

# GUSTAV METZGER

*Supportive, 1966-2011,  
the exhibition*

PRESS  
RELEASE

15.02 >  
14.04.13



Gustav Metzger, *Supportive, 1966-2011*  
View of the exhibition "Supportive, 1966-2011", macLYON (february 15<sup>th</sup> - april 14<sup>th</sup> 2013)  
macLYON collection  
© photo Blaise Adilon

#### Inauguration

Thursday, february 14 2013 at 6:30 pm  
in the presence of the curator

#### Opening Hours

Wednesday - Sunday, from 11 am to 6 pm

#### Press contacts

Muriel Jaby / Élise Vion-Delphin  
T +33 (0)4 72 69 17 05 / 25  
communication@mac-lyon.com

High resolution pictures (300 dpi)  
are available on request

---

Lyon Museum of Contemporary Art  
Cité internationale  
81 quai Charles de Gaulle  
69006 LYON - FR

T +33 (0)4 72 69 17 17  
F +33 (0)4 72 69 17 00

[www.mac-lyon.com](http://www.mac-lyon.com)

mac  
musée  
d'art contemporain  
de Lyon

# GUSTAV METZGER

*Supportive 1966-2011,  
the exhibition*

15.02 >  
14.04.2013

THE EXHIBITION	3
AUTO-DESTRUCTIVE, AUTO-CREATIVE ART	4
THE ARTIST	6
VISITOR INFORMATION	8



musée  
d'art contemporain  
de Lyon

# THE EXHIBITION



WITH **SUPPORTIVE** BY GUSTAV METZGER, THE MAC<sup>LYON</sup> RENEWS ITS EXHIBITION'S ACQUISITIONS POLICY DEFINED SINCE ITS OPENING IN 1984. DESIGNED FOR AND PRODUCED BY THE MUSEUM, THESE MONOGRAPHIC EXHIBITIONS ARE BOTH A PROBLEMATIC AND A UNIQUE MOMENT IN THE ARTIST'S *OEUVRE*, AS WELL AS BEING GENERIC WORKS\*. DESIGNED IN LONDON FOR THE THIRD FLOOR OF THE MUSEUM, FINALIZED AND ACQUIRED IN 2011, THIS EXHIBITION WILL BE INSTALLED IN 2013. **SUPPORTIVE** IS THE MOST MONUMENTAL AUTO-CREATIVE WORK EVER MADE BY GUSTAV METZGER.

\* A generic work, whether it is monumental or composed of numerous elements, aims to synthesize one particular aspect that is characteristic of the artist's work, in general.

The generic work synthesizes all of the artist's previous works which it crystallizes and encapsulates in a new problematic.

*Supportive* consists of seven 4 x 4 m screens. Designed in a loop, according to a 16-minutes and 27 seconds controlled cycle, the work is in constant evolution, subject to random processes of liquid crystals. It consists of seven simultaneous images, the duration and coincidental genesis of which are impossible to record, just as it is unthinkable to imagine the future.



Gustav Metzger, *Supportive*, 1966-2011  
View of the exhibition "Supportive, 1966-2011", mac<sup>LYON</sup> (february 15<sup>th</sup> - april 14<sup>th</sup> 2013)  
mac<sup>LYON</sup> collection  
© photo Blaise Adillon

The *Supportive* Exhibition is accompanied by a collection of documents – signed letters, articles, publications and facsimiles which provide an insight into the very particular context of the history of auto-destructive and auto-creative art, since it first appeared in 1959 (*Carboard Exhibition*). The exhibition also includes the 5 original manifestos (1959 to 1964) gathered and exhibited together for the first time.

From the beginning of his career, while he was still searching for new means to make an art that was adapted to the omnipresence of science and technology in modern society, Gustav Metzger adopted the forms of the manifesto and the conference or "demonstration". His five manifestos: *Auto-Destructive Art* (4 November 1959), *Manifesto Auto-Destructive Art* (10 March 1960), *Auto-Destructive Art, Machine Art, Auto-creative Art* (23 June 1961), *Manifesto World* (7 october 1962) *On Random Activity in Material/Transforming Works of Art, Fifth Manifesto* (30 July 1964), are striking examples of the close links between the destructive nature of technology and the creative potential of science and digital media.

