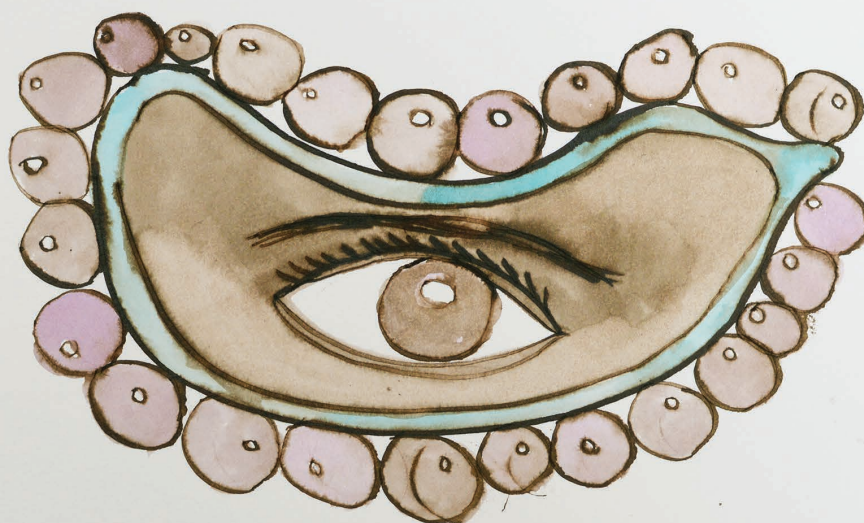


Escapologie

[*Escapology*]

MAC LYON



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

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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. For this exhibition, the strange world of the six films is complemented by paintings and murals as well as drawings.

Curator: Marilou Laneuville

The macLYON offers Christine Rebet her first monographic museum exhibition, entitled *Escapologie* [Escapology], inspired by the art of evasion or escape. Fascinated by the magic and optical illusions that inhabited the landscape of pre-cinematographic entertainment, as well as by late 19th-century spiritualism, Christine Rebet combines history and fiction in fantasized realms, playing with the viewers' subconscious through deceptive devices still used in contemporary politics and the media.

Whether testifying to early 20th-century dictatorships or current upheavals in the Middle East, the artist creates connections between the mechanisms of entertainment and propaganda, between the powers of the mass media and oppressive regimes, exploring with ambivalent fascination the seductive power of illusory techniques.

Drawing is at the heart of her artistic practice. Inspired by pre-cinema, she chooses animation, a hybrid medium where repeated drawings give the illusion of movement and create what she calls her "paper cinema."

Animated cinema allows many forms of experimentation, however it comprises a painstaking creative process. Christine Rebet sometimes produces as many as 3,500 hand drawn images with her team to create a five-minute animated film. Unlike a film, which captures a number of continuous images per second, animation produces movement from static images, each of them a fully-fledged drawing, made on top of each other and connected to each other. Drawing, which is her main medium, is intimately linked to language and mime, as well as sound and music.

In her hand-drawn animations filmed in 16 or 35mm, Christine Rebet adopts the stylistic and musical approach of early cartoons, down to their subversive aspect, referring to the beginnings of musical series like Walt Disney's *Silly Symphonies* (1929-39), which introduced synchronized musical accompaniment to the on-screen action.

As important as the lines of her drawings are the textual elements that punctuate her films. Words are often the echoes of a hidden scene or omens. The artist writes these words in English, thereby distancing herself from French, her mother tongue: "It is as if I become a ventriloquist and an inner voice [...] arises. [...] For me, creation is like an intuitive appearance where image and language are inseparable."¹

For the *Escapologie* exhibition at the macLYON, Christine Rebet presents six animated films, varying in length between three and eight minutes, including the unreleased *Otolithe*. The scenography has been designed as a succession of immersive spaces, into which the visitor is invited to enter. Her films are accompanied by preparatory drawings made for the synopses, or specifically created for the animations, as well as mural and canvas paintings. The works on display retrace over fifteen years of the artist's work.

