

A STEP BACKWARDS / BOB'S KITCHEN / CAPRICE / CARRÉ BLEU SUR FOND BLANC / CIMAISES / DAVE'S CORNER / DUSTER / ESCORT / ESTATE / LES SOCLES RÉVOLUTIONNAIRES / SKYLARK / SUN CITY / TOBLERONES / TRÉSOR PUBLIC

**PRESS
RELEASE**

11.09 > 31.12.2010

Opening

Friday, September 10th, 2010 at 6 pm.
in the presence of Olivier Mosset

Opening hours

Wednesday - Sunday, from 12 am to 7 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.



From left to right
Escort, 1987 - Acrylic on canvas - 426 x 213 cm
Estate, 1987 - Acrylic on canvas - 426 x 213 cm
Skylark, 1987 - Acrylic on canvas - 426 x 213 cm
Carré bleu sur fond blanc, 1987 - Acrylic on canvas - 426 x 213 cm
Collection of macLYON © Blaise Adillon

Lyon Museum of Contemporary Art
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

www.mac-lyon.com



FONDATION BONHÔTE
POUR L'ART CONTEMPORAIN



mac
LYON

musée
d'art contemporain
de Lyon

"A STEP BACKWARDS": mac^{LYON}, 1987



In 1987, after a series of meetings and conversations, mac^{LYON} invited Olivier Mosset to exhibit his new works.

In a way, this decision was triggered by his exhibition in Geneva (Centre d'Art Contemporain, 27 January–15 March 1986), for which the artist had conceived a set of paintings featuring geometrical motifs that seemed to elude the question of the monochrome and offer a humorous, lively examination of abstract painting.

For the 800 square-metre space assigned to him in Lyon, Mosset devised a new project that was a mix of humour and provocation, featuring specially created paintings all based on the superposition of two colours.

The Museum, known in those days as Saint Pierre Art Contemporain,* acted as producer of these pieces. Held from 13 March to 4 May 1987, the exhibition featured *A Step Backwards* (1986), *Duster* (1987), *Caprice* (1987), *Trésor Public* (1987), *Escort* (1987), *Estate* (1987), *Skylark* (1987), *Bob's Kitchen* (1987), *Sun City* (1987) and *Carré bleu sur fond blanc* (1987).

This show in Lyon was important. Not only was it the artist's first museum exhibition on this scale, but it saw him invent a new critical protocol for his art, while radicalising (and inflecting) what he had done in the Geneva exhibition. And, as always with Mosset, an artist who is careful to keep form from lapsing into formalism, the rule came with its exception, embodied by *A Step Backwards*. For not only did this work predate Mosset's new self-imposed convention, but it was not made by superimposing two colours. However, it did serve as a bridge between his "constructed paintings" and the monochromes. The other works oscillated between single colours and the superposition of two colours.

After the exhibition, the following works entered the mac^{LYON} collection: *Caprice*, *Escort*, *Estate*, *Skylark*, *Carré bleu sur fond blanc* and *A Step Backwards*.

/ "WELL, I'D SAY THAT THE SHOW IN 87 WAS AN IMPORTANT ONE FOR ME: A SOLO SHOW IN A MUSEUM FEATURING WORKS THAT HAD BEEN MORE OR LESS SPECIALLY CONCEIVED FOR THE EVENT. [...] I'D SAY THAT WHAT INTERESTED ME WAS ALSO THE DIALECTIC BETWEEN THE MONOCHROME AND THE NOT-MONOCHROME, THAT IS TO SAY, BETWEEN THE CANVASES FROM BEFORE 85 AND THE ONES FROM AFTER THE EXHIBITION AT THE CENTRE D'ART IN GENEVA. THIS QUESTION WAS HANDLED WITH TWO COLOURS ON ONE CANVAS OR WITH TWO-COLOUR PAINTINGS CONSISTING OF TWO MONOCHROMES AND, IN THE EXHIBITION, THE QUOTATION OF *A STEP BACKWARDS* (EXHIBITED IN GENEVA)." /

OLIVIER MOSSET,
CONVERSATION WITH OLIVIER MOSSET, EXCERPT FROM
"COLLECTION, MUSÉE D'ART CONTEMPORAIN DE LYON"

After the 2003 Lyon Biennale (*It Happened Tomorrow*), Olivier Mosset donated his work *Cimaise - sculpture en cinq éléments* (1993) to mac^{LYON}. At the *Unlimited* section of ArtBasel the following year, we witnessed the final melting of *Toblerone*, an ice sculpture in the form of the famous Swiss chocolate bar. This was when we spoke to the artist about the question of subsets of his body of work and the kind of coherence that, in his eyes, unites the works in the collection, taken as these are from different series (*Bichromes*, *Cimaises* and, finally, *Toblerone*, acquired in 2007).

