

Press release

19 September 2025 –
4 January 2026

Rajni Perera & Marigold Santos

Efflorescence/The Way We Wake

MAC LYON



Le Monde

Les Inrockuptibles

Télérama

BeauxArts

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Rajni Perera & Marigold Santos *Efflorescence/The Way We Wake*

An exhibition at macLYON from 19.09.2025 to 04.01.2026 – Level 3 of the museum

The Lyon Museum of Contemporary Art (macLYON) is presenting, for the first time in France, an exhibition of works by **Rajni Perera** and **Marigold Santos**, two prolific artists on the Canadian art scene. Rajni Perera's origins are Sri Lankan and Marigold 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, relocation, rebirth, myths, the natural and the spiritual worlds, 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, as well as a new joint work, 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**.

Curators :

Cheryl Sim, Executive Director and Curator at PHI,
together with

Marilou Laneuville, Head of Exhibitions and Publications at macLYON

* First presented at **PHI** in Montréal in 2024, the exhibition travelled to Contemporary Calgary (Canada) in 2025.



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

"There is something amazingly powerful about recognising oneself in another person. That feeling of being noticed and understood, of finding a deep connection with someone else, is both reassuring and inspiring."

Cheryl Sim, curator of the exhibition

How they met

In 2020, PHI presented a group exhibition entitled *RELATIONS: Diaspora and Painting*, curated by Cheryl Sim, which featured, among other artists, the work of **Rajni Perera** and **Marigold Santos**. When Rajni Perera visited the exhibition and discovered Marigold Santos's paintings, she immediately felt an intensely resonant connection. That encounter sparked the beginning of a relationship that would crystallise in Rajni Perera's invitation to Marigold Santos to collaborate on a duo presentation for The Armory Show in New York, in 2023. Considered one of the best offerings at that edition of the thirty-year old art fair, their collaborative work was the inspiration behind the exhibition *Efflorescence/The Way We Wake*.

Collaboration, identity and diasporic experiences

The exhibition is on level 3 of macLYON. It presents both solo and collaborative works by the two artists, thus offering visitors an insight into the complementary nature of their practices, as well as a sense of their distinctive styles. The show features over fifty recent works (sculptures, drawings, and paintings) that convey a fascinating combination of power and vulnerability, as well as a new work produced for macLYON.

The centrepiece of the exhibition is the sculpture *Efflorescence/The Way We Wake*. It consists of a mystical female creature with a larger-than-life body. Fashioned from a wide variety of materials, it is the first work they designed together and acts as an introduction to subjects that hold particular appeal for both artists, such as motherhood, care and protection. The artists' personal narratives are woven into their work through the alchemy of "making", a process whose every technique they have perfectly mastered.

Through many entry points, *Efflorescence/The Way We Wake* invites us into a pantheon of kindred spirits.

●●● This exhibition is organised in collaboration with PHI, with the valued assistance of Patel Brown Gallery, Toronto/Montréal in this iteration of the show.