Upon entering the exhibition, visitors are drawn to the song *Bullet Sisters*, from the film *Brand Band News* (2005). The film illustrates how the artist thwarts cinematographic technique through phase-shifting games, producing an ironic crossover of images and sounds. The sounds are recorded directly in the studio during filming (the friction of sheets of paper passing under the lens, the noise of pulleys and cranks, the movements and sounds of the 35-mm camera motor...) and produce a swarm of sound textures, completing the invisible narrative of what the eye cannot see. Viewers hear things without seeing them, just as silent images emerge, telling the characters' fragmented stories. The soundtrack becomes the veritable narrative of the film.

¹ Conversation with Béatrice Gross "Métamorphoses de l'animation", published by *The Art Newspaper* in March 2020



Christine Rebet, *Brand Band News*, 2005
View of the exhibition *Time Levitation*, Parasol Unit foundation for contemporary art, London, 2020
Three-channel animation shot on 35mm transferred to HD, sound
Duration 3'21"
Courtesy of the artist
Photo Benjamin Westoby

The satirical film *The Black Cabinet* (2007) presents a pantomime of late 19th-century aristocratic and idle society. It refers to the advent of sound films, particularly *The Great Dictator*, where Charlie Chaplin shifted to talking pictures with the introduction of a virulent political propaganda speech. *The Black Cabinet* anticipates the rise of the Nazi regime in Europe and its indoctrination techniques.

In her more recent films, Christine Rebet celebrates collective memory and resistance to the destruction of the world.

In the Soldier's Head (2015) is a reflection on the wounds and legacy of a colonial past long denied by France.

An ode to history's first dream and a metaphor for power, *Thunderbird* (2018) was created following the recent destruction of various archaeological sites in the Middle East and evokes the Mesopotamian rites ensuring protection and posterity for rulers and their people.

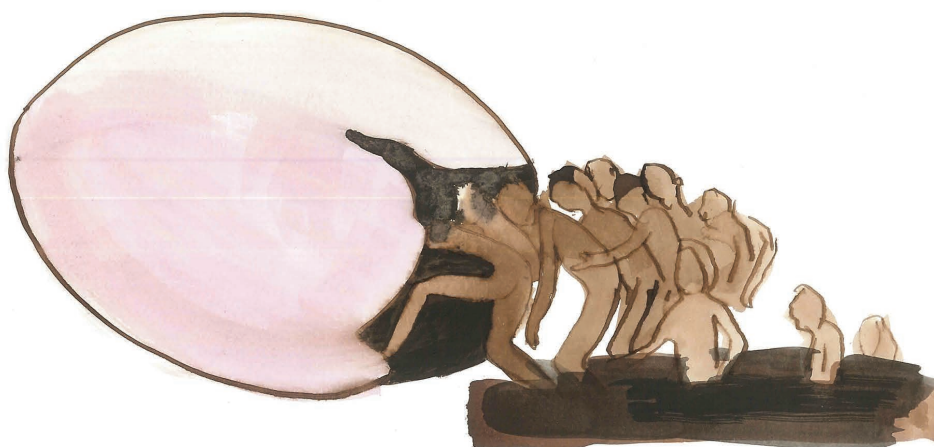
Breathe In, Breathe Out (2019) praises change and warns us against the ecological threats to nature. The film follows the path and thoughts of a monk journeying down a mountain. During his journey, all kinds of entities are transformed, gradually evoking a new climate regime carrying wreckage from stories, like those of castaways. The film opens and closes with excerpts from *Métamorphoses* (Rivages, Paris, 2020) by philosopher Emanuele Coccia, with whom the artist has collaborated.

Otolithe (2021), specifically made for the exhibition at the macLYON, is an installation combining an animated film and paintings. It takes its inspiration from *fijiri*, the traditional songs of pearl divers in the Persian Gulf. These ritual songs accompany them and give them courage during their long voyages at sea; they punctuate the collective work: raising the anchor, hoisting the mainsail or manoeuvring the oars. A soloist, the "nahham", begins the song to which other voices respond, composing a vocal corpus in a deep register, as if echoing the groans and clamours from the depths of the sea heard during their dives. *Otolithe* offers a sublimated repertoire of these ancestral practices, like the collective memory of a past world and an ode to the world's most ancient jewel: the pearl.

Christine Rebet's animations take us across worlds, at times funny or cruel. Like an escape, the exhibition route at the macLYON suggests an approach to reality punctuated by a sort of incantatory magic, where images transform themselves and change our outlook on the world.

