

PASCALE MARTHINE TAYOU

PRESS
RELEASE



24.02 >
15.05.2011

Pascale Marthine Tayou, *The Umbrella City* (Detail), 2010
Installation view of the exhibition *Always All Ways*,
Malmö Konsthall 2010
© Photo: Pascale Marthine Tayou
Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
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Preview

Wednesday, February 23rd, 2011

Opening Hours

Wednesday - Sunday, from 12 am to 7 pm

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musée
d'art contemporain
de Lyon

PASCALE MARTHINE TAYOU

Always All Ways

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THE EXHIBITION

PASCALLE MARTHINE

IN THE MAC^{LYON}, THE EXHIBITION BEGINS IN THE MUSEUM ENTRANCE HALL AND CARRIES ON TO THE LAST FLOOR OF THE MUSEUM, WHICH IS ONE OF THE PLACES OF THE ART TRAIL THROUGH THE CITY OF LYON .

SCULPTURES, PAINTINGS, DRAWINGS, PHOTOGRAPHY, INSTALLATIONS – AN EXHIBITION WITH A POWERFUL VISUAL IMPACT WHERE THE SENSES AND THE IMAGINATION COMPETE FIERCELY WITH EACH OTHER.

/"FOR ME, MAKING AN EXHIBITION IS CELEBRATING LIFE. I TRY TO FIND OUT WHERE I'M AT IN MY HEAD. I ALWAYS SEE MY EXHIBITIONS AS A MIXTURE OF SALT AND SUGAR. IT'S LIFE, YOU'RE ALWAYS HAPPY AND THEN SAD JUST AFTERWARDS, AND IT STARTS AGAIN AND THERE'S HARMONY – A BIT OF LIGHT AND A BIT OF DARKNESS.

WHEN I MAKE AN EXHIBITION, I TRY TO PLAY WITH THE QUESTION OF THE HUMAN CONDITION."/

PASCALLE MARTHINE TAYOU

Always All Ways is the result of close collaboration between the artist, the Malmö Konsthall (Sweden), the Musée d'Art Contemporain in Lyon and Veduta - Biennale de Lyon. These words by Pascale Marthine Tayou could be taken to sum up what he is about:

"LIKE EVERYONE ELSE, I AM THREE THOUSAND YEARS OLD".

The artist takes on the history of the world and, wherever he stops, gets everyone there involved.

Self-taught, his work is best experienced rather than explained. Known for his assemblages, paintings and installations, the materials for which are provided by objects discarded by society (recycled materials gleaned in Africa or from the nearby supermarket, piles of paper torn into strips, gutted fridges, rags, used clothes...), Pascale Marthine Tayou deals with worrying, contemporary issues with a strong socio-political resonance.

Installations, collages, photos, sculptures, "dolls", re-appropriated objects, videos, new creations – through forty or so of his works, Pascale Marthine Tayou invites the viewer into his joyous, mysterious and bewitching universe, one that is marked by humour and which encourages the viewer to question his/her vision of the world, of the Other and of him/herself. Pascale Marthine Tayou's work is an experience to be lived according to one's own rhythm or feelings.



Pascale Marthine Tayou, *Paradise is truth*, 2010
Installation view of the exhibition *Always All Ways*, Malmö Konsthall 2010
© Photo: Helene Toresdotter
Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
© Adagp, Paris, 2010



Pascale Marthine Tayou, *Rocking House*, 2010
Installation view of the exhibition *Always All Ways*,
Malmö Konsthall 2010

© Photo: Pascale Marthine Tayou
Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
© Adagp, Paris, 2010

Excerpt from the exhibition catalogue

Jacob Fabricius, Director of Malmö Konsthall and Thierry Raspail, Director of mac^{LYON}:

Always All Ways clearly reflects Pascale Marthine Tayou's own nomadic existence, moving from country to country, gathering and presenting impressions from all the countries he has passed on his way. He points at different levels in our culture production and cultural identities, and bridges the gaps between differences in identity and culture.

Always All Ways as a whole is one large organic and dynamic structure, built in situ. The visual noise and the material used create a disorientating, chaotic experience for the visitor.

The exhibition bears witness to Tayou's interest for production and natural resources, and adds social commentary and critique of possible overproduction to the installations.

Always All Ways tries to visualize the global in the local and vice versa. It tries to create a meeting point where a global body and soul come together. The world and its cultural clashes seen through the local, the here and now. Through his explorations of found material Tayou brings global fragments to both Malmö Konsthall and mac^{LYON}, but at the same time and through his in situ process of working, his gathering, collecting and mixing materials found around the two exhibition venues, Tayou brings material from Malmö and Lyon back out into the world.

