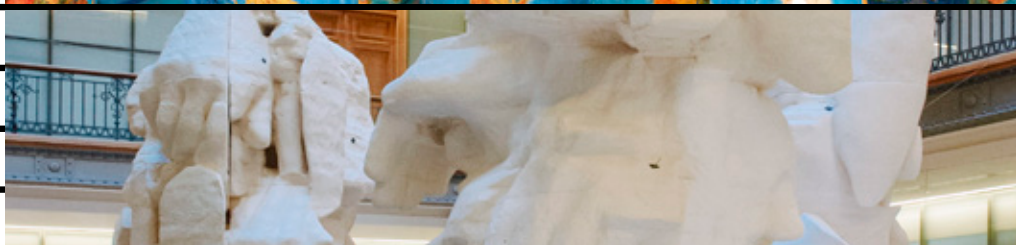
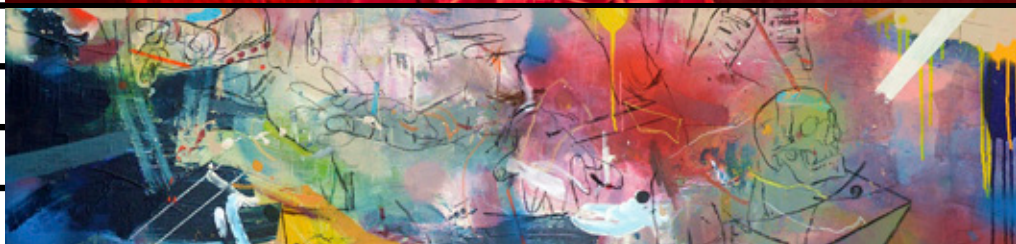


# maçLYON



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The new 2022 season at macLYON opens with a wide range of art: works from the macLYON collections as well as guest artists from all over the world. There is also a special exhibition for young visitors!

The latest manifestation of macLYON's ongoing commitment to the work of young French artists is an invitation to David Posth-Kohler to present part of his work *Sténos*, which entered the macLYON collection after the last Biennale. In the context of the *Crossover* programme, which sets up a dialogue between works from the collection and those of a guest artist, he has devised a site-specific project for the hall and the mezzanine that echoes two videos by Bruce Nauman.

Keeping its finger on the pulse of international creation, macLYON is delighted to be hosting South African artist Mary Sibande who, in a vast, immersive installation, bears witness to the sense of injustice felt by black women in a society where dashed hopes are giving way to anger. This feeling of violence and the need to express it are also found

in a series of large paintings specially created during his residency at the museum by Tunisian artist Thameur Mejri, who denounces the increasingly restrictive mechanisms of power

Finally, a group of students from the Master 2 Cultural and Digital Mediation programme at the University of Lyon 3 has created an exhibition entitled *Little Odyssey*. It is based around works from the macLYON collection and is aimed primarily at children. At a wider level, the exhibition examines the role of art in shaping the individual. It is for children and adults alike, but it is designed to be viewed "at child height".

The exhibition *Une histoire de famille [A family story]*, which opens on 20 April, is a wonderful opportunity to discover the remarkable collection of the Robelin family—a collection that reveals a sensitivity to art that has been passed down from generation to generation, and an enduring affinity with the artists.

Isabelle Bertolotti,  
directrice du macLYON

## × Bruce Nauman **Hall**

David Posth-Kohler (born in 1987, Annecy, France) is an artist whose practice is rooted in his experiences of life. He travels widely and draws inspiration from the landscapes, objects, and people he encounters. He translates into art—mainly sculpture—those which leave a deep impression on him. The monumental work *Sténos*, which entered the macLYON collection in 2019 at the end of the 15th Lyon Biennale, consists of three chimerical giants – an echo of his encounters. One of them stands tall at the entrance to this third *Crossover*\*. The intertwined forms, face and hands of this colossus are all elements that play on the ambiguity between the marvellous and the monstrous, and testify to the artist's interest in the human.

