

/RIGHT FROM THE START,
I TRIED TO SEE IF I COULD
DO SOMETHING THAT
WOULD PRODUCE THIS
EFFECT. AN ART THAT
COULD RISE UP LIKE
THAT ALL OF A SUDDEN.
(...) A KIND OF INTENSITY
THAT'S NOT EXPOSED
TO JUDGEMENT OR
APPRECIATION./

(BRUCE NAUMAN-JOAN SIMON,
BRUCE NAUMAN, CENTRE
GEORGES POMPIDOU, P.107)

Exhibition
11 September
31 December 2010
Wednesday - Sunday
12:00 - 19:00

Guided tours

Reservation advisable

Bruce Nauman focus visit
› *Œuvres de la Collection*
(works from the collection)
Thursday, 18 November, 12:30

An hour in the museum
› Thursday, 12:30

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

Family visits
› Sunday, 15:30

Guided visit with French sign language
T.Brown and B.Nauman exhibitions
Le corps à l'œuvre ("The body at work")
› Saturday, 23 October, 14h:00
O. Mosset, B. Nauman, G. Adilon
Trois artistes de la collection
("Three artists of the collection")
› Saturday, 27 November, 14:00

Groups

Guided visits are available for one or more
exhibitions, for adults or young people.

By reservation

Conférences

Les films de Nauman,
entre expérimentation et expérience
(Nauman's films between experimentation
and experience)
by Marie de Brugerolle, curator and art critic
› Friday, 25 November, 19:00

Information and reservations

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

European Heritage Days

› Saturday and Monday, 17 and 18 September
Free entrance to all the exhibitions

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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BRUCE
NAUMAN

11.09
31.12.2010



Setting a Good Corner
(*Allegory and Metaphor*), 1999
mac LYON collection
© Blaise Adilon
© Adagp, Paris, 2010



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BRUCE NAUMAN

WORKS FROM THE COLLECTION

BETWEEN 1988 AND 2008, mac^{LYON} ACQUIRED SIXTEEN WORKS BY BRUCE NAUMAN THAT DEMONSTRATE THE CONSISTENCY WITH WHICH THE MUSEUM HAS BEEN TAKING AN INTEREST IN HIS WORK. BROUGHT INTO THE COLLECTION AS THE OPPORTUNITIES AROSE, THEY ARE THE FIRST ELEMENTS OF A SPACE ENTIRELY DEVOTED TO NAUMAN, LIKE THOSE THAT HAVE BEEN GIVEN OVER TO ROBERT MORRIS, MARINA ABRAMOVIĆ AND ULAY, FRANÇOIS MORELLET, JAN FABRE, SARKIS, ETC.

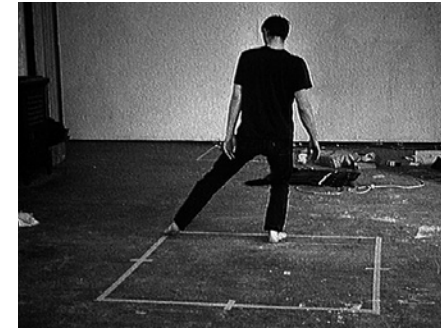
Since its creation, the museum has followed some elementary principles, the most central of which is that it should be entirely at the service of artists. And the dialogue that began in 1984 led to the creation of a collection that was to be, first and foremost, a collection of exhibitions. The “scientific” project set out some simple ideas: the production of works, and the collecting of *moments*, *generic works* and *retrovisions*¹. *The production process* is the support the museum gives to artists at the point where they create or produce their works. *The collection of moments* comprises works, or groups of works, that mark a distinctive point in an artist’s work. A *generic*, monumental or multiplex *work* aims to summarise a particular, characteristic aspect of an artist’s creativity. A *retrovision* consists of giving an artist an

opportunity to create a specific piece, group or structure out of works that already belong to the collection, in a coherent framework that expresses a personal vision. (See the exhibition notice relating to the 2nd floor).

Bruce Nauman is American. Born in 1941, he has been developing a protean oeuvre since 1967. There was an important retrospective of his work at the 2009 Venice biennial. He gives his first priority to ideas, before thinking about their concrete form, which means that he chooses his medium according to the most suitable type of expression: film, video, sculpture, performance, photography or other. Though he shuns publicity, his work has influenced numerous artists. And he has exhibited in Lyon on a number of occasions. The 1995 Lyon biennial, for example, included *Rats and Bats (Learned Helpless in Rat II)*, 1988, *Lived-Taped Video Corridor*, 1970, and *Video Corridor for San Francisco (Come Piece)*, 1969, which were on show at mac^{LYON}. But it has not been possible to produce or acquire a *generic work* or a *moment*, and it was through chance events that the museum collected the sixteen works which now form the basis of a generic grouping. In 1989 it acquired the emblematic *Good Boy*



Art Make-Up, No.1, White, N°2, Pink, N°3, Green, N°4, Black, 1967-68
© EAI-NewYork



Slow Angle Walk (Beckett Walk), 1968
© EAI-NewYork

Bad Boy, 1985², and in 1992 it received *Butt to Butt (Large)*, 1989, on loan from the FNAC. These important works remained isolated, however, until the museum acquired others: four videos in 1997, and a set of nine pieces, films and videos, in 2008. The same year, during a transfer of property rights by the FNAC, mac^{LYON} became the owner of *Butt to Butt (Large)*, and also *Setting a Good Corner*, 1999.

