

Press release

11 February -

*Little odyssee*

10 July 2022

The collection presented  
to children

macLYON



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

Musée d'art contemporain  
Cité internationale  
81 quai Charles de Gaulle  
69006 LYON - France

T +33 (0)4 72 69 17 17  
F +33 (0)4 72 69 17 00  
info@mac-lyon.com  
www.mac-lyon.com

Press contacts:  
Muriel Jaby / Élise Vion-Delphin  
T +33 (0)4 72 69 17 05 / 25  
communication@mac-lyon.com

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**JEAN MOULIN**

*le Bonbon*

VILLE DE  
**LYON**

<b>Press release</b>	<b>macLYON</b>
<b>Presentation of the project and the approach</b>	<b>3-4</b>
<b>Selection of works on display</b>	<b>5-6</b>
<b>The Université Jean Moulin Lyon 3</b>	<b>7</b>
<b>The macLYON</b>	<b>8</b>
<b>At the same time in macLYON</b>	<b>9-10</b>
<b>Practical information</b>	<b>11</b>

**The Musée d'art contemporain in Lyon is experimenting with the co-conception of an exhibition with a group of Master's students in Heritage and Museums, from the Cultural and Digital Mediation programme at the Université Lyon 3, accompanied by a panel of experts. This exhibition, exclusively built from works from the MAC collection, has been conceived with children in mind.**

**The *Little Odyssée* exhibition has been designed as a three-part sensory journey, inspired by a child's developmental cycles. It is an ode to discovery and experimentation, and questions the interaction of the body with its surroundings, illustrating the different degrees of interaction between children and the world.**

**The exhibition takes visitors on a trajectory from inside to outside, and from physical perception to a more intellectual approach, allowing younger visitors to encounter art in all its dimensions.**

- The idea?

Regular visitors to our Museum, whether with their families, schools or activity centres, children represent a significant portion of the macLYON's audience: 30 to 40% of the total public, and 70% of groups under 18 years of age. Whether they participate in tours or workshops, our child-citizen forums or perform with various cultural organizations amongst the artworks, this active and enthusiastic young audience can be said to find the foundations of artistic and cultural education at the Museum. It is here that they can encounter art, practice it, and implement their new-found knowledge across all spheres. Imagining an exhibition especially devoted to younger audiences was a further step in the macLYON's commitment to families and teachers. To attempt this experience and explore the questions arising from it was an obvious choice, further reinforced by the focus on children in Lyon's municipal policies. The city already boasts a transversal programme that aims to create "a city at children's level", as well as the "Lyon, child-friendly city" distinction, recently awarded by UNESCO.

The *Little Odyssée* project is also an opportunity to continue the participatory hands-on method favoured by our Museum, by calling upon new actors: students from the Université Lyon 3 (Master 2 Heritage and Museums - Cultural and Digital Mediation programme). This proved to be a solid experience for the six students who embarked on the adventure, and who benefited from an exceptional professional experience, overseen by the Museum team and the teacher responsible for the Master's degree, Martine Vila.

To ensure the scientific and artistic coherence of the project, a panel of experts accompanied the venture, made up of representatives from the National Education Board, the Université Lyon 3, and the department of municipal museums.<sup>1</sup> The panel provided advice and feedback on the project, in connection with the area of expertise of each of its members, and examined the ideas proposed by the students.

- Experience first and foremost!

Does building an exhibition for children entail selecting works based on didactic and narrative criteria?

This preliminary question needed to be asked to remove any ambiguity: the exhibition does not present works created for children, but rather pieces chosen from the macLYON collection to create a specific exhibit.

What this exhibition seeks to establish is that art is the subject of experience. For a child, this translates to improving their access to art: promoting its reception through specially designed presentation solutions, and a tailored pedagogical approach.

How can we explore art [with a child] if we are to follow John Dewey's theories? This can be done by paying attention to all opportunities that can make everyday life an experience, as well as learning to formulate feelings.

Making everyday life an experience precedes the encounter with art, or rather, the two are not separate: "in order to understand the esthetic in its ultimate and approved forms, one must begin with it in the raw; in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens: the sights that hold the crowd—the fire engine rushing by; the machines excavating enormous holes in the earth..."<sup>2</sup>

<sup>1</sup> Members of the committee include individuals from the National Education Board (DAAC and SDEN), Musée d'art contemporain, Musée des Beaux-Arts, and members of the childhood, education and cultural departments of Lyon City Council, as well as various actors in the arts sphere.

