

Effondrement des Alpes

[Collapse of the Alps]

macLYON



Louise Mervelet and Stanislas Paruzel, *Untitled (Muppet Drunk)*, 2020
Mixed media
Courtesy of the artists
Photo: Alexandre Gradt
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IRL é RL is a project by the research platform Effondrement des Alpes, invited to the macLYON to extend itself gradually from 4 May to 18 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, 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.).

Whether the museum is still closed or is allowed to open to the public, this project is a growth of art broadcasted to the audience. It offers a series of dense and strange experiences, and the entire programme has something to suit all tastes: opera, films, lectures, archive, radio programme, sound poetry and so on. IRL é RL can be seen as a media which convey what is invented during its process.

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Our paths have crossed on several occasions in recent years. In 2019, a group of students from the École Supérieure d'Art Annecy Alpes (ESAAA), in the frame of the Research and Creation Workshop *Les Exhibitionnistes and the Effondrement des Alpes* project, designed an exhibition entitled *This is TOOmorrow* at the Musée des Beaux-Arts in Chambéry. On this occasion, works were selected from the collections of the Chambéry museum, as well as from those of the macLYON (including a remarkable series of Fluxus boxes). Shortly after, the Biennale d'Art Contemporain de Lyon invited this "collective platform" to pursue its research with an event/discussion period at the Usines Fagor (former industrial space). It was then that we agreed to continue this collaboration in a more sustained form and over a longer time frame: the macLYON project had been launched.

The macLYON's interest in artistic experimentation and transversal collaboration led us to invite this composite group to "interfere" with the museum's activities for a few weeks. Scheduled for 2020 and postponed due to the health crisis, this research project, focusing on the increased transformation of the landscape and its impact on humans and non-humans, has become even timelier.

This very contemporary line of questioning, as well as the strong territorial anchoring which constitutes its base, led us to participate in this adventure for a longer period, despite the vagaries of successive lockdowns.

The collaboration with structures based in Europe (BOZAR in Brussels and the Centre de la Photographie, Geneva), in French overseas territories (the Campus Caraïbéen des Arts in Fort-de-France), and in South America (the University of Minas Gerais in Belo Horizonte, Brazil) has reinforced our desire to play a role in these plural reflections and to advocate for these at the macLYON.

Designed as an evolving intervention, this event with its deliberately undefined contours, has taken possession of the Museum Café (unoccupied due to Covid and turned into an artists' studio), and the mezzanine, before invading the first floor in successive waves, to the rhythm of festivals and other events.

Effondrement des Alpes at macLYON is a living place for artists who transform the museum into a cosy space with a dormitory, cafeteria, agora, or living room, etc. They invite visitors to discuss with them from the museum which will become their refuge.

This project urges us to reconsider our relationship to the world from a theoretical and pragmatic perspective, at a time when our convictions have been undermined by the pandemic and a succession of ecological emergencies.

Isabelle Bertolotti, Director of macLYON

The *Effondrement des Alpes* project

The ESAAA—École Supérieure d'Art Annecy Alpes and the Centre de la Photographie Genève have set up a collective research and creation platform called *Effondrement des Alpes*.

Since 2018, it has brought together artists, designers, philosophers, poets, scientists, activists, students and professionals.

This group consists of a “crowd of concerned individuals”, all of them facing, beyond their own personal situations, the rapid transformation of landscapes, lifestyles and territories, impacted by global warming and its corollaries.

Effondrement des Alpes was born from the devastating observation of the irreversible melting of the permafrost in the Alps and the resulting climate changes. As a dramatic consequence of this phenomenon, rock collapses, which were once merely the backdrop of catastrophic narratives, are now the object of a transversal study, undertaken by creators and researchers. If the Alps, a millennial marker of our geography, crumble and erode, how should we reconsider our natural heritage, which serves as a kind of anchor, in an evolving and impermanent world? *Effondrement des Alpes* explores new ways of thinking and living in a changing territory, through artistic production and research.

Effondrement des Alpes was originally designed to be developed over three years. Since its inception, a number of study days have been held, inviting researchers from various fields, as well as workshops, exhibitions and artistic residencies. A “first journal” recounting the works and ideas that emerged from these activities was published by the ESAAA in 2020. It presents part of the archives of *Effondrement des Alpes*’ first year.