Olivier Mosset's answer was very simple. He proposed a canvas with, at its centre, a ring with an internal radius of 4.5 centimetres and an external radius of 7.8 centimetres, as in his works from the 1970s. However, this particular work had been painted by Hugo Pernet in 2007, and reversed the format of those earlier pieces: the circle was now white and the ground black, and the work was entitled *Négatif*. Mosset himself bought the work from the artist and donated it to the Museum.

* Before 1995, when it moved into the purpose-built structure designed for it by Renzo Pinao at the Cité Internationale, mac^{LYON} was housed in the Palais Saint-Pierre, in a then unoccupied wing of Lyon's Musée des Beaux-Arts.



A Step Backwards, 1986

Oil and cellulosic paint on canvas - 300 x 600 cm
mac^{LYON} Saint Pierre Art Contemporain, Lyon
Collection of mac^{LYON}
© Blaise Adilon

THE IDEA FOR 2010 IS TO SEE WHAT CHANGES WHEN NOTHING CHANGES, AND TO RE-EXHIBIT, IN ITS ENTIRETY, THE EXHIBITION OF 87. A STEP BACKWARDS SQUARED, YOU MIGHT SAY.

THE EXHIBITION IN 2010



/ "I THINK IT IS VERY APPROPRIATE TO ADD THE NOTION OF TIME TO THE MUSEUM'S COLLECTION AND TO ITS SPACE. BEYOND THAT, I ALSO THINK IT WAS QUITE RIGHT TO BREAK UP THE ENSEMBLE FROM 1987 AND LET IT SPREAD TO A SCENE OUTSIDE THE MUSEUM (THAT OF THE MARKET), ESPECIALLY SINCE THIS ENSEMBLE WAS EXTENDED BY A SEQUEL (WHICH WAS RATHER LYONNAIS: THE BIENNALE, THE SALLE DE BAINS) [...] ULTIMATELY, AS REGARDS THE CONCEPTION OF AN ENSEMBLE AND THE WAY IT IS HUNG, I WOULD SAY THAT OBVIOUSLY, HERE, WE ARE DEALING WITH A RELATIVELY BIG SUBSET, BUT THAT I DON'T REALLY DO INSTALLATIONS. AFTER ALL, THESE ARE INDIVIDUAL WORKS, AUTONOMOUS PAINTINGS. [...] TO COME BACK TO THE QUESTION OF THE HANGING, AT THE SAME TIME I AM WELL AWARE THAT IT'S THE HANGING WHICH ARTICULATES WHAT THESE WORKS REPRESENT, THAT IS TO SAY, WHAT THEY ARE.

IT IS BECAUSE OF THEIR INSTALLATION THAT THEY EXIST. AND THEY NECESSARILY EXIST IN RELATION TO A PLACE AND PERHAPS EVEN IN THE RELATIONS BETWEEN EACH OTHER, AND EVEN IN THEIR RELATION TO OTHER WORKS THAT ARE NOT THERE, OR EVEN TO OTHER WORKS ON THE ART SCENE, OR IN THE HISTORY OF ART."/

OLIVIER MOSSET,
CONVERSATION WITH OLIVIER MOSSET, EXCERPT FROM
"COLLECTION, MUSÉE D'ART CONTEMPORAIN DE LYON"

How can the identical remain similar to itself over time? It is with this question that the artist answers the question faced by any institution whose role is precisely to conserve objects over time. What does an artwork do and become in time? What does "same" mean? And when is it different? Does the moment actually exist? Is it not permanently being dissolved in the present tense of history? All these things, and above all many other things, have gone into this exhibition where the name of the artist disappears behind the works, where these become the main character, their titles endowing them with an individuality, an active presence, a precise and context-specific role.

In 2004 Olivier Mosset participated from mac^{LYON} in an exhibition conceived by Mathieu Copeland for the ICA in London, Expat-art centre/EAC. One interesting thing about this show was that it was conceived to be seen when the museum was closed. Mosset proposed four works, which were already hanging in the Museum hall. He didn't change their position or anything else, only the label. And yet these works were to be seen as a new contribution to the exhibition, based on the principle that they become other when changed by the event of an exhibition and are therefore taken in a new context.

