

Press release

8 March -

Disorders – Excerpts from the  
collection Antoine de Galbert

7 July 2024

MACLYON



Thibault de Gialluly, *Collectionneur d'emmerdes*, 2016  
Collection Antoine de Galbert, Paris

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**After *Une histoire de famille, Collection(s) Robelin* in 2022, the first ever exhibition at the macLYON dedicated to a private collection, the museum has invited collector Antoine de Galbert to exhibit a large selection of works from his personal collection over an entire floor of the museum.**

**Designed in close collaboration with Antoine de Galbert, this exhibition at the macLYON features over 200 works, showcasing the wealth and singularity of his collection.**

**Artists: Jane Alexander, Sara Bichão, Miriam Cahn, Marcel Dzama, John Isaacs, Richard Jackson, Mari Katayama, Annie Leibovitz, Christian Lhopital, Annette Messenger, Boris Mikhaïlov, Kent Monkman, Zanele Muholi, Stéphane Pencreac'h, Raphaëlle Ricol, Mika Rottenberg, Thomas Schütte, Sylvie Selig, Agathe Snow, Stéphane Thidet, Alexander Tsikarishvili, Nobuko Tsuchiya, Erwin Wurm, Jérôme Zonder...**

*How would you define the eye of the collector? Do you keep to the highways of art or do you stray into the byways? Are they impulse buys or sternly rational?*

Some collectors are more comfortable basing their purchases on what's going on in the market or what's on the agenda in the museums, while others are happy enough with the relationships they develop with artist friends who are not widely known. But the essential thing is for a collection to amount to an oeuvre, without there being any social posturing on the part of the person who acquires recognised works.

A collector can be said to have an 'eye' when he buys the work of an unknown artist before anyone else, when he is able to identify a place for himself in the mind-boggling vastness of art to choose from, when his enthusiasms are backed up by knowledge, and when he is bold enough to venture into unexplored territory.

*Do the works in your collection relate to each other in any particular ways?*

I often do buy a work in order to pair it with another, imagining them side by side. But the connecting thread is to some degree invisible, just as the reasons behind their acquisition can be fairly mysterious. It is really only the gaze of other people that can define a collection – which is actually a mode of expression in itself.

*Do objects have a soul?*

There is a certain animism among collectors. The works are souvenirs we bring back from our inner journeys, but they will always contain the intelligence and the energy of their creators. Which explains their magical charge. Some collectors are more attached to the traces of humankind than to humankind itself, and seem to live in Egyptian tombs, where their works will outlive them.

*Can the measures you've taken recently (your support fund, your donations, closing La maison rouge, and so on) be seen as a kind of cutting back?*

Closing La maison rouge has in no way changed or diminished my urge to collect. Actually, there was no legal connection between my foundation and my collection, just a great deal of cultural permeability between the two. As the years go by, I've begun to think more and more about the future of my collection: whether to keep it, sell it, give it away, or something else.

*How did this exhibition come about and what is special about it? Did the location influence your selection of works?*

I've already shown pieces from my collection at the Musée des Beaux-Arts in Lyon and the Musée des Beaux-Arts in Grenoble, at the Muzeum Sztuki in Lodz, Poland, and at the MAAT in Lisbon, in Portugal. On 16 December 2023, under the title *Une histoire d'images (A history of images)*, the Musée de Grenoble opens an exhibition of 270 images of various donations by 95 photographers. For this exhibition at macLYON, I propose to include a lot of works that have rarely or never been shown before, along with a few recent acquisitions of course, and also a 20-metre display case containing works and objects from a variety of cultures and periods, somewhat in the spirit of a cabinet of curiosities.

