

“ON COMMENCE PAR LE DÉBUT, ON FINIT PAR LA FIN”

ROBERT COMBAS, GREATEST HITS

PRESS
RELEASE



24.02
15.07.2012

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ROBERT COMBAS

RETROSPECTIVE

Robert COMBAS, *Greatest Hits du Monde Combas*, 1986

BRÉQUE EN ENTRELARD ON THE LEFT OF THE CANVAS BETWEEN JEAN-LOUIS LAMARCHE
LEPEN AND PAULETTE FRAGONARD. WHILE THEY ARE SNOGGING, JEAN-LOUIS DOES A
CAESAREAN ON PAULETTE WITH A LANCE THAT DELACROIX USED TO PAINT A BATTLE.
FOLON'S KILLER (GRANDSON OF THE MAN IN THE IRON MASK, TWIN OF A WELL-KNOWN KING
WHOSE NAME I FORGET) TELLS ALL AND SUNDRY THAT HE DID THE DEED OF DARKNESS WITH
A CONGER EEL AS BIG "AS AQUO" (AS THEY SAY IN THE SOUTH OF FRANCE). YVON LAMBERT
PLAYS THE HAIRY HORSE AND CARRIES ON HIS BACK HIS FUTURE SON-IN-LAW, WHO THINKS
HE'S A SOLDIER WITH A LANCE. OTTO HAHN IS HAPPY, HE'S JUST BEEN TRANSFORMED INTO A
LIVING SCULPTURE WITH A CAP BY THE WIZARD OF OZ.
Acrylic on canvas - 214 x 213 cm
Collection Lambert in Avignon
© Adagp, Paris, 2011

Inauguration :

Thursday 23 February 2012

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THE EXHIBITION

The first major retrospective of the work of Robert Combas, *Greatest Hits* brings together over 600 oeuvres chosen from public and private collections in Europe, the United States and Asia, set out over the 3000 square metres of the museum. The exhibition also includes new works made specially on-site.

Curated by Richard Leydier with the cooperation of the artist himself, the selection puts special emphasis on historic works, many of which, being in private collections, are not widely known, while mapping the key moments of Combas's prolific career, all the way up to the works done during the exhibition itself.

Two floors of the museum are taken up by a chronological and thematic sequence accompanied by music chosen from Combas's record collection. The exhibition ends with a projection of his latest creations, his "video clips," which are like "musical paintings," combining graphic and aural compositions.

For two months, Combas will be invited to occupy a specially created studio integrated into the exhibition circuit where he can continue to paint, write and play or listen to music, but also meet professionals, friends and members of the public in a very rock'n'roll atmosphere.



ROBERT COMBAS RETROSPECTIVE

GREATEST HITS

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Robert Combas, 1982
© Louis Jammes

Burning Your House Down¹

*Let's roll!*²

Combas paints frenetically. On the floor, most of the time, and all the time. When he talks to you he's bent over, tracing, dipping, scraping sometimes. He stamps, stops, goes off at a tangent, comes back, changes colour and side, then whispers his brushstroke, and the image rises up. Urgently. He tears at it like Cobain with his guitar neck. *Never Mind The Bollocks*.³ *Rocket to Russia*,⁴ which of the Ramones is dead?

Combas caresses the canvas and the colour comes up.
I Don't Live Today.⁵

Burst the amps, *Foxy Lady*,⁶ but fluid on the canvas or the paper or whatever: the mixed colour flows and spreads silently when all around sound mutely wells up.

Fragile beauty: "My painting is rock music." **Combas plays it with six strings and clapped out drums and all blown apart.**

Short-lived beauty: *Born to Be Wild*,⁷ then *La fille du Père Noël*,⁸ the same riff as *Hoochie Coochie Man*.⁹
I Love You Tender.¹⁰

Tragic beauty: "Maybe all he'll leave behind is an infinite mass of fragments glimpsed, of suffering shattered against the World, of years lived in a minute, of incomplete and frozen constructions, of huge undertakings taken in with a glimpse and dead. But all there is something rose-like about all these ruins."¹¹ The evil angel meets the anarchic academician: Morrison and Valery, two poets bellowing, *the Next Whisky Bar*.¹²

And behind it all? The amps, the big bad sound. In front: the live work.

No corrections: seventh chord, fag at B, break and riff. Dawn rises, Syd you died young, cipher at the gates of dusk.¹³

These are all the things that make Combas Combas, and nothing else! But hang on, let's add the Iguana,¹⁴ Voodoo Chile¹⁵ and Broughton the British lumpen: *Roundabout*.¹⁶
And art? Combas goes mano a mano. The figure, done with hammer and tongs; the portrait, sung like a battle by a bard. And then there's *Dark Side of the Moon*,¹⁷ *Walk on the Wild Side*¹⁸ where the asphalt melts and neurons grind to a halt: monsters, remains and the ghosts of night. **Art is there, but needs to be seen from and with rock.** *Mystery Dance*¹⁹ and *Dachau Blues*.²⁰
*Save the Last Dance for me Babe!*²¹

That's why the show is called *Greatest Hits*!

But you can't have a live show without backstage, or rock without rumours or sound without a studio: because that's where the tracks are mixed: *Shut Up and Play Yer Guitar*;²² that's where smells get concocted and feedback is fabricated, and then, what do you know? *The Wind Cries Mary*;²³ and then Nino, the sad anthropologist, can sell his dresses.²⁴ It's also where myths are made and forgetting formed. But above all it's where people work with the dough, the live material, life-size, cramp in the stomach and the pangs of perfection.

That's why I asked Robert to leave his lair in Ivry and move his studio, his painting and sounds, to the museum for two months. Live, not synching.

The works produced there will be shown or trashed depending on whether or not the artist – toiling over a hot canvas – deems them worthy to be served to us guests.

Combas is a guy who uses images to tell the most beautiful and the most tragic stories. Not the stories of great men. About ordinary people. And, for him, everything can become an image. Like rock. For that to happen, he needs to compose and create, to cut and shape, and keep working and working so the work can't be seen.

Combas has sometimes been difficult to see.

After a short, spectacular rise, and an equally radical time in the shadows, the Man has ridden the storm. Today, the artist has only rival, but what a rival: **History!**

Greatest Hits makes a modest attempt to contribute to the return of the ordinary. "In the event of contemplation, the soul relives the beginning of the world which is always new."²⁵

My brother he starts raging!
*Watch him rising see him howling!*²⁶

But above all: *Gimme Some Lovin'*.²⁷
And: *Save Your Soul*.²⁸

Thierry Raspail,
Director of the Musée d'Art Contemporain, Lyon



Robert Combas performance during his first exhibition in Montpellier, 1980
© François Lagarde

Thanks to:

- 1 - *Burning Your House Down* - album by **The Jim Jones Revue**, 2010.
- 2 - *Let's roll*, from the album *Are You Passionate?* by **Neil Young**, 2001.
- 3 - *Never Mind The Bollocks, Here's the Sex Pistols* is the only official album by the **Sex Pistols**. It came out in the UK in 1977.
- 4 - *Rocket to Russia*, 1977 was the third album by the New York group **The Ramones**.
- 5 - *I Don't Live Today* was written by **Jimi Hendrix** and recorded with his group **The Jimi Hendrix Experience** for their first album, *Are You Experienced?*, released in 1967.
- 6 - *Foxy Lady* was written by **Jimi Hendrix** and recorded with his group **The Jimi Hendrix Experience** in 1966 for the album *Are You Experienced?* It is one of the guitarist's best-known songs.
- 7 - *Born to Be Wild* was written by **Mars Bonfire** in 1968 and made **Steppenwolf** and their singer John Kay famous.
- 8 - *Jacques Dutronc* was the first studio album by **Jacques Dutronc**, released in 1966. It features the singer's first hits: *Les play-boys*, *Les cactus*, *Et moi, et moi, et moi*, *On nous cache tout*, *on nous dit rien*, *La Fille du Père Noël* and *Mini-mini-mini*.
- 9 - **Muddy Waters** - *Hoochie Coochie Man*, 1970.
- 10 - References to *Love Me Tender* by **Elvis Presley**, 1956 and *I Wanna Love You Tender* by **Danny & Armi**, 1978.
- 11 - From *Cahiers, 1894-1914*, **Paul Valéry**.
- 12 - Words from *Alabama Song*, **The Doors**, 1967.
- 13 - **Syd Barrett** - reference to *The Piper at the Gates of Dawn*, the first album by **Pink Floyd**, 1967.
- 14 - The nickname of Iggy Pop, front man of **The Stooges**.
- 15 - *Voodoo Chile (Slight Return)* was released in 1968 on the double album *Electric Ladyland*, the third and last album by the trio **The Jimi Hendrix Experience**. Eight takes were necessary to come up with the album version of *Voodoo Chile* (Hendrix's nickname).
- 16 - References to *Roundabout* by **Edgar Broughton**, an English Marxist rocker, and the song by the group **Yes**, released on their album *Fragile* (1971) and live album *Yessongs* (1973).
- 17 - *The Dark Side of the Moon* (1973) was **Pink Floyd's** eighth album.
- 18 - Reference to the song by **Lou Reed**, featured on the 1972 album *Transformer*, produced by **David Bowie**.
- 19 - *Mystery Dance Lyrics* by **Elvis Costello**.
- 20 - *Dachau Blues* by **Captain Beefheart**, on the album *Trout Mask Replica* (1969).
- 21 - *Save the Last Dance for me Babe!* Reprise by **The Troggs** on the album *Troggs on 45s*, 1982.
- 22 - *Shut Up 'N' Play Yer Guitar* is an album released by **Frank Zappa** in 1981, made up entirely of guitar solos. He repeated this format in 1988 with the album *Guitar*.
- 23 - *The Wind Cries Mary* was written by **Jimi Hendrix**. It was released as a single in 1967 with *Highway Chile* as the B side.
- 24 - *Je vends des robes* by **Nino Ferrer**, 1969.
- 25 - **Robert Musil**, *Journaux*, Tome 2, Seuil, Paris, 1981.
- 26 - *Mickey Mouse And The Goodbye Man*, from *Grinderman 2* by **Grinderman**, a group formed in 2006 by Nick Cave with Warren Ellis, Martyn P. Casey and Jim Sclavunos, from **Nick Cave and the Bad Seeds**.
- 27 - *Gimme Some Lovin'*, **Spencer Davis Group**, 1966.
- 28 - **The Jim Jones Revue**, album *Here to Save Your Soul, Singles Volume One*, 2009.



Robert Combas, 1975

Thierry Raspail's playlist, "Combas Rock," can be heard on Deezer: <http://www.deezer.com/fr/profile/18904467>

Robert Combas, the harasser

Going back down the steps of time. But hey, do you know any directors, or any other kind of this - or that-ors (sic Thierry Raspail) capable of hatching - as a cockerel, not a hen - a teenager's text about rock, and all for yours truly! Thanks, it makes me feel all warm inside. You can't put it into words, a thank you like that is something you have to feel.

So, this retrospective *Greatest Hits on commence par le début on finit par la fin* is really something!

Richard Leydier is the Curator. Geneviève is everywhere. My assistants left me at the last moment. Thank you! They say I stress everyone out, except Oldi, the zombie and faithful Buster Keaton, who does what he does, full stop, but at least he does it. Harald is on photography.

The pressure's on! Luckily, the people down here in Lyon are real professionals. Everyone's woken up, we'll make it. So, apart from the tension twisting my guts, everything's fine.

Anyway, I don't know if I'll ever have another exhibition like this one, but I really don't want to blow it.

Let me tell you, to really see it properly you'd need 2 or 3 days! **To learn to look again at the paintings and see what a worker from the Languedoc born in Lyon by an accident of employment (as my father said. Respect to my parents Mario and Raymonde) has been up to these past 30 years.**

So, when Thierry Raspail offered me this show about Music, it really triggered something. We threw ourselves into a new piece of work started in May 2010 thanks to my meeting with Lucas Mancione.