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
Photo: Dimitri Levano



Marigold Santos
Photo: Jared Sych

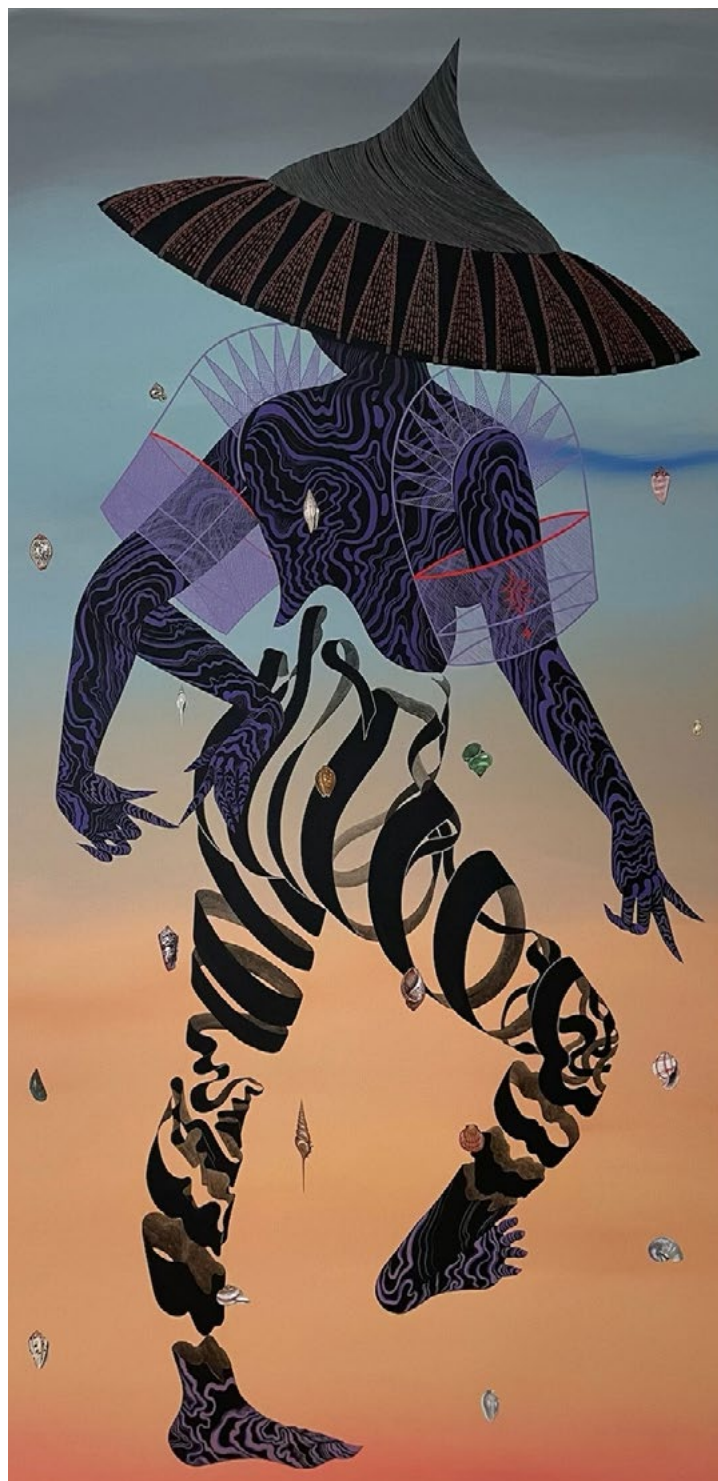
Rajni Perera was born in 1985 in Sri Lanka, an island country in the Indian Ocean. She lived in Australia and the United States before settling in Canada.

An established and internationally exhibiting artist, she explores notions of hybridity, identity and mythology through a variety of media – painting, sculpture and drawing – to give shape to imagined futures in which monsters and hybrid creatures inhabit dreamlike worlds birthed by speculative mythology. Her work has been exhibited at PHI (Montréal), the McMichael Canadian Art Collection (Vaughan, Ontario), MOCA (Toronto), the National Gallery of Canada (Ottawa), Temple Contemporary (Philadelphia), Eastside Projects (Birmingham, England), Tramway (Glasgow), Colomboscope (Colombo, Sri Lanka), the Gwangju Biennale (South Korea) and the Toronto Biennial of Art (Canada). Her work attracted widespread attention at The Armory Show (New York) in 2023, where she was awarded the Sauer Artist Prize. She was also a finalist for the prestigious Canadian Sobey Art Award in 2021 and was awarded the MOCA Toronto Artist Prize in 2022. Rajni Perera works with Patel Brown (Toronto/Montréal), Galerie Hugues Charbonneau (Montréal) and Rajiv Menon Contemporary (Los Angeles), among others.

Marigold Santos was born in Manila, Philippines and immigrated to Canada with her family in 1988. She pursues an inter-disciplinary art practice that includes painting, drawing, sculpture, tattoo, and sound. Her work examines notions of heritage, folklore, motherwork, and decolonisation, and is presented within the otherworldly. Marigold Santos explores self-hood and identity that embraces multiplicity, fragmentation and empowerment, as informed by diasporic experiences. She holds a BFA from the University of Calgary, and an MFA from Concordia University, Montréal. Her recent solo exhibitions include *OF ARMOUR BESPOKE, OF FABRIC, OF SKIN, OF WITHIN / BINUBUO NG PASADYANG PROTEKSYON, NG TELA, NG BALAT, AT NG KALOOBAN* at the Art Gallery of Southwestern Manitoba (Brandon, Canada) in 2024 and *the pace and rhythm of time, floating / ang tulin at kumpas ng oras, lumulutang* at Patel Brown (Montréal) and Southern Alberta Art Gallery (Lethbridge, Canada) in 2023. She was long-listed for the prestigious Sobey Art Award in 2023 and 2024 and continues to exhibit widely across Canada and internationally. Marigold Santos is represented by Patel Brown, Toronto/Montréal, and Norberg Hall, Calgary. She maintains an active studio practice and gratefully resides in Treaty 7 Territory, in Mohkinstsis/Calgary.

