

# macLYON



The Lyon Museum of Contemporary Art, macLYON, devises its exhibition programme with a keen eye on current events and likes to be involved in the major debates that animate contemporary society. The museum is a place for artists of all nationalities; it encourages the production of new works and is a committed supporter of the emerging art scene as well as being an active participant in the dynamics of both the international and the local art scene. Its collection of more than 1500 works, consisting largely of artworks created specifically for the museum or as part of the Lyon Biennale of Contemporary Art, has earned it international recognition.

The macLYON exhibition programme, which had initially been devoted to the African art scene, was heavily affected by the health crisis and had to be entirely modified. Thanks to the responsiveness of the curators, the enthusiasm of the museum team and the opportunity to collaborate with the Musée des Beaux Arts (MBA) team within the framework of the Lyon Arts Pole (mac/MBA), three new projects have been created in record time. The exhibition *Comme un parfum d'aventure* [With a Hint of Adventure] is directly inspired by the current situation. It addresses the

question of mobility and travel from multiple points of view. Travelling blithely across different periods, it juxtaposes art objects and works drawn from the collections of both museums with new creations by more than 25 artists. The exhibition Edi Dubien, *L'homme aux mille natures* [Edi Dubien, *The Man of a Thousand Natures*], originally planned for the Orangery in the Parc de la Tête d'Or, has grown dramatically and, with more than 400 drawings, paintings and sculptures, now occupies the entire first floor of the museum. Finally, following the recent redevelopment of the reception area, a new project entitled *Crossover* gives a young artist free rein to respond to a work from the macLYON collection. On this occasion, Jimmy Richer is the artist. He has created a response to Thomas Feuerstein's incredible sculpture, *Prometheus Delivered*, which was only recently added to the collection.

Because of the seriousness of the situation that the French art scene is facing, it was important for us to offer robust support to visual artists and to reaffirm our belief in the vital role of artistic creation in these difficult times.

Isabelle Bertolotti, Director of macLYON

## Summary

### ***Crossover: Jimmy Richer***

### ***× Prometheus Delivered***

### **by Thomas Feuerstein**

**3**

### **Edi Dubien, *The Man***

### ***of a Thousand Natures***

**4-7**

### ***With a Hint of Adventure***

**8-13**

### **Visits**

**14-15**

### **Families**

**16-17**

### **Calendar**

**18-19**

### **Practical information**

**20**

## × *Prometheus Delivered* by Thomas Feuerstein (Hall & mezzanine)

With Jimmy Richer, an artist born in 1989 in Montpellier, the macLYON is launching a new exhibition format called *Crossover*. The idea is to create a dialogue between works in the museum's collection and works by emerging artists. "Crossover" is a term from the world of graphic fiction: characters from different series are brought together as antagonists, protagonists or allies. This protean exhibition cross references artistic practices, periods and generations. It encourages us to approach the collection with a fresh eye, while at the same time supporting cutting-edge contemporary creation.

*Prometheus Delivered* (2017-2019) is a sculpture by Austrian artist Thomas Feuerstein, which entered the macLYON collection after the 15th Lyon Biennale of Contemporary Art (2019). In Greek mythology, the titan Prometheus was condemned by Jupiter to be tied to a rock, as a punishment for giving fire to mortals. An eagle comes every day to peck at his liver, which regenerates every night. In Thomas Feuerstein's work, the sculpture of Prometheus in chains is eaten by stone-eating bacteria, while a device continuously feeds artificial liver cells. Mythology and science enter into an allegorical dialogue that seems to interrogate the potential futures of humanity.

His interest in fire as a physical and historical phenomenon led Jimmy Richer to analyse the implications of this story in a mural that he created to resonate with Thomas Feuerstein's work. Fire, in the guise here of a comet associated with the figure of Prometheus, bears witness to the existence of this element, whether it came from the sky or appeared spontaneously in nature, long before it was used by mankind. Jimmy Richer inquires into the origins of myths, traditions and stories. The invention of the myth of Prometheus was, in his opinion, a way for humans to give meaning, albeit mythological and irrational, to the scientific and technological potential of the mastery of fire.



Jimmy Richer at macLYON, 2020 © Photo: Blandine Soulage



Thomas Feuerstein, *Prometheus delivered* (detail), 2019 © Photo: Blaise Adilon © Adagp, Paris, 2020

For his very first monographic museum exhibition, Edi Dubien has produced more than 400 drawings, as well as new paintings and sculptures specifically for macLYON. The exhibition *L'homme aux mille natures* [*The Man of a Thousand Natures*] sometimes comes across as a garden, sometimes as a battlefield. It recounts the difficulties the artist has had to endure, but also his moments of happiness, his essential relationship with flora and fauna that helped him overcome his hardships and allowed him eventually to flourish. The exhibition takes the form of chapters illustrating the sensitive dialogue between childhood and nature that has made him what he is today. Speaking out against the violence he experienced, and on behalf of transgender children, he addresses, in a more general way, the whole question of the social, psychological and emotional constructs of the individual.

He sees nature as devoid of prejudice or any kind of binary and excluding vision and he focuses on the role that nature played in his own emancipation to conjure up a universe where animals, children and teenagers in search of comfort live in harmony.

But the question of gender is not Edi Dubien's only focus; he promotes an ecology of the living, and urges a new pact of coexistence between all things that live, human and non-human, seeing this as the indispensable condition for happiness and survival—both individual and collective.

