

FOR THE RECORD WORKS FROM THE COLLECTION

THE OBJECTIVE OF mac^{LYON} (WHICH CANNOT ALWAYS BE ACHIEVED) IS TO COLLECT COMPLETE EXHIBITIONS. *FOR THE RECORD* PRESENTS WORKS ACQUIRED AT DIFFERENT TIMES IN THE MUSEUM'S HISTORY.

1984

The foundation of Saint-Pierre Art Contemporain (the future museum of contemporary art) in a disused wing of the Palais Saint-Pierre (now the Musée des Beaux-Arts).

The first exhibition was devoted to European artists of the younger generation. And this was also the time when the museum made its first acquisitions, including Thomas Schütte's *Studio in den Bergen*.

1988

Colour alone, the experience of monochrome was the title of the first exhibition devoted to the 20th-century history of the monochrome, at Saint-Pierre Art Contemporain, curated by Maurice Besset. It was an anticipation of subsequent biennials. This was also the year when Saint-Pierre Art Contemporain became a Musée de France, and when it acquired Anish Kapoor's *Mother as a Void*, along with works by, among others, Steven Parrino and Jean-Pierre Bertrand.

1991

The first Lyon biennial of contemporary art, *L'amour de l'art*. The museum and the biennial came together in a single artistic project.

mac^{LYON} acquired Sophie Calle's *L'expérience du monochrome la couleur seule*, 1991.

1995

Renzo Piano designed a new home for the Musée d'Art Contemporain at the Cité Internationale. It comprised three open-space floors, so that partitions could be put up where necessary, depending on the exhibition. In other words, the space is rearranged every four months; and this is unique in Europe. mac^{LYON} was inaugurated on the occasion of the third biennial, *Interactivity, mobile image, video*, when Carsten Höller's *Lover Finches* entered the collection

2011

Following the 2011 biennial, *A terrible beauty is born*, the museum acquired Tracey Rose's *San Pedro V (The Hope I Hope)*.

2013

In September, a new biennial—*Meanwhile... Suddenly, and then*—will open at mac^{LYON} and 4 other venues.

Exhibitions
25 Mai—21 July 2013
Wednesday—Sunday
11:00am—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 3:00 pm

