

COLLECTION

‘ALL THESE INDEPENDENT ELEMENTS WERE DEVELOPED: THE USE OF SOUND;
VOCAL MATERIAL; THE WORD AND ITS CONTENT; THE PAINTER AND THE WAY A
PAINTER BECAME, VERY OFTEN, THE CHOREOGRAPHER.’

(Anna Halprin, 1965)

EXHIBITION ⇒ 09 MARCH > 08 JULY 18
OPENING: THURSDAY, MARCH 8, 2018

With the works of: Arman, Ed Atkins, Oliver Beer, Hicham Berrada, Jean-Pierre Bertrand, James Lee Byars, Alan Charlton, Ian Cheng, Alex Da Corte, Marina De Caro, Marc Desgrandchamps, Erró, Daniel Firman, Henry Flynt/Jean-Michel Basquiat, Anna Halprin, Richard Hamilton, Svetlana Heger & Plamen Dejanov, Kolkosz, Laura Lamiel, Alvin Lucier, Steve McQueen, Marlène Mocquet, Melik Ohanian, Martial Raysse, Terry Riley, Alexander Schellow, Christa Sommerer & Laurent Mignonneau, Hiroshi Sugimoto, Xavier Veilhan and Rémy Zaugg.

COLLECTION



Ed ATKINS, *Even Pricks*, 2013
Collection mac^{LYON}

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(Anna Halprin, 1965)

From the body to the digital, from the sheet of paper to graffiti, from musical instruments to silence, from botany to film loops or algorithms, these are just some examples of the eclectic nature of this collection and its content, a collection that has cultivated diversity in an attempt to foster the curiosity of the public.

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Collection: 'ALL THESE INDEPENDENT ELEMENTS WERE DEVELOPED: THE USE OF SOUND; VOCAL MATERIAL; THE WORD AND ITS CONTENT; THE PAINTER AND THE WAY A PAINTER BECAME, VERY OFTEN, THE CHOREOGRAPHER.'

(Anna Halprin, 1965)



Anna Halprin, *The Five-Legged Stool*, 1962
© Photo: Warner Jepson

The mac^{LYON} has exhibited its collection since its creation through a series of selected works, a kind of striptease that alludes to the totality of the collection yet to be discovered. Here, we have some thirty or so artworks: nine were exhibited as part of the various Biennales de Lyon, and eight are artworks that are on show for the first time. The remaining works have been presented in the various exhibitions and retrospectives organized by the museum.

From the body to the digital, from the sheet of paper to graffiti, from musical instruments to silence, from botany to film loops or algorithms, these are just some examples of the eclectic nature of this collection and its content, a collection that has cultivated diversity in an attempt to foster the curiosity of the public.

In recent times—a decade or two ago—art definitively adopted as its guiding principle ‘a disregard for rules’ (1), a surpassing of the limits and categories that had been laid down a century or two previously. The form, medium, narrative, and even the subject or the object of a work of art have undergone the inexorable erosion of multiple deconstructions. Today, in art, anything and everything is possible. The artwork is no longer concerned with such and such a form, it can make use of them all; the medium is no longer a single one, it can be multiple, selected by chance or for its relevance; the narrative eschews linearity; and both the subject and object can be either present or absent.

What kind of a collection do we have if it does not seek linearity, if it abandons classifications, if it takes into account the reticular scope of visual activity and nevertheless inventories the conditions of creation, as well as inventing the presentation of these new possibilities in art?

The mac^{LYON} Collection was constructed based on this crucial moment of the exhibition. The exhibition is an event that is essential to the artist because it is the moment of the realization of the project that is his own, a moment by which the museum participates in art and responds to the needs of the artist by supporting the realization of specific productions. The artworks presented in this exhibition are as much moments preserved following the exhibitions, designed, organized and held in Lyon.

(1) Kirk Varnedoe. *A Fine Disregard: What Makes Modern art Modern?* Abrams: 1990

In 1993, the Biennale exhibited a survey of the graffiti work of Samo by Henry Flynt; in 1995 it co-produced *Intro Act* by Christa Sommerer and Laurent Mignonneau; in 2001, the visit was split into two with *Half Life* by Kolkosz. In 2011, it was the turn of Marina De Caro and Alexander Schellow; in 2013, Ian Cheng and Ed Atkins; in 2015, Hicham Berrada, Alex Da Corte and Laura Lamiel.