<sup>2</sup> John Dewey. *Art as Experience*. New York, Capricorn Books, 1934.



Family visit  
Photo David Desaleux

● *Little Odyssee* is suited to what age group?

The *Little Odyssee* exhibit draws on a child's various skills. The target age range (0 - 11 years) highlights the wide palette of capabilities and maturity levels called upon.

How is it possible to make the exhibition accessible to children of all ages between 0 and 11 years?

Outside of a reductive theme, it is the various periods of a child's development that become the common thread of the exhibition, based on the proposal of the student actors involved in the project, and reflected in the different chapters or sections of the exhibition.

Just as the child explores the world according to a progression that goes from the inside to the outside, the psychic to the physical, the sensory to the real, in the same way, the works can be interpreted according to varying levels of discovery. In order to improve the relationship between the child and the artwork, a number of solutions have been studied, with respect for the works and the artists. For example, the students suggested that a specific artwork by artist Erwin Wurm be exceptionally resized to a child's level.

● What works are presented?

The visit experience begins with the toddler's perception: questioning the senses through the experience of colours, shapes and sounds. This space opens onto the imagination, offering everyone the opportunity to let themselves be carried away by their perceptions.

In the following section, the body is confronted with elements from everyday life.

At the frontier between interior and exterior spaces, the child observes familiar elements, transformed through the process of creation.

Using everyday objects, the works shed light on questions of scale and equilibrium, echoing the toddler's first perception of familiar space.

At the end of this section, the point of view widens, the works show territories and movement on a large scale. This last part offers an openness to others and to the world, by continuing to reflect on the relationship to space.

Each section contributes to a progressive narrative. The feelings, emotions and skills solicited before the works are proportional to the viewer's age, but do not exclude any age group, which was one of the main challenges of this presentation.

At the heart of the exhibition, a space has been installed with furniture suitable for children, where they can read, draw, and rest.

Workshops will be offered in this space at weekends in the company of artists. A games booklet and a calendar of events and tours also accompany the exhibition.

● A word by the students

The students' mission statement offers the following perspective on the exhibition:

"The experience of the exhibit is conceived around the apprehension of the body and the world. The course is designed over three sections, based on an idea of a 'cycle': the multiple reading levels are interdependent and respond to each other. For example, the imaginary opens a door to reality, and vice versa. The exhibition route is constructed as a narrative, wherein each space and concept complement each other, and where the child's feelings and emotions are called upon when confronted by these works."

*Little Odyssee* can be enjoyed at any age.

Françoise Lonardoni with Fanny Thaller and Damien Blanchard from the Musée d'art contemporain,

and with Younès Benmebarek, Louise Besson, Pauline Deleest, Mélanie Delpuech, Morane Remaud, and Fanny Sarlette, students at Université Lyon 3

● A word from Marie Ledentu, Dean of the Faculty of Arts and Civilization

The Master's in Cultural and Digital Mediation exemplifies the ambition for excellence and professionalism we have for the students we welcome on the various courses on offer at the Faculty of Arts and Civilization. Thanks to the investment of the teaching teams and temporary staff associated with this course, the academic sphere and socio-professional world have forged a fruitful partnership for the benefit of the students and for the wider benefit of society. This partnership of mutual trust has found an unprecedented form in the project entrusted by the Museum of Contemporary Art to our second-year students with the *Little Odyssee* exhibition.

The macLYON would like to thank Marie Ledentu, Dean of the Faculty of Arts and Civilization and Martine Vila, Head of Education of the Heritage and Museum Master's, Cultural and Digital Mediation programme.

## Ange Leccia

*Arrangement*, 1991

The artist began his career as a painter and performer, before using video and photography in the 1980s. He has been the author of numerous “arrangements”, a term he prefers to the word “installation” for its non-definitive character. He seeks “the sweet spot of the relationship between objects”, while interacting with reality.

Light has always been one of the main elements in his work. In a dark room, 350 terrestrial globes are placed on the ground, without stands.

The public can move around these world maps from which light and heat emanate.

This piece was created for the Lyon Contemporary Art Biennale in 1991.



