

Le Corps dans la collection [The Body in the collection]

Nathalie Djurberg & Hans Berg

Jesper Just

macLYON

The theme of the programme at the Musée d'art contemporain (macLYON) in 2023 is the human body – incarnate, discarnate or metamorphosed –, in a series of monographic exhibitions and a two-part group exhibition devoted to the body in the macLYON collection.

The artworks from the museum's collection will be presented in resonance with works by local, national, and international guest artists. The idea is to create a dialogue between sensibilities and statements already present in the collection and the expression of new perspectives that might not otherwise feature in it.

On the first floor, *Le Corps dans la collection* [The Body in the Collection] extrapolates from the 40-year history of macLYON and its collection to explore the ways in which artists have appropriated the body as a theme.

The 2nd floor is home to the world of animated films and installations by Nathalie Djurberg and Hans Berg.

On the 3rd floor, an original film by Jesper Just produced specially for this exhibition.



Bruce Nauman
Art Make-up, 1967-1968
macLYON Collection
© Adagp, Paris, 2022



Nathalie Djurberg & Hans Berg
Dark Side of the Moon, 2017
Clay animation, digital video, stereo audio - Duration: 6'40"
Courtesy of the artists, Gió Marconi, Milan, Lisson Gallery, Londres/New York/
Los Angeles/Shanghai/Pékin & Tanya Bonakdar Gallery, New York/Los Angeles
© Adagp, Paris, 2022



Jesper Just, production still, 2022
Courtesy of the artist and Perrotin
© Kasper Tuxen

First created in 1984, the macLYON collection has been built up with works that have appeared in exhibitions at macLYON and the Lyon Biennale of Contemporary Art. The collection is regularly supplemented by purchases and donations. Many of the themes running through art history and social history are reflected in the works in the collection. They date from the 1960s through to the present, and reveal specific perspectives on the various issues that have marked that period, from post-modernity to the present.

Since the second half of the twentieth century, artists have been preoccupied with exploring the body as artistic object and as an object of study, but also as a medium. This theme has been the subject of many, sometimes radical, approaches and treatments that have followed the ebb and flow of societal change. Artists have addressed the physical body, confronting its fragility as well as its strength, the body in isolation or in a group, and the social body, which has either supported or challenged social change, whether in the form of deprivation or in gaining space for freedom. Several works directly or indirectly champion the expression of violence against bodies subjected to the dictates of power and the tyranny of beauty norms. In response, artists have gone beyond the canons of classical art and consumerism in order to reassert the diversity and plurality of body types.

For this two-part exhibition, works from the museum's collection will be presented in resonance with works by local, national and international guest artists, thus creating a dialogue between sensibilities and statements already present in the collection and the expression of new perspectives that might not otherwise feature. The first part of this exhibition will focus on the notion of the "body as boundary" (February-July 2023). The second part will focus on the social body (September-December 2023).

Chief curator: Isabelle Bertolotti

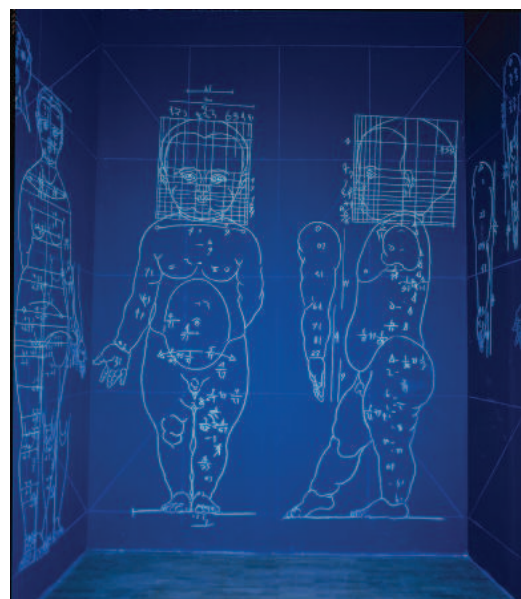
Associate curators: Matthieu Lelièvre and Marilou Laneuville,
assisted by Bérangère Amblard and Auregann Le Bouffant



Steve McQueen
Something Old, Something New, Something Borrowed, Something Blue, 1998
macLYON Collection



Tracey Rose
San Pedro V (The Hope I Hope), 2005
macLYON Collection



Pat Steir
The Final Self Portrait (detail), 1990
macLYON Collection
Photo: Blaise Adillon



Nathalie Djurberg & Hans Berg during the opening of the exhibition *Mondjäger: Nathalie Djurberg & Hans Berg in Dialogue with Asger Jorn*, Kunstmuseum Ravensburg, Germany, November 2019
© Djurberg & Berg; Photography Wynrich Zlomke

The animated films and sculptures of artist duo Nathalie Djurberg and Hans Berg play on fantasies, obsessions and fears in a “primitive” deliberately shocking, aesthetic that delves wryly into the subconscious and the dark side of every one of us.