The diasporic experiences

In otherworldly environments that transcend time and space, Rajni Perera and Marigold Santos have hybrid beings move around in a state of perpetual motion. The creatures that inhabit their works seem to stumble and stray in the precarious worlds of the 'in-between' – liminal spaces in which identities overlap. It is an evocation of the artists' personal experiences of immigration, and the hybridity that this engenders. Living between different cultures generates a shifting sense of identity that can be experienced as tension or ambiguity. Yet this 'in-betweenness' enables people from the diaspora to forge new, hybrid, identities. It is a space of transition and transformation, in which they become aware of the multifaceted nature of the 'self'. Being uprooted blurs identity markers, as immigrants contend with the nagging impression that they no longer know where they come from; their identity is fragmented. They work courageously and resiliently to reconstruct an identity, searching for a sense of belonging that encompasses a range of different realities. By recalling the past to prevent it from sinking into oblivion, Rajni Perera and Marigold Santos feel impelled to reconnect with their history as a means of forging a meaningful connection with their origins, the memory of which has been eroded by colonial narratives.



Marigold Santos, *shroud envisage (limb echo and shells)*, 2023
Acrylic, pigments and gesso on canvas
203,2 × 101,6 cm
Mathieu Laliberté and Rhea Marshall-Denton Collection

Women's power

The works of Rajni Perera and Marigold Santos invite us to reconsider the power of women over and above the conventional norms imposed on them. From a decolonial perspective, the works transform racialised female bodies into sites of emancipation and freedom. They magnify a femininity that is plural, subversive, hybrid and fast changing. Their fantastical creatures are endowed with supernatural, shamanic abilities, embodying both tradition and modernity, strength and vulnerability. *Efflorescence/The Way We Wake*, the first collaborative work by the two artists, reflects their vision of women from the diaspora. This mythical figure invokes determination and symbolises the bond of trust and sisterhood that unites the two artists. Through it, Rajni Perera and Marigold Santos illustrate the way in which the female body can become a form of poetic and political resistance, a space for self-assertion in the face of social and cultural oppression. They sublimate racialised female bodies to restore visibility and dignity to women who have been rendered invisible by colonial history.



Rajni Perera & Marigold Santos, *Efflorescence/The Way We Wake*, 2023, The Armory Show, New York, 2023

Courtesy of the artists and Patel Brown, Toronto/Montréal

Photo: Mikhail Mishin

Mythologies & traditions

Rajni Perera is originally from Sri Lanka and Marigold Santos from the Philippines. In their works, both of them seek to transmit the culture of their respective ancestors – which is often eclipsed or transformed by colonial narratives – and to reveal the immutable link that connects immigrants to their origins. The works reflect their exploration of the traditional crafts of Sri Lanka and the Philippines – the richly decorated traditional costumes, ritual masks and protective talismans. Driven by an intense love of 'making', they reinterpret those ancient skills in multi-disciplinary works that attest to their experimentation with materials. They draw on their respective cultural heritages to recapture mythologies teeming with demons and spirits, song and dance, both taking inspiration from the beliefs prevalent in the countries of their childhood to fill in gaps in their memories and reconnect with their pasts. Rajni Perera evokes Tovil and Sanni, two ancient Sri Lankan traditions of reverence for supernatural beings and the healing power of magical rites. Marigold Santos, for her part, evokes the figure of the aswang, a mythological creature from Philippine folklore coming from the demonisation of their honoured and revered Babaylan (shaman/high priestess) under colonisation. The two artists' works are imbued with myths and dreams, in a non-linear space-time where past, present and future are intertwined. In reinventing personal mythologies, they reinstate the spiritual practices of their ancestors.



Rajni Perera, *Protection by Quadrocoobra*, 2024

Acrylic gouache, polymer clay beads, metallic thread, freshwater pearls, chalk, charcoal, cotton and polyester thread on polyester fabric
213,4 × 152,4 cm

