

**Press release**  
***Comme un parfum d'aventure***  
***[With a Hint of Adventure]***

**From 7 October 2020  
to 18 July 2021**

macLYON

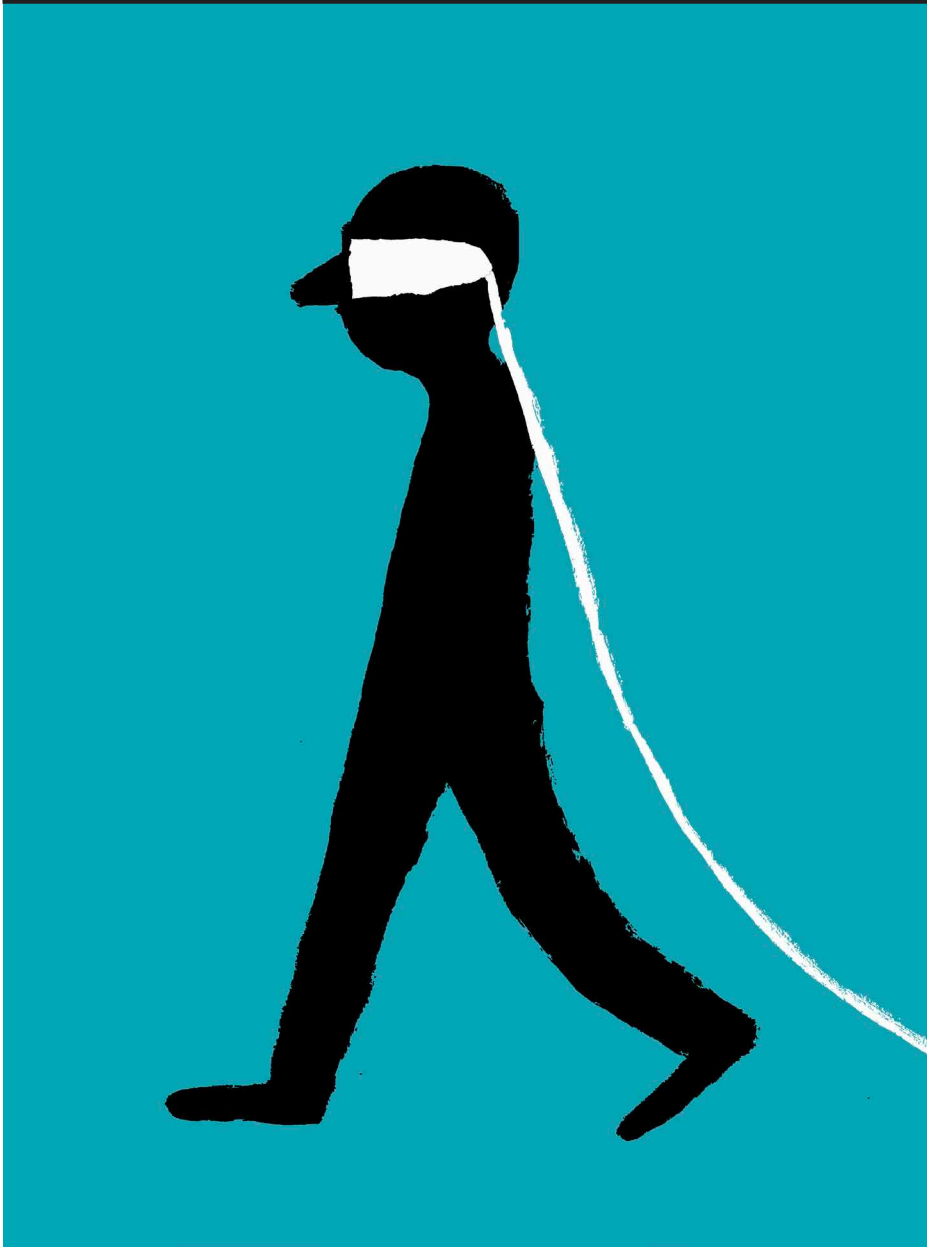


Illustration: Jean Jullien  
Courtesy of the artist and Galerie Slika, Lyon

**This exhibition on the experience of travel, whether of people's own volition or forced upon them, draws on artworks and objets d'art, from Antiquity to the present day, selected from the collections of the Musée des Beaux-Arts (MBA) and the Musée d'art contemporain de Lyon (macLYON).**

**We have also invited more than twenty artists currently living in France, particularly in the Auvergne-Rhône-Alpes region, to present works to display alongside those pieces or to produce new works.**

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LYON**

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***Avec un parfum d'aventure [With a Hint of Adventure]* is an exhibition directly inspired by the recent collective, worldwide experience of confinement, which was imposed more or less simultaneously for health reasons on the majority of people on the planet. Its main thrust is an exploration of the question of travel, whether impeded or imposed, voluntary or provoked, individually or in a group, and the consequences of it for those affected. 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 these works, the exhibition juxtaposes works borrowed or specifically created by artists living in France, not to say geographically close to macLYON. The experience of moving through the exhibition and viewing the works is designed to encourage visitors to reflect on the links between political ideologies, economic systems, climate change and migration flows.**

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

Science and mythology agree on one essential point: it was by moving around that human beings began their adventure on earth. They have travelled a long way since then. They have explored most of the globe and have always yearned to conquer the sky and space. Although Article 13 of the Universal Declaration of Human Rights guarantees freedom of movement, infinite limitations and laws seem to have been written to ensure that everyone remains within their own territory. The general lockdown, which a majority of the human race experienced in the spring of 2020, reminded us all how difficult it is to be deprived of the right to freedom of movement. At the same time, it highlighted and even exacerbated social inequalities, which were particularly reflected in unequal access to travel.

The experience of travel, whether of people's own volition or forced upon them, has been constructed for this exhibition from the collections of the Musée d'art Contemporain (macLYON) and the Musée des Beaux-Arts de Lyon, and also through an invitation to more than twenty artists working in France and more particularly in the Auvergne-Rhône-Alpes region. The exhibition takes the form of an investigation into the movement of people. It looks at myths and conquests, the regulation of movement through frontiers, political ideologies, economic systems and the major migratory movements that are closely linked to those systems, as well as the impact of climate change on increasingly large-scale population flows.