Lucas turned up at my last show about the Fall, in May 2010. He was standing in front of the giant painting of the Fall of the Angels. We started chatting and we've been mates ever since, working tirelessly, revolutionizing and mucking in. Together we made 40 pieces of music in a year.

This encounter came just in time for me, because any later would've been too late, I'd been carrying all these things within me for 30 years but I couldn't get it out, create songs, songs that can go all the way to formally anarchic pieces that you might call twelve-tone or hard metal rock with synthesizer strings.

Diversity, influences transparent, whether unwittingly or not, insisting on singing in French or abstract language because provincial snobbery said "never French!" **The great decision was to open it all up, to feel those feelings until something true came out, something that can stand alone.**

Then, together, we put pictures to some of the pieces. Video-art fixed shots like "tableaux vivants." In Lyon it's my ideas that take the lead but overall it's a REAL GROUP, which is something I can't say often enough. The group is called *LES SANS PATTES* and it's made up of me, Lucas Mancione and also Pierre Reixach Piero the bassist.

We all dreamed of being up there in the stars, so we did what we could thanks to a kind of intellect that enabled the best of them all to do something a bit on the edge.

So what I always say is that I feel symbolically a mongrel and proud of it and I've been very lucky with accidents.

Coincidence, alchemy, the moment when everything or nearly everything comes together. Lyon? The city where I was born but have not lived. City of my Rebirth, maybe?

Thierry Raspail suggested I do a Rock show, which led me to make all the things shown on the third floor of this exhibition, which I see as an extension of my painting. Painting, rock music: 30 years of all-out passion when I put my back out carrying bags of records and crippled my legs painting in every conceivable position.

Greatest Hits on commence par le début on finit par la fin: 30 years of creative work which will, I hope, set the record straight in terms of: Art, intensity of Work, Truth and Diversity.

Robert Combas, October 2011



Robert Combas, 2010
© Harald Gottschalk

Richard Leydier, the curator, on the exhibition:

A central figure in the movement that Ben dubbed Figuration Libre (and whose members also included Rémi Blanchard, François Boisrond and Hervé and Richard Di Rosa), **Robert Combas has been making art since the late 1970s.**

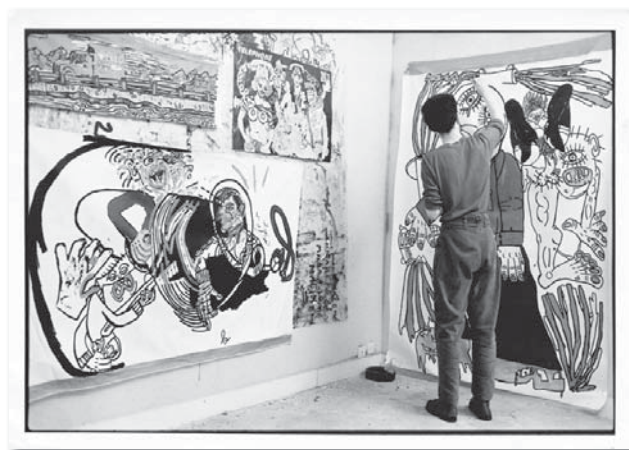
Mixing rock and contemporary art, this exhibition will cover all the facets of a rich and proliferating body of work: painting, of course, but also sculpture, drawing and what Robert Combas calls his “satellite activities,” when he transforms images he didn’t originally make, in a line of work that runs alongside the “classic Combas style.” **The exhibition will also give a sense of the way he manages to combine diversity (of media, formats and themes) with coherence in an approach that is constantly open to experiment.** Indeed, this experimentation will continue in the museum itself, in front of visitors’ eyes, as the artist is moving his studio to the exhibition area for two months.

This retrospective will follow chronological and thematic threads, with the first rooms dedicated to the formative years, from the first *Batailles* done at the École des Beaux-arts in Montpellier, to the works of the so-called “Arab Pop” period, when the artist invented a kind of Oriental Pop Art inspired by the painted signs of the African hairdressers in Paris’s Barbès quarter. Gradually, “the Combas style” begins to emerge, and certain figures become recurrent in his compositions, like the bustling *Tuer* and the *Triangles*. The formats become monumental between 1984 and 1988, a period of intense activity which saw the artist develop a wild and wacky bestiary and genre scenes that were just as way out. After this the sequence takes a more thematic turn, initially in autobiographical mode. The artist’s early days in Sète are evoked, along with relationships and women in general. Then comes a set of paintings showing how Combas revisited subjects from art history: noteworthy here is the impact of Toulouse-Lautrec, seen at an exhibition in Albi in 1990, but also the masterpieces from the Louvre that the artist served up with his own sauce, and the many battles, one of Combas’s recurring themes. Religion is another major area, with major themes from Catholicism but also Buddhism as well as the artist’s own very personal form of mysticism, which has informed his works ever since 1990, notably through his reading of texts such as John Milton’s *Paradise Lost*: this epic by the English poet inspired the series of paintings in his recent exhibition at Galerie Guy Pieters, *Sans filet* (Paris, 2010). If Robert Combas is famous for his painting, his music is less well known. Combas the music lover gets the run of the museum’s third floor, where a cabaret space will offer the first ever presentation of his shows and videos. For Combas, music is so much more than a subject for his pictures.

Combas founded his own rock group, *Les Démodés*, in the late 1970s. Music has always been important to him, and he has always played an instrument – especially, in recent years, with his friend Lucas Mancione, co-founder of *Les Sans Pattes*. The two men have developed a diverse repertoire which they perform in some surprising videos.

It is important to understand that music is no sideline for Combas: it is at the foundation of his relation to painting, and has been since the early 1980s. Many of the paintings he made as a young man were inspired by *the Beach Boys* and *Jonathan Richman*.¹ **The music and the films conceived these last few months in the studio form a kind of sound track to forty years of painting.** Related to the recent films, paintings from all the different periods bring us some major figures from the history of rock and other colourful characters, from *the Velvet Underground* to *Georges Brassens*, via brass bands and South American conga players, showing just how diverse the ingredients of Combas’s work actually are.

1 – This American singer, songwriter and guitarist came to fame with *the Modern Lovers*, a group seen as one of the key influences of the American punk rock scene. In 1998 he and his drummer made a noted appearance in the Farrelly Brothers film *There’s Something About Mary*.



Robert Combas in his workshop on the “Marais” quarter, Paris, 1982

BACKGROUND

Early 80s: the international artistic context

THE US

1978 > “Bad Painting” appears for the first time in the title of an exhibition dedicated to Neil Jenney at the New Museum in New York. It refers to a generation of artists such as: Julian Schnabel, Keith Haring, Kenny Scharf, Jean-Michel Basquiat, Donald Sultan...

From 1979 to 1982 these artists participate in numerous international exhibitions: in London *A New Spirit in Painting* (1981), Berlin *Zeitgeist* (1982) and Kassel *Documenta 7* (1982).

ITALY

1979 > Achille Bonito-Oliva publishes one of the first essays defining “Trans-avanguardia” in *Flash Art*.

1980 > He invites Mimmo Paladino, Sandro Chia, Francesco Clemente, Enzo Cucchi and Nicola de Maria to *Aperto' 80* at the Venice Biennial. The “Trans-avanguardia” is soon exhibited in numerous European museums; Kunsthalle in Basle, Folkwang Museum in Essen and the Stedelijk Museum in Amsterdam in 1980/1981.

GERMANY

1980 > Wolfgang Becker refers to the exhibition dedicated to Anselm Kiefer, Georg Baselitz, Markus Lupertz and A. R. Penck at the Neue Aix-la-Chapelle Gallery as “Die Neuen Wilden”, the “New Fauvism”.

That same year, Klaus Gallwitz chooses Kiefer and Baselitz to represent Germany at the 39th International Art Biennial in Venice. The “New Fauvism painters” or “German neo-expressionists” take part in numerous exhibitions; *Documenta 7*, Kassel (1982), *Zeitgeist*, the *International Kunstausstellung*, Berlin (1982).

FIGURATION LIBRE

In 2011 this movement is celebrating its 30th birthday

June 1981: Before leaving his apartment for another, art critic Bernard Lamarche-Vadel lent his walls to a group of very young painters, including Robert Combas, Hervé Di Rosa, Rémi Blanchard, François Boisrond, Jean-Charles Blais and Jean-Michel Alberola. He titled the resulting exhibition *Finir en beauté*.

Summer 1981: Ben Vautier invited Robert Combas and Hervé Di Rosa to exhibit in his gallery in Nice (*2 Sétois à Nice*) and invented the term “Figuration Libre.”

Success came quickly and the first group shows were put on abroad as early as 1981. Between 1982 and 1985 these artists exhibited several times with their American colleagues Keith Haring, Jean-Michel Basquiat, Kenny Scharf and Tseng Kwong Chi (New York, London, Pittsburgh, Biennale de Paris, etc.).

Figuration Libre is often presented as a reaction against the minimal and conceptual art of the 1970s, an attempt to make art that was as free in its choice of subjects and graphic devices as it was accessible and easy to grasp. In fact, what impelled this phenomenon was more the arrival of **a new urban generation with a hunger for images, which it took wherever it found them and then propelled and metamorphosed.**

Four artists of the “Figuration Libre”, 1987

From left to right:

Rémi Blanchard, Hervé Di Rosa, Robert Combas, François Boisrond
© Alain Bizos / Agency VU'



Free figuration

For Combas, this attitude can be linked to his frantic appetite for images in all their forms: picture books, magazines, comics, TV (now in every French home), **combined with a need for stories.** His outpouring of images is always about telling stories.

We get a real eyeful, but it's never flashy or showy: the tone is direct, like the basic chords in rock. The colours are bright, solid, powerful, like amplified music. The story unfolds gradually, as we begin to home in on the details.

/"FIGURATION LIBRE MEANS DOING WHAT YOU WANT AS MUCH AS YOU CAN, AS PERSONALLY AND FREELY AS YOU CAN."/ ROBERT COMBAS

"I can still remember the sheer excitement I felt in July 1980, seeing those pieces of cardboard with jagged edges and the sheets hanging by clothes pegs from a line stretched across a studio at the École des Beaux-arts in Saint-Étienne by Robert Combas, who was still a student at the time. On those pieces of cardboard and sheets were pictures of tank battles, and exotic figures accompanied by Chinese or Japanese inscriptions, I don't know, imported from the world of graffiti and manga. Their maker seemed to be trashing the good taste of abstraction, that of both American shaped canvases and the analytic and deconstructive drawing of BMPT and Supports/Surfaces.

In those times when the concept ruled supreme, when repetition played out its litanies invoking the last painting, a troublemaker was invading the art scene with a liberating wildness and sweeping away those grammatical dispositifs exhausted by the wait for a very unlikely revolution."

Bernard Ceysson, for the exhibition *Qu'es aco*, Van Gogh Foundation in Arles, 2008



Opening at the ARCA: Robert Combas, his father and Ben Vautier, Marseille, 1984

BEN on his website:

1981: "I create the term **Figuration Libre**. In Italy they talk about the **Transavanguardia**, in Germany they talk about **Violent Painting**, in America, **Bad Painting**, but there is no movement for France. Templon suggests 'New French,' but I prefer Figuration Libre because I think that this return to figuration contains, above all, an assertion of freedom. I propose to Marc Sanchez, who runs the Galerie d'Art Contemporain in Nice, to put on one of the first Figuration Libre exhibitions in France. This is *L'Air du Temps*, held in 1982, in the summer."

1982: "Free to what?/ Free to make it ugly/ Free to make it dirty/ Free to prefer the graffiti in the New York subway to the paintings in the Guggenheim/ Free to be sick up to here with Supports-Surfaces/ Free to want to redo Matisse, Picasso, Bonnard/ Free to love Mickey, comix and not Lacan/ Free to paint on anything."

Ben Vautier



Robert Combas, 1979

L'ARTISTE



Robert Combas, 1977

1957 > Robert Combas is born in Lyon. He spends his childhood and adolescence in Sète.