The exhibition at the macLYON will take the form of a laboratory overflowing with ideas, where new works by contemporary artists produced during the residencies will be presented. This laboratory will also feature performances, lectures and workshops. As part of the editorial research carried out by the ESAAA, a new publication will bring together several important scientific and artistic texts.

As in previous events, this project will be based on collaborative and evolving work carried out with numerous partners from the Auvergne-Rhône-Alpes region and the Lyon metropolitan area.

<https://www.esaaa.fr/eda/>

 [@effondrementdesalpes](https://www.instagram.com/effondrementdesalpes)

The research component of the Effondrement des Alpes project is supported by the European cross-border cooperation programme “Interreg France-Switzerland 2014-2020”. It has, as such, benefited from a European (European Regional Development Fund) and federal grant covering 65% of the total cost of the 1.1 million euro project.

The artistic production and dissemination of works born of the Effondrement des Alpes project are supported by Les Ambassadrices, a local production structure that disseminates the works, films and stories worldwide. It also receives funding from the Fondation Daniel & Nina Carasso.

“For many regions of the South, recreating life from the unliveable has been a condition for centuries. The novelty is that we now share this ordeal with many others, from which, no wall, border, bubble or enclave will be able to protect us in the future. [...] nothing, not even our conception of time, escapes questioning. Even as speeds keep exploding and distances are conquered, concrete time, that of the world’s flesh and breath, and that of the aging Sun, is no longer infinitely expandable. In other words, our time is now counted.”

Achille Mbembe, *Brutalisme*, 2020

Upon entering, one is first struck by the hustle and bustle. There are people walking about, looking at objects on the walls or on the floor, but above all, there are a number of busy individuals, hurrying about the place, here with a camera and spotlights, there with a hammer. Someone seems to be building something out of wood: is it a piece of furniture or an artwork? Or perhaps a part of the cabin-like structure in the centre of the room?

All this restlessness seems to be organized around a construction emerging from the picture rail, in the middle of the floor. It suggests as much a refuge as a raft, Robinson Crusoe and Roger Frison-Roche, but could it also be a complex dwelling of which we can only see the outline for now? People go in and out, repairing and adding to it. Some people even chat inside it. One of them is worried about art’s relationship to extractivism (and here she is, pointing to a book in the library), another mentions the operative properties of a charter of desires... Things are hectic indeed!

The exhibition seems to grow before our very eyes. It is slow but noticeable; the way a forest or the bones hidden in our bodies grow. However, it is not a “montage”: the museum is open, at least virtually. It can be visited by the public «In Real Life» (IRL), or/and online.

Artworks can be seen on display here and there, events are scheduled every week, and as is normal practice, a long list of names, like film credits, indicates that a group exhibition is underway. But is this really, just another exhibition?

For several weeks, the macLYON is hosting the collective research platform *Effondrement des Alpes*, developed by the ESAAA—École Supérieure d’Art Annecy Alpes with the Centre de la Photographie Genève and various other partners: Interreg France-Suisse, the Fondation Daniel & Nina Carasso, the Ministry of Culture, the Auvergne Rhône-Alpes Region, the Savoie Mont Blanc and Grand Annecy Councils.

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. It proceeds by encounters, from one person to the next, where ideas are exchanged and spread, encouraging crossovers, connections and transfers. Thanks to its gestures and constructions, ideas and affects appear, and occasionally we learn how to behave in a world rife with viruses and breakdowns; a world where soon mountains will no longer be white, but green; where the Alps will no longer be cold, and where Europe’s generous water reserves will have dried up. A world where the snows will have melted.

This project is called *IRL é RL*, a title that seems to be a language oddity, a stutter, but also the promise of a possible return to the physicality of the real: “*In Real Life*”. But *IRL é RL*, especially when you repeat it and let these few letters roll around in your mouth, resembles a kind of jingle (or perhaps a threat?), announcing the final loop of the unreal (IRL) and the real (RL).

IRL é RL mirrors the vast and varied body of work that results from *Effondrement des Alpes*: it stages over different areas (museum café, mezzanine, first floor, museum surroundings...) an ensemble of works in multiple formats, as well as a dormitory, cafeteria, bathroom, stage and living room.

