



Annette Messager, *Gants-tête*, 1999
Gloves, coloured pencils
178 x 133 cm
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The exhibition presents a display of more than 250 artworks featured in 12 rooms alternating monographic rooms (Annette Messenger, Thomas Schütte, Bernard Frize, Olaf Holzapfel and Callum Innes) and thematic rooms (Galerie Bama | Fluxus; Abstraction; Light | Black and white; Portraits; Architecture; Drawings | Words; Landscapes) on an entire floor of the museum.

This exhibition invites visitors to discover a unique collection built by a couple of collectors and their family over the past fifty years which recounts the passion that led them to not only want to live with artworks, but also to meet artists and follow their careers over time.

With the works by:

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 Tušek, Françoise Vergier, James Welling

Curator: Camille Morineau

Associate Curator: Camille Anderson

In resonance with the *Éric Poitevin* exhibition at the Lyon Musée des Beaux-Arts (MBA) (see page 11)

A.M. and M. Robelin like to quote Robert Filliou's dictum: "Art is what makes life more interesting than art."*

The couple of collectors were introduced to art by their family, some of whose tastes they inherited. Her family background was more musical, while his parents, François and Ninon, were collectors and both involved with galleries: the Galerie Bama, founded in 1971 by Ninon Robelin, and the Galerie Nelson, founded in 1987 by Philip Nelson, who later went into partnership with the collector and his father François Robelin. The couple gradually weaned themselves off those influences and went on to build a fine collection of contemporary art. This first public exhibition of the collection is particularly interesting because its existence has remained relatively low profile over the fifty years since it was first started.

The collection began life in the 1970s with a conceptual and anti-aesthetic pedigree linked to the Fluxus movement (Michael Buthe, Robert Filliou, Hreinn Friðfinnsson and Dieter Roth were among the first acquisitions). It initially focused on photography and text (Tom Phillips), before gradually including fine-art photography, painting and sculpture. Nowadays, all types of techniques are represented; sometimes it is the coexistence of techniques within the same work that has determined the choice of artists. In fact, the couple are particularly keen on artists capable of working in painting as well as drawing, engraving as well as architecture, on a small scale as well as on a large scale. They value technical virtuosity (as in the work of Erik Dietman, Olaf Holzapfel, Annette Messager, Thomas Schütte or Françoise Vergier) but they are also drawn to certain styles that are highly personal and cannot be reduced to any one trend or fashion (e.g. Anne-Marie Schneider or David Shrigley).

A number of key themes structure the collection and give it its uniqueness: a complex exploration of present-day abstract painting (Jean-Marc Bustamante, Helmut Dorner, Callum Innes, Bernard Frize) coexists with a fairly precise inventory of abstract photography (Thomas Ruff, Hiroshi Sugimoto, James Welling). Fine-art photography is one of the core elements of the collection, but sculpture is also very present in all its guises and materials, including architecture. A substantial collection of graphic works is complemented by the couple's taste for prints and editions (notably portfolios by Jean-Marc Bustamante, Tom Phillips, Éric Poitevin, Thomas Ruff, Thomas Schütte, James Welling...).

There are not actually that many artists in the collection, as the two collectors like to keep a close track of the artists' work. They have forged strong friendships with some of the artists they have been collecting for a long time: Olaf Holzapfel, for example, and Harald Klingelhöller, Éric Poitevin, Thomas Ruff and Thomas Schütte. They have been supportive, over the years, of artists who take risks and re-invent themselves – even questioning their own work. The same might be said of their collection: it is complex, innovative and surprising; it gives equal status to well-known and lesser-known artists, to French and foreign artists, whatever the size or the medium – whether drawings, editions, prints, paintings, photographs or sculptures. Since 2008, the Robelins have restricted themselves to a list of some twenty or so artists, who they have followed with interest from the first purchase to the present day. The couple have never been influenced by fashion or the market. They have little interest in artists who are locked into a single vocabulary, a single form or a signature technique.

Once they decide that they like an artist, that artist is enthusiastically collected. All the couple have to do is agree on which works to choose.

Loyalty to the artists they collect and to their works has set the tone and spirit of this thoroughly personal collection. It always starts with immediate attraction to an artwork and enthusiasm for it, and it is enriched by a deep understanding of the works and of the people who produced them. The Robelin collection reflects an aptitude for living in the present, with the recent or distant past as a reference, where admiration for an artist's work can coexist with sincere friendship.

