

**Personal stories / Political realities**  
**Collections of Lyon and Belgrade's**  
**contemporary art museums**

macLYON



Tuomo Manninen, *Motorcycle Repair Shop Kathmandu*, 1995  
Courtesy of the artist, macLYON collection

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## ***Personal Stories / Political Realities***

Collections of Lyon and Belgrade's contemporary art museums

Exhibition presented at macLYON from 19.09.2025 to 04.01.2026

Levels 1 and 2 of the museum

Art can often provide key insights into the political, social and cultural changes of an era. This is exactly what the double exhibition entitled *Personal Stories / Political Realities*, promises to explore. The exhibition will be presented at the Musée d'art contemporain in Lyon from 19 September 2025 to 4 January 2026 and at the Museum of Contemporary Art in Belgrade (MoCAB) in Serbia in spring 2026.

Several years of close collaboration between the teams at the MoCAB and at macLYON have brought us into contact with each other's collections, and prompted a desire to compare and combine the artistic visions and backgrounds of artists who feature in the collections of both museums. The exhibition provides an insight into the tremendous creative productivity of contemporary artists from Serbia and former Yugoslavia, many of whom are sorely underrepresented in French public collections. At the same time, it opens a window onto the international contemporary art scene, which is a defining feature of the macLYON collection.

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### **Curators:**

**Isabelle Bertolotti**, director of macLYON

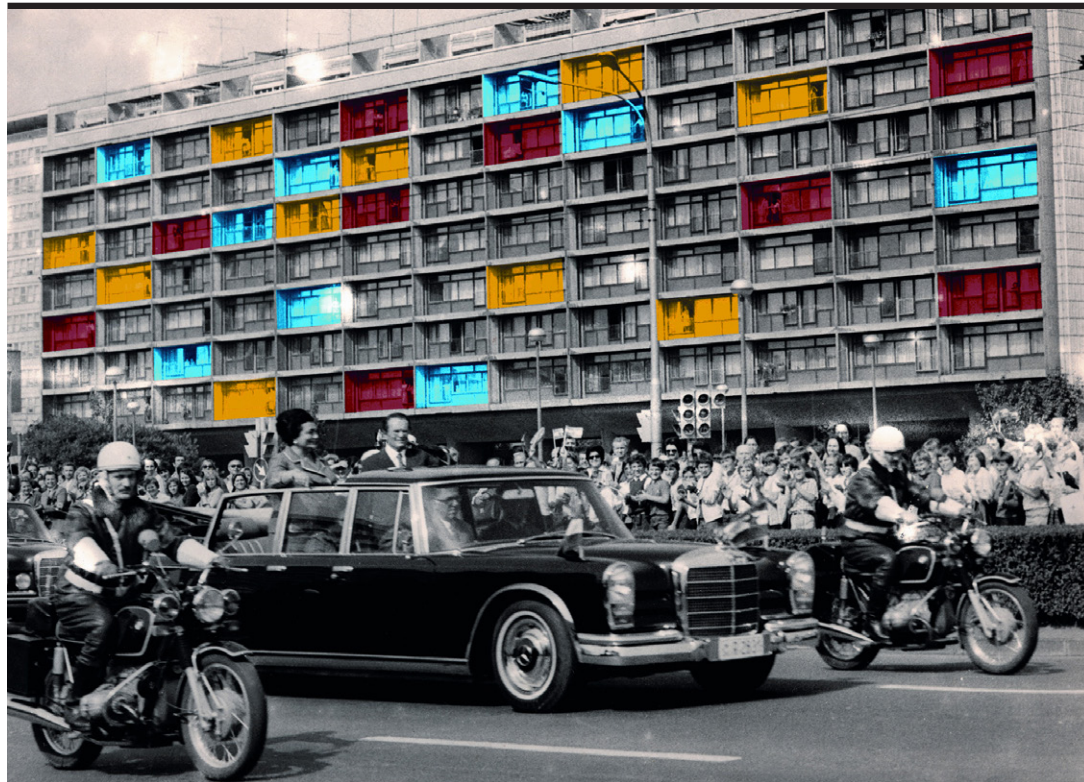
**Maja Kolarić**, director of MoCAB

**Miroslav Karić**, curator at MoCAB

**Matthieu Lelièvre**, head of Collections at macLYON

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Sanja Iveković, *NOVI ZAGREB (People at the Windows)*, 1979

Photo collage, digital printing, 127 × 174 cm. Belgrade Museum of Contemporary Art Collection

When it first opened in 1965, the MoCAB was one of the first contemporary art museums in Europe. (For the sake of context, the Centre Pompidou in Paris was established in 1977). The unique nature of the MoCAB collection reflects the socio-political history of the former Yugoslavia, a socialist state of six republics, all of which are now independent countries. The MoCAB built up an exceptional collection of more than 8,500 works dating from the early 20<sup>th</sup> century to the present day. The collection includes the most important artists, periods, movements and trends in 20<sup>th</sup> century Yugoslav, Serbian and international art. Its remarkable depth and quality reflect the museum's acquisition policy, as well as its artistic projects, and the practices and activities that have characterised the first two decades of the 21<sup>st</sup> century.