These spaces are activated in turn during events programmed throughout the project: film screenings, concerts, workshops, poetry, science fiction stories or manifestos written and told on stage, live performances in the cafeteria, etc.

In addition, in the virtual space [irlerl.art], a stream of sensitive works and experiences flow over the three months of the project.

It is as if, contaminated by the *Effondrement des Alpes* project, the museum too undergoes a physical transformation: its spaces evolve, with some organic areas growing like appendages and other more mechanical ones appearing all of a sudden, stuck on like a prosthesis. In any case, a mutation is underway.

Effondrement des Alpes

The *Effondrement des Alpes* team for *IRL é RL*:

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

With: Sheila Atala, Jacob Bertilsson, Sylvie Boisseau & Frank Westermeyer, Etienne Caire, Stéphanie Cherpin, cONcErn, Théodora Domenech, Victorine Grataloup, Hélène Gugenheim, Cécile Guichard, Paul Guilbert, Lucile Haute, Anne Kawala, Étienne Kurzaj & Tommy Poiré, Joyce Lainé, Sandra Lorenzi, Stephen Loye, Salma Mochtari, Cynthia Monthier, Nathalie Muchamad, Toma Muteba Luntumbue, Carole Nosella, Jérémie Nuel, Blaise Parmentier, Stanislas Paruzel, Akim Pasquet, Benoît Pieron, Jacopo Rasmi, Andréa Reille, Rémi Riault, Julien Ribeiro, Théo Robine Langlois, Nesrine Salem, Solo Chaud, Loïc Verdillon, Le Wonder, David Zerbib, Janna Zhiri...

Students from ESAAA : Marie Boudet, Camille Doucet, Marguerite de Poret, Élodie Duwyn, Manon Genet, Zazie Grasset, Luana Leite Castro, Pauline Maignan, Louise Singla, Mattéo Tassan-Din, Lyse Vuillemin, Nathan Willerval et Margot Wolff

Mabe Bethônico

Born in 1966 in Belo Horizonte (Brazil), she lives and works between Geneva (Switzerland) and Belo Horizonte (Brazil).

Artist and researcher associated with the *Effondrement des Alpes* project, Mabe Bethônico graduated from the Royal College of Art, London (Masters and PhD). Her artistic work is based on archival documents intended to generate narratives using text, image and sound. She is interested in the fictional potential of documents, when their importance is shifted or when they are recontextualized. She questions Brazil's mining history, as well as institutional histories. She looks for flaws or gaps, sometimes through what has been hidden or forgotten. She has exhibited at the Centre Pompidou, the Centre de la Photographie Genève, the 27th and 28th São Paulo Biennials, the Kunstverein Munich, HMKV Dortmund, and the Kunsthall Aarhus, amongst others.

Website of the artist



Mabe Bethônico and Hannah Stewart, *Betty Bloomsfield*, 2019 [extract]
Color video, sound, 13'00
Courtesy of the artists

Laurent Faulon

Born in 1969 in Nevers, he lives and works in Geneva (Switzerland).

Artist Laurent Faulon has developed an art of interventions, usually ephemeral and strongly contextualized. Over twenty or so years, his work has moved from performance to sculpture. Designing works that resonate with the architectural, political or social characteristics of the places that host them, his practice is based on the analysis of the production and exhibition conditions he encounters, and seeks to reconfigure the issues or challenges faced.

Along with exhibitions in institutions and galleries, he collaborates in the design of residencies and events, conceived by and for artists (musicians and visual artists). These projects often invest venues that are not specifically dedicated to art (vacant lots, construction sites, offices, factories, shops and abandoned housing, etc.), making them temporarily open to the public.

Laurent Faulon is a teacher at the ESAAA.