Marilou Laneuville, curator

A bilingual catalogue (French/English) is due to be published, with a wealth of authors' texts and images of the exhibition, thereby serving as a reference work on the corpus of Christine Rebet.



Christine Rebet, *Trip to the Pearl (d'après Jérôme Bosch)*, 2020
Otolithe series
Ink on paper, 24 × 32 cm
Courtesy of the artist

Born in 1971 in Lyon, Christine Rebet lives and works in Paris and New York.

After studying at the Academy of Fine Art in Venice (1991), the artist took a Bachelor's degree in Theatre Design at Central Saint Martins School of Art and Design, London (1996) and a Master's degree in Art at Columbia University, New York (2011).

"My fondness for animation has autobiographical origins. My father worked for a paper company. I had access to all kinds of high-quality paper from an early age. My parents even let me have a small workshop. I had a room where I could occupy myself, with all the materials I needed for drawing and painting. I have the feeling that one of the reasons why I chose animation was to keep this closeness to paper."

Christine Rebet began working in the theatre sector, collaborating with choreographers and directors. Since 2002, animation has been her main medium. That same year, she was awarded the Nipkow Programm grant in Berlin, a scholarship enabling filmmakers to work on a personal project. During her stay, she worked with a studio from the former East Germany, specializing in traditional animation, and made a film using a pre-digital technique. This first film, *The Soul Hunter*, was presented in competition at the 2003 Berlinale. The artist has long remained loyal to this medium for its expressive potential, especially since animation has its roots in social critique.

"I chose animation as my primary medium, first of all for its repetitive aspect: one must create hundreds, thousands of drawings to make the animation move. I enjoy this repetitive dimension. It is a way of fully devoting myself to a character. Once I choose my characters, and how to develop their story, it is as if I have entered into an agreement with them. I want to stay true to them, just as I stay true to the old technique of animation. Ink drawing is my handwriting. What I like about drawing is its manual and straightforward aspect."

"When it comes to filming, the process is again quite painstaking. I now use digital cameras—much cheaper and much more flexible than film—for a very similar end result visually-speaking. However, the production process is still very long, and I like that timeline. For me, the most important thing is the long moment in the darkroom, that photographic moment, take by take. By carefully positioning the drawings, one by one, under the overhanging lens, there is something akin to respect for the image and its materiality. In the same way, I also want to record the sound of the studio, the noises that bring the darkroom to life, so as to integrate them into the film's sound field. All of this contributes to its poetry. Gradually, when put end to end, the images become cinema, a paper cinema."

"There are many textual elements in my work and these are on an equal footing with my drawings. They can be portentous or descriptive of the scene in which they are a part, or from a more general stream of consciousness, but they are always in English. It is as if I become a ventriloquist and an inner voice arises: the voice of the subconscious. There are often mistakes, for that matter, in my sentences. It is a linguistic detachment that works like a retinal detachment. Creation, for me, is like an intuitive appearance where image and language are inseparable."

Christine Rebet in conversation with Béatrice Gross, "Métamorphoses de l'animation", published by *The Art Newspaper*, March 2020.



Christine Rebet - Photo Benjamin Westoby

Christine Rebet's work has been shown in numerous international institutions, including galleries, art centres and museums: the Santa Fe Biennale, Bureau (New York), AlbumArte (Rome), Le Magasin (Grenoble), Shanghai Art Museum (Shanghai), Parasol Unit (London), MAC VAL (Vitry-sur-Seine), Scottsdale Museum of Contemporary Art (Scottsdale), Fondation Cartier (Paris), Sculpture Centre (Long Island City), Moore Space (Miami)...

Her works also feature in the private and public collections of the Centre Pompidou, Kadist Foundation and MAC VAL, amongst others.

Spotted several years ago by the macLYON, Christine Rebet was selected for the *Rendez-vous 07* exhibition, dedicated to young international creation.

Christine Rebet is represented by Bureau Gallery in New York.