The relationship between humans and their environment has become more important than ever. This, of course, begs the question of the body as an immediate and ontological entity, because freedom of movement is also the freedom to become

Other. At a time when frontiers have been erected again and freedom of movement has been so easily suspended, the violence we all felt in France as we filled out our justification-for-being-outside-the-house forms is directly associated with national, or even nationalistic strategies. Irrespective of the rightness of a response to a health crisis, such arbitrariness illustrates the fragility of political achievements, as well as the predominantly collective nature of the phenomenon. Is freedom a matter of geography? Is it to do with time? Is it negotiable?

*Comme un parfum d'aventure [With a Hint of Adventure]* explores what the experience of travel has represented, from the past to the present, and addresses the effects on the imagination of forced mobility and restrictions on movement. An examination of the limits and possibilities of this right which is considered essential is also a way of interrogating the influence and impact that individuals have on their environment, and vice versa.

The exhibition is conceived as a chronological and thematic journey that begins with the discovery of the world. It deals with the political aspects of the movement of people for cultural, religious or holiday reasons, the body in collective space, the experience of lockdown and how to get the body moving again. The exhibition also explores how, when their relationship to the world has been constrained, artists have used memory and experience to renegotiate their relationship to the territory, remapping it and occupying other dimensions.

Marilou Laneuville and Matthieu Lelièvre,  
Exhibition curators

With Marina Abramović & Ulay, Vito Acconci, Giulia Andreani, Ismaïl Bahri, Zbyněk Baladrán, Fabienne Ballandras, François Bellay, Laura Ben Haïba et Rémi De Chiara, Louis-Antoine Beysson, Guillaume Bijl, Claude Bonfond, Arièle Bonzon, Eugène Boudin, Victor Brauner, Thibault Brunet, Nidhal Chamekh, Lucie Chaumont, Paul Chenavard, Ali Cherri, Joseph Cornell, Christine Crozat, Marc Desgrandchamps, Theresia Deslandes, Jean Dubuffet, Antoine Duclaux, Gaëlle Foray, Jean-François Gavoty, Hans Hartung, Philippe-Auguste Hennequin, Jean Jullien, Nicolas Jullien, Smaïl Kanouté, Géraldine Kosiak, Raymond Lafage, Wifredo Lam, Prosper Marilhat, Henri Matisse, Florent Meng, Claude Monet, Charles-Louis Muller, Yoko Ono, Panamarenko, Jean-Xavier Renaud, Fleury Richard, Peter Robinson, Clara Saracho de Almeida, Chloé Serre, Jakob Kudsk Steensen, Lise Stoufflet, Pascale Marthine Tayou, Benjamin Testa, Barthélémy Toguo, Warlukurlangu, Krzysztof Wodiczko, Erwin Wurm, William Wyld, Carmelo Zagari, Zohreh Zavareh, Radouan Zeghidour...



Ali Cherri, *The Flying Machine*, 2017  
Bamboo, wood and crow's wing in taxidermy - 700 x 270 x 200 cm  
Courtesy of the artist and Galerie Imane Farès, Paris - Photo: Ali Cherri

## *Comme un parfum d'aventure* *[With a Hint of Adventure]*

• 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)



## Travelling the world

In most traditions, it is when they have stepped out of a closed environment that people's destiny begins. The body explores, measures, travels and discovers. The exhibition begins with walking, which immediately brings mythologies into dialogue with an artist's urge to measure the world according to their own scale. The exhibition builds a fruitful conversation between the collections of the Musée des Beaux-Arts and the Musée d'Art Contemporain de Lyon and sets the tone by juxtaposing contemporary art with archaeological artefacts, objets d'art and old drawings.

With Thibault Brunet, Christine Crozat, Clara Saracho de Almeida, Carmelo Zagari and archaeological objects and drawings from the Musée des Beaux-Arts...



Christine Crozat, *Shinkan-Shoes*, 2014  
Blown glass Glassworks Basel  
23 x 7 x 4,5 cm  
Courtesy of the artist, Galerie Françoise Besson, Lyon and Galerie Eric Mouchet, Paris



Coating plate: hunting scene, Tehran, 18th-19th centuries  
Siliceous ceramic with molded decoration and painted under transparent glaze  
34 x 41 x 2,9 cm  
Collection musée des Beaux-Arts de Lyon (Inv. 1969-327)  
Image © Lyon MBA - Photo: Alain Basset



Carmelo Zagari, *Enfer et paradis*, 1998  
Oil paint on canvas - 500 x 4100 cm  
Photo: Blaise Adilon  
Collection macLYON (Inv. : 999.6.1)



## Bodies and borders

Because borders only exist insofar as there are bodies to cross them or be subjected to them, the exhibition is concerned with the geopoliticisation of travel and displacement, beginning with the drawing up of frontiers around territories and the mental and physical pressure that those frontiers exert on individuals. What is the relationship between body and mind when someone is forced to hide and stay where they are, or is forced to get moving?

With Giulia Andreani, Nidhal Chamekh, Paul Chenavard, Smaïl Kanouté, Florent Meng, Yoko Ono, Pascale Marthine Tayou, Barthélémy Toguo, Warlukurlangu...



Barthélémy Toguo, *Théâtre infini*, 1996-1999

Installation

Fonds national d'art contemporain, transfer to Musée d'art contemporain de Lyon in 2007

(Inv. : 2007.12.21)

Photo: Blaise Adilon

© Adagp, Paris, 2020



Copy inspired by Le Primatice, *Les Compagnons d'Ulysse et les boeufs du Soleil*, XVI<sup>e</sup> century

Red chalk, link-wash of red chalk on paper

26,8 x 37,6 cm

Collection musée des Beaux-Arts de Lyon (Inv. 1969-327)

Image © Lyon MBA - Photo : Alain Basset



Giulia Andreani, *Eduardo Cosimo Cammilleri (Enterrement de vie de garçon)*, 2012

Acrylic on canvas- 145 x 200 cm

Courtesy of the artist and Galerie Max Hetzler, Berlin/Paris/London - Private collection, France



## The body in public space

Other forms of cultural travel are explored too in the suggestion of a pilgrimage through the works in the Musée des Beaux-Arts. It is a parallel to the elitist tradition of the Grand Tour, as well as the democratised version of it that has come about thanks to advances in transport. At the same time, the exhibition addresses the phenomenon of mass tourism. It also looks at how people can move around in an environment where they are in close contact with one another, whether it be public-transport codes or the way in which urban development has conditioned individual and collective movement.