The question of periodisation and duration is an essential one for museum collections. When something endures, what exactly is it that endures? What is kept and what is added in the history of this duration?

In 2010, when a number of the works can take multiple forms — *Cimaïse*, for example, is presented in five different ways (five picture walls presented in a row, in parallel, in a panopticon, in a pentagon, superimposed — is each of these presentations the same work?), the *Toblerone* piece, designed to melt and then be recreated, has no stable form.

The *Toblerones* have the same form and size as the old 28-type tank traps made in concrete and used in 1943 by the Swiss army, when it installed whole rows of the things at certain strategic points in order to anticipate the risk of invasion by the German army. They were known as "Toblerones" because they looked very much like giant versions of the famous chocolate bar.

Toblerone is presented in such a way that the rule of sameness is definitively broken. One piece consists of a single element, a second has three, and a third has six. This last one is on show in Lyon. Five of the *Toblerone* elements are inside, the sixth is positioned outside.

Evoking the artwork's disappearance, and the fleeting instant, *Les Socles révolutionnaires* (*Revolutionary Bases*) comprises an ensemble of bases which are vestiges of the French Revolution: ruins but heritage items, supports for statues of the Muses that inspire the arts. What exactly is this pile which does not melt? A poetics of ruins, a ruin of poetry? A metaphor? A work of art, without a doubt! But what is an artwork?

/ "AS FOR THE BASIC MODULE, THE FIRST TIME I PRESENTED IT WAS IN SION, IN A PLACE CALLED THE ARSENAL. WE PUT OUT FORTY OF THEM, IT WAS A REAL INSTALLATION. IN SWITZERLAND YOU CAN SEE THESE TANK TRAPS ALL OVER THE COUNTRYSIDE, EVEN TODAY. IN FACT I EVEN BOUGHT SOME FROM THE ARMY. IT'S A CROSS BETWEEN LAND ART AND MINIMAL SCULPTURE, A BIT LIKE THE KIND OF THING DONE BY TONY SMITH.

THAT'S WHAT INTERESTS ME: A SOMEWHAT FORMAL WAY OF LOOKING AT FORMS THAT ONE DOESN'T UNDERSTAND VERY WELL, UNLESS ONE IS A TANK TRAP SPECIALIST.

AS A MATTER OF FACT, IT'S NOT REALLY VERY OBVIOUS WHY THEY WERE PLACED WHERE THEY ARE. WHEN I THOUGHT OF BUYING ONE, I ASKED THE ARMY FOR A MAP OF THE SITES. THEY REFUSED TO GIVE IT TO ME."/

OLIVIER MOSSET



Toblerone, 2005
Ice polyhedral 8-sided
180 x 220 x 180 cm
Exhibition view at La Salle de bains, 2006
Collection of mac^{LYON}
© Olivier Vadrot

EXCERPT FROM THE TEXT BY ÉRIC DE CHASSEY, "LA PEINTURE RÉTICENTE," PUBLISHED IN THE CATALOGUE OLIVIER MOSSET (ÉDITIONS LES PRESSES DU RÉEL) IN 2007:

"The sculptural specificities of the *Toblerone* form are underscored when it is made of ice [...], as was first done in 2004 for the exhibition *Eispavillon* organised in the Saas-Fee glacier, and most recently in Rennes in 2007, in the atrium of the Musée des Beaux-Arts. There is no more pictoriality left here, because the medium is transparent, allowing us to see what surrounds it, adding only the impurities picked up by all blocks of ice, which diffract the light. Nor does it have any solidity, since the object will inevitably melt, the speed at which it does so depending on the ambient warmth and on the number of viewers who touch it."

IMAGES SELECTION



Exhibition view of *Olivier Mosset*,
mac^{LYON} Saint Pierre Art Contemporain, Lyon, 1987
© Blaise Adilon



Exhibition view of *Olivier Mosset*,
mac^{LYON} Saint Pierre Art Contemporain, Lyon, 1987
© Blaise Adilon



Exhibition view of *Olivier Mosset*,
mac^{LYON} Saint Pierre Art Contemporain, Lyon, 1987
© Blaise Adilon



From left to right

Escort, 1987
Acrylic on canvas - 426 x 213 cm

Estate, 1987
Acrylic on canvas - 426 x 213 cm

Skylark, 1987
Acrylic on canvas - 426 x 213 cm

Carré bleu sur fond blanc, 1987
Acrylic on canvas - 426 x 213 cm

mac^{LYON} Saint Pierre Art Contemporain, Lyon
Collection of mac^{LYON}
© Blaise Adilon



