

3 exhibitions

Our programme for the autumn 2021 season features a series of events focusing on the image, and more particularly the moving image.

The three monographs devoted to Delphine Balley, Jasmina Cibic and Christine Rebet explore very personal worlds, using one or more stories, filmed, in each case, using the artist's distinctive technique. While these exhibitions showcase the careers of these three women of such diverse backgrounds, they also set the ball rolling on a more extensive reflection on video in all its forms. This will take place in the first quarter of 2022 at macLYON with other original productions such as those by Berlin-based duo Nathalie Djurberg and Hans Berg, and works by Jesper Just.

These films have been made with actors, sets, lights, as well as, frame by frame, from drawings, paintings, sculptures or models. They explore very different narrative modes, and range across the various categories of video creation, covering documentary film, fiction, non-fiction, and animation.

When visiting these exhibitions, the public will also be invited to discover a series of works selected from the macLYON collection, as well as to take part in various meetings, performances and screenings, all devoted to women artists that macLYON is keen to raise awareness of by giving them greater visibility.



Delphine Balley, *Faire les morts*, 2019
Camera photography, inkjet print on fine art paper from film-shot- 110 x 140 cm
Courtesy de l'artiste



Jasmina Cibic, *The Gift*, 2021 [film still]
Three-channel HD colour video, stereo
Courtesy of the artist
© Adagp, Paris, 2021



Christine Rebet, *Sea*, 2020
Ink on paper, 24 x 32 cm
Courtesy of the artist



Delphine Balley, *Le Temps de l'oiseau*, 2020 [Film still]
 HD colour video, sound
 Courtesy of the artist

Delphine Balley has spent more than twenty years developing her expertise in photography and video. The exhibition *Figures de cire [Wax Figures]* is conceived as a journey into time and the vernacular. It is a narrative ensemble consisting of three screenings, *Le Pays d'en haut [The Land Above]*, *Charivari [Hullabaloo]* and *Le Temps de l'oiseau [The Time of the Bird]*, as well as a series of photographic prints and a sculpture. By adopting the hermetic atmosphere of family portraits and the tradition of genre painting, Delphine Balley creates a portrait of universal human stiffness, in keeping with the exposure time needed for a view camera. She establishes relationships between vibrancy and fixity, formlessness and stability, truth and falsehood. *Figures de cire [Wax Figures]* probes the dysfunctional nature of rites and social representations and invites visitors to take their place in the procession, in a fictitious symbolic architecture and an incomplete narrative, in which marriage and funeral ceremonies merge. Delphine Balley tells a story of appearance and disappearance, the cycle of a life whose motifs and relics survive the passage of time.

Curator: Agnès Violeau



Delphine Balley

Born 1974 in Roman-sur-Isère (France), Delphine Balley lives and works in the Drôme. After a degree in art history at the University Lumière of Lyon 2, she obtained a DNSEP from the National School of Photography in Arles.



Jasmina Cibic, *The Gift*, 2021 [film still]
Three-channel HD colour video, stereo
Courtesy of the artist
© Adagp, Paris, 2021

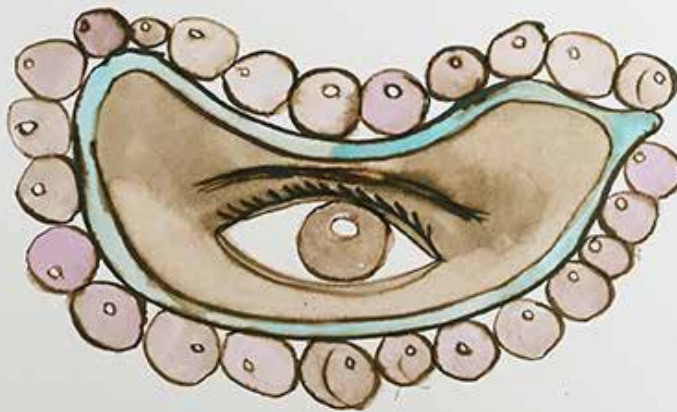
For Jasmina Cibic, every film project sees this artist-researcher delving into the archives, the accounts recorded there as well as the silences, in order to reveal the attitudes of all forms of power – whether state, government, party political or diplomatic – towards the arts. For the exhibition *Stagecraft*, she has brought together several years of research into the notion of the "diplomatic gift" and will be presenting her film *The Gift*. This film features several emblematic buildings, including the French Communist Party Headquarters in Paris, built by Oscar Niemeyer, the Palace of Nations in Geneva, and the Palace of Culture and Science in Warsaw, all of which, in their collections and architecture, exemplify the notion of "gift" and have established an artistic vocabulary at the service of political dramaturgy. This project by Jasmina Cibic is part of her research into the notion of soft power, which was the basis of her exhibition for the Slovenian pavilion at the 2013 Venice Biennale.

Curator: Matthieu Lelièvre



Jasmina Cibic, 2021
Photo: Pete Moss

Born 1979 in Ljubljana (Slovenia), Jasmina Cibic lives and works in London. She is a graduate of the Accademia di Belle Arti, Venice, and Goldsmiths' College, London.



Christine Rebet, *Ultravision*, 2020
Ink on paper, 24 x 32 cm
Courtesy of the artist

Christine Rebet is fascinated by illusion and deception. She prefers drawing because it is manual and spontaneous, and she produces hundreds and thousands of drawings in ink, which she assembles frame by frame using traditional, early animation techniques. Repeated drawing, which is the origin of moving pictures, creates what she calls her "paper cinema." Christine Rebet re-interprets personal and collective traumas and mixes history and fiction in fantasy worlds. The subjects of her films are universal and evoke not only political reality, but also the destruction of the world, the oppression of human beings, and the idea of metamorphosis. She transcends imagery with a disturbing poetry, using manipulative techniques to explore the audience's subconscious mind. She creates an imaginative fantasy through which to escape from the world. In her exhibition *Escapologie [Escapology]*, Christine Rebet presents six animated films, including one specifically made for this exhibition. This new film is inspired by the traditional songs of pearl fishermen and sailors in the Persian Gulf. For this exhibition, the strange world of the six films is complemented by paintings and murals as well as drawings.

Curator: Marilou Laneuville



Christine Rebet, 2020
Photo: Benjamin Wetoby

Born 1971 in Lyon (France), Christine Rebet lives and works in Paris and New York. After studying at the Accademia di Belle Arti, Venice, the artist took a bachelor's degree at St. Martin's School of Art and Design, London and a master's degree at Columbia University, New York.