

Exhibition
19 November
31 December 2010
Wednesday – Sunday
12:00 – 7:00 pm

Guided visits

Reservation advisable

Focus visit

Georges Adilon, *l'œuvre au noir*

› Thursday 16 December, 12:30 pm

An hour at the museum

› Thursdays, 12:30 pm

Visits for adults

› Saturdays, 3:30 pm

› Sundays, 3:00 pm

Family visits

› Sunday, 15:30

Visit in French sign language

G. Adilon et O. Mosset: peintres et plus encore...

› Saturday 18 December, 2:00 pm

Groups

One or more exhibitions

Customised guided visits

Reservations required

Lecture

Georges Adilon: Posture – gesture – the artist's work

Werner Meyer, director of the Kunsthalle,

Göppingen, curator

› Friday 10 December, 7:00 pm

Film

Blaise Adilon's *Georges Adilon, l'œuvre au noir*

is continuously projected in the lecture theatre.

Extracts from it are shown in the exhibition space.

Catalogue

The catalogue raisonné of the museum's collection (665 pp., 1,500 illustrations, jointly published with 5 Continents, Milan, 2009) includes an article on Georges Adilon. On sale in the bookshop 80€.

Information and Reservations

Service des publics

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The Lycée Sainte-Marie, the CAUE du Rhône (with Architecture et Maîtres d'Ouvrage Rhône-Alpes), the Galerie des Projets, BF15 and the Musée d'Art Contemporain present the work of Georges Adilon, artist and architect.

› Lycée Sainte-Marie: visits to sites in Saint-Paul, La Solitude and La Verpillière, Saturdays, to 18 December 2010

› CAUE du Rhône: exhibition, *Georges Adilon's Houses* (1960–1980), to 12 December 2010

› Galerie des Projets: exhibition, *Drawings/models*, to 24 December 2010

› BF 15: exhibition *Studio/portrait*, to 15 January 2011

Upcoming exhibitions

18 February – 31 July 2011

1ST AND 2D FLOOR

INDIAN HIGHWAY

More than 30 artists for a panorama of contemporary indian art

18 February – 15 May 2011

3D FLOOR

PASCALE MARTHINE

TAYOU

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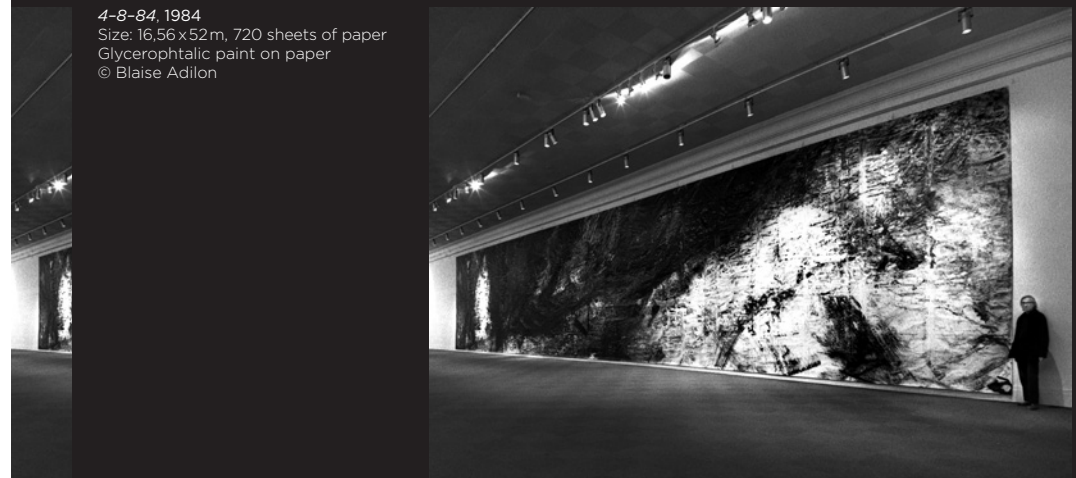
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GEORGES ADILON

19.11 31.12.2010

ENG



4–8–84, 1984
Size: 16.56 x 52m, 720 sheets of paper
Glycerophthalic paint on paper
© Blaise Adilon

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GEORGES ADILON

WORK IN BLACK

THE EXHIBITION PRESENTS PAINTINGS BY GEORGES ADILON FROM THE MUSEUM'S COLLECTION, ALONG WITH OTHERS THAT HAD NOT PREVIOUSLY BEEN SHOWN. ALL WERE PRODUCED BETWEEN 1984 AND 2009, AND THEY PROVIDE AN OPPORTUNITY TO APPRECIATE THE WAY IN WHICH ADILON RENEWED THE PARAMETERS OF HIS WORK DURING THIS PERIOD. THE LATER WORKS ARE FREE OF THE FINAL CONSTRAINTS HE IMPOSED ON HIMSELF. FROM THE MONUMENTAL SIZE OF THE PICTORIAL FIELD TO THE INTIMACY OF BOXES, HIS ARTISTIC PROJECT IN BLACK AND IN WHITE RECONCILES RULES AND RANDOMNESS, AND DENSIFIES VISIBILITY.