The process is important, the exchange is vital and the reflecting on borderless global nomadic existence is essential.

THE EXHIBITION (suite)

THE ART TRAIL THROUGH LYON

/"WHENEVER I ORGANISE AN EXHIBITION, IT'S THE START OF SOMETHING NEW THAT HAS TO DO WITH THE PLACE I'M IN AND WHAT COMES TO MY MIND. [...] SITE-SPECIFIC IS THE DOMAIN OF TRUE FREEDOM, IT IS TAKING POWER OVER RISK. IT IS WHAT GIVES ART SUCH INTENSE JOIE DE VIVRE."/

PASCALE MARTHINE TAYOU

Every interlocutor is, in principle, a good interlocutor, whether he or she is a specialist, distracted or a tourist. What matters is the creativity and the dialogue, the appropriation and dealing with difference, not in order to reduce it, but to polish its shine and bring out its density.

The first interlocutor is space. Pascale Marthine Tayou speaks with the location. The work takes physical form only in the place where it manifests itself. How could it be otherwise? That is why this same project takes totally different, or even incomparable forms in Lyon and Malmö: by the wonder of contexts and poetic phrases.

In Lyon, Pascale Marthine Tayou wants to exhibit, he says, "at anyone's place". That is one of the challenges: to exhibit Tayou's work in an office, at school, in public space, or even in the museum...

/"I AM NOT AN ARTIST. I REVEAL MYSELF TO YOU AS I AM, AND THAT'S ALL."/

PASCALE MARTHINE TAYOU

Pascale Marthine Tayou's work is exhibited in an art trail across several areas of Lyon: a square, a church, a police station, a restaurant, shops...

/"THIS IS AN EXHIBITION WHEREIN EVERYONE HAD THE POSSIBILITY TO BECOME HIS/HER OWN TEST TUBE. WHAT I SAY AND WHAT I THINK IS NOT DIFFERENT FROM YOU. I AM LIKE YOU; I AM A PART OF YOU. IT IS PRIMARILY A HUMAN ADVENTURE."/

PASCALE MARTHINE TAYOU



Pascale Marthine Tayou, *Don't touch my chocolate I*, 2010
Installation view of the exhibition *Always All Ways*, Malmö Konsthall 2010
© Photo: Pascale Marthine Tayou
Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
© Adagp, Paris, 2010

CATALOGUE TO BE PUBLISHED

A catalogue entitled *Always All Ways* is conceived and co-edited by the Lyon Museum of Contemporary Art and the Malmö Konsthall. The catalogue offers photographs of the exhibition and also includes essays by Jacob Fabricius, Director of Malmö's Konsthall, Thierry Raspail, Director of the Lyon Museum of Contemporary Art, Bernard Blistène, Director of the Cultural Development Department of the Centre Pompidou, as well as an interview with the artist Pascale Marthine Tayou, conducted by art critic Pernille Albrethsen.

Excerpt from the exhibition catalogue:

Bernard Blistène, July 2010:

Philosophie de la relation, 2009, is a subtle, splendidly written book that encapsulates Glissant's fondness for words and aphorisms. The vocabulary is distinctive, superb. Neologisms abound. On the back cover, the author's intention is stated:

"We no longer see the world in a crude, projective way: and for example, as before, five continents, four races, several great civilisations, voyages of discovery and conquest, regular codicils to knowledge, a more or less divivable becoming. We are now, on the contrary, entering into infinite detail [my underlining], and to begin with, all around us, we see multiplicity, which is unextended, and which for us is unentangleable, without prediction." And, further on: "[T]here are no great civilisations, or rather: the very measure of what is called a civilisation gives way to the entangling of these cultures into humanities, adjacent and implicated. Their details engender everywhere, from everywhere, the totality. Their detail is not a descriptive reference point; it is a profundity of poetry, at the same time as a non-measurable extension. The inextricabilities of these unexpectednesses designate, even before being defined, the reality or the sense of the All-world."

Infinite detail, multiplicity, unentangleable, entangling, profundity, inextricable, unexpected: these are nouns and adjectives that I willingly derive from, and apply to, Pascale Marthine Tayou's art, in that the way his work appears to me, and deploys itself, seems to echo his words. [...] Pascale Marthine Tayou's art is this "All-world", elsewhere exalted by Edouart Glissant, which rejects any condescendence or submission to a given order, a conventional form, the assertion that there is no question of linearity either in the narration or the method that presides over the construction of his art.

