

Press release

24 February

Incarnations

- 9 July 2023

the body in the macLYON collection,

Act 1

macLYON



Alex Da Corte, *Taut Eye Tau*, 2015

Installation

View of the exhibition *Collection* at macLYON, 2018

Collection macLYON

Photo: Blaise Adilon

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The exhibition *Incarnations, the body in the macLYON collection, Act 1*, taking place from 24 February to 9 July 2023, takes as its starting point the body in its organic dimension, the carnal matter as it is modelled by the artists who use it as their object, subject, and support, as well as the medium of their artistic practices.

It extrapolates from the 40-year history of macLYON.

Conceived in two acts, the exhibition will run throughout the year 2023.

Artists*:

Marina Abramović & Ulay, Vito Acconci, Delphine Balley, Ben, Alex Da Corte, Marc Desgrandchamps, Philippe Droguet, Edi Dubien, Erró, Eva Fàbregas, Robert Gober, Shigeko Kubota, George Maciunas, Bruce Nauman, Dennis Oppenheim, Nam June Paik, Mimmo Paladino, Alain Pouillet, Jean Rosset, Thomas Ruff, Alexander Schellow, Henry Ughetto

*** subject to change**

Incarnations inaugurates a series of exhibitions and events programmed for 2023, focusing on the presence of the body in the works of the macLYON collection.

Incarnations is structured around two acts, each presenting a facet of the body considered from an approach inspired by phenomenology. Moving away from the *cogito* of René Descartes (the famous “I think, therefore I am”), the philosophical current of the first half of the 20th century affirms on the contrary that we are above all our bodies, and that there is no “pure” thought detached from an organism that perceives and experiences. To be, to be oneself, to be one’s body, it is this *incarnate* conception of the body that underlies the two acts of this exhibition.

The first act, taking place from 24 February to 9 July 2023, takes as its starting point the body in its organic dimension, the carnal matter as it is modelled by the artists who use it as their object, subject, and support, as well as the medium of their artistic practices. The works on display, dating from the 1960s to the present day, bear witness to a line of questioning that has led artists to reflect on a new relationship to art. They present the body in its physical truth, as a means of experimenting with oneself and the world. Confronted with this fallible organism, subject to its dysfunctions, imperfections, limits, and its mortal condition, the artists appropriate the body and make it a tool for reflection, as well as a response to pre-established artistic and societal codes.

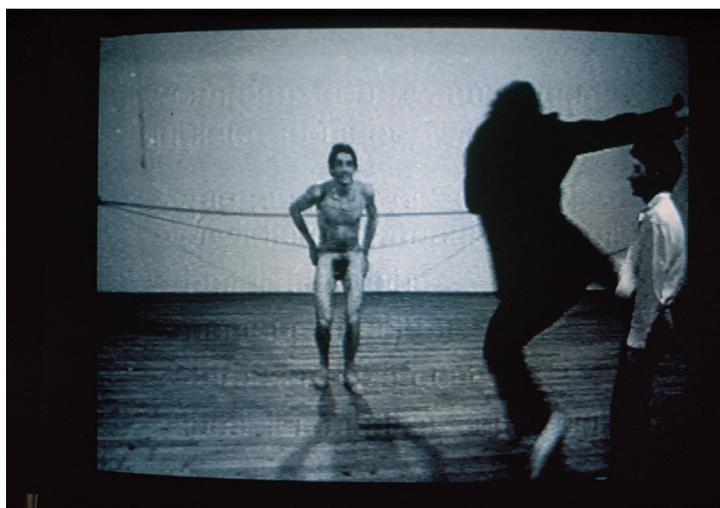
The second act of the exhibition, beginning in September 2023 in the same space, continues the issues raised in the first, no longer through the prism of the organic nature of the body however, but in its confrontation with the other, the environment, and the world. A new selection of artists and works focuses on the way in which the body lives, interacts, and is impacted by the social and societal context.

