





# EXHIBITION IN MAC<sup>LYON</sup> → 03.10.14--22.02.15

## OPENING: THURSDAY, OCTOBER 2ND, 2014

**General curator:** Thierry Raspail  
**Guest curator:** Danielle Kvaran

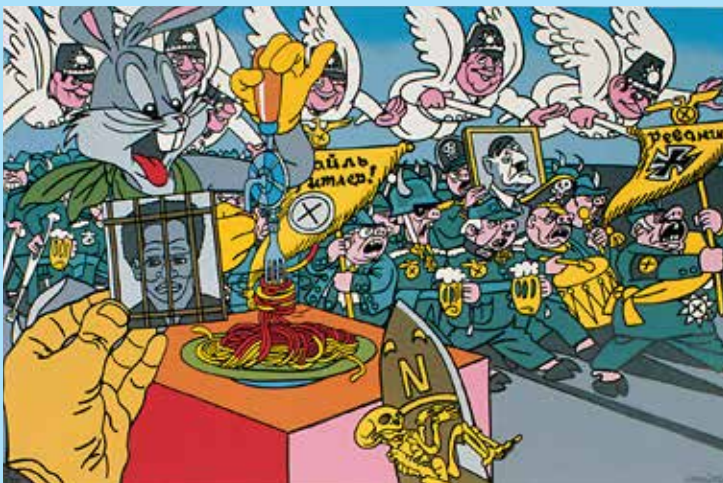
Born in Iceland in 1932, Erró lives and works in Paris since 1958.

**“WE ARE SURROUNDED BY IMAGES. IT’S IMPOSSIBLE TO ESCAPE THEM. IT SEEMS TO ME THAT I’M A SORT OF CHRONICAL WRITER OR REPORTER [...] WHO GATHERS TOGETHER ALL THE IMAGES IN THE WORLD, AND THAT I’M HERE TO PRODUCE A SYNTHESIS OF THEM.” ERRÓ**

Anticipating the infinite and continuous flux of information and images that flows around digital networks, Erró was interested from the start in this profusion of images and he invented new narrative forms as well as lexicons of vocabulary, a novel form of grammar and original rhetoric.

Using collages and paintings, he drafted a visual and critical kind of counter-encyclopedia of all forms of knowledge that is high in color and comedy, excess and ambiguity that is accessible to all.

**Le mac<sup>LYON</sup> has chosen to present this ever-relevant aspect of his work in a 3000m<sup>2</sup> exhibition area covering 3 floors. Comprising collages, performances, films, aquarelles, paintings and drawings, this collection of over 500 works from public and private collections from across Europe narrates all the innovative forms and aspects of the work of Erró, the first storyteller in the history of art.**



*La Renaissance du nazisme*, 1979-1991,  
 Silk-screen print backed on canvas,  
 94,3 × 142 cm  
 Collection mac<sup>LYON</sup>  
 © Adagp Paris, 2014

**ERRÓ**

**03.10.14 -- 22.02.15**

5	THIERRY RASPAIL, DIRECTOR OF THE MAC <sup>LYON</sup>
7	DANIELLE KVARAN, CURATOR
8	THE ARTIST
9	BIOGRAPHY
21	MORE ABOUT ERRÓ
24	PUBLICATIONS, AROUND THE EXHIBITION
25	ABOUT THE MUSEUM
26	PRESS VISUALS

## 11 WORKS

Musée d'art contemporain de Lyon  
Cité internationale  
81 quai Charles de Gaulle  
69006 LYON - FRANCE

T +33 (0)4 72 69 17 17  
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

**Admission:**  
Full rate: 8 euros  
Concessions: 6 euros  
Free for visitors under 18

**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  
- Line C5, Bellecour/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 Curator:  
Thierry Raspail  
Exhibition Curator:  
Danielle Kvaran  
Project manager:  
Isabelle Bertolotti  
assisted by Marilou Laneuville,  
Olivia Gaultier  
Production manager:  
Thierry Prat

**Press contacts:**  
Heymann, Renault Associées  
Agnès Renault, Abigail Nogues  
T +33 (0)1 44 61 76 76  
a.nogues@heyman-renoult.com  
www.heyman-renoult.com

# ERRÓ, ALL THE IMAGES OF THE WORLD BY THIERRY RASPAIL, DIRECTOR OF THE MAC<sup>LYON</sup>

5

In the late 1990s, Arjun Appadurai spoke of the cultural consequences of globalization in his seminal work: *Modernity At Large*. To embody our world, defined by its constant and oftentimes overwhelming movement, the author spoke of “scapes”—from the word “landscape”—in order to refer to the “financescapes” and “ethnoscapes”, etc., which are characteristic of our world and whose financial flows, labour flows and flows of meaning, images and sounds, whether dominant or subordinate, construct our reality.

In another context, Erró, in the early 60s, created his own *scapes*, his ‘fundamental paintings’ as he calls them. He invented a world of flux, of all-over images that permeated and filled the possibilities of the pictorial field to saturation point. Erró, with scissors and glue, with a few well-chosen brushes and huge formats, had anticipated, some 30 years beforehand, our world as a network, with its mails, chats and tweets. He created the collage-blog before its time. While his stance was a “critical” one, like all major artists, his partition was especially new, going well beyond mere narration (of which today’s global creation has rediscovered the virtues via installation and performance art).

Erró invented a formal structure, taxonomy and a way of looking.

It wasn’t until the Internet revolution that we were able to truly “see” Erró’s work in its novelty.

His language is as tragic as it is humorous; ironic; in line with politics in the noblest sense of the word, and with the world in general.

But this is only the case because his quest for experimentation is so unique; therefore his form is major.

Thierry Raspail

*Notes*

“PAINTING SHOULD BE OF ITS TIME AND REFLECT ITS ERA.” ERRÓ (1959)

Erró is one of the leading figures of the 1960’s European avant-garde and in the history of the art of this period, his name is associated not only with the revival of figurative painting, through his invention of collage-paintings with their critical or satirical subtext, but also to the movement of happenings and the wave of experimental cinema. Although often linked to art groups such as surrealism, narrative figuration or pop art, his work cannot and should not be reduced to any one of these.

The act of creation for Erró has since the late fifties meant using existing materials as the components of his work. He recovers materials—texts, images or objects—to appropriate or distort them and give them a unique meaning. He situates or places these heterogeneous elements into new configurations and new stories. The artist is the author of a large number of collages of illustrations, which serve as the matrices and models of all his paintings thus far, but he is also the creator of assemblages, kinds of three-dimensional collages, and several films, the temporal equivalent of collages. On occasion, he has also tried his hand at writing, producing a kind of literary collage.

Erró is an unconditional fan and virtuoso of collage. He made his first tragicomic collage-drawings as part of the series *Radioactivity* in Jaffa in 1958, but it was in Paris, in 1959-1960, with the series *Méca-Make-Up*, with his compositions combining machines and mechanical spare parts with the faces of models, that for the first time, he began to translate or transpose into painting several of these montages of illustrations. It wasn’t until 1964, and the immersion of the artist in the endless stream of mass images in New York that this composition technique in two stages was systematized and collage became the unique key to the creative functioning and production of all his work. Imbued with the idea that ‘everything, absolutely everything, has already been photographed, filmed, drawn’, Erró henceforth engaged in a patient and diverting task of compiling, questioning and subverting all these images-signs (cartoons, caricatures, political propaganda posters, advertisements, reproductions of works of art, erotic prints, postcards...) that saturate the social space and supplant reality.