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 ponders the relationship to space and the synergies induced by the body, and this has set up a resonance for him with the works of Bruce Nauman (born in 1941, Fort Wayne, United States), who, in the 1960s, used himself as a focus of performances filmed in his studio. With simple actions, the repetition of which accentuates an obsessional quality, Bruce Nauman experiments with the involvement of the body in space. The body then becomes his raw material. *Thighing*, the title of which is a conflation of the words “thigh” and “sighing”, is an expression of this fascination for the parts of the body.



Bruce Nauman, *Thighing (Blue)*, 1967. Courtesy Electronic Arts Intermix macLYON collection © Adagp, Paris, 2022

David Posth-Kohler designs and makes models of figures—gesticulating, disjointed automatons—and explores the theatricality of the body. He makes assemblages of hybrid objects, transforming them into anonymous misshapen figures and dressing them up so that they take on the appearance of clowns. These sculptures, with their exaggerated forms, are caricatures of individuals in a society with predefined logic and codes that the artist holds up to ridicule. This theatrical mix of tragedy and comedy, is reminiscent of Samuel Beckett, whom Bruce Nauman references in *Slow Angle Walk (Beckett Walk)*. In that film, Nauman spends an hour repeating a series of movements inspired by the peculiar gait of the Beckett character, Molloy.

Both artists have an approach in which the body seems to be a powerful medium for experiencing human reality. David Posth-Kohler manipulates the extremes, he contorts, changes the scale and likes to “de-normalise”. He has transformed this *Crossover* into a theatre of the human condition, where the narrative, although absurd, examines our relationship with the world.

\* David Posth-Kohler is the third artist invited to participate in *Crossover*, an exhibition format that creates a dialogue between the works of an artist from the macLYON collection and those of an emerging artist.

Marilou Laneuville, curator



David Posth-Kohler, *Sténos*, 2019. View of the exhibition associated with the Biennale de Lyon 2019 at the CIC - Lyonnaise de Banque. macLYON collection © Photo: Blandine Soulage

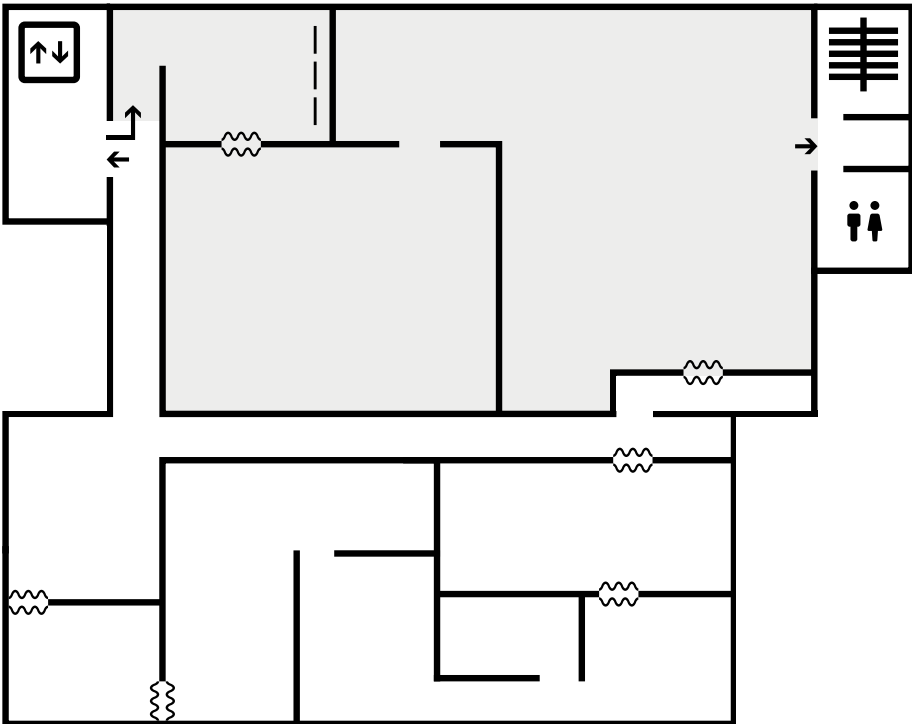
## Collapse (States of Emergency)

### Level 2

Since the “Jasmine Revolution” (2010-2011), part of the wave of pro-democracy uprisings known as the Arab Spring, Tunisia has been constantly questioning the directions of its model of society, as well as the links that exist between political, civil and institutional power. Thameur Mejri (born in 1982, Tunis) has witnessed the distress of many young people tempted to leave their country, and he shares a sense of uncertainty with a whole generation of his compatriots. He blames this on chaotic management of the community. More broadly, he recognizes a crisis of democratic representation, and his painting reflects these burning issues which are far from restricted to his own country.