Toblerone, 2005
8-sided ice polyhedral
180 x 220 x 180 cm
Exhibition view at La Salle de bains, 2006
Collection of mac^{LYON}
© André Morin



Toblerone, 2005
8-sided ice polyhedral
180 x 220 x 180 cm
Exhibition view of La Salle de bains, 2006
Collection of mac^{LYON}
© Olivier Vadrot



Caprice, 1987
Acrylic on canvas - 426 x 639 cm
mac^{LYON} Saint Pierre Art Contemporain, Lyon
Collection of mac^{LYON}
© Blaise Adilon



Cimaïse - sculpture en cinq éléments, 1993
5 painted wood elements
302 x 50 x 200 cm, 200m²
Exhibition view at L'Usine / Le Consortium, Dijon, 1993
Collection of mac^{LYON}
© André Morin



A Step Backwards, 1986
Oil and cellulosic paint on canvas - 300 x 600 cm
mac^{LYON} Saint Pierre Art Contemporain, Lyon
Collection of mac^{LYON}
© Blaise Adilon

OLIVIER MOSSET

Olivier Mosset was born in Bern (Switzerland) in 1944. He lives and works in Tucson, Arizona (USA).

He studied art in Lausanne then became the assistant to Jean Tinguely and Daniel Spoerri. He lived and worked in Paris from 1965 to 1977, then moved to New York.

Radical right from the outset, Mosset's work strictly limits its expressive resources and does its utmost to avoid affect. In 1965 he started painting small vertical pieces representing the letter A in white on a black ground (they were exhibited at the Musée d'Art Moderne de la Ville de Paris in 1966 at the invitation of Jacques Villeglé).

In 1967 he was one of the founders of the group BMPT (an acronym of its members' names: Buren-Mosset-Parmentier-Toroni), which argued, among other things, for the desacralisation of personality by calling into question the painter's gesture and signature in order to attain the "degree zero" of painting. They set out to publicly manifest their determination to break both with institutions and with recognised artistic models. Mosset repeated a motif: a black circle with a diameter of 15.5 cm and a width of 3.25 cm, painted at the centre of a canvas one metre square. This chosen form served as his signature. Between 1966 and 1974 he made some two hundred of these circle paintings.

In 1968 Mosset had his first solo show at Galerie Rive Droite, Paris.

In 1972, Mosset created further confusion by painting a canvas of 200 cm x 200 cm with vertical grey and white stripes, in accordance with BMPT's principle of anonymity.

As of 1976 the relations between shades of colour led him gradually to the monochrome.

At the tenth Paris Biennale in 1977 Mosset exhibited a big red painting on which he left parallel lines in pencil suggesting stripes.

This canvas opened a ten-year period when he would paint monochromes, most of them large-format and, like all his earlier works, without a title.

In 1978 he met Marcia Hafif and their joint reflection on painting led to the exhibitions *New Abstraction* in 1983 and *Radical Painting* in 1984.

In 1986 his work featured in the exhibition *Tableaux abstraits* at Villa Arson, Nice, and, for the first time in his career, he presented paintings with a title at a show in Geneva. The first big painting in this series, *A Step Backwards*, was exhibited in Lyon on 1987.

In 1990 he represented Switzerland at the Venice Biennale.

Olivier Mosset has worked or exhibited with artists as diverse as Andy Warhol, Steven Parrino (Galerie Pierre Huber, Geneva, 1990) and John Armleder, with whom he coauthored a joint work in the form of a skateboard ramp for the 1993 Lyon Biennale.

He has also made pieces of public art and open-air sculptures (notably in Neuchâtel, Biel and Toulouse), among them are the *Toblerones*, imposing geometrical forms evoking both the famous Swiss chocolate bars and the military tank traps named after them because of their resemblance.

In 2002, for the Swiss national exhibition O2, he exhibited the installation *Les socles révolutionnaires*, inspired by the old stone pedestals that supported statues of the Muses during the years of the French Revolution, which he had seen in the Tuileries Gardens in Paris. He had these vestiges of the Revolution moved to the site conceived by Jean Nouvel at Morat. In 2003 he held a retrospective in two simultaneous parts, one at the Musée Cantonal des Beaux-Arts in Lausanne and another at the Kunstmuseum in Saint Gall. Since then further exhibitions have taken him to Nîmes, Zurich, Paris, New York and Tucson.