Antoine de Galbert



Shary Boyle, *King Cobra*, 2010  
Collection Antoine de Galbert, Paris  
Photo All rights reserved



Arnaud Labelle-Rojoux, *Loup de rigueur*, 2020  
Collection Antoine de Galbert, Paris  
Photo Fabrice Gousset  
© Adagp, Paris, 2023



# The exhibition *Disorders – Excerpts from the collection Antoine de Galbert and its catalogue*

Stay free and don't allow yourself to be influenced by other people's tastes or opinions - this is perhaps the only principle that has governed and continues to govern Antoine de Galbert's choices. The eclecticism and delicious irreverence of the works in his collection, a selection of which are featured in the exhibition *Disorders* at macLYON, bear witness to the audacity of this collector

In no particular order, and intentionally so, the exhibition reflects the anxieties, the excesses, the struggles, the utopias, the violence and the dreams of the world. It winds through ten rooms on the 2nd floor of the museum. The first work in this vast array is a short black-and-white video by Radenko Milak, in which the spire of Notre-Dame de Paris cathedral fades into a misty atmosphere reminiscent of early twentieth-century German Expressionist films. This sets the tone for the rest of the exhibition, which continues with a series of disturbing images of societies on the verge of collapse or conflagration. Painting, photography, installation, drawing, assemblage and video are among the mediums utilised by the artists. Some are unknown, while others are among those regarded as the great names of the art world.

At the heart of the exhibition is a lavish cabinet of curiosities featuring works and objects from the fields of modern art, contemporary art, art brut and ethnography. The two display cases reflect the spirit of the collector in their aim to break down barriers and to challenge the division into categories, movements and fields that is still the organising principle of the art world and the museums. A ceramic by the Canadian artist Shary Boyle is displayed alongside a drawing by René Magritte, a puppet head from Vanuatu, an eighteenth-century anatomical plate and a small textile sculpture by Yayoi Kusama. In the same space, the irreversibility of the atomic bomb is presented alongside *L'Espérance à un fil*, a neon by Jean-Michel Alberola. Although there are works here that delve deep into the entrails, and reveal the grimacing, the grotesque and the monstrous, there are also moments of pause – surrealist, psychedelic or magical escapes, and hope of reconstruction and reinvention.

Disorder in a collection, the disorder of art, the disorder of the world, this exhibition, devoted to the Antoine de Galbert collection, invites us to wind our way through the shambles and the shards, and makes no claim to a smooth, possibly utopian, universality.

## THE CATALOGUE

The exhibition is accompanied by a fully illustrated catalogue featuring texts on a selection of works as well as an essay by researcher and art historian Sophie Delpoux. The bilingual French/English edition is published by Empire and distributed by *Les presses du réel*.



René Magritte, *Sans titre (Homme poisson)*, circa 1947  
Collection Antoine de Galbert, Paris  
Photo Etienne Pottier  
© Adagp, Paris, 2023