Early on in his career, Gustav Metzger stressed the importance of a collaboration between artists, scientists and engineers.

"AUTO-DESTRUCTIVE ART IS ESSENTIALLY A FORM OF PUBLIC ART FOR INDUSTRIAL SOCIETIES.

(...)

AUTO-DESTRUCTIVE ART MAY BE CREATED BY NATURAL FORCES, TRADITIONAL ARTISTIC TECHNIQUES AND TECHNOLOGY.

(...)

THE ARTIST MAY COLLABORATE WITH SCIENTISTS, ENGINEERS.

AUTO-DESTRUCTIVE ART MAY BE PRODUCED BY MACHINERY AND ASSEMBLED IN FACTORIES."

Gustav Metzger,

Extracts from *Auto-Destructive Art* (First Manifesto), 1959



Gustav Metzger, *Supportive*, 1966-2011  
View of the exhibition "Supportive, 1966-2011", mac<sup>LYON</sup> (february 15<sup>th</sup> - april 14<sup>th</sup> 2013)  
mac<sup>LYON</sup> collection  
© photo Blaise Adillon

## Curator : Mathieu Copeland

The mac<sup>LYON</sup> has asked Mathieu Copeland to curate this exhibition. He is also overseeing an anthology of texts by Gustav Metzger that will be published by Presses du Réel in February 2013, as well as *Suite pour exposition(s) et publication(s)*, a proposal for the 6<sup>th</sup> edition of the Jeu de Paume's Satellite programme (Paris, from 26 February 2013 to 26 January 2014).

*Suite pour exposition(s) [Suite for exhibition(s)]*, plays on the musical connotations of the word "suite", and is designed as a reflection on the fragmentation of the exhibition for a suite of spaces and over the duration of a year.

The first exhibition designed by Mathieu Copeland in this context considers the exhibition of the word and the overall dissemination of a work through the spoken word. Between writing and mental imagery, reading and listening, this exhibition raises questions concerning the uniqueness of reading and the word, the place of the word in the exhibition, the issue of the exhibition and the catalogue – or rather of the exhibition of the catalogue...

In addition to the exhibition, the catalogue presents a series of "spoken retrospectives". Gustav Metzger (whose work is characterized by the motifs of destruction and impermanence) and David Medalla (whose work is concerned with the ephemeral and the impromptu), amongst others, have been invited to recount and record what for them would be an ideal retrospective of their body of work, or indeed of their lives.

# AUTO-DESTRUCTIVE, AUTO-CREATIVE ART

Born into a Jewish family of Polish origin and exiled to England in 1939, Gustav Metzger was miraculously spared the death camps, unlike his family. The artist would therefore go on to place the "borderline experience" implemented and experienced in Europe during WWII at the heart of his *œuvre*, as a symbol of man's ability to self-destruct.

## Auto-destructive Art :

Between 1959 and 1961, Gustav Metzger published two manifestos bearing the same title *Auto-Destructive Art* (respectively 4 November 1959 and 10 March 1960), then a third manifesto entitled *Auto-Destructive Art, Machine Art, Auto-Creative Art* (dated 23 June 1961). His critical thinking and perspective on modernity led him to this extreme limit that he would call "the art of auto-destruction". Like Max Horkheimer and Theodor W. Adorno, Metzger questioned the future of art after the Holocaust, resulting in a reflection on destruction, which he attempted to transform into a positive act: a simultaneous process of auto-destruction and auto-creation.

Metzger initiated the principle of auto-destruction in 1961 in London with the *South Bank Demonstration* when he threw acid onto a series of nylon canvases which self-destructed in approximately 20 minutes. This iconoclastic gesture marked a radical break in western art.