Michelle Bilodeau and Matt Kingston Collection

Photo: Darren Rigo



Marigold Santos, *sublimation*, 2017

Acrylic, pigments and gesso on canvas
274, 3 × 396,2 cm

Courtesy of the artists and Patel Brown, Toronto/
Montréal

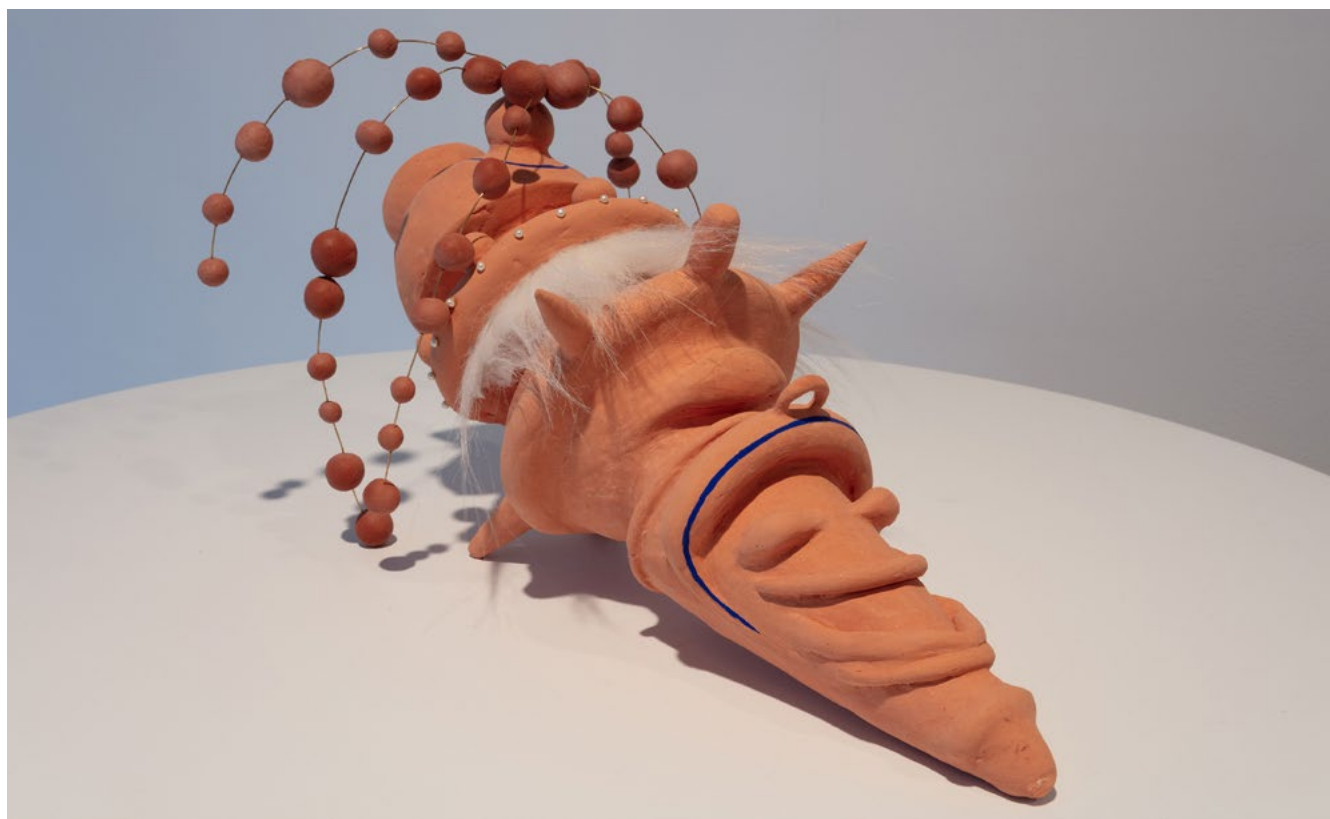
Photo: Darren Rigo

Reinventing the future

By highlighting their personal experiences of immigration, Rajni Perera and Marigold Santos attest to the empowerment that can result from the diaspora experience. Through a dialogue between ancestral traditions and futuristic visions inspired by science fiction, they create mutant beings whose ability to adapt to a new environment enables them to survive. This metaphor for immigrant and racialised people reflects their remarkable ability to assert their resilience and their strength. The myriad voices of marginalised and invisible communities find their echo in the work of Rajni Perera and Marigold Santos. They dream of an alternative future where all the conditions are in place to build a fairer, more inclusive world. In common with the movements of Afrofuturism and Indigenous Futurism, they explore the theme of "futurité" [futurity], a concept studied in Canada which imagines resolutely speculative futures and some form of reparations for the people who have been silenced. By framing their artistic practices in a decolonial perspective based on listening, transmission and reparation, they nurture the hope of restoring and rehabilitating the memory of their ancestors. Their work stirs our critical awareness, inviting us to find a way of working together that might lead to emancipation.



Marigold Santos, *shroud caring for self (itik / ruff-banded rail)*, 2023
Acrylic, pigments and gesso on canvas
104,1 × 67,3 cm
Private collection



Rajni Perera, *Living Tech / Droid*, 2023
Polymer clay, airdry clay, aluminum, freshwater pearls, styrofoam, brass, faux fur and acrylic paint
38,1 × 15,2 × 22,9 cm
Claridge Collection
Photo: Richard-Max Tremblay

An interview with
Cheryl Sim, Director General
and Curator at PHI, and
Marilou Laneuville, Head of Exhibitions
and Publications at macLYON

How did the idea of devoting a joint exhibition to these two artists come about?