In order to create a greater sense of inclusion and visitor participation, a collaborative space located within the exhibition will be dedicated to living forms of artistic expression, practical workshops, and educational projects, produced by artists, authors, and researchers. The aim of this space, open from February, and created especially for visitors, is to encourage them to become the actors and contributors to the cultural programme designed around the exhibition.

The two acts of the exhibition give pride of place to the collection of the Musée d’art contemporain de Lyon, inaugurated in 1984, and features works coming from the exhibitions at the museum and/or the Lyon Biennales of Contemporary Art, and regularly added to by donations and acquisitions. Spanning over nine decades of creation, from the 1930s to the present day, the macLYON collection mirrors the reflections and concerns of the artists who compose it, and more broadly the evolution of perspectives during this period.



Marc Desgrandchamps, *Sans titre*, 2004
Collection macLYON
Photo: Blaise Adilon
© Adagp, Paris, 2023



Marina Abramović & Ulay, *Incision*, April 1978-1999
Video, performance recording
Duration: 11'44"
Collection macLYON
© Courtesy of the Marina Abramovic Archives / Adagp, Paris, 2023



Dennis Oppenheim, *Material Interchange*, 1970
Video, performance recording
Duration: 2'44"
Collection macLYON
© Dennis Oppenheim Estate

Vito Acconci

Born in 1940 in New York, USA.
Died in 2017 in New York, USA.

Initially a writer and poet, Vito Acconci took an interest in the production of filmed performances from the beginning of the 1970s. In these, he staged his own body, and sometimes that of others. A starting point for creation, the artist's body becomes a medium in itself, which has the advantage of being constantly available. This availability provides the artist with great freedom: he tests his physical and psychological limits; the performance ends when the body is exhausted.



Vito Acconci, *Conversions I*, 1971
Super 8 transferred to videogram
Collection macLYON
© Adagp, Paris, 2023

Delphine Balley

Born in 1974 in Romans-sur-Isère, France.
Lives and works in Saint-Jean-en-Royans, France.

Artist, photographer, and videographer Delphine Balley is interested in the ancestral foundations of our societies and their collective practices, through staging and stories. The photograph entitled *Le Petit deuil* presents a mysterious scene: two pieces of grey-white legs are placed on a shimmering surface, in front of a red theatre curtain. If the colour of the limbs is evocative of classical sculpture, they are actually made from wax: a poor, fragile material that does not stand the test of time, unlike the marble characteristic of ancient statuary. The artificial body parts here suggest disappearance, absence, and even death, and act as ex votos, frozen by means of the photograph.

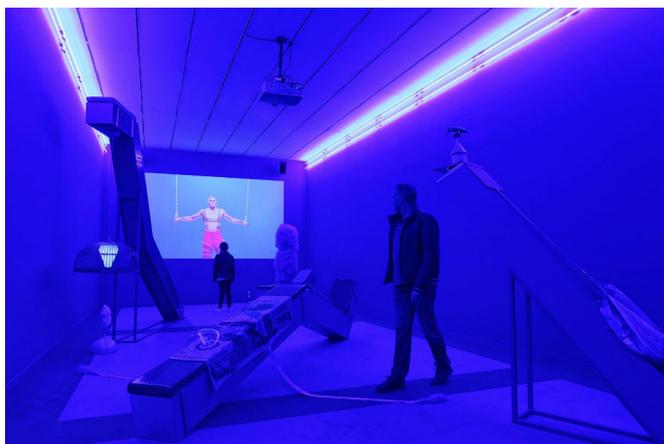


Delphine Balley, *Le Petit deuil*, 2021 – From the series *Figures de cire*, 2019-2021
Camera photography, inkjet print on fine art paper from a plan-film on Dibond
140 × 110 cm | 155 × 125 cm (framed)
Collection macLYON
© Adagp, Paris, 2023

Alex Da Corte

Born in 1980 in Camden, USA.
Lives and works in Philadelphia, USA.

