

# Giulia Andreani, *Cold Painting*

MAC LYON



Les Inrockuptibles

Télérama

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MINISTÈRE  
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## Giulia Andreani *Cold Painting*

An exhibition at macLYON from 6 March to 12 July 2026

Exhibition presented on the 3rd floor of the museum

The macLYON invites Giulia Andreani for a solo exhibition covering about fifteen years of her work. Entitled *Cold Painting*, the exhibition traces the development of Andreani's painting, which explores the representation of different kinds of power in the 20th century, whether in war, art, official history, or marginal history.

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**Curator:**

**Marilou Laneuville**, Head of Exhibitions and Publications

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Giulia Andreani, *Pompières*, 2014

Acrylic on canvas — 200 x 240 cm

Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa

Photo: Nicolas Brasseur © Adagp, Paris, 2026

With her keen sense of history, painter Giulia Andreani has brought figurative painting back onto the French art scene. Her work retraces the narratives of the struggles and the history of the 20th century, which she reinterprets through political and feminist, as well as marginal, figures. Her paintings unearth vestiges of the past and highlight their resonance with current societal and political issues.

The exhibition is divided into three successive chapters, exploring the artist's fascination with "grand narrative" history, the big history of power and domination; "minor narrative" history, which brings to light the major social role of overlooked, voiceless figures from the past; and the incorporation of collective memory into art history. Giulia Andreani casts a highly personal, critical eye on hierarchies and the role of historical figures and artists in society.

With more than sixty works, including paintings and watercolours in a wide range of formats, on display in a specially designed scenography, *Cold Painting*

reflects the socially engaged themes that are so important to the artist, as well as the often ironic humour that infuses her work. A previously unexhibited, large-scale painting crowns the research she has carried out for the exhibition and confirms Giulia Andreani's position as one of the leading artists of her generation.

The title of the exhibition, *Cold Painting*, echoes the artist's reflections on the influence of political contexts on painting, particularly the Cold War (1947–1991), a historical period that Giulia Andreani has been particularly drawn to.

*"I feel very concerned about what happens around me and I often react emotionally; my painting expresses the urgency of the times. Despite the fact that I work slowly and in spite of my seemingly very smooth brushwork, it's actually the work of an angry painter."*

Giulia Andreani



Giulia Andreani, *Damnatio Memoriae III*, 2015

Acrylic on canvas — 150 × 200 cm

Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa

© Adagp, Paris, 2026



The exhibition *Cold Painting* brings together a group of works produced between 2011 and 2026, many of which have never been shown before. It is a thematic exhibition in three chapters. The first two are spread across successive rooms featuring works that explore the artist's engagement with both History and individual stories – the universal and the specific.

The final stage of the exhibition is a huge room devoted to Giulia Andreani's personal take on artists and art history, culminating with a previously unseen work that might serve as an epilogue to the artist's thinking over the last fifteen years.

## Power under the spotlight

The first chapter of the exhibition looks at how Giulia Andreani explores the dynamics of established power in what may be described as 'official' history, particularly in the contexts of the First and Second World Wars and the Cold War – three historical moments whose upheavals and political tensions are of particular interest to Andreani. The works explore the way in which power takes hold and presents itself, the hierarchies it breeds, and the way in which it gets recorded in history. By choosing to paint figures from totalitarian regimes in family settings (the *Daddies* series, 2012) or in their childhood, Giulia Andreani undermines the authority of the dictators and those who worked in close collaboration with Hitler. In her compositions their power is trivialised by the settings in which they are portrayed. At the same time, she emphasises the countervailing power often embodied by women, previously always consigned to the background, who took on major responsibilities in wartime (*Pompières*, 2014 and *Maire*, 2014). By deconstructing the history of subjugation, Giulia Andreani blurs interpretations of her works and, through her bold and confident use of paint, stresses the evocative power of the images.

*"I like to confuse and provoke the viewer; it makes it impossible for them to be passive observers of my work. That's why I make them responsible for what they're looking at."*

