

Pour mémoire ŒUVRES DE LA COLLECTION

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Anish Kapoor, *Mother as a Void*, 1988
Collection mac LYON
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Inauguration

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Opening hours

Wednesday - Sunday, from 11 am to 6 pm

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High resolution pictures (300 dpi)
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mac musée
d'art contemporain
de Lyon

/ « WE ARE CONSIDERING OPTIONS FOR THE COLLECTIONS MANAGEMENT PROJECT, INCLUDING THE IDEA OF CREATING COLLECTIONS BASED ON SPECIFIC MOMENTS INSTEAD OF INDIVIDUAL OBJECTS. WE ARE CONTINUALLY REDEFINING, ADDING TO AND ENLARGING THIS IDEA. TO PUT IT SIMPLY, WE ARE RAPIDLY COMING ROUND TO THE IDEA OF COLLECTING ENTIRE EXHIBITIONS... » /

THIERRY RASPAIL, DIRECTOR OF THE MAC LYON

EXTRACT OF THE REASONED CATALOG OF THE MAC LYON, 2009

Pour mémoire ŒUVRES DE LA COLLECTION

The '*Pour Mémoire*' exhibition is centered upon five key dates in the mac^{LYON}'s history; the creation of a contemporary art section in 1984, the *La Couleur Seule, l'expérience du monochrome* exhibition, in 1988 which was a precursor to the first biennial in 1991, the museum's move to its new home in the Renzo Piano building in 1995, and the most recent biennial in Lyon, in 2011. Since its creation almost 30 years ago Lyon's Contemporary Art Museum has chosen to collect exhibitions and individual pieces which are representative of watershed moments in the museum's history. The '*Pour mémoire*' exhibition of works from the museum's collections presents a selection of emblematic works from its development.

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THE EXHIBITION: *Pour mémoire*

For the record, we have chosen five key dates in mac^{LYON}'s history. These five acquisitions are watershed moments in the museum's history.

1984

Thomas Schütte, *Studio in den Bergen*, 1984

MAC^{LYON} came into existence with the creation of the contemporary art section – 'Saint Pierre Art Contemporain' – in a hitherto unoccupied wing of the Palais Saint Pierre, and whilst considering which works we should select for a beginning, the answer came with the decision to adopt the principle of a **collection of exhibitions**.

The first exhibition was dedicated to the creations of young European artists, including those of Thomas Schütte. *Studio in den Bergen* and *Skizzen für Bunker* were among the first works acquired by the museum.

1988

Anish Kapoor, *Mother as a Void*, 1988

Saint Pierre Art Contemporain put on a historical exhibition with the commissariat of Maurice Besset. Called *La Couleur Seule, L'expérience du monochrome*, it was displayed in six different locations in Lyon.

263 works were compiled for this exhibition, among which were some essential works from the history of the XX century. They included: *Nymphéas* by Monet, *Blanc sur Blanc* by Malevitch, and paintings by Miró, Reinhardt, Rothko, Pollock, Klein, Fontana, Newman, Manzoni, Warhol, Kelly, Kapoor, Parrino and Ryman.

The exhibition was a major success with the public, and the museum subsequently addressed the question of the creation of the Biennials.

After the exhibition was over, the museum acquired Anish Kapoor's *Mother as a Void*, 1988 as well as: Jean-Pierre Bertrand's *Monochrome rouge*, 1988 Marcia Hafif's *Tableaux lyonnais*, 1988 Olivier Mosset's *A Step Backwards*, 1986 Steven Parrino's *Turning Blue*, 1988 and

1991

Sophie Calle, *La couleur aveugle*, 1991

This year saw the creation of the first Biennial – *L'amour de l'art, une exposition de l'art contemporain en France*. From then on the Biennial was considered to be an extension of the Musée d'Art Contemporain and the next three were organized around one-word. The first, in 1991, was '*Histoire*' (*History*) and from this moment onwards the Museum and the Biennial, two independent institutions, became complementary partners working on the same artistic project in two different forms. Among the acquisitions at that time was *La Couleur Aveugle*, 1991, by Sophie Calle.

1995

Carsten Höller, *Lover Finches*, 1991

In 1995, Renzo Piano designed a building for the mac^{LYON} at the Cité Internationale. The museum opened there in December with the 3rd Lyon Biennial; *Vidéo, cinéma, image interactive*. It was the occasion for Nam June Paik to reconstruct his mythical works from 1963, which were the first works of art to use television screens.

