lids* (2019). Inside this transparent "cage" are what look like the remains of an airplane after a crash, the artist creating resin sculptures that evoke body fragments and aircraft debris.

As the viewer walks around this central installation, they encounter more works featuring the artist's recurring focus of body fragments, this time from a brand-new series devoted to the eye. A dozen or so drawings, made specially for this exhibition, represent eyes. Some are closed, others are confronted by objects, such as eyelash curlers. Alongside crying or mistreated eyes, are more peaceful and at rest ones.

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.



Rebecca Ackroyd, *Dusk*, 2023
Gouache, soft pastel on Somerset satin paper - 145 x 184 cm
Courtesy Peres Projects



Rebecca Ackroyd, *Evening Star*, 2023
Gouache, soft pastel on Somerset satin paper - 145 x 184
Courtesy Peres Projects

Incarnations, le corps dans la collection – Acte II

22 Sept. 23 - 07 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* [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, Marilou Poncin, 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 Tattoo, 1999*
Color photograph, Plexiglas, aluminum, 152 x 122 cm
Collection macLYON

AYA TAKANO New Myth

22 Sept. 23 - 07 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

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 MBA 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