Solos shows (selection)

2020 *Time Levitation*, Parasol Unit foundation for contemporary art, London, United Kingdom

2018 *Thunderbird*, Bureau, New York, USA

2015 *Paysage fautif*, Bureau, New York, USA

2014
Melli Ink / Christine Rebet, Grieder Contemporary, Zurich, Switzerland
Meltingsun, AlbumArte, Roma, Italy

2011 *The Square*, Marvelli Gallery Project Room, New York, USA

2009 *The Black Cabinet*, Le Magasin, Grenoble, France

2008 *Chasers*, Château des Adhémar, Montélimar, France

2007 *Tiger Escape*, Galerie kamel mennour, Paris, France

2005
Brand Band News, avec la Galerie kamel mennour, Art Basel, Statements Section, Basel, Switzerland
The Industry is Finished, Galerie kamel mennour, Paris, France
When Pigs Fly, Taka Ishii Gallery, Tokyo, Japan

2004
Waitress Announcement, Galerija Gregor Podnar, Kranj, Slovenia
Robin Hood, Mr. Cannon Projects, Berlin, Germany
See You Later, Kuttner Siebert Gallery, Berlin, Germany

Group shows (selection)

2021 [upcoming exhibitions]
Group Show, Green Art Gallery, Dubai, United Arab Emirates
Tropical Lab, Institute of Contemporary Art, Singapore
The Drawer, Librairie Yvon Lambert, Paris, France
untitled Arrangement, Bureau, New York, USA
51^e édition du Théâtre du Fort Antoine, Monaco

2020
Draw: Concept & Craft, SECCA – Southeastern Center for Contemporary Art, Winston-Salem, USA
Paris internationale, with the galerie Bureau, Paris, France
5 Artists 5 Walls, Grieder Contemporary, Zurich, Switzerland

Moving Pictures, Christine Rebet: *Shadows of Family Trees*, Gregor Podnar, Berlin, Germany
Until tomorrow: Ten Years of Bureau, Bureau, New York, USA

2019
Animated Perspectives, Alliance Française, New York, USA

2016
The First Horizons of Juno, MASS Gallery, Austin, USA
DISSENT: what they fear is the light, LACE, Los Angeles, USA

2015
The Closer I Get to the End the More I Rewrite the Beginning, Human Resources, Los Angeles, USA
Move On...! 100 Years of Animation Art, Kunsthal KAdE, Amersfoort, Netherlands
It Rained Again, Bureau, New York, USA

2014
Anniversary, Invaliden Eins Galerie, Berlin, Germany

2013
The Hollow Center, Smack Mellon, New York, USA

2012
Nothing is Forgotten, Some Things Considered, UKS, Oslo, Norway
Mannered Attitude, Soloway Gallery, New York, USA
You never look at me from the place from which I see you, Sculpture Center, Long Island City, USA
Brucennial 2012, New York, USA
Tender is the Night, Marine Contemporary, New York, USA
Habitat, 21st twenty first Gallery, New York, USA

2011
MFA Thesis Exhibition, Fisher Landau Center for Art, New York, USA
Tropical Lab, Institute of Contemporary Art, Singapore

2010
The Dissolve, SITE, Santa Fe, États-Unis
Brucennial 2010: Miseducation, New York, États-Unis
Habitat, 21st twenty first Gallery, New York, États-Unis

2009
Berlin-Paris, Wentrup, Berlin, Germany
MAC VAL, Vitry-sur-Seine, France
On From Here, Guild and Greyskul Gallery, New York, USA
Comic Strip, Musée de Sérignan, France

2008
8 1/2 x 11 / A4, James Fuentes, New York, USA
Rendez-vous 08, Shanghai Art Museum, Shanghai, China
Momentary Momentum, Kettle Yard, Cambridge, United Kingdom

2007
Momentary Momentum, Parasol Unit, London, United Kingdom
Bitte Zeichen mir ein Shaft, Ittinger Kunst Museum, Warth, Switzerland
Dessins en mouvement, MAC VAL, Vitry-sur-Seine, France
Rendez-vous 07, École nationale des beaux-arts de Lyon, France
In Wonderlands, Scottsdale Museum of Contemporary Art, Scottsdale, USA
French Kissin' in the USA, Moore Space, Miami, USA

Performances

2019

Breathe In, Breathe Out, with Emanuele Coccia, *Les Soirées Nomades*, Fondation Cartier pour l'art contemporain, Paris, France