Website of the artist



Laurent Faulon, *Auto-laveuse – transpalette – container*
[Auto-washer - pallet truck - container], 2019-2020
Cardboard, papier-mâché, crepe paper, rollers, paint
Courtesy of the artist

Pierre Gaignard

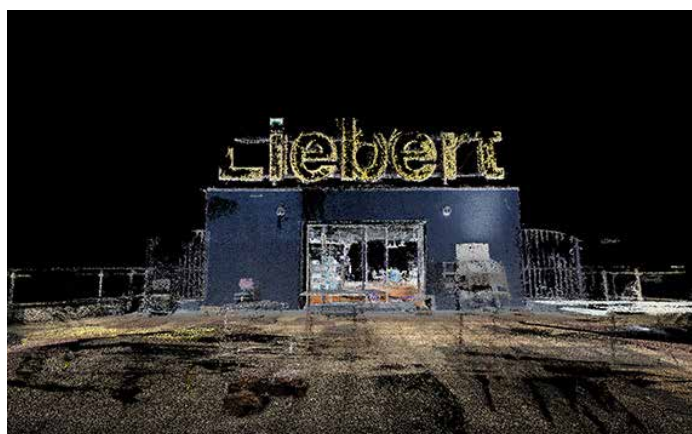
Born in 1986, he lives and works at Wonder in Clichy.

Pierre Gaignard lives and works in an artist-run space within an artists' community. His work combines sculpture, performance and experimental film. He uses documentary as much as fiction. Driven by a strong intention, his aim is to bear witness to the present time, and to highlight the relics and resistance that operate therein. He likes to question humanity's relationship to memory and, inevitably, to loss.

Gaignard's work forms a heterogeneous ensemble. He frequently switches from sculptures in steel (which he likes to weld) to the production of computer-generated images (more recently a video game), to ceramic pieces that perpetuate ancestral gestures. Pierre Gaignard is a historian, as much as he is a handyman, pyrotechnist, film-maker, mechanic, programmer and potter.

A researcher, he is currently preparing an Advanced Degree in Art Research at the ESAAA.

[Website of the artist](#)



Pierre Gaignard, *Mausolée Quad-Core*, 2021 [Film still]
Documentary video game based on the 3D scan of the Wonder/Liebert
Courtesy of the artist and Galerie Eric Mouchet, Paris
© Adagp, Paris, 2021

Anne-Sarah Huet

Born in 1984 in Aubagne, she lives and works in Paris.

Poet and economist Anne-Sarah Huet places writing at the centre of her artistic practice. Her texts are associated with objects and uses that she presents and documents. She builds her fictions as interfaces based on the mechanics of the exhibition space mechanics (or the reception context, whatever this may be), and its means of valorisation.

She combines theoretical and practical lexicons (for example, the jargon of finance and motherhood on the subject of "reproductive money") and exploits contemporary rhetoric that she subverts and extrapolates to the absurd (influence, personal development, disclaimers, etc.). Such combinations resemble humorous plant cuttings that frequently give rise to results that she presents in the academic field.

Her latest works revolve around a fictional book, entitled *1971 arc-en-ciel de lettres*, and the invention of a text-currency, *La Contrefacruelle*.

Anne-Sarah Huet is currently preparing an Advanced Degree in Art Research at the ESAAA.

[Website of the artist](#)



Anne-Sarah Huet, *AAA dans le Pan-Spectacle*, 2019
View of the exhibition *Sedona* du Syndicat Magnifique, Villa du Parc, Annemasse, 2019
Courtesy of the artist
Photo: Aurélien Mole

Quentin Lazzareschi

Born in 1994 in Annemasse, he lives and works in Saint-Étienne.

Artist and researcher, Quentin Lazzareschi is currently preparing an Advanced Degree in Art Research at the ESAAA.

His minimal interventions subvert objects, situations and systems in order to create disturbances within specific and actual spaces.

By adopting “quasi-strategies”, Lazzareschi plays with the ambiguity of the projections engaged by his sculptures and installations, bordering on fictions, in which the veritable gesture associates with language and potential narratives. His actions, staging and performances sometimes use documentary formats so as to be rendered and presented in exhibition spaces. A questioning of the notion of representation seems to remain in the background of his practice, where writing is also used to tell stories.

[Website of the artist](#)



Quentin Lazzareschi, *In progress: Encounter Strike 1 ?*, 2021
Steel (IPE 300), powder coated paint
Courtesy of the artist

Louise Mervelet

Born in 1994 in Paris, where she lives and works.

Artist and researcher Louise Mervelet is currently preparing an Advanced Degree in Art Research at the ESAAA.