The museum presented the artwork of Jean-Pierre Bertrand in 1985; Alan Charlton (1987); Rémy Zaugg (1990); Marc Desgrandchamps (2004); Anna Halprin (2006); Marlène Mocquet (2009); Daniel Firman (2013); Oliver Beer (2014); and Erro (2015). The mac^{LYON} conserved *Empty Vessels* by Alvin Lucier following *Musiques en scène* in 1999.

It has also received artworks on long-term loan from the CNAP (FNAC): works by Melik Ohanian, Svetlana Heger and Planem Dejanov, deposited following the exhibition *Remagine* in 2005.

Several artworks were acquired in galleries or were donated to the museum: the edition by James Lee Byars, the drawing by Martial Raysse, and the photographic self-portrait by Richard Hamilton.

Finally, certain exhibitions have not taken place, or not yet at least, even though they were planned: Arman, Xavier Veilhan... However, the museum's interest in these artists allowed the generous donation of *Concerto For Four Pianos* by Corice Arman and the recent acquisition of *Vent moderne* by Xavier Veilhan. The latter generously donated an installation which will be shown at a later date.

The collection at the mac^{LYON} brings together artworks that represent a remarkable diversity of forms, media, narratives and disciplines. It is a collection of artworks that spans numerous disciplines and forms: sculpture, dance, music, painting, video, digital art, performance, installation and drawing. Visual creation has demonstrated much cross-fertilization in recent times. It migrates, contaminates and propagates. When talking about *Five Legged Stool* with Yvonne Rainer, Anna Halprin explains how in the activity of creation 'all these independent elements were developed', the use of sound, of voice and language, and of how the disciplines evolved, with the painter becoming a choreographer.

If it is the work of historians to trace connections, it is the role of the museum to preserve moments. There is no other connection between these artworks than the fact of their being exhibited alongside each other. Outside of this arrangement, the categories of taste and hierarchies of the market, these connections change as circumstances evolve, but they continue to enrich the polysemy of the poetic worlds on display.

To cite Gustave Courbet's thoughtful words, this is something like a 'real allegory'. He was referring to his *Atelier du peintre* 1854/55. He added, slyly, 'people will understand what they can. Those people who want to judge will have plenty to judge, they'll manage as best they can.' (2). Time however, has been the best judge in this instance: Courbet's artwork is now considered a masterpiece.

It is our hope that all of the artworks in the collection will follow the same destiny. The visitor is free to reconfigure the connections between them, to mend the gaps and moreover, to weave from the collection, any threads that may be missing.

(2) Gustave Courbet in a letter to Champfleury (1855)



Ed ATKINS, *Even Pricks*, 2015
View of the Biennale de Lyon 2013.
Collection mac^{LYON}
Courtesy of the artist and CABINET, London
© Photo: Blaise Adilon



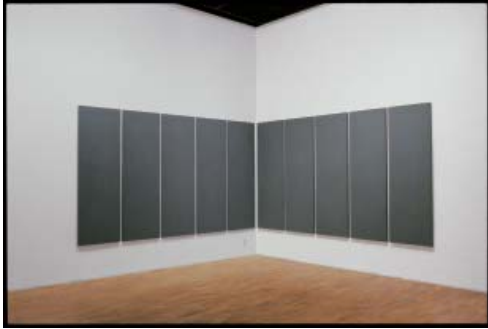
Hicham BERRADA, *Mesk ellil*, 2015
View of the Biennale de Lyon 2015.
Collection mac^{LYON}
© Photo: Blaise Adilon
© Adagp, Paris, 2018



ARMAN, *Concerto for 4 pianos*, 1998
Collection mac^{LYON}
© Courtesy Arman Studio Archives New York_NY
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James Lee BYARS, *A drop of black perfume*, 1988
Collection mac^{LYON}
© Estate James Lee Byars, Courtesy Galerie Michael Werner, Cologne and New York
© Photo: Blaise Adilon



Alan CHARLTON, *Ten part corner painting*, 1986
Collection mac^{LYON}
© Photo: Blaise Adilon