## List of exhibited artists\*

5

- ▶ Pilar Albarracín
- ▶ Jean-Michel Alberola
- ▶ A.C.M.
- ▶ Jane Alexander
- ▶ Almighty God
- ▶ Yüksel Arslan
- ▶ Martin Assig
- ▶ Denise A. Aubertin
- ▶ Armand Avril
- ▶ Nathalie Baetens
- ▶ Gilles Barbier
- ▶ Hans Bellmer
- ▶ Julien Beneyton
- ▶ Ingrid Berger
- ▶ Pascal Bernier
- ▶ Diego Bianchi
- ▶ Sara Bichão
- ▶ Olivier Blanckart
- ▶ Alighiero Boetti
- ▶ Pierre-Yves Bohm
- ▶ Shary Boyle
- ▶ Brassai
- ▶ Peter Buggenhout
- ▶ Miriam Cahn
- ▶ Capitaine Lonchamps
- ▶ Marcos Carrasquer
- ▶ Roman Cieslewicz
- ▶ Claire Fontaine
- ▶ Eric Corne
- ▶ Dado
- ▶ Nicolas Darrot
- ▶ John Davies
- ▶ Thierry De Cordier
- ▶ Philippe De Gobert
- ▶ Albert De Hert
- ▶ Wim Delvoye
- ▶ Philippe Dereux
- ▶ Damien Deroubaix
- ▶ Abigail DeVille
- ▶ Erik Dietman
- ▶ Mark Dion
- ▶ Dr Auzoux
- ▶ Duchenne de Boulogne
- ▶ Marcel Dzama
- ▶ Ernest T.
- ▶ Neil Farber
- ▶ André Félix
- ▶ León Ferrari
- ▶ Thomas Feuerstein
- ▶ Dominique Figarella
- ▶ Robert Filliou
- ▶ Lucio Fontana
- ▶ Eugène Gabritschewsky
- ▶ Camille de Galbert
- ▶ Flor Garduño
- ▶ Jacques Fabien Gautier d'Agoty
- ▶ Kendell Geers
- ▶ Gelitin
- ▶ Thibault de Gialluly
- ▶ Sylvain Goemare
- ▶ Thomas Grünfeld
- ▶ Günter Haese
- ▶ Raoul Hausmann
- ▶ William Hawkins
- ▶ Kati Heck
- ▶ Elika Hedayat
- ▶ Benoit Huot
- ▶ John Isaacs
- ▶ Richard Jackson
- ▶ Oda Jaune
- ▶ Renaud Jerez
- ▶ Mari Katayama
- ▶ Jackie Kayser
- ▶ Jürgen Klauke
- ▶ Rachel Kneebone
- ▶ Norbert H. Knox
- ▶ Johann Korec
- ▶ Tetsumi Kudo
- ▶ Yayoi Kusama
- ▶ Arnaud Labelle-Rojoux
- ▶ Wolfgang Laib
- ▶ Bertrand Lavier
- ▶ Annie Leibovitz
- ▶ Augustin Lesage
- ▶ Christian Lhopital
- ▶ Edward Lipski
- ▶ Jacques Lizène
- ▶ Jonathan Loppin
- ▶ Roger Lorance
- ▶ Urs Lüthi
- ▶ René Magritte
- ▶ Robert Malaval
- ▶ Jan Malík
- ▶ Stéphane Mandelbaum
- ▶ Enrique Marty
- ▶ Gerhard Marx
- ▶ Maryan
- ▶ Angelo Meani
- ▶ Annette Messenger
- ▶ Boris Mikhaïlov
- ▶ Radenko Milak
- ▶ Nicolas Milhé
- ▶ Wilfried Mille
- ▶ Pierre Molinier
- ▶ Kent Monkman
- ▶ Pascal Monteil
- ▶ François Morellet
- ▶ Zanele Muholi
- ▶ Maldo Nollimerg
- ▶ Roman Opalka
- ▶ Meret Oppenheim
- ▶ Dietrich Orth
- ▶ Tsuyoshi Ozawa
- ▶ Jean Painlevé
- ▶ Frédéric Pardo
- ▶ Julia Peirone
- ▶ Stéphane Pencreac'h
- ▶ Aldo Piacenza
- ▶ Luboš Plný
- ▶ Giovanni Battista Podestà
- ▶ Adriana Popescu
- ▶ Eric Pougau
- ▶ Benoît Pype
- ▶ Arnulf Rainer
- ▶ Paul Rebeyrolle
- ▶ Bernard Réquichot
- ▶ François Ribes
- ▶ Evariste Richer
- ▶ Raphaëlle Ricol
- ▶ Abbes Saladi
- ▶ Anne-Marie Schneider
- ▶ Gregor Schneider
- ▶ Friedrich Schröder Sonnenstern
- ▶ Thomas Schütte
- ▶ Kurt Schwitters
- ▶ Sylvie Selig
- ▶ Shine Shivan
- ▶ Roman Signer
- ▶ William Eugene Smith
- ▶ Agathe Snow
- ▶ Leonid Sokov
- ▶ Louis Soutter
- ▶ Dylan Spaysky
- ▶ Dorothea Tanning
- ▶ Stéphane Thidet
- ▶ Thomas Thompson
- ▶ Alexander Tsikarishvili
- ▶ Nobuko Tsuchiya
- ▶ Ida Tursic
- ▶ Henri Ughetto
- ▶ Françoise Vergier
- ▶ Antonino Virduzzo
- ▶ Acharya Vyakul
- ▶ August Walla
- ▶ Wols
- ▶ Bri Williams
- ▶ Erwin Wurm
- ▶ Thomas Zipp
- ▶ Jérôme Zonder

\* List subject to change

## Jane Alexander

Born in 1959 in Johannesburg, South Africa.  
Lives and works in Cape Town, South Africa.