During the 1980s, Adilon's work became radically economical. The figure definitively disappeared; simple sheets of offset paper and black glycerophthalic paint were the only materials he used. The process was rudimentary, but the essential was preserved: area, gesture, and light born out of applying paint to paper. He would build up a work methodically by joining the sheets together with adhesive tape. Those that were used as the basic unit were 190g, 92x130 cm, and their repetition defined the area of the work, which was always a multiple or a sub-multiple. After the meticulous assemblage of the surface came the paint. It was poured, and allowed to flow or drip, then smeared out and redistributed using a broom wrapped in a plastic bag that amplified the artist's movements. At the end, what remained of the energy expended was the explosive trace of a precise gesture that was both emancipated and controlled.

Adilon was an architect as well as an artist, and between these two activities he established a balanced combination of freedom and rules. But there was a nuance. Whereas the architect was bound by his clients' preferences, the artist was bound only by his own limits. And these were constants in his work. For him, surfaces were battlefields where issues of material, gestuality, space and time were played out.

This relationship to painting is highly contemporary in nature, with the extension of the work into the real world, and it is

forcefully expressed in 4-8-84, a painting whose monumental scale meant that it had to be created in a gymnasium. That was in 1984, and the artistic orientations of the future museum were just being worked out. The first exhibitions had been programmed, and Adilon was offered a retrospective. Instead, he submitted a proposal for a painting measuring 16,52x52m, comprising 720 sheets of paper, and this was accepted. *4-8-84* was the first of the museum's productions—and thus was established the possibility for artists to create works they experienced as "necessary" at a certain point in their career. *4-8-84* is distinctive in more ways than one. As already mentioned, there is its size, the deliberate choice to use only a sixth of it the first time it was exhibited, and the way it moved over from space to time when Adilon decided it could be presented in sections shown successively, with a calculated duration and periodicity that depended on the space available and the number of episodes necessary for a complete exhibition. His relationship with the museum was cemented by a 1985 exhibition, the 1991 biennial of contemporary art, the laying of the current building's foundation stone, symbolised by his *4-11-94*, the acquisition of *4-8-84* in 1996, and a "rotating" exhibition in 2001.

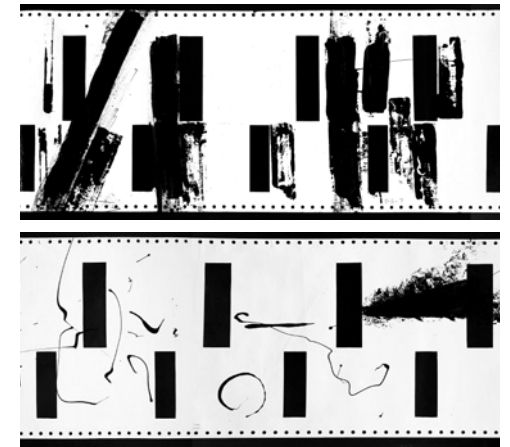
Adilon endlessly modified the parameters of his painting style. The relationship of the whole to the parts, for example. In the 1980s, he used the sheet of paper as his reference unit, either singly or joined together. He applied the paint in a continuous gesture that



4-8-84, 1984
Size: 16,56 x 52m, 720 sheets of paper
Glycerophthalic paint on paper
© Blaise Adilon

went from one sheet to another, or on the contrary used single sheets juxtaposed with others, all treated similarly, as in *8-7-85 (II)*. In 1991, the continuity was definitively broken by the introduction of randomness, if only in the arrangement of the surface. And the original sheets were gradually abandoned in favour of others, various in character: one side matt and the other glossy, more or less transparent or thick, etc. At the same time, the module format gave way to variations in size. And the paint came to be mixed with other materials related to paper, or using it: tracing paper, bank paper, newsprint, stickers, printed or photocopied documents, cutouts, torn or crumpled paper, tissue paper, etc. Anything that came to hand in the studio was liable to find its way into a work.

Playing with thickness, smoothness, glossiness and transparency, the surfaces of Adilon's collages, superimpositions and overlappings have several strata. Simple scratches or rivulets of paint, geometrical compositions or prints made by objects—everything coexists. In some cases, the accidental overflowing of a painting from one sheet onto the sheet below it or beside it is itself put to use; in some cases this aesthetic effect is produced deliberately. And the material sometimes becomes rarefied, with whiteness gaining ground and magnifying the most infinitesimal speck of blackness. At least two of the works not previously exhibited recall the leap into the void that was



30 séquences sur base continue en rouleau, 2007
22,54 m x 26 cm
© Blaise Adilon

taken with *4-8-84*. These are *30 séquences sur base continue en rouleau* ("30 sequences in a continuum on a tube"), 2007, which is 22.54 m long, and *40 séquences en plis* ("40 sequences in folds"), 2007, which is 32m long. The two lengths of paper (the first one 26 cm wide, the second 22) demonstrate that Adilon had abandoned nothing of his taste for pushing the limits that had interested the museum 25 years earlier.

40 séquences en plis and 30 séquences sur base continue en rouleau have interestingly untypical formats. The latter uses slightly translucent paper that is printed on both sides and has perforated edges. In fact it is a roll of paper for a dot-matrix printer. Adilon worked on it recurrently, covering successive parts of the paper in different ways. Each sequence is numbered, and the day it was done is noted (as was Adilon's wont). The printed motifs give it an underlying rhythm that the artist appropriated, and to this he added paint and collages. In some places there are passages of writing, scrawled notes, newspaper articles and advertising images that bring their narrative value to the mix of materials. Unrolled in space, the painted strip keeps us moving as we follow the continuous image of the potentially infinite work.