/"I USED TO DRAW ALL THE TIME, AS IF BY INSTINCT, AUTOMATICALLY. I NEVER STOPPED DRAWING AND WHEN I WAS AROUND 6 OR 7 MY PARENTS TOLD ME THAT IT WOULD BE GOOD FOR ME TO STUDY ART AND SO THEY TOOK ME TO ART SCHOOL... AND THAT'S HOW I ENDED UP STUDYING ART FROM THE AGE OF 7 OR 8 UNTIL THE AGE OF 23."/ ROBERT COMBAS

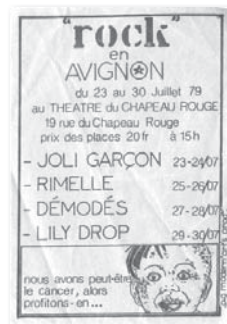
/"I ALWAYS LIKED ILLUSTRATIONS, CARTOONS, LIKE PIF (SPIFF) THE DOG OR TINTIN... THE NEWSPAPER THAT MY FATHER READ ALSO INFLUENCED ME A LOT AND I DID CARICATURES INSPIRED BY THE NEWSPAPER LE CANARD ENCHAÎNÉ..."/ ROBERT COMBAS

1974 to 1977 > Sète Fine Arts School, where he meets Di Rosa and then the Montpellier Fine Arts School.

/"In 1977, I WAS IN CONTACT WITH THE YOUNG HIP MUSOS AMONGST WHOM THERE WAS A CERTAIN DEGREE OF CREATIVITY. IT WAS A PERIOD THAT WAS A BIT PUNK, LOTS OF YOUNG PEOPLE WERE ATTRACTED TO ANIMATION. IN THE FINE ARTS COLLEGES, THERE WERE ONLY A FEW OLD FASHIONED HIPPIES WHO WERE INFLUENCED BY THE SUPPORTS/SURFACES MOVEMENT OR BY THEIR TEACHERS. I HAD CHOSEN PAINTING BUT TOWARDS THE END OF MY FIRST YEAR, I SAID TO MYSELF THAT I WOULD HAVE TO DO SOMETHING NEW. I ALWAYS WANTED TO DO SOMETHING COMPLETELY NEW, I ALWAYS NEEDED TO DO SOMETHING THAT MADE ME STAND OUT FROM THE CROWD."/ ROBERT COMBAS

1978 > He sets up the rock group **Les Démodés** with Richard Di Rosa, (aka Buddy, Hervé's brother) and Ketty Brindel

1979 > Influenced by rock magazines, he publishes the fanzine Bato with Hervé Di Rosa and Ketty Brindel. One hundred copies of the fanzine, made up of photography collages, drawings and texts, are printed. Four editions of the magazine are published.



Flyer of Les Démodés « Rock en Avignon », 1979

1980 > A recent graduate, he draws the attention of Bernard Ceysson, member of the jury and director of the Saint Etienne Museum of Modern Art who asks him to take part in the *Après le classicisme* (After Classicism) exhibition in 1980.

/"WHEN I ASKED HIM WHY HE HAD ASKED ME TO TAKE PART IN THIS EXHIBITION, HE TOLD ME THAT THERE WAS NO ONE ELSE DOING THIS TYPE OF PAINTING IN FRANCE."/ ROBERT COMBAS

1981 > Ben exhibits Robert Combas and Hervé Di Rosa and coins the term Figuration Libre (Free Figuration). This movement is inspired by popular culture (reviews, cartoon strips, videos, games) as well as by rock, punk and funk music.

/"FREE FIGURATION REFERRED TO TWO THINGS: THE FIRST WAS ABOUT MAKING A BRIDGE BETWEEN ART, CONTEMPORARY ART AND THE PEOPLE WHO LOOKED AT ART. THE SECOND WAS THAT AFTER DUCHAMP AND BUREN, THERE WAS NOTHING ELSE TO BE DONE. IN SUCH A CONTEXT, THE ONLY THING THAT COULD BE DONE WAS TO HAVE FUN AND TO TRY AND PAINT SOMETHING... IT WAS AS SIMPLE AS THAT."/ ROBERT COMBAS

Bernard Lamarche-Vadel organizes the first significant exhibition dedicated to Free Figuration in Paris, *Finir en beauté*. The exhibit showcases the works of Rémi Blanchard, François Boisrond, Hervé Di Rosa and Robert Combas.

In October 1981, rue des Blanc-Manteaux in Paris, Hervé Perdrille also organised, the exhibition *To end in a Believe of Glory or The Australian Paris*, with the artists Combas, Blanchard, Boisrond, Di Rosa and Catherine Violet. Suzanne Pagé is impressed by Combas and Di Rosa and exhibits them at the Paris Museum of Modern Art as part of the *Ateliers 81/82* exhibition.

Robert Combas and Hervé Di Rosa are exhibited in Dusseldorf and Amsterdam. Combas moves to Paris.

In 1980s Italy, Germany, the US (cf page 10) and France, a new generation emerges. Their painting is infused with a new energy, influenced by rock music, experimentation, a new form of existentialism and immediacy...

1982 > In New York, Otto Hahn organizes an exhibition called *Statements New York 82 - Leading Contemporary Artists from France* which features Blanchard, Combas, Di Rosa, Boisrond and who meet Keith Haring (the mac^{LYON} devotes a retrospective to Haring in 2008), Tseng Kwong Chi, Kenny Scharf, etc.

1982 À 1985 > Numerous overseas exhibitions; New York, London, Pittsburgh...

1983 > *Figures imposées Hiver 1983* exhibition at ELAC (Espace Lyonnais d'Art Contemporain). First solo exhibition in New York at the Leo Castelli Gallery.

1984 > First art publication dedicated to Combas with a preface called by Catherine Millet, *L'enfance de l'art*.

1985 > *5/5 Figuration libre, France /USA*, exhibition organised by Otto Hahn and Hervé Perdriolle at the Paris Museum of Modern Art featuring Rémi Blanchard, François Boisrond, Robert Combas, Hervé and Richard Di Rosa, Louis Jammes, Jean-Michel Basquiat, Crash, Keith Haring, Tseng Kwong Chi, Kenny Scharf.

1986 > Solo exhibition at the Leo Castelli Gallery, New York

1987 > Solo exhibition *Peintures 1985 - 1987* at the CAPC Bordeaux. The exhibition travels to the Stedelijk Museum, Amsterdam.

1988 À 1994 > His paintings become darker, more synthetic: *L'autiste dans la forêt de fleurs (An autistic person in a forest of flowers)*, 1991 is exhibited at the **first Biennale de Lyon** *L'amour de l'Art (The love of Art)* the same year.

1995 À 2000 > Robert Combas devotes himself to photography and sculpture.

2000 À 2010 > Guy Pieters regularly exhibits Combas and supports his production of large scale works, notably for the *Mots d'oreille (Ear Tags)* exhibition presented in Venice in 2005 (Magazzini del sale).

2006 > The exhibition *Savoir Faire, Robert Combas (Know-how)* is shown at the Seoul Museum of Art and the Asiana Museum of Daejeon, Korea.

2009 > Exhibition *Robert Combas, Le frimeur flamboyant (The flamboyant show-off)* at the Maison Européenne de la Photographie (European House of Photography) in Paris.

2010 > Exhibition entitled *Sans filet, les Goulamas sont dans le trou (Without a net - Fallen Angels)* at the Guy Pieters Gallery in Paris.

2011 > Concert in Sète for the first 10 years of the MIAM (Musée International des Arts Modestes) and at the Voix Vives festival. Exhibition and concert at the Centre Culturel Français in Brazzaville, Congo. Exhibition *Hey ! Modern art & Pop culture* at La Halle Saint Pierre, Paris.



Robert Combas, 2010 © Harald Gottschalk

Combas and Lyon

His family from Sète, a Communist by conviction, **Robert Combas was born in Lyon in 1957 by chance**, by "an accident of employment," as he likes to say. But his family soon returned to Sète, where he spent his childhood and adolescence (from ages 4 to 20) and concocted his inimitable accent.

Exhibitions in Lyon:

Group shows:

1983: *Figures imposées Hiver 1983* at ELAC (Espace Lyonnais d'Art Contemporain).

1991: *L'amour de l'Art*, **first Biennale de Lyon**.

2002: *Ceil pour œil, figures de l'art contemporain dans les collections privées de Lyon*, le Rectangle.

2005: *My Favorite Things*, Curator Richard Leydier, Musée d'art contemporain de Lyon.

Solo shows:

2002: *Les vieux Dégueulasses*, Métropolis gallery, Lyon.

2005: *Nerf de bœuf et verres brisés*, Métropolis gallery, Lyon.

2006/07: *La couleur à fond la caisse*, Métropolis gallery, Lyon.

Thierry Raspail has invited Robert Combas to take over the whole of mac^{LYON} and the artist has agreed to transfer his studio to the museum in order to show the workings of his art, live: as if visitors were being invited backstage before the concert, or vice versa!

The museum has been built for Robert Combas within the exhibition itself, as a painting and sound studio where he can create on-site but also organise professional meetings (gallery, collectors, art critics, etc.). He will regularly receive members of the public in this museum open to all. On the third floor of the exhibition, a stage presents clips that have never been seen before, a mix of rock and painting, and hosts concerts by *Les Sans Pattes* with Lucas Mancione.

COMBAS ROCK

Greatest Hits is also a chance to see Combas's painting as we dreamed of seeing it, in mosh-pit proximity to rock music, because **Combas paints the way musicians play rock music**. His painting and music are more than intimately intertwined: yes, he makes music and when he paints there is always music playing, but **this exhibition in Lyon shows that music and painting converge in his art**.



Les Démodés, Robert Combas, Ketty Brindel, Buddy Di Rosa, 1979

In 1978 he founded *Les Démodés* with Ketty Brindel and Buddy Di Rosa. The group had a primitive sound and its texts were post-Dada.

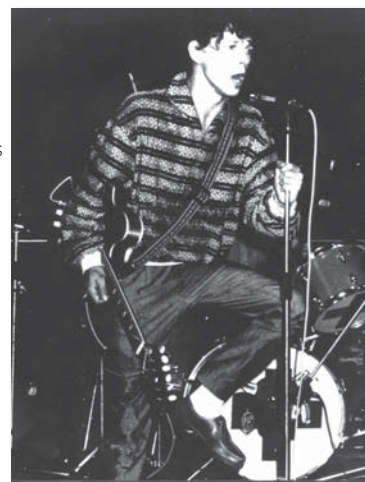
/"I AM A BORN PERCUSSIONIST. I PLAY THE RHYTHM WITH MY INDEX AND BIG FINGER WHENEVER A RECORD'S PLAYING ON MY STEREO. I'M CONSTANTLY TAPPING MY FINGERS ON WHATEVER IS NEAR TO HAND."/
ROBERT COMBAS

Mad about music (he mentions, as it comes, *Phil Spector*, *The Beach Boys*, *the Velvet Underground*, *John Lennon*, *Jonathan Richman*, etc.), Combas is also a big record collector: **"MY HOBBY? COLLECTING VINYL ROCK RECORDS FROM ALL PERIODS!"**

Combas's collaboration with **Lucas Mancione** (musician, artist and friend) began when Mancione recorded a song he wrote to go with his exhibition at Galerie Guy Pieters in 2010.

/"GIVEN MY AGE, THIS WAS THE LAST CHANCE TO GET BACK TO WHAT KEPT ME BUSY IN MY TEENAGE YEARS. I REALLY DO THINK I CAN SAY THAT MUSIC SAVED MY LIFE."/ ROBERT COMBAS

Their duo grew into a group, *Les Sans Pattes* (with bassist Pierre Reixach), which already has two-score songs in the can. "*Les Sans Pattes* are DIY multi-instrumentalists who play an eclectic style of music," says Mancione: "psychedelic rock, punk, electro, Italian songs, a little bit of *Phil Spector* and *the Beach Boys*, a lot of *Suicide*." (In 2009, **mac^{LYON}** organized the first retrospective of the visual work of *Suicide's* front man, Alan Vega.)