With Louis Beysson, Guillaume Bijl, Claude Bonnefond, Arièle Bonzon, Eugène Boudin, Lucie Chaumont, Antoine Duclaux, Gaëlle Foray, Jean Jullien, Nicolas Jullien, Prosper Marilhat, Jean-Xavier Renaud, Peter Robinson, Chloé Serre, William Wyld, et des objets des collections du musée des Beaux-Arts...



Guillaume Bijl, *Agence de voyage*, 1979-1987  
Installation  
Collection macLYON (Inv. : 987.4.1)  
Photo: Blaise Adilon - © Adagp, Paris, 2020



Chloé Serre  
View of the exhibition and performance *Les conventions ordinaires*, La BF15, 2018  
Production by la BF15  
Courtesy of the artist



William Wyld, *Le Départ d'Israélites pour la Terre sainte*, 1841  
Oil paint on canvas - 110,3 x 176,2 cm  
Collection musée des Beaux-Arts de Lyon (Inv. B 834) - Image © Lyon MBA - Photo: Alain Basset



## When it is no longer possible to move around

Specifically inspired by the worldwide experience of lockdown, while at the same time focusing on the issue of imprisonment or illness, this section presents artists whose work deals with isolation and creation during confinement. How is creativity impacted by forced immobility and what strategies does the artist adopt in order to get back under way?

With Marina Abramović & Ulay, Vito Acconci, Fabienne Ballandras, Jean Dubuffet, Hans Hartung, Lise Stoufflet, Zohreh Zavareh...



Lise Stoufflet, *Blue House*, 2019  
Oil paint on canvas - 290 x 140 cm  
Courtesy of the artist  
Photo: Lise Stoufflet  
© Adagp, Paris, 2020



Hans Hartung, *T* 1955-33, 1955  
Oil paint on canvas - 92,2 x 69,2 cm  
Collection musée des Beaux-Arts de Lyon (Inv. 1997-35)  
Image © Lyon MBA - Photo: Alain Basset  
© ADAGP, Paris, 2020



Marina Abramović & Ulay, *The Van*, 1977  
Installation  
Collection macLYON (Inv. : 2001.6.1)  
Photo: Blaise Adilon - © Adagp, Paris, 2020



## Reconstructing the way the body relates to the world

The exhibition homes in on the multiplicity of different ways of travelling and inventing new worlds from the experience of travelling and moving around, when moving around may no longer be possible. This could be by drawing the universe as a mental gesture, unleashing the imagination in order to recast our relationship with our everyday environment and to do so by exploring new forms of transportation and habitat, or it might be by fantasising about moving into other dimensions, or generating new realities through a reworking of familiar narratives. What will be left of the world and our imagination when we are prevented from travelling the world?

With Ismaïl Bahri, Zbyněk Baladrán, Laura Ben Haïba et Rémi De Chiara, Victor Brauner, Ali Cherri, Joseph Cornell, Marc Desgrandchamps, Géraldine Kosiak, Wifredo Lam, Henri Matisse, Claude Monet, Panamarenko, Jakob Kudsk Steensen, Benjamin Testa, Radouan Zeghidour...



Jakob Kudsk Steensen, *Primal Tourism*, 2016 [extract]  
Color video, sound - Duration: 22'41"  
Courtesy of the artist



Géraldine Kosiak, *Les Dix mille choses n°1*, 2020  
*Les Dix mille choses* series  
Acrylic on cardboard - 60 x 80 cm  
Courtesy of the artist



Claude Monet, *Charing Cross Bridge, la Tamise*, 1903  
Oil paint on canvas - 73,3 x 100,3 cm  
Collection musée des Beaux-Arts de Lyon (Inv. B 1725)  
Image © Lyon MBA - Photo: Alain Basset



Established in 1984 in a wing of the Palais Saint-Pierre, in 1995 the Musée d'art contemporain de Lyon moved to the site of the Cité internationale, a vast architectural ensemble spread over one kilometre on the edges of the Parc de la Tête d'Or, in Lyon's 6th arrondissement. The work of architect Renzo Piano, responsible for the entire site, the museum conserves the facade of the atrium of the former Palais de la Foire, overlooking the park. The Palais was designed by Charles Meysson in the 1920s.

The 6,000m<sup>2</sup> museum is spread over several floors and presents modular spaces that are perfectly adapted to the needs of the different artistic projects welcomed by the museum, as well as new forms of contemporary expression. The macLYON focuses on current national and international art, in all its forms, offering exhibitions and a wide programme of transdisciplinary events.

Its collection includes over 1,400 works. A selection of these is shown in rotation at the macLYON, as well as in several partner structures.

It consists mainly of monumental works and ensembles of works, dating from the 1940s to the current day, created by artists from all over the world, the majority for exhibitions at the museum or for the Biennales d'art contemporain de Lyon, for which the museum oversees the artistic direction.

Brought together with the MBA in Lyon Art Museums since 2018, the two collections form a remarkable ensemble, both in France and in Europe.



Yoko Ono, *Freight Train*, 2000-2016  
Installation  
Collection macLYON (Inv. : 2016.1.1)  
Photo: Blaise Adilon



Krzysztof Wodiczko, *Homeless Vehicle*, 1993  
Installation  
150 × 100 × 316 cm  
Collection macLYON (Inv. : 994.1.1)  
Photo: Blaise Adilon

The museum of Fine Arts of Lyon is located place des Terreaux, in the heart of the city centre, in a magnificent 17<sup>th</sup> century Benedictine abbey. Its cloister is now home to a quiet sculpture garden. The museum's encyclopaedic collections are exhibited in five sections and seventy galleries presenting artworks from all the major civilizations and artistic schools, from Antiquity to the present day. The museum offers an exceptional tour of 5 000 years of art history with the masterpieces of Veronese, Rubens, Rembrandt, Poussin, Renoir, Gauguin, Chagall, Matisse and Picasso. All year long, the museum organizes major temporary exhibitions, as well as cultural activities engaging all audiences.

