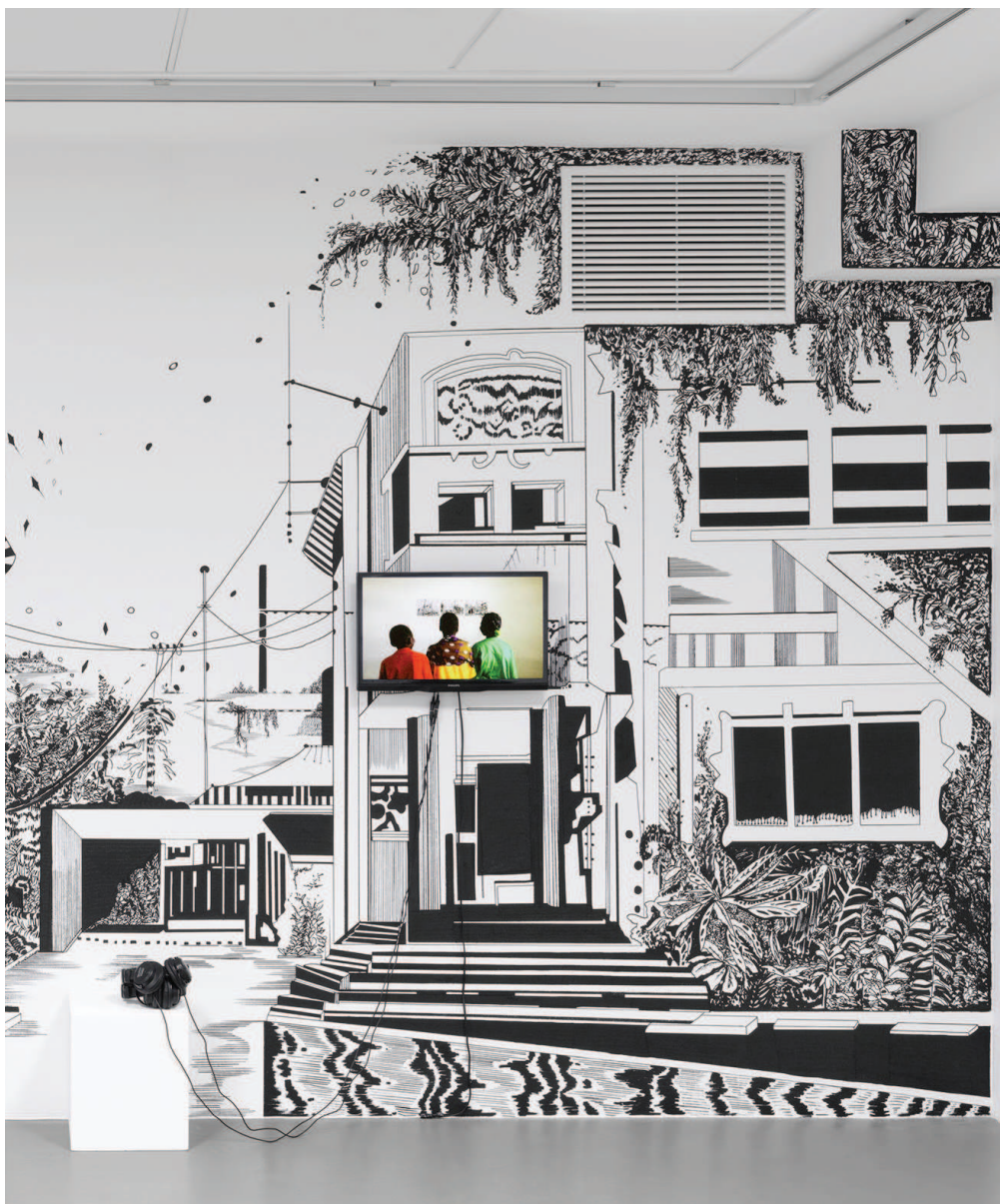


STORYTELLING

EXHIBITION => 08.03 -- 07.07.2019

STORYTELLING



Chourouk Hriech
View of the exhibition *Le dessin, autrement* (détail), Galerie de l'Étrave, espace d'art contemporain, Thonon-les-Bains, 2017
© photo : Annik Wetter
Courtesy of the artist and Anne-Sarah Bénichou Gallery, Paris
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STORYTELLING FROM MARCH 8 TO JULY 7 2019

Storytelling—inspired by the principle of the exquisite corpse associated with the surrealists—invites seven young artists (Chourouk Hriech, Lou Masduraud & Antoine Bellini, Sara Bichão, Celsius Langlois, Hannelore Van Dijck, Violaine Lochu) to invest the museum's spaces, one artist after the other, and in the presence of the public, based around a sound clue.
The inauguration will only take place at the end of the exhibition!