Graduating in 2018 from the Villa Arson, Louise Mervelet places her work partly in the field of pop culture, where the trivial and the spectacular are mixed. “Flashy, whorish, vulgar, glamorous, theatrical, frivolous, superficial, rude, outrageous, exaggerated, and futile”: this is her artistic intention. For a time, she sought to understand the links between sculpture and cinema and embarked on a radical deconstruction process. She currently works with various media (video, photography, sculpture) and attempts to imagine visual objects as the vectors of non-hegemonic narratives. She is at the origin of the exhibition *The Leftovers the Rainbow* (held on 23 November 2019 at IVECO NU, a collective workshop and artist-run space based in Noisy-le-Sec), which she herself curated.



Louise Mervelet and Stanislas Paruzel, *Sans titre*, 2020
Mixed media
Photo: FRAEME
© Adagp, Paris, 2021

Stéphane Sauzedde

Stephane Sauzedde heads the ESAAA - Ecole supérieure d'art Annecy Alpes, an atypical art school which is also a publishing house, a residence place, a research unit and through its many workshops and gardens, a true production structure.

Author, curator, art critic, he initiated in 2018 a vast program of study and production on global warming, under the title *Effondrement des alpes (EdA) [Collapse of the Alps]*.

GALERIJ DER TOEKOMSTEN

WAARSCHUWING

AVERTISSEMENT

WARNING

Als je de galerij binnentreedt en door de tunnel loopt, sta je ervoor open objecten, vormen en woorden uit de toekomst te leren kennen: je komt blokken kunst en tentoonstellingen tegen die ontrokken zijn aan het weefsel van de toekomst - laten we ze patches noemen.

En entrant dans la galerie et en parcourant le tunnel, vous accepterez l'expérience d'objets, de formes et de paroles prélevés dans le futur: vous allez rencontrer des blocs d'art et d'expositions extraits de la trame de temps à venir - appelons cela des patches.

By entering the mine-shaft and walking through the tunnel, you agree to experience objects, shapes and words taken from the future: you will encounter blocks of art and exhibits taken from the course of time to come - we'll call them patches.

& solidarité

GALERIE DES FUTURS

Surchauffement

Hier, in 2020, het heden, zijn we nog ver verwijderd van dat alles. In 2020 zouden we ons bezig met het economisch herstel, gaan we werken, zoeken we ontspanning, stoten we tonnen koolstof uit in de atmosfeer. In 2020 beginnen we pas te begrijpen dat de klimaatwarming meer is dan een meteorologisch fenomeen. In 2020 beseffen we met enige verwarring dat er iets in beweging is: groot, maar hoe kunnen we bezatten dat er iets immens aan het kantelen is?

Ici, en 2020, dans le présent, nous sommes encore éloignés de tout cela. En 2020, nous nous occupons de la reprise économique, nous travaillons, nous nous distrayons, nous vaporisons du carbone par tonne dans l'atmosphère. En 2020, nous commençons à peine à comprendre que le surchauffement climatique est davantage qu'un phénomène météorologique. Nous entreprenons confusément que «ça bouge», mais comment saisir quelque chose d'immense bascule?

Today, 2020, all this is still a long way into the future. In 2020, our primary concern is with economic recovery; we are working, we are having fun, we are vaporizing carbon into the atmosphere by the ton. In 2020, we are only just beginning to understand that global warming is more than a meteorological phenomenon. We perceive in a confused way that "things are moving", but do we yet grasp the radical change that is taking place?

conflicts & solidarité

GALLERY OF FUTURES

Er is hier dus een galerij gegraven. In deze mijn, gegraven in het hart van BOZAR, werden er fragmenten uit de toekomst gevonden: patches zijn opgegraven en worden hier voor jou gepresenteerd, zoals ze zijn. Deze patches zijn het resultaat van de praktijken van kunstenaars in de 80 komende jaren. 80 jaar is de periode waarover klimatologen zich aan voorstellingen wagen wanneer ze de wereldwijde veranderingen bespreken die aan de gang zijn. 80 jaar, dat is ook de tijd die een Brusselaar die vandaag wordt geboren mag hopen te leven, zijn haar uren en dagen doorbrengend in de nabijheid van geliefden en familie. De komende jaren zijn getekend door de klimaatwarming, dat is een vaststaand feit, maar de patches die uit de mijn worden bovengeshaald zijn meervoudig: 12 patches worden gepresenteerd van oktober 2020 tot april 2021. De toekomst lijkt te hebben besloten zich te vertakken.