Born in Johannesburg in 1959, Jane Alexander is one of the most celebrated figures in contemporary South African art. Her sculptures, installations, paintings and photomontages are inspired by the experience of apartheid, a socio-political context whose violence they reflect. The work that made her name, *The Butcher Boys*, consists of three life-size, naked anthropomorphic figures whose faces blend human and non-human characteristics. At once abject, disturbing and vulnerable, these anonymised figures evoke torture, the abuse of power, and the dehumanising aspects of this chapter of history. *Custodian* and *Hobbled Lamb* are among the many figures, sometimes described as 'human-animals', that the artist has since assembled in disturbing installations.



Jane Alexander, *Custodian and Hobbled Lamb*, 2021  
(*Custodian*, 2005 ; *Hobbled Lamb*, 2014)  
Collection Antoine de Galbert, Paris  
Photo All rights reserved  
© Adagp, Paris, 2023

## Ingrid Berger

Born in 1967 in Heilbronn, Germany.  
Lives and works in Sotteville-lès-Rouen, France.

Ingrid Berger assembles objects, images and materials in a practice that involves both installation and painting. Her highly unusual works play with colour, words, scale and time. *L'Armée de la Paix* is a motley collection of kitschy figurines, characters and animals, gathered together in a silent protest march. On the placards they wave, tentative slogans call for "Universal Reconciliation" or a "Cosmetic Cosmic Revolution". Ingrid Berger describes her work as "retro-perspective". She uses this ambiguous expression to combine memory, which she maintains in her work, with the process that constantly drives her towards the search for her next artistic gesture.



Ingrid Berger, *L'Armée de la Paix* (detail), 2019  
Collection Antoine de Galbert, Paris

## Neil Farber

Born in 1975 in Winnipeg, Canada.  
Lives and works in Winnipeg, Canada.

A Canadian artist from Winnipeg, the capital of Manitoba, Neil Farber belongs to a new generation of artists who, over a ten-year period from 1996 to 2008, worked in a group they called the Royal Art Lodge. Their apparently innocent works, conceived along the lines of a *cadavre exquis*, reveal unexpected details that are at once intriguing and unsettling. Neil Farber's works teeter on that same ambiguity. He draws the outlines of an almost childlike world on large sheets of paper or wooden boards. But that world soon betrays a darkness, reflected in the nightmarish silhouettes and grim expressions of his figures.



Neil Farber, *New Fosston*, 2010  
Collection Antoine de Galbert, Paris  
Photo Etienne Pottier



## Gelitin

Artists' collective. Live and work in Vienna, Austria and New York, USA.

“Gelitin is sometimes a prickly cactus. Sometimes a soft slug.” This is how the 4 artists from the Austrian collective, Ali Janka, Florian Reither, Tobias Urban and Wolfgang Gantner, describe themselves. They made their name through large-scale artistic events.

Whether pungent or viscous, their performances and installations are genuine experiments in which the public are invited to indulge their curiosity. In the strange room of *Operation Rose*, a monstrous creature is giving birth amidst surgical instruments, anatomical drawings and pieces of stuffed toys preserved in jars of formaldehyde. A recurring theme in their practice, the coloured entrails of an imaginary animal and all the disturbing matter with which they are associated are on display for all to see.



Gelitin, *Operation Rose*, 2004  
Collection Antoine de Galbert, Paris  
Photo Marc Damage  
© Adagp, Paris, 2023

## Mari Katayama

Born in 1987 in Saitama Prefecture, Japan.  
Lives and works in Gunma, Japan.

Since the early 2010s, Mari Katayama has been creating poetic and disturbing self-portraits. She photographs her disability, revealing the beauty of the defects in her body.

At the age of 9, the artist who was born with congenital tibial hemimelia – a rare condition – opted to have her legs amputated.

In her photographs, the prosthetic legs she has worn since then become accessories which she plays around with. By experimenting with textures and materials, she blurs the boundaries between skin and fabric, organ and appendage. Her work questions and overturns the codes of beauty dictated by society, as well as the way disabilities are viewed.



Mari Katayama, *Shell*, 2016  
Collection Antoine de Galbert, Paris  
© Mari Katayama

## Kent Monkman

Born in 1965 in St. Marys, Ontario, Canada.  
Lives and works in Toronto, Canada.