Robert Combas, *Les Démodés*, 1979

Always on the lookout for new languages of expression, Combas branched out again when he started producing "performances" bringing together his two great loves: images and music.

Logically, the exhibition **Greatest Hits** is intimately bound up with a playlist based on Combas's huge record collection. It can be heard on Peachr.com or Deezer: <http://www.deezer.com/fr/orofile/18904467>

Lucas Mancione:

The artist, video maker and musician Lucas Mancione was born in Sète in 1971 and is a graduate of the École des Beaux-arts in Montpellier. He makes films, frescoes, installations, concerts and performances based on sounds, words, objects and fixed images which he samples in order to sketch out new situations that are like so many autonomous worlds existing on the edges of our universe.

The cut-up technique therefore enters into many of his installations. An assembler of images and sounds and simple maker of wall drawings and visual games based on VHS or Revox tapes, or perhaps cigarette packets, he makes humorous use of materials that are highly charged with poetico-technological drama.

Spotted by the Alexandre de Folin gallery in New York, he has been exhibited and has performed in Paris (Palais de Tokyo, Centre Pompidou, Ménagerie de Verre), New York (Riva Gallery), Los Angeles (ADO Film Offering) and Cologne (Kunstraum BLAST), has performed in festivals in Australia and China, and been artist in residence in Japan, Vietnam, Africa, etc.

In 2011 he took part in the *Hors Pistes* festival at the Centre Pompidou and in the exhibition *Public Domaine* at La Gaité Lyrique.

Invited to feature in the group show *Ça & là, This & There* (starting April 2012) to celebrate ten years of activity at the Pavillon, the artistic laboratory of the Palais de Tokyo, Paris, where he did a residency, Lucas Mancione will present a very eloquent sculpture of a pointed ear (*The Spoken Ear*).



Robert COMBAS, *Couple psychopatex*, 1995
 Acrylic on canvas - 135 x 135 cm
 Collection Sophie Reynaud, Paris
 © Adagp, Paris, 2011

DENTAL MASK, PHALLUS TIP, VAGINA SNAKE, OPERA SOLDIER-SAINT. KEEN EYE, READY TO BITE OR KISS HIMSELF.



Robert COMBAS, *La femme aux piments*, 1979
Oil on canvas - 205 x 180 cm
Collection Bruno Bischofberger, Zurich
© Adagp, Paris, 2011

WOMAN WITH CHILLIES WHOSE THIGHS WILL BLUSH IF SHE EATS
TOO MANY SPOONFULS OF HARISSA (PLUS 3 SALAMANDERS).
THE THREE SALAMANDERS DANCE THE SIRTAKI.



Robert COMBAS, *Tom et Jerry*, 1981
Acrylic on canvas - 118 x 120 cm
Collection of the artist
© Adagp, Paris, 2011



Robert COMBAS, *Mickey appartient à tout le monde*, 1979
Acrylic on hardboard - 141 x 80 cm
Collection Centre Pompidou, Mnam/Cci, Paris - Acquisition in 1992
© Adagp, Paris, 2011



Robert COMBAS, *Tintine et Nickey ont volé la pipe du capitaine Hard Rock ! C'est dégueulasse !*, 2009
Acrylic on canvas - 80 x 120 cm
Collection of the artist
© Adagp, Paris, 2011



Robert COMBAS, *Le marin débarqué*, 1984
Acrylic on linoleum - 205 x 155 cm
Collection Gemeentemuseum Helmond, Pays-Bas
© Peter Cox
© Adagp, Paris, 2011



Robert COMBAS, *Les tournesols de vent Combas*, 1990
Acrylic on canvas - 241 x 184,5 cm
Collection Geneviève B.
© Adagp, Paris, 2011



Robert COMBAS, *Joli spectacle équestre romain*, 1987
Acrylic on canvas - 220 x 300 cm
Collection Laurent Strouk
© Adagp, Paris, 2011



Robert COMBAS, *Love and Peace et Happiness*, 1987
Acrylic on canvas - 242 x 382 cm
Collection of the artist
© Adagp, Paris, 2011



Robert Combas turning back
© Harald Gottschalk



Robert COMBAS, *Les trompettes au son du cerf gueulard*, 1983
Acrylic on canvas - 232 x 210 cm
Private Collection / Courtesy Galerie Michael Haas
© Adagp, Paris, 2011



Robert COMBAS, *Guignol*, 1984
Acrylic on wollen cloth backed on jute hessian
240 x 156 cm
Collection CAPC, Musée d'art contemporain, Bordeaux
© Adagp, Paris, 2011



Robert COMBAS, *Hommage à Matisse et à Maïté*, 1987
Acrylic on canvas - 244 x 343 cm
Collection Lambert in Avignon
© Adagp, Paris, 2011



Robert COMBAS, *Robert et Geneviève au jardin du Paradis*, 1988
Acrylic on canvas - 210 x 246 cm
Collection Laurent Strouk
© Adagp, Paris, 2011



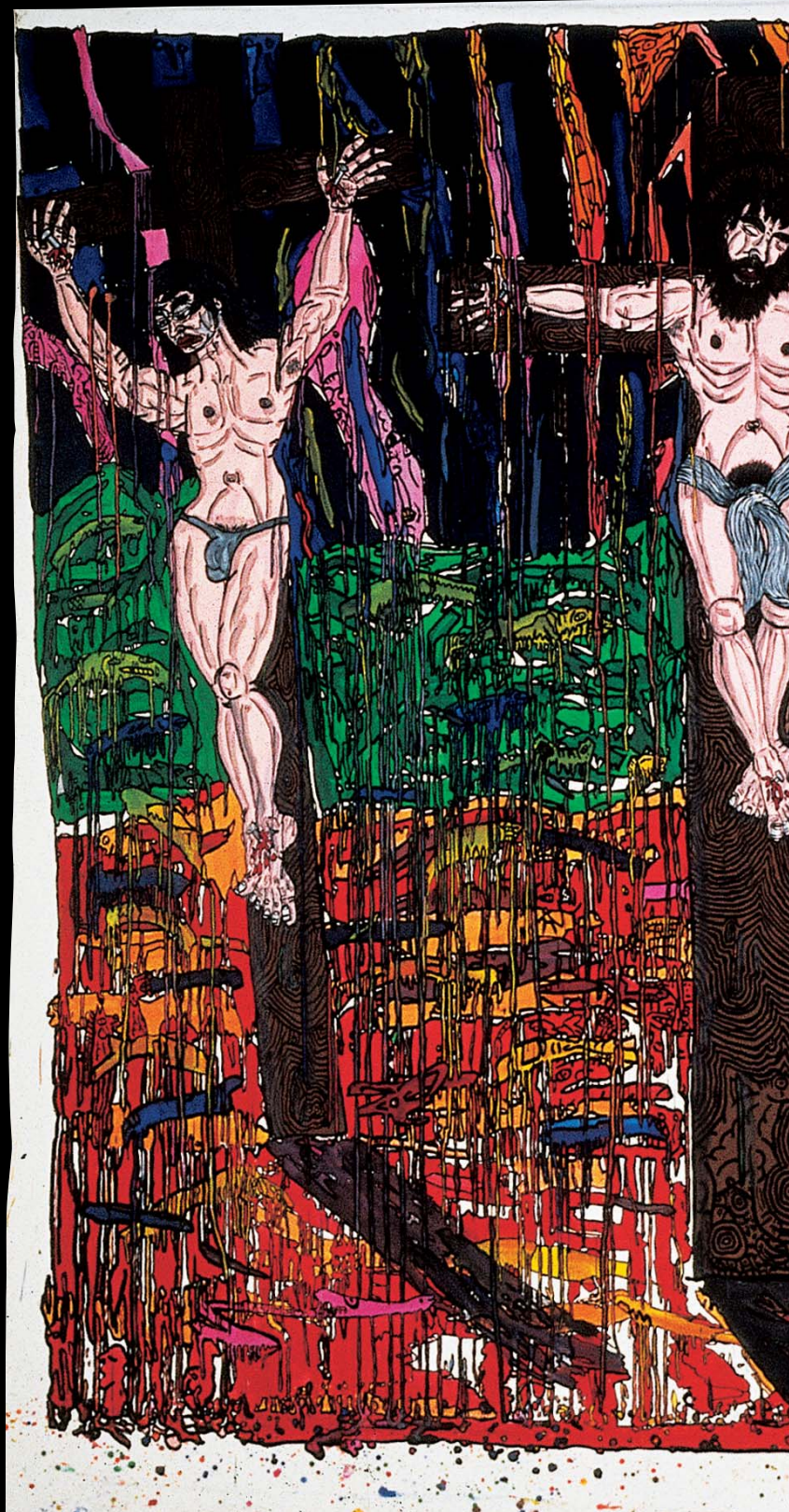
Robert COMBAS, *L'autiste dans la forêt de fleurs*, 1991
 Acrylic on canvas - 216 x 518 cm
 Collection of the artist
 © Adagp, Paris, 2011

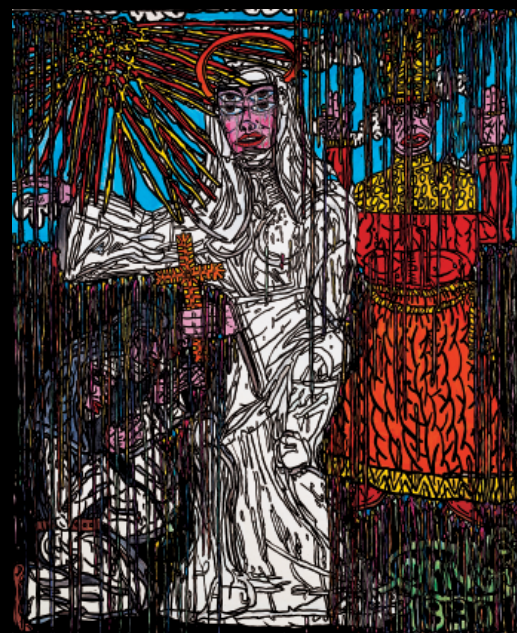
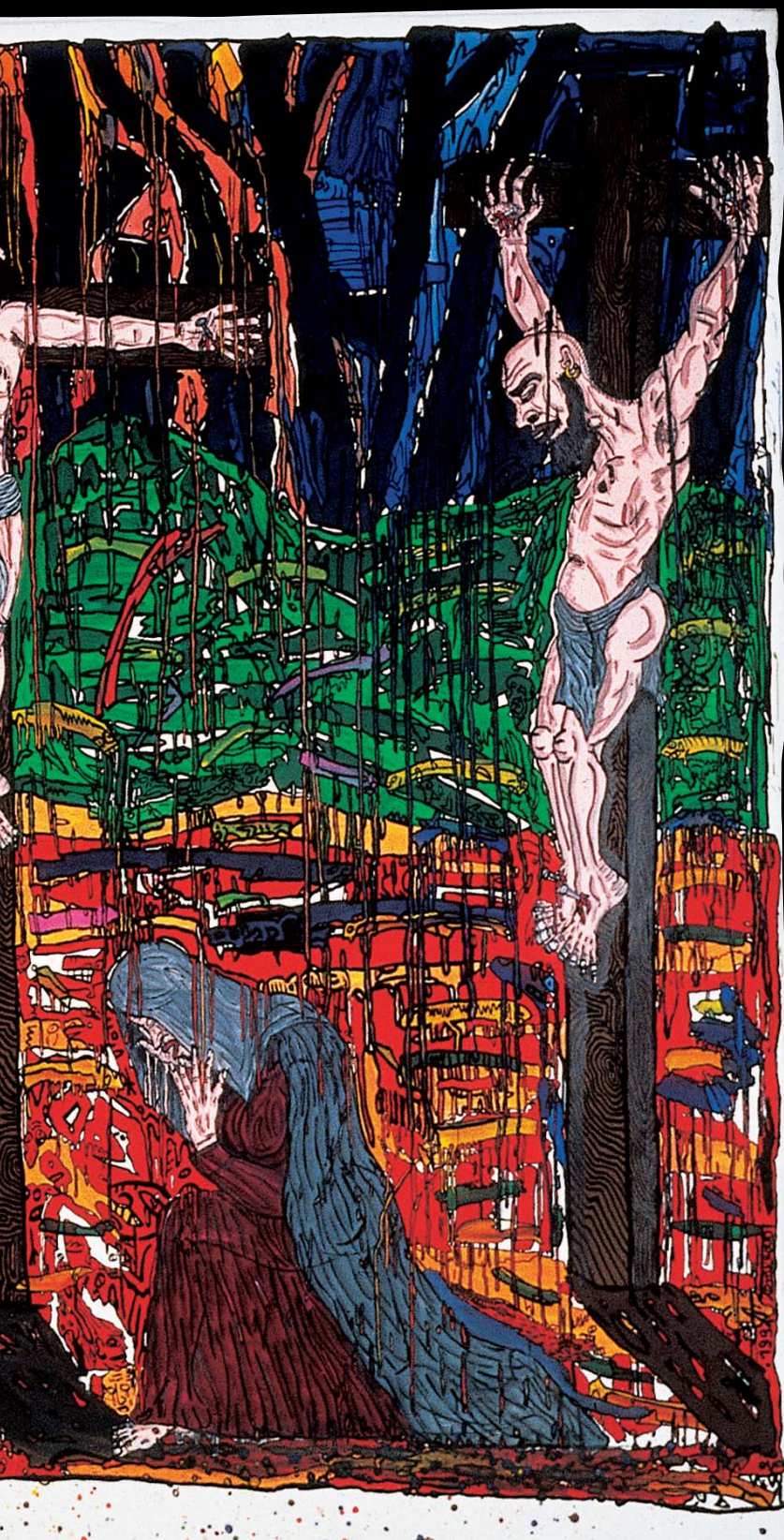