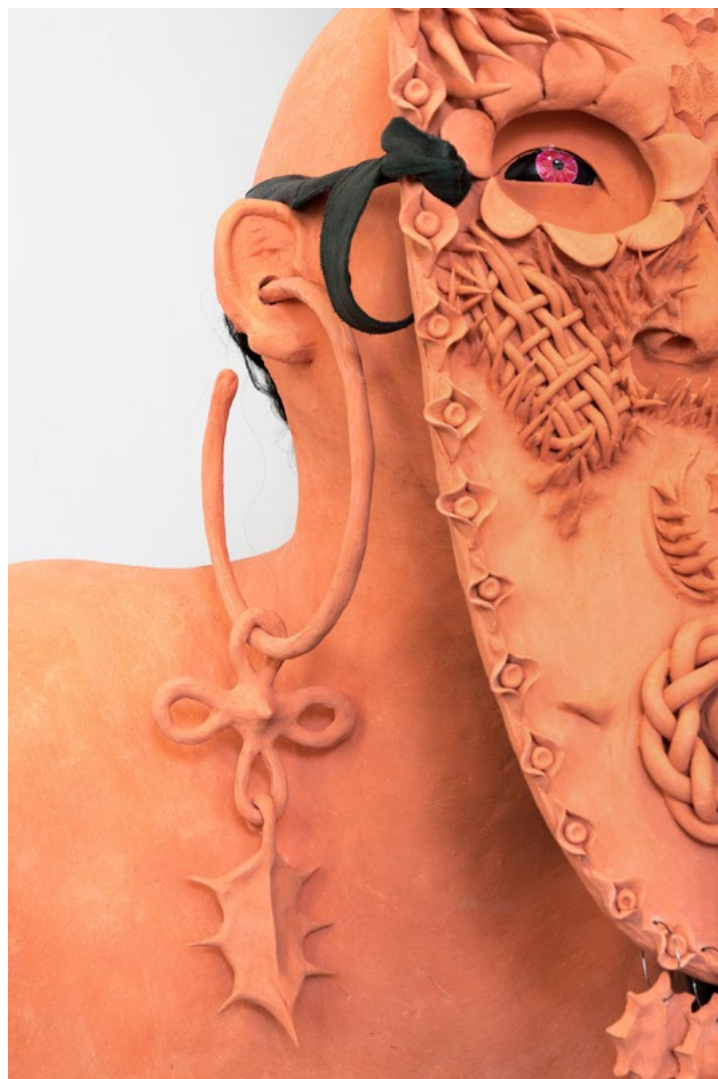
Cheryl Sim: I have been following Marigold Santos' work since around 2010 when she was doing her MFA in Montréal. My mother is Filipino and I was so excited to see and connect with all of the references to Filipino culture and heritage that deeply inform her practice. I was struck by the formal virtuosity of her work combined with the critical, feminist punk attitude. It really appealed to my personal sensibilities. I discovered Rajni Perera's work in 2018 when I heard her speak on a panel in Toronto. She was so passionate, eloquent and intense. When I finally got to see her work in person, I was struck again — the same way I had been with Marigold's work — with the absolute brilliance of her technique in concert with the richness of the narratives she creates. It was love at first sight...again!

You often address the subject of the diaspora in exhibitions you have curated. Why is that?

Cheryl Sim: My mother came from the Philippines and my father came from China. They eventually immigrated to Canada where I was born. As a diasporic person of mixed heritage I've always felt great kinship with those who share a similar story. So naturally, I'm fascinated with how artists are exploring the multiple and complex aspects of their diasporic experiences, conditions and questions through their work.

What are we to understand from the title *Efflorescence/The Way We Wake*?

Cheryl Sim: Just as this exhibition explores the individual and collaborative work of Rajni and Marigold, it was natural to them that the title should reflect that same premise. The title of the show is the title of their first collaborative work which is in the exhibition. The title itself was of course, also a collaboration. Marigold came up with 'Efflorescence', which refers to blossoming, and Rajni contributed 'The Way We Wake' in reference to how strong, diasporic women show up in the world every day. Everything they collaborate on is done with intuitive balance and harmony.



Rajni Perera et 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: Jean-Michael Seminaro

This is the first time that Rajni Perera and Marigold Santos have exhibited in France. What challenges did you face in exporting the exhibition to Europe?

Cheryl Sim: When bringing an existing show to a new space, the challenges that arise are more connected with the differences between the original space in which the show was presented and the space it is going to. But this is a very interesting and exciting challenge that gives the artists and myself a fresh perspective on the conversations that happen between their respective practices and their collaborative works. The themes and subjects they address and the way they do that aesthetically create the bridge.

Marilou Laneuville: When I visited the exhibition *Efflorescence/The Way We Wake* at PHI in 2024, I was fascinated by the way in which the works of Rajni Perera and Marigold Santos responded to each other. The exhibition was conceived as a duo by Cheryl; it explores notions of identity, diaspora, hybridity and feminism with tremendous precision. Inspired by their personal experiences of immigration, the two artists create dreamlike worlds that touch on artistic, cultural, political and social issues. The subjects they deal with in their work resonate powerfully with current events in Europe, where questions of cultural diversity, immigration and decolonisation remain complex but, at the same time, need to be addressed. The decision to hold this exhibition in France reflects macLYON's commitment to encouraging a plurality of voices, particularly on the subject of colonial history, and a desire to promote a space for reflection and dialogue for our public. The exhibition is also – and this is important – an opportunity to discover the remarkable work of two racialised women artists, whose works underline the importance of promoting decolonial thinking in museums and the need to foster a broader intercultural dialogue.