Introduced to the world of contemporary art by the previous generation, the couple developed their collection throughout their long life together, with the choices of artists and works always *being* a matter of agreement between the two of them. Today, the collection continues to be a family affair: their children and their spouses are also collectors in their own right.

In order to illustrate the complexity and the coherence of these choices as well as their time scale, the exhibition alternates between monographic rooms (Annette Messager; Bernard Frize; Thomas Schütte; Callum Innes; Olaf Holzapfel) and thematic rooms (Galerie Bama – Fluxus; Abstraction; Light | Black and white; Portraits; Architecture; Drawings | Words; Landscapes). The pieces by Éric Poitevin have been selected to complement those in the accompanying exhibition of his work at the Lyon Musée des Beaux-Arts.

Camille Morineau, curator

* Robert Filliou : *l'art est ce qui rend la vie plus intéressante que l'art*, Québec, Éditions Intervention, 2003



Camille Morineau
Photo Valérie Archéno

Catalogue

A 264 pages bilingual publication in French and English with 325 illustrations, co-edited with the Éditions Lienart, Paris, will go along with the exhibition. It will include an interview of the collectors by Camille Morineau, as well as an essay written by art historian Julie Verlaïne, tracing the history of the Bama and Nelson galleries. Sales price: 30 €

• 1975-1990: influence of the Galerie Bama

From 1975, both approaching thirty, the couple began collecting, first by acquiring works by Tom Phillips, then for the most part the artists exhibited in the Galerie Bama, Rue du Bac in Paris, a gallery that was founded and directed by Ninon Robelin, the collector's mother.

The spirit of the Fluxus movement – which saw art as an extension of life –, the link between image and text, and a certain form of humour are what characterised the choice of works during this period and those criteria are still at work today.

• 1988-2006: influence of the Galerie Nelson

Phillip Nelson, whom the collector and his father François went into partnership with, backing the gallery that Nelson had founded in Villeurbanne in 1983 before moving to Paris in 1993 introduced the couple to new artists, including artists that were not represented by his gallery (such as Elger Esser, whose works the Robelins began collecting in 1999).

• 2006-2009:

The death of their friend Philip Nelson brought the Robelins closer to Thomas Schütte, as Philip was both the art dealer and the friend of the artist.

• 1996 to the present day: gradual autonomy

In their fifties, with more time and finance at their disposal, the couple started travelling more, discovering many new artists along the way in museums, fairs and contemporary art biennales.

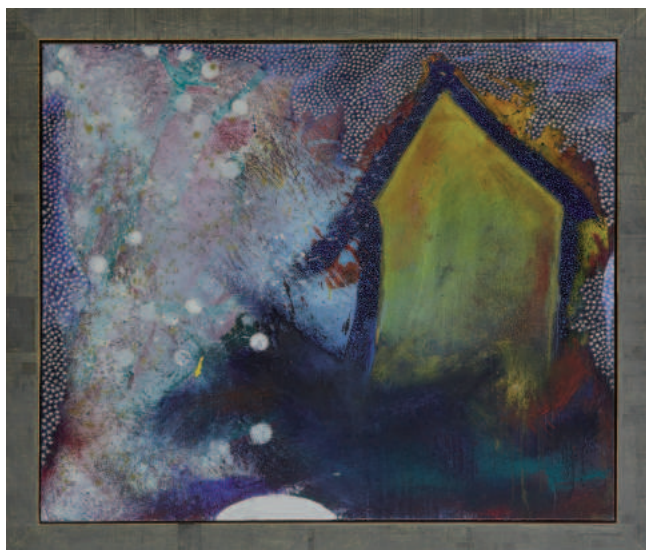
Since 2008, only works by artists already in the collection have been purchased. These days, new pieces are chosen together with their children and their respective spouses, who are also collectors in their own right.