[...] Like Glissant, I would spontaneously say of Pascale Marthine Tayou's work that it posits an opposition between "globality" and globalisation. [...] Tayou advances in sudden bursts. He organises moments of intensity beyond any given geography; he gives us a state of the world.

SELECTION OF WORKS ON SHOW PASCALE MARTHINE



1—
The Umbrella City, 2010
Installation view of the exhibition
Always All Ways, Malmö Konsthall 2010
© Photo: Pascale Marthine Tayou
Courtesy Galleria Continua, San Gimignano/
Beijing / Le Moulin
© Adagp, Paris, 2010



2—
Octopus, 2010
Installation view of the exhibition
Always All Ways, Malmö Konsthall 2010
© Photo: Pascale Marthine Tayou
Courtesy Galleria Continua, San Gimignano/
Beijing / Le Moulin
© Adagp, Paris, 2010



3 —
Plastic Bags, 2010
Installation view of the exhibition *Always All Ways*, Malmö Konsthall 2010
© Left photo: Pascale Marthine Tayou / © Right photo: Helene Toresdotter
Courtesy Galleria Continua, San Gimignano / Beijing / Le Moulin
© Adagp, Paris, 2010



4—
Urban Animals, 2010
Installation view of the exhibition
Always All Ways, Malmö Konsthall 2010
© Photo: Pascale Marthine Tayou
Courtesy Galleria Continua, San Gimignano / Beijing / Le Moulin
© Adagp, Paris, 2010



5—
Poupées Pascale / Pascale's Dolls, 2010
Installation view of the exhibition
Always All Ways, Malmö Konsthall 2010
© Photo: Pascale Marthine Tayou
Courtesy Galleria Continua, San Gimignano / Beijing / Le Moulin
© Adagp, Paris, 2010



7—
Bank of Cameroun, 2010
 Installation view of the exhibition *Always All Ways*, Malmö Konsthall 2010
 © Photo: Pascale Marthine Tayou
 Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
 © Adagp, Paris, 2010



6—
The Afros, 2005
 Installation view of the exhibition *Always All Ways*, Malmö Konsthall 2010
 © Photo: Xavier Jullien
 Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
 © Adagp, Paris, 2010



9—
Damocles, 2010
 Installation view of the exhibition *Always All Ways*, Malmö Konsthall 2010
 © Photo: Pascale Marthine Tayou
 Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
 © Adagp, Paris, 2010



8—
Garden Houses, 2010
 Installation view of the exhibition *Always All Ways*, Malmö Konsthall 2010
 © Photo: Pascale Marthine Tayou
 Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
 © Adagp, Paris, 2010



11—
The Soul and the Spirit, 2010
 Installation view of the exhibition *Always All Ways*, Malmö Konsthall 2010
 © Photo: Pascale Marthine Tayou
 Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
 © Adagp, Paris, 2010



10—
Kids Mascarade, 2009
 © Photo: Pascale Marthine Tayou
 Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin
 © Adagp, Paris, 2010

SELECTION OF WORKS ON SHOW MARTHINE TAYOU

In works such as *Octopus*, *Umbrella City*, *Plastic bags* and *Urban animals* Tayou twists and turns prefabricated material into organic structures or animal looking creatures.



1 —
The Umbrella City, 2010
Installation of 90 umbrellas
Dimensions: 600 x 1200 x 400 cm

The monumental installation *The Umbrella City* consists of dozens of umbrellas, resembling a colourful bouquet suspended in the air.



2 —
Octopus, 2010
10 petrol pipes
Dimensions: 170 x 200 x 200 cm

A very visual creation consisting of the interweaving of pipes and pumps commonly used in service stations.



3 —
Plastic Bags, 2010
An installation consisting of 3,000 plastic bags in different colours, attached to net and scaffolding.
Dimensions: 450 (H) x 300 cm (diameter)

Plastic bags, true allegory denouncing the consumer society and the excess of disposable wrapping, is made up of thousands of coloured plastic bags tied to a conical structure. This is a lyrical piece in the cloud-like shape of swirling bags in flight. The work can also be interpreted as a toxic piece that evokes the pollution of oceans and mountains by waste materials. *Plastic Bags* cultivates ambiguity.



4 —
Urban Animals, 2010
Recycled tarpaulin, plastic piping
Dimensions: Diameter 120 x 1000 cm

Tarpaulin, ubiquitous on building sites, takes on an animal entity.