Wherever his travels took him, from Paris to Bangkok to Formentera or other places where he lived and worked from the seventies onward, including notably Amsterdam, London, Moscow, Rome, Cuba, Hong Kong, Tokyo, Stockholm, Reykjavik and Berlin, Erró collected thousands of visual materials which he would use as fodder for his work. From the confrontation and assembly of these images, he developed thousands of collages and canvases, grouped in series, of a great variety and often highly complex, responding in his own way, to the excesses of “contemporary super-modernity”.

In the age of Internet and the “Googling” globalization of the world, Erró’s work, rich and abundant, has gained new relevance with his “databanks”, his “copying and pasting”, his “flux or flow of images

and information”. The exhibition at the mac<sup>LYON</sup> intends to show the artist’s development and to address the multiple aspects of his career. The first floor of the museum is devoted to the earliest period of Erró’s career—the years 1955-1964, which will see the rise in importance or recurrence of “ready-made” images in the creation and constitution of this special language which is still his today. The other two floors will follow a thematic chronological thread, displaying various pictorial series or supra-series, such as the “scapes”, the “portraits” or the “history paintings”, which recur at regular intervals. The exhibition will conclude with some of Erró’s more recent works.

## Danielle Kvaran

Since 2008, Danielle Kvaran has been the curator of the Erró collection at the Reykjavik City Museum. She has curated exhibitions in Reykjavik such as *Erró, Portraits* (2009), *Erró, Collages* (2010), *Erró, Assemblages* (2011), *Erró, Drawings* (2011) and *Erró, Prints* (2012) and *Erró’s Mekanik* in Copenhagen (2012). Her expertise has been sought on the occasion of the exhibition of Erró’s collages at the Cabinet d’art graphique du Musée national d’art moderne in Paris in 2010, then for the exhibition of his “portraits and landscapes” at the Kunsthalle Schirn in Frankfurt, 2011. She has also written and contributed to several catalogues and published several books about the artist, including *Erró, l’art et la vie* (2007 and 2008) an authoritative monograph. Her meeting with Erró dates back to 1978.



Thierry Raspail & Danielle Kvaran, Erró’s workshop, Paris, 2014  
© Photo: Blaise Adilon

“IT SEEMS TO ME THAT I AM SOME KIND OF COMMENTATOR, A REPORTER, [...] WHO GATHERS TOGETHER IMAGES FROM ALL OVER THE WORLD, AND IT IS MY ROLE TO PUT THEM ALTOGETHER.” ERRÓ

Erró's works promote a visual impact; they mix together time and space; they are disturbing or imbued with humour and derision, and make use of violent contrasts. Political and critical, they denounce war (from the Vietnam War to the American intervention in Iraq), totalitarianism (Cuban, Chinese, Russian, etc.) and mass consumption: the entire “spectacle of the world”. Erró's art therefore is eminently political in the sense that he was one of the first artists to account for post-modern society with the domination and constant flow or flux of images, and their subsequent manipulation and mechanization, etc. Erró invented the image of the world.

“THE ARTIST RECORDS A HUNDRED TIMES MORE IMPRESSIONS THAN WAS POSSIBLE IN THE 18TH CENTURY. THE RESULT IS A CONDENSATION, A VARIETY, AND A BREAK WITH THE CODES OF MODERN PAINTING. THE VISUAL, DECORATIVE AND SOCIAL ELEMENTS CONTAINED IN NEW PLASTIC DOCUMENTS HAVE NEVER BEEN AS INTENSE. CURRENT SCIENTIFIC CREATIONS OPEN UP AN UNLIMITED HOST OF UNKNOWN FORMS.” ERRÓ

Born in Iceland in 1932, Erró (real name Guðmundur Guðmundsson) settled permanently in Paris in 1958 following studies at the Academy of Fine Arts in Reykjavik and Oslo (where he studied frescoes) and travels to Spain, Germany, France and a long stay in Italy, where he notably studied mosaics. He was captivated by Tintoretto's Crucifixion at the Scuola San Rocco in Venice. In Paris, he met with the surrealists and some pop artists in the context of collective events or exhibitions of these artists at the Galerie Sonnabend. Erró began his first collages in 1958 using scientific and technical journals and magazine illustrations. This production, which spontaneously revived a process favoured by the Dadaists and the surrealists, was the subject of his first solo exhibition in Paris in 1960. Erró was the first to transpose these collages to painting, according to a process which would soon become a permanent feature of his work. From 1964 onward, all of his paintings are preceded by these “sketches”. For Erró, collage has a dual status: as a work of art (for a long time these weren't exhibited and therefore remained secret), but is also a projection for the ensuing painting. At the end of 1963-the beginning of 1964, during his first stay in New York (here he met artists such as Wesselmann, Warhol, Rosenquist, Rauschenberg, and witnessed the development of pop art), Erró began to incorporate American comic strip characters into his works. Drawing on constantly updated, new material

from the endless stream of pictures, the artist was thus able to create visual concertina effects and reveal unexpected groupings or contrasts. Erró's canvases are filled to the brim, without empty space, as if “overdosed” and confront us with the over-saturation of images from our contemporary culture. They make their presence felt through their abundance and size, like an “all-over” applied to the image, the discovery of the power of all kinds of images that blur the distinctions between “high” and “low” art. His works are such composites that it is impossible to consider them as only one image or picture. They encourage us to ask questions: to what extent can we believe the images? Is the visual pleasure we derive from their apparent attraction “legitimate”? Should we ignore it? Are we being manipulated by this “factory of images”?

“WHAT I LIKE ABOUT MY WORK IS THAT IT IS SIMILAR TO RADIO PROGRAMMES. WHEN ONE TURNS THE DIAL OF A RADIO, ONE CAN GO FROM AMSTERDAM TO MEXICO, TO TOKYO. I LIKE LISTENING TO THE NEWS IN DIFFERENT LANGUAGES EVEN IF I DON'T UNDERSTAND EVERYTHING. [...] THE PERSPECTIVES, INFORMATION, AND REPORTS ARE ALL VERY DIFFERENT. MY WORK IS SIMILAR, BUT IT IS LESS EPHEMERAL.” ERRÓ

The hurried visitor could miss the underlying sense or seamless logic behind the apparent disorder—these canvases are in fact, very structured. The force of Erró's work comes from the fact that they seem to reveal the universe of consumption, yet when one looks closely, they can also be seen to undermine it.

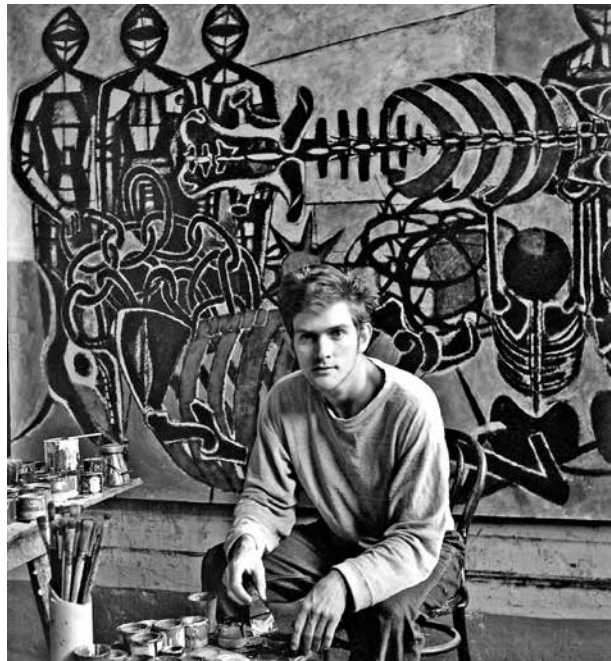
To choose to paint, for Erró, is to choose to think through images:

“THESE ARE MY THOUGHTS, I TOOK A QUOTATION FROM LEONARDO DA VINCI: ‘IF IT IS NOT TRUE, IT'S A GOOD STORY’ (SE NON È VERO È BEN TROVATO).” ERRÓ

“PAINTING IS THE LABORATORY OF THE POSSIBLE: A SPACE WHERE ONE CAN EXPERIMENT, COMBINE OLD AND NEW. I PAINT BECAUSE PAINTING IS A PRIVATE FORM OF UTOPIA, THE PLEASURE OF CONTRADICTION, THE HAPPINESS OF BEING ONE AGAINST THE WORLD, THE JOY OF PROVOCATION.” ERRÓ

“PAINTING IS ALSO A MEANS OF IMPOSING MY IDEAS IN SILENCE.” ERRÓ





Erró in his workshop, Florence, 1955  
Photo: Fernando Botero

## 1932

Erró, whose birth's name is Guðmundur Guðmundsson, was born on July 19 1932 in Ólafsvík, Iceland. His father was the painter Guðmundur Einarsson frá Miðdal. Shortly after his birth, his mother Soffía Kristinsdóttir took him to Reykjavík before moving to the south of Iceland for her work. She met Siggeir Lárusson, a farmer from Kirkubæjarklaustur, whom she married in 1936. The family grew with the births of Lárus, Kristinn et Gyða.