**In 1966, Gustav Metzger was one of the main organizers of the *Destruction in Art Symposium*** which brought together in the English capital, Viennese Actionists\*\*, certain Fluxus artists, as well as other artists from different schools and disciplines who all sought to jeopardize the *establishment*, similar to political protest movements in Chicago and Paris (1968). Similar also to alternative rock or counter-culture, in their attempts to invent other types of social behaviours. In retrospect, the *Destruction in Art Symposium* may be considered as a very important event for several reasons. Firstly, there is this sense of a multidisciplinary event, bringing together artists, scholars, philosophers and politicians. One of the fundamental characteristics of counter-culture was the search for new languages and means of expression that could be used by artists. Such means of expression did not reflect traditional art practices but instead, took into account a certain number of social, political and scientific elements. Furthermore, there was the notion of an artistic gesture that was not solely defined in terms of materials but in terms of the "event" itself: something happens at a certain time and takes place in time as well as in space.

On an international level, this was also the first time that the Viennese Actionists took part in events outside of Austria. Hermann Nitsch, Otto Muehl, Günter Brus, Peter Weibel and Kurt Kren, all members of the Vienna Institute for Direct Art, were present at the *Destruction in Art Symposium*. Nitsch's performance, *21st Action*, was interrupted by the police; Metzger and John Sharkey appeared before the courts on charges of obscenity. The Zaj group from Spain was also present. So too was the German Wolf Vostell and the American Al Hansen. The tradition of the American "happening" had already taken root in Great Britain following Allan Kaprow's visit several years previously. Indeed, if Yoko Ono settled in London it was because she had been invited to the symposium. This mix of nationalities highlights the extent to which the emerging counter-culture movement was an international one.

After having been a leading figure of the London "underground" in the 1960s and 1970s, Gustav Metzger called for an art strike between 1977 and 1980 in reaction to a commercial trend that considered art to be essentially a consumer product.

He then began a series entitled *Historic Photographs* which consisted in "salvaging" the most striking newspaper headlines dealing with indiscriminate violence, connected to geo-political conflicts, such as the Israeli-Palestinian war or the Oklahoma City bombings. The artist sought to confront the viewer with History and some of its most tragic events. At the beginning of the 2000s, he introduced newspapers as a key element in his works in order to bring the past into the present, particularly when this past is so threatened with obscurity in the face of media opacity and the tenuousness of memory.

In 2003, the artist created *100,000 Newspapers* for the Lyon Biennial, an installation made up of thousands of newspapers arranged on ramshackle metal shelving, accompanied by three auto-creative screenings of liquid crystal light shows.



Gustav Metzger,  
*100 000 Newspapers*, 2003  
Metal shelves, newspapers  
Biennale de Lyon 2003  
© Photo : Blaise Adillon

Gustav Metzger's most recent works focus on ecology. *Flailing Trees*, presented in Manchester in 2009, for example, is a sculptural work consisting of trees standing upside down in a block of concrete.

In 2012, he exhibited a hundred or so drawings at Documenta in Kassel, Germany.

/ « AUTO-DESTRUCTIVE ART DEMONSTRATES MAN'S POWER TO ACCELERATE  
DISINTEGRATIVE PROCESSES OF NATURE AND TO ORDER THEM. » /

GUSTAV METZGER

\*\* In the 20<sup>th</sup> century, their approach resulted from a desire to radically question the artistic gesture and to defeat abstract expressionism. With this aim, the Actionists placed reality, even its most tragic aspects, at the heart of their concerns. Their main representatives were Günter Brus, Otto Muehl, Hermann Nitsch and Rudolf Schwarzkogler.



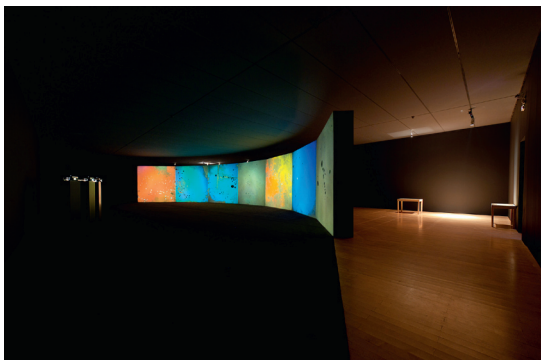
# AUTO-DESTRUCTIVE, AUTO-CREATIVE ART (2)