Robert COMBAS, *Sophie allongée et anthropomorphiée*, 1997
 Acrylic on canvas - 125 x 165 cm
 Collection Sophie Reynaud, Paris
 © Adagp, Paris, 2011

Robert COMBAS, *Le Calvaire façon Combas*, 1991
 Acrylic on canvas - 450 x 407 cm
 Collection of the artist
 © Adagp, Paris, 2011

Robert COMBAS, *À l'aise Blaise*, 1992
 Acrylic on canvas - 30 x 30 cm
 Collection Geneviève B.
 © Adagp, Paris, 2011





Robert COMBAS, *Sainte Odile*, 1990
Acrylic on canvas - 220 x 190 cm
Private Collection, Paris
© Adagp, Paris, 2011



Robert COMBAS, *Portrait de Geneviève : Période bleue, la barracca flamenca*, 1999
Acrylic on canvas - 162,2 x 130 cm
Collection Geneviève B.
© Adagp, Paris, 2011



Robert COMBAS, *L'archange*, 1995
Acrylic on canvas - 210 x 144 cm
Collection of the artist
© Adagp, Paris, 2011

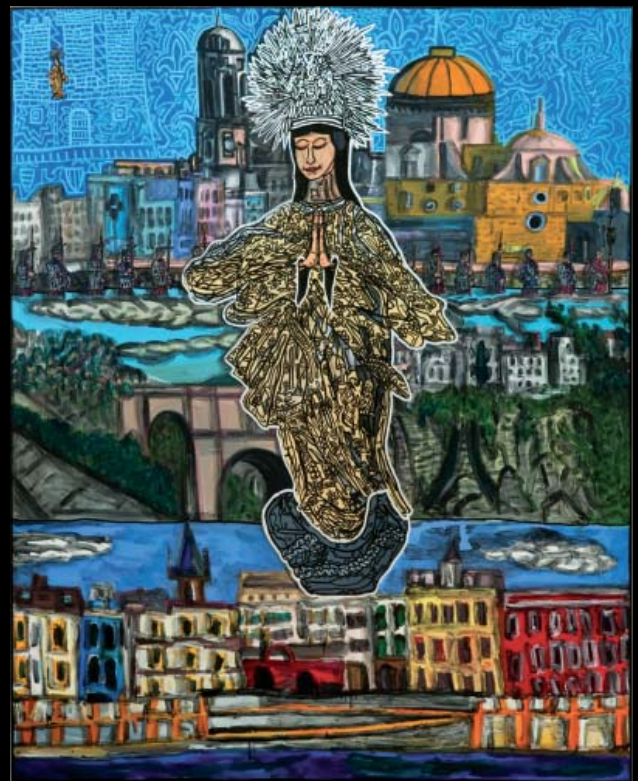
HE'S THE ONE WHO SLAYS THE DRAGON OF THE APOCALYPSE, HE'S THE ONE WITH A DISC-SHAPED HALO BEHIND HIS HEAD. HE THREW LUCIFER DOWN TO EARTH AND THAT'S WHY WE'RE IN A BROWN SEA I DON'T KNOW WHAT OR WHERE. YES! BUT WE'RE IN THE SHIT BECAUSE OF LUCE WHO IS IN HELL. BUT FROM WHAT I CAN SEE THE ARCHANGEL IS GOING TO GIVE HIM A REAL HARD TIME. THEY'RE GOING TO FIGHT IT OUT IN FULL HALF-FREEDOM.

Robert COMBAS, *La Déesse Isis-Venus*, 2005
Sculpture, laminated polyester, stainless steel framework - 648 x 438 x 134 cm
Collection Linda and Guy Pieters, Belgium
© Adagp, Paris, 2011



Robert COMBAS, *Le saut de l'ange*, 2010
Mixed media on canvas - 175 x 191 cm
Private Collection
© Adagp, Paris, 2011

IS HE DIVING? FALLING? I DON'T KNOW. ALREADY FEATHERS ARE SPROUTING FROM HIS ARMS IN THE IMMENSITY OF A SPARKLING SKY TURNED WHITE. AN ETERNAL DIVE LIKE IN OUR LEADEN DREAMS WHERE THERE'S NO CRASH (ALWAYS SAVED BY OUR WAKING SENSES). A SHOWER OF FEMININE THOUGHTS, OF INTENSE EXOTICISM, OF PERFECT BREASTS, OF BODIES NOW TAPERING, OF MAZY SADOS, HAMMER AT THE BRAIN WITH THEIR EFFICIENT SERENITY. THE KIND OF DREAM TO WAKE UP THE STICKY LIQUID BETWEEN THE LEGS THAT IS MADE FOR BUILDING BABIES AND THAT IS NOW STARTING TO DRY ON YOUR THIGHS.



Robert COMBAS, *La vierge nouvelle*, 2009
Acrylic on canvas - 250 x 200 cm
Collection Geneviève B.
© Adagp, Paris, 2011

Robert COMBAS, *Les petits graillons (en souvenir)*, 2009
 Acrylic on canvas - 155 x 104 cm
 Private Collection
 © Adagp, Paris, 2011



A BASSIST BURNED TO I DON'T KNOW WHAT DEGREE, THE LEAD SINGER AND RHYTHM PLAYER AND MORE OR LESS A ROBIST, THE RED-HEADED YOUNGSTER DISABLED IN THE LEFT ARM, NOT EVERYWHERE, WHICH MEANS HE CAN CLOBBER LIKE A LUMBERJACK. THEY SING IN FRENCH IT'S NOT GREAT, THAT'S NORMAL, THE LYRICS ARE BY AN INTELLECTUAL, A GIRL FROM THE WORLD OF CONTEMPORARY ART WHO GOES ON ABOUT SUCCUBI AND INCUBI AND ALSO FAT AND COOKING GREASE, OH YEAH AND SHE'S UGLY TOO.



Robert COMBAS, *Les musiciens*, 1989
 Acrylic on canvas - 154 x 159 cm
 Collection of the artist
 © Adagp, Paris, 2011



Robert COMBAS, *La fanfare du Ragelade*, 1985
Acrylic on canvas - 166 x 215 cm
Collection Cartier Foundation, Paris
© Adagp, Paris, 2011



Robert COMBAS, *Bonchoir méchieu, fauchoir mesdames !*, 1984
Acrylic on canvas - 205 x 196 cm
Collection Mr et Mrs Szerzantowicz, Paris
© Adagp, Paris, 2011



Robert COMBAS, *Madame Ripox la femme statue à 4 jambes et Diego le gitan violoniste*, 1987
Acrylic on canvas - 236 x 306 cm
Collection Lambert in Avignon
© Adagp, Paris, 2011



Les Sans Pattes, Robert Combas, Lucas Mancione and Pierre Reixach, 2011
Concert, Sète, July 2011
© Olivier Kowalski



Robert COMBAS © Harald Gottschalk



Les Sans Pattes, Robert Combas, Lucas Mancione, 2011
Extract from the video: *Je suis le Général de l'armée des déçus de la vie*

Robert COMBAS painting *Les voici / les voilà*, 2010
© Harald Gottschalk



COMBAS STORYTELLER: WORDS AND MUSIC

Combas is obsessed with language. At war with spelling and syntax ever since childhood, **he plays with words, invents, twists and stretches and writes.**

In the early 1980s, he decided that each painting he made would be accompanied by a text playing the role of both title and caption. These caption-tales ("contes-légendes") are like visually evocative subtitles which describe the painting but go well beyond simple literal commentary.

They provide a perspective on the painting and are like the words to the song.

They are drenched in slang, in the patois of Sète, full of vivid images and puns and spun-out expressions. The rhythm follows the lively, loose punctuation.

/"WHEN I WAS AT THE BEAUX-ARTS, NOBODY WAS INTERESTED IN THE TITLE. IT SIMPLY DIDN'T EXIST. THIS WAS THE TIME OF THE SUPPORTS/SURFACES GROUP, WHO DIDN'T USE A TITLE. SO, I THOUGHT: I AM GOING TO MAKE TITLES SMART AGAIN, WITH, FOR EXAMPLE, SHORT THINGS LIKE 'TODAY I MET MICKEY AND HE SAID "BATO"'. I GRADUALLY BEGAN TO FIND THIS FUN, BUT AS I WAS BEGINNING TO SELL A FEW PAINTINGS, I WASN'T VERY COMFORTABLE WITH ALL THIS MONEY, BEING OF PROLETERIAN BACKGROUND. SO, I THOUGHT OF THE COMIC PIF WITH AN ADDED TRICK TO EXPLAIN MY WORKS. I WAS GOING TO WRITE A LONGER STORY, A HUMOROUS ONE. I THOUGHT TO MYSELF: IF THE RESULT ISN'T ALWAYS GREAT, IT'S ONLY SOMETHING EXTRA, IT'S A TITLE: NO ONE'S GOING TO MAKE A FUSS ABOUT IT; AND IF IT'S GOOD, IT CAN'T HURT – ON THE CONTRARY. SO THAT GAVE ME THE DISCIPLINE OF WRITING. LITTLE BY LITTLE, THE TITLES BECAME A PIECE OF WORK IN THEIR OWN RIGHT."/ ROBERT COMBAS

/"I ALWAYS WRITE THE TITLES AFTER I'VE MADE THE PICTURES. IT'S A KIND OF LITTLE POEM IN RELATION TO THE IMAGE AND THE COMPOSITION, BUT AT THE SAME TIME I PUT IN PERSONAL STUFF THAT YOU CAN'T SEE IN THE PAINTING. [...] IT'S A REALLY FREE TEXT."/

ROBERT COMBAS, in the catalogue *Qu'es aco*, Van Gogh Foundation in Arles, 2008



Robert Combas in his workshop at Malakoff, Paris, 1987



Robert COMBAS, *Magie blanche, Magie noire*, 1983

Acrylic on canvas - 227 x 157,5 cm
Collection JM Decrop, Hong Kong
© Adagp, Paris, 2011

For example for the work *Magie blanche, Magie noire*:

"SOUTH AMERICAN NATIVE KING FROM THE BEGINNING OF THE END PERIOD (THAT IS, THE BEGINNING OF THE EUROPEAN INVASIONS). HE IS CRYING FOR HIS SWEETHEART (A SPANISH PRINCESS). HE IS INFLUENCING THE YOUNG GIRL FROM A DISTANCE THANKS TO HIS LITTLE WOODEN DOLL. HE IS WEeping OUT ALL HIS LOVE AND BY THOUGHT TRANSMISSION IS ORDERING HER TO LOVE HIM. (NOTE THAT THE KING WILL ACHIEVE HIS AIM BUT THE POOR SOD WILL BE KILLED, STABBED IN THE BACK BY THE PRINCESS'S FATHER, THE GREAT CONQUISTADOR, COUNT SAN MIGUEL DE RAMIREZ). HIJACKING THE HISTORY OF THE WORLD."