5 —
Poupées Pascale/ Pascale's Dolls, 2010
20 glass sculptures, utensils, ornaments, tree trunks
Dimensions: 30 x 15 x 15 cm

/"PASCALE'S DOLLS CREATE A MAGNIFICENT, ALMOST WORRYING CONTRAST. HIS WORK KNOWS NO FRONTIERS. HE HELPS HIMSELF TO THE RITES AND SYMBOLS OF REAL OBJECTS."/

EMMANUEL POSNIC, WWW.PARIS-ART.COM

Pascale's Dolls do not go unnoticed: the *Poupées Pascale* are statues and human heads, attired in feather, fabric and small objects. It would have been fetish, if these sculptures were made of dark wood instead of limpid crystal. These "dolls" play on the contrast between their wooden base and the precious crystal, between ancient ritual ancestral and its contemporary rerouting.

/"CARVING MASKS AND STATUES IN CRYSTAL IS MY LAST CHANCE TO SEE INTO THE 'MYSTERY OF FETISHES', BUT I HAVE BEEN WAITING TO DO THAT EVER SINCE MY FIRST SCULPTURE. I CAN'T PENETRATE THE AFRICAN MASK WHICH, IN SPITE OF MY EFFORTS, SEEMS ENDLESSLY UNFATHOMABLE."/

PASCALE MARTHINE TAYOU

PASCALE MARTHINE



6—
Les Afros, 2005

Light box
Dimensions: 160 x 140 cm



7—
Bank of Cameroun, 2010

Light box
Dimensions: 160 x 140 cm

One of the older pieces of the exhibition which successfully sums up one of the aspects of this artist's technique. He "creates" a new bank with notes and change carrying the unlikely name "Afros", an allusion to "Euros".

Created as light boxes, this work sets a particular tone: **"A NEW FORM OF EXCHANGE, SURE, BUT ONE WHICH REMINDS US THAT MONEY IS AT THE CENTRE OF EVERYTHING, EVEN IN CARICATURE."**

An allusion to the ups and downs of the financial world, Pascale Marthine Tayou has symbolically created his own currency "the Afro", the blueprint of a utopic union between African states.

/"THE FIRST TIME I WENT TO THE U.S., ALL ANYONE EVER SPOKE ABOUT WAS MONEY. I DIDN'T HAVE ANYTHING TO SAY BECAUSE I DIDN'T HAVE ANY. SO I DECIDED TO CREATE MY OWN BANK."/

PASCALE MARTHINE TAYOU



8—
Garden Houses, 2010

Various materials
Dimensions: 230 x 300 x 60 cm

The *Garden houses* installation consists of eleven small house-like, hanging wall structures, a jumble of garden houses. This installation appears and recalls a shantytown built out of photographic images and recycled materials – such as wood, plastic, metal, and glass – mixing both found material from Tayou's native country Cameroon and commercial packaging and waste products associated with western cultures. In *Garden houses* Tayou uses natural sounds, water and bird sounds, to comment on how human movements, nature and urban structures influence our surroundings.



9—
Damocles, 2010

Sharpened tree trunks
Dimension: 300 x 700 x 330 cm

A forest of tree trunks suspended from the ceiling, a sort of godly wooden jungle, with the sharpened tips pointing downwards. This enormous trap made up of beams of wood foreshadows imminent danger. However, as the ambush is so airy, so obvious, it loses its threat: one could also imagine that these are gigantic sharpened pencils.



10—
Kids Mascarade, 2009

Photographs (C-Prints)
Dimensions: 100 x 75 cm (each photograph)

The photographs of *Kids Mascarade* show, in documentary style, a group of Cameroonian teenagers. They are wearing masks, not traditional African masks, but cheap plastic ones, inspired by cartoon characters or "globalized" advertising icons.

/"A SLIGHT AIR OF NOSTALGIA. PORTRAITS OF LAUGHING CHILDREN. PROTECTIVE SPIRITS MAY BE BEHIND THE MASKS I WOULD LIKE TO WEAR IN BROAD DAYLIGHT. HAPPINESS IS A QUEST AND TO SHOW ONE'S REAL FACE IS MAN'S RIGHT."/

PASCALE MARTHINE TAYOU



11—
The Soul and the Spirit, 2010

African and South American clothes, bags, ponytails, mixed materials
Dimensions: 165 x 450 cm

This work echoes *La Colonie de Foulards/ The Colony of Scarves*, presented for the Lyon Biennale in 2005: 2,005 scarves and African flags tied around an iron bar of breast height. This mixture of personal accessories (the scarves) and nationalist symbols (the flags) creates a shift between History and personal history and the name of this work *The Colony of Scarves* alludes to the Western legacy in Africa.