The macLYON was founded in 1984 and quickly became one of the first museums exclusively devoted to contemporary art, with a collection firmly focused on the latest developments in the field. After several exhibitions focused on international art scenes, including the United States, Brazil, Asia and India, the macLYON has sought, for several years now, to cultivate closer ties with its European neighbours, particularly with the 'non-aligned' countries.

The originality of the exhibition *Personal Stories / Political Realities* lies in a dialogue of works by contemporary artists from the collections of both museums as a way of bringing out the historical and societal dynamics they reflect. The exhibition will take place in two stages: initially in Lyon, then in Belgrade. It explores the relationship between art and

politics, and that between artists and people's private lives. *Personal Stories / Political Realities* also addresses the question of how a collection is formed, its links with power structures, its ideologies, and its economic and territorial implications. This dialogue between artworks and historical narrative provides a new and interesting perspective for the visitor.

The personal stories touch on the commitment of everyone concerned and their impact on the wider community – both the artists, through their careers and convictions, and the curators and directors responsible for developing institutional collections. The political realities, meanwhile, reflect the role and responsibility of institutions, public funding and of private and corporate sponsors in the approach to social issues implied by their commissions, exhibitions, acquisitions and decisions about how they promote the works. The exhibition offers several levels of analysis. It begins with the personal experience of the artist as an individual, and then turns its attention to the relationships the artist has developed and interrogated. It continues with an analysis of various different forms of artistic contribution, including documentation, subversion, protest and appropriation.

Through one hundred or so works – paintings, sculptures, video installations, etc. – the exhibition looks back over six decades of creation and shows how contemporary art has challenged society and accompanied, or even anticipated, its changes. An exhibition catalogue will be published in early-to-mid-2026.

*\*The Non-Aligned Movement (NAM) was founded in response to the specific context of Cold War confrontation. It is a forum of countries not formally aligned with or against any major power bloc. Since the end of the Cold War the NAM has focused on developing multilateral ties and connections between its members and all the nations of the world.*

## **How would you describe the specific characteristics of each collection?**

### **macLYON**

The Museum of Contemporary Art in Lyon (macLYON) and the Museum of Contemporary Art in Belgrade (MoCAB) offer two distinct approaches to contemporary art. macLYON, which was founded in 1984, promotes experimentation, large-scale installations and performance art; it has a growing collection of around 1 800 works, many of which were acquired after the exhibitions. The museum has a reputation for its openness to live art and an immersive visitor experience.

### **MoCAB**

MoCAB, which was founded in 1965, has a collection of some 8 000 works. The focus is on 20<sup>th</sup>-century Serbian and Yugoslav art, but the collection also features international artists such as Warhol, Miró, Pistoletto... MoCAB provides more of a critical, heritage-based perspective on Yugoslav art history including retrospectives and group shows of contemporary artists.

We continue to follow and present practices, trends and developments in the visual arts in what we might call the immediate region. The collection is also notable for the diversity of media it contains, ranging from painting and sculpture to drawings, prints and conceptual art, as well as emerging visual practices.

## **When the works are viewed alongside one another, what do we learn from them?**

### **macLYON**

An exhibition of works from the respective collections of macLYON and MoCAB sparks a stimulating dialogue between two complementary visions of contemporary art. It draws attention to the way in which art can both be a witness to its epoch and engage critically and actively with the present. The works from the MoCAB, rooted in the art history of former Yugoslavia, marked by political tensions, cultural transitions and multiple identities, provide an introspective, critical view of the 20<sup>th</sup> century, particularly in the works of artists like Marina Abramović. They speak to us of memory, disruption and resistance. On the other hand, the works from macLYON, with their focus on experimentation and live art, reflect a sense of art in a constant state of flux, one in which space, the body and experience are often placed at the heart of the creative process. They encourage participation, sensory perception

and even the deconstruction of traditional forms. An exhibition like this demonstrates that contemporary art, far from being homogeneous, reflects the cultural, political and aesthetic specificities of the contexts from which it emerges. It shows how memory and utopia, the past and the present, can coexist in the same space to inform a broader reflection on today's world.

### **MoCAB**

Two collections, each with a different history, and different ways of working, share reflections on various contemporary themes, through analysis of collective and subjective perspectives. Through four thematic chapters — body, space, relations and politics — the intersecting collections primarily tell a story of art's ability to delve into introspective depths while simultaneously addressing and interrogating prevailing social issues. The artworks that have been selected invite us to engage with quests for personal identity, choreographies of gender relations, and manifestations of the ideologies, territories, and environments that have shaped our beings and presences. They also reveal lesser-known histories and the voices of marginalised communities, reminding us that human nature encompasses qualities such as love and altruism, but can also be brutal.