"Robert Combas was born in Lyon in 1957. The encyclopaedias and art histories link his name with 'Figuration Libre.' But, looking beyond the label, he can also be seen as a lyrical, baroque artist, in other words, a painter and companion in travel and fortune with Dionysos, the god of vines, of wine, of drunkenness, of fermentation, of dance, of madness, of trance, of vital substances (blood, sperm, sap, milk), powerful animals (bulls, goats, rams), ecstasy, luxuriant vegetation, and percussive music, but also the inventor of tragedy and comedy, and therefore the verb to sculpt. Like Dionysos he rides the tiger and every day runs the risk of being devoured by his art. His is some of the most Dionysian painting in the history of the discipline."

Michel Onfray introducing Robert Combas for the exhibition at the Médiathèque, Argentan (July 2011-September 2011)

ARRANGEMENTS

The series, history

/“MY FREEDOM IS EXPRESSED IN THE MULTIPLICITY OF SUBJECTS I DEAL WITH: CLASSICAL SUBJECTS SUCH AS PORTRAITS, BATTLE SCENES, BESTIARIES, LANDSCAPES OR DECORS AND THE OTHERS, CALLED ‘GENRE SCENES.’ FOR ME, ALL THESE THINGS GET MY IMAGINATION GOING: A WOMAN, A HISTORICAL OR CONTEMPORARY SUBJECT, A DECOR, OR AN ‘UNCLASSIFIABLE’ SCENE SURGES FROM MY UNCONCIOUS.”/
ROBERT COMBAS

For Combas, **the past is naturally part of the “popular” heritage, available and present**, ready to receive new energy. His retina imprinted with thousands of images of all kinds, he leans over the canvas, tells himself stories that may be inspired by History, Mickey, Battles, the obsession with women, etc.

Often, the paintings come in series. This is how he explains the genesis of the exhibition on the theme of falling at Galerie Guy Pieters in 2010, *Sans filet (les Goulamas sont dans le trou)*, inspired by Milton’s great religious epic poem, *Paradise Lost* (1667), which was a great influence on the English and French Romantics:

/“[...] I CAME ACROSS SOME 19TH-CENTURY PRINTS ILLUSTRATING THE FRENCH VERSION OF ‘PARADISE LOST’ BY JOHN MILTON. I WAS LOOKING FOR A SUBJECT FOR THIS EXHIBITION AND I THOUGHT THAT THE WORKS I HAD STARTED WENT WELL WITH THIS THEME, AND THAT THE THEME WENT WELL WITH THE TIMES, SO I GOT INTO JOHN MILTON’S BOOK AND ESPECIALLY THE ILLUSTRATIONS TO THIS BOOK BY ENGRAVERS IN THE 19TH CENTURY AND THEN THE PAINTERS LIKE BOSCH, BRUEGHEL, RUBENS WHO DEALT WITH THIS SUBJECT.”/ ROBERT COMBAS

The exhibition *Greatest Hits* presents a number of iconic series: the Battles, Toulouse-Lautrec, sex, Venice, Gaspard de la Nuit, religion, Vanitas...



Robert Combas in front of *Water'leau*, Caen, 1982

“[...] The work embraces all kinds of subjects and genres [...], it goes from the burlesque to the tragic, from personal chronicle to myth, from visual pun to history painting.”
Philippe Dagen, 2010 in “Postface – cinq ans après.”

/“WORKING ON THE FIGURE, WELL I COULDN’T REALLY CARE ABOUT THAT, BUT LET’S BE HONEST, IT’S WHAT I DO. IN FACT, WHAT INTERESTS ME IS INTERPRETING SUBJECTS, THE OBJECT AND THE FIGURE: REWRITING. FOR EXAMPLE, IN MY PAINTING THERE IS AN OBSESSION WITH THE DETAILS OF COSTUME, WITH ORNAMENT, WHETHER IN THE GRAPHIC MARKS THAT FORM THE GROUND OF MY PAINTINGS OR IN THE DETAILS OF THE PAINTING’S SUBJECT. SHOES, THERE’S AN INCREDIBLE COLLECTION OF THEM IN MY PAINTINGS. I THINK I MUST BE THE ONLY ARTIST WHO DEALS WITH THAT SUBJECT SO MUCH. THE COSTUMES CAN BE ANCIENT WORLD, MEDIEVAL, CLASSICAL, COMIX STYLE, BUT I ALWAYS ADD MY OWN TOUCH. I’M A BIT LIKE A CLOTHES DESIGNER, A COSTUMIER IN MY PAINTINGS AND I CAN’T THINK OF ANY OTHER PAINTERS WHO DO THAT. I THINK I’M ALSO THE ARTIST WHO HAS DONE THE BIGGEST NUMBER OF SUBJECTS, FOR ME THERE’S NO LIMIT.”/
ROBERT COMBAS, from the catalogue *Qu’es aco*, Van Gogh Foundation in Arles, 2008



Robert Combas painting *Le Calvaire*, 1991
© Robert Combas archives

GENERATION TELEVISION, GENERATION IMAGE

His first paintings formed the Mickey series, referring to the Walt Disney hero. Whereas many artists were influenced by the trendy comics of the time, Combas preferred popular cartoons that shaped the collective imagination: Blek le roc, Tex-Tone, Tartine, Zembla...

/“MY CULTURE COMES FROM COMIC BOOKS, ADVERTISING, TELEVISION [...] NOT COLLECTORS’ STUFF, BUT SIMPLE COMICS AND CARTOONS, PICTURE BOOKS.”/ ROBERT COMBAS

But if comics provide a platform for narrative, they are only one of his sources, alongside children’s tales, history books, dictionary illustrations and television programmes, all contributing to a broad vision of the world that combines popular culture, school memories and high culture. Which story is true? Where does subjectivity come in? Do words and images impose their own order on the world?

Perhaps the most appropriate thing to say about Combas is that he has a real appetite for images. He is an insatiable user of images, an image addict.

He sometimes refers to his “lack of artistic culture,” but if he is not learned (or, rather, hides what has learnt), he does see and know a lot.

In the same way, ever since his childhood love of *the Beach Boys*, Combas has always listened to rock for “the rhythm and the feeling.” There is an organic relation between his painting and music. He doesn’t listen to jazz or funk but to rock, rock that says “no future.”



Robert Combas workshop, Quincampoix street, Paris, 1993
© Jacques Héripret



Robert Combas, 1982 © Louis Jammes

/“IT’S THE FEELING I LOOK FOR. THE FEELING IS THE RHYTHM, THE WILD DRUMMER IN THE JUNGLE AND VODOO DANCES, IT’S THE ROLLING STONES COPYING OLD PIECES BY BLACKS, BLUESMEN, AND CREATING A NEW MUSIC WITHOUT EVEN MEANING TO. IT’S A BIT LIKE THAT FOR ME WITH PAINTING, GETTING THE RHYTHM (FEELING) OF WRITING AND PAINTING FROM ADVERTISING, FROM CHINA, THE ARABS AND THE MEDITERRANEAN. MY PAINTING IS ROCK.”/ ROBERT COMBAS, exhibition catalogue *l’Air du Temps*, galerie d’art contemporain des musées de Nice, 1982

“In his tremendous capacity for invention, in the joyful way in which he mashes together the most contradictory worlds (comics current events, rock music, art history, religious traditions, etc.), in his ambiguities, his verse, his sense of satire and the grotesque, there is a quality that connects him with Alfred Jarry and even, going further back, François Rabelais...”

Bernard Marcadé, from *Combas*, 1991, Éditions de la Différence



Robert Combas, 2004 © Ketty Brindel

CATALOGUE

This retrospective will be accompanied by a catalogue with 500 reproductions and texts in French and English (published by Somogy, 400 pages).

It opens with a preface by Thierry Raspail, director of the Musée d'Art Contemporain de Lyon, and a text by the curator of the show, Richard Leydier.

The key themes of Combas's work will be explored in essays by leading experts such as philosopher Michel Onfray; the lyricist of rock group *Bijou*, Jean-William Thoury; rock critic Stéphane Davet; Hiroshi Egaitsu, teacher at the Geddai (Tokyo Fine Arts School) and at the Tama Art University (Tokyo), Japanese journalist and former DJ; the American art critic Linda Yablonsky (The New York Times, Art in America, Art + Auction, Artforum.com).

Price 45 €

The BAC, Boutique d'Art Contemporain, offers a selection of books about Robert Combas, including of course the catalogue, but also a special issue of Beaux-Arts Magazine published specially for the retrospective at mac^{LYON} (9 €). There is also a good choice of art books, reproductions, artists' objects, posters, etc.



Project for the cover of the *Greatest Hits* catalogue
Graphism: Philippe Ducat

DOCUMENTARY

On the occasion of *Greatest Hits* at mac^{LYON}, **AMAPROD** (a production company set up by Patrick de Carolis) is presenting a documentary (52') about the painter's life and work, and showing how he prepared for the exhibition.

Synopsis

Robert Combas paints like he lives and lives like he paints: we enter the creative spiral of his frenetic, vitamin-charged daily existence in three different settings:

- his parisian studio:

We discover his wacky, music-drenched private world and he talks about his inspiration, his techniques and his canvases which, like miniature plays, all have their own stories in which each figure plays a role in the often extraordinary adventures brewed up in the painter's imagination.

- in Sète:

We follow the painter in the streets of his childhood town, that "singular island," as Paul Valéry called it, which still figures prominently in his life and work; that French Venice which has retained the rugged authenticity of a maritime city that tourists find it hard to penetrate.

- in Lyon:

The preparation and installation of this retrospective in a space of 3,000 square metres takes us into the intimate creative and organisational workings of Robert Combas. Painting and music come together at this event, and we will see Robert Combas in the studio created specially for the exhibition and on stage, playing his music.

PUBLIC PROGRAMME

The cultural events are organised around the artist's presence in the exhibition itself and inspired by the diversity of his work and the many connections it sets up between painting and music and history and contemporary art. From personal meetings with the artist himself to the interactive multimedia guide (see page 39), the wealth of approaches gives visitors every chance to enjoy a truly personal exhibition experience. With *Greatest Hits*, everyone can collect their own greatest moments!

Exhibition events

During 2 months at the beginning of the exhibition, at the invitation of mac^{LYON}, Robert Combas begin his stint in the exhibition, setting up his studio complete with his paint and his guitar. Visitors will be able to talk to the artist and watch him at work.

Then, the studio will be opened to give a view of his fresh new creations and ideas. Mind the wet paint!

• Combas: a studio in the museum

- *Combas et moi*

The artist takes visitors on a "rock'n'paint" tour of his show.

Friday 2, 23 March and 6, 20 April at 6.30pm



6/04: with sign language translation for the hearing-impaired.



20/04: tour suitable for the sight-impaired and their helpers.

- *Combas's Gang*

Invited by mac^{LYON}, gallerists, philosophers, musicians and art critics come and visit Combas in his studio and hold discussions with the public during Robert Combas's presence at mac^{LYON}.

- *Four unique concerts*

Once a month, Robert Combas, Lucas Mancione and *Les Sans Pattes* put on a unique gig in the "rock" room on the third floor. Totally live, totally painting!

• Talks

From "Arab Pop" to the "Hot Years," from Julius Caesar to Marilyn Monroe, the work of Robert Combas teems with interconnecting references.