Curator: Matthieu Lelièvre

## A RETURN TO CHILDHOOD

Edi Dubien's works look back sensitively and poetically to his childhood and deal with issues of abuse and gender transition. His drawings feature the elements of a family home and evoke that disturbed period through portraits of children and animals crossed with pieces of furniture or associated with nature.

How does one become oneself, growing up in a normalised and repressive space, especially for a child who does not fit into the patterns imposed on them? How does one shape one's personality according to one's own desires and determination? The often serious faces of these children express an acute understanding of their situation and reveal the physical and psychological violence which they have sometimes been victims of. Repetition, in Edi Dubien's creative practice, is a cathartic process which is both liberating and an effective way of spreading his message.

## AN ANIMAL LIKE OTHER ANIMALS

Nature occupies an essential place in Edi Dubien's work. The artist recalls the major role it played when he was a child, for his own stability and his survival. But what kind of nature is he talking about, when anyone who defies the norm is accused of "not conforming to nature"?

With Edi Dubien, man, plants and animals are treated as equals. He opposes the exploitation of nature as a way of legitimising the dominance of one species over another. By rejecting hierarchies, he is waging a war which, in the words of philosopher and pioneer of animal rights Elisabeth de Fontenay, amounts to a questioning of the "distinct features of man."



Edi Dubien, *Jeune garçon trans*, 2019. Courtesy of the artist and Galerie Alain Gutharc, Paris © Adapp, Paris, 2020

#### THE SUPERNATURAL AS A MEANS TO RESIST

The child grows up and the dialogue with nature becomes more personal. He and the animal tame each other and teach each other survival techniques. In the specific case of gender transition, self-assertion is expressed through transformation and hybridisation.

Edi Dubien has drawn on nature for qualities such as resilience, agility and mobility. His children grow wings, tree branches grow, their poses become those of animals and plants, to the point that they seem to acquire the ability to soar into the air. Edi Dubien depicts supernatural children who possess adaptive faculties that enable them to develop strategies for coping and surviving; like child shamans, capable of seeing and feeling what adults no longer perceive.

#### THE DAWNING OF THE BODY

The child becomes an adolescent, and puberty brings with it physiological and emotional upheavals. As a teenager, Edi Dubien had more than his fair share, thanks to a keen awareness of his place in the world, the discrepancy between what he was and what he was expected to be, and the suffering that that generated.

By appropriating make-up and accessories, he has turned them into weapons that seem to epitomise a form of rebellion against gender and the society that spawned its principles. As a militant act, this use of make-up amounts above all to an affirmation of the dichotomy between being and appearing, between identity and assigned gender.

The ornament has become vegetal and the youth's encounter with nature has led to a fusion. He has become nature. The large painting entitled *L'Aube de mon corps* [*The Dawning of my Body*] marks a turning point in the artist's work. The child enters the water and binds himself metaphorically to all the elements. Every figure in the work of Edi Dubien is engaged in the task of building a new world that welcomes the free man.

#### THE FREE MAN

The bond with fauna and flora intensifies as the child grows. Corn leaves, tree leaves and animals become tattoos and ornaments to cover the body. The plaster backs supported by hawthorn sticks in the installation *Squelettes de paille* [*Straw Skeletons*] are, nonetheless, still threatened by guns that evoke childhood games. The struggle for freedom is unrelenting and for life. Guarded by butterfly men, *Synergie* [*Synergy*], the last painting in the exhibition, presents a man with the spirit of a hare emanating from him, a symbol of reconciliation between the species. Freed from the weight of society, the gaze of others, classification and power relationships, he is now free to be himself. This new man is the embodiment of a masculinity that has become the champion of a generous, inclusive nature. Like some heroic figure halfway between the world of humans and that of the gods, this man lives in tune with his environment thanks to a benevolent, altruistic pact that enables humans and non-humans to co-exist in perfect harmony.



Edi Dubien, *Squelettes de paille* (detail), 2020. View of the exhibition Edi Dubien, *L'homme aux mille natures* at maclYON © Photo: Blaise Adilon © Adepp, Paris, 2020



Edi Dubien, *Transition*, 2020. Courtesy of the artist and Galerie Alain Gutharc, Paris © Adapp, Paris, 2020

View of the exhibition Edi Dubien, *L'homme aux mille natures* at macLYON © Photo: Blaise Adilon © Adapp, Paris, 2020

## Levels 2 & 3

*Comme un parfum d'aventure* [With a Hint of Adventure] is directly inspired by the recent period of almost worldwide confinement that affected the majority of the world's population in the spring of 2020. The exhibition explores the question of travel and displacement, whether prevented or imposed, voluntary or provoked, as individuals or in groups, and the effects of such travel on the individual. It takes the form of an investigation across history, drawing on the collections of the Lyon Musée des Beaux-Arts and the Musée d'art contemporain (macLYON). Alongside the works from those collections, the exhibition juxtaposes works borrowed from or specifically created by artists living in France, particularly in the Auvergne-Rhône Alpes Region.

The exhibition takes into account myths and conquests, borders as a means of regulating movement, political ideologies, economic systems and the large-scale migratory movements associated with them, as well as the impact of climate change on the ever increasing movement of populations. Looking at human life as a long peregrination, *Comme un parfum d'aventure* [With a Hint of Adventure] invites the visitor to discover alternative ways of taking journeys.