Both artists draw on the legacy of their origins in their work; is this their way of reappropriating their colonial history?

Cheryl Sim: Sri Lanka and the Philippines are both countries that have endured major colonial violence and the aftermath continues to be felt. They are both deeply knowledgeable about these histories, and at times this comes out in each of their practices in both overt and nuanced ways. However, given their experiences with immigration and the loss that comes with that, I see their work moreover, as exploring resilience and a deep desire to uplift, celebrate and restore dignity to their kin — where the notion of kin goes beyond familial ties.

Marilou Laneuville: Rajni Perera and Marigold Santos have invented personal mythologies that interweave the supernatural and the spiritual with historical realities. Drawing on their cultural heritage, they have appropriated their history and asserted their identity by deconstructing colonial perceptions. They have created alternative narratives of resilience and liberation in the form of hybrids and chimeras. In a way, their works are acts of resistance that honour their ancestors, who are all too often rendered invisible, marginalised and even demonised in the colonial narrative.

Can both of you tell us what your favorite work is in the exhibition?

Cheryl Sim: That is almost an impossible task. But I am so grateful that they created the sculptural work *Efflorescence/The Way We Wake*. It was the gateway to bringing them together in this show.

Marilou Laneuville: Like Cheryl, I would say *Efflorescence/The Way We Wake*. This work is the product of an intensive session and, with it, Rajni and Marigold have asserted their tremendous virtuosity. It symbolises the story of an artistic and personal friendship between two racialised women artists who have combined their voices with a great sense of solidarity. And for that reason, I can't wait to discover the new work they are going to produce for Lyon.



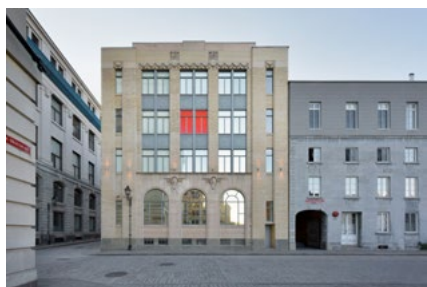
Cheryl Sim
Photo: Guillaume Simoneau

Cheryl Sim PhD is Director and Chief Curator at PHI where she has worked since 2007. She began her career in 1992 at Studio D, the feminist studio of the National Film Board of Canada, which exposed her to video art and led her to work at OBORO, an important artist-run centre, that galvanised her dedication to being of service to artists and community. At PHI she has organised and curated major exhibitions including Stan Douglas: *Revealing Narratives* Yoko Ono: *Growing Freedom* and the group show *RELATIONS: Diaspora and Painting*. She has served on juries for prominent Canadian art prizes including the Sobey Art Award (2022) and the Musée des beaux-arts du Québec Contemporary Art prize (2024). She has contributed essays to numerous publications and her book *Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora* was published by Bloomsbury Academic in 2019. An active volunteer, she is currently President of the Board of the Canadian Art Museum Directors Organization (CAMDO-ODMAC) and serves on the Board of the Association of Art Museum Curators (AAMC).

PHI is a non-profit organisation based in Montréal that presents art exhibitions and events. It is driven by a shared mission: to engage with the most relevant ideas of our time through art and culture.

For 20 years, PHI has been at the forefront of major transformations, at the intersection of art, technology and the individual, creating spaces for dialogue and discovery, enabling people to connect with themselves and others in an authentic, sustainable way.

The viewing public is as central to art as art is to the public. In its quest for accessibility, PHI's programming embraces a wide and diverse spectrum of artists and audiences. Engaging with a broad set of perspectives is paramount to PHI, not only as an imperative for our times, but also because it is central to PHI's mission.



PHI, Montréal
Photo: Gleb Gomborg

Canadian-born **Marilou Laneuville** is Head of Exhibitions and Publications and also an exhibition curator at the Musée d'art contemporain de Lyon (macLYON), where she has worked since 2008. Recent exhibitions she has curated include: *Echoes of the Past, Promises of the Future* (2025), an exhibition devoted to new technologies; AYA TAKANO - *New Myth* (2023); Nathalie Djurberg & Hans Berg - *The Skin Is a Thin Container* (2023); Christine Rebet - *Escapology* (2021). She has also co-curated the group exhibitions: *Friends in Love and War - L'Éloge des meilleurs-es ennemi-es* (2024-2025), in collaboration with the British Council and the Ikon Gallery (Birmingham, England); and *Comme un parfum d'aventure* (2020-2021), an exhibition which brought together works from the collections of the Musée des Beaux-Arts de Lyon and those of macLYON, in dialogue with works by guest artists.