## 1942-1946

Draws and paints under the influence of Jóhannes S. Kjarval, who summers in the village, working on his art.

## 1949-1954

Attends the Icelandic School of Arts and Crafts in Reykjavík, where he learns the technique of papers cut-outs. In Oslo from 1952, studies painting and fresco technique at the National Academy of Fine Arts and takes an engraving class at the School of Decorative and Industrial Arts. Assists the restoration of Munch's works. Study trips to Stockholm, Spain and Italy.

## 1954-1955

Visits museums in Germany, attracted by the Expressionists.

Enters the Academy of Fine Arts in Florence, and the Mosaic Art School in Ravenna. Adopts the pseudonym Ferró. Meets Jean-Jacques Lebel, who introduces him to Dadaism and Surrealism.

## 1956

First solo exhibition at the Montenapoleone Gallery in Milan where he presents *Les Carcasses* paintings, a series inspired by his studies of Leonardo Da Vinci, Uccello, Marini and Tamayo. Travels to Paris with the Israeli artist, Myriam Bat-Yosef, whom he marries. They have a daughter, Tura in 1960 and in 1964, they split.

## 1957

In Reykjavík, where he exhibits at Artists' House, he produces drawings for the *Sur-Atom* series. He creates mosaic panels for the Technical High School in Reykjavík and for the churches in Hólar and Patreksfjörður.

## 1958

In Israel, solo exhibitions in several museums. In Jaffa, composes the collage-drawings in the series *Unmask the Physicists*, *Empty the Laboratories* (1958), named after a Surrealist anti-nuclear tract from Paris.

“I WAS BORN IN THE WEST OF ICELAND, CLOSE TO THE GLACIER WHERE JULES VERNE BEGAN HIS JOURNEY TO THE CENTRE OF THE EARTH! ON ONE OF THE THOUSANDS OF LITTLE ISLANDS AT THE CENTRE OF AN ENORMOUS FJORD WHERE THE TIDE IS SOMETIMES 12 METRES HIGHER THAN AT LOW TIDE... ICELANDERS ARE A VERY UNUSUAL PEOPLE. WE HAVE SPOKEN THE SAME LANGUAGE SINCE THE 9TH CENTURY, OLD NORSE, THE LATIN OF SCANDINAVIA. MY CURIOSITY, MY DESIRE TO TRAVEL, TO NOT STAY IN A SINGLE PLACE DERIVES PERHAPS FROM THIS.” ERRÓ

## 1958-1959

Settles in Paris, where Jean-Jacques Lebel introduces him to figures and artists from the Surrealist movement. In 1959, produces some hundred collages of illustrations, a number of which will form the complete template for paintings (*Méca Make-Up* series).

## 1960

Presents *Mécamorphoses* at the Chirvan Gallery, Paris,

works inspired by the world of science and technology. In Reykjavík, shows his first paintings/collages the *Méca-Make-Up* series, to Dieter Roth, who suggests him to paint the remaining collages in the series in a larger format.

#### 1960-1961

In France and Italy, participates in the *Anti-Trials*, international exhibitions against the war in Algeria and against torture and racism.

In Milan, his canvas entitled *Le Flux de la Sharpeville asexuée* is seized by the Italian police, along with *Le Grand Tableau antifasciste collectif*, which he painted in collaboration with Jean-Jacques Lebel, Enrico Baj, Roberto Crippa, Gianni Dova and Antonio Recalcati.

#### 1962-1963

Gallery Raymond Cordier, Paris, takes part in Jean-Jacques Lebel's happening *Pour conjurer l'Esprit de Catastrophe*.

In Paris, creates set and props for Éric Duvivier's film *Mechanical Concerto for Madness, or the Mad Mechamorphosis*, and participates in Jean-Jacques Lebel's happenings. Opens his exhibition in Frankfurt with his own happening, *The Art Collectors*, turned against the art world.

#### 1963-1964

In New York, frequents Pop artists and other avant-garde circles. Abandons definitively the idea of drawing figures from his imagination and, using mass-produced imagery, executes collages which, enlarged using an episcopo, will become models for his paintings in 1964. His first American one-man show takes place at the Gertrude Stein Gallery.

#### 1964

At the American Center in Paris and at the Denison Hall in London, directs his happening *Gold Water*, a virulent satire against the American conservative senator Barry Goldwater. Paints his first *scape*, *Foodscape*, a landscape of victuals based on a large-scale collage (2 × 3 m). At the Schwartz Gallery in Milan, presents *Retour d'Amérique*.

#### 1965

Visits Moscow. Solo exhibitions in Roma and Reykjavík. At the Creuze Gallery in Paris, takes part in the international group exhibition *Narrative Figuration in Contemporary Art*. Meets Mary Knopka, an American supermodel, with whom he lives until 1970.

#### 1966-1967

Achieves several films: *Stars*, a montage of photographs of movie actresses and *Grimaces*, a sequence of international artists making faces.

#### 1967

In Havana, collaborates in painting the *Collective Mural of Cuba*, celebrating the Cuban revolution. As a result of a legal dispute initiated by the French artist Gabriel Ferraud, stops using the name Ferró and becomes Erró.

#### 1968

In may, draws anonymously for the Atelier Populaire of the École des beaux-arts in Paris. On the occasion of his exhibition at the Claude Givaudan Gallery, Paris, slides of his work are projected that can be reproduced to order by professional poster designers.

#### 1969-1971

His exhibition at ARC, Museum of Modern Art of the City of Paris brings him international recognition. Participates as an actor in the films *Camembert Martial Extra-Doux* and *Le Grand départ* by Martial Raysse and *Vacances au Sahara* by Valerio Adami.

#### 1971

Obtains a German DAAD grant to be an artist-in-residence in Berlin, where he exhibits at the André Gallery. In November, sets off on an eight-months trip to Afghanistan, India, Thailand, Singapore, Hong Kong, Indonesia, and the United States.

#### 1972-1973

Creates *Made in Japan*, series using Japanese erotic prints and war scenes from American comics. In Bangkok, meets Vilai Permachit, who settles with him in Paris. In Thailand, commissions movie posters artists to paint some works based on his collages. He will repeat this kind of collaboration from time to time.

#### 1975-1976

The first touring show organized by the Centre Pompidou in France is devoted to his work. Produces one hundred collages for the project to renovate the Moulin Stucky, launched by the Venice Biennial, Shows his *Chinese Paintings* at the Kunstmuseum in Lucerne, Munich, Aachen, Rotterdam, Paris, and New York.