This new collaboration between macLYON and the Musée des Beaux-Arts is one of a series of initiatives by the Lyon Fine Arts Museums in active support of the French art scene.

– General curators: Sylvie Ramond, General director of Lyon Art Museums MBA | MAC and Isabelle Bertolotti, macLYON Director  
– Curators: Marilou Laneuville, Head of exhibitions department (macLYON) and Matthieu Lelièvre, Artistic advisor (macLYON)  
– Scientific committee: Salima Hellal, Chief Curator of the art objects collection (MBA), Céline Le Bacon, Head of the graphic arts department (MBA) and Hervé Percebois, Head of the Collection (macLYON)

### THE FIRST STEPS

Science and myths agree on one point: departure and displacement lie at the origin of the history of mankind. In the Old Testament, when they left paradise, Adam and Eve took the first steps of the long march that was to set mankind on the paths of its existence.

The vastness of the world presented itself to humankind, however, with no directions or beaten trails. To find their way around, they sometimes trusted to divine guidance, and sometimes relied on the position of the stars or the direction of the winds. But they never ceased to conquer the most hostile territories, to reach the highest peaks, and wander to the ends of the earth.

### TERRA INCOGNITA

In the 16th and 17th centuries, human progress in the world and the process of European colonisation changed people's relationship to the world and led to the development of map-making, which is not so much the representation of the world, but a representation of the world. Globes and planispheres were closely linked to the control of territories, the dissemination of European thought, and the colonisation of people's minds.

There are other ways of picturing the world, however. There are, for example, communities whose conception of space is derived from their own mythologies, who navigate between real and fictitious spaces—heavenly and earthly universes.



Carmelo Zagari, *Enfer et Paradis*, 1998. Clara Saracho de Almeida, *Rose des vents (Sagres)*, 2020. View of the exhibition *Comme un parfum d'aventure* at macLYON  
© Photo: Blaise Adilon

Our globalised world pretends that borders have disappeared while, at the same time, erecting walls to protect them. By monitoring and documenting journeys, the artists highlight this contradiction, which has grown more pronounced in the 21st century, when goods can circulate more easily than people.

The movements of individuals leave marks, which become imprinted on their bodies, in their minds or on the landscape. The artists evoke the situation of women and men who undertake illegal crossings and are confronted with the violence of sometimes invisible borders, and with the need to give up something of themselves when they try to cross them.

#### FROM BORDER TO EXILE: INDIVIDUAL TRAJECTORIES

Everywhere in the world and throughout history, we come across the question of borders and crossing them—legally or illegally—, or abolishing them. Borders are first and foremost geographical obstacles, marking geographical frontiers, but they also reflect ideological boundaries.

It is the artist's role to "jolt" territorial or ideological partitions, to shake them into movement and attempt to transcend them.

#### FINDING ONE'S WAY

While the destinations and the rites that go with them vary from one belief to another, pilgrimage is common to many cultures and religions. The journey, though strewn with pitfalls, is made on foot. It is not so much the destination that counts, but the journey itself and the inner disposition of the pilgrim, their determination to go beyond their own limits. It is a metaphor for life, giving direction and meaning to humanity's collective wandering. The pilgrim's way is thus as much earthly as it is spiritual or philosophical.

#### THE WORLD AT OUR FEET

Originally the preserve of the privileged few, tourist travel developed hand in hand with industrialisation. Technological advances brought the most distant destinations within reach, giving rise to ambitious slogans from travel agencies promising to put "the world at our feet."

But mass tourism is raising concerns. There is more and more criticism calling for us to adopt forms of tourism that are more respectful of the environment and attentive to the well-being of the host populations.



Jean Jullien, 2020. View of the exhibition *Comme un parfum d'aventure* at maCLYON © Photo: Blaise Adillon

### THE CODES OF COLLECTIVE SPACE

Since the beginning of the 20th century, the world has seen massive urbanisation. Contemporary metropolises are taking the form of network cities, adapted to the almost constant flow that typifies our daily life as it moves constantly between home, work and leisure activities. Circulation in these places is accompanied by a mass of information that steers and directs people on their path: signs, instructions, words and images—to the point that they end up looking at them without actually seeing them.

### EXPLORING THE LIMITS

Captives of their minds, held prisoner by bonds or by walls, or voluntary recluses, or people confined or locked down in their homes: the works in this chapter depict the world of such “outsiders.” Confinement, whether imposed or not, gives rise to attempts to transcend it or to magnify it artistically. The works explore the space of confinement down to the smallest detail and poke into every corner of it, so that we are not so much struck by its limits as by the possibilities it offers.

### GETTING GOING AGAIN

Artists relearn how to move, adjusting to the limits of their own bodies or the restrictions placed on their mobility. The imprisoning yoke of the body leads them to imagine new territories. When travelling is not allowed, artists can express themselves in art. The expanse of the canvas becomes the artists’ field of exploration, a space of escape for the mind and the spirit.

Sometimes the constraint is not one of forced immobility, but the opposite: a permanently nomadic condition, which is the case for homeless people.

### CREATING TRAVEL

Artists have always been fascinated by devices that allow them to go beyond their limits, to go further, higher and faster—they become creators, craftsmen and engineers.

Whether or not they actually work, their inventions lead us to question our place in the universe as well as our ways of navigating it. By exploring abandoned places or underground tunnels, or by replacing traditional Euclidean geometry with hyperbolic geometry, the works act as prisms that disorient the gaze and reinvent ordinary spaces and objects.