Marc DESGRANDCHAMPS, *Sans titre (référence 1480)*, 2004
Collection mac^{LYON}
© Photo: Blaise Adilon
© Adagp, Paris, 2018



Melik OHANIAN, *Freezing Film*, 2002
Collection mac^{LYON}
© Photo: Blaise Adilon
© Adagp, Paris, 2018

Alex DA CORTE, *Taut Eye Tau*, 2015
View of the Biennale de Lyon 2015.
Collection mac^{LYON}

Courtesy of the artist, from the David Risley Gallery, Copenhagen,
from the Gio Marconi Gallery, Milan
© Photo: Blaise Adilon

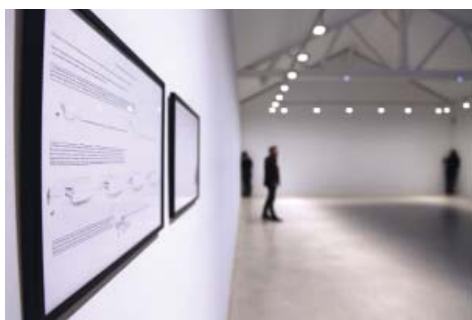


Ian CHENG, *Thousand Islands Thousand Laws*, 2013
View of the Biennale de Lyon 2015.
Collection mac^{LYON}
Courtesy of the artist
© Photo: Blaise Adilon

Marina DE CARO, *Hombre-semilla o el mito de lo posible*, 2011
View of the Biennale de Lyon 2011.
Collection mac^{LYON}
© Photo: Blaise Adilon



Henry FLYNT, *The Samo* ©, 1979
Collection du mac^{LYON}
© Graffiti portfolio, 1979-1991
© For JM Basquiat: *Graffiti SAMO* © The estate of Jean-Michel Basquiat / Adagp, Paris 2018



Oliver BEER,
Composition for Hearing an Architectural Space, 2013
Collection mac^{LYON}
Courtesy Galerie Thaddaeus Ropac, Paris-Salzburg
© Oliver Beer



Daniel FIRMAN, *Rotomatic*, 2011
View of the exhibition: *Ce fabuleux monde moderne* at the Plateau, Hôtel de Région for the Biennale de Lyon 2015.
Collection mac^{LYON}
© Photo: Blaise Adilon



Anna HALPRIN, *The Five-legged Stool*, 1962
Collection mac^{LYON}
© Photo: Blaise Adilon



Anna HALPRIN, *The Five-legged Stool*, 1962
Collection mac^{LYON}
© Photo : Warner Jepson



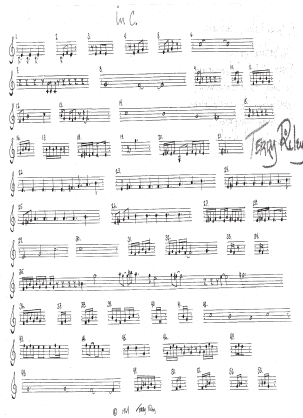
KOLKOZ, *Half Life²*, 2001-2002
Collection mac^{LYON}
© Photo: Blaise Adilon



Laura LAMIEL, *Vous les entendez...*, 2005
View of the Biennale de Lyon 2015.
Collection mac^{LYON}
© Photo: Blaise Adilon



Svetlana Heger & et Plamen Dejanov, *Pacific (Plenty Objects of Desire)*, 1999-2000
Collection mac^{LYON}, dépôt à long terme du
Centre national des arts plastiques
© Dejanov et Heger / CNAP
© Photo: Galerie Air de Paris



Terry RILEY, *In C Music Score*, 1964
Collection mac^{LYON}



Alexander SCHELLOW, *Ohne Title (Fragment)*, 2007-2011
View of the Biennale de Lyon 2011.
Collection mac^{LYON}
© Photo : Blaise Adilon