## **What are the challenges facing the contemporary art scene in Serbia?**

### **MoCAB**

The contemporary art scene in Serbia is vibrant and dynamic. The 1990s were especially difficult; Serbia was internationally isolated and experiencing internal political turmoil. The state's nationalistic cultural policy left the contemporary art scene and culture in general at a significant disadvantage. However, art and culture offered a voice of reason in the midst of madness, and provided a zone of resistance in a society that was broken in spirit.

Following the political changes in the early noughties, and the fall of Slobodan Milošević regime, the art scene began to open up again and forge connections with international art movements. But, at the moment, it is still slightly struggling to find its place in the art landscape. The public and independent art sectors, non-profit spaces, the opening of private galleries, and the emergence of private collectors, who have become more prevalent in the last 10 years, are all key actors in shaping the development of a scene that has

been confronted with many hardships. It relates to absence of a more far-reaching vision of the importance of contemporary art and culture on the part of the decision-making bodies, also continuous efforts by workers in the cultural sector to improve their professional and labor conditions.

The exhibition at macLYON will give the French public an opportunity to become more familiar with Serbian artistic practice and production, both historical and contemporary, and to learn about Serbian artists' pioneering efforts, potential, resilience, innovativeness and relevance.

### **The exhibition questions the very idea of a collection. How are they being developed today? In what ways?**

#### **MoCAB**

A collection is a museum's identity card. It reflects the institution's mission in terms of preserving and promoting heritage, as well as its commitment to being an active presence engaged in constantly rethinking its role in an ever-changing artistic and social landscape. A collection should be unique in its knowledge-related potential regarding the vast field of artistic output, as well as the roots of the artworks, and their relationship to the epoch in which they were produced. Currently, Serbian museums face many challenges, the development of new museological standards, new technologies and artistic practices, the neoliberal system that favours competitiveness and urge for a popularity and keeping the pace with private collections, more and more present budget cuts for public institutions.

All of this demands hard thinking about the frameworks and operational models required for museums to achieve their main missions, to shape their future, without losing their most important feature as spaces for reflection and insight into the conditions governing the art world and collective social life.

### **A favourite artist from each collection?**

#### **macLYON**

Jasmina Cibic's work, featured in both collections, is particularly exciting because it stands at the intersection of cultural diplomacy and political history, which the artist analyses with sophisticated and nuanced allegoric forms. Her works highlight the ways in which nations and organisations use symbols, rituals, and theatrics to construct their identity and assert their power, often in ways that are not immediately apparent. By making these invisible mechanisms visible, Jasmina Cibic offers a critical and subtle reflection on the dynamics of power and influence.

#### **MoCAB**

Working on this exhibition has been a great chance to browse through the macLYON collection - a unique opportunity to learn more about a host of captivating artistic practices and works such as *Soft Spectacle* by Rodrigo Matheus, *Youth in Asia* by Terry Allen and *Tchernobyl – le sarcophage* by Louis Jammes. The 1970s saw the emergence of new artistic practices represented through works from the MoCAB collection by Marina Abramović, Raša Todosijević and Neša Paripović. These artists were part of a larger group (including Zoran Popović, Era Milivojević and Gergelj Urkom), who used to meet and work at the Belgrade Student Cultural Centre, which was an experimental challenging norms and conventional art forms. Their conceptual works led to the transformation of linguistic and artistic frameworks.

### **How the exhibitions in Lyon and in Serbia will be different?**

#### **macLYON**

The architecture of the MoCAB in Belgrade and the MAC in Lyon are very different, and this greatly influences the way the works are displayed and how they are experienced. The MoCAB building, constructed in the 1960s, incorporates a modernist aesthetic. The rooms are bathed in natural light from wide windows that give onto a magnificent garden. This configuration creates an environment that is particularly well suited to modernist works, where space and light interact closely with the pieces on display. MacLYON, on the other hand, which was built in the 1990s, has a more functional architecture, designed from the outset to be versatile. The building can accommodate a wide



variety of artistic forms, including immersive installations and video works, which often require modular spaces and specific lighting and spatial management. This architectural flexibility makes it possible to host the most demanding contemporary projects, which allows for a wide range of curatorial options.

The character and layout of the two spaces has determined the selection of works for the exhibition, so that each piece fits in properly and interacts positively with its setting.

### MoCAB

The exhibitions will be the same from the point of view of their themes as well as through a certain number of selected works. The inherent spatial capacities of the two museums mean that there will be some differences. The selection of works by Mac Lyon for MoCAB, for example, also brings a new dynamic to the exhibition and opens up new levels of dialogue between artistic positions, poetics and visual expressions.

The main idea behind this collaboration and exchange between the collections is to provide as much insight as possible into the museums' acquisition policies, their areas of interest, how they shape the collections and how, over time, they resonate with developments on the local and international art scenes, as well as with social and political changes.