Marilou Laneuville has played an active part in developing residencies for artists and curators at macLYON, and has published essays in exhibition catalogues. Since 2019, she has been joint artistic director of *Jeune création internationale*, an exhibition dedicated to emerging artists, presented as part of the Lyon Biennale.



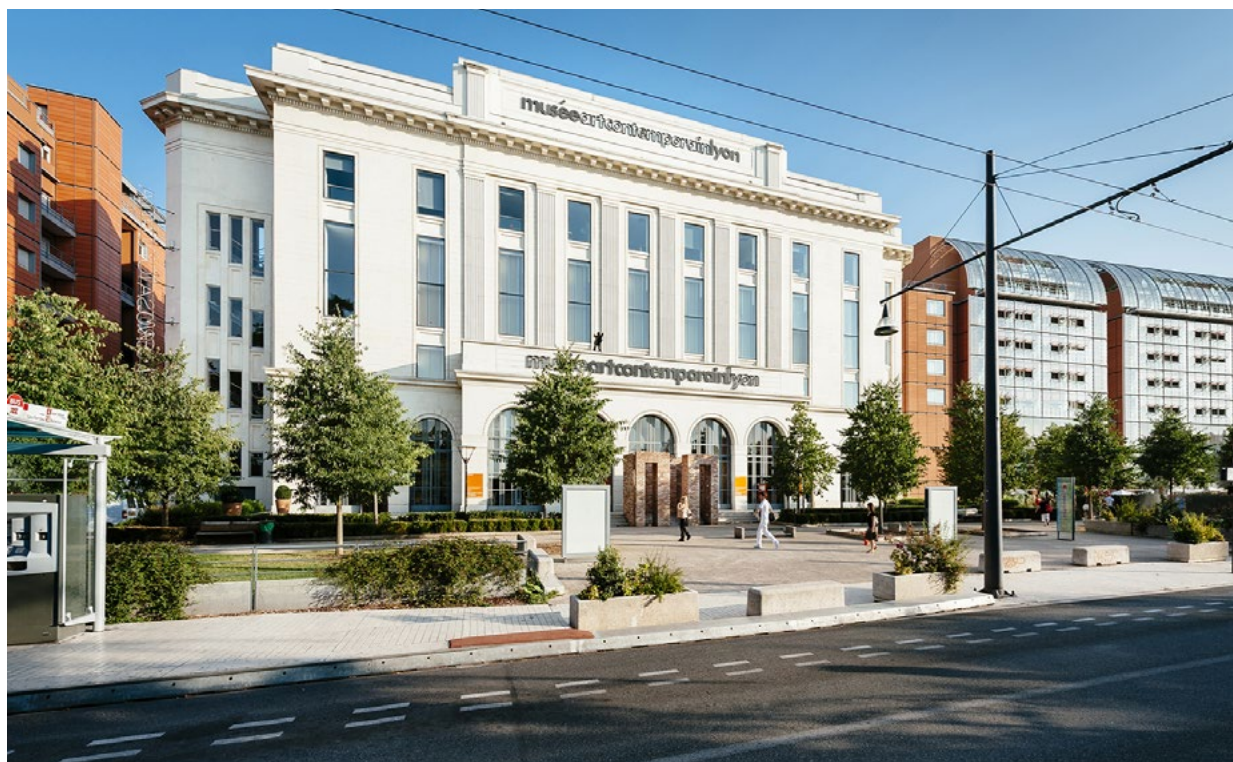
Marilou Laneuville
Photo: Yanis Ourabah

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 1,800 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: Stéphane Rambaud

Personal Stories / Political Realities

A dialogue between the museums of contemporary art in Lyon and Belgrade

From September 19, 2025 to January 4, 2026

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 this fall 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.

Curators :

Isabelle Bertolotti
Director of macLYON

Maja Kolarić
Director of MoCAB

Miroslav Karić
Curator at MoCAB

Matthieu Lelièvre
Head of Collections at 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



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

• 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 Radović, Ed Ruscha, Kiran Subbaiah, Chiffon Thomas, Danielle Vallet Kleiner, Pu Yingwei

