

/WE'RE LIVING IN A
STATE OF COMBINATIONS
AND MEETINGS OF
MINDS. MY RELIGION,
IF I HAD ONE, WOULD
BE THAT CULTURES
NEEDED TO EXPLODE,
SO AS TO CONTINUOUSLY
GENERATE NEW ONES —
NEW CIVILISATIONS, NEW
APPROACHES. IN THE
WAY WE EXIST, WE'RE
MUTANTS./

PASCALE MARTHINE TAYOU

Exhibition
24 February—15 May 2011
Wednesday—Sunday
12:00 am—7:00 pm

Guided visits: the museum

Reservation advisable

An hour at the museum

› Thursdays, 12:30 pm

***Always All Ways*—focus visits**

› Friday 25 March, 12:30 pm

› Friday 13 May, 12:30 pm

Week-end visits

› Saturdays, 3:30 pm

› Sundays, 3:00 pm

Visits for families

› Sundays, 3:30 pm



Visit for blind persons

› Saturday 12 March, 2:30 pm



Visit in French Sign Language

› Saturday 16 April, 2:00 pm

Guided visits around Lyon

From the Guillotière to the Presqu'île
Meeting place: Place Gabriel Péri, at the sculpture
(Métro/Tram: Guillotière)

Guided tours

› Saturdays, 10:30 am



Tour for blind persons

› Wednesday 30 March, 4:00 pm



Tour in French Sign Language

› Saturday 14 May, 2:00 pm

**A leaflet is available to the visitor at the museum
and the other venues.**

Groups

Guided visits to one or more exhibitions.
For reservations, contact the Service des Publics.

A meeting with Pascal Marthine Tayou

› Thursday 12 May, 7:00 pm

(in the Salle des Conférences)

Reservation necessary

Nuit des musées ("Night of the Museums")

› Saturday 14 May, 7:00—10:00 pm

Admission and visit free

Catalogue (in press)

The catalogue is co-published by macLYON and the
Konsthall, Malmö. It contains views of the exhibition,
along with essays by Jacob Fabricius, the director of
the Konsthall, Malmö, Thierry Raspail, the director of
macLYON, and Bernard Blistène, the director of the
Département du Développement Culturel, Centre
Pompidou, as well as an interview with Pascale
Marthine Tayou by the art critic Pernille Albretsen.

Information and reservations

Service des publics

T 04 72 69 17 17

publics@mac-lyon.com

Forthcoming, at the museum:

Until 31th of July 2011

INDIAN HIGHWAY IV

2—4 June 2011

NUITS SONORES

15 September — 31 December 2011

11th BIENNALE DE LYON

*A TERRIBLE BEAUTY
IS BORN*

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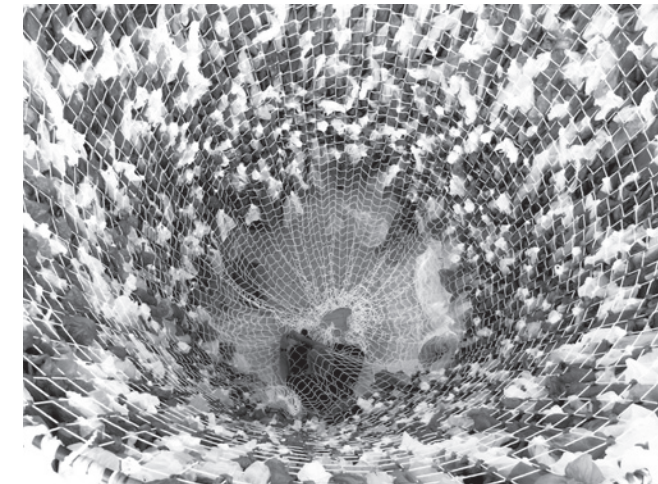


PASCALE
MARTHINE
TAYOU

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15.05.2011



Plastic Bags, 2010
Exhibition view *Always All Ways*,
Malmö Konsthall 2010
Photo © Pascale Marthine Tayou
Courtesy GALLERIA CONTINUA,
San Gimignano/Beijing/Le Moulin
© Adagp, Paris, 2011



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mac LYON

PASCALE MARTHINE TAYOU

ALWAYS ALL WAYS
(ALL ROADS LEAD TO...)

THE WORKS THAT GREET THE VISITOR SET THE TONE. INSTALLED AT MID-HEIGHT, ON WALLS OR IN SUSPENSION, THEY COMBINE SOUNDS, IMAGES AND MATERIALS. PASCALE MARTHINE TAYOU'S ARTISTIC UNIVERSE ENCOMPASSES EVERYTHING AND INSINUATES ITSELF EVERYWHERE, INCLUDING THE MOST UNUSUAL PLACES. THE EXHIBITION OPENS IN THE ENTRANCE HALL, CONTINUES IN THE STAIRWELLS AND ON THE THIRD LEVEL OF THE MUSEUM, AND EXTENDS OUT INTO THE CITY.

FOR THE ARTIST, *ALWAYS ALL WAYS* SIGNIFIES “ALL ROADS LEAD TO YOU, WHEREVER YOU ARE.” THE RESULT IS THAT YOU YOURSELF CAN TAKE ANY GIVEN ROAD.

“I WANT THE PUBLIC
TO ENTER MY WORLD.”