A multitude of superimposed everyday objects, pictograms and other symbols from global popular culture seem to float in Thameur Mejri’s compositions, which are based on an apparent disorder that deliberately blurs our reading of his work. These heterogeneous associations sometimes display a kind of humour—absurdity even—but they often come across as threatening and seem to harbour a latent violence. Drawer, painter and video artist, Thameur Mejri combines techniques and sources of inspiration to construct a critical apparatus that uses a singular iconography. His vision is informed by the writings of Michel Foucault and Giorgio Agamben. Through these philosophers’ analyses of biopower

#### LEVEL 2 PLAN



and states of emergency, Mejrì examines the specific power mechanisms (identity controls, surveillance, etc.) inflicted on individual bodies. And indeed, through his depictions of the body—deconstructed and fragmented—he translates the closeness of danger. Hybrid beings in a state of permanent mutation emerge on the canvas, in a provocative attempt to liberate themselves from the dogmas and oppressions that weigh down on them.

By focusing on bodies and objects, Thameur Mejrì analyses the alienating nature of these symbolic elements of everyday life. His thinking about this has been enriched by a recent encounter with the ideas of philosopher Bernard Stiegler, who maintains that human beings are born incomplete: in order to survive and to hunt, they have equipped themselves

with clothes and weapons. The importance of these extensions of the human body in our daily lives determines many of our actions and, according to Thameur Mejrì, exposes us to all kinds of interdependencies and forms of control. Indeed, these objects which the artist paints, and which are essential to an individual's existence, are also the fruits of an economy that perpetuates all kinds of inequalities, to the benefit of a dominant social class which owns the means of production.

Through a variety of artistic practices, Thameur Mejrì offers a rereading of the history of these objects and the ambivalence of their role in contemporary society.

Matthieu Lelièvre and Salma Tuqan, curators



Thameur Mejrì, *Deactivate*, 2020. Courtesy of the artist and Selma Feriani Gallery, Tunis/Londres

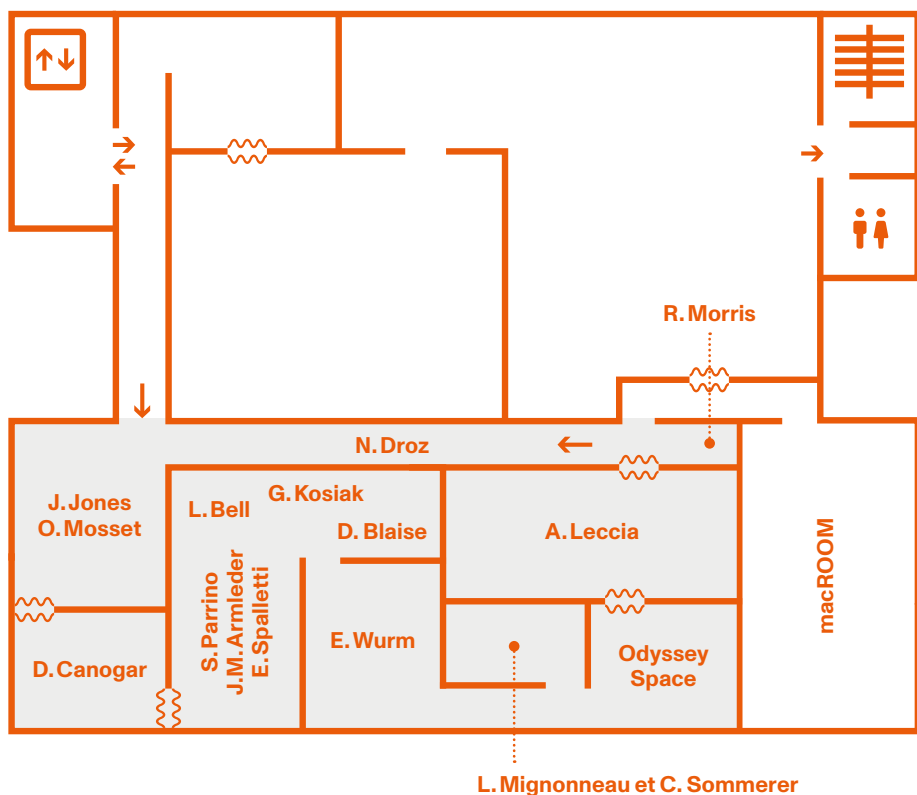
How can children be introduced to works in the Musée d'art contemporain's collection? Devised with a group of students from the Master's programme "Heritage and Museums" at the University of Lyon 3, the exhibition *Little Odyssey* offers a sensory journey in three parts, conceived specifically for 0-11 year olds.

