

→ EXHIBITION FROM 09.03 TO 08.07.18
 MUSEUM OPEN WEDNESDAY TO SUNDAY, 11 AM—6 PM

GUIDED VISITS FOR ALL

→ In 1 hour Fridays at 12:30 pm
 → In one and a half hours Wednesdays at 2 pm, Saturdays at 3:30 pm and Sundays at 3 pm
 Extra sessions during the holidays:
 11, 12, 13, 18, 19 and 20 April at 2 pm
 → Guided visit for late risers, with a free drink at the museum café, Sundays at 12 pm

Online tickets for guided visits:
mac-lyon.tickeasy.com

GROUPS VISITS

Discover the exhibition on a custom visit
Reservations at 'Service des publics'

INFORMATION AND RESERVATIONS

Service des publics
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www.mac-lyon.com

EVENTS LINKED TO THE EXHIBITION

— Adel Abdessemed in conversation with Helene Cixous
 → Thursday 8 March, 5:30 pm
 —“Adel Abdessemed: contemporary creation” a conference by Donatien Grau
 → Friday 18 May, 7 pm

TWO EXHIBITIONS, ONE CATALOGUE

At the same time as *L'Antidote*, Adel Abdessemed presents *Otchi Tchiornie* at MAC'S Grand Hornu, Belgium, from March 4th to June 3rd. Both exhibitions are independent, but connected in a single catalogue.

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

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NEXT EXHIBITION
 Bernar Venet
 14 September—6 January 2019

ADEL ABDESSEMED, L'ANTIDOTE

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Adel Abdessemed, *Je ne me retourne pas*, 2018 © Adagp, Paris, 2018

#AdelAbdessemedLyon



09.03—08.07.18 LYON

Can art be a remedy for the evils of this world? The title of the exhibition, *L'Antidote*, may suggest it can, but “L'Antidote” is also the name of a bar in Lyon, where Adel Abdessemed, when he was a student, met his future wife Julie. She was to become his icon and would feature in many of his works, which, incidentally, are apt to mesh individual destiny with history.

The first work that we encounter on the 2nd floor is at first sight classical and it lies in that area where social and traditional history meet. This group sculpture is based on a poor quality newspaper photo and portrays three girls on a naturist beach in the 1960s. The difference is that one of them would become the German Chancellor.



Adel Abdessemed, *Is Beautiful*, 2017
© Adagp, Paris, 2018

How should one approach the diversity of forms, techniques and materials that Adel Abdessemed uses? Everything stems from a situation, an image, or a word, resonating or surfacing from the depths of his memory. Whatever it is forces itself on him, and, along with it, come the boldness and excess required to push back the limits. Sometimes the strength of the material itself is enough, as in *Salam Europe*, with its 16 kilometre roll of barbed wire, or, in *Judd*, the group of “real” trucks, modified and transfigured by lights or objects. Elsewhere, he uses the classic techniques—drawing, sculpture, video, ceramics or modelling—but in a non conventional way.



Adel Abdessemed, *Helikoptère*, 2007 © Adagp, Paris, 2018

Behind simple figures and gestures, there can be a vast array of literary, artistic or media references, blended into a dramatisation of the violence of the world: *Citizen* is a ceramic sculpture in which a child and a soldier play football; in the film *Helikoptère* we see Adel hanging from a hovering helicopter with his head thrown back, trying to draw on a set of panels whose total surface area is that of *The Raft of the Medusa* by Delacroix.

Je ne me retourne pas, is based on Cocteau's *Le Testament d'Orphée*. It is a 19-second tribute to gesture, to speed, and insolence.

On arriving on the 3rd floor, the visitor is surrounded by an imposing installation, *Shams*. It is a wall relief modelled out of tons of unfired clay, depicting a crowd of men engaged in endless labour, trapped in the wall, as no doubt they are in life. This environment, which takes up an entire floor, is described by the artist as a “work of suffering.” It belongs in a tradition of narrative frescoes and large-scale sculpted friezes that situate the work squarely in that area where social history and art history meet.



Adel Abdessemed, *Shams*, 2013 © Adagp, Paris, 2018



Adel Abdessemed, *Aïcha*, 2017 © Adagp, Paris, 2018