2014

Appendix One: Methods of Nonviolent Action, Smack Mellon, New York, USA et UKS, Oslo, Norway
Poison Lecture, International Spy Museum, Washington DC, USA

2011

Appendix One: Methods of Nonviolent Action, Fisher Landau Center for Art, New York, USA
Poison Lecture, *Les Soirées Nomades*, Fondation Cartier pour l'art contemporain, Paris, France

2010

Poison Lecture, Edifying, X-Initiative, New York, USA

2009

Poison Lecture, Future Art Research, ASU Fringe Festival, Phoenix, USA

Projections

2020

In the Soldier's Head, Paréidolie, Marseille, France

2019

Collective Mythologies, Art Basel, Basel, Switzerland
UbuWeb cinema program in *HILLARY: The Hillary Clinton Emails*, an exhibition by Kenneth Goldsmith, organized by Francesco Urbano Ragazzi, Despar Teatro Italia, Venice, Italy

2018

Série de projections, Nanterre-Amandiers, Centre Dramatique National, Nanterre, France
I can call this progress to halt, Sursock Museum, Beirut, Lebanon
Cinémathèque Robert-Lynen, Paris, France
Silencio, Paris, France
Lima Independante Film Festival, Peru

2017

Kochi-Muziris Biennale, Kerala, India

2016

Kassel Documentary Film and Video Festival, Kassel, Germany
Tofifest International Film Festival, Torun, Poland
Hong Kong Film Festival, Hong Kong
KLEX Kuala Lumpur Experimental Film, Kuala Lumpur, Malaysia
Video & Music Festival, Goethe-Institut, Kuala Lumpur, Malaysia/ Hanoi, Vietnam
The Norwegian Short Film Festival, Grimstad, Norway
Sacramento French Film Festival, Sacramento, USA
Berlinale Shorts Competition, Berlin, Germany

2014

Lullaby, Hollywood Hookah, Los Angeles, USA
Sound Design for Future Film, Treize, Paris, France

2011

Animation Screening, Fruehsorge Contemporary Drawing, Berlin, Germany

2010

Animated Screen, Husets Biograf, Copenhagen, Denmark
For Real - 28 Utopian Projections in Public Space, Maastricht, Netherlands
Decalogue: Films you can count on two hand, Winkleman Gallery, New York, USA

2008

Berlinale Shorts Competition, Berlinale Film Festival, Berlin, Germany
Sound Design for Future Film, Moderna Museet, Stockholm, Sweden

2004-2007

Trip to the World of Drawing Animation, Tokyo/Yokohama/Kyoto/Nigata/Nagoya/Fukuoka, Japan
Version animée, BAC/Centre pour l'image contemporaine, Geneva, Switzerland
Zurich Film Festival, Zurich, Switzerland
Festival of Catalonia, Spain
Oberhausen Film Festival, Oberhausen, Germany
Jakarta International Film Festival, Jakarta, Indonesia
London Film Festival, London, United Kingdom

Collections

Centre Pompidou, Paris, France
KADIST, Paris, France ; San Francisco, USA
MAC VAL – Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine, France

Brand Band News

2005 | 3 minutes 21 |

Brand Band News is one of Christine Rebet's first films. This film explores renewal and the quest for identity with an original soundtrack, featuring the song *Bullet Sisters*, written by Rebet and her brother, and performed by the latter. Akin to a road trip, the film takes on a dreamlike and macabre turn, as a series of events unfolds before our eyes. The story begins with two twin sisters who, after being shot, are finally given a ride towards a new life. The wind captures their wish, and they become the very gust of wind that carries them away, before becoming a horse in an animation within the animation, the *Wild Horse Non Stop Program*, and, finally transforming again, arriving at a theatre where mystery expert Tim Bross translates the spirit of the twin sisters through the voice of his ventriloquist apprentice. The story is riddled with collisions, technical hazards and desynchronizations, challenging the imagination in order to breathe new life into it.

"I wanted to tell stories in one song," says Christine Rebet. "The soundtrack was the narration. (Now) I use text and a narrator, so it's slightly different. But music is still very important. Sound is important."



