

→ EXHIBITION FROM SEPTEMBER, 30TH 2016 TO JANUARY, 15TH 2017
MUSEUM OPEN FROM WEDNESDAY TO SUNDAY, 11AM TO 6PM

WEEKLY ACTIVITIES

On sale at the online ticket office:
www.mac-lyon.tickeasy.com

One hour visits

→ Thursdays at 12:30 pm
and Saturdays at 2 pm

Taking it further (in 1h30m)

→ Wednesdays at 2 pm,
Saturdays at 3:30 pm and Sundays at 3 pm

Family visits

→ Sundays at 3:30 pm

For the little ones

→ Sundays at 11:15 am

Petit Labo studio visit

→ Saturdays at 3:30 pm

EVENTS LINKED TO THE EXHIBITION

× “Dans un infini tout est possible”,
performance reading by Jean-Luc Parant
with music by Krystina Marcoux

→ Saturday 26 November, 3:00 pm

× Secrets of the collection

→ Conferences with Thierry Raspail,
director of the mac^{LYON}, Friday 4 November
and Friday 2 December, 12:30 pm

→ Conferences with Hervé Percebois,
director of the mac^{LYON} collection,
Wednesday 9 November
and Wednesday 7 December, 6:30 pm

A full, detailed programme
is available at the museum
reception desk

GROUPS

Custom visits: another way
of discovering the exhibitions
Reservations at 'Service des publics'

INFORMATION AND RESERVATIONS

Service des publics
P +33 (0)4 72 69 17 19
publics@mac-lyon.com
www.mac-lyon.com



FORTHCOMING EXHIBITIONS

Los Angeles, une fiction

Frigo

March 10th—July 9th 2017

LE BONHEUR DE DEVINER PEU À PEU

EN



Cai Guo-Qiang, *Cultural Melting Bath: Projects for the 20th Century*, 1997
View of Biennale de Lyon 2000, *Partage d'exotismes*
Collection mac^{LYON}
© Cai Studio © Photo: Blaise Adilon

With works by
Eduardo Basualdo,
Cai Guo-Qiang, Ilya Kabakov,
ORLAN, Jean-Luc Parant,
Mel Ramos and Tavares Strachan

#lebonheurlyon

mac LYON

VILLE DE
LYON

Centre
d'Art
Contemporain

20
minutes

LPA
— LA MOBILITÉ
EST UN ART —

mac



30.09.16—15.01.17

LYON

What is a collection?

A collection consists of works that have been assembled, at best, because they have qualities in common. And these might be: the reason they were created, the materials, the forms, the period, the subject, or the meaning—or quite simply the taste of those who collect them. Works can be connected to each other by a commentary which may be a narrative, a theory or a mere game. In a collection, these associations remain potentially open; other works can always be added.

Are there connections between the works?

The collector or the visitor, the artist or the journalist, the critic, the philosopher or the historian, the curator or the mediator generally speak about works by distinguishing between them, opposing them, linking them, by comparing subjects, forms, presence and the degree to which they succeed. Works of art lay themselves open to commentary and judgement. They sometimes take inspiration from other works; the form a work takes gives rise to the idea which governs the creation of another work; a subject can spread around, just as forms can infect one another. Where Eduardo Basualdo, for example, gives us the landscape of his subconscious, ORLAN is concerned to make the social and cultural determiners of her femininity eminently conscious. Works do not speak to each other but they nevertheless respond to one another.

How do works come to be part of the collection?

For the most part, it is meetings with artists that provide the opportunity for finding artworks