Inspired by the developmental cycles of a child, the exhibition is an ode to discovery and experiment. The feelings, emotions and skills the young viewer is asked to tap into when looking at the works are tailored to everyone, with no age group left out of the experience.

The visit begins with the perceptions of the youngest: an exploration of the senses through the experience of colours, shapes and sounds. This space opens up the imagination, offering everyone a chance to let themselves be carried along by their perceptions.

Then the young viewer is physically confronted with everyday objects. On the boundary between indoor and outdoor spaces, the child encounters familiar objects that have been transformed by the creative process. Using everyday objects, the works highlight questions of scale and balance; this echoes the infant's first perception of familiar space.

### LEVEL 2 PLAN



Through various means, the exhibition encourages art as an experience. Some works are an invitation to participate, even to become part of the work.

At the end of the tour, the perspective broadens out and the works reflect territories and movements on a grand scale. This last part encourages an opening up to other people and to the world, with further thoughts about the relationship to space.

Don't miss the Odyssey Space, halfway round the exhibition. There you'll find books, games to play, and even an opportunity to create your own work of art!

Project conceived by: Françoise Lonardoni, Fanny Thaller and Damien Blanchard from the Musée d'art contemporain with Younes Benmebarek, Louise Besson, Pauline Deleest, Mélanie Delpuech, Morane Remaud, Fanny Sarlette, students at the University of Lyon 3



Laurent Mignonneau and Christa Sommerer, *Intro-Act*, 1995. macLYON collection © Photo: David Desaleux

## *The Red Ventriloquist* Level 3

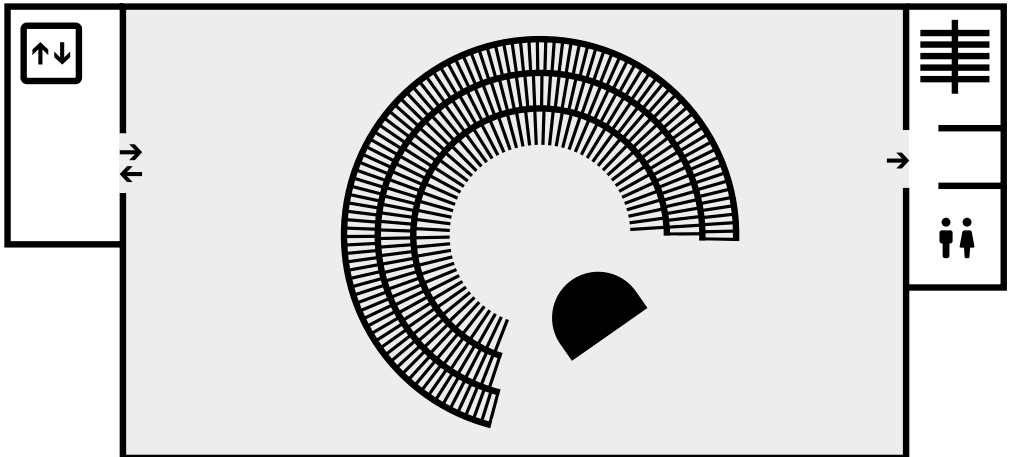
South African artist Mary Sibande (born in 1982, Barberton) has been developing a deeply biographical form of sculpture and installation art over several years. Inspired by the women in her family, she created an avatar, Sophie, who initially embodied a domestic housemaid and then developed into the figure of a witch or a priestess. Sophie is an alter ego for the artist and exposes the class, race and sex discrimination that shapes the lives of black women in South Africa, a country that was, and still remains, marked by the apartheid that existed between blacks and whites from 1948 until the early 1990s.