Giulia Andreani

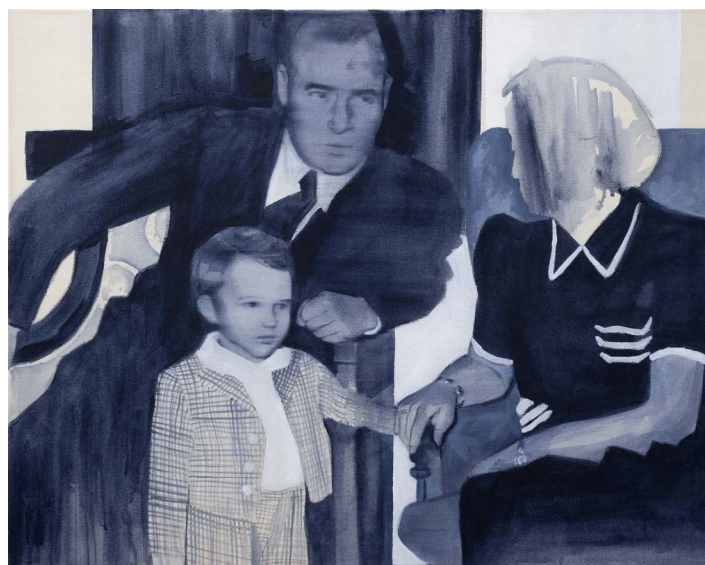


Giulia Andreani, *Maire*, 2014

Acrylic on canvas — 180 × 140 cm

Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa

Photo: Charles Duprat © Adagp, Paris, 2026



Giulia Andreani, *Daddy #3*, 2012

Acrylic on canvas — 80 × 100 cm

Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa

Photo: Charles Duprat © Adagp, Paris, 2026

## Voices from the fringes

The second chapter gives us the story of people at the margins. It is the story of the emancipation of individuals deliberately excluded from “official” history. Giulia Andreani focuses on those whose mundane experiences had no apparent influence on the bigger events, but who nonetheless played a crucial role in the collective historical narrative. Their presence, discreet but deeply rooted, shines through in her paintings. She paints their vulnerability, their resistance (*On n'en saura rien*, 2016) and their power as a force of protest (*Demonstrationbild*, 2019), saluting their commitment, their courage and their solidarity, which are all too often overlooked. By restoring visibility to these peripheral figures, whom she brings to life from meticulous research in the archives, Giulia Andreani has created a painterly counter-narrative that subverts history and helps to redefine our collective memory.



Giulia Andreani, *Demonstrationbild*, 2019

Acrylic on canvas — 150 × 200 cm

Private collection

Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa

Photo: Charles Duprat — © Adagp, Paris, 2026



## The artist and history

The final chapter of the exhibition is devoted to Giulia Andreani's reflections on the role of artists and, more broadly, their place in art history. Over the last ten years or so, her work has become increasingly politicised. She appropriates history in an extremely free and personal way. For her, all art is political; it speaks to the intellectual and cultural context of the period in question. Although she is interested in the many and various forms of commitment throughout history, however, she is wary of militancy in art. Her approach to figurative painting is radical and sometimes provocative, but it evinces a subtle analysis of the artist's position in society. Her allegorical paintings contain numerous references to art history, and in particular to German artists that she admires and who have influenced her, such as Gerhard Richter (*Dans le même bain*, 2018) and Hannah Höch (*Le Rempart*, 2015).

In the course of her research, Giulia Andreani has grappled with the under-representation of women in history, and more specifically in the history of art, and countered by giving them a prominent place in her work. Her painting is committed and incisive, but above all thought through. Giulia Andreani paints authority and power in order to undermine authority and power, and she has no compunction about doing this more and more with iconic figures from the history of art.

*"My feeling is that the artist should always be a disruptive agent, like a microbe in an organism. I think the accessibility of figurative painting is deceptive, which makes it potentially more dangerous."*

Giulia Andreani



**Giulia Andreani, *Out of the Box*, 2018**

Watercolor on paper — 31 × 23 cm

Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa  
© Adagp, Paris, 2026



**Giulia Andreani, *Le Rempart*, 2015**

Acrylic on canvas — 190 × 410 cm

Private collection, Paris

Courtesy of the artist and Galerie Max Hetzler, Berlin, Paris, London, Marfa

Photo: Marc Domage — © Adagp, Paris, 2026

**Giulia Andreani** (b. 1985 in Mestre, Italy) graduated from the Academy of Fine Arts (Accademia di Belle Arti), Venice in 2008. She moved to Paris, where she studied contemporary art history at the Sorbonne University; her Masters dissertation was on the Leipzig School, a subject of particular interest to her. In 2017, she was awarded a residency at the Villa Medici, the French Academy in Rome, where she stayed for a year. She was nominated for the Prix Marcel Duchamp in 2022.

Giulia Andreani explores the omissions of collective memory by restoring visibility to overlooked and marginalised figures from the past. Research is an integral part of her work as an artist; she carries out methodical, in-depth archival research to find photographs, texts, historical documents, letters and still images from films, studying them carefully before giving them a fresh interpretation in her paintings. Her works are inspired by forgotten fragments of history, which she uses to revive the memory of people whose faces have been wiped from the slate. With great freedom, Giulia Andreani appropriates images that have influenced history in order to invent different possible narratives and interpretations.