This work, conceived as a total environment, was inspired by the artist's fascination with Morgellons, a condition that is believed to cause the deterioration of the tau protein, often evolving into dementia and Alzheimer's Disease. This dermatological condition is controversial: while victims complain of itching and observe fine blue coloured fibres in their skin, no parasite has ever been found, and doctors often refer to it as a form of parasitic delirium. *Taut Eye Tau* invites viewers to remember that what we perceive of reality is often incomplete and encourages us to scrutinize it more attentively. "I hope," declares the artist Alex Da Corte, "to be able to locate the invisible in the material, and vice versa."



Alex Da Corte, *Taut Eye Tau*, 2015
Installation
View of the exhibition Collection at macLYON, 2018
Collection macLYON
Photo: Blaise Adilon

Philippe Droguet

Born in 1967, France.
Lives and works in Feillens, France.

The works of Philippe Droguet, at first sight attractive, organic, and for some sensual, often reveal themselves to be strange, or even threatening. The forms created by the artist fall under the registers of painting and sculpture. In *Battes*, the artist pours plaster into colourful, patterned socks and arranges them in a group. This piece evokes both terror, that of an army of amputated limbs, but also disaster, that of a hecatomb.



Philippe Droguet, *Battes*, 2012-2014
Socks, wood, plaster – Variable dimensions
View of the exhibition *Philippe Droguet – Blow Up* at macLYON, 2013
Collection macLYON
Photo: Blaise Adilon

Edi Dubien

Born in 1963 in Issy-les-Moulineaux, France.
Lives and works in Paris and in Vendôme, France.

Through his artistic practice, self-taught visual artist Edi Dubien advocates for a coexistence between nature and humans, by creating a universe in which animals, children, and adolescents engage in dialogue. He places the search for happiness and the need for ecology at the heart of his work. If the artist strives to represent young people, it is because they subtly embody many of the fundamental questions related to the construction of identity and the freedom to be oneself.



Edi Dubien, *Synergie*, 2020
Acrylic paint, ink and watercolor on canvas – 300 x 250 cm
Photo: Blaise Adilon
© Adagp, Paris, 2023

Nam June Paik

Born in 1932 in Seoul, South Korea.
Died in 2006 in Miami, USA.

A musician by training and close to Fluxus artists, inspired in particular by John Cage, who called for the abolition of limits between art and life, Nam June Paik very quickly appropriated the medium of video, which allowed him to combine image, music, and performance. In the work known as *Cinema Metaphysique: Nos. 2, 3 and 4*, with a soundtrack by Takehisa Kosuji, the artist records brief actions like squinting, smoking a cigar, and eating a slice of bread. Here, the focus is on the gesture, stillness, noise, and silence.



Nam June Paik, *Cinema Metaphysique: N. 2, 3 and 4*, 1967-1972
Video – Duration: 8'39''
Collection macLYON
© Estate of Nam June Paik

Thomas Ruff

Born in 1958 in Zell, Germany.
Lives and works in Düsseldorf, Germany.

Thomas Ruff's photographs are part of the neutral "objective photographic" trend, whose characteristics are the repetitive format, frontality, and the absence of shadows. The artist produces a series of portraits where he seeks to eliminate the subjectivity of the photographer and to render the faces as close as possible to reality. Voluntarily inexpressive, these portraits are similar to passport or ID photos in that they are purposefully neutral and do not seek to translate the models' psychology. However, their monumental format confronts the visitors' gaze with a slice of reality, such as the grain of the skin, for example. Ruff therefore dwells on the subject, the human, and the sensitive, by letting a sense of solitude, bewilderment, and vulnerability seep through his portraits.



Thomas Ruff, *Portrait*, 1986
Color photography on paper, aluminum rods – 229 × 180 cm
Collection macLYON
Photo: Blaise Adilon
© Adagp, Paris, 2023

Alexander Schellow

Born in 1974 in Hanover, Germany.
Lives and works in Cologne, Germany.

Alexander Schellow is interested in the reconstruction of memory and remembrance, particularly through drawing. Juxtaposing dots on small sheets of tracing paper, the artist reconstructs from memory, scenes and moments experienced in his own life. In *Ohne Title (Fragment)*, presented in 2011 on the occasion of the 11th Lyon Biennale, *A Terrible Beauty Is Born*, he reconstructs through the act of drawing, a series of subtle facial movements in a ninety-six-year-old woman suffering from Alzheimer's, whom he visited for several years. Wishing to challenge the inevitable oblivion linked to the passage of time, he decided to make a film on the topic, of which this work is a first fragment.