In 2009 Le Magasin de Grenoble presented *Portrait de l'artiste en motocycliste*, a portrait of Olivier Mosset via his own private collection.

Olivier Mosset has published *Deux ou trois choses que je sais d'elle... – Écrits et entretiens*, 1966-2003 (Les Presses du Réel), an almost comprehensive collection of his writings and interviews from the period 1966 to 2003. This volume updates and completes the earlier *Écrits et entretiens* 1967-1987 (published in 1987 by Yves Aupetitallot and Alain Coulange for the Musée de Grenoble and the Maison de la Culture et de la Communication de Saint-Etienne), containing a three-way conversation between John Armleder, Helmut Federle and Olivier Mosset, which is now out of print.

He has also edited a volume of texts and photographs by bikers entitled *Aux Anges* (also with Les Presses du Réel, 2010).

OLIVIER MOSSET

Recent solo exhibitions:

2010 :

Portrait de l'artiste en motocycliste, Musée des beaux-arts de la Chaux-de-Fonds, Switzerland
Gala Moca 2010, Museum of Contemporary Art, Tucson, USA
Galerie Sollertis, Toulouse, France

2009 :

Portrait de l'artiste en motocycliste, le Magasin, Grenoble, France
ZZ, Galerie Triple V, Dijon, France
Eric Linard, La Garde Adhémar, France
Museo d'Arte, Mendrisio, Tessin, Switzerland
New paintings, Galerie Andrea Caratsch, Zurich, Switzerland
Galerie Les filles du calvaire, Bruxelles, Belgique

2008 :

DoArt Gallery, Beijing, China
Zane Bennet Contemporary Art, Santa Fé, USA
Galerie Ledune, Bruxelles, Belgium
Galerie Patrick de Brock, Knokke-le-Zoute, Belgium

2007 :

Chapelle du Carmel, Chalon-sur-Saône, France
Villa Tamaris Centre d'Art, La Seyne sur Mer, France
Musée des beaux-arts, Ecole des Beaux-Arts, Galerie Art & Essai, Université Rennes 2, Rennes, France
Espace d'Art Contemporain Fernet Branca, Saint Louis, France
Espace d'Art Contemporain, Saint Restitut, France
Spencer Brownstone Gallery, New York, USA

2006 :

Carré Saint Vincent, Scène Nationale, Centre d'Arts contemporains, Orléans, France
Spencer Brownstone, New York, USA
Galerie Les filles du calvaire, Paris, France
Galerie La Salle de bains, Lyon, France

2005 :

Galerie Une, Auvernier, Switzerland
Odéon 5, Paris, France
Galerie Incognito, Paris, France

2004 :

Galleria Palladio, Lugano, Switzerland
Skopia, Art Contemporain, Genève, Switzerland
Carré d'Art, Nîmes, France
Galerie Susanna Kulli, Zurich, Switzerland
Austellungsraum Ursula Werz, Tübingen, Germany
House of Art, Ceske Budovice, Czech Republic

2003 :

Galerie Guy Ledune, Bruxelles, Belgium
Galerie Une, Neuchatel-Auvernier, Switzerland
Kunstverein St. Gallen Kunstmuseum, Saint Gall, Switzerland
Musée Cantonal des Beaux-Arts, Lausanne, Switzerland
University of Arizona Museum of Art, Tucson, USA

2002 :

Galerie Les filles du calvaire, Paris, France
Sarah Cottier Gallery, Sydney, Australia

2001 :

Grunert & Gasser Gallery, New York, USA
Blains Fine Arts, Londres, UK
Anselm Dreher, Berlin, Germany

2000 :

Le Spot, Studio d'art contemporain, Le Havre, France
Skopia, Art Contemporain, Genève, Switzerland
L'Eden Cinema, Espace Oskar Niemeyer, Le Havre, France
Charlotte Jackson Fine Art, Santa Fe, USA

Recent collective exhibitions:

2010 :

Pictures about Pictures. Discourses in Painting from Albers to Zobernig, Daimler Art Collection, Museum Moderner Kunst, Vienne, Austria
Monochrome (Part One), Galerie Une, Auvernier-Neuchâtel, Switzerland
Seconde Main, Musée d'Art moderne de la Ville de Paris, Paris, France
Radical Postures, Galerie les filles du calvaire, Bruxelles, Belgium
Points de fuite, perspectives de et dans l'art moderne et contemporain, Château de la Bâtie d'Urfé, France
Almeria, Galerie Chantal Crousel, Paris, France
Jeune Collection III 2000-2010, Gallery 34, Paris, France