The galleries of antiquities consist of sixteen rooms housing works from the major Mediterranean basin civilizations, from Pharaonic Egypt to the end of the Roman Empire. The decorative arts department spans fourteen centuries, from the 6<sup>th</sup> to the 20<sup>th</sup> century, and features a comprehensive range of techniques and disciplines including ivory work, silver and goldsmith work, enamelling, glass, carpentry and cabinetmaking. The coins and medals department presents more than 50,000 coins, medals and seals, jewels and treasures from all eras.

The museum's collection of paintings and sculptures reveals much about the grand moments of Western art from the 12<sup>th</sup> to the 19<sup>th</sup> century. Perugino, Brueghel, Delacroix, Ingres : the great masters are exhibited on the second floor of the museum. The museum houses one of the richest collections of 19<sup>th</sup> century art in France, and is highly representative of the different artistic currents of that time. It counts works from Neo-classicism to Impressionism, by artists such as Géricault, Delacroix, Courbet, Daumier, Manet, Monet, Renoir, Gauguin and Rodin. One of the museum's distinctive highlights is also its rich collection of artworks by painters and sculptors from Lyon such as Chinard, Chevanard, Flandrin, Janmot and Puvis de Chavannes. The collection of modern art is one of the most beautiful anthologies of 20<sup>th</sup> century art in Europe, with exceptional artworks by Bonnard, Vuillard, Bourdelle, Léger, Fougita, Bacon and Soulages.



Antoine Duclaux, *Halte d'artistes au bord de la Saône*, 1824  
Oil paint on canvas - 86,7 × 130,3 cm  
Collection musée des Beaux-Arts de Lyon (Inv. A 142)  
Image © Lyon MBA - Photo: Alain Basset



Joseph Cornell, *Hotel Andromeda*, 1954  
Wood, acrylic, metal, glued paper, seashell and glass  
46,3 × 31,7 × 8,8 cm  
Collection musée des Beaux-Arts de Lyon (Inv. 2017.8.1)  
Image © Lyon MBA - Photo: Alain Basset  
© The Joseph and Robert Cornell Memorial Foundation  
© ADAGP, Paris, 2020



Pilgrim gourd, Venice, XVI<sup>e</sup> century  
Blown and enamelled glass, carved metal, bronze  
41,3 × 21,2 × 12,7 cm  
Collection musée des Beaux-Arts de Lyon (Inv. D 697)  
Image © Lyon MBA - Photo: Alain Basset



## Giulia Andreani

Born in Venice (Italy) in 1985, she graduated from Accademia di Belle Arti di Venezia. She lives in Paris.

Giulia Andreani works from photographs found in magazines, archives and history books to create her works in watercolour and acrylic. Her chromatic range is restricted to Payne's grey, which gives the work a classical look. She manipulates images in the manner of political propaganda, transposing them into painting so that they provoke the viewer into a different reading of their primary message. She composes her painting by a process of collage and redimensioning different photographs of the same event – a way of exploring different levels of interpretation.

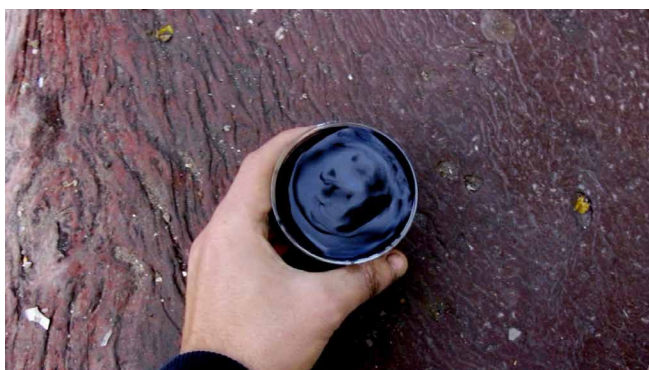
Represented by Galerie Max Hetzler, Berlin/Paris/London  
Website of the artist

## Ismaïl Bahri

Born in Tunis in 1978, he graduated from Université Paris 1 Panthéon Sorbonne and Institut des Beaux-Arts de Tunis. He lives in Paris.

With simple gestures from everyday life, Ismaïl Bahri is interested in and captures what is happening at a specific moment through video, photography and drawing. These basic actions disrupt the understanding of the here and now. Ismaïl Bahri films insignificant gestures that interact with each other through events that occur unexpectedly. For the exhibition, the artist is presenting the video *Orientations* (2010), in which the artist is filmed wandering through the streets of Tunis holding a glass full of ink in his outstretched hand. The reflection on the surface of the ink becomes an «intercessional» element projecting what is going on outside the field of view of the camera and revealing the urban landscape of the city.

Represented by Selma Feriani Gallery, London/Tunis  
Website of the artist



Ismaïl Bahri, *Orientations*, 2010  
Color video, sound, stéréo, 20 min.  
Courtesy of the artist

## Fabienne Ballandras

Born in Lyon in 1968, she graduated from École nationale supérieure des beaux-arts de Lyon. She lives in Lyon.

Fabienne Ballandras's first works after her studies focused on the landscape from an ecological point of view. Her photographic series usually give the viewer two ways of exploring them: one spatial, the other more event-driven.

The work *Sentimentale intellectuelle* (2009) brings together a collection of photographs, paintings, drawings, books and a video. She produced this series during a residency at the French Institute in Stuttgart. It is a reflection on Stamheimm Prison, which was where most of the members of the Red Army Faction were imprisoned in the 1970s. The multiple media supports are intended to convey as accurately as possible the atmosphere of the prison, so that the visitor gets a sense of what it was like for the inmates. With this series, the artist has moved on to a new stage, providing a potential space for social anger via the cramped space of the prison. In provoking movement, a shift of the gaze and of the body, the artist adheres closely to reality.