“MY FIRST NAME AS AN ARTIST WAS FERRO. I CAME UP WITH IT FOLLOWING A JOURNEY TO SPAIN, IN 1953. I HAD STAYED FOR A WEEK IN THE VILLAGE OF CASTEL DEL FERRO. I THOUGHT THIS NAME WAS VERY BEAUTIFUL ESPECIALLY SINCE IN ICELANDIC ‘FER RÓ’ MEANS ‘THE TRANQUILLITY THAT LEAVES’. HOWEVER, I DIDN’T KNOW THAT THERE WAS ALREADY A BRAZILIAN ARTIST IN MONTMARTRE CALLED GABRIEL FERRAUD. AT THAT TIME THERE WAS A LAW IN FRANCE, UNDER THE VICHY GOVERNMENT, WHICH STIPULATED THAT FOREIGNERS COULD NOT TAKE THE NAME OF AN ALREADY EXISTING ARTIST. THERE WAS THEREFORE A TRIAL WHICH I LOST BOTH TIMES. WITH JEAN-JACQUES LEBEL, WE THOUGHT ABOUT WRITING MY NAME WITH THREE ‘RS’ BUT THAT WASN’T ACCEPTED. FINALLY AT THE COURT CASE WE DECIDED TO REMOVE THE ‘F’. I LIKED IT AND IN ICELANDIC ‘ER RÓ’ MEANS ‘NOW IT’S CALM.’” ERRÓ

# 1955



*Les Carcasses*, 1955  
Carcasses series  
Glycerophthalic paint on paper  
backed on canvas, 150 × 226 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

*Radioactivity series (Démasquez les physiciens, videz les laboratoires)*, 1958  
Collage-drawing, 35 × 25 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

*Save Our Child*, 1958  
Trans-agression series  
Glycerophthalic paint on canvas  
Diptych, 150 × 100 cm each  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014



# 1958



# 1959



*Meca-Make-Up*, series, c. 1959-1960  
Collage of elements printed on cardboard,  
32 × 25 cm  
Collection of the artist, Paris - © Archives Erró  
© Adagp Paris, 2014



*The School of New-Par-Yorkis*, 1959  
*Le Monde de l'art* series  
Glycerophtalic paint on canvas, 130 × 200 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014



*Madame Picabia*, 1960  
*Meca-Make-Up* series  
Glycerophtalic paint on masonite,  
81 × 67 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

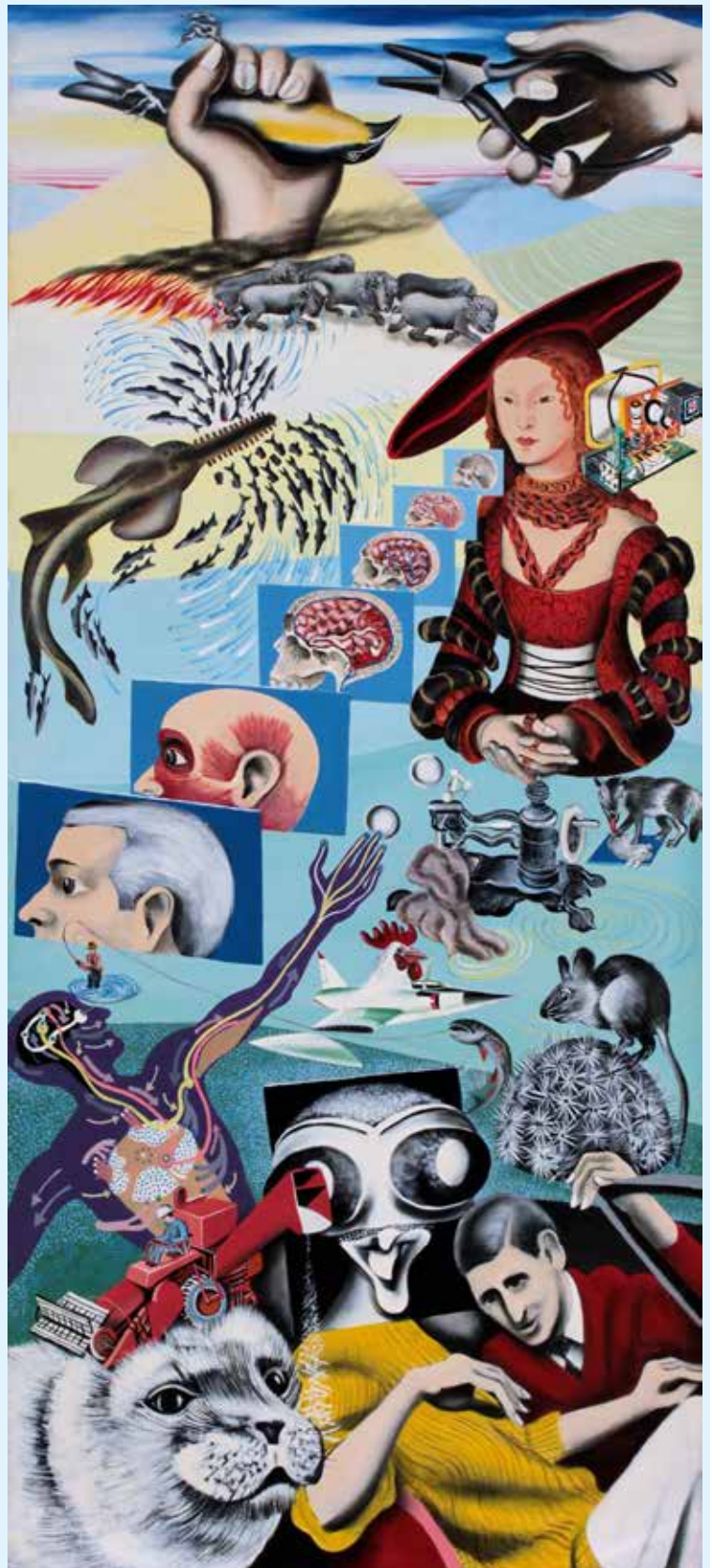


*Les Galápagos*, 1961  
*Galápagos* series  
Glycerophtalic paint on canvas,  
200 × 301,5 cm  
Private collection  
Courtesy Galerie Louis Carré & Cie, Paris  
© Adagp Paris, 2014





*Tears for Two*, 1964  
*Retour d'USA* series,  
 Glycerophtalic paint on canvas, 97 × 130 cm  
 Collection of the artist, Paris  
 © Archives Erró  
 © Adagp Paris, 2014



*Madame Cranach Listening to Television*, 1964  
*Les Vacances en Suisse* series  
 Glycerophtalic paint on canvas, 125 × 56 cm  
 Collection of the artist, Paris - © Archives Erró - © Adagp Paris, 2014

Next spread: *The Big Fox*, 1964,  
*Retour d'USA* series  
 Glycerophtalic paint on canvas, 137 × 200 cm  
 Collection of the artist, Paris - © Archives Erró - © Adagp Paris, 2014

1964











1970



*The Queen of Speed*, 1970  
Glycerophtalic paint on canvas,  
162 × 130 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014



*Diane et Apollo*, c. 1975  
*Spatiale* series  
Oil and glycerophtalic paint on canvas, 100,5 × 88,5 cm  
Collection of the artist, Paris - © Archives Erró  
© Adagp Paris, 2014



*Nato*, 1977,  
*L'Ouest vu de l'Est* series  
Glycerophtalic paint on canvas, 114 × 160 cm  
Collection of the artist, Paris - © Archives Erró  
© Adagp Paris, 2014





*Empire State Building, 1979*  
*Chinese paintings series*  
Oil paint on canvas, 63,5 × 98,5 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014



*Detailscape, 1985*  
Glycerophthalic paint on canvas, 200 × 300 cm  
Private collection  
Courtesy Galerie Louis Carré & Cie, Paris  
© Adagp Paris, 2014