Although the conditions created by the dismantling of apartheid in 1991 gave civil rights to the Black majority, the artist believes that the political

decisions that followed prevented any real social and economic overhaul of the country, perpetuating a precarious situation for the Black population. The phenomenon has not been resolved since, and these inequalities have been further exacerbated by the worldwide pandemic, which has led to an escalation of tensions and violence. In addition to political demonstrations and systemic insecurity, the recent riots and looting reflect the distress of people who can no longer afford the basic necessities.

Mary Sibande has conceived the exhibition *The Red Ventriloquist* as an expression of this violence in the form of a vast, theatrical sculpture and sound installation. In her work, Mary Sibande explores the evocative, symbolic and political power of colour: blue evokes the clothes of household servants and purple

### LEVEL 3 PLAN





was the colour of the dye that the South African police sprayed on protesters during demonstrations to mark them for arrest. For several years now, red has been gradually taking over in her sculptures and photos. Initially it was the colour for dogs and vultures, then it began to appear in the folds of her figures' clothes, until eventually it completely enveloped the bodies of women who now have to be considered as High Priestesses. The scarlet of the "red ventriloquist" has developed into a symbol of public anger in Sibande's work. A parallel between emotion and colour is found in expressions common to several of the eleven languages and dialects of South Africa. In Zulu, the artist's mother tongue, one expression associates the feeling of anger with a red dog. Mary Sibande was inspired by this idiomatic use of colour to construct an installation

in which the red priestess teaches an army of red dogs to control and adapt their anger. The red ventriloquist—who lends a voice to those who have none—is a new avatar that reexamines the role of the artist on a societal scale and the political involvement he or she is willing to take on. The figure also evokes the way in which languages—which are capable of bringing people together but also of dividing them—can create resonances.