Alexander Schellow, *Ohne Title (Fragment)*, 2007-2011
Video – Duration: 4'40''
View of the Biennale de Lyon, 2011
Collection macLYON
Photo: Blaise Adilon

Le Living: **An experimental space within the exhibition *Incarnations, the body in the macLYON collection***

An integral part of the *Incarnations* exhibition, this living space (*Le Living*) is open to a host of possibilities, taking into account both the skills and the desires of visitors.

Based on the experience of the *Odyssee space*, which proved to be a welcoming cocoon for everyone throughout the *Little odyssee* exhibition in 2022, *Le Living* pursues this same spirit of openness within the new exhibition.

This space, incorporated into the rooms of the exhibition, bears witness to the immense range of activities on offer at museums today. The latter have truly become places for dialogue, encounters with all art forms, and on a wider level, participatory laboratories, where exchanges and discussions on contemporary life occur.

On a day-to-day basis, *Le Living* is a place where visitors can find information, where they can create, play, or enter into dialogue with other visitors or exhibition guides. It is also a place where they can take a break during their discovery of the exhibition. There is plenty of drawing materials to hand, information on the exhibitions, and documents about the museum's various activities and programmes, including videos, podcasts, and images from workshops carried out in the museum or outside its walls...

Events, meetings, and a specific cultural programme bring this space to life in a unique way: workshops, concerts, dialogues, performances, and proposals from groups who live a collective experience within the museum.

The scenography also reflects this "spirit": mobile, modular, and attentive to the needs of the body and the uses of each person in the space.

***Le Living* programme:**

Concerts, performances, and "salons" where the public and guests can discuss some of the topics that underline our exhibitions: from a musical show for toddlers with Spirito to a discussion led by the urban research lab LALCA, to a participatory performance with Myriam Lefkowitz or podcasts broadcast in the presence of their authors...

In-situ workshops, where visitors can interact with artists, dancers, and musicians, for and of all ages; displays of off-site projects spearheaded by the museum; performances by high school students; works from adult workshops, student proposals, and as often as possible, collective invitations: for example the hanging of sumptuous embroidered milayas by South Sudanese women, posters by composer Hans Berg present in the exhibition on the second floor, family yoga visits, and choreographed presentations by CNSMD students...

These are just some of the activities and events to come!

New:

A special programme for children is available throughout the season in the form of free events at weekends and group workshops: games, workshops with artists, concerts, visual experiments, etc.



View of the *Odyssee Space*
Exhibition *Little odyssee* at macLYON in 2022
Photo: Blaise Adillon

Marina Abramović & Ulay

Incision, April 1978-1999
Video, performance recording
Duration: 11'44"
Collection macLYON – Inv. 997.9.1.9

Vito Acconci

Open Book, 1974
Colour video, sound
Collection macLYON – Inv. 997.12.1.2

Conversions I, 1971
Super 8 transferred to videogram and then to DVD
Collection macLYON – Inv. 997.12.1.11

Open Close, 1970
Super 8 color transferred to videogram and then to DVD
Collection macLYON – Inv. 997.12.1.16

Rubbings, 1970
Super 8 color transferred to videogram and then to DVD
Collection macLYON – Inv. 997.12.1.21

See Through, 1970
Super 8 color transferred to videogram and then to DVD
Collection macLYON – Inv. 997.12.1.20

Delphine Balley

Le Petit deuil, 2021
From the series *Figures de cire*, 2019-2021
Camera photography, inkjet print on fine art paper from a plan-film on Dibond
140 × 110 cm | 155 × 125 cm (framed)
Collection macLYON – Inv. 2021.15.2

Représentation, 2021
From the serie *Figures de cire*, 2021
Diptych
Camera photography, inkjet print on fine art paper from a plan-film on Dibond
110 × 155 cm each | 125 × 170 cm (framed)
Collection macLYON – Inv. : 2021.15.3

Ben (Benjamin Vautier)

Holes, 1964
Various materials
Fluxus edition, printed label designed by G. Maciunas
Collection macLYON – Inv. : 996.13.39

Assholes Wallpaper, 1970
Multiple edition, two images from Yoko Ono *Film N.4*
56,4 × 43,3 cm
Collection macLYON – Inv. 996.13.83

Alex Da Corte

Taut Eye Tau, 2015
Installation – Sculptures, video, neon, carpeting
500 × 206,4 × 630 cm
Collection macLYON – Inv. 2016.4.