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Storytelling is an exhibition of a new genre that intends to make a residency period, as well as a phase of production and exchange between artists, the heart of an artistic project, thereby reversing the time, roles and habitual dynamic of a museum exhibition. It shines a light on the process of ongoing production and a new way of thinking about the relationship between the spectator, artist and the museum, with the inauguration of the exhibition only taking place at the end...

Inspired by the surrealists' exquisite corpse game (a series of drawings done on a folded sheet of paper with only a tiny part of the previous drawing visible to the next illustrator), this new rule of playing challenges the principle of montage and the presentation of artists' work, transmission and narration, as well as an artwork's appropriation by the public.

Seven young artists (Chourouk Hriech, Lou Masduraud & Antoine Bellini, Sara Bichão, Celsian Langlois, Hannelore Van Dijck, Violaine Lochu) have been invited to take part in a short residency ranging from one to three weeks at the mac^{LYON}, in order to develop an evolving project in association with the curatorial team, thanks to a series of clues left by the previous artist-in-residence.

The exhibition will take shape in a space which won't have been determined beforehand, occupied solely by the materials necessary for the production and construction of works, and some stacked walls. Chourouk Hriech is the first artist to participate in the project and she is invited to create a new work, taking her inspiration from the notions of vibration, sound waves and composition.

Each artist will then be invited to ask their predecessor three questions in order to deduce their intention and begin the creative process themselves. These exchanges will form the guiding thread of the accompanying catalogue.

The exhibition, whose inauguration will only take place at the end of operations, is comprised of different productions (architecture, sculpture, wall paintings) and materials documenting each performance in the form of films and photographs taken over the course of the interventions. The aim here is not to wait until the exhibition is fixed or completed but rather to discover it as it evolves. The capacity of each artist to listen to each other and to develop a discourse that is both in and out of tune should confer the exhibition with an inherent sense of dynamism, suited to an undertaking that is representative of contemporary creation, and which seeks to challenge traditional codes and renew the type of exchange that takes place with the public.

The curatorial stance is partly centred on the exploration of the artists' vision and its tendency to converge and diverge, while giving them the means to reinvent their own practice in a kind of laboratory-type space.

Offering visitors an opportunity to experience an exhibition in an alternative fashion and to follow its progressive construction and evolution, the public will be able to observe each artist working in the spaces of the museum and to discover the behind-the-scenes work that constitutes an exhibition, either in situ or via social media.

Born in 1977, she lives and works in Marseille (France).

A graduate from the ENSBA Lyon, Chourouk Hriech has participated in numerous exhibitions such as *Rendez-vous 2004* at the mac^{LYON}, the Printemps de Septembre in Toulouse in 2009, the 8th Shanghai Biennale *Rehearsal* as part of the *Rendez-vous 2010* and *Soul to Soul* at the CRAC (Centre d'Art Régional d'Art Contemporain) in Sète in 2011. Her work has also been featured at the 3rd Marrakech Biennale, the Circulo Bellas Artes Museum in Madrid, the Kunstnernes Hus in Oslo, the Kunsthalle in Mulhouse, the Musée d'art contemporain in Marseille, the MAMCO in Geneva, the Es Baluard Museu in Palma, Mallorca, the Musée Cantini in Marseille, the Centre for Contemporary Art, Tel Aviv, and at the MAC/VAL in Vitry-sur-Seine.

She produced forty-eight drawings for a public commission for the T3 Tramway project for the City of Paris (2009/2013) and a public commission for the IFMTS in Rézé in 2014 (Pays de la Loire). She published *Roses et camélias* with Éditions P, a book featuring texts and drawings on the cities of Marseille, Casablanca and Paris. For this publication, she collaborated with twelve female authors, with the support of Sam Art Projects, Paris. In 2012 she was entrusted with the *Ligne de Fuite* column exploring drawing issues for the magazine *Diptyk, l'art vu du Maroc*, in Casablanca.

