Jean-Luc Mylayne’s exhibition Tête d’or is accompanied by a bilingual publication (French/English) that reproduces all the works on show. 120 pp., 28 x 27 cm
Essays by Terrie Sultan (Parrish Art Museum, USA), Ralph Rugoff (Hayward Gallery, London) and Thierry Raspail (mac LYON).
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Next exhibition
10th Lyon Biennial
15 May — 2 August 2009
Wednesday — Sunday
12:00 — 19:00

Guided tours / Children’s visits
An hour in the museum
Thursday, 12:30
Tête d’or focus visit
Thursday, 12:30
Children’s visits
Children will have fun finding out about Jean-Luc Mylayne’s photographs. In a game of observation, they’ll discover the artist’s relationship with birds. 6-8 years-old
Saturday, 15:30
All the same time as the adults’ visit
Adults’ visits
Saturday, 15:30
Sunday, 15:00
Family visits
Sunday, 15:30
Reservation advisable

Groups
Guided visits (including visits for children or young people) are available for one or more exhibitions.

Lecture
L’œuvre de Jean-Luc Mylayne
Laurent Buine, Director of the Musée des Arts Contemporains du Grand Hornu, Belgium.
Friday, 29 May, 19:00
In the Salle des Conférences, admission free

Information and reservations
04 72 69 17 17
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www.mac-lyon.com
Since 1976, Mylayne has been living a nomadic life in France and across the world, seeking out birds, both intimate and furtive. In three decades of continuous activity, he has produced no more than 400 photographs, each a unique print, the fruit of a long and patient process of observation and reciprocal approach. He defines himself as a director, and talks about birds as “actors”, constructing his photography as a director, and talks about birds as “actors”, constructing his photography around their presence to create novel forms of dialogue. The compositions and tones of what he calls his “tableaux forms of dialogue. The compositions and tones of what he calls his “tableaux of dialogue” he engages with it, Mylayne interrogates the notion of time. It is the dialogue he engages with it, Mylayne interrogates the notion of time. It is the passage, the slow erosion of time that forsoaks any intemoral desire for eternity — for Mylayne, these do not in any way imply nostalgia. On the contrary, there is a unique opportunity, on each occasion, to set up a dialogue and an experience of sharing, but also to affirm a presence.

/PHOTOGRAPHY ALLOWS ME TO VERIFY. SIMPLY AN INSTANT — A SCENOGRAFY — THAT GENUINELY EXISTS, EXPLAINS MYLAYNE. WHEN I SEE A SCENE WITH A BIRD IN A HUMAN CONTEXT, IT’S POETIC, AND I TRY TO RE-ENACT IT. THERE’S A MULTITUDE OF EVENTS THAT TAKE PLACE AT THE SAME TIME AND CAN NEVER BE REPEATED. AS FAR AS POSSIBLE I REPRODUCE WHAT I’VE SEEN, AND THE PHOTOGRAPH IS THE PROOF THAT IT EXISTED. / MYLAYNE takes particular care with the arrangement of the photographic apparatus (which is often very close to the scene), the framing (which is not subsequently altered) and the focal lengths that allow him to play around with the different planes (which can be sharp or hazy). A single photograph may require several months of preparation and planning, the precise placement and positioning of the bird in the composition represent the culmination of this process. In his slow approach to the bird, and the dialogue he engages with it, Mylayne interrogates the notion of time. It is the interval between the capturing of images rather than the images themselves that defines the phenomenological experience. Thus the dates given in the titles, which often cover periods of several months, indicate the length of time Mylayne needed to develop the scene, while the numbers give the positions of the photographs within the oeuvre.

The apple motif made its first appearance in 2000, initially photographed with birds, then alone or in “groups”, in compositions that could be called “spatial” or “narrative”, according to whether it appeared in single photographs or successively in polyptychs. In the history of art, apples have been associated with religion, mythology and psychology, but with Cézanne at the start of the 20th century they became archetypal of “spatial” or “narrative”, according to whether it appeared in single photographs or successively in polyptychs. In the history of art, apples have been associated with religion, mythology and psychology, but with Cézanne at the start of the 20th century they became archetypal of the “construction” of paintings. Mylayne began with the tradition of the still life, and to set up a dialogue and an experience of sharing, but also to affirm a presence. In the triptych PO-64, septembre 2001 — mai 2007, the apple acquired its autonomy. Looked at over time, and photographed at different stages of its ageing process, it changes in unexpected ways, to the point of attaining an almost figurative character — that of a mask or a face. The volatile instant, the “opportune moment” (the kairos, as J.-P. Vernant put it), the passage, the slow erosion of time that forsoaks any intemoral desire for eternity — for Mylayne, these do not in any way imply nostalgia. On the contrary, there is a unique opportunity, on each occasion, to set up a dialogue and an experience of sharing, but also to affirm a presence.

/ON THE BLACK APPLE YOU CAN SEE A SIMILAR FACE, THAT LOOKS AT THE DANCE OF LOVE WITH SURPRISE AND HUMOUR — A LITTLE SARCASTICALLY, NO DOUBT/ writes the artist.

The apple in the triptych PO-64, septembre 2001 — mai 2007 provides the exhibition with its title, Tête d’or ("Golden head"). Dried up and wrinkled, its strangely human lineaments suggest a golden mask, which in turn echoes the legend that gives its name to the Titel d’or park opposite the museum: a head of Christ is supposed to lie at the bottom of the lake.