Marc Desgrandchamps

Sans titre, 2004
Triptych
Oil on canvas – 200 × 450 cm
Collection macLYON – Inv. 2005.3.1

Philippe Droguet

Le Cadeau, started in 2000-2001
Bathtub, silicone, tapestry seeds
72 × 180 × 80 cm
Collection macLYON – Inv. : 2004.3.7

Battes, 2012-2014
Socks, wood, plaster
Variable dimensions
Collection macLYON – Inv. : 2021.13.4

Tombé, 2003-2005
Fabrics, paraffin wax, wooden pallet
22 × 96 × 47 cm – 13 × 47 × 63 cm
Collection macLYON – Inv. : 2004.7.1

Edi Dubien

Synergie, 2020
Acrylic paint, ink and watercolor on canvas
300 × 250 cm
Collection macLYON – Inv. 2021.6.1

Erró (Guðmundur Guðmundsson)

Preparatory sketch for *Accouchement sans douleur*, 1959
From the series *Maternités*
44 × 61,5 cm | 50 × 67,5 cm (framed)
Collection macLYON – Inv. 2014.11.116

Preparatory sketch for *Accouchement sans douleur*, 1959
From the series *Maternités*
67 × 50 cm (framed)
Collection macLYON – Inv. 2014.11.116

Preparatory sketch for *Accouchement sans douleur*, 1959
From the series *Maternités*
67 × 50 cm (framed)
Collection macLYON – Inv. 2014.11.111

Eva Fábregas

Growths, 2022
Inflatable objects made of elastic fabrics, inflatable balls
10,30 × 2,70 × 3,50 m
Courtesy of the artist and Bombon Projects

Robert Gober

Man Coming Out of the Woman, 1993-1994
Beeswax, hair, textile, leather
34 × 86 × 72,5 cm
Collection macLYON – Inv. 2007.12.9

Shigeko Kubota

Flux Napkins, 1967
Mixed media
Fluxus edition, printed label designed by G. Maciunas
Collection macLYON – Inv. : 996.13.22

Flux Medicine, 1966
Mixed media – 2,6 × 12 × 10 cm
Fluxus edition, printed label designed by G. Maciunas
Collection macLYON – Inv. : 996.13.21

George Maciunas

Stomach Anatomy Apron, vers 1967-1973
Printed design on soft plastic apron
50,5 × 40,5 cm
Collection macLYON – Inv. 996.13.29

Venus de Milo Apron, vers 1967-1973
Printed design on soft plastic apron
76 × 40,5 cm
Collection macLYON – Inv. 996.13.30

Fluxuspost (Aging Men), début 1970
Postage stamps sheet
Collection macLYON – Inv. 996.13.67

Fluxuspost (Smiles), 1978
Postage stamps sheet
27,9 × 21,6 cm
Collection macLYON – Inv. 996.13.80

Excreta Fluxorum, 1973
Fluxus box in transparent plastic with compartments
containing 4 capsules, and three small boxes
Collection macLYON – Inv. 999.3.2

Fluxfest Presents: 12! Big Names!, 1973
Multiple edition, offset printing
28 × 21,6 cm
Collection macLYON – Inv. 996.13.77

Grotesque Face Mask, début 1970
Offset printing on cut cardboard
20,4 × 16,3 cm
Collection macLYON – Inv. 996.13.71

Face Anatomy Mask, début 1970
Multiple edition, offset printing
24,8 × 21,7 cm
Collection macLYON – Inv. 996.13.70

