

Thameur Mejri

Little odyssee

Mary Sibande

+ Crossover David Posth-Kohler

macLYON

The upcoming 2022 season at macLYON opens with a wide variety of art forms, mixing works from the museum's collections and invited artists from around the world, with a special focus on young visitors.

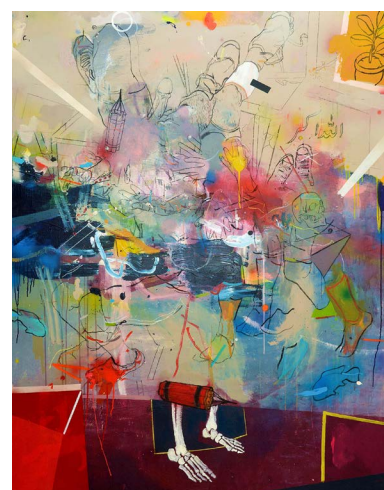
In line with its support for the young French art scene, macLYON has invited artist David Posth-Kohler to present part of his work *Sténos* (which entered the collection when he donated it to the museum following his participation in the last Biennial) and to do so alongside a specific project he is working on for the hall and the mezzanine.

Always attuned to new international art, macLYON is hosting South African artist Mary Sibande who, in a vast, immersive installation, addresses the sense of injustice felt by black women in a society where dashed hopes are breeding a growing anger. The formalisation of a sense of violence can also be found in an original set of paintings created specifically for Lyon by the young Tunisian artist Thameur Mejri, who denounces the increasingly restrictive mechanisms of power.

Finally, the exhibition *Little odyssee*, which is primarily aimed at children, questions the role of art in the construction of the individual. It has been devised on the basis of works in the macLYON collection and in collaboration with the University of Lyon 3. An exhibition for young and old alike with a trail "at child height".



Mary Sibande, *The Locus*, 2019
Courtesy of l'artiste et SMAC Gallery,
Le Cap/Johannesburg



Thameur Mejri, *The Walking Target*, 2020
Courtesy of the artist
and Selma Feriani Gallery, Tunis/London



David Posth-Kohler, *Sténos*, 2019
macLYON Collection
Photo Blandine Soulage



Ange Leccia, *Arrangement*, 1991
macLYON Collection
© Adagp, Paris, 2022
Photo Blaise Adilon

Thameur Mejri

Until my veins collapse (States of emergency)

11 February - 10 July 2022

macLYON



View of the exhibition *States of Exception*, B7L9 Art Station, Fondation Kamel Lazaar, Tunis, Tunisia, 2021.
Courtesy Kamel Lazaar Foundation, Geneva/Tunis
Photo Firas Ben Khelifa

Thameur Mejri (born in 1982 in Tunis) blurs the boundaries between public and private in an effort to confront individual and collective values, particularly in contemporary Tunisian society.

For this purpose, he takes the human body as a tool to measure both possibilities and prohibitions, making it a central element of his artistic practice.

Through his drawings—vast compositions on stretched or floating canvases—as well as murals, Thameur Mejri's works question the notions of humanism and the construction of human beings on a social scale, by representing several paradoxes that emerge from political and cultural practices. With a certain degree of violence, whether in terms of the composition of his paintings or in the pictorial vocabulary used, the artist attempts to deconstruct the mechanisms of power and control put in place by the political, economic, cultural and religious systems in Tunisia and by extension, in North Africa. His precise and prolific iconography constitutes a device critical of our relationship with the objects and symbols that surround us in daily life and which impose, whether consciously or not, certain forms of alienation.