In the dining area, *Yellow Pillow* and two *Masks* by Thomas Schütte and *Inverted Q* by Claes Oldenburg

1: Galerie Bama | Fluxus

A pillar of the Galerie Bama and a close friend of the collector's parents, Robert Filliou was a leading artist in the Fluxus movement. When his work entered the collection in 1984, it aroused surprise among the couple's friends. The spirit of Fluxus – assemblages from found objects, derisive humour and poetry – is one of the cornerstones of the collection, which was gradually evolving towards a wider interest in the combination of drawings with texts and photographs. Works by Dieter Roth, Tom Phillips, George Brecht and Hreinn Friðfinnsson were among the first pieces to enter the collection. Friendships developed with a number of artists, notably Jochen Gerz and Erik Dietman, who were also very close to the collector's parents. Painter Michael Buthe, another of the Galerie Bama's leading artists, was working on an approach to painting that was free of prejudice, one that included the object and its own destruction, as well as installations.



Michael Buthe, *Das Haus*, 1987-1988
Collage and oil on canvas
175 x 204 x 5 cm
Photo: Jérôme Aubanel
© Adagp, Paris, 2022

2: Annette Messenger

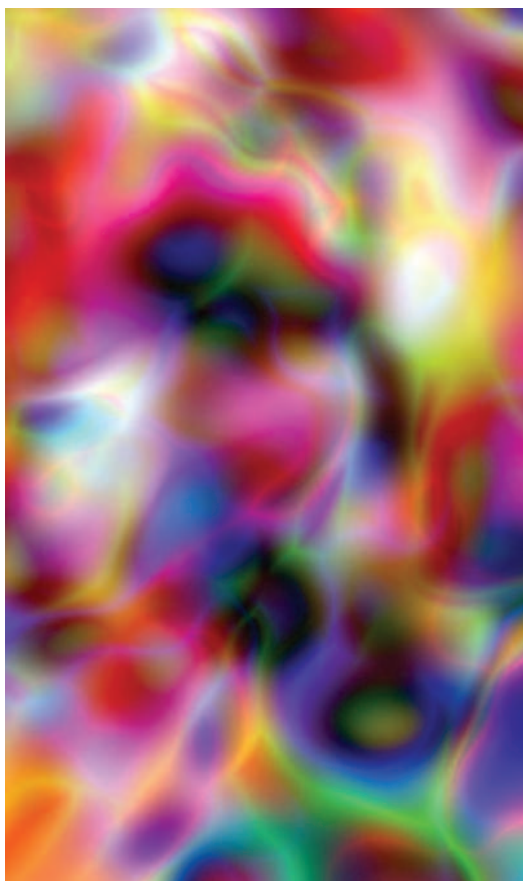
In the late 1980s, thanks to a number of exhibitions at the Galerie Bama, notably 'Mes enluminures' (1989) and 'Faire des histoires' (1990), the couple discovered Annette Messenger. They first began collecting her works in 1990. Initially attracted by the combination of text and photography in Messenger's work, they soon found themselves absorbed in the technical and iconographic diversity of her work, the breadth of which is amply reflected in the collection. Her art incorporates drawings, rubber, pencils and clothing – the vocabulary of a multifaceted artist who is not afraid to take an acerbic view of the world, and to adopt an often critical, feminine perspective.



Annette Messenger, *Trophée (main avec diable)*, 1986-88
From the series *Mes Trophées*, 1986-1988
Acrylic, charcoal, pastel on black and white photograph
81,5 x 52,5 cm (framed)
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3: Abstraction

The Robelin collection features a wide range of abstract art. In Franck Chalendar's work it is gentle, in Olaf Holzapfel's it is geometric, while in Jean-Marc Bustamante's it floats on Plexiglas. It can be achieved with a paintbrush or without one. Most of the painters in the collection rely on chance or fixed procedures rather than on deliberate gestures. Helmut Dorner tilts his Plexiglas to create his forms, Pascal Pinaud crushes pencil leads, Mitja Tušek throws cables or presses two paintings against each other, Bernard Frize lays down procedures. The counterpart of 'painting without a brush' is a series of 'photographs without a camera' which, with a certain virtuoso flair, introduces chance into the equation and often end up being abstract. The decision to revisit these two techniques in order to achieve abstraction, in each case by doing away with the key implement, is both 'considered and unconsidered', but it is central to the collection's identity and gives it its unique character. James Welling pioneered a generation of abstract photographers and became famous for his very painterly *Dégradés*, which are coloured photograms; Thomas Ruff's *Substrats* and *Zycles*, on the other hand, are computer-generated.