Claude Bonnefond, *Une Pèlerine soutenue par un religieux*, around 1837.  
William Wyld, *Le Départ d'Israélites pour la Terre sainte*, 1841.  
View of the exhibition *Comme un parfum d'aventure* at macLYON  
© Photo: Blaise Adilon



Chloé Serre, *Engramme*, 2020. Marina Abramović & Ulay, *The Van*, 1977 © Adagp, Paris, 2020.  
Christine Crozat, *Series: Et à partir de là*, 2007. View of the exhibition *Comme un parfum d'aventure*  
at macLYON © Photo: Blaise Adilon

## IMAGINARY GEOGRAPHIES

Using artefacts, unusual objects or souvenirs from travel, artists reconstruct singular worlds. Journeys from one country to another and the resulting encounters and discoveries have a significant impact on artistic productions. Shapes, colours, techniques and patterns are all sources of inspiration. Hovering between past and present, the personal and the universal, they reproduce microcosms, a sort of cabinet of imaginary curiosities, and then add other narratives that we, in our turn, can interpret as we wish.

This chapter proposes a journey across various worlds, following whimsical itineraries mapped out by the artists. The works are presented here as compasses or amulets to guide the visitor through these worlds.

## WITH A HINT OF ADVENTURE

All that remains here of movement or travel is a hint of the adventure. The works depict landscapes as they appear in the memory of the artists; recollections, impressions, sometimes reconstructed, sometimes diluted by the passage of time.

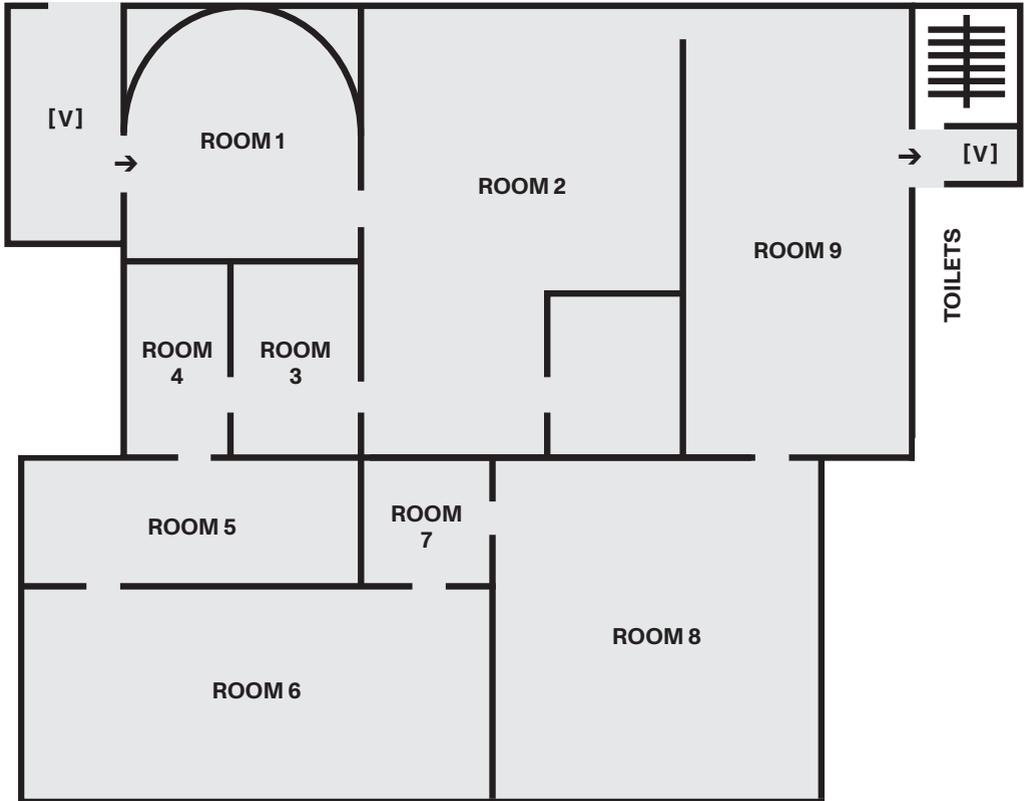
In these works, the fragrances of memories and impressions create bridges between the world of the senses and the world of ideas. Different universes and temporalities coexist, whether materialised by the thickness of the layers of paint or by the superimposition of cut-out and collaged paper.

Way beyond any immediate reality, and disrupting our familiar perceptions, the virtual offers new possibilities of movement. Artists move into normally unattainable places or re-imagine territories that are doomed to disappear.