Simphiwe Ndzube, *Journey to Asazi (détail)*, 2019

Produced for the 2019 Biennial, view of the 2019 Lyon Biennial *Là où les eaux se mêlent*, 2019. Belgrade Museum of Contemporary Art Collection. Photo : Blaise Adilon





Isabelle Bertolotti  
© Photo : Yanis Ourabah



Matthieu Lelièvre  
© Photo : macLYON



Maja Kolarić  
Bojana Janjić / MoCAB



Miroslav Karić  
Marija Strajnić

**Isabelle Bertolotti**, art historian, graduate of the Université Lumière (Lyon 2) and the École du Louvre, is a Conservatrice en Chef du Patrimoine. She has been Co-director of the Lyon Biennale since 2019 and Director of macLYON since 2018. She was head of exhibitions at macLYON since 1995. In 2002, she was a co-founder of the *Rendez-vous, jeune création internationale*, and she is also the joint artistic director of the event since then. It is a showcase for emerging French and international artists and has recently been brought under the umbrella of the Lyon Biennale. She has organised for it to tour numerous venues outside Europe: Shanghai in 2008 and 2010, Cape Town in 2012, Singapore in 2015, Beijing in 2017, and Havana in 2018. Isabelle Bertolotti is also an independent curator. She is president of the association LeGrandLarge, which supports young artists, mainly from art and design schools in the Auvergne-Rhône-Alpes region, and promotes exchanges with local artistic and cultural operators. She is a member of the International Biennial Association (IBA), a network of directors of biennials from around the world, which encourages reflection on new practices in these major events.

**Matthieu Lelièvre**, French art historian and exhibition curator is specialised in contemporary art. After working for several years in Berlin as an independent curator working with various galleries and museums, amongst which: Mars, Hamish Morrison Galerie, KunstBüroBerlin, and the Berlinische Galerie, he became head of the Graphic Arts Department at the Musée des Arts décoratifs (Paris). His involvement with emerging art scenes, as an exhibition curator and as a jury member (notably for the Salon de Montrouge and Les Amis de l'École Nationale Supérieure des Beaux-Arts de Paris), led to exhibition planning and work with young artists for the Galerie Thaddaeus Ropac in Paris. Since 2018, Matthieu Lelièvre is artistic advisor, and director of collections, at the Musée d'Art Contemporain in Lyon. In tandem with the Palais de Tokyo, he was a joint curator of the 15<sup>th</sup> Lyon Biennale. His latest projects include *Aesthetic(s) of Encounter(s)* co-curated for the 60<sup>th</sup> October Salon, Belgrade Biennial (2024) with Maja Kolarić, and *Forms That Fly*, at the Museum of Contemporary Art Skopje (2025).

**Maja Kolarić** is a curator and director of the Museum of Contemporary Art in Belgrade, since 2021. She holds a degree in History of Art from the University of Belgrade. In her curatorial work, Maja Kolarić demonstrates an awareness of contemporary artistic trends linked with current social issues. Her recent projects and exhibitions include: joint curation with Matthieu Lelièvre of the exhibition *Aesthetic(s) of Encounter(s)*, which was part of the 60<sup>th</sup> October Salon - Belgrade Biennale (2024); a solo exhibition of works by Michelangelo Pistoletto, *The Preventive Peace*, at the Museum of Contemporary Art Belgrade (2024); and, at the same venue in 2022, Erwin Wurm's *One Minute Forever*. She recently established the Artist's Film programme at the MoCAB, including screenings of films by Shirin Neshat, Ali Cherri and Anri Sala, followed by artist and public talks. She was appointed commissioner of the Serbian Pavilion for the 59<sup>th</sup> International Art Exhibition of La Biennale di Venezia 2022, where she presented *Walking With Water*, a project by Vladimir Nikolic.

**Miroslav Karić** is a graduate of the Art History Department of the Faculty of Philosophy in Belgrade, where he completed his studies in 2000. He was a curator at the independent art association Remont from 2001 to 2020. He coordinated, curated and wrote essays for over 20 national and international exhibition projects. He won the Society of Art Historians of Serbia's Award for the Best Author's Exhibition in 2019 and was awarded the Lazar Trifunović Prize in 2023. He has worked as a curator at the Museum of Contemporary Art in Belgrade since January 2020.





**JAZ, *Rito de Iniciación (Como Latinoamérica le da la bienvenida a sus nuevas dictaduras)*, 2016**

Produced for the Wall Drawings exhibition at macLYON 2016

Courtesy of the artist. macLYON Collection. Photo : Blaise Adilon

*"Personal Stories / Political Realities"* explores a territory that is both personal and collective: one in which individual perspective becomes a lever for reflection on the social and political dimensions of our common existence. The artists' perspectives on the human condition showcase nuanced interpretations of the prevailing rules, structures, political tensions and economic dynamics that shape contemporary societies. Whatever their experience of the world, their eyes open up a precious space for understanding, criticism and, at times, transformation of existing reality. The exhibition is divided into four chapters: body, collective space, relationships, politics.