/ AMONG ALL THE WORKS THAT WERE AFTERWARDS TURNED INTO FILMS OR VIDEOS, A LOT WERE PERFORMANCES. AT THE TIME, NO ONE WAS REALLY INTERESTED IN THE IDEA OF PRESENTING THEM. SO I MADE THEM INTO FILMS. / (BRUCE NAUMAN - WILLOUGHBY SHARP, BRUCE NAUMAN, CENTRE GEORGES POMPIDOU, 1997, P.92)

In many respects, Nauman has always been investigating the central issues of artistic activity. This began with his first films in 1967 and 1968, such as *Art Make-Up, Thighing, or Dance or Exercise on the Perimeter of a Square (Square Dance)*, and continued with videos dating from 1968 and 1969 such as *Bouncing in the Corner #1*, or *Violin Tuned D.E.A.D.*

/ WHEN I PRESENT SOMETHING I’VE DONE IN THE STUDIO, I GIVE MYSELF UP TO AN INCREDIBLE EXHIBITIONISM WHICH CAN ALSO, PARADOXICALLY, FUNCTION AS A DEFENCE. I TALK TO YOU ABOUT MYSELF, AND PUT ON AN EXHIBITION, BUT I LEAVE IT AT THAT. / (I. WALLACE ET R. KEZIERE, “BRUCE NAUMAN INTERVIEWED”, VANGUARD 8, 1, FEBRUARY 1979, P.16)

Elementary experimental gestures in the form of actions repeated in a studio, then filmed, allow Nauman to try out the modalities of bodies acting in space, the limits of relevance of an action, studio work, or even the body as source material for works.

/ TO ME IT’S A QUESTION OF GOING TO THE STUDIO, DOING EVERYTHING THAT INTERESTS ME, AND THEN TRYING TO FIND A FORM OF PRESENTATION THAT CAN LEAD TO OTHER PEOPLE REALISING WHAT THE WORK’S ABOUT WITHOUT NEEDING TOO MANY EXPLANATIONS. / (BRUCE NAUMAN - WILLOUGHBY SHARP, BRUCE NAUMAN, CENTRE GEORGES POMPIDOU, 1997, P.92)

Dance or Exercise on the Perimeter of a Square (Square Dance), 1967-68
© EAI-NewYork

The systematic repetition of a sound, a note played on a violin, a footstep or the striking of a ball can also give Nauman the means to structure time in modes that change from one work to another: repetitiveness, asynchronicity, duration, etc. The *almost nothing*, the instant that is stretched-out or, on the contrary, densified—these are among the issues that are to be found in the works of the period. Nauman is well known for his interest in Cage and Samuel Beckett, but also La Monte Young and Terry Riley (who are themselves represented in the museum’s collection).

Some years later, the internal tension that had already been present in the films moved over into language, when Nauman started using actors (*Good Boy Bad Boy*, 1985). And it became restrained violence with the mass-produced polyurethane used by taxidermists (*Butt to Butt (Large)*, 1989).

Bruce Nauman’s works, while not a *moment*, a *generic work* or a *retrovision*, fit perfectly into the collection, if not in their “Fluxus spirit” then through the highly existential investigative thrust they embody. And there are some remarkable problematics that they have in common with other works as regards the influence of sound, the experience of limits, or non-completion.

The reinvention of the creative process has a certain complicity with, for example, Robert Filliou’s *Recherche sur l’origine*, 1974, and *Le (ou la) Polipoidrome à Espace-Temps Réel, Prototype 00*, 1963-1975. The programmatic principle of partition is shared with Georges Brecht (*Water Yam*, 1963), while the implication of the body and the spatial engagement could be likened to Robert Morris’s approach (*Labyrinth*, 1999), or that of Abramović and Ulay (cf. the joint work of 1976-1988). And the execution of elementary tasks is not unrelated to Anna Halprin’s work. At a time when the museum is putting on a Trisha Brown exhibition, it seemed appropriate to give these works a showing.



Good Boy Bad Boy, 1985
© Blaise Adilon, 2007

¹ The collection catalogue (656 pp., over 1,500 colour reproductions, 5 Continents Editions, 2009), on sale at the museum’s shop, develops these ideas more fully.
² mac^{LYON} was actually created only in 1994, as the result of a merger between an art centre, the Espace Lyonnais d’Art Contemporain (ELAC), and the Musée Saint-Pierre Art Contemporain. *Good Boy Bad Boy* was acquired by the ELAC, and passed into the mac^{LYON} collection after the merger.