Fabienne Ballandras, *Steven*, 2009  
*Cellules*, *Sentimentale Intellectuelle* series, 2009  
Color photograph  
150 x 120 cm  
Production: Art3 Valence, Institut Français de Stuttgart, Région Auvergne Rhône-Alpes, Land Baden-Wurtemberg  
Courtesy of the artist

## Laura Ben Haïba and Rémi De Chiara

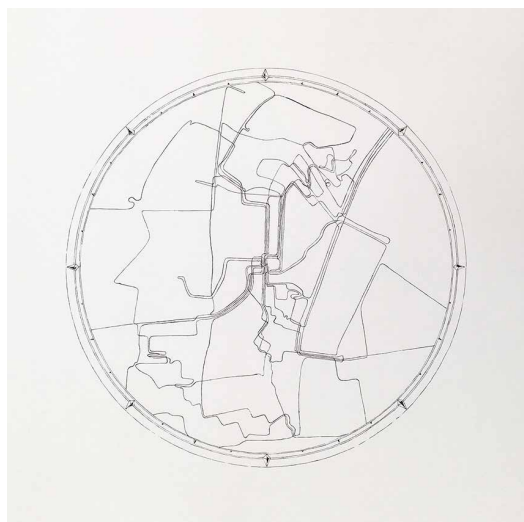
Born in Villeurbanne in 1986 and born in Annemasse in 1987, they graduated from École supérieure d'Art & Design de Saint-Étienne. They live in Lyon.

In search of clues, Laura Ben Haïba produces minute imprints, where Human time meets Earth time, seeking to materialise a relationship to the environment through drawings, prints and casts. She is interested in remains, that which is missing, pieces and fragments or forgotten objects. What she creates is fictitious, contemporary archaeology.

Rémi De Chiara's practice consists of forms that result from ambiguities between ruins and early beginnings. His drawings, prints and installations mainly involve constructing a narrative from these as yet undiscovered remains – from traces of gestures and documentary fragments built around what is missing from them.

Laura Ben Haïba and Rémi De Chiara are the pilots of super F-97, an artist-run space and independent experimental micro exhibition-space created in a 1997 Ford Escort.

Website of [artist-run-space](#)



Laura Ben Haïba and Rémi De Chiara, Brefs déplacements quotidiens d'une heure dans un rayon d'un kilomètre autour du domicile n°1, 2020  
Ink on paper - 50 x 65 cm  
Courtesy of the artists

## Arièle Bonzon

Born in Mâcon in 1955. She lives and works between Lyon and Mâcon.

After training in image techniques, Arièle Bonzon gradually steered her artistic practice towards photography. Her first solo exhibition was at Galerie Le Réverbère in 1982, after which she set about exploring the gaze in photography. The set of photos published as *Outreloin bleu* in 1999 marked a turning point in her approach to photography.

The movement that is characteristic of the series *Passer. Désert aller retour* (2002-2005) is an example of how the artist pursues a flow that she seeks to capture. This series of colour and black and white photographs of the Moroccan desert captures the dislocation between what the passing artist perceives and the impression of eternity that emanates from the place. By drawing on the various possibilities offered by both analogue and digital technologies, Arièle Bonzon seeks to record reality, to capture the ephemeral in order to interrogate space and time. Through a subtle interplay of

speed and fixity she creates what Céline Letournel has called «portraits of instants».

Represented by [Galerie Le Réverbère](#), Lyon



Arièle Bonzon, *Passer. Désert aller retour* series, 2002-2005  
Silver photograph, pigment ink printing on art paper, collage on aluminum - 60 x 90 x 3 cm  
Courtesy of the artist and Galerie Le Réverbère, Lyon

## Thibault Brunet

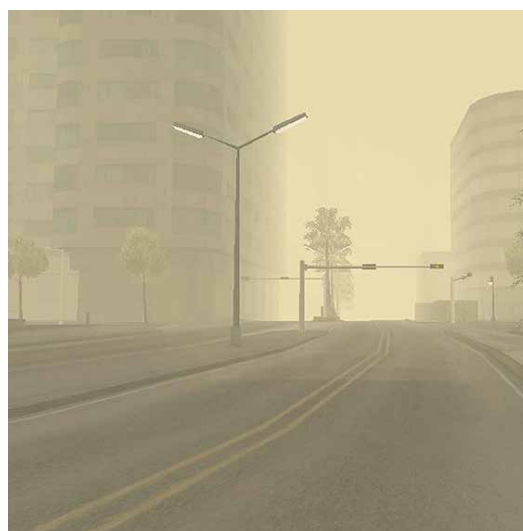
Born in Montélimar in 1982, he graduated from École Supérieure des Beaux-Arts de Nîmes. He lives in Paris.

Thibault Brunet quickly became known for his studies of landscapes in video games. Since then, he has been travelling in the confines of virtual worlds armed with the camera of his avatar.

With his first series *Vice City* (2007-2013), Thibault Brunet explored the potential links between his photography and digital design. His avatar wanders around and gives itself up to the virtual world. Here, the artist creates hybrid images that interrogate ambiguity and the in-between. He travels the world of *Grand Theft Auto* and immortalises the streets, buildings, industrial areas, landscapes as well as the building sites. By defying the limits of the programmed avatar, the artist becomes a human character in a world of games, like a witness at liberty to choose his point of view.

Represented by [Galerie Binome](#), Paris and [Heinzer Reszler](#), Lausanne

Website of the artist



Thibault Brunet, 29-08-2010 20h39, 2010  
*Vice City* series, 2007-2013  
Inkjet print on Hahnemühle paper, 20 x 20 cm  
Courtesy of the artist and Galerie Binome, Paris  
© Adagp, Paris, 2020

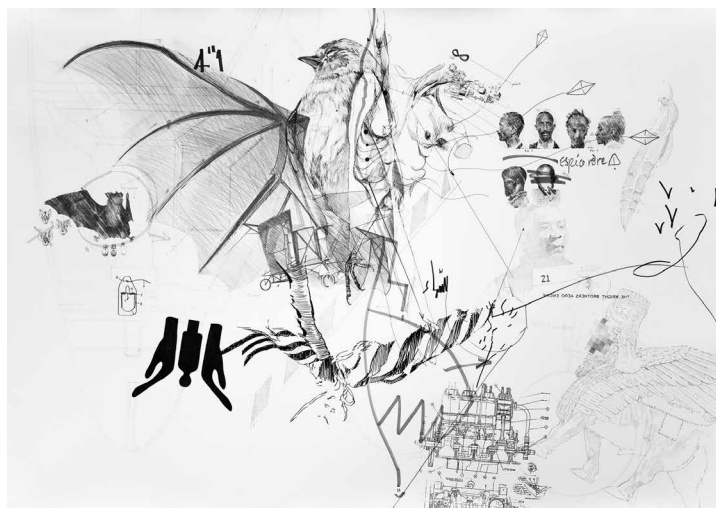


## Nidhal Chamekh

Born in Dahmani (Tunisia) in 1985, he graduated from Institut supérieur des Beaux-Arts de Tunis and Université Paris 1 Panthéon-Sorbonne. He lives between Tunis and Paris.