There is a form of defiance and protest in Giulia Andreani's works that reflects the political commitment of her approach to painting. She challenges symbolic representations of power, whether it be political, religious, military, or social, by depicting figures, images, or narrative scenes that epitomise established authority, but whose legitimacy she swiftly sets about subverting.

The distinctive quality of Giulia Andreani's painting lies in her deliberate decision to work with shades of a single colour: Payne's grey. Developed by English watercolourist William Payne in the 18th century, Payne's grey is a colour that heightens chiaroscuro effects and the interplay of light and shadows.

Giulia Andreani has recently exhibited at the Bibliothèque Nationale de France, Paris (2025), the Centre Pompidou-Metz (2025), Louvre-Lens (2024-2025), the Manetti Shrem Museum of Art, UC Davis, United States (2024-2025), the Venice Biennale, Italy (2024), Palazzo Grassi, Venice, Italy (2023), Collezione Maramotti, Reggio Emilia, Italy (2023-2024), Consortium, Dijon (2023), the Lyon Biennale (2022), the Musée d'Art Contemporain de Lyon (2020-2021) and the Musée des Beaux-Arts de Dole, France (2019-2020). Her works are in numerous public and private collections in Europe and internationally, including the Centre Pompidou (France), the National Museum of the History of Immigration (France), the Frac Poitou-Charentes (France), the Pinault Collection (France), the Fondazione Sandretto Re Rebaudengo (Italy), the MASI (Switzerland) and the MASP (Brazil).

Concurrently with this show Giulia Andreani is presenting a solo exhibition entitled *Sabotage* at the Hamburger Bahnhof in Berlin, Germany, from 27 February to 13 September 2026.

- Giulia Andreani is represented by Galerie Max Hetzler, Berlin/Paris/London/Marfa.





Giulia Andreani, *L'Artiste microbe (autoportrait en Balinman)*, 2018  
Acrylic on canvas — 55 × 45 cm  
Courtesy of the artist and Galerie Max Hetzler, Berlin, Paris, London, Marfa  
Photo: Charles Duprat — © Adagg, Paris, 2026



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 6,000m<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 1,800 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



## Jean-Claude Guillaumon

**HIM AGAIN!**

**From 6 March 2026 to 12 July 2026**

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**Curator:**  
**Matthieu Lelièvre**  
**Head of macLYON collection**

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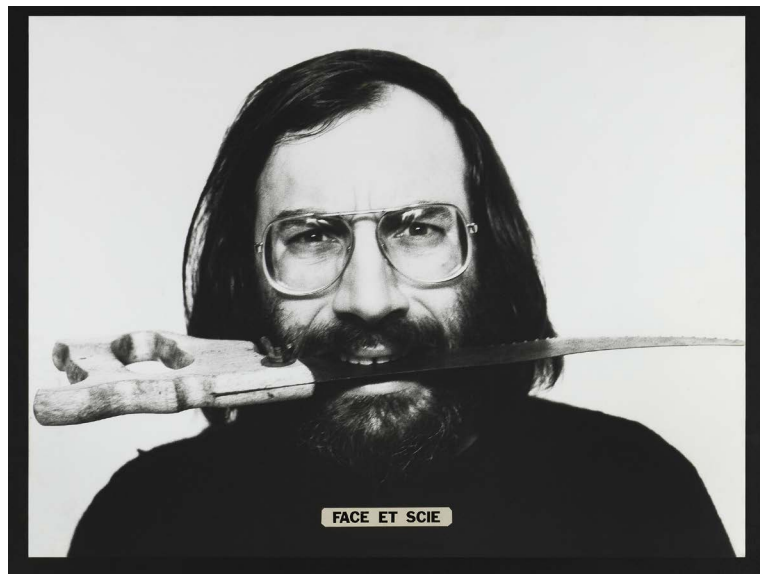
**A self-taught artist and avid practitioner of happenings and other forms of ephemeral art, Jean-Claude Guillaumon, who died in 2022, made a significant impact on the Lyon art scene. The macLYON is holding the first retrospective devoted to his work, which defies categorisation but is run through with humour and irony.**

Born in Lyon in 1943, Jean-Claude Guillaumon started out as a painter before discovering happenings and environmental art at the 1964 Venice Biennale. He was open to all the different forms that creativity could take and got involved with the Fluxus movement, working with artists like Ben, George Brecht, and Robert Filliou, as well as Daniel Buren, Olivier Mosset, and ORLAN. Under the motto 'Art is life', he organised several happenings and was instrumental in the rise of this alternative movement in the Lyon region, giving a good shake-up to the local art scene and its institutions in the process. At a time when emerging new art forms from that second avant-garde were very centralised (mainly in Paris), those artists who were doing it in the regions came to be seen as real pioneers.