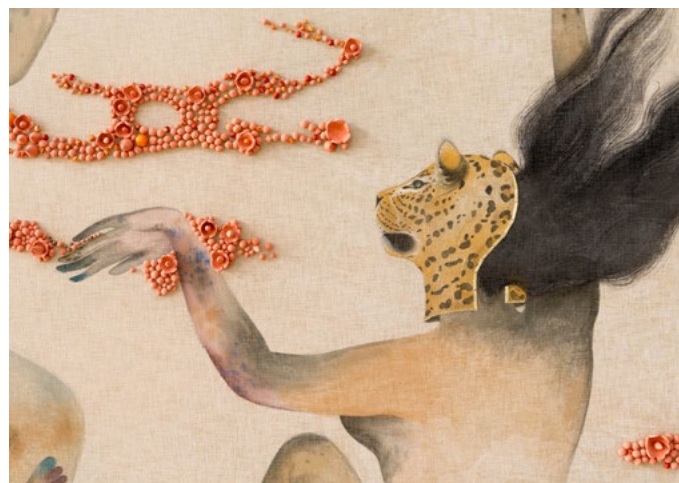


Rajni Perera, *I Couldn't Wait Longer*, 2023

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



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



Rajni Perera, *Knife* (detail), 2024

Polymer clay, woven reeds, brass, gold paint on styrofoam skeleton
86,3 × 121,9 × 25,4 cm

David and Rachel Chaimovitz Collection

Photo: Darren Rigo

To **download the visuals**, go to the press area on our website (www.mac-lyon.com). If you don't have an account yet, please create one.

To create an account or request further information, please contact us at communication@mac-lyon.com



Rajni Perera et 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: Jean-Michael Seminaro



Rajni Perera, *Joyous Procession / Infinite Serpent*, 2024

Acrylic gouache, polymer clay, metallic thread, glass and freshwater pearls, chalk, and charcoal on polyester fabric

213,3 × 152,4 cm each

Bianchini Family Collection

Photo: Darren Rigo



Rajni Perera, *Death on this Hill*, 2024

Acrylic gouache, gold thread, chalk, and charcoal on polyester fabric

121,9 × 91,4 cm

Private collection

Photo: Darren Rigo



Marigold Santos, *shroud in-situ (spiral ginger)*, 2023
Acrylic, pigments and gesso on canvas
104,1 × 67,3 cm
Pascal Desjardins and Roxanne Arsenault Collection



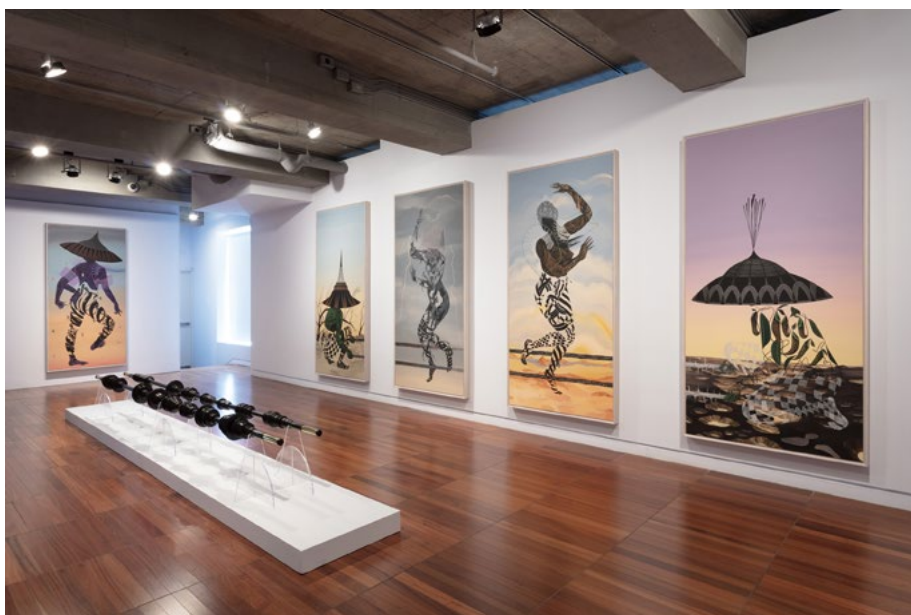
Marigold Santos, *shroud envisioning (side stance in violet)*, 2022
Acrylic on canvas
203,2 × 101,6 cm
Private collection



Marigold Santos, *shroud envisage (limb echo and shells) (detail)*, 2023
Acrylic, pigments and gesso on canvas
203,2 × 101,6 cm
Mathieu Laliberté and Rhea Marshall-Denton Collection



Marigold Santos, *shroud (dancer in seamless friction)*, 2022
Acrylic on canvas
203,2 × 101,6 cm
Private collection



Exhibition view, Rajni Perera & Marigold Santos – *Efflorescence/The Way We Wake*
PHI, Montréal, Canada, 2024
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Photo: Richard-Max Tremblay




Exhibition view, Rajni Perera & Marigold Santos – *Efflorescence/The Way We Wake*
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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 Vivier-Merle < > Cuire

Bus C5

Jean-Macé < > Rillieux-La-Pape

Bus C23

Flachet Alain Gilles < > Cité

Internationale

- Ridesharing

www.covoiturage-pour-sortir.fr

- By car

Along quai Charles de Gaulle, carpark

P0 and P2