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

## Géraldine Kosiak

*Les Dix mille choses n°1*, 2020

Géraldine Kosiak is fond of collections, particularly those that bring together “that which goes unnoticed, and that which is unimportant.” For the artist, the aim is not to constitute a cabinet of curiosities but to question our relationship to these objects and the worlds from which they come. The stories that accompany her works recall the importance and diversity of the memory contained in each of these *Ten Thousand Things*, whether historical or anecdotal.



Géraldine Kosiak, *Les Dix mille choses n°1*, 2020  
Collection macLYON  
Photo Blaise Adilon

## Joe Jones

*A Piece for Charlotte*, 1972-1973

In the early 1960s, Joe Jones made a series of significant friendships: John Cage, Earle Brown, then Alison Knowles and Dick Higgins, with whom, in 1963, he started performing in the Fluxus concerts. He had been hoping to enrol at the New School for Social Research but had to give up. His first “homemade” instruments date from this period; they were disconcerting, magical music machines - a cross between sculpture, mechanical toy and miniature orchestra, and he went on inventing and perfecting them throughout his life.

These instruments are self-sufficient; they do not require anyone to play them and a lot is left to chance. The movements of the motors sometimes give rise to highly repetitive sounds, at other times they link up unpredictably. *A Piece for Charlotte* is dedicated to Charlotte Moorman, who was a cellist and performer with Fluxus.



Joe Jones, *A Piece for Charlotte*, 1972-1973  
Collection macLYON  
Photo Blaise Adilon

### Erwin Wurm

*Adorno was wrong with his Idea about Art, 2005*

This work comprises several wooden panels, painted in pink, on which diagrams accompanied by a sentence indicate proposals for action formulated by the artist: pass an arm or a leg through the holes in the panels and try to keep one's balance; lie down while putting one's finger in one's nose; slide under one of the panels and do not move... With the artist's accord, this set of "sculptures" to be made by the public has been resized to the proportions of a child's body for the purposes of this exhibition.



Erwin Wurm, *Adorno was wrong with his Idea about Art, 2005*  
Pink painted wood panel set, collection macLYON  
Exhibition view in Lyon Biennale of Contemporary Art, *L'expérience de la durée, 2005*  
© Adagp, Paris, 2022  
Photo Blaise Adilon

### Robert Morris

*Mirror Film, 1969-1971*

This film was made by Robert Morris as he walked through Wisconsin in the snow, holding a mirror in his hand, stretched out in front of him. The artist challenges the perception of space and movement by moving in a circular fashion through a snow-covered landscape. At first, the mirror reflects only the surrounding landscape, but gradually disappears as the artist moves away, only to reflect the light.

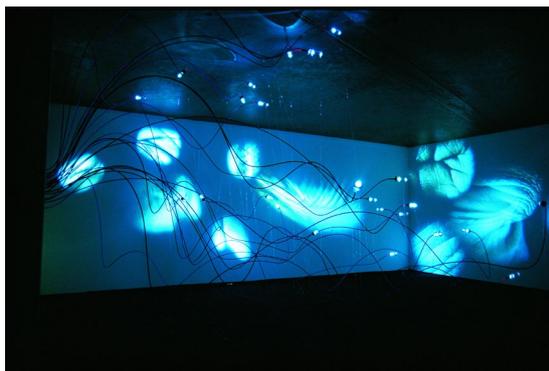


Robert Morris, *mirror film, 1969-1971*  
16 mm b/w film transferred to videodisc  
Collection of the artist (Collection macLYON)  
© Adagp, Paris, 2022  
Photo Blaise Adilon

### Daniel Canogar

*The Obscenity of the Surface, 1999*

Images are revealed or hidden. Here cutting-edge technology is put to the service of an eminently subjective sensuality and relationship to the body. The enlargement of certain parts of the anatomy and pieces of skin invite viewers to touch the works in an ensemble where precise images are erased in favour of an ambiguous and synthetic vision. *The Obscenity of the Surface* was presented for the first time in Lyon at the 6th Contemporary Art Biennale, *Partage d'exotismes*.