An artist of Cree descent – one of the indigenous peoples of Canada and the United States – Kent Monkman is known for his provocative take on history and the history of art in Western Europe and America. Through a wide variety of media – painting, performance, sculpture, installation and video – he unpacks subjects as complex as colonisation, sexuality, territory, culture and appropriation. His powerful, subversive works regularly feature his alter ego, Miss Chief Eagle Testickle, a presence that allows the artist to turn the colonial gaze on its head. *The Collapsing of the Time and Space in an Ever-Expanding Universe*, a life-size diorama, portrays her in a Parisian flat. Surrounded by a stuffed beaver, a coyote and a raven, she is depicted as an ageing diva, weeping over her past achievements.

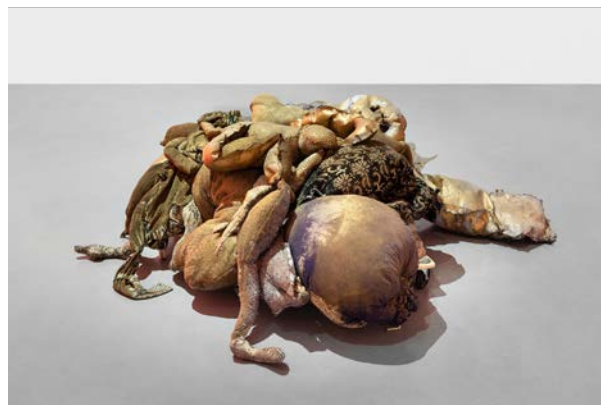


Kent Monkman, *The Collapsing of the Time and Space in an Ever-Expanding Universe*, 2011  
Collection Antoine de Galbert, Paris  
View of the exhibition *My Winnipeg*, La maison rouge (23.06 – 25.09.2011)  
Photo Marc Damage

## Agathe Snow

Born in 1976 in Corsica, France.  
Lives and works on Long Island, USA.

Intimately linked to her lifestyle, Agathe Snow's artistic practice is driven by a determination that her commitment should leave a mark on the world. Using recycled objects or things found in the street, she sculpts the detritus of everyday life into evidence of the collapse and decrepitude of contemporary society. However, the artist, who grew up on the streets of New York, is driven by the hope that today's rubbish can become the precious and valued resources of tomorrow. The gilding, which is daubed onto a number of her creations, and completely covers *Nine (Gold Sculpture)* is an example of this approach. Under that golden patina, the bulging, almost monstrous excrescences of this textile sculpture take on a new dimension.



Agathe Snow, *Nine (Gold Sculpture)*, 2007  
Collection Antoine de Galbert, Paris  
Photo Bruno Lopes

## Stéphane Thidet

Born in 1974 in Paris, France.  
Lives and works in Paris, France.

Stéphane Thidet was 8 years old. His parents had just moved into an old house that had been a squat and which they were completely renovating. At the bottom of the garden, he was intrigued by some old glass and wrought iron greenhouses and threw a stone to break one of the panes. Fascinated by the pattern created in the glass, he set about breaking all of them. The artist has vivid memories of that moment, the sound of the glass breaking and the gesture itself, which he describes as a seminal event in his practice. He will be re-enacting it in *Au bout du souffle*, an installation that is being reactivated as part of *Disorders – Excerpts from the collection Antoine de Galbert*. A few days before the public opening, the artist will break, one by one, the panes of a 4-metre-high glass roof installed in the exhibition space.



Stéphane Thidet, *Au bout du souffle*, 2011  
Collection Antoine de Galbert, Paris  
Photo All rights reserved  
View of the exhibition *My Paris*, collection Antoine de Galbert, me Collectors Room Berlin / Fondation Olbricht (01.10.2011 – 08.01.2012)  
© Adagp, Paris, 2023

## Ida Tursic & Wilfried Mille

Born in 1974 in Belgrade, Serbia.  
Born in 1974 in Boulogne-sur-mer, France.  
Live and work in Dijon, France.