THE ARTIST

PASCALE MARTHINE TAYOU

Pascale Marthine Tayou was born in 1967 in Yaounde (Cameroon). He lives in Ghent (Belgium).

“LIKE EVERYONE ELSE, I AM THREE THOUSAND YEARS OLD”, says Pascale Marthine Tayou. For the man, this may be a way of saying that he is not sure of his date of birth. For the artist, the words have symbolic value: a man is the product of his encounters, past and future. And also of his moments of awareness, like the one that prompted him to stop studying law and leave university when he realised that “law is not what is right.”

Tayou’s work is based around the belief that art cannot be separated from life. His use of recycled or retrieved objects and images bears witness to the constant circulation of individuals all over the world, as well as to their personal history and their culture.

A Cameroonian, who migrated to Sweden and to France before settling in Belgium in 2003, Tayou frequently blends African and European symbols, creating a world which reflects our own. With humour, intelligence and a certain poetry, he captivates the viewer and provokes in him/her a multitude of questions.

Literally absorbed by the Western world, Tayou is one of those artists who redefines post-colonial problems through his European experiences. He works on themes such as the contradictions created by globalization and plays with his own sense of identity.

He considers his work, as well as the fruit of his thinking, to be “collective”, a reflection and a combination of all that happens to him in his daily life, in his travels, his meetings with others, energy, chance and spontaneity.

“I AM A SLAVE OF MY HISTORY BUT I ALSO CREATE MY OWN HISTORY. ALL THESE PARTS OF LIFE BRING ME EMOTIONS, DESIRES, ADVICE. I ALWAYS LEARN SOMETHING, BUT I DON’T KNOW WHERE IT WILL LEAD ME.” /

PASCALE MARTHINE TAYOU

Pascale Marthine Tayou’s work knows no frontiers. He helps himself to the rites and symbols of real objects.

The works of Pascale Marthine Tayou have been exhibited in several museums: MACRO - Roma, Musée d’art moderne and Palais de Tokyo - Paris, Moma - New York...

It has also been shown: in 2002 by Okwui Enwezor in Documenta, Kassel and in solo show by Nicolas Bourriaud in Palais de Tokyo ; during Biennale de Lyon 2000 (*Sharing exoticisms*) and 2005 (*Experiencing duration*) and in *Fare Mondi / Making Worlds* at the arsenal for 2009 Venice Biennale, where the installation *Human Being@work* attracted attention.

In 2004, Pascale Marthine Tayou had a personal exhibition in SMAK (Ghend). In 2010, *Traffic Jam* was one of the major events of Lille3000.



Pascale Marthine Tayou
© Photo Ela Bialkowska

Courtesy: Galleria Continua, San Gimignano/Beijing/Le Moulin

“I WANT THE PUBLIC TO ENTER INTO MY WORLD. GENEROSITY IS AN IMPORANT POINT. IT IS A FEELING OF FREEDOM AND ENERGY. I WOULD LIKE TO REACH THE POINT WHERE PEOPLE FEEL THAT ANYTHING IS POSSIBLE AT ANY TIME.” /

PASCALE MARTHINE TAYOU

More information can be found on the artist’s website: www.pascalemarthinetayou.com

“I LEAVE THE STATEMENT-MAKING AND RHETORIC TO OTHERS. FOR ME, ART IS SIMPLY A MEANS OF COMMUNICATION.” /
PASCALE MARTHINE TAYOU

SELECTION OF EXHIBITION

Born in 1967 in Yaounde (Cameroon)

Lives and works in Ghent (Belgium)

Selection of recent exhibitions

2010

Cold case @ Festival International de Films, Rotterdam, Holland
One Shot! Football and contemporary art - B.P.S 22, Charleroi, Belgium

Traffic Jam - Gare Saint Sauveur - Lille3000, Lille, France

World Expo Shanghai, Shanghai, China

Always All Ways - omnes Viae Malmö Ducunt Malmö Konsthall, Sweden

Make yourself at home, Kunsthall Charlottenborg, Copenhagen, Denmark

Who Knows Tomorrow, Neue Nationalgalerie Berlin, Germany

LOoObHy n•50, Goethe-Institut, Johannesburg, South Africa

Terre Vulnerabili, Hangar Bicocca, Milan, Italy

The World as a Model, Bonn, Germany

2009

Un certain état du monde, selection for the Collection of the François Pinault's Foundation, Garage Center for Contemporary Culture, Moscow, Russia