Her work is featured in numerous private and public collections.

Chourouk Hriech practises drawing, often in black and white, which she envisages as a promenade through space and time. Her work, whether on paper, walls and everyday objects encourages the spectator to reconsider old and modern architecture, both real and imaginary, as well as figures, animals, plants and chimeras. Her drawings are structured around and feature urban, everyday motifs, reflecting the chaotic reality of the world, and translating dreams of resistance and utopia.



Chourouk Hriech,
View of the exhibition, *De quoi ce monde est-il le miroir?* Centre d'art contemporain Chanot, Clamart, 2017
© photo : Nicolas Giraud-Cacc
Courtesy of the artist and Anne-Sarah Bénichou Gallery, Paris
© Adagp, Paris, 2019

Lou Masduraud was born in 1990, Antoine Bellini in 1979, they live and work between Lyon (France) and Geneva (Switzerland).

After ten years at the Conservatoire National de Région de Montpellier, Lou Masduraud obtained her DNAP (diploma) in 2012 from the ENSBA Lyon, followed by a Masters of Fine Arts from the HEAD Geneva in 2014. Since that time, she has continued to explore and produce a protean body of work: sound sculptures, installations, compositions, etc.

Antoine Bellini is a musician and self-taught artist and is one of the founding figures (along with two accomplices) of the musical project called *Société Étrange*.

Lou and Antoine have been collaborating together since 2012 and are part of *LabTopRadio*, investing exhibition spaces as privileged sites of experience and life. They participate in sound installations in the form of concerts or performances.

They have had the opportunity to present their work at group exhibitions at the CAP de Saint-Fons in 2013, the Parc Saint Léger, the Palais de Tokyo, the BAC de Genève for the festival *perf* and at the Magasin de Grenoble in 2014, as well as the Théâtre de l'Usine in Geneva and at the Kunstmuseum in Lucerne for the 2015 Swiss Performance Art Award.

In 2016, the BF15 presented their first solo exhibition *FROM YOU THROUGH THEM TO SITUATION FROM THEM THROUGH SITUATION TO YOU* as part of the *Musiques en Scène Biennale* in partnership with GRAME.



Lou Masduraud, *Active Substances Fountain*, 2018
View of the exhibition *Brazil*, Fondazione Sandretto Re Rebaudengo, Turin, 2018
250 × 170 × 85 cm
© Paolo Saglia

Born in 1986, she lives and works in Lisbon (Portugal).

Graduating with a Masters of Fine Arts from Lisbon University in 2012, Sara Bichão carried out a residency at *Residency Unlimited* in New York that same year.

In 2008 she received the BPI Bank Prize for Painting and in 2009 the prestigious Fidelidade Mundial Young Painters Prize.

She has exhibited at the Rooster Gallery, New York; Artopia Gallery, Milan; Les Gens Heureux, Copenhagen; Pavilhão Branco, Lisbon; Quadrum Gallery, Lisbon; Krypt Gallery, London; Barbara Davis Gallery, Houston; Arevalo Gallery, Miami; Natural History Museum, Lisbon; Museum of Ancient Art, Lisbon and the Oriente Museum, Lisbon, etc.



Sara Bichão, *GRAVE*, 2018
View of the exhibition *Find Me, I Kill You*, Fundação Calouste Gulbenkian, Lisbon, 2018
Collection Figueiredo Ribeiro
© Mariano Piçarra - Fundação Calouste Gulbenkian

Sara Bichão's practice is primarily narrative and her work often takes the form of a commentary based on objects gleaned from the environment and area surrounding the exhibition space. Drawing and performance are not an extension but rather the catalysts of her works.

"SARA BICHÃO'S SCULPTURES INCORPORATE MATERIALS AND COMPONENTS WHICH HAVE BEEN SUBJECTED TO A RECONTEXTUALIZATION, WHICH HAVE (AND OBVIOUSLY RETAIN) MEMORIES AND STORIES THAT ARE TRANSFORMED INTO A FORMAL, MATERIAL FICTION."