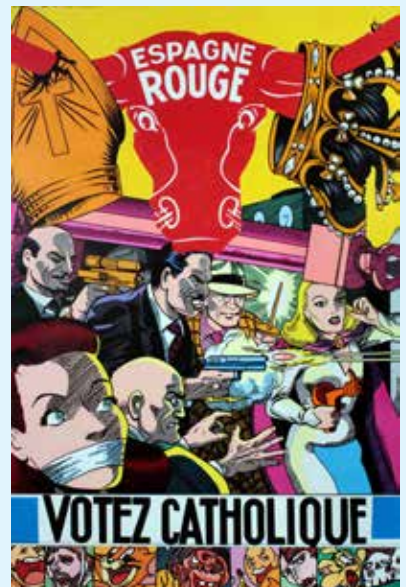
1986



*Reaganscape*, c. 1986  
Glycerophthalic paint on canvas,  
200 × 300 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014



*The Computer Maniac*, 1993  
*Aquarelles Mind-Games*  
(Samu) series  
Watercolour on paper, 77 × 57 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014



*La Brigada Political-Social*, 2014  
Glycerophthalic paint on canvas,  
195 × 130 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

*Après Picasso*, 2012  
*Après Picasso* series  
Glycerophthalic paint on canvas,  
220 × 500 cm  
Collection Ernst Hilger, Vienne  
© Adagp Paris, 2014



2014

**1977**

Features in *Mythologies quotidiennes 2* at the ARC 2, Musée d'art moderne de la ville de Paris, and in *Paris-New York (1908-1968)* at the Centre Pompidou, Paris. At the Beaubourg Gallery, presents *Programme spatial*, paintings that combine astronauts and nudes by Boucher, Ingres, David.

**1978-1979**

Presents retrospective exhibitions at the Kjarvalsstaðir Reykjavík Art Museum, and at the Parco Gallery of Tokyo and Sapporo.

**1981**

Solo exhibition at the Maeght Gallery in Zurich. A retrospective of his works tours to Lund, Bergen, Helsinki, and Copenhagen. Designs the official poster of the 1982 Football World Cup.



Erró  
Photo: Peter Klasen, 1981

**1982**

Inaugurates *Hommage à la bande dessinée*, a large painted wall, in Angoulême, home to a famous French comic festival. At the Jean Six Gallery, Paris, exhibits political paintings.

**1983**

In Bangkok, uses collages as the model for a series of watercolours.

**1984**

Produces four *scapes* about cars for the Renault's department of research, art and industry.

**1985-1986**

Exhibits his *scapes* paintings at the ARC2, Museum of Modern Art of the City of Paris. Represents Iceland at the Venice

Biennale with his *scapes*.

Designs a bus for the Société Semurval in Valenciennes.

**1987-1988**

Inaugurates his twenty panels painting covering the walls of the municipal council chamber at City Hall in Lille (France).

**1989**

On the occasion of the Bicentenary of the French Revolution, conceives in Paris the silkscreen *Paysage de la révolution* and the projection of a montage of portraits of revolutionaries on the facade of the French National Assembly. Makes a sizeable donation of personal works and archives to the City of Reykjavik. The entire collection will be transferred to the Hafnarhús Reykjavik Art Museum in 2001.

**1990**

Tours Vietnam. Takes part in the *The Nordic 60's* exhibition in Reykjavik. Inaugurates two large mural paintings at the multimedia Library of the City of Sciences and Industry in Paris.

**1991-1992**

Is invited to the first Biennale d'art contemporain in Lyon. At the Espace lyonnais d'art contemporain, exhibits in *Figurations critiques : 1965-1975*. At the Centre culturel Nicolas Pomel in Issoire, exhibits *Lettres d'amour japonaises*.

**1993-1994**

Visits Cambodia and paints a large colourful canvas on the atrocities of the Pol Pot regime, followed by a black and white version. Designs a fresco devoted to the history of art for a building in the Bercy district. His exhibition *Art history, Politics, Science Fiction* travels to Copenhagen, Pori, Göteborg, Edinburgh, and Reykjavík. Exhibits at the Czech Museum of Fine Arts in Prague.

**1996**

Exhibits at the Museum Moderner Kunst Stiftung Ludwig in Vienna. *His Political Paintings* are exhibited in Hanover, Munich, Hamburg, Berlin, Belgrade, Budapest.

**1997**

In Reykjavík, in memory of his aunt, endows an annual prize reserved for young Icelandic women artists. At the Montenay-Giroux Gallery, Paris, presents *Les Femmes fatales*, paintings based on comics characters.

**1998**

Installs the *Case baba* (Doll House) at the Palais 7 Portes in la Ravine des Cabris (Reunion). For the Universal exposition in Lisbon, designs a ceramic wall on the theme of the sea for the Oriente subway station.

**1999**

To celebrate the turn to year 2000, the National Gallery of the Jeu de Paume in Paris organizes the exhibition *Erró: Images of the Century*, which travels to Charleroi, Marseille, Riga and Helsinki.

**2000**

Takes part in *La Figuration narrative* at the villa Tamaris in La Seyne-sur-Mer, the Bergen Kunstmuseum and the Reykjavik Art Museum. Unveils *Silver Surfer*, a ceramic wall, at the Kringlan shopping centre in Reykjavik.

**2001**

Takes part in the *Années Pop* exhibition at the Centre Pompidou in Paris. At the Hafnarhús, the contemporary wing of The Reykjavik Art Museum's, the Erró's Collection is presented to the public during a major retrospective.

**2002**

Produces a bas-relief, *La Crucifixion du peintre* for the Lieu d'art contemporain in La Ravine des Cabris. At the espace Gustave Fayet in Sérignan, exhibits *La Saga des Comics américains*, painted in 1998-2002.

**2003**

Solo exhibitions at the Louis Carré & Cie Gallery, Paris and Hilger Gallery, Vienna. The exhibition PhoenixArt 2003: *Erró, Fahlström, Köpcke, Lebel* opens at the Phoenix Art Sammlung Harald Fackenberg in Hamburg.

**2004-2006**

Retrospectives of his works in New York (Grey Art Gallery), Havana (National Museum of Fine Arts), Palma of Majorca (Museu Es Baluard), Mannheim (Mannheimer Kunstverein), Valencia (Institute of Modern Art), and Madrid (Sala Alcalá 31). A retrospective of his watercolours is organized at the Sonia Zannettacci Gallery, Geneva...

**2004-2007**

For the Art's Business and Hotel Centre at the Park of Nations in Lisbon, designs a large ceramic fresco inspired by *Sciencefiction Scape*, and a ceramic frieze devoted to the theme of Femmes Fatales for the facade of the Museum of contemporary art in Serignan. Solo exhibition at the Today Art museum in Beijing.

**2008**

Takes part in the *Europop* exhibition at the Kunsthhaus in Zurich and in *La Figuration Narrative*, Paris 1960-1972 show presented at the Grand Palais and then at the IVAM of Valencia. Conceives an "Erróic" fresco 30 metres wide and 6 meters high for the BHV store, Paris.

**2009**

He produces a large-scale ceramic fresco devoted to the theme of *Femmes fatales* for the collège Henri Rol-Tanguy in Champigny sur-Marne. At the Hafnarhús, Reykjavik Art Museum, inaugurates the exhibition Erró: Portraits, which marks the 20th anniversary of Erró's donation to the city.

**2010**

A retrospective of his collages is organized at the Pompidou Centre in Paris. His drawings are shown at the Museum of Modern Art in Saint-Étienne (France).

**2011-2013**

Solo exhibitions at the Schirn Kunsthalle Frankfurt, at the Nordatlantens Brygge in Copenhagen, and at the Hafnarhús Reykjavik Art Museum. Takes part in the Lyon Biennale 2013.