Ali Cherri, *The Flying Machine*, 2017. Wifredo Lam, *La Femme au couteau*, 1950 © Adagp, Paris, 2020. Victor Brauner, *Les Voies abandonnées*, 1962 © Adagp, Paris, 2020.  
View of the exhibition *Comme un parfum d'aventure* at macLYON © Photo: Blaise Adilon

## ELEVATORS



## LEVEL 2

### THE FIRST STEPS

● **ROOM 1:** Christine Crozat, Raymond Lafage, Paul Maupin from Jacques Stella (attributed to), Jean Miette (attributed to), Cristoforo Roncalli (attributed to), Clara Saracho de Almeida, Carmelo Zagari and numerous objects from the Lyon Musée des Beaux-Arts

### TERRA INCOGNITA

● **ROOM 2:** Paul Chenavard, Perino Del Vaga (copied from), Theresia Deslandes, Philippe-Auguste Hennequin, Le Primatice (copied from),

Jean-Baptiste Le Prince (attributed to), Peintre d'Altamura, Warlukurlangu and two Hadrian Aureus from the Lyon Musée des Beaux-Arts

### THE TRACES AND IMPRINT OF CROSSINGS

● **ROOM 2:** Nidhal Chamekh, Florent Meng, Pascale Marthine Tayou, Barthélémy Toguo

● **OUTDOOR (NEAR THE PARK):** Yoko Ono

### FROM BORDER TO EXILE: INDIVIDUAL TRAJECTORIES

● **ROOM 3:** Giulia Andreani, Nidhal Chamekh, Charles Louis Muller and the sculpture

of Mercury from the Lyon Musée des Beaux-Arts  
● **ROOM 4:** Smail Kanouté

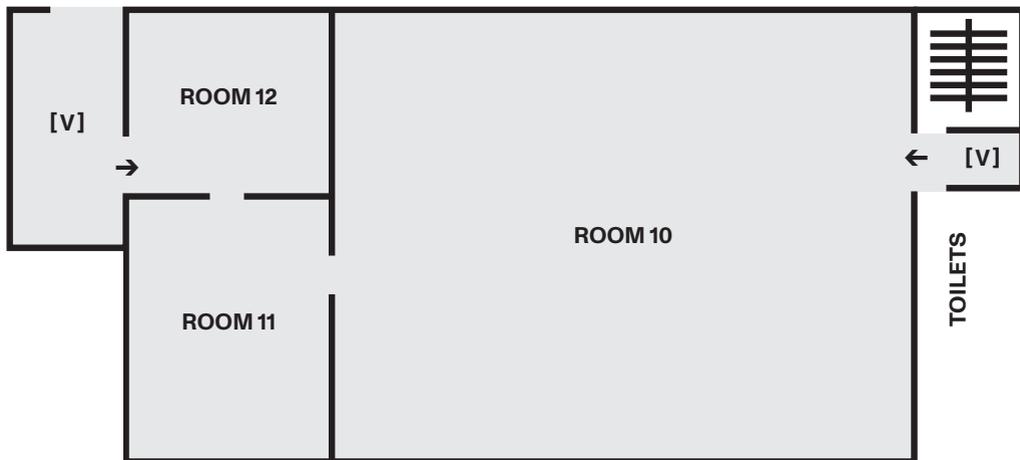
### FINDING ONE'S WAY

● **ROOM 5:** Guillaume Bijl, Claude Bonfond, Prosper Marilhat, Joos de Momper le Jeune (follower of), William Wyld, a drawing and objects from the Lyon Musée des Beaux-Arts

### THE WORLD AT OUR FEET

● **ROOM 6:** Louis-Antoine Beysson, Arièle Bonzon, Eugène Boudin, Antoine Duclaux, Gaëlle Foray, Nicolas Jullien, Jean-Xavier Renaud, Peter Robinson

## ELEVATORS



[V] = VESTIBULE

### ● ROOM 7: Jean Jullien

THE CODES  
OF COLLECTIVE SPACE

● ROOM 8: Marina Abramović  
& Ulay, François Bellay,  
Lucie Chaumont, Christine  
Croizat and Chloé Serre

EXPLORING THE LIMITS

● ROOM 9: Vito Acconci,  
Fabienne Ballandras,  
Ali Cherri, Fleury Richard  
et Lise Stoufflet

GETTING GOING AGAIN

● ROOM 9: Laura Ben Haïba  
& Rémi De Chiara, Jean  
Dubuffet, Hans Hartung,  
Krzysztof Wodiczko and  
Zohreh Zavareh

● OUTDOOR  
(NEAR THE CINEMA):  
Erwin Wurm

## LEVEL 3

CREATING TRAVEL

● VESTIBULE: Zbyněk  
Baladrán

● ROOM 10: Ismaïl Bahri,  
Marc Desgrandchamps,  
Laura Ben Haïba & Rémi  
De Chiara, Ali Cherri,  
Jean-François Gavoty,  
Panamarenko, Benjamin  
Testa and Radouan Zeghidour

● OUTDOOR (NEAR  
THE PARK): Laura Ben Haïba  
& Rémi De Chiara

IMAGINARY GEOGRAPHIES

● ROOM 10: Victor Brauner,  
Joseph Cornell, Wifredo Lam,  
Géraldine Kosiak and objects  
from the Lyon Musée  
des Beaux-Arts

WITH A HINT  
OF ADVENTURE

● ROOM 11:  
Marc Desgrandchamps,  
Jean Dubuffet, Henri Matisse  
and Claude Monet

● ROOM 12: Jakob  
Kudsk Steensen

● VESTIBULES  
OF LEVEL 2 & 3:  
Thibault Brunet

## HOUR AND A HALF

The time to visit the exhibitions and talk to the mediator.

● **Sundays [15:30]**

## ONE HOUR

A trail of selected works in the exhibitions.