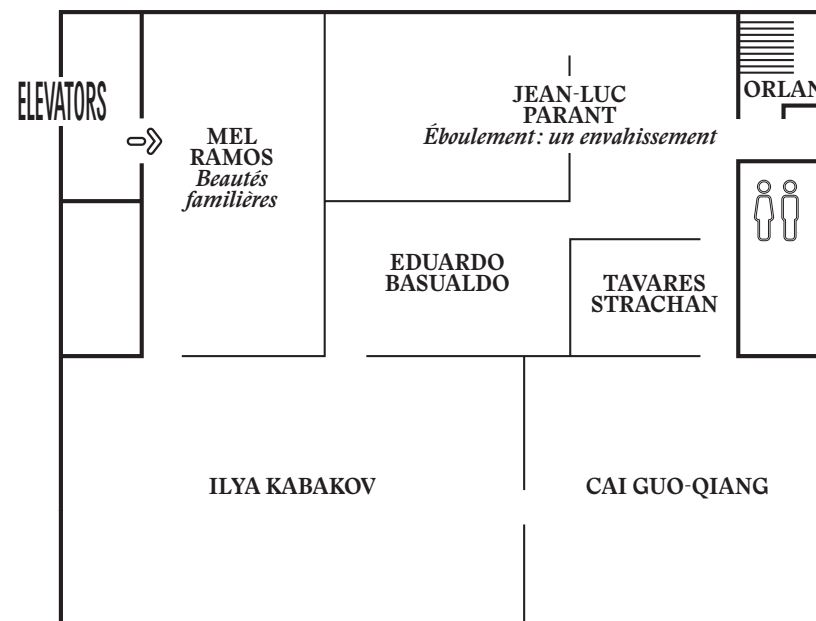
for the collection. But sometimes it happens by chance, or by accident, or you just fall in love with a work, or it comes after a lot of thinking. There is no one single way. The works that enter the collection are sifted through a filter of availability, economics, and intellectual interest. Sometimes we already know them; sometimes we discover them; sometimes we seek them out. Mel Ramos's work has been well known for a long time as has Kabakov's, but *Le Navire*, for example, was a discovery, and Basualdo's *La Isla* is a work we prospected for on the market. Works enter the collection through purchase, donation or permanent loan (we say the "permanent loan" when a work is held by the museum without actually belonging to it). There is an administrative and a logistical step involved in each acquisition. In order to finance and gain approval for a work entering the collection, the expert advisory board of the Museum submits it for approval to the supervising authorities (the City of Lyon, the regional scientific commission for collections in the Museums of France).

What relationship does the museum have with artists?

We visit the exhibitions they take part in, we meet them, we go to their studios or to the galleries that represent them, and we accumulate a certain amount of documentation, so that we can form an opinion that can be rethought when something new appears in their works. The role of the museum is to exhibit them and to select their most significant or most important works.

Don't you think that artists have a tendency to produce any old thing with the support of the museums that buy their work?

If an artist tells you they produce any old thing, you shouldn't believe them. An artist adds to the world of objects. Even when it seems as if all they're doing is recycling 'already existing, ready-made stuff', they are actually changing the coordinates and the processes. To paraphrase a work in the collection by Lawrence Weiner*: just because you've got flour, salt, water and sugar, it doesn't necessarily mean you've made a cherry tart. And there are so many different ways of making a cherry tart anyway... The work, which is not on display here, evokes that aspect



of art. Museums buy what artists make. They keep what remains when the various filters of topicality, history, popularity and economics have been applied. Nowadays, works come from all over the world and museums can't limit themselves to Western art. And so you'll find work in the collection by Cai Guo-Qiang, who is Chinese, Eduardo Basualdo, who is Argentinian, and Ilya Kabakov, who is Russian.

What relationship is there between exhibitions and a collection?

Basically, a collection and an exhibition amount to the same thing: a way of assembling artworks. But what distinguishes them is time and space. An exhibition is a temporary assemblage with a narrative side to it. A collection is a long-standing assemblage. It has no narrative as such but needs to provide for many different narratives. An exhibition comprises a limited number of works; a collection is potentially infinite. There is always one work missing that could perfect the rest or, quite simply, add a judicious finishing touch. An exhibition is inconceivable without a scenography, an exhibition trail, and the special qualities and atmosphere of the venue. A collection already exists outside of any sense of space. A collection arranged in space is an exhibition.

At the mac^{LYON}, exhibitions and collections are closely connected. Works often enter the collection after an exhibition that we have organised. And because those works might be produced on the spot for the exhibitions, or actually be the exhibitions, we often say that what we collect is exhibitions. Jean-Luc Parant's *Éboulement* has gradually become a personal exhibition. Its project is to take over the museum. And there are so many works by Mel Ramos that they could potentially be another exhibition.

So, is *Le bonheur de deviner peu à peu*, a collection or an exhibition?

It is an exhibition made up of works from the collection. Some groups of works (Parant, Ramos) have already been featured as micro-exhibitions, but Ilya Kabakov's *Le Navire* with its thousands of archives could probably also be an exhibition in its own right.

The way the works were chosen is partly arbitrary and, at the same time, partly thematic. The idea is to leave visitors to make their own connections and maybe also to invent other exhibition projects and find other points of comparison.

* Lawrence Weiner, *Farine & Eau (+)(-) Sucre & Sel*, 1991, collection mac^{LYON}, inventory n°: 996.2.1



Tavares Strachan, *Chalk Desk & Chair*, 2013
View of Biennale de Lyon 2013
Collection mac^{LYON}
© Photo: Blaise Adilon