Finalists for the Prix Marcel Duchamp in 2019, the duo of Ida Tursic and Wilfried Mille came together in the early 2000s. Their handling of paint is bold and highly accomplished; they draw on the long history of the medium, making it the actual subject of their practice. How should one paint in the 21st century? What should painting be today? Ida Tursic and Wilfried Mille manipulate the traditional genres of landscape, still life and the nude and introduce into them contemporary images that convey the sheer confusion of contemporary society. *Burning House* is one in a series of paintings inspired by news stories about house fires. In the hands of these artists, the density of the colours and the different treatments of the foreground and background convey the immediacy and the intensity of the flames.



Ida Tursic & Wilfried Mille, *Burning House*, 2006  
Collection Antoine de Galbert, Paris  
Photo Etienne Pottier





Antoine de Galbert  
Photo Mathilde de Galbert

Collector and patron of the arts, Antoine de Galbert created and chaired La maison rouge for fourteen years, a leading exhibition venue for contemporary art in Paris. His foundation - recognized as being of public utility - continues to support creative work. Fascinated by art in all its forms, he has a passion for contemporary art, art brut and ethnographic objects. His self-taught sensibility gives free rein to his independent choices, enabling him to assemble a collection free from the traditional norms of art history.

Although legally and financially dissociated from the Foundation, the collection is nevertheless active in the public domain through numerous loans and major donations, such as that of its collection of 530 headdresses to the Musée des Confluences in 2017, of a set of photographs to the Musée de Grenoble in 2023, and to the Centre Pompidou, the Château d'Oiron and the Musée des Beaux-Arts de Lyon.

Works from his collection have been shown in the following exhibitions:

*Mutatis, mutandis la collection Antoine de Galbert*  
from 18 February to 13 May 2007 at La maison rouge, Paris

*Voyage dans ma tête la collection de coiffes d'Antoine de Galbert*  
from 12 June to 26 September 2010 at La maison rouge, Paris  
and from 10 March to 17 September 2012 at the Musée dauphinois, Grenoble

*Joseph et moi. Antoine de Galbert – Joseph Denais portrait croisé de collectionneurs*  
from 9 July to 2 November, 2011 at Musée Joseph Denais, Beaufort-en-Vallée

*Ainsi soit-il. Collection Antoine de Galbert – Extraits*  
from 16 September, 2011 to 2 January, 2012 at the Musée des Beaux-Arts de Lyon

*My Paris. Collection Antoine de Galbert*  
from 1<sup>st</sup> October, 2011 to 8 January, 2012 at me Collectors Room Berlin, Olbricht Foundation

*Le mur, œuvres de la collection Antoine de Galbert*  
from 14 June to 21 September, 2014 at La maison rouge, Paris

*Élévations Hommage des collectionneurs Bruno Decharme et Antoine de Galbert au Facteur Cheval*  
from 30 April to 30 August, 2015 at the Palais Idéal du Facteur Cheval, Hauterives

*Day for night. Collection vidéo d'Antoine de Galbert*  
from 29 May to 31 July, 2016 at SHED Centre d'art de Normandie, Notre-Dame-de-Bondeville  
from 29 May to 31 July, 2020 online

*100 Portraits. La Collection Antoine de Galbert*  
from 2 July to 23 September, 2018 at Magasin Électrique, as part of Rencontres d'Arles

*Souvenirs de voyage. La collection Antoine de Galbert*  
from 27 April to 28 July, 2019 at the Musée de Grenoble

*Cabinets de curiosités (parmi d'autres collections)*  
from 23 June to 3 November, 2019 at Fonds Hélène et Édouard Leclerc pour la culture, Landerneau

*Le monde en tête. La donation de coiffes d'Antoine de Galbert*  
from 6 June, 2019 to 15 March, 2020 at Musée des Confluences, Lyon

*Un certain désordre. Extraits de la collection Antoine de Galbert*  
from 5 September to 22 November, 2020 at the Multimedia Art Museum, Moscow

*Burning House. Extraits de la collection Antoine de Galbert*  
from 2 October, 2020 to 10 January, 2021 at Muzeum Sztuki, Łódź (Poland)

*Grand Bazar. Choix de Jean-Hubert Martin dans la collection Antoine de Galbert*  
from 26 June to 3 October, 2021 at Château d'Oiron (79) - France Centre des Monument Nationaux, Plaines-et-Vallées