Fare mondi/Making worlds, 53rd International Venice Biennial, Italy

4th Echigo, Tsumari Art Triennial, Japan

Open Source Amsterdam, Groesbeekdreef Bridge, Amsterdam, Netherlands

Dream Time 2009, Les Abattoirs, Toulouse and Grotte du Mas d'Azil, France

Altermodern: Tate Triennial 2009, Tate Britain, London, United Kingdom

2008

Matiti Elobi, Château de Blandy-Les-Tours, France

Jungle Fever, Galleria Continua, San Gimignano, Italy

Sphères, Galleria Continua/Le Moulin, Boissy-le-Chatel, France

Prospect.1, New Orleans, USA

NEON, Nomos Foundation, Rome, Italy

Can art do more?, Art Focus Jerusalem 2008, The Talpiot Beit Benit Congress Centre, Jerusalem, Israel

2007

Plastik Diagnostik, Milton Keynes Gallery, Milton Keynes, United Kingdom

Zigzag Zipzak!, Galleria Continua, Beijing, China

Global Moltitude, Rotonde 1, Luxembourg City, Luxembourg

World Factory, SFAI - San Francisco Art Institute, San Francisco, USA

L'emprise du lieu. Experience Pommery # 4, Domaine Pommery, Reims, France

2006

Plastic Bags, Kunsthalle Wien, Vienna, Austria

Commitment, various museums, Belgium

Venice-Istanbul, selection of the 51st International Venice Biennial, Istanbul, Turkey

Testigos witnesses, Fundación NMAC, Cadiz, Spain

La Force de l'Art, Grand Palais, Paris, France

9th Havana Biennial, Cuba

2005

Rendez-vous, Martha Herford, Herford, Germany

Rencontres Photographiques, Bamako, Mali

Sempre un po' più lontano, 51st Venice Biennale, Italy

L'expérience de la durée, 8th Biennale de Lyon, France

Manmano, Galleria Continua, Beijing, China

African Art Now, Museum of Fine Arts, Houston, USA

Universal Experience, Museum of Contemporary Art, Chicago, USA

Africa Remix, Hayward Gallery, London, United Kingdom

and the Centre Georges Pompidou, Paris, France

/"THE EXHIBITION IS COMPOSED OF BLOCKS OF HISTORY THAT COLLIDE IN AREAS OF SHADOW AND LIGHT. WHEN THE EXHIBITION WAS BEING SET UP, CERTAIN WORKS WERE TRANSFORMED, NEWER PROJECTS FOUND THEIR PLACE WHEREAS OTHERS SIMPLY DISAPPEARED. AN EXHIBITION IS AN EXTENSION OF MY STUDIO AND THE REFLECTION OF MY SOUL."/

PASCALE MARTHINE TAYOU

VISITOR INFORMATION

PASCALE MARTHINE TAYOU

Exhibitions

Curators:

Thierry Raspail, Director of mac^{LYON}

Jacob Fabricius, Director of Malmö Konsthall

Head of project:

Isabelle Bertolotti

Exhibition assistant:

Nathalie Janin

Registrar:

Xavier Jullien

Art trail through Lyon:

Abdelkader Damani, Veduta - Biennale de Lyon

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Opening hours

Wednesday - Sunday, from 12 am to 7 pm

/"THE SETTING UP
OF AN EXHIBITION
IS A CONCEPTUALLY
DEMANDING PROCESS
THAT LINKS THE SPIRITUAL
AND THE EMOTIONAL."/

PASCALE MARTHINE TAYOU

Access

By car:

- along "Quai Charles de Gaulle", follow "Cité Internationale", car parks

By bus, Stop Musée d'art contemporain:

- Line 4 Jean Macé > Cité internationale

change with metro A at Foch

or metro B and D at Saxe-Gambetta

- Line C1 Part-Dieu station > Cité internationale

- Line 58, Bellecour (via Hôtel de Ville) > Rillieux

Sathonay Camp

By bike:

- Several Velo'V stations are located around the Museum.

Admission

Full rate: 6 euros*

Concessions: 4 euros*

Free for visitors under 18

* subject to modification

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+ WORKSHOPS:

**LE PETIT LABO (children from 5 to 10),
LE STUDIO during holidays for teenagers.**

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INDIAN HIGHWAY IV

until 31.07.11

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