2009 :

I am by birth a Genevese, Vega Gallery, Londres, UK
Born to be Wild (hommage à Steven Parrino), Kunstmuseum, Saint Gall, Switzerland
A plein tube sur la lumière et la couleur, Galerie Guy Ledune, Bruxelles, Belgium
Christopher Grimes Gallery, Los Angeles, USA
I.O. Explorations psychédéliques en France, 1968 - •, CAPC musée d'art contemporain de Bordeaux, France
Days and Decades, Galerie Skopia, Genève, Switzerland
Monochroms utopia, Gallery Thomas Jaekel, New York, USA
Veisalgia, Galerie des Multiples, Paris, France
Ensemble, Consortium et Ecole des Beaux-Arts, Dijon, France

2008 :

Museum of Modern Art de St.Louis, Missouri, USA
Installation de sculptures à *Arts Le Havre 08*, Biennale d'art contemporain, Le Havre, France
Abstraction étendue, Espace de l'art concret, Mouans-Sartoux, France
Galerie Van Gelder, Amsterdam, Holland
Downtown Le Havre, Le Spot, Le Havre, France
La chute d'eau, Circuit, Lausanne, Switzerland
Zones Arides, Museum of Contemporary Art, Tucson, USA
Duo avec John Armleder Museum of Contemporary Art, Saint Louis, Missouri, USA
Whitney Biennial, New York, USA
Nicole Klagsbrun Gallery, New York, USA
Le Spectrarium - les fantômes dans la machine, Pavillon Suisse de la Cité Universitaire, Paris, France
Olivier Mosset & Steven Parrino, Miguel Abreu Gallery, New York, USA

2007 :

Stardust ou la dernière frontière, MACVAL, Vitry-sur Seine, France
Peintures Aller-Retour, Centre Culturel Suisse, Paris, France
Les Abattoirs, Toulouse, France
Géométrie variable, Galerie des multiples, Paris, France
Small is beautiful, Klemens Gasser & Tanja Grunert, Inc, New York, USA
Half square, Half Crazy / à demi carré, à demi fou, au Centre National d'Art Contemporain de la Villa Arson, Nice, France
D'Amelio Terras Gallery, New York, USA
De Pury Luxembourg Gallery, Zurich, Switzerland
Happiness of Objects, Sculpture Center, New York, USA

2006 :

Cinq milliards d'années, Palais de Tokyo, Paris, France
Zones Arides, Espace Paul Ricard, Paris, France
Zones Arides, Le lieu unique, Nantes, France
La Salle de Bains, Lyon, France
Olivier Mosset / Morgan Tschember, galerie M. T. de la Châtre, Paris, France
Midnight Walkers, Le Credac, Ivry-sur-Seine, France
Midnight Walkers, Kunsthau Baseland, Bâle, Switzerland
Death in America, Maison Culturelle, Bourges, Paris, France
PS1, New York, USA
La Force de l'art, Grand Palais, Paris, France
Le Spot, Le Havre, France

VISITOR INFORMATION

MOSSET

The exhibition

Curator: Thierry Raspail
Project manager: Isabelle Bertolotti
Production manager: Thierry Prat
Artistic assistant: Nathalie Janin
Exhibition registrar: Xavier Jullien

Press contacts

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

Address

Lyon Museum of Contemporary Art
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 - Sunday, from 12 am to 7 pm

Access

By car:

- along "Quai Charles de Gaulle", follow "Cité Internationale", car parks

By bus, Stop Musée d'art contemporain:

- Line 4 Jean Macé > Cité internationale
change with metro A at Foch
or metro B and D at Saxe-Gambetta
- Line C1 Part-Dieu station > Cité internationale
- Line 58, Bellecour (via Hôtel de Ville) > Rillieux
Sathonay Camp

By bike:

- Several Velo'V stations are located around the Museum.

Admission

Full rate: 6 euros*

Concessions: 4 euros*

Free for visitors under 18

* subject to modification

European Heritage days:

Free entry on Saturday 18th and Sunday 19th
September 2010.

+ COMPLETE PROGRAM OF
GUIDED TOURS: FAMILY TOUR,
AN HOUR AT THE MUSEUM...



Hall of macLYON
© Blaise Adilon

Simultaneously:

TRISHA BROWN
BRUCE NAUMAN