Born in 1993, he lives and works in Paris (France).

Following his studies at the Conservatoire de Bourg-La-Reine, he entered the ENS Louis-Lumière studying sound.

“THE MICROPHONE AND THE LOUD SPEAKER ARE TWO TOOLS THAT CAN BE USED TO SHINE A LIGHT ON THE IMAGINARY AND MUSICAL POTENTIAL OF THINGS. WHETHER THIS IS OBTAINED BY MEANS OF A RECORDING OR SIMPLY AMPLIFIED BY MEANS OF A CERTAIN TECHNIQUE, SOUND IS AT THE HEART OF MY WORK. TAKING THE FORM OF AN INSTALLATION OR AN ITINERARY, A NARRATIVE IS COMPOSED IN THE SPACE THAT LEADS TO AN AUDITORY EXPERIENCE. THE ACT OF LISTENING IS OMNIPRESENT AND CAN BE THE MAIN SUBJECT OF A PARTICULAR PIECE. FOR EXAMPLE, THE SITUATION, WHETHER EXPERIENCED COLLECTIVELY OR INDIVIDUALLY, IS ESSENTIAL. THE TECHNIQUE SEEKS TO BE AS MINIMALIST AND UNOBTRUSIVE AS POSSIBLE. MORE RECENTLY MY RESEARCH HAS LED ME TO INVEST THE CULINARY DOMAIN. THE SENSUALITY AND SENSE OF INTIMACY THAT FOOD CAN CONVEY RESONATES WITH MY SOUND WORK. THESE TWO FIELDS RAISE SIMILAR SOCIO-POLITICAL QUESTIONS, AND IN A MORE PERFORMATIVE STYLE OF WORK, I USE THE RITUAL OF THE MEAL AS A CONVIVIAL EVENT. THIS IS CONSTRUCTED AS A LISTENING SESSION WHERE THE COLLECTIVE FOCUSES OUR ATTENTION.”

Celsian Langlois examines the relationship between sound and nature. He sees the world as a fabric of sounds in which we are all interconnected, each feeding on and contributing to the shared music. Sometimes sculptural, oftentimes quasi-invisible, he portrays sound as an interface that provides us with access to another reality. He reveals the imaginary and musical potential of things.

How do the invisible ties that bind us express themselves?



Celsian Langlois, *Substance noire*, 2017
Sound installation
70 × 78 × 60 cm
Courtesy of the artist

Born in 1986, she lives and works in Ghent (Belgium).

Belgian artist and draughtswoman Hannelore Van Dijck produces minute and highly textured charcoal drawings that often cover entire surfaces, whether they be walls, floors, sheets of paper, or textiles. Although her drawings might seem abstract at first, they are essentially hyperrealistic. Often the differences she introduces are subtle and nuanced, and therein lies their power. They can be described as graphic interventions – small dashes, circular or geometric motifs, lines resembling wood grain, smudges – that appear natural in a way, and as such, become part of the architecture or environment.

In her charcoal drawings Hannelore Van Dijck devotes herself to an investigation of surfaces, paying close attention to their complexion. Her images are a collection of associative reflections on space, light and material. In silenced and straightforward compositions she explores the relationship between the part and the whole, by which the detail generates tension, intimacy and a sense of reality.

With room filling drawings she tries to create a new type of space and thereby interpret the original architecture of the site. The image takes embedded qualities of the given environment and uses them to make something new: a space within the space with its own distinct experience. In situ work collapses the borders between the viewer and the thing viewed. The viewer is pulled into the image. For Hannelore Van Dijck, charcoal is the medium that perfectly underlines and epitomizes her understanding of images. The black of the charcoal is delicate and fragile, often no more than a fleeting trace.

Hannelore Van Dijck studied Fine arts at LUCA in Ghent. She implemented in situ projects in Croxhapox (Gent), Voorkamer (Lier), Drawing Centre (Diepenheim), Galerie Zink (Berlijn), L40 (Berlin), Bozar (Brussel), Kunsthaus NRW (Aachen), Gallery Sofie Van de Velde (Antwerpen), Be-Part (Waregem) en SMAK (Gent).