Acquisition of the work of Carsten Höller.

2011

Tracey Rose, *San Pedro V (The Hope I hope)*, 2005

The year of the most recent Biennial. The next one – *Entretemps... Brusquement, et ensuite* – is in its preparatory stages.

Acquisition of the work of Tracey Rose.

Temporality

One of the numerous themes which the mac^{LYON} has worked on is that of temporality, which is represented here by the works of three photographic artists – Douglas Huebler, Jean-Luc Mylayne and Hiroshi Sugimoto.

WORKS AND ARTISTS

In chronological order of acquisition

THOMAS SCHÜTTE

Born in 1954 in Oldenburg, Federal Republic of Germany.
Lives and works in Düsseldorf, Germany.

Studio in den Bergen, 1984
Skizzen für Bunker, 1981

1984

The artist says "The aim of my pieces is to introduce a warped question mark into the world" such as can be those which are presented in architectural model form or temporary or flawed theater sets. Among the works of Thomas Schütte, *Studio in den Bergen* is a sequel to the models supported by tables which he created at the beginning of the 80s. These 'artist's houses', the first of which was created in 1983, are his chosen manner of considering the question of the solitary artist, isolated from the world and yet looking down upon it. Taken off its table, *Studio in den Bergen* is a sculpture which retains the fragility of a delicate construction made of cardboard and cloth. This is why Thomas Schütte considers the model, a determining art form in his work, from the angle of "a model for thinking".



Thomas Schütte, *Studio in den Bergen*, 1984, *Skizzen für Bunker*, 1981.
View of the St Pierre contemporary Art Museum of Lyon, Lyon, 1984.
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JEAN-PIERRE BERTRAND

Born in 1937 in Paris, France.
Lives and works in Paris, France.

Monochrome rouge, 1988

1988

The first installations by Jean-Bertrand combined lemons, salt and honey (materials which form the basis of his vocabulary) with procedures such as duplication or division into two, mostly leaving time and erosion to do their work. Since 1980, Bertrand has also used these materials to imbibe and color paper, or mixed them with the colors (mostly red) he uses in his paintings. This 'culinary' painting method then becomes sculpture. Papers are inserted into metallic cornices and covered in plexiglass, to which they are adhered. These 'slabs', or 'flat volumes', are of an invariable thickness and are arranged in series on the wall at carefully calculated distances from each other. The small work *Monochrome Rouge*, exhibited in 1988 in *La Couleur Seule, L'expérience du monochrome*, is representative of the artist's 'culinary' painting alchemy and it was acquired immediately after the 1988 exhibition.



Jean-Pierre Bertrand, *Monochrome rouge*, 1988
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MARCIA HAFIF

Born in 1929 in Pomona, USA.
Lives and works in New York, USA.

Tableaux lyonnais, 1988

1988

Marcia Hafif left California for New York, where she was able to fully commit herself to painting. She began her first pictorial research under the generic title of an "inventory" which consisted of successive series of paintings in which she developed an analytical, and, most importantly, systematic approach to monochrome painting. Her objective is to highlight "the act of painting", which essentially means working on color by exploring just one tonality until all possible nuances have been exhausted, and choosing which techniques or materials to use, such as pigments, pure mixes with oil or used within the medium, watercolors and tempera on wood. She works in this way with the aim of making the observer acutely aware of the complexities of pictorial work. Realizing that the use of monochrome creates a problem in that it is difficult to determine its limits and ensure that it does not relate in any way to the wall it is presented on, she began to produce 'Wall Paintings' created in situ in 1975. Some of her more recent paintings, such as 'French Paintings', contain chromatic moods that were inspired by the colors of the buildings and architecture of Lyon which she discovered when she came to Lyon for the *La Couleur Seule, l'expérience du monochrome* exhibition. *Tableaux Lyonnais* was one of those paintings and it remained in the Museum's collections after that exhibition.



Marcia Hafif, *Tableaux lyonnais*, 1988
View of the exhibition *La couleur seule, l'expérience du monochrome*, crypt of the Basilica of Fourvière, 1988
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WORKS AND ARTISTS (SUITE)

ANISH KAPOOR

Born in 1954 in Mumbai, India.
Lives and works in London, Great Britain.