## Auto-creative Art:

If destruction remains a central element of Metzger's work, his *œuvre* cannot be conceived without a consideration of the conditions of its own creative renewal: his *œuvre*, conceived as a generator of new forms, carries in itself its own auto-creation. **This is why, from 1961 onwards, in response to the double issue of destruction and regeneration, Metzger developed in a "dialectic" way an auto-creative art based on the technique of liquid crystals. Metzger would take a number of years to fully develop it.**

In 1963, during a conference at the *Bartlett Society* of the University of London, Metzger exhibited a first *œuvre* which could be considered simultaneously auto-destructive and auto-creative. Nylon stretched over a slide frame was allowed to smoulder as a result of the projection. **He presented his first auto-generative *œuvre* made from liquid crystals on 8 January 1966 as part of his solo exhibition at Better Books, London.**

The crystals, placed between two glass plates inserted into a slide projector were driven by a slow movement. The coloured crystals were in turn heated by the lamp and then cooled down to regenerate images with constantly changing colours and forms, beyond the control of the artist.



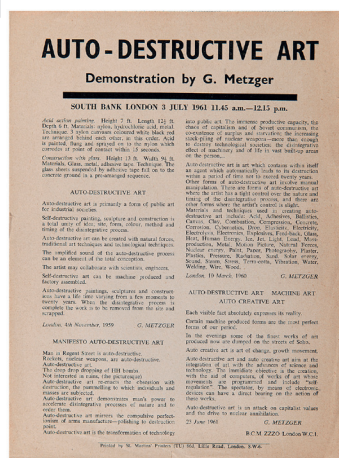
Gustav Metzger, *Supportive*, 1966-2011  
View of the exhibition "Supportive, 1966-2011", macLYON (february 15<sup>th</sup> - april 14<sup>th</sup> 2013)  
macLYON collection  
© photo Blaise Adillon

In the 1960s and 1970s, Metzger became a central figure in the "London underground" scene. He produced "psychedelic" film shows for concerts by *Cream* and *The Who*. Pete Townshend, the lead guitarist of *The Who* has often traced his guitar-smashing antics back to the influence of an auto-destructive art conference he attended at the Ealing School of Art. Townshend's actions have of course, added to The Who's legendary image.



Gustav Metzger, *Supportive*, 1966-2011  
View of the exhibition "Supportive, 1966-2011", macLYON (february 15<sup>th</sup> - april 14<sup>th</sup> 2013)  
macLYON collection  
© photo Blaise Adillon

It was years later however, at the first retrospective of Metzger's art at the Oxford Museum of Modern Art in 1998 that Gustav Metzger returned to this practice of liquid crystals. The retrospective included five large scale video projections controlled by a computer system Metzger had designed in association with engineers. As before, the liquid crystals reacted to the heat but their evolution, as well as their shapes and colours remained uncontrollable. The exhibited work therefore encouraged the public to immerse themselves in continuous time in the movement of random images and silent colours.



Gustav Metzger, *Auto-Destructive Art, Machine Art, Auto-Creative Art*, 23 June 1961  
Third manifesto (Manifesto South Bank), London  
View of the exhibition "Supportive, 1966-2011", macLYON (february 15<sup>th</sup> - april 14<sup>th</sup> 2013)  
© photo Blaise Adillon

/« AUTO-CREATIVE ART IS ART OF CHANGE,  
GROWTH, MOVEMENT. » /

GUSTAV METZGER IN "AUTO-DESTRUCTIVE ART, MACHINE  
ART, AUTO-CREATIVE ART", THIRD MANIFESTO, 1961

# THE ARTIST

**Gustav Metzger was born in 1926 in Nuremberg, Germany. He currently lives and works in London.**

## PERSONAL EXHIBITIONS:

1959

*Cardboards*, coffeeshop, Monmouth Street 14, London, GB  
*Three Paintings*, coffeeshop, Monmouth Street 14, London, GB

1960

*Paintings & Drawings 1945 -1960*, Temple Gallery, London, GB

1966

*Art of Liquid Crystals*, vitrine de la Better Books, Charing Cross Road, London, GB  
*Liquid Crystals in Art*, Lamda Theatre Club, Swiss Cottage, London, GB

1968

*Extremes Touch: Material/Transforming Art*, Filtration Laboratory, Department of Chemical Engineering, University College of Swansea, Arts Festival, Swansea, Scotland