**2014**

Represented in several fairs (Paris, Köln...) with older works (Galerie Hilger, Vienna). Exhibits *La Saga des Comics américains 1973-1999* at the UNESCO, Paris. Solo exhibitions at the Arsenal in Soissons, the Turku Art Museum (Finland), Hafnarhús, Reykjavik Art Museum, the Louis Carré & Cie Gallery, Paris.

Retrospective at the Museum of contemporary art, Lyon.



Erró in his workshop, 1989  
© P.-O. Deschamps/Agence VU'



## COLLAGE

“COLLAGE IS THE MOST EXCITING PART OF MY WORK, THE FREEST; IT IS ALMOST AN AUTOMATIC FORM OF WRITING. THIS IS WHERE I FIND FORMAL SOLUTIONS TO FILL THE SPACE, MY ‘ALL-OVER’ ASPECT, A TERM USED WITH REGARD TO ABSTRACT AMERICAN ARTISTS. THE COLLAGE IS SIMULTANEOUSLY THE ORIGINAL AND THE MODEL.” ERRÓ

Erró’s work takes place in three stages. The first stage is to accumulate documents and cut out fragments of images (characters, shapes). The next stage is to assemble them by theme and to make collages, which are transposed onto a surface, and oftentimes enlarged during this stage of the operation. The artist thus constitutes an ‘image bank’ and allows the images to “ferment”, thereby making a mental map, and weaving quotations together. Erró then transfers the drawing onto a canvas, and makes use of colour, using a lacquer paint (alkyd enamel) which gives the work its smooth and shiny flat areas of colour.

Cutting up the materials of others (from all sources), Erró proceeds by collage/montage and combines or associates these materials by colour, narrative structure or “theme”, in a format that may range from small to gigantic. This process is not unlike what is possible today with “copying and pasting” on the computer or sampling in music.

“MY BIGGEST PLEASURE IS COLLAGE. I AM ONE WITH THE MATERIALS. I HAVE THIRTY OR SO DRAWERS ALL CONTAINING CUT-OUTS OF DIFFERENT THEMES. I CATEGORIZE EVERYTHING, POLITICS, OBJECTS, PORTRAITS, AND DICTATORS. MY INSPIRATION ALSO COMES FROM LOOKING THROUGH THESE ‘ARCHIVED’ CUT-OUTS. OF COURSE IT WOULD BE BETTER TO HAVE EVERYTHING ON A COMPUTER AND TO USE A PRINTER BUT THIS IS HOW I WORK. FOR ME, WHAT’S IMPORTANT IS TO DO A GOOD PAINTING; THIS IS WHAT GUIDES MY CHOICE OF CUT-OUTS IN THE DRAWERS.” ERRÓ

“IT ALL BEGINS WITH CUTTING OUT. I CUT OUT VERY WELL, VERY CLEANLY. I USE THIERS SCISSORS WHICH ARE A VERY GOOD BRAND, USED FOR CUTTING HAIR. VERY PRECISE, THE BEST.” ERRÓ

“I DON’T SIMPLY COPY THE PREPARATORY COLLAGE, THE PROJECT CHANGES AS I TRANSPOSE IT TO THE CANVAS. THE HAND CONTROLS EVERYTHING.” ERRÓ

## SCAPES

“MY SCAPES ARE PERHAPS MY FUNDAMENTAL PAINTINGS.” ERRÓ, 2011

“THE SCAPES ARE AN IMPORTANT PART OF MY WORK WHICH I BEGAN IN THE MID SIXTIES AND WHICH I HAVE DEVELOPPED AND STRUCTURED DOWN THROUGH THE YEARS. THE CATALYST FOR THESE WAS EXCESSIVE CONSUMPTION OF ALL KINDS, CHARACTERISTIC OF THAT ERA IN HISTORY. THE WORLD WAS STARTING TO ACCELERATE. WE WERE LIVING AT A VERY FAST PACE. WE COULD TAKE THE PLANE ANYWHERE, WE WENT OUT ALL THE TIME, WE WERE DISCOVERING ALL SORTS OF NEW GADGETS, AND WE CHANGED CARS—AND EVEN SIGNIFICANT OTHERS—OFTEN. AT THAT TIME I VISITED NEW YORK. THE UNITED STATES THEN REPRESENTED THE ARCHETYPE OF THAT KIND OF SOCIETY. I REMEMBER GOING INTO A SUPERMARKET AND SEEING TONS OF CAKES, SWEETS, PIECES OF MEAT, VEGETABLES... I RECEIVED THE SIGNAL LIKE A SLAP IN THE FACE. THE ADVENTURE OF THE SCAPES COULD BEGIN.” ERRÓ, 2011

The *scapes*: this is how Erró refers to his monothematic compositions, impressive accumulations, which he organizes into scenic landscapes. Already in 1961, the large-format painting *Galapagos* depicting a swarm of iguanas, painted in twenty hours without a break, may be considered as a precursor to the *scapes*. In 1964, back from New York, Erró, fascinated by the giddy abundance of American consumer society, shiny and excessive, made his first *scape*, a large collage made using the packaging of food products, most of which were accumulated in New York. If we are what we eat, then *Foodscape* 1964 is a portrait of the typical American of the 1960s. The congestion in his work exposes the bulimia of our society.

“... THAT IT MAY BE DIFFICULT TO ALLOW ONESELF TO BE SEDUCED BY A SINGLE DETAIL, WHEN THE EYE IS ALWAYS SEEKING SOMETHING ELSE, SOMETHING MORE. HENCE THE TEMPTATION TO SUGGEST SEVERAL CENTRES IN A SINGLE WORK. IT IS THUS UP TO THE SPECTATOR TO CHOOSE WHAT SUITS HIM BEST.” ERRÓ, catalogue *50 ans de collage [50 Years of Collage]*, Centre Georges Pompidou, Paris, 2010

These accumulative spaces may be seen as an echo of hell as depicted by Hieronymus Bosch, a space in which the viewer is struck by a multitude of details, the jubilant invitation giving way to the power of denunciation. The swarming density of elements may also remind us of Arcimboldo's double-meaning paintings.

Some of Erró's more notable scapes include:

- Inscape* (1968) on anatomy
- Lovescape* (1969) on eroticism
- Planescape* (1970) on planes
- Fishscape* (1974) on war
- Birdscape* (1979) an interpretation of Hitchcock's *The Birds*
- Science Fiction Scape* (1992) inspired by science fiction comic books

Since the 80s, an outline or framework provided by the computer composes the geometric background of the scape, imposing a certain perspective.

## SERIES

Often Erró works in series, formal or narrative: neither a politician nor a historian, however, his *scapes* cover a variety of topics such as politics (the war in Iraq, the Chinese cycles), religion, eroticism, etc. Working by series is a way of exhausting a formal idea to its extreme, of following through on it.

“I NEED EFFICIENT MATERIAL AND, DURING MY VARIOUS JOURNEYS, I RUMMAGE EVERYWHERE IN BOOKSTORES, NEWSSTANDS, ETC. I ACCUMULATE A HUGE QUANTITY OF MATERIAL AND WHEN I'VE COLLECTED A LOT OF IMAGES CONCERNING THE SAME TOPIC, THIS IS THE SIGN I CAN START A SERIES. THEN THE PROCESS CONSISTS IN SELECTING PICTURES, “MARRYING” THEM TOGETHER TO MAKE COLLAGES AND FINALLY CREATE A CANVAS.” ERRÓ

“THERE ARE SORTS OF LAWS THAT ALLOW SERIES TO EXIST ONCE THEY HAVE FOUND OTHERS WITH WHICH THEY CAN FUNCTION ON A PICTORIAL LEVEL. I LOOK IN THIS WAY, SOMETIMES FOR A LONG TIME, FOR THE DOCUMENT OR DOCUMENTS THAT WILL GIVE LIFE TO THE STORED OR ARCHIVED IMAGES. FOR THE MARRIAGE TO HAPPEN BETWEEN DOCUMENTS, I NEED TO FEEL THE POSSIBILITY OF A SHARED TENSION. SOMETIMES THEIR COMING TOGETHER RELIES UPON THE VERY FORCE OF THEIR OPPOSITION.” ERRÓ

## NARRATION: RECOUNTING IMAGES

Erró is considered one of the pioneers of narrative figuration. But in reality, his extremely prolific work, which is both pop and baroque, goes well beyond this framework or categorization which would tie it into or reduce it to a certain movement or a period.