● **One Friday per month [12:30]**

(16 October, 20 November and 11 December)

## LAZYBONES

A special visit after getting up late! (Lasts 1h)

● **One Sunday per month [12:30]**

(11 October, 15 November and 13 December)

## THEMATIC VISIT

A thoughtful visit that criss-crosses the exhibitions (Lasts 2h)

● **One Sunday per month [11:15]**

(11 October, 15 November and 13 December)

## THE SATURDAY VISIT [La Visite du samedi]

A visit to occupy the parents while the kids are in the *Petit Labo*. (Lasts 1:30)

● **Two Saturdays per month [15:30]\***

(10 and 17 October, 7 and 21 November, 5, 12 and 19 December)

\* At the same time, *The Petit Labo du samedi* is organised for 6-11 year olds.

### NEW!

#### "FLASH" MOMENTS

At weekends, a mediator is on hand in the exhibitions for a 20-minute conversation in small groups around one of the works displayed.

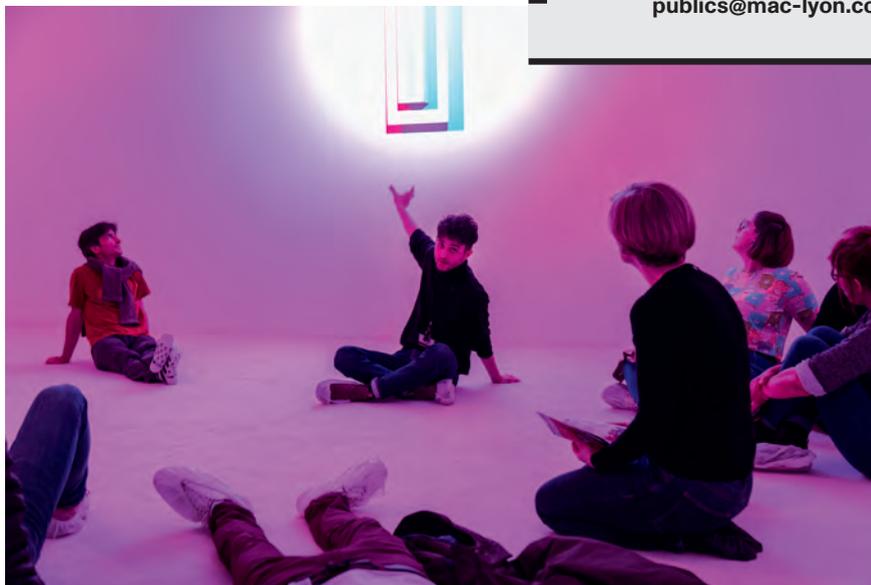
Free of charge (except entry ticket)

### GROUP VISITS

Cosy, easy, arty...  
book a visit when it suits you

Information/reservations  
with "Service des Publics"  
Monday to Friday  
[9:30-12:30] [14:00-17:00]

T 04 72 69 17 19  
publics@mac-lyon.com



## TWO-HANDER VISIT

A mediator from the Musée des Beaux-Arts and a mediator from the macLYON share their views on the works in the exhibition *Comme un parfum d'aventure [With a Hint of Adventure]*.

● Friday 13 Novembre [12:15] (Lasts 1h)  
and Saturday 28 November [15:30] (Lasts 1:30)

## ARCHITECTURAL VISIT

A visit for the whole family that covers both the history of the building and the artworks from the collection displayed outdoors.

(Lasts 1:30)

● Sunday 18 October [11:15]  
(part of National Architecture Days)  
and Sunday 6 December [11:15]



## WITH HANDS AND EYES

An exhibition visit translated into French Sign Language for the deaf and hearing-impaired.

(Lasts 1:30)

● Saturday 21 November  
and Saturday 12 December [15:30]



## LISTEN AND SEE

Designed for the visually impaired, this tour covers both the history of the building and the works in the collection displayed outdoors.

(Lasts 1:30)

● Sunday 22 November [11:15]



Visit of the exhibition *Bernar Venet. Retrospective 2019-1959* at macLYON, 2018 © Adagp, Paris, 2020 © Photo: David Desaleux

# Activities for families and children 16

## **EN FAMILLE** (over 6 years old)

In order to enable a shared and understanding vision of the works, this visit is intended for young and old at the same time. (Lasts 1:15)

● **Sundays [15:00]**

## **FOR THE LITTLE ONES** (4-6 years old)

So that the little ones can have their say, this visit is suited to children aged 4-6 years, accompanied by an adult. (Lasts 45 mn)

● **Sundays [11:15]**

## **LE PETIT LABO DU SAMEDI**

**[THE SATURDAY PETIT LABO]** (4-11 years old)

A workshop-visit to get the most out of the experience. (Lasts 2:00)

● **Two Saturdays per month [15:30]\***

(10 and 17 October, 7 and 21 November, 5 and 19 December)

\* **La Visite du samedi** takes place at the same time for adults.

## **LA PETITE ÉCOLE DE L'ANTHROPOCÈNE** **[THE SCHOOL OF THE ANTHROPOCENE ERA]**

This interactive mini-conference is an opportunity for you to discover a population of migratory birds. Followed by a visit to the exhibition *Comme un parfum d'aventure* [With a Hint of Adventure].

● **Wednesday 25 November [15:00]**

In partnership with École Urbaine de Lyon

## **CONCERT BY TRIO SR9 AND PERCUSSION WORKSHOP FOR THE FAMILY**

Suppose your body was a musical instrument! The 3 percussionists of Trio SR9 invite you to share their musical world with a concert in the museum with occasional moments for everyone to join in.