1972

*Executive Profile*, (*within The Body as a Medium of Expression*), Institute of Contemporary Arts, London, GB  
*Unrealizable Disintegrative Architecture and Other Projects*, Architectural Association, London, GB

1981

*Faschismus Germany: Darstellung Analyse Bekämpfen*, Bern University, Switzerland  
*Passiv – Explosiv*, Hahnentorburg, Köln, Germany

1991

Installation, Department of Architecture, Technical University, Delft, Nederland

1995

*Damaged Nature. Two New Works and Documents*, workfortheeyetodo, Hanbury Street, London, GB

1997

*Gustav Metzger*, Kunstraum München, Munich, Germany

1998

*Gustav Metzger*, Museum of Modern Art, Oxford, GB

1999

*Gustav Metzger*, Spacex Gallery, Exeter, GB  
*Gustav Metzger – Ein Schnitt entlang der Zeit*, Kunsthalle Nuremberg, Germany

2003

*100,000 Newspapers. A Public-Active Installation*, t1+2 artspace, Bedford House, Wheler Street, London, GB

2005

*Eichmann and the Angel*, Cubitt Gallery, Angel Mews Nr. 8, London, GB  
*Gustav Metzger. Geschichte Geschichte*, retrospective, Generali Foundation, Vienna, Austria

2006

*Gustav Metzger*, Lunds konsthall, Lund  
*Gustav Metzger – In Memoriam: New Works* - Kunsthalle, Basel, Switzerland

2007

*Gustav Metzger. Modelle*, Westfälischer Kunstverein, Münster, Germany  
*Gustav Metzger Works 1995–2007*, Zacheta, National Gallery of Art, Warsaw, Poland

2009

*Gustav Metzger: Decades 1959–2009*, Serpentine Gallery, London, GB

2010

*Gustav Metzger – Decenni: 1959 – 2009*, Galleria Civica di Arte Contemporanea di Trento, Trento, Italy  
*Gustav Metzger, Strampelde bäumf / mirror trees*, Haus der Kunst München, Munich, Germany  
*Gustav Metzger : Décennies 1959–2009*, Musée Départemental d'Art Contemporain de Rochechouart, Rochechouart, France

2011

*Gustav Metzger: Historic Photographs*, New Museum of Contemporary Art, New York, USA

## COLLECTIVE EXHIBITIONS :

1948

Ben Uri Gallery, London, GB  
London Group , Academy Hall, London, GB

1950

East End Academy, Whitechapel Art Gallery, London, GB

1953

Drawings and Paintings by the Borough Bottega, Berkeley Galleries, London, GB

1961

*Bewogen Beweging*, Stedelijk Museum, Amsterdam, Nederland ; Moderna Museet, Stockholm, Sweden

1962

Festival of Misfits, Gallery One, London, GB

1969

*Event One*, Computer Arts Society, Royal College of Art, London, GB  
Computers and Visual Research, Zagreb, Yugoslavia

1970

*Kinetics*, Arts Council, Hayward Gallery, London, GB

1971

*Art Spectrum: London*, Alexandra Palace, London, GB

1972

*British Thing*, Henie-Onstad Kunstsenter, Hovikødde, Norge  
*Documenta 5*, Kassel, Germany  
*3 Life Situations*, Gallery House, London, GB

1974

*Art into Society – Society into Art. Seven German Artists*, Institute of Contemporary Arts, London, GB

1977

*Towards another Picture*, Midland Group Gallery, Nottingham, GB

1981

*Vor dem Abbruch*, Kunstmuseum Bern, Berne, Switzerland

1993

*The Sixties: Art Scene in London*, Barbican Art Gallery, London, GB

1996

*Life/Live. La scène artistique au Royaume-Uni en 1996*, Musée d'Art Moderne de la Ville de Paris, France and Belem Cultural Center Lisbon, Portugal  
*Made New. Barry Flanagan, Tim Mapston, Gustav Metzger, Alfred Jarry*, City Racing, London, GB