Nathalie Djurberg shapes her little figures in clay and plasticine, then dresses them in fabrics and wigs and animates them in stop motion. Hans Berg, musician and composer, creates a hypnotic soundtrack that adds vitality and intensity to their films. Together, they create works that are allegorical and grotesque, chaotic and euphoric, comical and critical, featuring characters with exaggerated, sometimes tortured bodies, in conflict or in osmosis with other creatures – often animals or creatures inspired by tales. The transgressive narratives of their whimsical pieces are presented in all-encompassing settings in which moving images, sculptures and musical compositions are combined with astonishing stage sets.

Curator: Marilou Laneuville, head of exhibitions at macLYON



Nathalie Djurberg & Hans Berg
Howling at the Moon, 2022
Stop motion animation, music - Duration: 5'33"
Courtesy of the artists, Gió Marconi, Milan, Lisson Gallery, Londres/New York/Los Angeles/Shanghai/Pékin & Tanya Bonakdar Gallery, New York/Los Angeles
© Adagp, Paris, 2022

Nathalie Djurberg and Hans Berg were both born in 1978 in Sweden. Nathalie Djurberg lives and works in Sweden; Hans Berg lives and works in London (UK). Their works were first noticed by macLYON in 2008 at *Rendez-vous*, the exhibition for young artists. They were selected for the 53rd Venice Biennale in 2009, where they were awarded the Silver Lion. Nathalie Djurberg and Hans Berg have been the subject of solo exhibitions at the Prada Rong Zhai in Shanghai, China (2021), the Moderna Museet in Stockholm, Sweden (2018), the Perth Institute of Contemporary Arts, Australia (2016), the Minsheng Art Museum in Shanghai, China (2016), the Institute of Contemporary Art in Boston, USA (2014), the Garage Center for Contemporary Art in Moscow, Russia (2013), and many more.



Jesper Just
Photo : Nina Moritzen

Jesper Just's works are, more often than not, large, aesthetic, sculptural video installations with an enigmatic and immersive quality, in which the viewer is invited to move around.

The almost surreal, ambiguous trajectories and encounters of his figures, which transcend the usual codes and stereotypes, are an enthralling experience. Although his works have a cinematic quality, they diverge from film in their rhythm and the artist's tendency to shift from narrative to total experience. In his recent productions, Jesper Just has created ecosystems that combine technology, the body and nature, using, for example, electrodes connected to dancers' bodies, aquaponic systems, and networks of tubes, cables and LED screen panels. Technology and nature converge and merge in what the artist himself calls a techno-poetics.

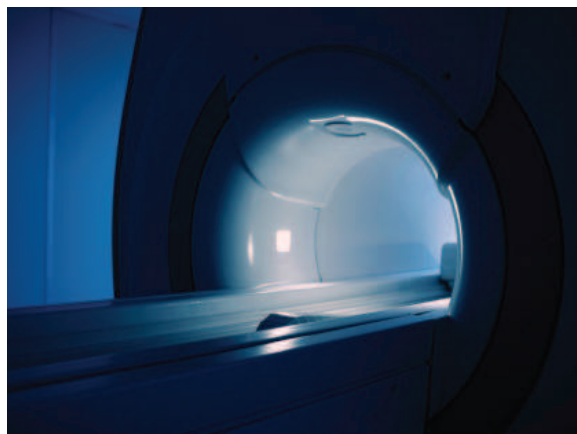
For his exhibition at macLYON, Jesper Just will present a new film featuring the emotional topography of an actor captured by an MRI scanner during a soliloquy.

Jesper Just was born in 1974 in Copenhagen (Denmark). He lives and works in Berlin (Germany).

In 2013, Jesper Just represented Denmark at the 55th Venice Biennale. He has been the subject of many one-man shows, including, for example, at the Galerie Perrotin in Tokyo, Japan (2021) the Galerie Perrotin in New York, USA (2020), the MAAT Lisbon, Portugal (2019), and the Palais de Tokyo in Paris, France (2015).

Curator:

Matthieu Lelièvre, artistic adviser at macLYON



Jesper Just, production still, 2022
Courtesy of the artist and Perrotin
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