1988

Mother as a Void, 1988

Anish Kapoor modified the parameters of his sculptural work in the mid-1980s. There where his works had primarily affirmed themselves via their exteriority, notably by the presence of pigments with vivid colors which completely covered the volumes, the forms now merged into emptiness, whilst the density of his colors created unfathomable depth. The visitor contemplates these works hoping and expecting to know whether or not the volume being observed is full or not. *Mother as a Void* is a work which follows this logic and immerses itself in emptiness which is overshadowed and darkened by the blue color, which captures all light. Effectively, this emptiness became a determining factor in Kapoor's work and his fiberglass sculptures were an early portent of the hollowed out stones which he exhibited at the Venice Biennial in 1990. As the work's title suggests, the ovoid form was a return to all the symbolism of emptiness and fullness such as had been developed in Indian as well as European culture. It is the womb of Kali which engenders the beings of this world and to which they shall return after death. It is the source and the receptacle, the origin and the destination. The color blue evokes the sublime in the same way, by inverting the reference to emptiness.

"HER BLUE DRESS IDENTIFIES HER AS BEING A COSMIC MOTHER, AN INITIATRIX. IN SOME WAYS I SEE EMPTINESS AS BEING A POTENTIAL SPACE RATHER THAN A NON-SPACE." ANISH KAPOOR



Anish Kapoor, *Mother as a Void*, 1988
View of the exhibition *La couleur seule, l'expérience du monochrome* in l'Espace Lyonnais d'Art Contemporain, 1988
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OLIVIER MOSSET

Born in 1944 à Bern, Swiss.
Lives and works in Tucson, USA.

1988

A Step Backwards, 1986

Olivier Mosset condemns the recurring practices of monochrome as a form of tradition, as was the case for example for adherents of the *Radical Painting* movement in New York (Marcia Hafif, Joseph Marioni, Frederic Mathys Thurstz, Jerry Zeniuk...) with whom he was associated the 1980s. Mosset had already been through what we are used to calling his 'monochrome period', which followed his circle period (1966-1974) and his band period (1973-1977) and which preceded



Olivier Mosset, *A Step Backwards*, 1986
View of the exhibition *Olivier Mosset* March 13th - May 4th, 1987
Collection macLYON
© Photo : Blaise Adilon

that of 'constructed abstract paintings' that contain a shape of one color within the background of another.

"I WAS WORRIED THAT MY WORK MAY 'ACADEMIZE' ITSELF. SO IN 1985

I CONSIDERED THE QUESTION OF MONOCROME VIA THE MEANS OF 'CONSTRUCTED ABSTRACT PAINTINGS'. PARADOXALLY, BECAUSE OF MY NASCENT ACADEMISM I SWITCHED TO SOMETHING TO BE CONSIDERED AS BEING EVEN MORE ACADEMIC. I BEGAN TO NAME MY PAINTINGS. THE FIRST WORK IN THIS NEW SERIES IS CALLED 'A STEP BACKWARDS'". If one interprets it literally, '*a step backwards*' represents a return to abstraction and the issue of the autonomy of the painting, which is to say back to the starting point of his work of the mid-1960s.

STEVEN PARRINO

Born in 1958 in New York, USA
Died in 2005 in New York, USA.

1988

Turning Blue, 1988

Steven Parrino, motorcyclist, musician and painter, began creating his works in the 1970s, at the precise moment when the death of painting seemed to have already been announced. He deliberately chose to appropriate monochrome in reference to an already long story, from Kasimir Malevitch to Lucio Fontana. From the beginning of the 1980s he took a canvas from its frame and twist and crumple it up in such a way that when it was returned to the frame it leaved part of the blank background canvas uncovered. Steven Parrino's painting inevitably evokes the influence of a mix of pop culture and punk music, which are particularly exposed to destructive creative procedures. *Turning Blue* was acquired after the 1988 exhibition *La Couleur Seule, l'Expérience du Monochrome*, at which it was exhibited.



Steven Parrino, *Turning Blue*, 1988
View of the exhibition *La couleur seule, l'expérience du monochrome* in l'Espace Lyonnais d'Art Contemporain, 1988
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WORKS AND ARTISTS (SUITE)

SOPHIE CALLE

Born in 1953 in Paris, France.
Lives and works in Paris, France.