Based exclusively on the collections of the museums of contemporary art of Lyon and Belgrade, *Personal Stories / Political Realities* creates an important and original dialogue between two public institutions, both of which were founded in the 20<sup>th</sup> century, a century traversed by major political ideologies, which successively emerged, dominated, faltered and, in some cases, disappeared. Ideologies are systemised representations of the world, society and history, intended to regulate collective action. This exhibition,

however, has chosen to focus on artistic experiences, visions and contributions to a re-imagining of our engagement and our understanding of politics. There was surely a political dimension to collections initiated during the Cold War. That political dimension can presumably be discerned to some extent in the collection of the MoCAB in Belgrade. By crossing the prisms of the two collections, our reading of the individual and the collective inevitably changes. It becomes clear that artists observe and question reality; they also actively reinterpret and reshape it.

The exhibition features over sixty artists. They are either from Serbia or former Yugoslavia - and represented in the collections of MoCAB - or they are linked to the French scene and the international artistic scenes that macLYON has supported since its creation in the 1980s. Spanning over sixty years of creative activity, the exhibition draws a sensitive and critical map of artistic commitment, one that defies both geographical and ideological boundaries, and demonstrates how artists in what were sometimes conflicting contexts, found a way to make art a space for thought, resistance and the reinvention of politics.



Edi Dubien, *Rivière*, 2024

Produced for the Lyon Biennial 2024

© Adagp, Paris, 2025. macLYON collection. Photo : Jair Lanes

## Bodies on display

The body is the starting point for this dialogue between the collections of the Lyon and Belgrade museums of contemporary art; the body as a locus of memory, vulnerability and protest. The exhibition explores how – gendered, racialised, normalised or excluded – the artists' body is their principal terrain for politics, and becomes a medium for creation, a space for symbolic resistance and introspection. It is the seat of tensions between the social gaze and subjectivity, between visibility and effacement, between imposition and freedom. The works displayed together here challenge certain dominant narratives and shift the boundaries of representational practice. Thwarted bodies, bodies on display, bodies in the throes of struggle or transformation, carry the marks of history and domination, but also of self-affirmation. By bringing together works by artists from diverse backgrounds, the two museums' collections demonstrate a desire on the part of those institutions to transcend geographical boundaries and point the spotlight towards universal issues. Collecting, in this context, means supporting critical artistic practices, making room for marginalised voices, and including, as part of our common heritage, forms of expression that resist being forgotten or conforming to the norm. The Lyon Museum and the Museum of Contemporary Art of Belgrade thus stand out as complementary and committed spaces for representation, listening and sharing.

## Relationships

The collections of both museums feature works that explore relationships: what connects us to others, to our communities and to our shared heritage. This chapter begins with physical contact, seen both as a source of tension and a means of communication between bodies, in spaces governed by social rules and codified gestures. The body becomes an interface, involved in symbolic or economic transactions; it reflects the hierarchies and norms that operate in our everyday environments. The works on display also explore the construct of collective identity, its role in power dynamics, and the mechanisms of inclusion or exclusion that such an identity brings about. The artists explore various forms of community organisation and bonds of solidarity, as well as the tensions and power relationships entrenched in our history and social structures, in order to expose the often invisible mechanisms – economic relations, symbolic boundaries and cultural stereotypes – that govern our interactions.



Žolt Kovač, *Coffee in Bed*, 2008. Oil on aluminium, 100 × 100 cm

Belgrade Museum of Contemporary Art Collection, Photo: Bojana Janjić / MoCAB





Milan Aleksić, *Flee market, Belgrade, Serbia, 1997*  
Colour photograph, 122 × 106 cm  
Belgrade Museum of Contemporary Art Collection

## Communal spaces

Collective space can be seen both as a projection of our social imaginary and as a place for political and social planning. In representations of non-places, marginal territories or symbolic geographical and political borders, particularly in 20th-century Europe, the artists highlight the dynamics of appropriation, exclusion and resistance that are rife in contemporary cities. This approach implicitly raises major urban planning issues: how to create shared spaces that promote social diversity, encounters and community life? How to think beyond the logic of cost-effectiveness or surveillance to make the city a locus of democratic experiments? By reactivating utopian, poetic or critical imaginaries, the works on display invite us to see public space not simply as a backdrop, but as a forum for permanent negotiation between control and freedom, between the norm and people's desires. Urban planning thus emerges as a cultural and political project, in which the shape of the city reflects and influences the ways in which we live together.

## From politics to counter-politics

The tension between the aesthetic and the political dimension of a work of art is a key issue for artists who are politically and socially engaged. A work of art can be political and still retain an aesthetic stance: it does not exist simply to convey a message, but rather articulates that message through form, sensitivity and a particular artistic language. Political works thus intersect with aesthetic questions and certain social concerns to reveal the fractures, oppressions and conflicts that run through our societies. The political dimension of art, as it is presented here, cannot be reduced to militant discourse. It raises questions about the collective nature of societies, power structures, and also about wars, which epitomise those deep tensions which leave scars that mark entire peoples for generations. Nevertheless, some works manage to sublimate these dramas, representing them in powerful allegorical forms, developing historical narratives, critical metaphors or utopian visions. They thus become spaces of resistance, harbingers of hope for a common, yet-to-be-invented future.