Matthieu Lelièvre, curator of the exhibition

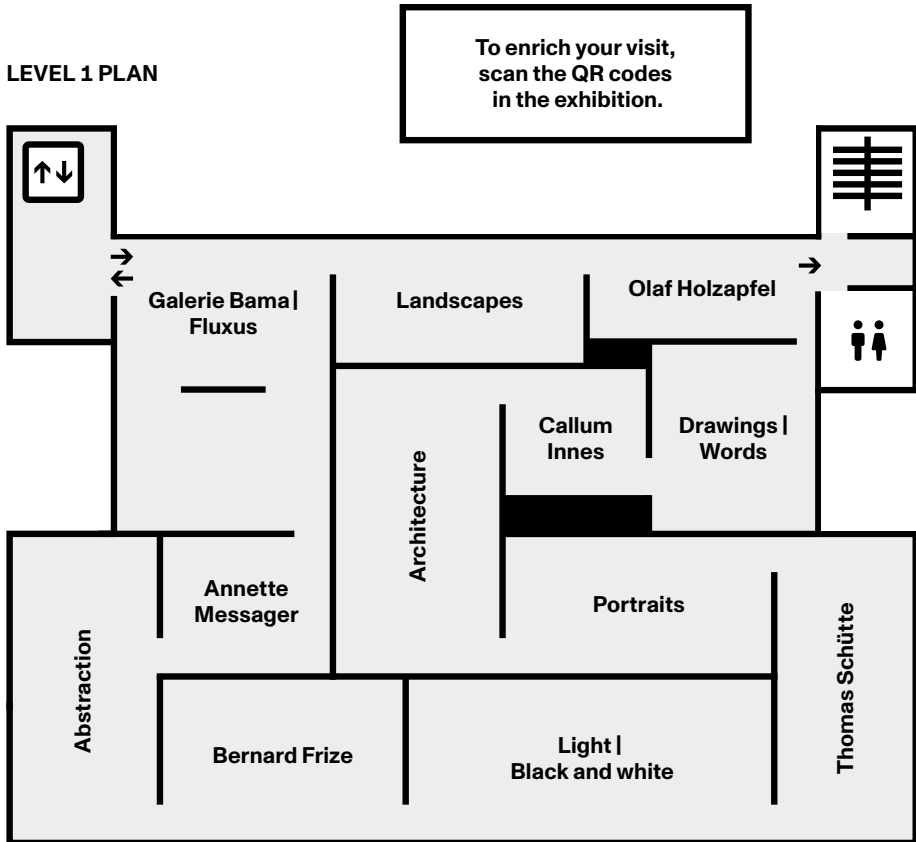


Mary Sibande, *There's a Storm in My Heart*, 2019 (detail). Courtesy of the artist and SMAC Gallery, Cape Town/Johannesburg

Presenting over 250 works in an exhibition spanning 12 rooms on an entire floor of the Museum, this exhibition, *A family story, Collection(s) Robelin*, invites visitors to discover a unique collection built by a couple and their family over the past fifty years.

“The Robelin Collection(s)”\* was first started in the early 1970s, following in the footsteps of the previous generation, before gradually gaining in independence. The Galerie Bama, created by Ninon, the collector’s mother, and the Galerie Nelson where the collector’s father François played an important role, fuelled the passion that led the Robelin couple to not only collect works, but also to become acquainted with artists and follow their careers over time.

### LEVEL 1 PLAN



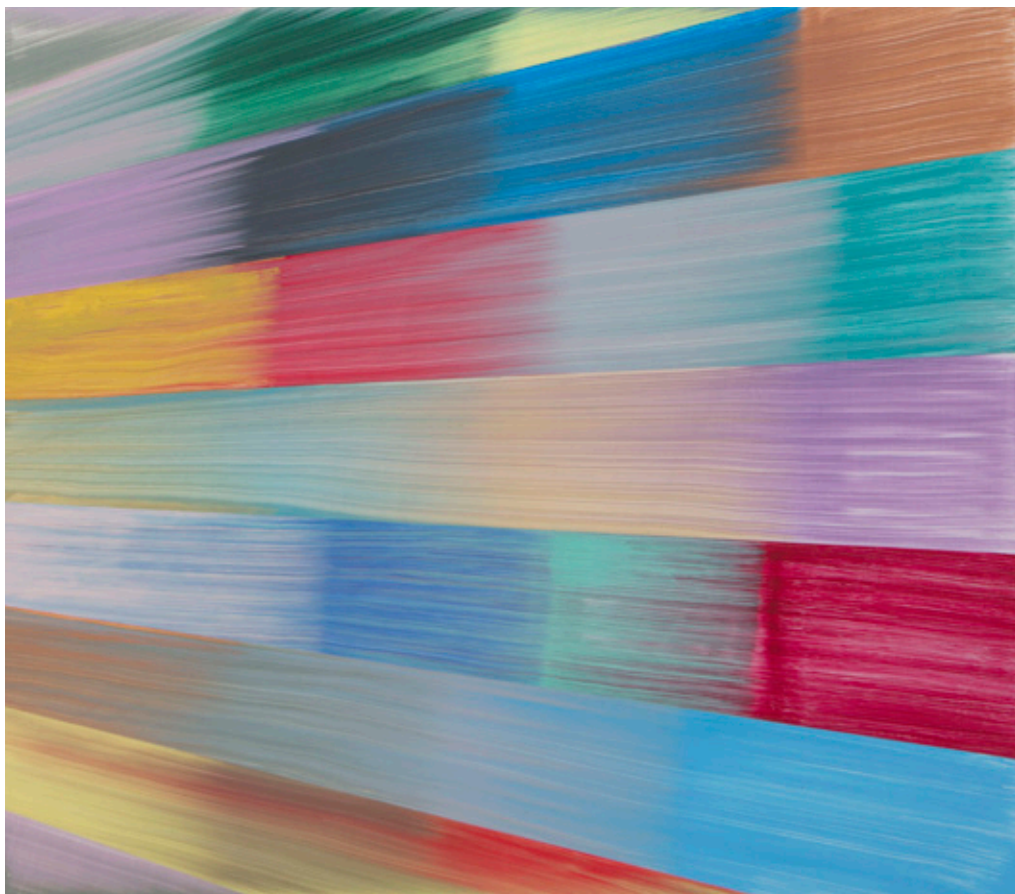
Born from a curiosity for the association between texts and photographs close to the spirit of the Fluxus movement, the choices made by the two collectors followed a more personal and sometimes radical line from the mid-1980s onwards, where painting, sculpture and photography coexist. The collection brings together works by both wellknown and lesser-known artists. The collectors' commitment and the coherence of their choices will be on display for the first time.