By creating dialogues between archival images from different sources, Nidhal Chamekh analyses the mechanisms of the Western gaze on non-Western populations as they have been shaped by ethnographic research. Sometimes, he introduces an anachronistic drone into 19th-century drawn landscapes from the archives, thus shattering the peace and quiet of the fantasised vision. His creations all lie at the intersection between the biographical and the political, between lived experience and history, between the event and the archive and, from that pivot, they interrogate those standpoints. Nidhal Chamekh transposes the codes of history painting onto drawing, but does not represent the conquerors. His subjects are the disenfranchised – people whose destiny has been linked to landmark collective events throughout time.

Represented by [Selma Feriani Gallery](#), Tunis/London  
He collaborates with [Galerie Regard Sud](#), Lyon.  
[Website of the artist](#)



Nidhal Chamekh, *Le Battement des ailes A*, 2017-2018  
Graphite, ink and transfer on cotton paper  
100 x 140 cm  
Courtesy of the artist and Selma Feriani Gallery, Tunis/London  
© Adagp, Paris, 2020

## Lucie Chaumont

Born in Médéa (Algeria) in 1976, she graduated from École nationale supérieure des Beaux-Arts de Paris. She lives in Barnave.

Lucie Chaumont draws inspiration from current affairs, which she archives methodically in order to incorporate them into her work. She is a proponent of economy of means, working in sculpture, photography and pencil drawing. The phenomena of production, distribution and (over)consumption of material goods, the scarcity and finiteness of natural resources, the impact of human beings on their environment lie at the heart of her artistic concerns. The titles of her works are drawn from the media and have an ironic edge. They are there to nudge the spectator towards an interpretation and to address social issues.

Represented by [Galerie Eva Hober](#), Paris  
[Website of the artist](#)



Lucie Chaumont, *Giratoires*, 2014  
Color video, sound - Durée 9'04"  
Courtesy of the artist

## Ali Cherri

Born in Beirut (Lebanon) in 1976, he graduated from Academy of Theatre and Dance (Amsterdam University of the Arts) and American University of Beirut. He lives between Beirut and Paris.

Ali Cherri makes films as well as installations and lithographs. He draws as much on the history of his native Lebanon, as from Middle Eastern and North African sources.

His installation *The Flying Machine*, which is on display in the exhibition, reflects on the first fantasies about flight, from Abbas Ibn Firnas to Leonardo da Vinci and the Wright brothers. Man has always dreamed of breaking the confines of his own body in order to remain suspended in the air defying the law of gravity. *The Flying Machine* is a hybrid contraption composed of elements that are usually separated along the lines of the nature/culture dichotomy. Bamboo, essentially a plant, is used here as a building element, while the wing of a stuffed crow, once a living organ, is nailed to the ground. Human versus non-human, organic versus technological, carbon and silicon, mythology and history, modern and postmodern, nature / culture: these divisions and dichotomies are inadequate concepts for understanding the world we live in.

Represented by [Galerie Imane Farès](#), Paris  
He collaborates with [Galerie Regard Sud](#), Lyon.  
[Website of the artist](#)

## Christine Crozat

Born in Lyon in 1952, she graduated from École nationale supérieure des beaux-arts de Lyon. She lives between Lyon and Paris.

“I live and work in Paris, Lyon and in the TGV,» says Christine Crozat. «I draw, I make prints, wallpaper, installations, sculpture objects, and videos with Pierre Thomé. I am a travelling artist, interested in what arises out of movement and journeys. I have been living in two cities since the 1990s. Train journeys are a time for daydreaming, thinking and creation (*landscapes seen from the TGV 1992 to 2000*).

I am interested in the human condition, mankind's frailties, its place in the world. I was still very young when I decided to work in a psychiatric hospital – in an admissions ward. I try to help patients reconstruct a thread of their history in weekly workshops that I conduct in parallel with my own process of artistic research. I've been doing this exciting work for about 20 years. It involves keeping records, collecting data, and making copious notes – during my travels, my journeys: notes from radio programmes, notes from my reading. I am passionate about art history, cinema and contemporary dance.”

Christine Crozat

Represented by Galerie Françoise Besson, Lyon  
Website of the artist

## Marc Desgrandchamps

Born in Sallanches in 1960, he graduated from École supérieure des Beaux-Arts de Paris. He lives in Lyon.

A major artist on the French art scene, Marc Desgrandchamps's work plays on notions of opacity, transparency and superimposition. Although his painting is figurative, the perspective is often distorted and the space undefined. Anomalies arise: fragmented bodies, ghost-like objects

The domains he draws reference from are many and varied (art history, photography, cinema, literature, music, but also personal photos). His works stand at the limits of figuration. He cultivates, as he puts it, «a painting of doubt: doubt about the figure, doubt about presence, and even doubt about painting.» That doubt is expressed through transparency, which is also a way of talking about time and transition. Another recurring motif in his work is the female figure, particularly female bathers. It occupies a central place in his work.

Represented by Lelong Gallery, Paris/New York  
and Eigen+Art Gallery, Leipzig



Marc Desgrandchamps, *Sans titre*, 2020  
Oil paint on canvas - 55 x 46 cm  
Courtesy of the artist and Galerie Lelong & Co., Paris/New York  
© Adagp, Paris, 2020

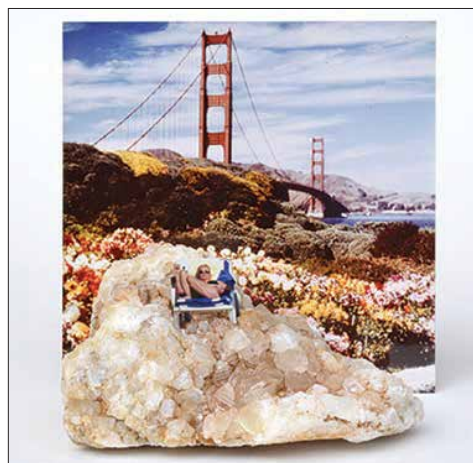
## Gaëlle Foray

Born in Mâcon in 1978, she graduated from École supérieure des arts décoratifs de Strasbourg. She lives in Hauteville-Lompnes.