Mladen Miljanović, *Future, 2017*  
Installation, crutches, granite slab, 80 × 120 × 10 cm  
Belgrade Museum of Contemporary Art Collection. Photo : Bojana Janjić / MoCAB



View of the Musée d'art contemporain de Lyon. Photo : Stéphane Rambaud

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

The two collections of the Musée des Beaux-arts and the Musée d'art contemporain de Lyon were brought together in 2018 under the aegis of an Arts Pole to form an exceptional ensemble on the French and international art scenes.





Facade of the MoCAB. Photo : Bojana Janjić

The Museum of Contemporary Art (MSUB/MoCAB) in Belgrade, Serbia, is an important institution dedicated to modern and contemporary art. Its history reflects the cultural aspirations and challenges of the region. The museum was founded in 1958 by the People's Committee of the City of Belgrade, who set up the Modern Gallery, to oversee and promote the development of contemporary art in Yugoslavia. In the early 1960s, a competition was held to build a museum in line with modern museological standards. The site selected was in New Belgrade (one of the ten municipalities of the city of Belgrade), at the confluence of the River Sava and the Danube. The building was designed by architects Ivan Antić and Ivanka Raspopović. It has a striking polymorphous crystal form composed of six angled cubes. It has five interconnected exhibition levels within its interior, which ensure a smooth and uninterrupted spatial experience.

The museum officially opened on 20 October 1965 and was renamed the Museum of Contemporary Art, Miodrag B. Protić, artist and art theoretician, was its first director. The building was declared a historical monument in 1987, in recognition of its architectural significance.

In the 1990s, during the political and economic turmoil of the region, the museum faced many challenges and damages from bombings in 1999. In 2007, it closed for extensive renovations. After a decade of work, the museum reopened its doors on October 20, 2017.

In addition to the main building, the museum operates two other venues: the Salon of the Museum of Contemporary Art, which provides extra exhibition space for emerging artists from Serbia and abroad. Moreover, the Gallery-Legacy of Milica Zorić & Rodoljub Čolaković also contributes to the Museum's diverse programming and cultural exchange.

Nowadays, the museum's unparalleled collection boasts over eight thousand 20<sup>th</sup> and 21<sup>st</sup>-century works, with a particular emphasis on Serbian and Yugoslav art. It houses works by significant artists and regularly hosts exhibitions that explore different artistic movements and themes. The Museum has developed a wide range of programming, research activities, educational initiatives and international partnerships. The Museum prides itself on its role as an important cultural and artistic force in Serbia.

## Rajni Perera & Marigold Santos *Efflorescence / The Way we wake\**

19 september 2025 - 4 january 2026

The Lyon Museum of Contemporary Art (macLYON) is delighted to present, for the first time in France, an exhibition of works by **Rajni Perera and Marigold Santos**, two prolific artists on the Canadian art scene. Perera's origins are Sri Lankan and Santos is of Filipino heritage. Both artists are marked by the experience of immigration at an early age and they have many concerns in common: motherhood and feminism, exile, rebirth, myths, the natural and the spiritual world, to name a few. They met in 2020, and immediately recognised aesthetic and conceptual affinities in each other, a bond between kindred spirits. Not long after they began to collaborate.

Conceived as a duo exhibition, *Efflorescence/The Way We Wake\** speaks to the artists' personal experiences and research into their respective cultural heritages. It showcases recent paintings, drawings and sculptures produced by each artist between 2019 and 2024, as well as a new joint work **at macLYON**, to further highlight the strength of their artistic connection.

The exhibition is part of macLYON's ongoing artistic programme, which aims to give **greater visibility to women artists**.

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### Curators:

**Cheryl Sim**, Executive Director and Curator at PHI,  
together with  
**Marilou Laneuville**, Head of exhibitions and publications  
at macLYON

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**Rajni Perera & Marigold Santos, *Efflorescence/The Way We Wake* (detail), 2023**

Polymer clay, styrofoam, paint, metallic powder, synthetic hair, pearls, steel, aluminum, floral foam, paper and plastic, 121,9 × 152,4 × 243,8 cm

Courtesy of the artists and Patel Brown, Toronto/Montréal. Photo: Mikhail Mishin



**Rajni Perera, *I Couldn't Wait Longer* (detail), 2023**

Acrylic gouache, chalk, charcoal, gel pen, gold metallic thread, polymer clay beads, glass beads and wooden beads on polyester fabric, 243,8 × 365,8 cm

Paul and Mary Dailey Desmarais III Collection. Photo: Mikhail Mishin





Marina Abramovic & Ulay, *Light/Dark*, 1977-1999

© Courtesy of the Marina Abramovic Archives / Adagp, Paris, 2025. Collection macLYON

## MoCAB Collection

Marina Abramović  
Milan Aleksić  
Association Apsolutno  
Mrdjan Bajić  
Jasmina Cibic  
Phil Collins  
Vlasta Delimar  
Biljana Đurđević  
Erró  
Igor Grubić  
Siniša Ilić  
Sanja Iveković  
Ivana Ivković  
Žolt Kovač  
Sanja Latinović  
Goranka Matić  
Saša Marković Mikrob