Christine Rebet, *Whirl Walk*, 2005
From the *Brand Band News* series
Animation drawing n°10, ink on paper
32 x 24 cm
Courtesy of the artist

Music: George Philip
Lyrics and voice : Frédéric Rebet
Sound design : Arno PJ Kraehahn

The Black Cabinet

2007 | 3 minutes 50 |

Created for the *Rendez-vous 07* exhibition at ENSBA Lyon and shown several times since then (Santa Fe, London...), the work is shown here with a new scenography.

The satirical film *The Black Cabinet* (2007) offers a pantomime of late 19th-century aristocratic, idle society. Christine Rebet invites the viewer inside a kind of Victorian house with an oppressive atmosphere and bathed in music. The work is inspired by the spiritualism practiced in Europe in the late 19th-century, when mediums came into contact with the afterlife by introducing "spiritual paintings" of the deceased. The work superimposes political propaganda and spiritualist mystification. In *The Black Cabinet*, temporalities collide, and it is as much a summoning of the deceased from a past world as a rather grim prediction of the future.



Christine Rebet, *Dictator*, 2007
From the *The Black Cabinet* series
Ink on paper
30,5 x 22,5cm
Courtesy of the artist

Music: George Philip
Soundtrack: David Lawrence
Editing: Jennifer Basnay

In the Soldier's Head

2015 | 4 minutes 25 |

In *In the Soldier's Head*, Christine Rebet tells the story of her father who suffered from post-traumatic stress disorder after serving in the Algerian War.

This very personal film makes use of a process that consists of filming ink drawings submerged in water, causing ghostly hallucinations to emerge spectre-like in the middle of a desert. The film revives the torment of the soldier's repressed memories, as much as it refers to French society's symptomatic denial of its colonial past.



Christine Rebet, *In the Soldier's Head*, 2015
View of the exhibition *Time Levitation*, Parasol Unit foundation for contemporary art, London, 2020
Animation filmed in 16 mm then digitized, sound
Duration 4'25"
Courtesy of the artist and Bureau, New York
Photo Benjamin Westoby

Soundtrack: Matteo Nasini et Algis Kisys
Editing: Kevin Messman

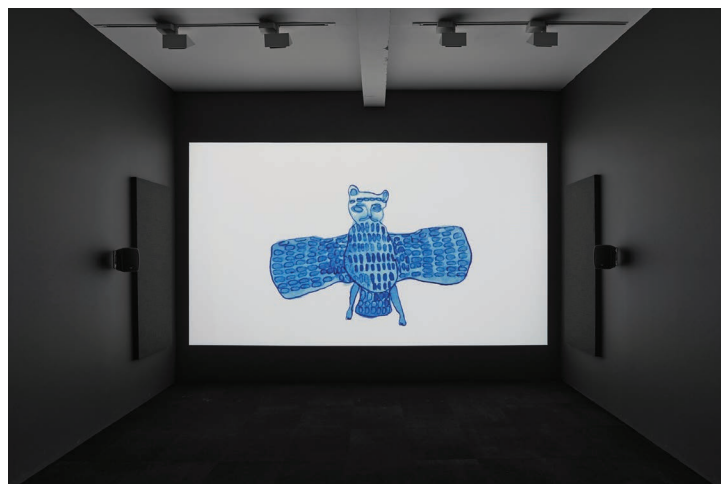
Thunderbird

2018 | 5 minutes 40 |

The film *Thunderbird* is about Girsu, one of the earliest cities known to mankind. Sumerian Prince Gudea ordered the construction of the city and many temples after dreaming of Thunderbird, the god Ningirsu's lion-headed and winged avatar.

"The myth is revisited in an almost hypnotic way by Christine Rebet, whose moving images seem to bring the ancient city back to life. In her ink drawings on paper, the artist accompanies her symbolic representations with analyses by archaeologist Sébastien Rey, with whom she has worked for several years. Dr Rey is the head archaeologist of the "Iraq Scheme" initiative at the British Museum in London, which aims to train some fifty Iraqi archaeologists in the most advanced exploration and preservation techniques. From the excavation campaign, Rebet has retrieved sound and visual recordings, including the photograph that closes her film: the hands of the (Franco-Syrian) scientist presenting a brick found on-site, offering the artist the last stone of her opus. Like an allegory of the ancient rite of the first brick and the current process of sustainable reconstruction."