● **Sunday 13 December [15:00]**

Free admission with that day's entrance ticket

### **INVITE YOUR FRIENDS** (6-11 years old)

For a birthday, a name day, or simply the pleasure of sharing an art experience with your friends, organise your own "Petit Labo".

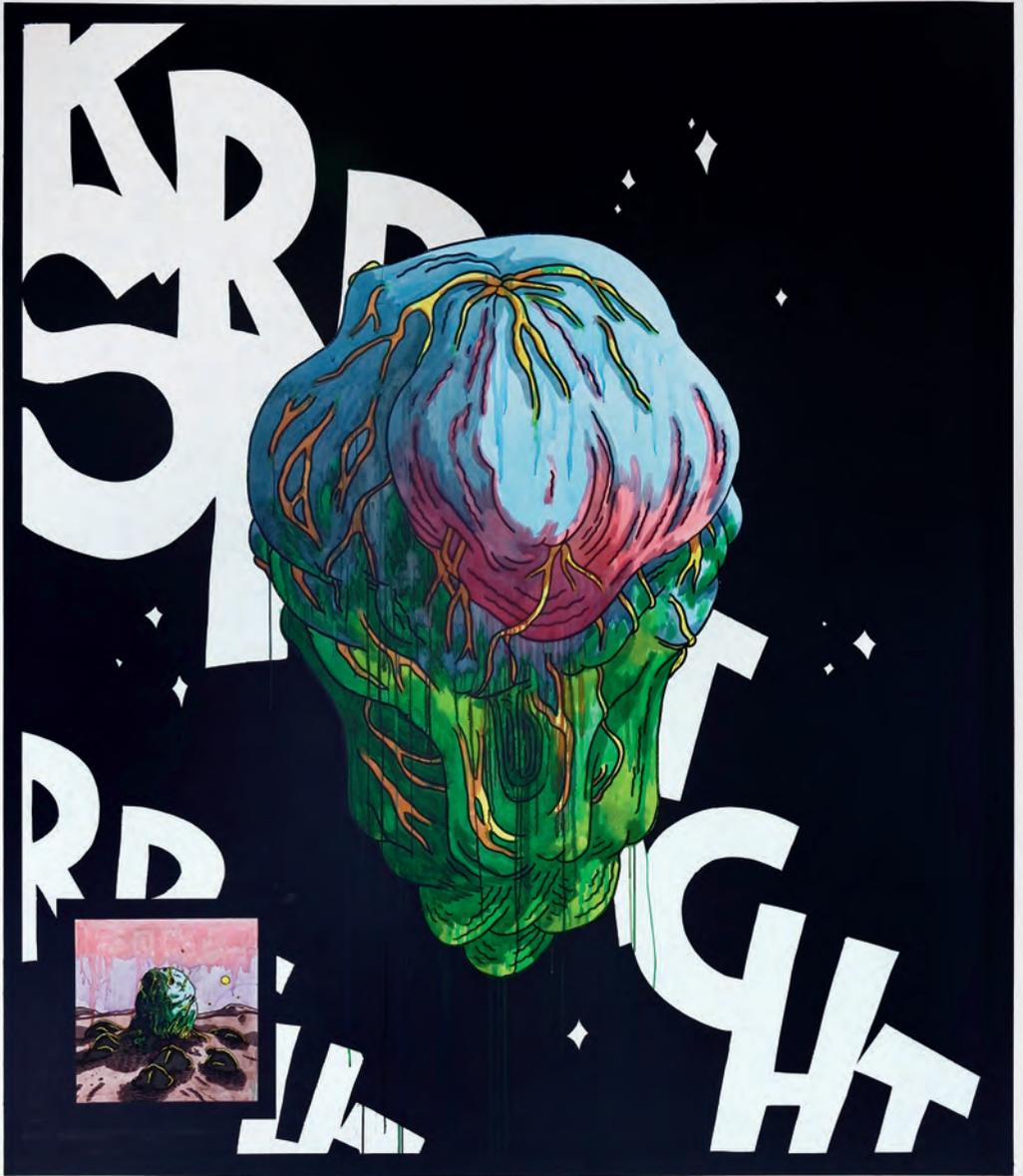
Must be booked two weeks in advance.

### **NEW!**

A booklet with activities related to each of the exhibitions is available at the ticket office (for 4 years old and over).



Family Visit of the exhibition *Bernar Venet, Retrospective 2019-1959* at macLYON, 2018  
© Adagp, Paris, 2020 © Photo: Anne Simonnot



Jimmy Richer, View of the exhibition Crossover at maCLYON © Photo: Blaise Adillon

## October

- **Thursday 15 [16:00] et [18:30]**  
**Visite Arty. In the studio of Christine Crozat.**  
Meet the artist in her studio

## November

- **Saturday 7 [10:00] and [11:00]**  
**La Visite Végétale. A visit to the herb garden of the Botanical Gardens and also to *L'homme aux mille natures* [The Man of a Thousand Natures].**  
Rendez-vous at the Botanical Gardens: Jardin Botanique du Parc de la Tête d'Or for this double visit.  
Journey from the Jardin Botanique to macLYON on foot [10:00] and by bicycle [11:00].

- **Saturday 7 [from 14:30 on]**  
**Journée Hétéroclite.**  
A day of meetings and exchanges on the question of childhood, identity and gender.  
With Edi Dubien, Isabelle Collomb, Adrian Debord, Amandine Fabrègue and Eva Hayward (video capsule).  
Moderators: Stéphane Caruana and Matthieu Lelièvre.