Vladimir Miladinović  
Slobodan Era Milivojević  
Mladen Miljanović  
Mihael Milunović  
Nedeljko Neša Paripović  
Vesna Pavlović  
Dan Perjovschi  
Tomislav Peternek  
Dragan Petrović  
Ivan Petrović  
Aleksandar Rafajlović  
Milica Ružičić  
Saša Tkačenko  
Zoran Todorović  
Raša Todosijević  
Milica Tomić  
Anica Vučetić  
Katarina Zdjelar

## macLYON Collection

Marina Abramović & Ulay  
Maxwell Alexandre  
Terry Allen  
Raphael Boccanfuso  
Sophie Calle  
Edi Dubien  
Louis Jammes  
JAZ  
Randolpho Lamonier  
Éric Manigaud  
Tuomo Manninen  
Marina Marković  
Rodrigo Matheus  
Gordon Matta-Clark  
Thameur Mejri  
Aernout Mik  
Bruce Nauman

Simphiwe Ndzube  
Marilou Poncin  
Nazanin Pouyandeh  
Damir Radovic  
Ed Ruscha  
Kiran Subbaiah  
Chiffon Thomas  
Danielle Vallet Kleiner  
Pu Yingwei



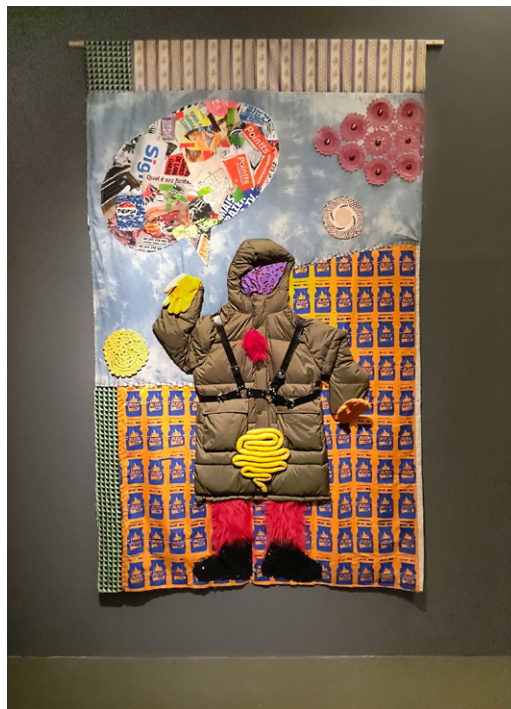
**Jasmina Cibic, *Tear Down and Rebuild*, 2015**  
Single channel HD video, stereo, 15min 28sec, production still  
Belgrade Museum of Contemporary Art Collection  
Photo: Ivan Petrović



**Mihael Milunović, *Fallers 1*, 2023**  
Oil on canvas, 200 × 200 cm  
Belgrade Museum of Contemporary Art Collection. Photo : Bojana Janjić / MoCAB



**Dragan Petrović, *Portrait of a girl with blue eyes. At the wedding, Vojvodina*, 1985**  
Colour printing, 37 × 55.5 cm  
Belgrade Museum of Contemporary Art Collection



**Randolpho Lamonier, *Foolish boy*, 2024**  
Produced for the 60<sup>th</sup> October Show, Belgrade, 2024  
Courtesy of the artist. macLYON Collection