Béatrice Gross, "Les artistes face à l'archéologie en péril", *The Art Newspaper* —French edition, April 2019



Christine Rebet, *Thunderbird*, 2018
View of the exhibition *Time Levitation*, Parasol Unit foundation for contemporary art, London, 2020
16 mm animation then digitized, sound
Duration: 5'40"
Courtesy of the artist and Bureau, New York
Photo Benjamin Westoby

Soundtrack: Mirwais
Voices: Lisa Denem, Grayson Millwood, Simon Will
Music excerpt: Nasser Naama 'Al 'Amiriyya', « Le Luth de Bagdad »
© Institut du Monde Arabe
Editing: Fabrice Gérardi

Breathe In, Breathe Out

2019 | 7 minutes 50 |

Inspired by Christine Rebet's recent stays with Rirkrit Tiravanija, in Chiang Mai (northern Thailand), *Breathe In, Breathe Out* follows a monk's spiritual journey.

"The animation follows the path and thoughts of a monk journeying down a mountain. A route where all kinds of entities transform gradually, passing through multiple anatomies, animal and plant forms, mingled with architectures and mythical images. This monk becomes a whole," says Christine Rebet. "He embodies all of the world's species, there are no more categories." [...] "The monk's journey also brings together the various disasters of history, from the Iron Age to slavery to migrant boats on rough seas, and the threat of the ecological crisis."

The animation begins and ends with excerpts from *Métamorphoses* (Rivages, Paris, 2020), by philosopher Emanuele Coccia, whose text inspired this film, created as part of the *Nomadic Nights* series to coincide with the exhibition *Trees*, at the Fondation Cartier in 2019.

Otolithe

2021 | unreleased film |

Otolithe takes its inspiration from *fijiri*, the traditional songs of pearl divers in the Persian Gulf. Before the discovery in the 1930s of large oil fields, the majority of the population of present-day Bahrain, Kuwait, Qatar and surrounding areas survived from artisanal crafts and maritime trade.

At that time, the pearl trade was the most profitable, at least for the boat captains and merchants. For the divers and sailors, amongst whom were slaves from East Africa, this activity was extremely difficult, dangerous and poorly paid. Music and songs punctuated the various tasks undertaken on the boat, accompanying this difficult work. Pearl diving ensured the continuity of labour and social experience, creating an intimate link between men, but also between men and the sea. Although pearl diving has now disappeared, certain songs are still performed in Kuwait's "Diwaniyya" or Bahrain's "Dhar". Old sailors, singers and musicians come together and sing, reminiscing about the sea.

Otolithe offers a sublimated repertoire of these ancestral practices, like the collective memory of a past world, and an ode to the oldest jewel in the world, an anomaly often born from a grain of sand: the pearl. It has been venerated for millennia and sold to adorn the ornaments and accessories of nobility and royalty.



lotus ANIMISM NECK RING

Christine Rebet, *Lotus Animism Neck Ring*, 2019
From the *Breathe In, Breathe Out* series
Ink on paper
40 x 30 cm
Courtesy of the artist

Soundtrack: Mirwais
Music excerpt: Instrumental Fusion Raag Madhuvanti-Ateetam
Voices: Jason Glaser et Simon Will
Editing: Fabrice Gérardi



Christine Rebet, *Voices*, 2021
From the *Otolithe* series
Ink on paper
40 x 30 cm
Courtesy of the artist

Soundtrack: Zad Moultaqa
Editing: Fabrice Gérardi

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



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

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

The macLYON invites the artist Delphine Balley, photographer and video artist, for her first institutional monographic exhibition.

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.

The exhibition explores the dysfunction of the social theatre and performances in it 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.

Curator: Agnès Violeau



Delphine Balley, *Le Temps de l'oiseau*, 2021 [Film still]
HD colour video, sound, 17'27"
Courtesy of the artist

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 and gathering hotels, restaurants, offices, housing but also a casino or a cinema. 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 as well as in several partner structures. Works of its collection are regularly loaned for exhibitions in France and all over the world. 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 Adilon

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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