- **Saturday 14 [15:30]**  
**Feuilles volantes. A literary tour at the museum.**  
At the invitation of Géraldine Kosiak, readings by Brigitte Giraud, Géraldine Kosiak and Fabio Viscogliosi, in the exhibition *Comme un parfum d'aventure* [With a Hint of Adventure].

- **Saturday 14 [18:00-23:00]**  
**Nuit des musées en musique [The Long Night of Museums with music].**  
With Morgane de Lafforest, cello; Mervyn Groot, percussion; and the Marcel Frontale wind band.



# December

## ● Wednesday 18 [18:30]

### An Anthropocene Wednesday with Florent Meng and Xavier Bernier.

Florent Meng, artist, in conversation with Xavier Bernier, University Professor of Geography.

Rendez-vous at Hôtel 71, 71 Quai Perrache, Lyon 2e – Free admission subject to booking on the web site of École Urbaine de Lyon.

In partnership with the École Urbaine de Lyon

## ● Saturday 21 [14:00], [14:30] and [15:00] Grand Angle.

A visit with Sylvie Ramond Sylvie Ramond, director of the Musée des Beaux-Arts and the Pôle Musées d'Art, Isabelle Bertolotti, director of the Musée d'Art Contemporain, Michel Lussault director of the École Urbaine de Lyon, and the curators of the exhibition *Comme un parfum d'aventure [With a Hint of Adventure]*.

In partnership with the École Urbaine de Lyon

## ● Friday 27 [18:30]

### Lecture by Gilles A. Tiberghien.

Gilles A. Tiberghien teaches aesthetics at the University Paris-1 Panthéon-Sorbonne. His lecture will discuss the links between Land Art and travel.

In the auditorium of the Musée des Beaux-arts

## ● Thursday 3 [19:00]

### “Où le Jeudi” with Spirito.

Public rehearsal of the young symphony choir under the co-direction of its two new conductors: Tanguy Bouvet and Pascal Adoumbou; followed by a brief commented tour of the exhibitions.

In partnership with Spirito

## ● Wednesday 9 [18:30]

### On Nicolas Bouvier.

Lecture by Liouba Bischoff followed by a screening of the film *Le hibou et la baleine [The Owl and the Whale]* by Patricia Plattner (1993, 59 mn).

In the auditorium of the Musée des Beaux-arts

## ● Saturday 12 [from 11:00 on]

### Meetings with Laura Ben Haïba, Rémi de Chiara and their guests beside the *Super F-97*.

Collective comic book exhibition (blank board to be downloaded from the museum website), discussions with the artists, songwriting workshop, performed reading of the magazine *Idoine & Papi Camion*.

## ● Sunday 13 [15:00]

### Percussion workshop and concert by Trio SR9.

After a workshop for the whole family, Paul Changarnier, Nicolas Cousin and Alexandre Esperet give a concert with three marimbas in the exhibition spaces.



Trio SR9 © ClaudiaHansen



Laura Ben Haïba & Rémi de Chiara, *Aéro-toit*, 2020

# macLYON

## FEEES FOR ADMISSION AND ACTIVITIES

### ADMISSION

Normal: 8€

Reduced rate\*: 4€ (18-25 years inclusive)

Free\* for under 18s, handicapped persons and accompanying guide, tax-exempted persons, journalists, ICOM card holders... (\*with valid card)

### ACTIVITIES

● Guided tours, Family visits: entrance ticket + 3€ for adults / 1€ for under 18 years

● "Arty" Visit: 9€

● La Visite Végétale [The Botanical Visit]: 3€ + entrance ticket to macLYON / + 6€ payable in the Jardin Botanique

● Parcours littéraire au musée [Literary tour at the museum]: 3€ for adults / 1€ for under 18 years

● Lectures at the Musée des Beaux-arts: 6€ (Reservation: Musée des Beaux-arts)

● "Ouïe le jeudi" with Spirito : entrance with carte blanche (5€) on sale from Spirito

● Petit Labo: 5€

● La Petite École de l'Anthropocène: 5€ for children / exhibition entrance ticket for those accompanying

● Invite your friends to the Petit Labo: 60 € (for a maximum of 14 children)

### ON LINE TICKET SALES

Book your tickets and seats for all the weekly activities online now. No queuing with these tickets! [www.mac-lyon.tickeasy.com](http://www.mac-lyon.tickeasy.com)

## OPENING HOURS, ACCESS, SERVICES

The museum is open

from Wednesday to Sunday [11:00-18:00]

● Bus: C1, C4 and C5,

Get off at Musée d'Art Contemporain

● Bicycles, Vélo'V stations very close to the museum

● By car, 1€50 reduction (i.e. 45 mn free) on the normal charge at car parks LPA P0 and P2 of the Cité Internationale

Car-sharing at [www.covoiturage-grandlyon.com](http://www.covoiturage-grandlyon.com)

### FOR YOUR COMFORT

Baby carriers, folding seats and wheelchairs are available at the ticket inspection point.

### FREE CLOAKROOM

A cloakroom is at your disposal. For safety reasons, backpacks and umbrellas as well as bulky bags must be left there.

### BOOKSHOP BOUTIQUE

Open during museum opening hours

### INFORMATION AND RESERVATIONS

Service des publics

Monday to Friday [9:30-12:30] [14:00-17:00]

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