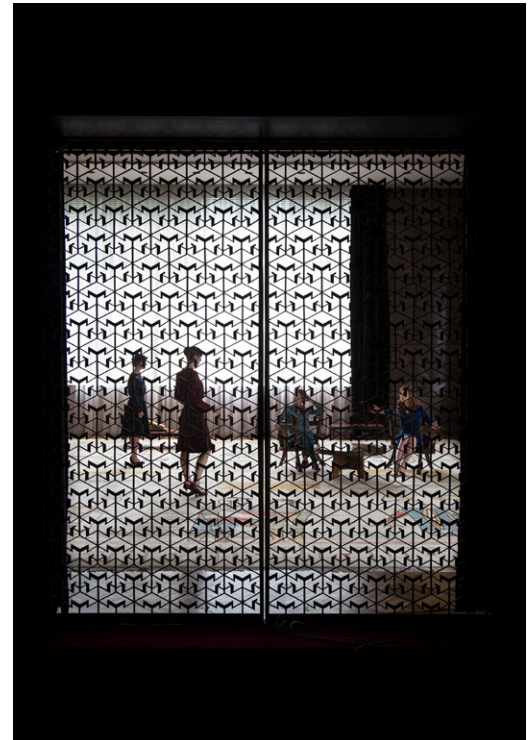




**Milica Ružičić, Zrenjanin, Jugoremedija, 2010/2013**

Oil on canvas, 213 × 287 cm

Belgrade Museum of Contemporary Art Collection. Photo : Bojana Janjić / MoCAB



**Jasmina Cibic, Tear Down and Rebuild, 2015**

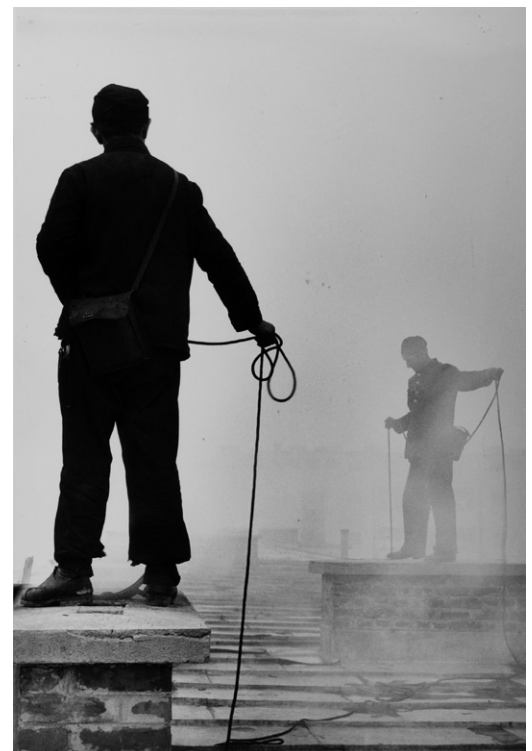
Single channel HD video, stereo, 15min 28sec, production still  
Belgrade Museum of Contemporary Art Collection

Photo: Ivan Petrović



**Tomislav Peternek, Gatherers of Branches, Pančevo, 1966**

Photograph, 50 × 40 cm. Belgrade Museum of Contemporary Art Collection



**Tomislav Peternek, Fog and chimney sweep, Kragujevac, 1956.**

Photograph, 50.8 × 40.6 cm

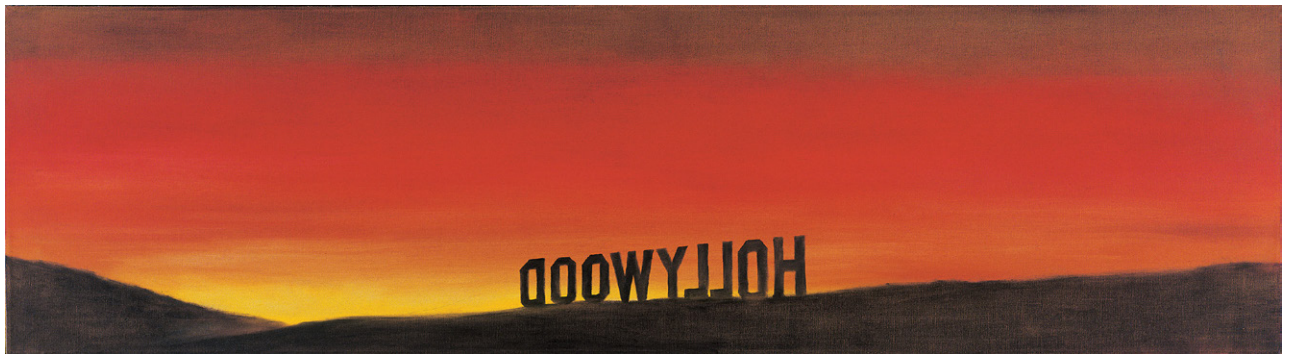
Belgrade Museum of Contemporary Art Collection





**Goranka Matic, *Days of Pride and Pain*, 1980-1992**

Photo, cibachrome, 20 × 30 cm. Belgrade Museum of Contemporary Art Collection



**Ed Ruscha, *The Back of Hollywood*, 1977.** Courtesy of the artist. macLYON Collection. Photo : Blaise Adilon



**JAZ, *Rito de Iniciación (Como Latinoamérica le da la bienvenida a sus nuevas dictaduras)*, (détail), 2016**

Produced for the Wall Drawings exhibition at macLYON, 2016

Courtesy of the artist. macLYON Collection.

Photo : Blaise Adilon



**Maxwell Alexandre, *Sem Título (Novo Poder) I*, 2019**

Courtesy of the artist. macLYON Collection. Photo : Blaise Adilon





**Jasmina Cibic, *Tear Down and Rebuild*, 2015**

Single channel HD video, stereo, 15min 28s, production still

Belgrade Museum of Contemporary Art Collection. Photo: Ivan Petrović



**Thameur Mejri, *Hope 2 (Espoir 2)*, 2022**

Courtesy of the artist. macLYON Collection. Photo : Blaise Adilon



**Terry Allen, *Youth in Asia*, 1983**

Courtesy of the artist / Adagp, Paris 2025. macLYON Collection

Photo : Blaise Adilon



**Chiffon Thomas, *Untitled (tomb)*, 2024**

Around 13,000 rusty feet in resin and concrete, metal wire,  
oxidised metal plates, dimensions variable

Courtesy of the artist, Jonathan Chetail, Frédéric Merlin et Perrotin

Donation to macLYON in progress. Photo : Claire Dorn

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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](http://www.covoiturage-pour-sortir.fr)
- **By car**  
Along quai Charles de  
Gaulle, carpark P0 and P2