1998

*Out of Actions. Between Performance and the Object, 1949 –1979*, Museum of Contemporary Art (MOCA), Los Angeles, USA ; Museum für Angewandte Kunst (MAK), Vienna, Austria; Museu d'Art Contemporani (MACBA), Barcelona, Spain et Museum of Contemporary Art, Tokyo, Japan  
*Speed – Visions of an Accelerated Age*, Whitechapel Art Gallery, London, GB  
*Deep Storage: The Arsenal of Memory*, Henry Art Gallery, Seattle, USA puis Arsenale der Erinnerung - Museum Kunstpalast, Düsseldorf, Germany

# THE ARTIST (2)

1999

*Dream City, a Munich Group Project*, Kunstraum München, Munich, Germany  
*Sublime. The Darkness and the Light. Works from the Arts Council Collection*, John Hansard Gallery, Southampton, GB

2000

*Dream MaChinas*, Camden Arts Centre, London, GB  
*Live in Your Head. Concept and Experiment in Britain 1965-75*, Whitechapel Art Gallery, London, GB  
*Look Out. Art/Society/Politics*, Wolverhampton Art Gallery, Wolverhampton, GB  
*Protest and Survive*, Whitechapel Art Gallery, London, GB

2001

*City Racing 1988-1998: A Partial Account*, Institute of Contemporary Arts, London, GB

2002

*Blast to Freeze – Britische Kunst im 20. Jahrhundert*, Kunstmuseum Wolfsburg, Wolfsburg, Germany  
 St. Petrischnee, Migros Museum, Zurich, Switzerland  
*Strike*, Wolverhampton Art Gallery, Wolverhampton, GB  
*Iconoclash – Jenseits der Bilderkriege in Wissenschaft, Religion und Kunst*, ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany

2003

*Adorno. Die Möglichkeit des Unmöglichen*, Frankfurter Kunstverein, Frankfurt, Germany  
*C'est arrivé demain*, 7<sup>e</sup> Biennale de Lyon, Lyon, France  
*Dreams and Conflicts – The Dictatorship of the Viewer*, 50<sup>e</sup>. Biennale di Venezia, Venice, Italy  
*Independence*, South London Gallery, London, GB  
*Zona People 1974-1985*, Florence, Italy ; Mamco - musée d'art moderne et contemporain, Geneva, Switzerland

2004

*Art and the Sixties – This Was Tomorrow*, Tate Britain, London & Birmingham Museum, GB  
*Artists' favourites – act I*, ICA, London, GB  
*Signatures of the Invisible*, P.S.1, Contemporary Art Center, New York, USA

2005

*Summer of Love. Art of the Psychedelic Era*, Tate Liverpool, Liverpool, GB  
*Zur Tektonik der Geschichte* - Forum Stadtpark, Graz, Austria

2006

*Gustav Metzger/Eva Weinmayr*, Kunstraum München, Munich, Germany  
*MERZ - Magazin4* - Bregenzer Kunstverein, Bregenz, Austria

2007

*Performa 07 - The Second Biennial of New Visual Art Performance*, New York, USA  
 Skulptur Projekte Münster 07, Münster, Germany  
 SAMMLUNG - Generali Foundation, Vienne, Austria  
*Bit international – [Nove] Tendencije* - Neue Galerie Graz - Universalmuseum Joanneum, Graz, Austria  
 8th Sharjah Biennial - Sharjah Biennial, Sharjah, United Arab Emirates  
 Ruins / Emotional Landscapes - Safn, Reykjavik  
*For a Special Place: Documents and Works from the Generali Foundation Collection*, Austrian Cultural Forum New York, New York, USA  
*The Evil Part 1 & 2: Pop & Politics*, Galerie Gebr. Lehmann - Dresde, Germany

2008

*Manifesto Marathon*, Serpentine Gallery, London, GB  
 Yokohama Triennale 2008, Yokohama, Tokyo, Japan  
*Moralische Fantasien – Künstlerische Strategien in Zusammenhang mit der Klimaerwärmung*, Kunstmuseum des Kantons Thurgau, Warth, Austria  
 Experiment Marathon Reykjavik - Listasafn Reykjavíkur -