Bruce Nauman

Bouncing in the Corner, N. 1, 1968
Performance recording
Duration: 58'48"
Collection macLYON – Inv. 997.10.1

Bouncing in the Corner, N. 2 (Upside Down), 1969
Performance recording
Collection macLYON – Inv. 997.10.2

Revolving Upside Down, 1969
Performance recording
Duration: 60'
Collection macLYON – Inv. 997.10.3

Thighing, vers 1967
Duration: 4'36"
Collection macLYON – Inv. 2008.2.2.1

Dennis Oppenheim

Pressure Piece 1, 1970
Performance recording
Color video, sound
Duration: 1'40"
Collection macLYON – Inv. 997.12.3.5

Material Interchange, 1970
Performance recording
Color video, silent
Duration: 2'44"
Collection macLYON – Inv. 997.12.3.1

Identify Transfer, 1970
Performance recording
Color video, silent
Duration: 1'
Collection macLYON – Inv. 997.12.3.2

Nail Sharpening, 1970
Performance recording
Color video, silent
Duration: 2' 57"
Collection macLYON – Inv. 997.12.3.12

Rocked Stomach, 1970
Color video, silent
Duration: 2'48"
Collection macLYON – Inv. 997.12.3.14

I'm Failing, 1972-1973
Color video, sound
Duration: 1'48"
Collection macLYON – Inv. 997.12.3.17

Glassed Hand, 1970
Performance recording
Color video, silent
Duration: 2'56"
Collection macLYON – Inv. 997.12.3.6

Disappear, 1972
Performance recording
Color video, silent
Duration: 5'57"
Collection macLYON – Inv. 997.12.3.20

Nam June Paik

Cinema Metaphysique: Nos. 2, 3 and 4, 1967-1972
Black and white video, sound
Duration: 8'39"
Collection macLYON – Inv. 2009.1.2.3

Mimmo Paladino

Poeta Ebbro, 1984
Oil on canvas, wood
250 × 160 × 30 cm
Collection macLYON – Inv. 985.2.1

Alain Pouillet

Du gisant debout, 1987
Oil on canvas (silver, copper, gold additions)
251 × 251 cm
Collection macLYON – Inv. 988.4.4

Jean Rosset

Tête creuse n°3, 1970
Carved head in oak wood
115 × 75 × 75 cm
Collection macLYON – Inv. 986.2.4

Tête n° 137, 1976-1977
Carved head in oak wood, stain, elderberry seed
138 × 40 × 55 cm
Collection macLYON – Inv. 986.2.3

Tête n° 208, 1984
Carved head in walnut wood, glycerophtalic paint, metal foot
80 × 45 × 20 cm
Collection macLYON – Inv. 985.18.1

Tête moyenne à bec de lièvre n° 256, 1985
Carved head in oak wood, glycerophtalic paint
92 × 50 × 41 cm
Collection macLYON – Inv. 986.2.1

Venus n° 257, 1985
Carved head in wood
106 × 40 × 28 cm
Collection macLYON – Inv. 986.2.2

Thomas Ruff

Portrait, 1986

Color photography on paper, aluminum rods

248 × 181 cm

Collection macLYON – Inv. 987.7.1

Portrait, 1986

Color photography on paper, aluminum rods

228 × 180 cm

Collection macLYON – Inv. 987.7.2

Portrait, 1986

Color photography on paper, aluminum rods

229 × 178,3 cm

Collection macLYON – Inv. 987.7.3

Alexander Schellow

Ohne Title (Fragment), 2007-2011

Black and white video, silent

Duration: 4'40"

Collection macLYON – Inv. 2012.5.1

Henry Ughetto

Ensemble de ventres découpés 1 000 000 gouttes

(ou morceau de ventre découpé), 1970

Assemblies of plastic dummies, glycerophtalic paint, pins,
wood, cut-out bellies

Collection macLYON – Inv. 986.15.10

* Subject to change

Jesper Just

24 February – 9 July 2023

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 Matt Dillon (*Outsiders, Rusty James, Singles, Sexcrimes, There's Something About Mary, Collision, The House that Jack Built...*) captured by an MRI scanner during a soliloquy.