Thomas Ruff, *Substrat 19 1*, 2003
Ed. 1/5
Chromogenic print
205 × 130 cm (framed)
© Adagp, Paris, 2022

4: Bernard Frize

The Robelins discovered Bernard Frize at his exhibition at the Musée d'Art Moderne de la Ville de Paris (MAMVP) in 1987, the year his large painting *Villahermosa* entered their collection. Since then they have collected his work assiduously for the great diversity of his techniques.

From the crackled paint of the 'bowl' from the 1980s (*Untitled, Japanese Object*) to the large pieces produced with assistants in the 2000s, as well as the series made from 'skins' of dried paint, the Robelins' collections provide us with a retrospective of the artist's work: the enthusiasm is now shared by their children and their spouses, who also collect him. "We are always surprised and enchanted to see how a rigorous, one might even say austere, preliminary process can give rise to such visually appealing works."



Bernard Frize, *Dril*, 2013
Acrylic and synthetic resin on canvas
132,5 × 150,5 cm
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5: Light | Black and white

Many of the works in this section have often been displayed together at the Robelins'. What they have in common, across various techniques, is the absence of colour. They are highly representative of the collection, which began with a fascination for black and white photography and in particular the work of Jochen Gerz. Light is often the central subject of photography; it is a recurring theme in James Welling's photograms right up to the works he entitled *Sources of Light*. Light also provides the title for Jean-Marc Bustamante's famous series of silkscreens on Plexiglas. Hiroshi Sugimoto explores temporality: for example, shooting the screening of an entire movie in one frame on overexposed photographic film, or capturing flashes of light to create actual graphic streaks. Thomas Ruff represents light years by randomly enlarging archival images from the European Southern Observatory (Chile). A subtle mixture of chance and duration goes into Bernard Frize's black and white paintings (they form 'series' according to drying time).



Hiroshi Sugimoto, *Lightning Fields 226*, 2009-2010
From the series *Lightning Fields*, (2009-2010)
Gelatin-silver print
60,3 × 48,9 cm
Photo Jérôme Aubanel

6: Thomas Schütte

The couple discovered Thomas Schütte at the Galerie Nelson in Lyon in the late 1980s, where they made their first purchases of his work. During Philip Nelson's illness and after his death in 2006, they got to know Thomas Schütte better. Philip Nelson, as well as being Thomas Schütte's gallerist, was also one of his close friends. This led to the collectors working with Thomas Schütte on the construction of *One Man House II* (2006-2009), the first of Thomas Schütte's full-scale architectural creations; also a tribute to his old friend the gallerist. After that, a genuine friendship has developed between the Robelins and Thomas Schütte, as well as a collection representative of every stage and technique of his oeuvre. This includes watercolours, sculptures in glass and ceramics, paintings on ceramics, as well as portfolios of engravings (which the Robelins feel 'are often the consummate form for the artist's favourite subjects').



Thomas Schütte, *Masque n°8*, 1994
Glazed ceramic
54 × 29 × 8 cm
Photo OH Dancy
© Adagp, Paris, 2022

7: Portraits

Two major photographic series purchased ten years apart are integral to the collection; they fundamentally redefine the notion of portraiture. Acquired in 2006, Éric Poitevin's series *Anciens Combattants* comprises one hundred portraits of veterans of the Great War in clothes they chose to wear. Thomas Schütte's *United Enemies*, which entered the collection in 1997, is the only photographic series by him in the collection: they are close-up photos of the scowling faces of his small plasticine dolls (with the same title), bound together and placed on pedestals. The series of prints *Alte Freunde* (2010) complements this treatment of the male face, while his glass sculptures do the same for the female face, but in gentler mode. Some drawings and a sculpture by David Shrigley allow us to leave this room on a humorous note.