ERRÓ, *Silver Surfer Saga*, 1999
Collection mac^{LYON}
© Adagp, Paris, 2018



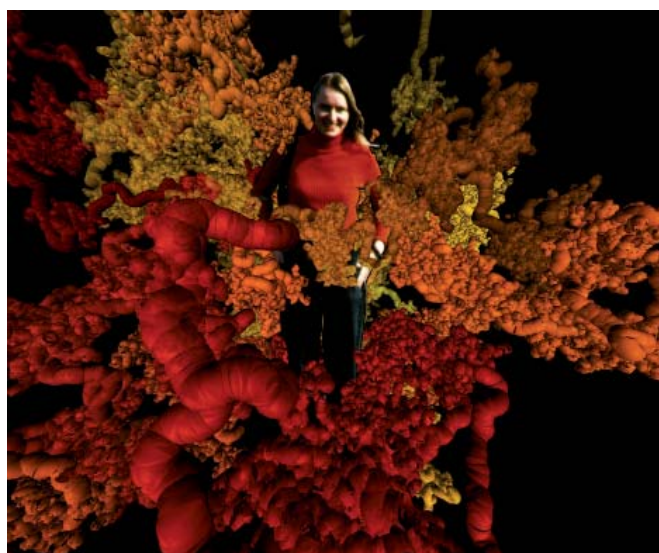
Xavier VEILHAN, *Vent moderne*, 2015
Collection mac^{LYON}
© Adagp, Paris, 2018

Rémy ZAUGG, *Une feuille de papier*, 1977 - 1985
Collection mac^{LYON}
© Photo: Blaise Adilon



Hiroshi SUGIMOTO, *Bay of Sagami, Atami*, 1997
Collection mac^{LYON}

Christa SOMMERER et Laurent MIGNONNEAU, *Intro-Act*, 1995
Collection mac^{LYON}
© Photo: Blaise Adilon



Alvin LUCIER, *Empty Vessels*, 1997
Collection mac^{LYON}
© Photo: Blaise Adilon



Jean-Pierre BERTRAND, *Monochrome rouge*, 1988
Collection mac^{LYON}
© Photo: Blaise Adilon
© Adagp, Paris, 2018



Richard HAMILTON, *Palindrome*, 1974
Collection mac^{LYON}
© Photo: Blaise Adilon
© Adagp, Paris, 2018



Steve MC QUEEN, *Something old*, 1968
Collection mac^{LYON}



Martial RAYSSE, *Dans la chambre*, 1968
Collection mac^{LYON}
© Photo: Blaise Adilon
© Adagp, Paris, 2018



Marlène MOCQUET, *Caliméro*, 2009
Collection mac^{LYON}
© Photo: Blaise Adilon
© Adagp, Paris, 2018



Adel Abdessemed, *Shams*, 2013 / Adagp, Paris, 2018

Spring 2018 and Europe is at a crossroads, with one path leading to separation, the other to reconstruction. The Grand Hornu and the mac^{LYON} have come together to showcase the creative, humanist and radical dimension of a great European artist, Adel Abdessemed.

The two exhibitions, *L'antidote* and *Otchi Tchiornie*, can be seen as independent but complementary events. A single catalogue, bringing together images and essays specific to each venue, connects the two exhibitions (Editions Fonds Mercator – graphic design: Schaffter Sahli).

Over two floors of the museum, Adel Abdessemed presents a selection of works never before shown in France, as well as a number of new creations, including *L'antidote*, the work that has given its name to the exhibition.

L'antidote is the name of a Lyon bar frequented in the 1990s by Adel Abdessemed, who was then a student at the ENSBA (School of Fine Arts) in Lyon. It was here that he met Julie, his future wife, and an important figure in a large part of his work.

The exhibition fosters a dialogue between intimate personal experiences and a political message destined for authoritarian and violent regimes, of all kinds. Like an ode to the human condition...

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OPENING HOURS
Wednesday to Sunday, from 11am to 6pm

ADMISSION
 → Full: 8€
 → Concessions: 4€
 Free for visitors under 18

ACCESS
 → By car
 Along quai Charles de Gaulle, carpark P0 and P2, reduced rate for our visitors
 → ridesharing
 www.covoiturage-pour-sortir.fr
 → By bus, stop Musée d'art contemporain
 Bus C1, Gare Part-Dieu/Cuire
 Bus C4, Jean Macé/Cité internationale
 Bus C5, Cordeliers/Rillieux-Vancia
 → By bike
 Several vélo'v stations around the Museum
 Cycle lane from the Rhône's banks to the museum.



View of Musée d'art contemporain de Lyon
 Photo: Blaise Adilon

UPCOMING EXHIBITION
Rétrospective,
Bernar Venet