Birdsong, a life-size statue, a hovering animal form, dancers in traditional costume... These works, which introduce us to the museum, are vividly evocative, but to begin with they are ambivalent. Sound emanates from a clump of hats; an anthropomorphic silhouette disappears under a heap of fabric; an animal skin is actually an old tent. And the photograph *Les Danseurs du Tse* is printed directly onto a translucent wall, turning a distant landscape into an amazing close-up scene. Tayou plays with associations of elements from nature, or from other, diversified origins. He goes back and forth between figuration and presence. Things intertwine and interlock: the works indicate an elsewhere, while asserting themselves here and now.

On the third level, the visitor is literally plunged into *Damoclès*, a cluster of pointed tree trunks hanging from the ceiling. The eye oscillates between reality and fiction. Not without humour, the title of the work signals a danger, but is it the weight of the wood or that of History that threatens the unwary? Ambivalence, once again. Here more sparse, there more dense—

the forest invades the volume, including its remoter corners. For Tayou, a work is firstly an encounter with an environment. His art embraces the exhibition space and shakes it up with the intention of revealing its energies.

NOMADIC URBANITIES

The wooded journey continues with a grouping of «Poupées Pascale». These eponymous sculptures represent the artist and his peripatetic life. On the crystal body, attributes of all sorts accrete: feathers, jewellery, utensils and airport souvenirs. Half-statue, half-fetish, the dolls combine the botanical and the industrial. There are African symbols and products of Western culture, precious materials and gadgets. Along the way, Tayou collects objects, old and new. As an archaeologist of the present, he probes the everyday in ever-new combinations.

Using manufactured objects, the installations magnify the derisory and the ancillary. The colourful components of *The Umbrella City*—which, depending on the country, provide protection from the sun or the rain—constitute a decor that is both urban and rural. *Garden Houses* is composed of large

hanging photographs associated with natural materials and receptacles placed on the ground. Between figuration and presence, bivouac and theatre set, the images create relations with the objects, between the interior and the exterior. *Plastic Bags* is a large conical structure woven out of an emblem of industrial society—3,000 of them, in fact. Though a form of pollution in the city or the country, its colours and lightness render it poetic. Exciting, even.

In response to contemporary urban configurations, Tayou constructs precarious shelters that enter into a dialogue with the environment. In a simple artistic gesture, he erects monuments that reveal the complexity of the world.

EXCHANGES AND CIRCULATIONS

Traversing multiple global flows—migratory flows, financial flows, media flows, technological flows—Tayou lends form to cultural contradictions, with questions relating to the production of natural resources, overproduction and the international economy. He follows parallel paths and invents new currencies. If, with his light boxes, he has fun promoting an improbable banknote—the Afro—what

he is celebrating, to begin with, is human relations. His exhibition is a meeting place. Passageways are sometimes exiguous. The museum section has a multitude of visual odours and gustative images. As in life, risk and prohibition are not absent. As in life, personal anecdotes are cross-cut with collective problematics. The 60 long feminine garments that make up *Robes noires* come from a boutique in Lyon's 3rd district, to which the exhibition extends. With its repetition of identical elements, in a striking visual effect, the work is also the result of a displacement, and in turn it gives rise to exchanges. Likewise, *La Palette du peintre* reconstitutes the spice display at the Bahadourian emporium, where several «Poupées Pascale» are also on show. There and back, here and elsewhere.

A JOURNEY THROUGH LYON

From the Presqu'île to Part-Dieu, the works are integrated into public space and people's daily lives. The connections between works and places are multiple: a sculpture erected in a square (*Tour de table*) or a church (*Colonne Pascale*), a confrontation between two photographs (*In my Mother's Clothes*), a game that involves consumers in a supermarket (*La Roue des insultes*) or an allusion to the specificity of



Poupées Pascale, 2010
Photo © Pascale Marthine Tayou
Courtesy GALLERIA CONTINUA,
San Gimignano/Beijing/Le Moulin
© Adagp, Paris, 2011



The Umbrella City, 2010
Installation view of the exhibition
Always All Ways, Malmö Konsthall 2010
Photo © Helene Toresdotter
Courtesy GALLERIA CONTINUA,
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© Adagp, Paris, 2011

Garden Houses, 2010
Exhibition view *Always All Ways*,
Malmö Konsthall 2010
Photo © Pascale Marthine Tayou
Courtesy GALLERIA CONTINUA,
San Gimignano/Beijing/Le Moulin
© Adagp, Paris, 2011



Afro, 2005
Photo © Xavier Julien
Courtesy GALLERIA CONTINUA,
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© Adagp, Paris, 2011

a shop (*Crazy Cows*, or *Le Monde tourne*)... The means of getting to a place, and its exploration, are part of the encounter. There are also several monumental sculptures in the entrance hall of the Grand Lyon's building, which is another place of immersion of Tayou's art in the city.

“LIKE EVERYONE ELSE, I'M THREE
THOUSAND YEARS OLD.”

In this way, Pascale Marthine Tayou proclaims his involvement in human history. Born in Cameroon in 1967, he now lives in Ghent, Belgium. Since 1995 he has exhibited around the world. His installation *Human Being@work* generated considerable interest at the 2009 Venice biennial. Each of his exhibitions is an object of exchanges with people he meets: “for me, putting on an exhibition means celebrating life.” His work creates relationships between works and places, and between people.

Always All Ways is a collaboration with the Konsthall in Malmö, Sweden, where a different exhibition was held in summer 2010. The urban trajectory was co-designed by Veduta/Biennale de Lyon.



Pascale Marthine Tayou
Photo © Ela Bialkowska
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