Daniel Canogar, *The Obscenity of the Surface, 1999*  
Collection macLYON  
© Adagp Paris, 2022  
Photo Blaise Adilon

### Christa Sommerer et Laurent Mignonneau

*Intro-Act, 1995*

Christa Sommerer and Laurent Mignonneau are pioneers in the field of the interactive digital arts. Their work has long been at the frontier of digital technology and the visual arts. Between 1993 and 1995, they were invited to participate in residency programmes at several major research centres in the United States and Japan, and from 1995 to 2001, they worked as Artistic Directors and Researchers at the Media Integration and Communications Research Labs (ATR), Tokyo. Their research has contributed to the development of shapes and systems which today power digital devices. *Intro-Act* is an interactive artwork that was amongst the first exhibited at the 1995 Biennale de Lyon. It was immediately acquired by the Museum. The visitor enters the room housing *Intro-Act* becoming immediately aware of his image projected onto a screen. Each of his gestures and movements generates constellations of plant and mineral forms that gradually surrounded his image, saturating the screen. Continually observing himself, the visitor creates this world of images in real time.



Christa Sommerer and Laurent Mignonneau, *Intro-Act, 1995*  
Collection macLYON  
Photo David Desaleux

● Université Jean Moulin Lyon 3

At the heart of France's second largest university city, Lyon is also a UNESCO World Heritage Site

The Université offers a large learning and research space focused on the humanities and social sciences, with three campuses (Campus des Quais, Manufacture des Tabacs, and Campus de Bourg en Bresse), and welcomes 27,600 students, including over 4,000 international students. Comprising nineteen interdisciplinary research units, and seven doctoral schools, the Université forges scientific and socio-economic cooperation to accompany the students over the course of their academic careers, from two-year foundation degrees to PhDs, at the heart of six faculties and institutes.

The IUT Jean Moulin, IAE Lyon 3, Faculties of Law, Languages, Arts and Civilization, and Philosophy, offer high-level and career-oriented courses in Law, Political Sciences and International Relations, Francophone Studies, Languages, Administration, Management, Philosophy, Geography and Planning, Information and Communication, History (from prehistory to the contemporary era), Ancient Languages and Literature, and Modern Letters, all of which contribute to building careers by privileging pedagogical projects, work placements, and entrepreneurial activities.

● The Faculty of Arts and Civilization

A multidisciplinary component rooted in the humanities and human sciences

Under the direction of Marie Ledentu, Dean and Professor of universities, the Faculty of Arts and Civilization brings together five departments and approximately one hundred lecturer-researchers and teachers, representing a plurality of disciplines in the letters and human sciences: geography-planning, information-communication, ancient languages and literature, modern letters, and history. The faculty's transdisciplinary pedagogical approach is dispensed by over one hundred teacher-researchers and temporary professional staff, and provides students with broad professional opportunities, both in the fields of research, teaching, and entrepreneurship. The synergy of knowledge and transmission of know-how are part of a scientific dynamic and sharing of expertise, resulting from the joint commitment of all the actors involved, including teacher-researchers and professionals, as well as socio-economic and cultural partners. This solid base, with a range of thirty-five degree courses, results in the qualification of 2,753 students, welcomed annually by the Faculty, with an employment rate of 78% (OFIP study).

● Master's in Cultural and Digital Mediation –

Department of History, Faculty of Arts and Civilization

A career-oriented programme based on pedagogical innovation

At the regional level, the Master's in Heritage and Museums, offered by Jean Moulin Université Lyon 3 is unique in Auvergne-Rhône-Alpes. It is part of the field of human and social sciences, more particularly history and art history, and is broken down into two courses: one which concerns the promotion of heritage and public relations, cultural mediation and media coverage, and the second oriented towards museography, conservation and scenography. The term "heritage" may be understood in various ways: cultural, artistic, historical, natural. The historical or architectural context, necessary for any actor in the service of heritage, creates bridges with the History, Archives and/or Geography, Planning, Environment and Development Master's, offered by the Faculty of Arts and Civilization, and supported by UMR (Joint research units associating universities and CNRS).

