

Exhibition
15 February—14 April 2013
Wednesday—Sunday
11:00 am—6:00pm

Guided visits

Reservation advisable

“Une heure au musée”

› Thursdays at 12:30 pm

“Visite Thé”

› Saturdays at 3:30 pm

Sunday visits

› Sundays at 3 pm

Family visits

› Sundays at 3:30 pm

Groups

Customised group visits
to one or more exhibitions

Reservations: Service des Publics

Meeting / discussion

With Huang Yong Ping, Jean-Hubert Martin
curator, former director of the Musée national
d'art moderne (Centre Pompidou) of Paris
and Frédéric le Gouriérec, lecturer in chinese
language and civilisation, Université de Poitiers.

› Thursday 4 April at 6:30 pm

In the conference room,

Free, booking recommended

Information and reservations

Service des publics

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Next exhibitions

24 May—21 July 2013

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HUANG YONG PING

AMOY/XIAMEN

ENG

15.02
14.04.13



Mille bras de Bouddha, 2012
(detail of the installation)
Shanghai Biennial,
Power Station of Art, 2012
Courtesy of the artist
and kamel mennour, Paris
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HUANG YONG PING

AMOY/XIAMEN



Collection de Groot (detail)
Loan from the Musée national
des arts asiatiques Guimet, Paris
© musée des Confluences/
Département du Rhône
© Photo Patrick Ageneau

Huang Yong Ping chose *Amoy/Xiamen* as the title of his exhibition. Xiamen is his home town, and Amoy is the name it was given by its first Western visitors. A simple slash both connects and separates the two. Taken together, they embody a relationship between yesterday and today.

Huang Yong Ping decided to organise his exhibition around two axes, north-south and east-west. In the centre of the space, where they intersect, there is a group of statuettes from Xiamen that were ordered in 1886-1887 for the musée Guimet in Lyon. It was Johannes Jacobus Maria de Groot, a Dutch Sinologist, who created this collection of effigies which represented the pantheon of the Fujian region.

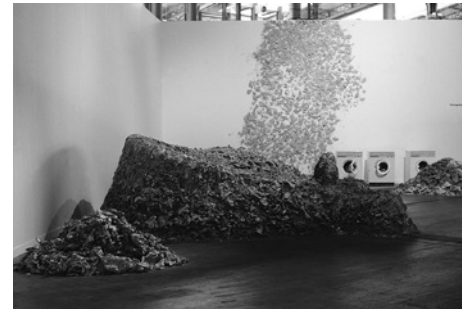
Such statuettes were normally installed in temples and private shrines. In this case, they were specially created by local sculptors for the musée Guimet. Neither an original nor a copy, a statuette installed in a temple could be replaced by another when the usages required it. Those made for the musée Guimet had an ethnological, scholarly purpose. They looked new to Huang Yong Ping, whereas those he had seen as a boy in Xiamen had been blackened by incense smoke. Starting with this displacement, this parallax, these different uses, along with

the forms, both similar and dissimilar, of the statuettes, he created two works, one of them in a closed space, the other traversed by light. Some of the statuettes escaped, to wander round the space. They are shown as he found them in the storerooms of the musée des Confluences¹. Familiar and unfamiliar, steeped in history and a mythology of whose details we are ignorant, they interrogate our times, our ideas and our perceptions, in a dialogue with each of the nine other works on show. All of them play on the notion of permanence and change, and all are related to Xiamen/Amoy, the old and the new.

The *50 bras de Bouddha*, 1997, a reference to Marcel Duchamp's emblematic *Bottle Rack*, 1914, had multiple arms and hands holding objects with ritualistic or everyday functions. It was created for a 1997 exhibition of sculpture in Münster, and was intended to be displayed in the open air. But time took its toll, and in 2012 it was dismantled and recast. The ceramic arms and hands were retained, to be utilised once more in Lyon. Unlike the divinities of Fujian, this "new" sculpture is also "used"-Huang Yong Ping wanted the signs of passing time to remain visible as the result of a slow mutation, almost invisible but still manifest. He also left some arms and other elements nearby, as if in suspension, covered with plastic sheets, like some of the statues.



Intestins de Bouddha, 2006
Installation, mixed media
Exhibition view "Panthéon", Centre d'art
et de paysage de l'île de Vassivière, France, 2006
Courtesy of the artist and kamel mennour, Paris
©Adagp Paris, 2013



Reptiles, 1989
Papier mâché, iron, washing machines
Exhibition view "les Magiciens de la Terre",
Grande Halle de la Villette, Paris, 1989
Courtesy of the artist and kamel mennour, Paris
©Adagp Paris, 2013

Reptiles was created for the 1989 exhibition *Magiciens de la Terre*, but was not subsequently conserved. For the exhibition in Lyon, Huang Yong Ping decided to resuscitate it, as he recently did in Beijing, using the same materials and dimensions, though with the recognition that the papier mâché of which it is made cannot reproduce its initial forms and colours in a strictly identical way. Motion and stability—here, the arrow of time flies off in the opposite direction. This work was the first to be created in France by Huang Yong Ping, whose participation in the exhibition meant that he escaped the repression of Tiananmen Square. At that point, he decided to remain in France.

In 1986, while still in China, Huang Yong Ping founded the Xiamen Dada group, whose slogan was, "Zen is Dada-Dada is Zen", and he burnt a number of his works in front of the Xiamen museum. A large photograph of this radical act is present at the entrance to the Lyon exhibition: have the works in question survived oblivion? How does history fashion our perceptions? How does our imagination construct its narratives?

¹ This museum has now taken over the function of the Musée Guimet.