Éric Poitevin, *Aristide [Émilien] Aubin* (detail), 1984-85
Series *Anciens Combattants*, 1984-1985
Ensemble of 100 black and white photographs
50 x 40 cm (framed)
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© Adagp, Paris, 2022

8: Architecture

The couple worked in real estate for many years while often undertaking major building works to improve the houses that they and their children occupied over the years, so it is hardly surprising that the theme of architecture is one of the central threads of their collection. It is also a recurring theme for Thomas Schütte, and one which he has regularly explored in his print portfolios. Some significant sub-themes emerge in these, some of which are present in this room: the *Woodcuts* take motifs from the 1980s to a massive scale; the *Bunkers* series and the architectural models series recur almost as often. Architectural photography is a hallmark of the German school of photography (Thomas Ruff, Günther Förg), but it was actually spearheaded by American photographer James Welling, who took photos of vernacular architecture in Los Angeles in the late 1970s and, ten years later, of buildings by Henry Hobson Richardson.



Thomas Schütte, *Modell für ein Museum*, 1981-89
Wood
42,8 x 54 x 20 cm
Photo OH Dancy
© Adagp, Paris, 2022

9: Callum Innes

The couple began to take an interest in Callum Innes's work after discovering it at the exhibition 'Abstraction, Abstractions : géométries provisoires' (1997) at the Musée d'art moderne de Saint-Étienne. They bought their first piece in 1999 at Art Chicago. They then followed his development as an artist, forging a close relationship and often visiting him in Scotland. This room illustrates the major stages of the work of this painter who, rather than applying paint, removes it. He uses turpentine to work on various ways of removing the paint layer.



Callum Innes, *Exposed Painting, Cadmium Orange*, 1996
Oil on canvas
170 × 162,5 cm

10: Drawings | Words

In the Robelin collection, the combination of graphic work with words was inherited from François and Ninon Robelin's collection, where conceptual art engaged in a dialogue with Fluxus influences. In A.M. and M. Robelin's collection, this poetry of paper acquired a more contemporary character and was expressed through artists with strong personalities who the couple followed with enthusiasm. They discovered David Shrigley in the late 1990s at the Berlin Art Fair.

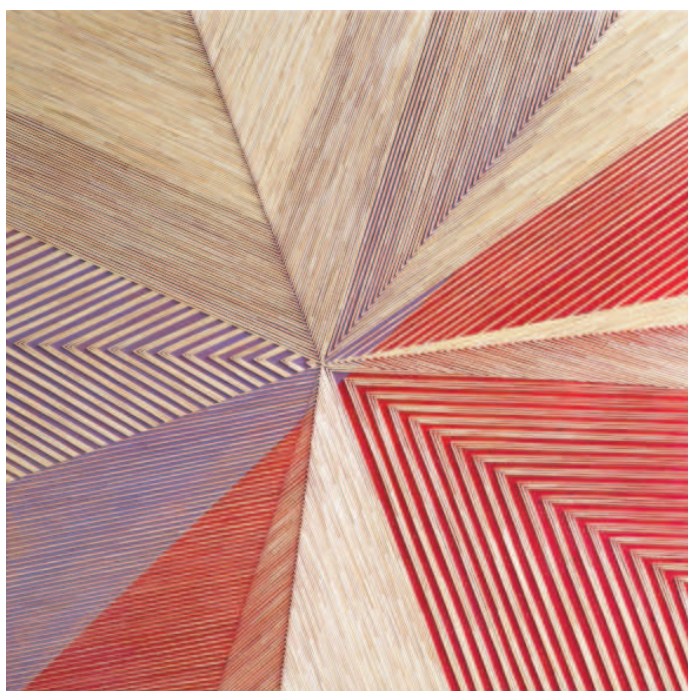
Attracted at first by the black humour of his drawings, they went on to collect his sculptures. They acquired their first work by Françoise Vergier at the Galerie Papillon in 1996. They were fascinated by the delicacy of both her drawing and her sculpture, which is often linked to female forms. The femininity of Anne-Marie Schneider's work is incisive, and can be violent or even desperate. The Robelins discovered it during her exhibition at the Musée d'Art Moderne de la Ville de Paris (MAMVP) in 2003, and made regular purchases of her work from the Galerie Nelson. It was at the Galerie Nelson, too, that their attention lighted on German artist Harald Klingelhöller's sculptures of language. Klingelhöller, who has become a friend of the couple since they started buying his work in 2006, was the first artist to have a work commissioned for the garden of their residence in the Lyon region.