Reykjavík Art Museum, Reykjavik, Iceland

*Old News 4*, Midway Contemporary Art, Minneapolis, USA  
*Biennale Cuvée* - OK Offenes Kulturhaus OÖ, Linz, Austria  
*bit international. [Nove] tendencije | Computer und visuelle Forschung | Zagreb 1961-1973* - ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe, Germany  
*Paul McCarthy's Low Life Slow Life: Part 1*, CCA Wattis Institute for Contemporary Arts, San Francisco, USA  
 Self-Cancellation - Beaconsfield, GB

2009

*Going to Market*, Henie Onstad Art Centre, Høvikodden  
*Modernologies*, MACBA, Barcelona, Spain  
*Hello Goodbye Thank You, Again* - castillo/corrales, Paris, France  
*On the Tectonics of History*, International Studio & Curatorial Program (ISCP), New York, USA  
*Moralische Fantasien*, Museum Morsbroich, Leverkusen, Germany  
 Tate Triennial 2009, London, GB

2010

29<sup>e</sup> Bienal de São Paulo, São Paulo, Brasil  
 8th Gwangju Biennale, Gwangju, China  
 XIV Biennale Internazionale di Scultura di Carrara, Carrare, Italy  
*... avant il n'y avait rien, après on va pouvoir faire mieux*, Circuit, Lausanne, Switzerland  
*Collection*, Migros Museum für Gegenwartskunst, Zürich, Switzerland  
*Une exposition (du) sensible*, Centre d'art contemporain la Synagogue de Delme, Delme, France  
*La revanche de l'archive photographique*, Centre de la photographie, Geneva, Switzerland  
 Klimakapseln. Überlebensbedingungen in der Katastrophe, Museum für Kunst und Gewerbe Hamburg, Hambourg, Germany  
*I'm Not Here. An Exhibition Without Francis Alÿs*, de Appel arts centre, Amsterdam, Nederland  
*Modernologies - Contemporary Artists Researching Modernity and Modernism*, Muzeum Sztuki / Museum of Modern Art, Warsaw, Poland

2011

*Eyes Looping for a Head to Inhabit*, Muzeum Sztuki Lodz, Poland  
*Produced by Migros - Sammlung migros museum für gegenwartskunst*, Kunsthalle Fridericianum, Kassel, Germany  
*Curators' Series #4. Studies for an Exhibition*, The David Roberts Art Foundation, London, GB

2012

Documenta (13), Kassel, Germany  
*Ein Wunsch bleibt immer übrig*, Ludwig Museum im Deutschherrenhaus, Coblenz, Germany  
*Making History*, Museum für Moderne Kunst (MMK), Frankfurt, Germany  
*Plus de Croissance, Un Capitalisme Idéal ...*, La Ferme du buisson, Noisiel, France  
 Artandpress - Martin-Gropius-Bau, Berlin, Germany  
*Printed in Norfolk: Coracle Publications 1989-2012*, The Gallery at Norwich University, Norwich, GB

# VISITOR INFORMATION

## The exhibition

General curator:  
Thierry Raspail  
Associated curator:  
Mathieu Copeland  
Head of project:  
Hervé Percebois  
Production manager:  
Thierry Prat  
Exhibition assistant:  
Marilou Laneuville  
Registrars:  
Gaëlle Philippe, Xavier Jullien

## Press office

Muriel Jaby/Élise Vion-Delphin  
T (33) 04 72 69 17 05 / 25  
[communication@mac-lyon.com](mailto:communication@mac-lyon.com)

## Address

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

T +33 (0)4 72 69 17 17  
F +33 (0)4 72 69 17 00  
[info@mac-lyon.com](mailto:info@mac-lyon.com)

[www.mac-lyon.com](http://www.mac-lyon.com)

## Opening Hours

Wednesday - Sunday, from 11 am to 6 pm

## 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

### 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.

## Admission

Full rate: 6 euros

Concessions: 4 euros

**Free for visitors under 18**

**+ COMPLETE PROGRAM OF  
GUIDED TOURS : FOR ADULTS,  
IN FAMILY, IN ONE HOUR...**

### Simultaneously :

LATIFA ECHAKHCH,  
*Laps*

HUANG YONG PING,  
*Amoy/Xiamen*