1991

La couleur aveugle, 1991

The artist addresses the issue of the perception of color by blind people. In 1991, she asked blind people what they could perceive and she compared their descriptions to writings by renowned artists on the subject of monochrome. The installation she proposed for the *L'Amour de l'Art* Biennial in 1991 gave form to the results of her research. It consists of ten grey paintings upon which the words of five blind people and five artists have been transcribed. The exhibition also includes a photograph of a blind person who is visiting an exhibition by Alan Charlton as well as a referential title – *L'expérience du monochrome*, then changed in 2003. The ensemble is now called *La couleur aveugle*, which reflects the problematic question of the visible and the invisible and the philosophical difficulties involved in defining the nature of color.



Sophie Calle, *La couleur aveugle*, 1991

Views of the Lyon's Biennial Lyon *L'amour de l'art, une exposition de l'art contemporain en France*, Halle Tony Garnier, 1991

Collection mac^{LYON}

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CARSTEN HÖLLER

Born in 1961 in Brussels, Belgium.
Lives and works in Stockholm, Sweden.

1995

Lover Finches, 1991

Carsten Höller was originally an entomologist who carried out studies on the communication methods of insects, and it with these credentials and background that he threw himself into the world of art and became interested in communication between human beings, a subject he expressed via the use of video installations. *Lover Finches* is inspired by "the most beautiful love story in the world". The story takes place in 18th century Southern Germany, where the baron of Rosenau ordered that all bullfinches be captured in order that he may teach them a love song that they would sing to a lady who was the object of his desires in order to improve his chances of seducing her. The song was subsequently sung by sparrows for the next 200. Imitating the baron, Carsten Höller taught bullfinches to sing celebrated songs such as *Ciao bella ciao* for six months. The visitor finds the work charming at first, although the dictatorial authority of the baron and the artist only becomes manifest later. This piece involves the manipulation of a biological mechanism, and the artist demonstrates that animals possess a form of reproduction which is not determined by genetics but by culture. Exposed in 1995 during the 3rd Biennial of Lyon - which inaugurated the new building of the Contemporary Art Museum, the architecture of which was conceived by Renzo Piano – the work was acquired in 1996.



Carsten Höller, *Lover Finches*, 1991

View of the exhibition...*troubler l'écho du temps, œuvres de la collection*, March 8th - May 6th, 2001 in mac^{LYON}

Collection mac^{LYON}

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WORKS AND ARTISTS (SUITE)

TRACEY ROSE

Born in 1974 in Durban, South Africa.
Lives and works in Johannesburg, South Africa.

San Pedro V (The Hope I hope), 2005

2011

Tracey Rose is a member of the *post-apartheid* generation of artists. She grew up with the permanent violence of this era that finds an uncompromising echo in her work which invites reflection upon the political and economic imbalances which have left their mark on the modern world whilst also tackling the questions of identity and ethnicity. She uses cynical masquerade in order to debunk with pertinence those cultural codes of domination which are disconnected from reality. Tracey Rose went to Jerusalem to see firsthand the political situation of which the wall separating Israel from Palestine is a symbol in order to create the work that the Museum acquired after the 2011 Biennial. This work - *San Pedro V (The Hope I Hope)* - marks the climax of an evolution during which she adopted provocative and artisanal aesthetics. It was to the foot of the Israel-Palestine wall that she went at daybreak one day in order to render a badly-played version of the Israeli national anthem. The video of this performance shows her dressed in a leopard-print undergarment, stockings of fishing line and boots, with her body painted pink. Both courageous and comical, Tracey Rose's action was designed, she says, to "be humorous and create a reaction in order to point out the absurdity of the situation."