David Shrigley, *Untitled*, 1999
Cut-out, collage, staple, paper
78 × 78 cm (framed)
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11: Olaf Holzapfel

Discovered at the 2004 edition of ArtBrussels, where he was represented by Johnen Galerie, Berlin, Olaf Holzapfel immediately won over the Robelins with his subtle and complex geometric paintings. After an initial purchase, the couple visited his studio in Berlin. A personal friendship soon grew up. Impressed by the diversity of his work, and particularly by his technical prowess, the Robelins collected pieces in all the mediums he worked in, from abstract geometric trompe l'oeil painting to paintings and sculpture in straw, as well as his Plexiglas folds, which lie halfway between painting and sculpture. The couple commissioned Holzapfel to design a full-scale bridge over a stream.



Olaf Holzapfel, *Straw Flower*, 2018
Straw, paint on wood
136 × 136 cm
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12: Landscapes

The 'landscapes' in this section are often metaphoric. They play on the indeterminacy between the figurative and the abstract, between photography and painting. Being unsure of what one is looking at is an invitation to question and think about one's gaze and to give in to a less inhibited contemplation of the forms. Éric Poitevin's *Undergrowth*, which the Robelins refer to as 'the Pollock' – a title the artist eventually adopted himself – encapsulates this ambivalence between painting and photography. It is echoed in an abstract painting by Bernard Frize, whose waves and colours are reminiscent of works by the Japanese artist Hokusai. Elger Esser, who Philip Nelson introduced the Robelins to in 1999, has made landscapes his speciality, whether in the form of photographs he takes himself or reworkings of old postcards. Many of his images are informed by time and history, in particular the series documenting the cliffs at Étretat, which is based on drawings included in letters that an ailing Maupassant wrote to Flaubert, describing the places where he stopped to rest.



Elger Esser, *115 Granville*, 2005
Chromogenic print on Diassec Face/Forex
120 × 190 cm (framed)
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© Adagp, Paris, 2022

Éric Poitevin at the Lyon Musée des Beaux-Arts

April 20 — August 28, 2022

Éric Poitevin was given carte blanche by the museum of Fine Arts of Lyon to produce new series of photographs echoing a number of works from its collections. The artist's selection includes works by Lucas Cranach, Odilon Redon, Frans Snyders and Francisco de Zurbarán. He takes a fresh look at some better and lesser-known works, establishing a true dialogue with his own photographic œuvre. Éric Poitevin presents these works in a whole new light, mapping an original journey for the visitor. In doing so, he provides an insight into his own work and the museum's collections, evident as well as unexpected.

Born in Longuyon in northeastern France in 1961, Éric Poitevin is one of the most important figures in French contemporary photography. He graduated from the Metz Art School in 1985, one of the only institutions to offer photography courses at the time. He lectured at the Strasbourg School of Decorative Arts then at the Fine Arts School in Nancy. Since 2008, he has been a professor at the Fine Arts School of Paris. Éric Poitevin lives and works in Mangiennes, in the East of France, demonstrating his attachment to the battle-scarred landscapes of the region where he was born.

Éric Poitevin opted early on to use a camera obscura, a rather cumbersome technique with heavy equipment and a long exposure delay. While surpassing these apparent constraints, the artist anticipates the construction of the image and creates an unusual temporal perspective. He allows the viewer to create a strong relation with the subjects of his photographs. At first glance, his series of portraits, nudes, landscapes and studies of dead animals appear to be a throwback to the pictorial tradition; a revisiting of its classic genres. However, his carefully pared down scenes lay bare subtle differences with these recurring images from art history. The artist is playing with these references and refutes any literal or overly direct link to them. In his work, Éric Poitevin does not allude to art history but to the history of photography.

Curators: Sylvie Ramond and Céline Le Bacon



Eric Poitevin, *Sans titre (Deer elongated)*, 2005
Chromogenic print, signed, ed. of 3, 177,5 × 320,5 cm (framed)
Collection(s) Robelin
© Adagp, Paris, 2022

This work is presented at the Lyon Musée des Beaux-Arts (MBA) in the exhibition *Éric Poitevin*

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

Little odyssée, *The collection presented* *to children*

11 February - 10 July 2022

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.



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

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 Hahnemühle 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 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.



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

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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● Free for visitors under 18

ACCESS
● By bike
Several Vélo'v stations around the museum
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
Along quai Charles de Gaulle, carpark
P0 and P2, reduced rate for our visitors