Family visits

› Sundays at 3:30 pm

Groups

Customised group visits
to one or more exhibitions

Reservations: Service des Publics

Information and reservations

Service des publics
+ 33 (0)4 72 69 17 19
publics@mac-lyon.com

Next exhibition

12th Biennale de Lyon

from 12 September 2013
to 05 January 2014
biennaledelyon.com

**MEANWHILE...
SUDDENLY,
AND THEN**

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mac LYON

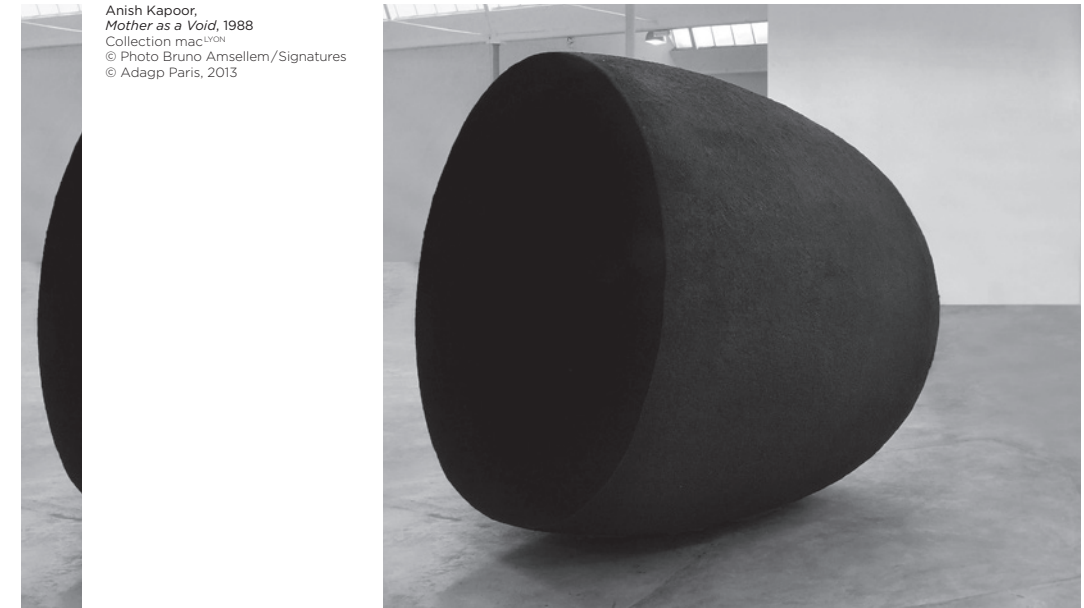


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WORKS FROM
THE COLLECTION

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Anish Kapoor,
Mother as a Void, 1988
Collection mac^{LYON}
© Photo Bruno Amsellem/Signatures
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FOR THE RECORD

WORKS FROM THE COLLECTION

FOR THE RECORD COMPRISES A CHOICE OF WORKS FROM THE MUSEUM'S COLLECTION, MARKING A NUMBER OF KEY STAGES IN ITS HISTORY. EACH WORK CORRESPONDS TO A PARTICULAR MOMENT: THE FIRST EXHIBITION, IN 1984; THE OPENING OF THE MUSEUM; THE FIRST BIENNIAL IN 1991; ETC.

1984: THOMAS SCHÜTTE, AND THE FIRST ACQUISITIONS

Among the museum's first purchases was Thomas Schütte's *Studio in den Bergen*, which belongs to a group of models displayed on tables. This series of "artist's houses", which began in 1983, plays on relations of scale and reflect on sculpture, its materials and its articulation with the "project", the "model", the "installation" and, more generally, reality itself.

1988: LA COULEUR SEULE, L'EXPÉRIENCE DU MONOCHROME

During this period, mac^{LYON} acquired 21 works, of which 5 were exhibited.

Olivier Mosset had long been painting in a single colour, often on canvases of large dimensions when, in 1986, he decided to take "a step backward" (cf. the title of the work), and "return" to other forms of abstraction in colour. His oeuvre continued, nonetheless, to reflect on the "plane" of the painting, its surface, and the effects, finally "fictive", of colour.

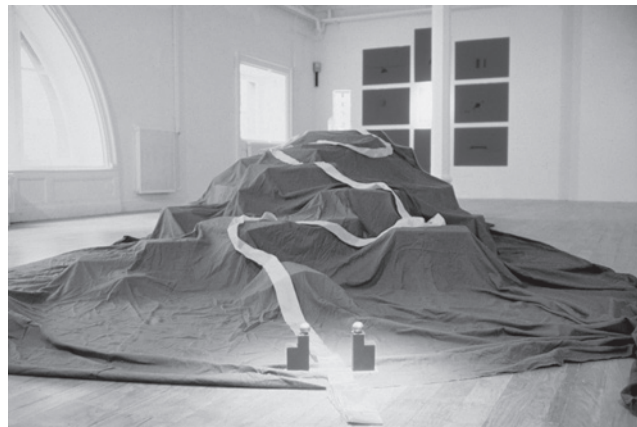
Steven Parrino's *Turning blue* also has to do with a single colour, but with humour.

Removed from its frame, rotated and folded, it resembles a "failed" monochrome. But the questions of expanse and area, and the references to history, are those of modernist painting.

Marcia Hafif experiments with, and inventories, every possible painterly gesture, to the point of exhausting them. Her *Tableaux lyonnais* were inspired by the colours of Lyon, which made an impression on her during her visit to the city.

Anish Kapoor's sculptures investigate the density of colour and light, creating a mysterious volume with quasi-metaphysical resonances. *Mother as a Void* marked a change in his work. Rather than the fullness of a volume resisting the outer void, it embraces that void, producing an impression of fullness. Under the effect of the light, the intense colour brings about an inversion of the convex and the concave.