Jesper Just, production still, 2023
Courtesy Perrotin and Galleri Nicolai Wallner

Nathalie Djurberg & Hans Berg

The Skin is a Thin Container

24 February – 9 July 2023

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.



Nathalie Djurberg & Hans Berg, *Dark Side of the Moon*, 2017
Duration: 6'40"
Courtesy of the artists, Gió Marconi, Milan, Lisson Gallery, London/New York/
Los Angeles/ Shanghai/Beijing and Tanya Bonakdar Gallery, New York/Los Angeles
© Adagp, Paris, 2023

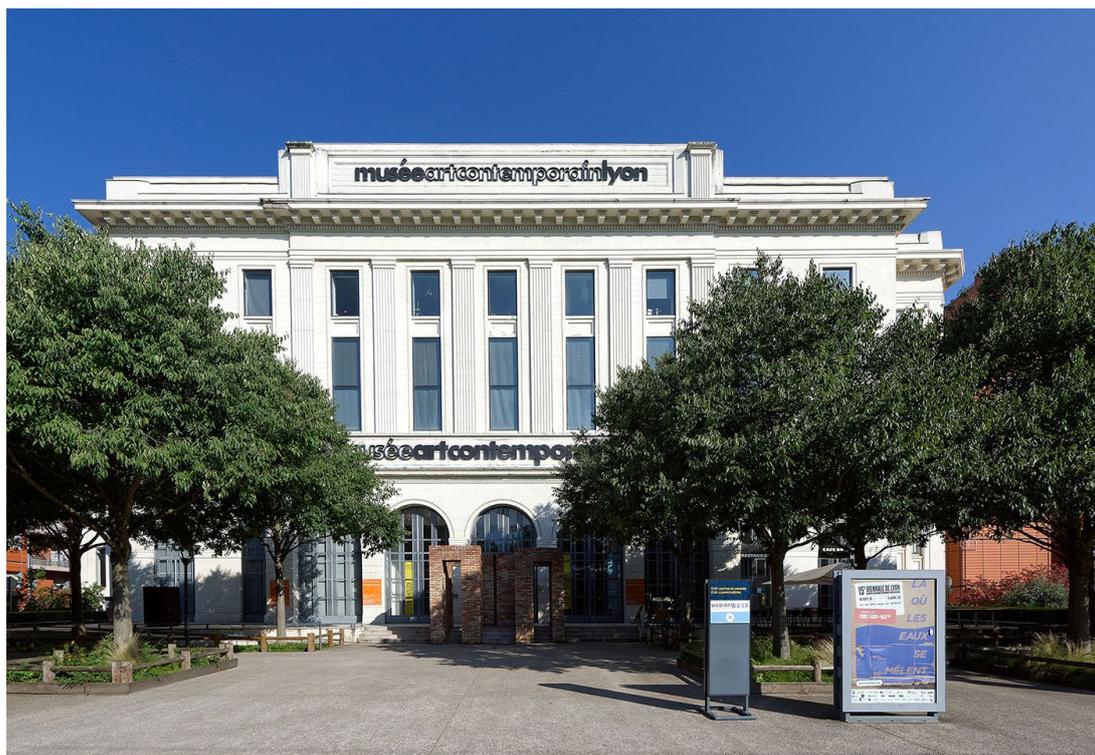
Established in 1984 in a wing of the Palais Saint-Pierre, in 1995 the Musée d'art contemporain de Lyon moved to the site of the Cité internationale, a vast architectural ensemble spread over one kilometre on the edges of the Parc de la Tête d'Or, in Lyon's 6th arrondissement and gathering hotels, restaurants, offices, housing but also a casino or a cinema.

Entrusted to the architect Renzo Piano, who designed the entire site, the museum conserves the facade of the atrium of the Palais de la Foire, designed by Charles Meysson in the 1920s, on the park side.

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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OPENING HOURS

Wednesday to Sunday
[from 11am to 6pm]

ADMISSION

- Full: 9€
- Reduced: 6€
- 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