Gaëlle Foray constructs genre scenes, landscapes, and portraits, often combining stone and images. She keeps her practice as close as possible to her surroundings. Committed to the cause of biodiversity and in particular the landscapes of Hauteville, she creates mineral landscapes that interrogate the problems of today's consumer society.

Recycling lies at the heart of her creative process; she salvages anonymous photographs and «harvests» stones in a spirit of giving new life to objects through art. The images she creates by associating the two lead us to reflect on present-day habits. By underlining the discontinuity between the stone and a photo from the past, these coherent recompositions create a new illusion about the present.

Website of the artist



Gaëlle Foray, *Zone de vacances*, 2016  
Assembly, photographic paper and rock crystal  
10 x 10 x 10 cm  
Courtesy of the artist  
© Adagp, Paris, 2020



**Géraldine Kosiak was in residency at the Villa Kujoyama in 2012-2013, and at the Villa Médicis in 2014. She has taken part in many exhibitions in France and abroad.**

## Florent Meng

Born in Paris in 1982, he graduated from HEAD, Geneva and École nationale supérieure des Beaux-Arts de Paris. He lives in Annemasse.

Videographer and photographer, Florent Meng is developing a hybrid oeuvre around resilient figures and forms. He is interested in populations, examining the way in which a particular geographical area affects the behaviour of the communities and how, in turn, attitudes and customs can forge the identity of a geographical area and a population. His grounding in photography is evident in the recurrence of still shots in his videos. He has used the codes of documentary film to narrate a fiction dealing with social and political issues with regard to Lebanon, the West Bank and the American-Mexican border.

[Website of the artist](#)



Florent Meng, *DUNES OF DELETES*, 2016  
Color video, sound - Durée 44'  
Courtesy of the artist  
© Adagp, Paris, 2020

## Jean-Xavier Renaud

Born in Woippy in 1977, he graduated from École supérieure des arts décoratifs de Strasbourg. He lives in Hauteville-Lompnes.

Jean-Xavier Renaud has made himself a chronicler of his environment. His work is anti-conformist and profoundly political, making light of socio-cultural codes and good taste through fictitious, symbolic scenes. Renaud is subversive and he respects no bounds; he homes in on the artificial nature of social conventions in order to expose that artificiality. His work is dense and protean, as much in the variety of techniques he uses as in his many sources of inspiration – our attitudes to sexuality, the web, video games, comic strips –, but also in the genres and registers he has appropriated.

A case in point is the explosion of colours and the multiplication of referents in *Hauteville-Texas* (2016) which blurs its tracks and transports us somewhere between France and the United States.

Represented by [Elaine Levy Project](#), Bruxelles, [Galerie Guillaume Deappen](#), Basel and [Galerie Caroline Pagès](#), Lisbon

[Website of the artist](#)



Jean-Xavier Renaud, *Hauteville-Texas*, 2016  
Oil on canvas- 312 x 450 cm  
Courtesy of the artist  
© Adagp, Paris, 2020

## Clara Saracho de Almeida

Born in Pamplona (Spain) in 1990, she graduated from Escola Superior de Belas-Artes do Porto and École nationale supérieure des Beaux-Arts de Paris. She lives between Paris and Porto.

Clara Saracho de Almeida has appropriated traditional measuring tools, the history of scientific discoveries, and myths, in order to experiment with physical elements. She revisits founding principles which, over time, have forged our apprehension and conception of space: the polarity and roundness of the Earth, gravity and balance. The things that inspire her have led her to reflect on the place of humans in the world and their control over their environment in space and time. In the light of the growing acceptance of conspiracy theories, the work of Clara Saracho de Almeida reminds us that empirical demonstrations are often not enough to demonstrate the truth of physical phenomena, which are often beyond human perception.

[Website of the artist](#)



Clara Saracho de Almeida, *Caís*, 2016  
Installation, steel, wax, paraffin, text projected - Variable dimensions  
Courtesy of the artist - Photo: Cyrille Robin



## Chloé Serre

Born in Saint-Étienne in 1986, she graduated from École supérieure d'Art et de Design de Saint-Étienne. She lives in Lyon.

Chloé Serre's work is as influenced as it is enriched by her reading of theorists such as Donna Haraway and Erving Goffman. Her practice is performative and places the body at the centre of questionings that are a means for her to reveal how we behave in society. She creates sculptures by reproducing and caricaturing the gestures that we make repeatedly, though no longer consciously, in our social interactions. Her works lead us to think about how we organise and occupy space, both in public and in private, depending on our relationships with the others. The sculptures are activated in danced scenes that take place around works which, in themselves, tell no story. The scenes are danced in new variations in response to a theme. Musicians simultaneously play sounds that express different emotions. The resulting choreography becomes a language. The comedy that emerges from the performance makes much of gestures that have become instinctive and commonplace.

[Website of the artist](#)

## Jakob Kudsk Steensen

Born in Copenhagen (Denmark) in 1987, he graduated from Art. Copenhagen University and from Central Saint Martins, London. He lives in New York.

Jakob Kudsk Steensen produces video and virtual reality installations with the help of musicians and professional experts in the fields of natural history, ornithology and architecture. The polished aesthetic of his works leaves no detail to chance; the artistic process is complete and carefully thought through.

The spectator is invited to stop and concentrate, to explore the works in a time frame akin to meditation. Steensen's works are intentionally contemplative, acting as a magnifying glass held up to the ecosystems. They raise our awareness of the effects of the human footprint on nature and climate change.

[Website of the artist](#)

## Lise Stoufflet

Born in Chatenay-Malabry in 1989, she graduated from École nationale supérieure des Beaux-Arts de Paris. She lives in Paris.

Lise Stoufflet's painting, drawing and ceramics give shape to scenes in which reality and fiction are intertwined. A disturbing beauty emanates from her works on canvas, which, although apparently classical in style, are somehow fraught with ambiguity. The most remarkable is the presence of elements such as ribbons, ceramics, and sculptures, which extend the painted motif beyond the flat surface of the canvas. The artist sees these materialisations as a to-ing and fro-ing between fiction and reality. The characters may be spatially close, but the absence of mutual gaze indicates a lack of communication between them. When not physically constrained by a male figure or hampered by some object, the female figures stand in interior spaces behind closed windows. The vegetation surrounding the figures cannot be seen as a possible way out; the flat areas of colour make it feel invasive and thick.