Alors, une galerie a été percée ici. Dans cette mine creusée au cœur de BOZAR, des fragments de futurs ont été trouvés: des patches ont été extraits, et ils sont présentés tels quels, à disposition. Ces patches résultent de pratiques d'artistes des 80 prochaines années, 80 années comme celles que les climatologues s'autorisent à prévoir lorsqu'ils abordent les modifications planétaires en cours. 80 années, c'est aussi ce qu'un bruxellois ou une bruxelloise qui naîtrait aujourd'hui peut espérer vivre, déroulant les heures et les jours avec ses proches et familles. Les années à venir sont en surchauffe, c'est une certitude, mais les patches extraits de la mine sont pluriels: multiples (12 patches sont présentés d'octobre 2020 à avril 2021). Certains futurs semblent avoir décidé de bifurquer.

For this, a mine-shaft has been opened up here. In this mine dug into the heart of BOZAR, fragments of futures have been found: patches have been extracted, and are presented just as found, for our examination. These patches are the product of artist practices over the next 80 years. 80 years just like the span of time that climatologists permit themselves to predict when investigating the changes taking place at planetary level. 80 years is also the expected lifespan of a person born in Brussels born today, the hours and the days of which he or she will live with relatives and families. The coming years will feature overheating, that's for sure, but the patches extracted from the mine are plural, multiple (12 patches are being presented from October 2020 to April 2021). Certain futures appear to have decided to branch off into other directions.

Reckonings, conflicts & solidarity

Poster - « Galerie des futurs », BOZAR, Bruxelles, 2020
Design by Camille Garnier

Mathilde Sauzet Mattei

Born in 1987 in Châlon-sur-Saône, she lives and works in Cluny.

Mathilde Sauzet Mattei is an independent exhibition curator, teacher at the ESAAA and founder of the curatorial and editorial platform *Les commissaires anonymes* [Anonymous Curators].

The author of theoretical and fictional texts, she enjoys curating and writing experimental media, which serve as the basis for her research and visual creation in art and design. Her operetta *Ghettopéra* gave rise to lectures, readings and a book, in which she tackles the simplification of discourse and language impoverishment in the stigmatization of Molenbeek after the 2016 attacks. Her latest text *Pilote* offers, in the form of a scenario, a mental projection in the construction of a corporate film on the mythology of management.



Mathilde Sauzet Mattei
View of the exhibition *Rouges Crépuscules Désirs Solaires*, Garage COOP, Strasbourg, 2019
Photo: Antoine Lejolivet

Vikhi Vahavek

Vikhi Vahavek is a collective figure, or rather the collective avatar of a course on the social and political commitments of artistic life, called *La Vie qui va avec* [The Life that Goes With it], which ESAAA students followed from 2016 to 2018. It is a sort of label, an identificatory sign, a false identity under which anyone can act, and which can be used in groups and sub-groups.

In 2020, Vikhi Vahavek took the form of a book comprising testimonials and analyses based both on plastic forms and their underlying life forms. Cécile Guichard, Quentin Lazzareschi, Clôde Coulpier, Anne-Sarah Huet and Mathilde Sauzet Mattei (to name but a few of the artists and designers) contributed. Vikhi Vahavek remains a working tool to collectively question the life and career of the artist.



Vikhi Vahavek, *Biographie d'une artiste très professionnelle*, 2020
Book edited by Les commissaires anonymes & ESAAA éditions
Graphic design: Ultragramme

Directed by Stéphane Sauzedde, the ESAAA is a renowned public establishment devoted to learning, experimentation and research in the fields of art and design. Located in the heart of the Alps, opposite Lake Annecy, it has seen its territory impacted by climate change for several years and is now in “transition”, encouraging its Bachelor, Master and Doctorate-level students to learn about and use devices that promote low-carbon, resilient strategies.