This series of talks sheds light on some of the key aspects of his art.

- *Combas Painting Rocks!*

Talk by Cyrille Bonin, director of the Transbordeur concert hall.

Friday 27 April at 6.30pm

- *The Return of Painting. Painting Frenzy in Europe and the United States in the 1980s*

Talk by Hélène Trespeuch, lecturer in contemporary art history, Université Montpellier 3-Paul Valéry.

Friday 25 May at 6.30pm

- *Robert Combas, History Painter*

Talk by Philippe Dagen, professor of contemporary art history, Université Paris 1-Panthéon-Sorbonne.

Friday 1 June at 6.30pm

A 4th conference is being organized.

Free, reservation required

• *Games, Musical Moments, in partnership with the Conservatoire National Supérieur de Musique et de Danse*

Led by Henri-Charles Caget and Jean-Marc Foltz, the CNSMD improvising ensemble is taking over the exhibition for a week, their total immersion resulting in spontaneous musical dialogues with the works in the exhibition and the exhibition sound track.

22-25 March, free access with exhibition ticket

• *La pensée en marche, in partnership with the Ecole Normale Supérieure de Lyon*

La pensée en marche is a series of regular events (begun in 2011) in which researchers in various disciplines are invited to compare and develop their ideas in relation to the art in the museum, and in turn to offer new insights into the works.

Free with exhibition ticket. Reservation required

• *Rendez-vous au cinéma, in partnership with UGC*

Screening of a film that goes behind the scenes of art, showing Combas at work, followed by a discussion with the artist.



Subtitles for the hearing-impaired.



Translated into French sign language.

Thursday 10 May at 6.30pm

At the UGC Ciné-Cité multiplex. Free, reservation required.

Families and children

- Le Petit Labo

Children's workshop, ages 6-11

Two different *Petit Labo* events will be held during the exhibition:

Quand la peinture fait tchaka poum poum... yeah !

(When Painting Goes Boom-Chaka-Laka-Boom)

(25 February-22 April 2012)

At the heart of exhibition, this workshop gives children a chance to explore the links between painting and music, with lines and colours resonating like sounds, rhythms and voices in some wild and way-out compositions!

Le tableau dont tu es le héros

(The Hero of the Painting Is Me!)

(28 April-15 July 2012)

What if you were... Mickey Mouse, Michael Jackson, Cleopatra, a Pokemon, Hello Kitty, Buddha, an Indian or a cowboy?

The Petit Labo gives kids a chance to be our own favourite hero, to make a new story and invent a new face, a new costume!

Saturday at 3.30pm, Sunday at 10.30am, reservation required

- Come with the kids!

During the hours of *the Petit Labo*, a guided tour is organised for the parents.

Saturday 3.30pm, Sunday at 10.30am, reservation advised

- Family tours

On Sunday afternoons, parents and children share the fun of the exhibition.

For children aged 6 and upwards, at 3.30pm. Reservation advised



macLYON has organised two tours for disabled children with their parents.

Sunday 29 April and 3 June at 11am

Reservation required

- Your birthday party at the museum

A unique way of celebrating your birthday: a tour of *Greatest Hits* followed by a tea party!

For children aged 6. Reservation required

Robert Combas in CAPC,
Musée d'art contemporain, Bordeaux, 1987



The museum for everyone

In 2010 the Musée d'Art Contemporain de Lyon was awarded the "Musée pour tous, musée pour chacun" prize organised by the French Ministry of Culture to encourage "excellence and outstanding practice in catering to the needs of disabled visitors."

MacLYON welcomes all visitors and offers a range of activities specially conceived for the disabled and helping them to fully participate in exhibition events (cf page 36, tours and film/discussion with the artist).

• For the hearing-impaired:

- Tours in sign language



Open to all. This bilingual tour presents the work of Robert Combas in French and sign language.

Saturday 24 March and 26 May at 10.30am, reservation advised

• For the visually impaired:

- Tours



This tour presents the works and spaces, with an emphasis on oral description and exchange.

Saturday 7 April and 9 June at 11am, reservation advised

- Workshops

macLYON organises workshops combining painting and sound experiments for the visually impaired.

Groups and projects

- Themed tours for schools:

"Having fun painting," "My own art history," "Heroes of yesterday and today," "My painting is rock," "Art history seen by Combas."

- Project partners

Lycée la Martinière, ENS de Lyon, Université Lyon 2, CNSMD de Lyon, Ecole Centrale de Lyon, Médiathèque de Vaise, Centre Social Pierrette Augier, Association A.D.O.S., Lycée Professionnel Camille Claudel, "Le fil d'Ariane" day centre, Vaulx-en-Velin, EHPAD Le Manoir de Caluire, remand centres of Villefranche-sur-Saône and Corbas...

In greater Lyon

Cube Blanc is a novel kind of exhibition space, a 6x6x6-metre cube that was placed in the Sablon-Berthaudière neighbourhood of Décines in Greater Lyon during the 11th Lyon Biennale.

The artistic, cultural and technical management, mediation and security of this space have been entrusted to a group of locals who have already curated two contemporary art exhibitions there, one of works from the MAC collection (John Armleder, Jean-Pierre Bertrand, Dan Graham, Hiroshi Sugimoto, Lawrence Weiner), the other by Christian Lhopital.

Mac^{LYON}'s collaboration with Décines and its *Cube Blanc* continues with an exhibition by Robert Combas, in connection with his retrospective.



Exhibition of the MAC collection at *Cube Blanc*, in the Sablon-Berthaudière neighbourhood of Décines in Greater Lyon during the 11th Lyon Biennale / Veduta
© Stéphane Rambaud



ON THE INTERNET

www.mac-lyon.com

GET THE MOST OUT OF YOUR VISIT!

Guide of visit

A free exhibition guide is available for smartphones and tablets. It offers over an hour of audio and video content exploring other facets of the artist's work and enriching the experience of the exhibition.

Interactive visit

Visitors can also tailor their own exhibition experience: by scanning the QR codes placed around the exhibition for direct access to the sequences that interest them.

Greatest Hits: the sound track

The whole exhibition has a rock music rhythm. Robert Combas's playlist will soon be available on Peachr.com. Thierry Raspail's playlist "Combas Rock" can be heard on Deezer: <http://www.deezer.com/fr/profile/18904467>

BE PART OF THE COMBAS EXHIBITION!

You can keep track of Robert Combas's residency at mac^{LYON}

For 2 months Robert Combas will be using the museum as his studio, painting and writing new pieces during the actual exhibition.

The day's photos and conversations from the studio will be accessible on the exhibition blog as of February 2012:

studiocombas.wordpress.com

Competition: make a video clip of your favourite piece

You have until 29 April 2012 to create a video clip of your favourite piece. Your piece should be posted on YouTube. Watch this space for more details.

Play visual ping-pong on Tumblr

Robert Combas's works are full of visual and musical references ranging from cinema and comics to classical painting and advertising.

This visual ping-pong game invites players to react to the artist's work by following their associations of ideas. You can post your ideas, images, music and videos inspired by the works and exchange with other participants.

Comment and react to the exhibition on Twitter #CombasHitsLyon

Bonus

Find the geocaches and win invitations to the exhibition (on geocaching.com)

And also:

The museum on Facebook <http://www.facebook.com/mac.lyon>

Twitter <http://twitter.com/macLyon>

Videos on youtube <http://www.youtube.com/mocalyon>

dailymotion <http://www.dailymotion.com/maclyon>

and vimeo <http://vimeo.com/maclyon>

Artist website: www.combas.com



VISITOR INFORMATION

Musée d'art contemporain

Cité internationale
81 quai Charles de Gaulle
69006 LYON - FRANCE
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F +33 (0)4 72 69 17 00
info@mac-lyon.com
www.mac-lyon.com

Opening hours:

Wednesday to Friday: from 11am to 6pm
Saturday and Sunday: from 10am to 7pm
(Subject to modification)

Tarifs de l'exposition:

Full rate: 8 euros
Concessions: 6 euros
Free for visitors under 18
Guided tour: 3 euros + admission

Access:

By car:

- Along "Quai Charles de Gaulle,"
Lyon Parc Auto - Carparks P0 et P2,
special rate for museum visitors:
40 minutes free of charge
ride sharing: www.covoiturage-pour-sortir.fr

By bus, stop Musée d'art contemporain:

- Line C1, Gare Part-Dieu/Cuire
- Line C4, Jean Macé/Cité internationale
change with Metro Foch line A
or Metro Saxe Gambetta lines B et D
- Line C5, Bellecour-Terreaux/Rillieux-Vancia

By bike:

- Several Velo'v stations are located
around the museum
- Cycle lane from the Rhône's banks to the Museum

The exhibition:

General Curatorship: Thierry Raspail
Exhibition Curatorship: Richard Leydier
Project manager: Isabelle Bertolotti
Production manager: Thierry Prat
Technical Director, Technical registrar:
Olivier Emeraud, Samir Ferria
Artistic assistants: Marilou Laneuville, Nathalie Janin
Exhibition registrar: Xavier Jullien

Press contacts:

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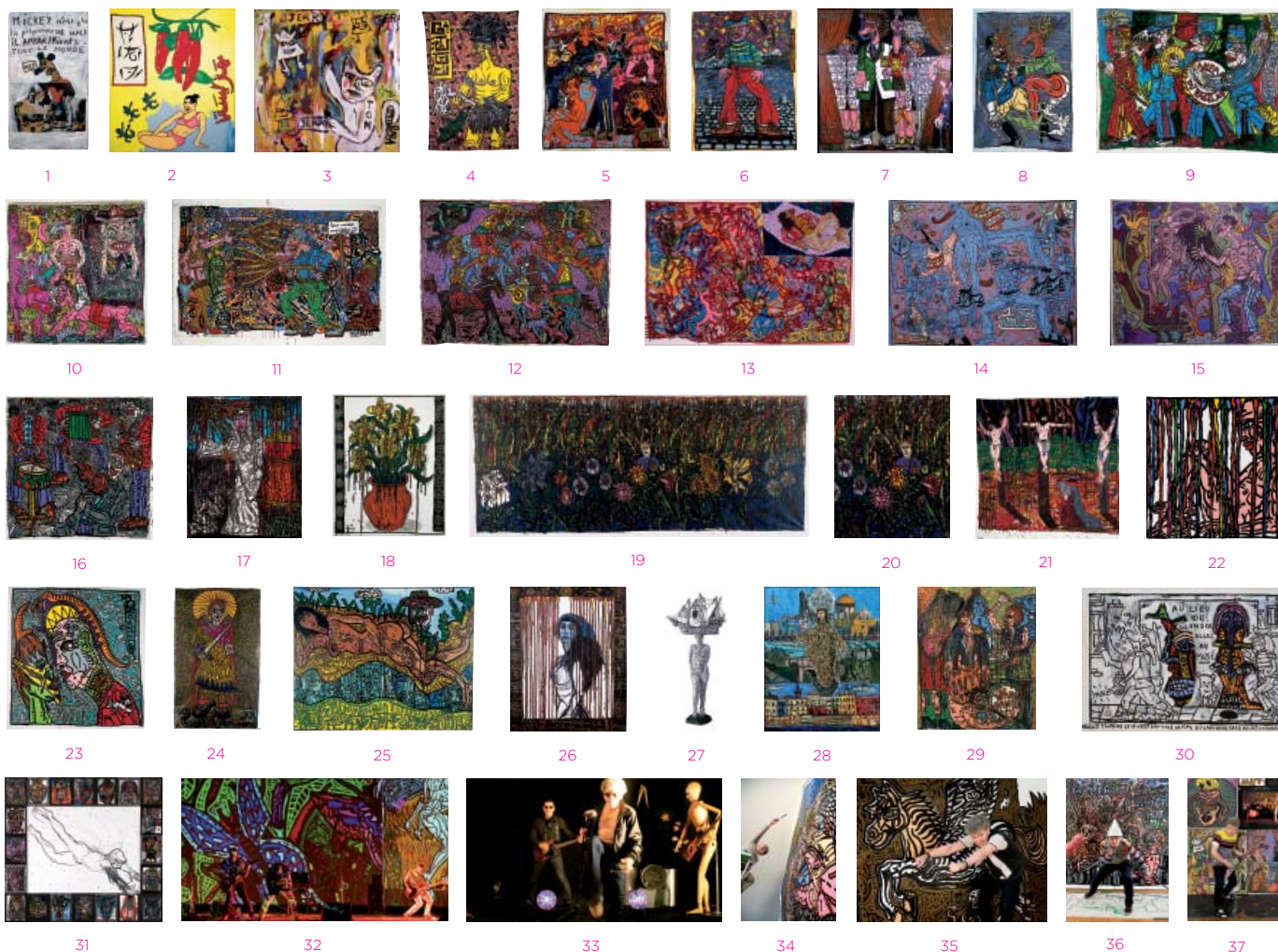
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Robert Combas © Ketty Brindel

PRESS IMAGES



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- For online press publications, the definition file is limited to 400 x 400 pixels and the resolution must not exceed 72 DPI.