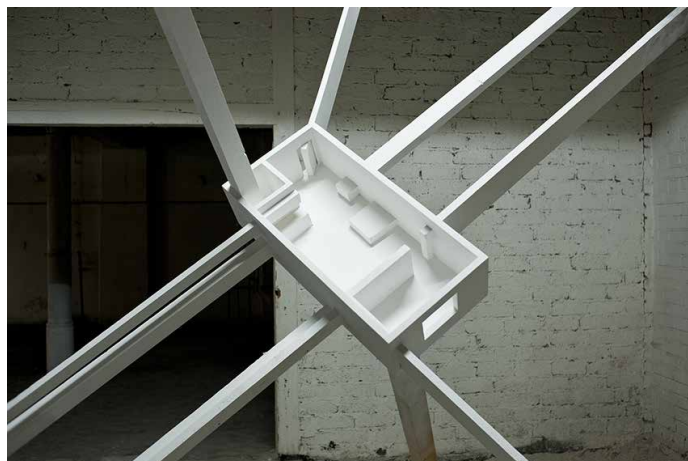
[Website of the artist](#)

## Benjamin Testa

Born in Oullins in 1987, he graduated from École nationale supérieure des Beaux-Arts de Paris. He lives between Dubai and Lyon.

In his works, Benjamin Testa explores space and the representation of space with works that evoke what is experienced through the senses. By placing his works in public space, the artist reinvents modes of habitat with each new creation. He likes to deconstruct our principles of occupation and endow them with the lightness of a stone skimming across the water or a levitating hut. He challenges our conception of architecture as a fixed, solid and unshakeable structure with rectilinear geometry.

[Website of the artist](#)



Benjamin Testa, *Extrusions 0,43m<sup>3</sup> / Plus l'homme se limite dans un monde fini, plus il se déploie dans l'infini / n°2, 2014*  
Fir, plywood, paint - 370 × 370 × 340 cm  
Courtesy of the artist - Photo: Anaïs Nieto

## Zohreh Zavareh

Born in Tehran (Iran) in 1985, she graduated from École supérieure d'Art de Clermont Métropole. She lives in Lyon.

Zohreh Zavareh's artistic practice is informed by the theatre and its visual codes. Objects of everyday life come to life and tell us things about the world around us. In something akin to an animist conception of art, she invests with artistic significance these unexpected protagonists that inhabit our spaces. Zavareh uses fiction as a way of revealing the beauty of the surroundings that she is so keenly alert to. Her approach begins with writing, where she develops dialogues for the story that each object tells. These are elements that enable each visitor to construct a narrative which brings these objects to life and calls into question our sense of reality.

[Website of the artist](#)



Zohreh Zavareh, *La Forêt est grande, les ténèbres aussi*, 2019  
Plaster, acrylic paint - 25 x 10 x 8 cm  
Courtesy of the artist - Photo: Aurélien Mole

## Radouan Zeghidour

Born in Paris in 1989, he graduated from École nationale supérieure des Beaux-Arts de Paris. He lives in Paris.

Radouan Zeghidour finds underground urban spaces highly rewarding places to be. His artistic practice is devoted to these inaccessible, isolated or abandoned locations in which he creates unauthorized installations. Disregarding «No entry» signs, he makes a forensic study of Parisian underground passages and where they lead to, before spending several hours working in them. There he creates complex installations which he leaves in situ behind him. They are made from assorted elements, usually refuse and debris found on the spot, and they vary between work with light and work with matter. The artist documents his works through photos and videos which he publishes after the event.

For the exhibition *Comme un parfum d'aventure [With a Hint of Adventure]*, Radouan Zeghidour is presenting *Voyage au bout de la nuit [Journey to the End of the Night]*, a video that transports the spectator into the world of his nocturnal wanderings in these hidden urban spaces.

Represented by [Galerie Dohyang Lee](#), Paris and [et Yamamoto Keiko Rochaix](#), London

[Website of the artist](#)



Radouan Zeghidour, *Voyage au bout de la nuit*, 2019  
Color video, sound - Durée 14'14  
Courtesy de l'artiste, Galerie Dohyang Lee, Paris and Yamamoto Keiko Rochaix, Londres



## IRL é RL *Effondrement des Alpes* [Collapse of the Alps]

*IRL é RL* is a project by the research platform *Effondrement des Alpes*, invited to the macLYON from May to July 2021. It combines an exhibition, a programme of live events, artist residencies, food, a dormitory, workshops, and discussion and meeting areas.

*IRL é RL* mixes the real and the unreal, events and objects. Over the course of several weeks, it provides an opportunity to meet “In Real Life” (IRL) in Lyon, or/and online at [irlerl.art](http://irlerl.art), thereby warding off the trajectories by which we, terrestrial beings, have been de-terrestrialised (that is to say separated from the earth, stuck behind our screens, lost in our department stores and cities, etc.).

*IRL é RL* can be seen as a media which convey what is invented during its process.

The collective research platform *Effondrement des Alpes* is developed by the ESAAA—École Supérieure d’Art Annecy Alpes with the Centre de la Photographie Genève and various other partners.

This platform monitors the morphology of the landscape, describes what is collapsing (cliffs, insect populations, time spent...) and experiments with forms that gradually contribute to the emergence of new ways of inhabiting the world.

*Effondrement des Alpes* in macLYON:

Mabe Bethônico, Laurent Faulon, Pierre Gaignard, Anne-Sarah Huet, Quentin Lazzareschi, Louise Mervelet, Stéphane Sauzedde, Mathilde Sauzet Mattei, Vikhi Vahavek



Louise Mervelet and Stanislas Paruzel, *Untitled (Muppet Drunk)*, 2020  
Mixed media  
Courtesy of the artists  
Photo: Alexandre Gradt  
© Adagp, Paris, 2021

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● Concessions: 4€  
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contemporain  
Bus C1, Gare Part-Dieu/Cuire  
Bus C4, Jean Macé/Cité  
internationale  
Bus C5, Cordeliers/Rillieux-Vancia  
● By bike  
Several vélo'v stations around the  
Museum  
Cycle lane from the Rhône's banks to  
the museum.



View of the Musée d'art contemporain de Lyon. Photo : Blaise Adilon