“I'VE OFTEN BEEN CATEGORIZED AS BEING PART OF THE NARRATIVE FIGURATION MOVEMENT, OR SOMETIMES AMERICAN POP ART. IN THE END, IT WAS THE AMERICAN, ARTHUR DANTO, WHO CAME UP WITH THE SOLUTION. HE IS A RENOWNED ART CRITIC, WHO RECEIVED THE FRENCH PRIX DE PHILOSOPHIE. THE FIRST TIME HE SAW MY PAINTINGS, HE SAID ‘THAT'S BAROQUE POP’. THAT LABEL SUITS ME JUST FINE.” ERRÓ

Erró has invented a method of working and mixes images from various sources (his collages may involve cartoon characters, politicians, tributes to great painters of the past, photos of current events, etc.). He thus develops an infinitely complex narration; with a multitude of references, but one which leaves the viewer complete freedom of interpretation. Finally, his work reflects the flood of images typical of our contemporary society, an innovative work that anticipates or came before the current montage techniques now available via information technology.

“WHAT CHANGES IN FIFTY YEARS? THE MATERIAL, THE IMAGES! IN 1958, ONE COULD FIND VERY LITTLE IMAGES IN COLOUR, ALMOST NOTHING. IT WAS DIFFICULT TO GET *LIFE MAGAZINE* IN PARIS. I HAD TO GO BARGAIN-HUNTING FOR IT AT BOOKSELLERS WHICH WAS FAR FROM IDEAL. THE PRESS AT THAT TIME FOCUSED ON THE GREAT MASTERS AND THE EXHIBITIONS AT THE GRAND PALAIS, WHICH WAS THE ONLY MATERIAL THEN AVAILABLE. COMPLETELY DIFFERENT FROM THE CONSTANT FLOW OF IMAGES WE HAVE AT OUR DISPOSAL TODAY.” ERRÓ

If Erró naturally takes his inspiration from the inexhaustible stock of the comic book, it is primarily for their graphic quality that they are used, for their chromatic immediacy, the dynamism of the figures, the specific frames... Indeed, he admits to never having read a comic book! Erró considers that all images, whether high or low art, are of interest, thereby emphasizing the loss of hierarchy characteristic of our postmodern ambivalence.

→ **“ALL IMAGES ARE WORTHY OF INTEREST, WHETHER THEY ARE POLITICAL, SOCIOLOGICAL, HISTORICAL, SCIENTIFIC, CULTURAL OR EROTIC, WHETHER THEY ARE COMIC BOOKS, CARICATURES, REPRODUCTIONS, POSTERS... ANYTHING AS LONG AS IT IS PRINTED. THE COMIC BOOK IS ABOVE ALL A UNIVERSAL LANGUAGE, UNDERSTOOD BY EVERYONE, NOT JUST BY LOVERS OF ART. THE FIRST ‘COMICS’ APPEARED IN MY SERIES IN 1963-1964 DURING MY STAY IN THE US” ERRÓ**



Danielle Kvaran & Erró  
in his workshop, Paris, 2014  
© Photo: Blaise Adilon



Erró's workshop, Paris, 2014  
© Photo: Blaise Adilon

## POLITICS

Erró is an artist who looks at the world and its conflicts. As he likes to remind us, every war is accompanied by a war of images.

“In the 1960s, a new form of figuration emerged in a tense international climate. The war in Algeria, the events of the Cold War (the Cuban Missile Crisis), the Vietnam War lead to shocking images in the press. Advertising images from our increasingly consumerist society continued to grow. And confronted with the frenzy and excitement of artistic activity around the image (film, video art, comic books, pop art and new realism), certain artists—painters—choose to paint”, recalled the exhibition at the Grand Palais devoted to narrative figuration in the summer of 2008. But many of these were simply chroniclers for whom there was the good on one side and the bad on the other. Erró, on the other hand, invented a veritable vocabulary and language.

→ **“ONE MUST INVENT, SOMETIMES AN EVENT INSPIRES ME. BUT ONE NEEDS TO GET SOME PERSPECTIVE WITH REGARD TO THIS EVENT. THE MASSACRE OF 100,000 PEOPLE, THAT’S HUGE. ONE FORGETS, ONE IS BOMBARDED WITH THAT FOR A WEEK, AFTER A SECOND WEEK EVERYONE IS FED UP, A NEW TOPIC NEEDS TO BE FOUND [...]. THIS IS WHY I LIKE TO LET HISTORY RUN ITS COURSE. AFTERWARDS, PERHAPS, WHEN THERE WILL BE PLENTY OF MATERIAL AVAILABLE, THEN I WILL DO SOMETHING WITH IT IN MY OWN STYLE, IN ORDER TO LEAVE A TRACE.” ERRÓ**

**“BY GATHERING ON THE SAME CANVAS IMAGES THAT MERELY FORTUITOUSLY CROSSED PATHS IN REAL SPACE, ERRÓ MAKES THE SYSTEM OF THE WORLD APPEAR BEFORE OUR VERY EYES.”  
Alain Jouffroy**



## CATALOGUE

The retrospective is accompanied by a 408-page illustrated catalogue, in French and English.

The catalogue begins with a foreword by Thierry Raspail, director of the Musée d'Art Contemporain de Lyon and a text by Danielle Kvaran, exhibition curator, followed by texts written by Anaïd Demir and Jill Gasparina.

## EXHIBITION SPECIAL EDITION

Specially published by Beaux Arts Magazine for the retrospective at the mac<sup>LYON</sup>, this special edition issue (€9) allows readers to discover Erró's artistic universe.

These two publications, as well as a large choice of other works dedicated to the artist will be on sale at the BAC, the boutique d'art contemporain [contemporary art store] situated on the ground floor of the museum. Also on sale are art books, reproductions, art objects, posters, etc.

# AROUND THE EXHIBITION

## Expanding the museum experience

### BEFORE/AFTER + DURING THE VISIT WITH THE WEB APPLICATION

The exhibition is accompanied by a dedicated mobile website, that can be consulted anywhere, on any connected mobile device, smartphones and tablets!

Rich in visual and video resources, this application allows the public to better understand Erró's techniques, decipher some of his works, compare collages and paintings, etc. It also gives behind-the-scenes access to preparations for the exhibition: a photo report in Erró's workshop, an interview with the artist, the installation of the exhibition, etc.

### DURING THE VISIT WITH THE INTERACTIVE TOUCH TABLE

At the heart of the exhibition, in the educational workshop space, the mac<sup>LYON</sup> offers visitors an interactive touch table to experience a game of compiling images à la Erró!

This interactive device allows visitors to create an artwork from a bank of existing images or by adding one's own visuals, by cutting/copying/and pasting motifs just like the artist himself! Everyone can then save their creation or share it on social networks.



The Mosaic interactive device and the web application are made by BIIN Bureau d'Idées Nouvelles, specializing in interactive solutions and objects for cultural mediation.