Curators:

Salma Tuqan (Director of the Delfina Foundation, London) and
Matthieu Lelièvre (Artistic advisor at macLYON)



Thameur Mejri, *The Eye of the Beholder*, 2020
Acrylic, charcoal and pastel on canvas
200 x 150 cm

Courtesy of the artist and Selma Feriani Gallery, Tunis/London

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Ange Leccia, *Arrangement*, 1991
macLYON Collection
View of the installation at UCLY in 2019.
© Adagp, Paris, 2022
Photo Blaise Adilon

The macLYON is experimenting the co-conception of an exhibition of work from its collection especially for younger audiences, in collaboration with a group of Masters-level students of Heritage and Museum Studies at the Université Lyon 3. The students, accompanied by a team of experts, have spent time discovering the rich and unique collection of the macLYON, in order to devise an exhibition resolutely focused on the needs of young audiences, in all their plurality. The organization of this exhibition takes into account a child's shorter concentration span and the impact of sensory experiences as they make their way from one room to the next, creating an exhibition that optimizes the young visitor's comfort, understanding, well-being and encounter with the artworks.

Little odyssée is designed as a sensory and experimental journey in three parts, inspired by a child's developmental cycles: an ode to discovery and experimentation. It questions the body's interaction with its surroundings, illustrating the different degrees of involvement between the child and their world. Moving from inside to outside, and from physical perception to a more intellectual approach, younger audiences can experience art in all its dimensions.

This initiative is part of the macLYON's cultural development projects with schools and third-level establishments, built around an innovative hands-on approach.



Mary Sibande, *There's a Storm in My Heart*, 2019
Inkjet on Hahnemühle photo rag
106 x 300 cm
Courtesy of the artist and SMAC Gallery, Le Cap/Johannesburg

For her exhibition at the macLYON, South African artist Mary Sibande (born in 1982 in Barberton) takes the format of sculpture and installation to a new level in her work. Relying on different characters and colour codes, for the past number of years the artist has developed an art of sculpture and installation that bears witness to the life of the women in her family, and through them, to the living conditions of South African black women, and their place in the complex history of a country built on racial segregation.

According to the artist, the abolition of apartheid may have given civil rights to the black majority, but the political decisions taken thereafter prevented any real social and economic change within the country. The white minority retained its grip on the economy, leaving most of the black population living in precarity. This phenomenon has not evolved over the years, and the frustration and sense of injustice has fostered a violence that Mary Sibande associates with this structural inequality. The violence rooted in the lives of these vulnerable populations has inspired the artist to reflect on different ways of channelling anger, resulting in an exhibition in the form of a vast sculptural and sound installation that occupies an entire floor of the Museum.

Curator: Matthieu Lelièvre (Artistic advisor at macLYON)



Mary Sibande, *The Locus*, 2019
Série *I Came Apart at the Seams*
Inkjet on Hahnemühle Photo Rag, Daisec Mount
200 x 136 cm
Courtesy de l'artiste et SMAC Gallery, Le Cap/Johannesburg

In 2019, in the framework of the Biennale de Lyon, the CIC – Lyonnaise de Banque commissioned a monumental work from sculptor David Posth-Kohler for its atrium. After the Biennale, *Sténos* was given to the museum collection by the artist. With *Sténos*, David Posth-Kohler brings giants to life. These possess the ability to construct and deconstruct themselves into a multitude of alter-egos. Although David Posth-Kohler has always been interested in the question of the body, his recent work is more particularly oriented towards *mise-en-scène*. He designs and makes models of figures – gesticulating, disjointed automatons – and explores the theatricality of the body. David Posth-Kohler manipulates the extremes, he contorts, changes the scale and likes to "de-normalise".

Crossover is an exhibition that strives to create a dialogue between a work from the collection and an emerging artist. After Jimmy Richer and Hélène Hulak, David Posth-Kohler is the third artist invited to invest the Museum entrance. For the occasion, the works of David Posth-Kohler will echo Bruce Nauman's videos from our collection. Bruce Nauman, in the 1960s, questioned the body and everyday gestures, staging himself during filmed performances.

Curator : Marilou Laneuville (Head of the exhibitions department at macLYON)

David Posth-Kohler was born in 1987 in Annecy. He lives and works in Paris. He graduated from the École Nationale Supérieure des Beaux-Arts de Lyon in 2013.



David Posth-Kohler, *Sténos*, 2019
View of the exhibition associated with the 2019 Lyon Biennial, at the CIC macLYON Collection
Photo Blandine Soulage