*A family story, Collection(s) Robelin* alternates between monographic rooms showcasing the works of Annette Messenger, Thomas Schütte, Bernard Frize, Olaf Holzapfel and Callum Innes, and thematic rooms exploring architecture, portrait, abstraction, light, landscape, word drawings, etc.

With: Gianfranco Baruchello, George Brecht, Jean-Marc Bustamante, Michael Buthe, Vlassis Caniaris, Franck Chalendar, Erik Dietman, Helmut Dorner, Elger Esser, Robert Filliou, Günther Förg, Hreinn Friðfinnsson, Pia Fries, Bernard Frize, Jochen Gerz, Rodney Graham, Olaf Holzapfel, Callum Innes, Harald Klingelhöller, Annette Messenger, Wilhelm Mundt, Tom Phillips, Pascal Pinaud, Éric Poitevin, Denis Pondruel, Dieter Roth, Thomas Ruff, Anne-Marie Schneider, Thomas Schütte, David Shrigley, Thomas Struth, Hiroshi Sugimoto, Mitja Tusek, Françoise Vergier, James Welling

Camille Morineau, curator

\* The Robelin Collection(s) with an "s" because this collection has been built over several generations.



# MAC LYON

## FEES FOR ADMISSION AND ACTIVITIES

### ADMISSION

Normal: 6€\* / 8€

Reduced rate \*\*: 3€\* /

4€ (18 - 25 years inclusive)

\* Until April 17

Free\*\* for under 18s, handicapped persons and accompanying guide, tax-exempted persons, journalists, ICOM card holders... (\*\*with valid card)

### ACTIVITIES

● Guided tours, Family visits: entrance ticket + 3€ for adults / 1€ for under 18 years

● Do it Yourself: 36€

● Atelier odyssee, artists workshops: 5€

● Invite your friends to the *Atelier odyssee*: 60€ (for a maximum of 14 children)

### ON LINE TICKET SALES

Book your tickets and seats for all the weekly activities online now. No queuing with these tickets! [www.mac-lyon.tickeasy.com](http://www.mac-lyon.tickeasy.com)

## OPENING HOURS, ACCESS, SERVICES

The museum is open from Wednesday to Sunday [11:00-18:00]

Closed on Sunday, May 1

- Bus: C1, C4 and C5, Get off at Musée d'art contemporain
  - Bicycles, Vélo'V stations very close to the museum
  - By car, 1€60 reduction (i.e. 45 minutes free) on the normal charge at car parks LPA P0 and P2 of the Cité Internationale
- Car-sharing at [www.covoiturage-grandlyon.com](http://www.covoiturage-grandlyon.com)

### FOR YOUR COMFORT

Baby carriers, folding seats and wheelchairs are available at the ticket inspection point.

### FREE CLOAKROOM

A cloakroom is at your disposal. For safety reasons, backpacks and umbrellas as well as bulky bags must be left there.

### BOOKSHOP BOUTIQUE

Open during museum opening hours

### INFORMATION AND RESERVATIONS

Service des publics

Monday to Friday [9:30-12:30] [14:00-17:00]

T +33 (0)4 72 69 17 19

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