1- Mickey appartient à tout le monde, 1979, Acrylic on hardboard, 141 x 80 cm, Centre Pompidou Collection, Mnam/Cci, Paris (Acquisition in 1992) **2-** La femme aux piments, 1979, Oil on canvas, 205 x 180 cm, Collection Bruno Bischofberger, Zurich **3-** Tom et Jerry, 1981, Acrylic on canvas, 118 x 120 cm, Collection of the artist **4-** Magie blanche, Magie noire, 1983, Acrylic on canvas, 227 x 157.5 cm, Collection JM Decrop, Hong Kong **5-** Les trompettes au son du cerf queulard, 1983, Acrylic on canvas, 232 x 210 cm, Private Collection/Courtesy Galerie Michael Haas **6-** Le marin débarqué, 1984, Acrylic on linoleum, 205 x 155 cm, Collection Gemeentemuseum Helmond, Pays-Bas © Peter Cox **7-** Bonchoir méchieu, fauchoir mesdames !, 1984, Acrylic on canvas, 205 x 196 cm, Collection Mr et Mrs Szerzantowicz, Paris **8-** Guignol, 1984, Acrylic on wollen cloth backed on jute hessian, 240 x 156 cm, Collection CAPC, Musée d'art contemporain, Bordeaux **9-** La fanfare du Ragelade, 1985, Acrylic on canvas, 166 x 215 cm, Collection Cartier Foundation, Paris **10-** Greatest Hits du Monde Combas, 1986, Acrylic on canvas, 214 x 213 cm, Lambert in Avignon Collection **11-** Love and Peace et Happiness, 1987, Acrylic on canvas, 242 x 382 cm, Collection of the artist **12-** Joli spectacle équestre romain, 1987, Acrylic on canvas, 220 x 300 cm, Collection Laurent Strouk **13-** Hommage à Matisse et à Malté, 1987, Acrylic on canvas, 244 x 343 cm, Collection Lambert in Avignon **14-** Madame Ripoux la femme statue à 4 jambes et Diego le gitan violoniste, 1987, Acrylic on canvas, 236 x 306 cm, Collection Lambert in Avignon **15-** Robert et Geneviève au jardin du Paradis, 1988, Acrylic on canvas, 210 x 246 cm, Collection Laurent Strouk **16-** Les musiciens, 1989, Acrylic on canvas, 154 x 159 cm, Collection of the artist **17-** Sainte Odile, 1990, Acrylic on canvas, 220 x 190 cm, Private Collection, Paris **18-** Les tournesols de vent Combas, 1990, Acrylic on canvas, 241 x 184.5 cm, Collection Geneviève B. **19-** L'autiste dans la forêt de fleurs, 1991, Acrylic on canvas, 216 x 518 cm, Collection of the artist **20-** L'autiste dans la forêt de fleurs (detail), 1991 **21-** Le Calvaire façon Combas, 1991, Acrylic on canvas, 450 x 407 cm, Collection of the artist **22-** À l'aise Blaise, 1992, Acrylic on canvas, 30 x 30 cm, Collection Geneviève B. **23-** Couple psychopatex, 1995, Acrylic on canvas, 135 x 135 cm, Collection Sophie Reynaud, Paris **24-** L'archange, 1995, Acrylic on canvas, 210 x 144 cm, Collection of the artist **25-** Sophie allongée et anthropomorphiée, 1997, Acrylic on canvas, 125 x 165 cm, Collection Sophie Reynaud, Paris **26-** Portrait de Geneviève : Période bleue, la barracca flamenca, 1999, Acrylic on canvas, 162.2 x 130 cm, Collection Geneviève B. **27-** La Déesse Isis-Venus, 2005, Sculpture, laminated polyester, stainless steel framework, 648 x 438 x 134 cm, Collection Linda and Guy Pieters, Belgium **28-** La vierge nouvelle, 2009, Acrylic on canvas, 250 x 200 cm, Collection Geneviève B. **29-** Les petits grillons (en souvenir), 2009, Acrylic on canvas, 155 x 104 cm, Private Collection **30-** Tintaine et Nickey ont volé la pipe du capitaine Hard Rock !, C'est dégueulasse !, 2009, Acrylic on canvas, 80 x 120 cm, Collection of the artist **31-** Le saut de l'ange, 2010, Mixed media on canvas, 175 x 191 cm, Private Collection **32-** Les Sans Pattes, Robert Combas, Lucas Mancione et Pierre Reixach, 2011, Concert, Sète, July 2011, © Olivier Kowalski **33-** Les Sans Pattes, Robert Combas, Lucas Mancione, 2011, Extract from the video: Je suis le Général de l'armée des déçus de la vie **34-** Robert Combas painting Les voici les voilà, 2010 © Harald Gottschalk **35-** Robert Combas, 2010 © Harald Gottschalk **36-** Robert Combas, 2010 © Harald Gottschalk **37-** Robert Combas © Harald Gottschalk

And for each picture: © Adagp, Paris, 2011

Contemporary art as urban catalyst

Greater Lyon has a long record of active involvement with contemporary art, but recently art has been a major factor for urban development, notably at the Confluence, on the Docks at Port Rambaud, a former industrial port that has been converted into a creative centre, at the heart of a permanent new modern district, and, soon, on the banks of the River Saône.

It was the decision to locate the Lyon Biennale of contemporary art at La Sucrière in 2003 that put the spotlight on this little-known part of the city and helped integrate it with the rest of Lyon.

Since then, the Confluent zone has made culture and contemporary art central to its development, notably by organising the Docks Art Fair parallel to the Biennale.

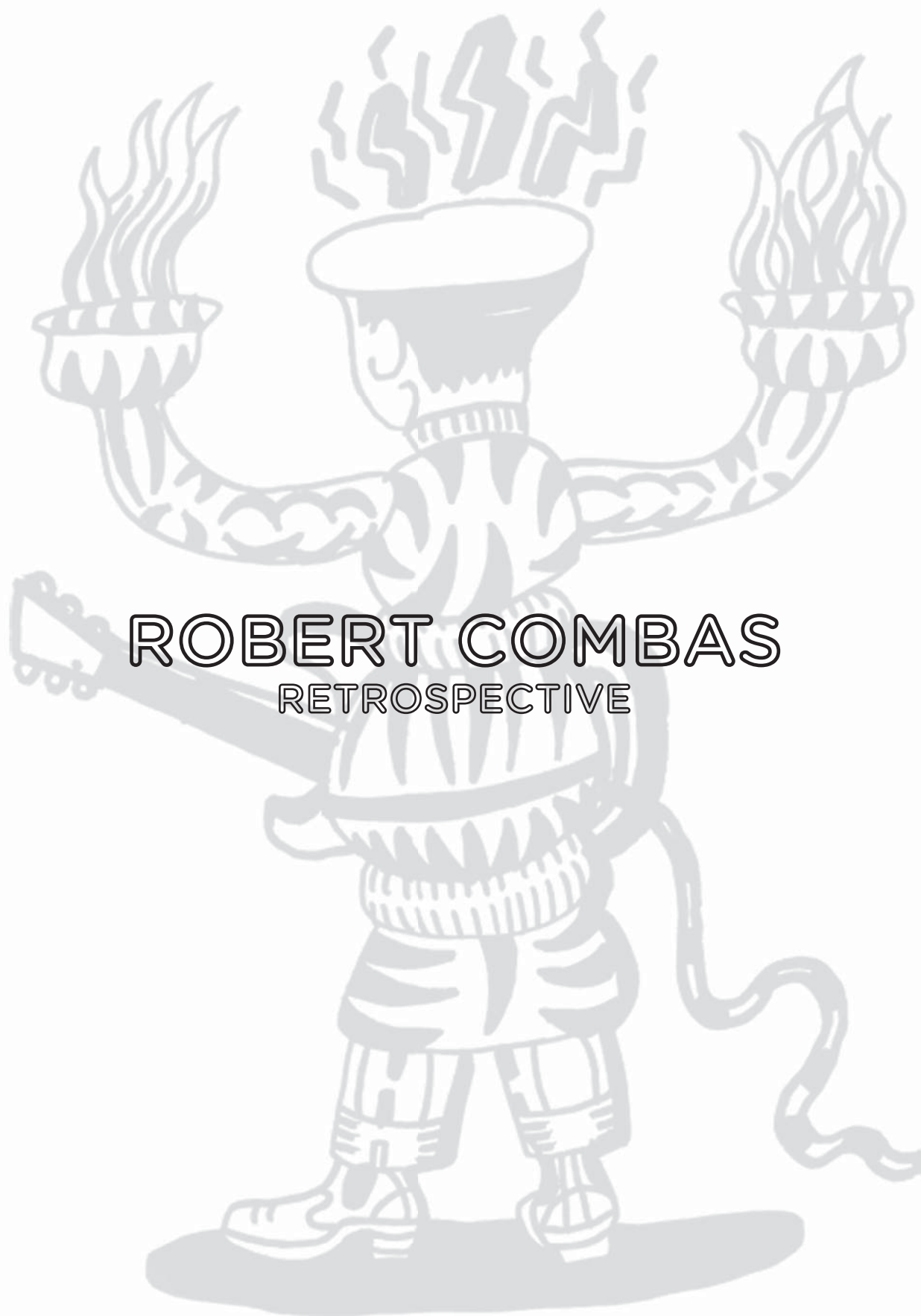
If contemporary art is particularly vital in Lyon in 2011, this is also because it has been remarkably well served by the great institutions in the conurbation but also by a very active network of galleries and art centres. The city's comprehensive offer goes from the École Nationale Supérieure des Beaux-arts (organiser of a biennial show of work by young artists, Rendez-Vous, with the IAC and mac^{LYON}), which every year receives applications from over a thousand would-be students around the world, to the crowning event that is the Lyon Biennale.

The people of Lyon and visitors to the city are offered regular access to contemporary art from exhibitions at the Musée d'Art Contemporain and Institut d'Art Contemporain, but also by initiatives on the street such as the Lions of the Biennale in 2004, and from the 300-plus artworks placed in public space around the conurbation. Like the *Flower Tree* by Choï on Place Antonin Poncet and *World Markets*¹ by the Chinese artist Wang Du, positioned outside the museum, these works are an integral part of today's city, in dialogue with its people and with the urban fabric. They bring the pleasure, surprise and thought-provoking quality of contemporary art to the general public, but also perform the important function of challenging and stimulating passers-by, and highlighting a remarkable territory and geographical site.

That is the idea behind the Rives de Saône project, the first part of which will be completed in 2013. With its rich and constantly growing cultural heritage, the Lyon conurbation is without a doubt a place where it is a pleasure to linger and meet. An unforgettable city that dialogues with modernity.

1 - This work entered the mac^{LYON} collection thanks to a gift by Tair Kameleone, Villefranche-sur-Saône, with the support of the artist, of Gilles Blanckaert, Jean-Pierre Michaux and of the Galerie Laurent Godin, Paris.





ROBERT COMBAS

RETROSPECTIVE