The Master's in Cultural and Digital Mediation allows students to specialize, from a generalized course, towards the professions involved in dealing with the public in all their heterogeneity, material and immaterial mediation, project management, and the communication of culture and heritage within public institutions, communities, cultural venues and heritage institutions. With over eight hundred annual applicants, the Master's in Heritage and Museums welcomes national and international students, and develops numerous partnerships with scientific and professional institutions (in particular macLYON, the Musée des Confluences, Musée Gadagne, Musée des Beaux-Arts de Lyon, Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole - MAMC+). The tone has been set with this partnership between the macLYON and the Faculty of Arts and Civilization. The *Little Odyssée* exhibition is an innovative educational project with second-year Master's students whose aim is to create an on-site exhibition, for children, and to develop tailor-made mediation and communication strategies around the event. It places students as close as possible to reality in their learning and future missions of heritage promotion and cultural mediation.



Faculty of Arts and Civilization  
Photo Jean Moulin Lyon 3 University

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

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

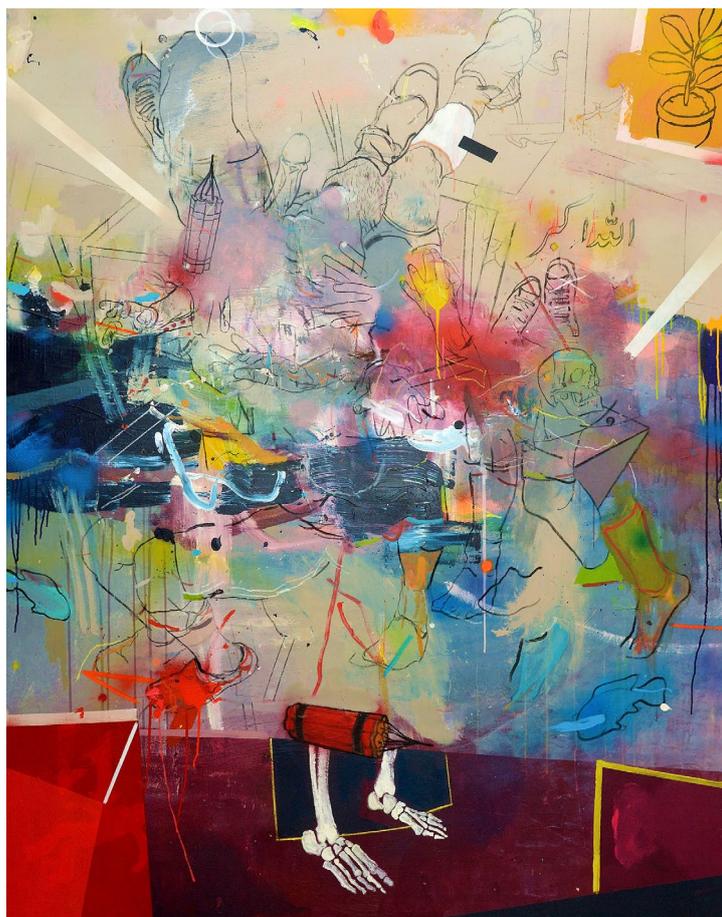
## Thameur Mejri, *Until my veins collapse (States of emergency)*

11 February - 10 July 2022

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. 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.



Thameur Mejri, *The Walking Target*, 2020  
Acrylic, charcoal and pastel on canvas  
180 x 150 cm  
Courtesy of the artist and Selma Feriani Gallery, Tunis/London

## Mary Sibande *The Red Ventriloquist*

11 February - 10 July 2022

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.



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

## **Crossover: David Posth-Kohler × Bruce Nauman**

11 February - 10 July 2022

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 Héléne 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.



David Posth-Kohler, *Sténos*, 2019  
Exhibition view in CIC, Biennale de Lyon 2019, 2019  
Collection macLYON  
Photo Blandine Soulage

Musée d'art contemporain  
Cité internationale  
81 quai Charles De Gaulle  
69006 Lyon - France

T +33 (0)4 72 69 17 17  
F +33 (0)4 72 69 17 00  
info@mac-lyon.com  
www.mac-lyon.com

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[from 11am to 6pm]

**ADMISSION**  
● Full : 6€ from February to April then 8€  
● Reduced : 3€ from February to April then 4€  
● Free for visitors under 18

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Cycle lane from the Rhône's banks to the museum  
● By bus  
Stop Musée d'art contemporain  
Bus C1, Gare Part-Dieu/Cuire  
Bus C4, Jean Macé/Cité internationale  
Bus C5, Cordeliers/Rillieux-Vancia  
● Ridesharing  
www.covoiturage-pour-sortir.fr  
● By car  
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