Tracey Rose, *San Pedro V (The Hope I hope)*, 2005
Collection mac LYON

WORKS AND ARTISTS (SUITE)

The temporality Room

DOUGLAS HUEBLER

Born in 1924 in Ann Arbor, USA
Died in 1997 à Truro, USA

Duration piece n°8, 1969

Photo

Douglas Huebler is best-known for his conceptual works, which he divided into three categories; *Duration pieces*, which imply the passage of time, *Location pieces*, which are about specific places, and *Variable pieces*, which are used to document the existence of all living persons on the planet via the use of photography. All of these works consist of typewritten declarations associated with photographic prints that record the result of directives formulated as linguistic propositions. These works were not exhibited when Douglas Huebler was invited in 1989 to an exhibition in Lyon, but a selection from the *Crocodiles Tears* series was. One of the selected pieces, *Crocodile Tears II: The Great Corrector (Mondrian III)*, 1999, was acquired at this time, as was *Duration Piece #8 (Torino)*, 1969, which recounts, as its name implies, a meander around the streets of Turin. During his walk - and in accordance with a predefined plan - the artist took photographs of what he saw at will but at regular intervals, thus associating topography and time, physical and mental space.

suburban areas, there where humans live and where nature has been transformed by their activities. One of the most crucial aspects of the artist's work is the manner in which he attempts to separate the fixed link of the photograph from time by inserting signs of varied temporalities into the composition of the image. Two works are presented out of the total of six that are in the Museum's collections. The first - *Sceptyque* - was acquired just after the end of the exhibition by Mylayne, an artist who is rarely to be seen in France, and the other five are generous donations made by the artist, who was keen to ensure that the Museum conserved a substantial number of his works.



Jean-Luc Mylayne, *Sceptyque, n°433*.
November, décembre 2007
View of the exhibition **Jean-Luc Mylayne, *Tête d'Or***, May 15th - August 2nd 2009, in MAC Lyon
Collection macLYON
© Photo Blaise Adilon



Douglas Huebler, *Duration piece n°8, 1969*
View of the exhibition **Douglas Huebler** in St Pierre contemporary Art Museum of Lyon May 11th - June 14th, 1989
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JEAN-LUC MYLAYNE

Born in 1946 en France.
Lives and works in the world.

Photo

PO-11, Janvier-Février-Mars 2001; PO-14, Janvier-Février-Mars, 2001; PO-19, Janvier-Février-Mars 2001, PO-20, Janvier-Février-Mars 2001

Donation of the artist, 2009

Sceptyque, n°433, novembre, décembre 2007

The work of Jean-Luc Mylayne is essentially composed of processes and modalities which permit him to create his portraits of birds. The result is obtained by means of a combination of the special lenses that he invented to obtain multiple points of focus on just one image, the complex installation process for his camera, and the patient presence before his subjects over days, weeks and even years that is necessary in order for him to capture an image of them in a pre-imagined context. The contexts of his images are mostly to be found in agricultural regions and

HIROSHI SUGIMOTO

Born in 1948 in Tokyo, Japan.
Lives and works between Tokyo, Japan
and New York, USA

Ten Seascapes, 1989-97

Photo

Sugimoto describes his work as being "the expression of exposed time". He considers his photographs to be temporal capsules which enclose a series of events that occur one after the other in time. At the center of his work are the concepts of the precarious nature of life and the impassible opposition of life and death. The 1995 Lyon Biennial exhibited *Theatres*, a series of photographs taken in old cinemas and American drive-in cinemas for which he left his camera in exposure from the beginning of the film to the end. The screens radiate white light onto the images and all their architectural details are literally sculpted into them. Hiroshi Sugimoto began the *Seascapes* series in 1980 using the same method. The artist photographed sea horizons whilst travelling around the world, leaving the aperture open for several hours in order to capture the slightest movement and evolution of the waves and the air. The Museum acquired ten photographs from the *Seascapes* series in 1997.



Hiroshi Sugimoto, *Mirtoön Sea, Sounion I*, 1990
Of the series : **Ten Seascapes, 1989-97**
Collection macLYON
© Photo Blaise Adilon

VISITOR INFORMATIONS

ŒUVRES DE LA COLLECTION

The exhibition

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Horaires d'ouverture

Wednesday - Sunday, from 11 am to 6 pm

Access

By car:

- Along "Quai Charles de Gaulle".
Lyon Parc Auto - Carparks P0 and 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 Métro Foch line A ou metro
Saxe-Gambetta lines B and D
- Line C5, Bellecour/Rillieux-Vancia

By bike:

- Several Vélo'V stations are located
around the museum

Admission

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Concessions: 4 euros
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AND HISTORY IS A STRINGENT
DEMAND AND A NECESSITY... » /

**THIERRY RASPAIL, DIRECTOR
OF THE MAC LYON**

Simultaneously :

Daniel Firman,
La matière grise

Philippe Droguet,
Blow up

mac

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