Jean-Pierre Bertrand uses honey, salt and lemon to impregnate paper, or combines them with the colour, mostly red, of his pictures. The resulting painterly "mixture" is then attached to a sheet of perspex by metal



Thomas Shütte, *Studio in den Bergen*, 1984
Cardboard boxes, building model in foam board, portal model, ribbon, green quilted cotton
130 x 700 x 300 cm
© Photo Blaise Adilon
© Adagp Paris, 2013

corner-pieces. The small *Monochrome rouge* that was exhibited in *Colour alone*, *the experience of monochrome*, and subsequently purchased, derives from this pictorial alchemy.

1991: SOPHIE CALLE, FIRST BIENNIAL

Sophie Calle's *La couleur aveugle* ("Blind colour") reflects our way of apprehending colour. She collected statements by artists for whom colour was something essential, and by blind people who had never seen colour. The result, amazingly, was that there was no telling which of the two groups any particular speaker belonged to. And she included a photograph of a blind person visiting an exhibition by Alan Charlton, who is known for his grey monochromes. The photograph seemed to eliminate any colour other than grey, which, for painters, is the sum of all colours. The work was created for the first Lyon biennial, and was then entitled *L'expérience du monochrome la couleur seule*.

1995: CARSTEN HÖLLER, THIRD BIENNIAL

Lover Finches was inspired by "the world's most sublime love story". In the 18th century, Baron de Rosenau, in his wooing of a lady, taught the finches on his estate a love song

Tracey Rose, *San Pedro V (The Hope I Hope)*, 2005
Vidéo. DVD, 6 min.



that they passed down from generation to generation for two centuries. Carsten Höller spent 6 months attempting to reproduce the baron's achievement by teaching finches well-known songs, and the video records this experience. In a very simple way, he was examining the connection between nature and culture, instinct and the transmission of knowledge.

2011: TRACEY ROSE, ELEVENTH BIENNIAL

It is through her own body that Tracey Rose explores the boundaries of racial and political issues. *San Pedro V (The Hope I Hope)* follows the deliberately grotesque political action she carried out at the wall separating Israel and Palestine. Almost naked, painted pink all over and observed by a guard, she played an iconoclastic version of the Israeli national anthem on an out-of-tune electric guitar. Her provocative attitude was devoid of illusion, demonstrating the efficacy of her action. The symbolic, subversive gesture, apart from the risk she ran, was very real, but it did not lead to any reaction on the part of the guard, and it left no doubt about the possibility of bringing down walls.

1989, 1995, 2009: A QUESTION OF TIME

Duration Piece #8 is a photographic account of Douglas Huebler walking through the streets of Turin in 1969. The principle he followed was to photograph the environment he was exploring at regular intervals. What the camera documented, though of no particular importance, was in fact, paradoxically, the intervals of time suggested by the blanks between the images.

Jean-Luc Mylayne creates very precise scenes whose heroes are birds. He patiently arranges the elements of the projected scene in such a way that the bird will alight exactly where he wants it to—which can take months. And that is when he gets his photograph. It is what he calls the "right moment". Each work is unique, like a painting, because the scene itself is unique. Several months, for a fraction of a second. *Sceptyque, n° 433, novembre-décembre 2007*, is an encounter between two birds, one of which dies in a tree with a sawn-off branch that recalls, in an interplay of light, a death's head.

The photographic instant is inordinately stretched out by Hiroshi Sugimoto, whose images superimpose two kinds of time,



Jean-Luc Mylayne exhibition view, mac^{LYON}, 2009
© Photo Blaise Adilon

one of which is cyclical and repetitive, with the movement of waves, while the other is that of the open diaphragm. Seeking an immutable landscape, he photographs sea horizons around the planet, using exposure times of several hours to capture the slightest movements and changes in the light. He regards his photographs as time capsules for successive events. His *Seascapes*, for example, are all quite similar, yet absolutely different.