*Traverser la nuit, œuvres de la collection Antoine de Galbert*  
from 12 March to 29 August, 2022 at MAAT, Lisbon

*Une histoire d'Images. Antoine de Galbert Donation*  
from 16 December 2023 to 3 March 2024 at the Musée de Grenoble

## *Friends in Love and War — L'Éloge des meilleur-es ennemi-es*

### Works from the collection of the British Council and macLYON

8 March - 7 July 2024

The exhibition *Friends in Love and War — L'Éloge des meilleur-es ennemi-es*, a collaboration between Ikon and macLYON, presents a selection of works from British Council and Museum of Contemporary Art in Lyon on the theme of friendship.

Based on mutual trust and affection, friendships are among our most valued relationships. With friends we share life experiences, broaden our horizons and build collective futures – yet the nature of friendship is difficult to define. How do we choose our friends? How do society, politics, culture and social media influence friendships? As trusted critics, friends have the potential to hurt us. Do the secrets friends share make them natural enemies?

Taking place in the partner cities of Lyon and Birmingham, the exhibition also looks at diplomatic friendships, and how regional capitals and cultural institutions can create new ways of living and working together in a post-Brexit climate. The selection of works in the exhibition includes a variety of forms: paintings, drawings, photographs, engravings, films, sculptures...

It also features works by artists specially invited for the exhibition, who have longstanding links with Lyon and Birmingham

Artists: Kenneth Armitage, Sonia Boyce, Tereza Bušková, Pogus Caesar, Patrick Caulfield, Jimmie Durham, Tracey Emin, Marie-Anita Gaube, Lola González, Emma Hart, Lubaina Himid, Géraldine Kosiak, Delaine Le Bas, Markéta Luskacová, Rachel Maclean, Goshka Macuga, Madame Yevonde, Gordon Matta-Clark, Hetain Patel, Paula Rego, Luke Routledge, Niek van de Steeg, Lily van der Stokker, Francis Upritchard, Fabien Verschaere, Gillian Wearing, Bedwyr Williams, Rose Wylie, Lynette Yiadom-Boakye



Hetain Patel, *Don't Look at the Finger*, 2017  
Coloured video, sound  
Duration: 16'09"  
British Council collection  
Courtesy of the artist

## Sylvie Selig *River of no Return*

8 March - 7 July 2024

The macLYON is proud to host the first museum exhibition of artist Sylvie Selig, discovered at the age of 81 during her participation in the 16th Lyon Biennale, in 2022.

Over an entire floor, the exhibition at the macLYON will be built around *River of no Return*, the immense canvas measuring 140 metres which the macLYON ambitions to purchase with the support of a crowdfunding campaign on KissKissBankBank, due to be launched mid-October 2023. This is a dual event: the first ever public presentation of this monumental work, and the first time that Sylvie Selig will see it in its entirety.

The exhibition will also highlight many of the artist's other productions, thus illustrating the diversity of her practice: embroidery on textiles, paintings, drawings, and sculptures, including the mannequins Sylvie Selig refers to as her *Weird Family*...

Sylvie Selig was born in Nice in 1941. She received an award from the Victorian Art Society and first prize in the Sun Youth Art Show, at the age of fifteen. After extensive travels (Australia, United States, England...), she has lived and worked in Paris since 1995, with her studio located in the Pigalle district. It took her three years to create *River of no Return*, from 2012 to 2015. In 2016, she opened her Instagram account, which led to her being spotted by the curators of 16th Lyon Biennale, *Manifesto of fragility*, who decided to exhibit her work at the Usines Fagor where it was seen by a wide audience. 2024 will see her work honoured in her first ever solo museum exhibition.



Sylvie Selig in her studio, 2023  
Photo Roland Beaufre



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. 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 event.

Its collection includes over 1,600 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 whose artistic direction is assured by the director of the macLYON.

Brought together in an arts pole with the Musée des beaux-arts 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 Lionel Rault



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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  
● Ridesharing  
www.covoiturage-pour-sortir.fr  
● By car  
Along quai Charles de Gaulle, carpark P0 and P2, reduced rate for our visitors