The ESAAA is working on major changes in the way things are done, and takes environmental issues into account in all aspects of its functioning as an experimental arts college. In its school plan, this affects:

- Its buildings and spaces: energy, individual and collective uses, way of living, the way of taking care of a “20th-century heritage” site, etc.
- Its technical equipment and machines, their uses, direct and indirect energy consumption, materials used.
- Its pedagogy, the learning and training it delivers, whether technical, theoretical or methodological, both with regards to the students and the ESAAA teaching staff, who are required to undergo training and constantly improve their skills and expertise.
- A revised arrangement of near and far: strategic links with the territory (short supply chains, reuse, combining expertise, etc.), but also improved awareness of the variety of cultures, knowledge and modes of existence all around the world.
- Governance, decision-making and action processes, since important changes are involved and the people affected by these changes are diverse.

The challenge for cultural players, including third-level art schools, is to create new imaginaries that will allow us to inhabit an overheated “new world”.

The teaching programmes at the ESAAA offer students concrete scenarios in which to implement, experiment, and self-construct as artists and designers. These are done within the framework of projects that question the public space and allow them to interact with it in a realistic fashion, under the supervision of their teachers and design, art and architecture professionals.

Site web : www.esaaa.fr

 [esaaa.annecy](https://www.facebook.com/esaaa.annecy)

 [@ESAAA_Annecy](https://twitter.com/ESAAA_Annecy)

 [@esaaa_annecy](https://www.instagram.com/esaaa_annecy)

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 6,000m² 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 and the Musée des Beaux-Arts de Lyon, 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 in an arts pole with the MBA since 2018, the two collections form a remarkable ensemble, both in France and in Europe.



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

Comme un parfum d'aventure

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.

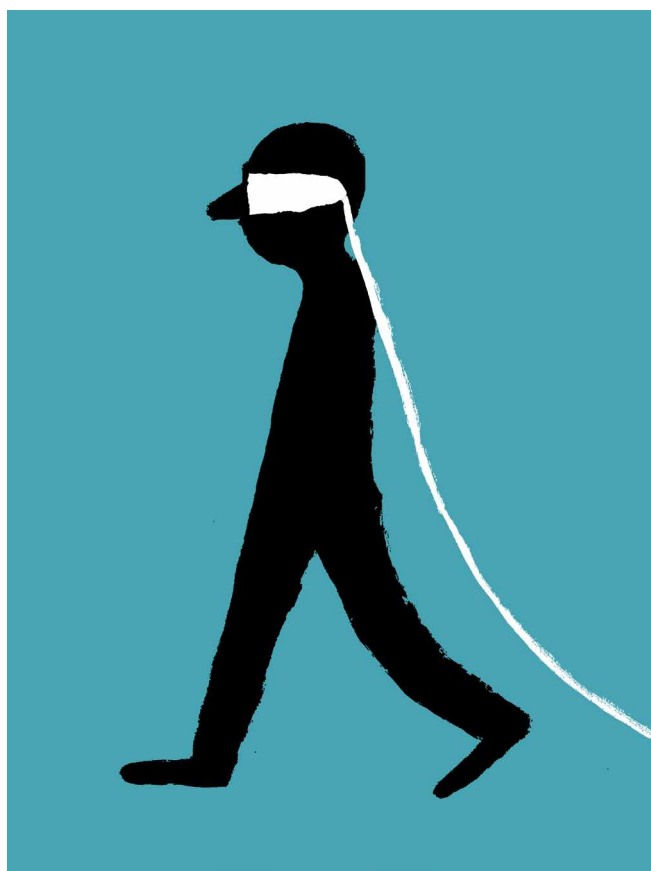


Illustration: Jean Jullien

September 2021 - January 2022

Delphine Balley

Jasmina Cibic

Christine Rebet

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



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



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



Delphine Balley – *Figures de cire [Wax Figures]*

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

Christine Rebet – *Escapologie [Escapology]*

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

Jasmina Cibic – *Stagecraft*

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

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OPENING HOURS

Wednesday to Sunday,
[from 11am to 6pm]

ADMISSION

- Full: 8€
- Concessions: 4€
- Free for visitors under 18

ACCESS

- By car
Along quai Charles de Gaulle, carpark
P0 and P2, reduced rate for our
visitors
- Ridesharing
www.covoiturage-pour-sortir.fr
- By bus
Stop Musée d'art
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