## ON THE WEB

### Relate/Remix

The mac<sup>LYON</sup> decrypts Erró's works for you in pictures, sounds and video. The web media can be edited, cut, mounted, and mixed together in two clicks. Discover our interactive narration and create your own!

Share our images or tell your own story, give it a title, find Erró's sources of inspiration and annotate our images!



## THE MAC OFFERS SOMETHING FOR EVERYONE

### → With a docent at the exhibition

We offer many types of visits during the week or weekend, for adults or children, from an in-depth look at certain works or a brief tour, with a drink or nibbles...

### → Practical tours, for children and adolescent

Workshops are designed specifically for children and adolescents. They are offered on weekends and during school holidays.

### → Events around the exhibition

The mac<sup>LYON</sup> organizes lectures, screenings, meetings... to extend the experience of the exhibition through the eyes, words and creations of artists, curators, art critics, students or researchers (in collaboration with the École Centrale Lyon), or even visitors.



Museum of contemporary art, Lyon  
© Photo: Blaise Adilon

Created in 1984, the Musée d'Art Contemporain de Lyon [Museum of Contemporary Art Lyon] moved to the Cité Internationale in December 1995 to a building specially designed by Renzo Piano. The museum boasts three floors of exhibition space and a total surface area of 2,800 m<sup>2</sup>.

Thanks to its fully modular interior, the exhibition space can be transformed with each new artistic project. A new museum reopens for each exhibition!

The museum shows current national and international artists. Exhibitions, often co-produced with international institutions, focus on all forms of modernity: from sound (La Monte Young, Laurie Anderson, John Cage) to installation (Sophie Calle, Cai Guo Qiang); from choreography (Anna Halprin, Trisha Brown) to painting (Marc Desgrandchamps, Keith Haring, Ben, Robert Combas), and from video (Bill Viola) to performance (Jan Fabre).

Since its creation, the museum privileges a unique policy in terms of collections: it collects exhibitions, which are produced in close collaboration with the artists. There are currently more than 1,300 works of art in its collections which include a large number of monumental works: works over 1,000 m<sup>2</sup> by artists such as Robert Morris, Abramovic and Ulay. The entirety of the museum's collections, if displayed simultaneously, would require over 30,000 m<sup>2</sup> of exhibition space.

Every 2 years, the museum welcomes the Lyon Biennial of Contemporary Art, its artistic direction being entrusted to Thierry Raspail, director of the mac<sup>LYON</sup>. Furthermore, every 2 or 3 years the museum hosts a large monographic exhibition devoting all three floors of exhibition space to a single artist. Exhibitions have included Andy Warhol in 2005, Keith Haring in 2008, Ben in 2010, Robert Combas in 2012... and Erró in 2014!

All or part of the works included in this press release are protected by copyright. ADAGP artworks (www.adagp.fr) may be published according to the following conditions:

→ For press publications having an agreement with the ADAGP: see conditions for details

→ For other press publications:

- Exemption of the first two reproductions used to illustrate an article related to a current event;
- Beyond this number, reproductions will be subject to copyright/representation; ;
- The copyright to be mentioned along with any/all reproduction(s) should state the following: name of author, title and date of the work followed by © ADAGP Paris, 2014, regardless of the provenance of the image or the place of conservation.

→ For press publications online, the definition of files is limited to 400 × 400 pixels and resolution should not exceed 72 dpi.

**[1]**  
*Les Carcasses*, 1955  
*Carcasses* series  
Glycerophtalic paint  
on paper backed  
on canvas, 150 × 226 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[2]/[2]'**  
*Save Our Child*, 1958  
*Trans-agression* series  
Glycerophtalic paint  
on canvas  
Diptych, 150 × 100 cm each  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[3]**  
*Radioactivity* series (*Démasquez les  
physiciens, videz les laboratoires*), 1958  
Collage-drawing,  
35 × 25 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[4]**  
*The School  
of New-Par-Yorkis*, 1959  
*Le Monde de l'art* series  
Glycerophtalic paint  
on canvas, 130 × 200 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[5]**  
*Untitled*, 1959  
*Mecamasks* series, 1959  
Mixed media 47 × 22 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[6]**  
*New Line*, c. 1959  
*Collages Paris* series  
Collage of elements printed on  
cardboard, 32 × 25 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[7]**  
*Meca-Make-Up* series, c. 1959-1960  
Collage of elements printed on  
cardboard, 32 × 25 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[8]**  
*Madame Picabia*, 1960  
*Meca-Make-Up* series  
Glycerophtalic paint  
on masonite, 81 × 67 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[9]**  
*Les Galápagos*, 1961  
*Galápagos* series  
Glycerophtalic paint  
on canvas, 200 × 301,5 cm  
Private collection  
Courtesy Galerie Louis Carré &  
Cie, Paris  
© Adagp Paris, 2014

**[10]**  
*Madame Cranach  
Listening to Television*, 1964  
*Les vacances en Suisse* series  
Glycerophtalic paint  
on canvas, 125 × 56 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[11]**  
*The Big Fox*, 1964,  
*Retour d'USA* series  
Glycerophtalic paint  
on canvas, 137 × 200 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[12]**  
*Tears for Two*, 1964,  
*Retour d'USA* series  
Glycerophtalic paint  
on canvas, 97 × 130 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[13]**  
*Grimace*, 1967  
Poster, 94 × 63 cm  
Collage Listasafn Reykjavíkur /  
Reykjavík Art Museum, Reykjavík  
Photo: Listasafn Reykjavíkur /  
Reykjavík Art Museum  
© Adagp Paris, 2014

**[14]**  
*The Queen of Speed*, 1970  
Glycerophtalic paint  
on canvas, 162 × 130 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[15]**  
*Diane et Apollo*, c. 1975  
*Spatiale* series  
Oil and glycerophtalic paint on  
canvas, 100,5 × 88,5 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[16]**  
*La Bombe*, 1977  
*L'Ouest vu de l'Est* series  
Glycerophtalic paint  
on canvas, 114 × 162 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[17]**  
*Nato*, 1977,  
*L'Ouest vu de l'Est* series  
Glycerophtalic paint  
on canvas, 114 × 160 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[18]**  
*Empire State Building*, 1979  
*Chinese Paintings* series  
Oil paint on canvas,  
63,5 × 98,5 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[19]**  
*La Renaissance du nazisme*, 1979-  
1991,  
Silk-screen print backed on canvas,  
94,3 × 142 cm  
Collection mac LYON  
© Adagp Paris, 2014

**[20]**  
*Detailscape*, 1985  
Glycerophtalic paint  
on canvas, 200 × 300 cm  
Private collection  
Courtesy Galerie Louis Carré &  
Cie, Paris  
© Adagp Paris, 2014

**[21]**  
*Reaganscape*, c. 1986  
Glycerophtalic paint  
on canvas, 200 × 300 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[22]**  
*The Computer Maniac*, 1993  
*Aquarelles Mind-Games (Samui)*  
series  
Watercolour on paper,  
77 × 57 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[23]**  
*Silver Surfer Saga*, 1999,  
*Saga of American  
Comics* series  
Glycerophtalic paint  
on canvas, 300 × 500 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014

**[24]**  
*Après Picasso*, 2012  
*Après Picasso* series  
Glycerophtalic paint  
on canvas, 220 × 500 cm  
Collection Ernst Hilger, Vienna  
© Adagp Paris, 2014

**[25]**  
*La Brigada Político-Social*, 2014  
Glycerophtalic paint  
on canvas, 195 × 130 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014





1



2



2'



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24



25



# ERRÓ, ALL THE IMAGES OF THE WORLD

*Silver Surfer Saga, 1999,  
Saga of American Comics series  
Glycerophthalic paint on canvas, 300 × 500 cm  
Collection of the artist, Paris  
© Archives Erró  
© Adagp Paris, 2014*

