

# /BETWEEN DREAMING OF IMAGINING DREAMING AND IMAGINING DREAMING OF DREAMING, THE COLOUR BIRD EATS MY CANVAS AND THE INTERIOR... /

FROM A POEM BY JEAN-LUC MYLAYNE, 1992



n°432, November — December 2007  
123 x 153 cm  
Credit Jean-Luc Mylayne

## Solo exhibitions (selection)

- 2009  
› Parrish Art Museum, Southampton, New York (USA)
- 2003  
› The Krannert Art Museum, University of Illinois, Urbana-Champaign (USA)
- 2008  
› Henry Art Gallery, University of Washington, Seattle (USA)  
› Museum of Contemporary Art, Cleveland (USA)  
› Barbara Gladstone gallery, New York (USA)
- 2007  
› Blaffer Gallery, the Art Museum, University of Houston (USA)
- 2005  
› The Lannan Foundation, Santa Fe (USA)
- 2003  
› Barbara Gladstone gallery, New York (USA)  
› Monika Sprüth gallery, Cologne (Germany)
- 1997  
› Barbara Gladstone gallery, New York (USA)
- 1995  
› ARC/Musée d'Art Moderne de la Ville de Paris (France)
- 1994  
› Musée d'Art Moderne, Saint-Etienne (France)

**Exhibition**  
15 May — 2 August 2009  
Wednesday — Sunday  
12:00 — 19:00

### Guided tours / Childrens' visits

**An hour in the museum**  
› Thursday, 12:30

**Tête d'or focus visit**  
› Thursday 11 June, 12:30

**Childrens' visits**  
Children will have fun finding out about Jean-Luc Mylayne's photographs. In a game of observation, they'll discover the artist's relationship with birds.

6-11 years-old  
› Saturday, 15:30  
At the same time as the adults' visit

**Adults' visits**  
› Saturday, 15:30  
› Sunday, 15:00

**Family visits**  
› Sunday, 15:30

*Reservation advisable*

### Groups

Guided visits (including visits for children or young people) are available for one or more exhibitions.

### Lecture

*L'œuvre de Jean-Luc Mylayne*  
Laurent Busine, Director of the Musée des Arts Contemporains du Grand Hornu, Belgium.

› Friday 29 May, 19:00

*In the Salle des Conférences, admission free*

### Information and reservations

T 04 72 69 17 17  
publics@mac-lyon.com

### Catalogue

Jean-Luc Mylayne's exhibition *Tête d'or* is accompanied by a bilingual publication (French/English) that reproduces all the works on show.

120 pp., 28 x 27 cm

Essays by Terrie Sultan (Parrish Art Museum, USA), Ralph Rugoff (Hayward Gallery, London) and Thierry Raspail (macLYON).

Published by 5 continents, Milan/macLYON

### Next exhibition

10th Lyon Biennial



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# JEAN-LUC MYLAYNE

TÊTE D'OR

15.05  
02.08.09



n°422, April — May 2007  
123 x 153 cm  
Credit Jean-Luc Mylayne



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# JEAN-LUC MYLAYNE

TÊTE D'OR

**MAC LYON IS GIVING OVER TWO FLOORS OF EXHIBITION SPACE TO WORKS BY JEAN-LUC MYLAYNE, INCLUDING A PREVIOUSLY UNEXHIBITED SET OF 71 PHOTOGRAPHS AND TWO SETUPS, ONE OF THEM A HOLOGRAM. ALL THE WORKS WERE PRODUCED BETWEEN 1992 AND 2008 IN EUROPE AND THE UNITED STATES.**

Since 1976, Mylayne has been living a nomadic life in France and across the world, seeking out the birds he photographs in precise situations and lighting conditions, according to pre-established scenarios. In this instance he has associated them with apples.

Mylayne's work focussed on encounters with birds, both intimate and furtive. In three decades of continuous activity, he has produced no more than 400 photographs, each a unique print, the fruit of a long and patient process of observation and reciprocal approach. He defines himself as a director, and talks about birds as "actors", constructing his photography around their presence to create novel forms of dialogue. The compositions and tones of what he calls his "tableaux" are extremely precise. And the images he captures are far from being those of spontaneous action: he calculates all the parameters in advance before taking up his position and patiently awaiting the moment when his actor agrees to cooperate.

/PHOTOGRAPHY ALLOWS ME TO VERIFY, SIMPLY, AN INSTANT — A SCENOGRAPHY — THAT GENUINELY EXISTS, EXPLAINS MYLAYNE. WHEN I SEE A SCENE WITH A BIRD IN A HUMAN CONTEXT, IT'S POETIC, AND I TRY TO RE-ENACT IT. THERE'S A MULTITUDE OF EVENTS THAT TAKE PLACE AT THE SAME TIME AND CAN NEVER BE REPEATED. AS FAR AS POSSIBLE I REPRODUCE WHAT I'VE SEEN, AND THE PHOTOGRAPH IS THE PROOF THAT IT EXISTED./

Mylayne takes particular care with the arrangement of the photographic apparatus (which is often very close to the scene), the framing (which is not subsequently altered) and the focal lengths that allow him to play around with the different planes (which can be sharp or hazy). A single photograph may require several months of preparation and planning; the precise placement and positioning of the bird in the composition represent the culmination of this process.

In his slow approach to the bird, and the dialogue he engages with it, Mylayne interrogates the notion of time. It is the interval between the capturing of images



PO-30, January — February 2006  
123 x 153 cm  
Credit Jean-Luc Mylayne

PO-51, March — April 2007  
153 x 123 cm  
Credit Jean-Luc Mylayne



PO-32, March — April 2001  
123 x 153 cm  
Credit Jean-Luc Mylayne



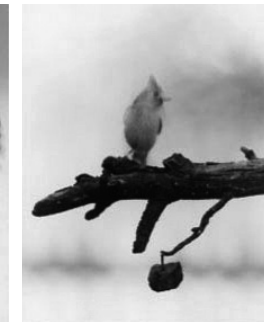
of time that foredooms any intemporal desire for eternity — for Mylayne, these do not in any way imply nostalgia. On the contrary, there is a unique opportunity, on each occasion, to set up a dialogue and an experience of sharing, but also to affirm a presence.

/ON THE BLACK APPLE YOU CAN SEE A SMILING 'FACE' THAT LOOKS AT THE DANCE OF LOVE WITH SURPRISE AND HUMOUR — A LITTLE SARCASTICALLY, NO DOUBT / writes the artist.

The apple in the triptych *PO-64, septembre 2001 — mai 2007* provides the exhibition with its title, *Tête d'or* ("Golden head"). Dried up and wrinkled, its strangely human lineaments suggest a golden mask, which in turn echoes the legend that gives its name to the Tête d'or park opposite the museum: a head of Christ is supposed to lie at the bottom of the lake.

Laurent Busine (Musée du Grand Hornu), Terrie Sultan, Ralph Rugoff and Thierry Raspail took part in the writing of this article.

PO-64, September 2001 — May 2007  
Triptych, 123 x 351 cm  
Credit Jean-Luc Mylayne



n°348, November — December 2005  
190 x 153 cm  
Credit Jean-Luc Mylayne