Hannelore Van Dijck, *Four Flags*, 2016
Charcoal, Chinese ink, textile paint on flag fabric
Dimensions variable
© Photo: Mariana Frandsen

Born in 1987, she lives and works in Montreuil (France).

A graduate from ENSAPC (École nationale supérieure d'art de Paris Cergy), followed by a Master II in Visual Arts from the Université Rennes 2.

She was the recipient of the *Aware* 2018 Prize and the 2017 Performance Prize at the Salon de la Jeune Création. She has performed at the Centre Pompidou (*Extra* 2018 festival), the Palais de Tokyo (25 ans de D.C.A, 2017), *the Parade for FIAC* 2017, the Jeu de Paume, the FRAC Champagne-Ardenne, the Kunstverein in Munich (Germany), the Bouffes du Nord Theatre (Paris) and the Tunisian National Theatre, Le 4ème Art, as part of *La voix est libre* festival in 2015.

Her work has been featured in numerous collective exhibitions, notably at the MACVAL (*Tous de Sangs Mêlés*, 2017), the Ferenczy Múzeumi Centrum in Hungary (*Reconstructing Eden*, 2018), the Centre d'art Bétonsalon and at the Justina M. Barnicke Gallery in Toronto, Canada (*Something more than a succession of notes*, 2013), as well as the Salon de Montrouge 2016 and Salon de la Jeune Création 2017. The Galerie Dohyang Lee in Paris and Centre d'Art Contemporain Chanot in Clamart recently hosted solo shows by the artist: *Hypnorama* and *Hinterland*. Thanks to the support of the Centre National des Arts Plastiques, she is currently working on a project in Lapland.



Violaine Lochu, *Hypnorama*, 2018
View of the exhibition *Hypnorama*, Centre d'art contemporain Chanot, Clamart, 2018
Sound installation
Duration: 14 minutes
Display : Guillaume Constantin
Courtesy of the artist and Dohyang Lee Gallery, Paris
© Nicolas Giraud
© Adagp, Paris, 2019

Violaine Lochu's work explores the voice and language. In her performances, videos and radio plays, she combines her own vocal experiments with a free interpretation of different oral and written traditions (myths, tales, popular songs), theoretical ideas (inspired by psychoanalysis, linguistics and sociology), and sound material recorded over the course of her various encounters. The performance created for the project titled *Mémoire Palace* for example is a reinterpretation of the words of two hundred people from all different backgrounds, met over the course of her three-month residency at 116 Centre d'art (Montreuil). In each of her works, Violaine Lochu explores the scope and aesthetic possibilities of her voice, generating some rather unexpected results, in an attempt to reach a place beyond words.

In 2019 the MAC's new cultural programme is sure to 'make some noise'!

The museum has decided to open its season with the recently acquired sound piece *Rainforest* by David Tudor, in resonance with a selection of works by artists from the collection such as La Monte Young, Terry Riley, etc.

On the 2nd floor of the museum, Maxwell Alexandre, a rising artist from the young Brazilian arts scene will have his first exhibition in a museum outside Brazil: a remarkable ensemble of paintings inspired by rap music.

On the 3rd floor of the MAC, Tal Isaac Hadad presents a performative project combining massage and lyrical song.

In parallel the museum has concocted a whole host of events and activities around dance, hip hop, video art, etc.

● Tal Isaac Hadad	● Maxwell Alexandre	● Storytelling 8.03-7.07.19	● Sounding new, œuvres sonores de la collection
8.03-28.04.19	8.03-7.07.19		8.03-7.07.19



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

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 f www.facebook.com/mac.lyon
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OPENING HOURS

Wednesday to Sunday, from 11am to 6pm

ADMISSION

→ Full: 8€
 → Concessions: 4€
 Free for visitors under 18

ACCESS

→ By car

Along quai Charles de Gaulle, carpark P0 and P2, reduced rate for our visitors

→ ridesharing

www.covoiturage-pour-sortir.fr

→ By bus, stop Musée d'art contemporain

Bus C1, Gare Part-Dieu/Cuire
 Bus C4, Jean Macé/Cité internationale
 Bus C5, Cordeliers/Rillieux-Vancia

→ By bike

Several vélo'v stations around the Museum
 Cycle lane from the Rhône's banks to the museum.



Musée d'art contemporain de Lyon
 Photographer : Blaise Adilon