*"[...] I have taken countless photographs of myself in compositions where I act out all the different roles that human beings adopt. Humour and self-mockery, which are everywhere in this work, are my way of dispelling the vanity of portraying my own image. So my role is that of Everyman, but also the role of the artist and his place in society, as reflected in the history of painting."*

Jean-Claude Guillaumon

Throughout his life, his work, which he created with limited resources, championed the indissoluble link between art and life. Long before the age of the selfie, his own body was both subject and object of his art, travelling through time and space and bearing witness to the central role of art in all his relationships, whether personal, family or on the art scene.



Jean-Claude Guillaumon,  
*Face et Scie*, 1975

Black and white photograph  
Courtesy Famille Guillaumon  
Photographic reproduction: Blaise Adilon

This monographic, retrospective exhibition features over a hundred photographs and videos, most of which are from Jean-Claude Guillaumon's studio and have rarely been shown in public. It is organised chronologically, to trace the constantly changing nature of his work. We discover the exquisite self-deprecating humour with which he challenged convention in the public arena, interacting with his own image, endlessly making pictures of himself, full-length, full-face or side-on, with paint or with his family, in black and white or in colour, in his studio or with his feet in water... Always him. Him again! Everywhere. Using his own image to poke fun at art – it is virtually his only subject. He regularly depicted himself in dramatizations of scenes from everyday life: love, laughter, fear, the ego, playfulness, stress, mannerisms, manias, manoeuvrings, disagreements – the whole thing spiced up with puns to add piquancy to the mischievous wit of this supreme agent provocateur.

*"I define myself neither as a painter nor as a photographer. I don't really know where I stand, I'm a jack-of-all-trades really, a bricoleur."*

Jean-Claude Guillaumon

## Regards sensibles

[Sensitive Gazes]

**Video artworks from the Lemaître collection**

**From 6 March 2026 to 12 July 2026**

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Curator:

Tasja Langenbach

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For over 30 years, Isabelle and Jean-Conrad Lemaître have built up an exceptional collection of video art, one of the largest private collection of its kind in France. Tasja Langenbach, a recognised video art specialist, was invited by macLYON to curate this exhibition. She has imagined a path where emotion and sensitivity stand in contrast to today's scrolling habits.

Isabelle and Jean-Conrad Lemaître, both great art lovers, decided after several years of collecting so-called 'classical' artworks (paintings, engravings, photographs, etc.) to focus exclusively on video art, bringing together a unique collection of works created between 1984 and 2025, their collection reflects their distinctly individual vision. Their choice of works is driven by curiosity and intuition, with their personal and emotional responses inevitably playing a major role. Their unusually open-minded, intellectual approach has drawn them to works that mirror important social, political and economic issues.

An emblematic figure in European video art and head of Videonale – Festival for Video and Time-Based Arts in Bonn, Germany, since 2012, Tasja Langenbach has designed an exhibition based on a selection of works, complemented by a programme of screenings and talks, offering visitors the opportunity to discover this extraordinary collection.

Around a selection of about 29 videos, the exhibition conceived by Tasja Langenbach juxtaposes works by established international video artists with more recent works by a younger generation. Together, they form a kaleidoscope of gestures, voices, glances and sounds that speaks of global political crises, as well as deeply personal moments of shared joy, lived grief, hidden shame, and disappointed love.

The exhibition *Regards sensibles* [Sensitive Gazes] invites us to explore the different ways of being sensitive to a work of art and looks at the specific nature of a moving image artwork, its ability to elicit empathetic responses.



Enrique Ramírez, *El diablo*, 2011

Series *Un hombre que camina*

Standard print on Fujicolor Crystal Archive paper — 95 x 120 cm

Courtesy of the artist and Michel Rein, Paris, Brussels

© Adagp, Paris, 2026

The exhibition presents works by:

Jumana Emil Abboud, Emad Aleebrahim Dehkordi, Marcos Àvila Forero, Johanna Billing, Katinka Bock, Ulla von Brandenburg, Elina Brotherus, Clément Cogitore, Keren Cytter, Patricia Esquivias, Cédric Eymenier, Annika Kahrs, Kai Kaljo, Arthur Kleinjan, Takehito Koganezawa, Evangelia Kranióti, Hayoun Kwon, Marjan Laaper, Sigalit Landau, Klara Lidén, Christian Marclay, Aernout Mik, Walid Raad, Enrique Ramírez, Christoph Rütimann, Eske Schlüters, SUPERFLEX, Mariana Vassileva, Gillian Wearing

The events accompanying the exhibition will include a series of screenings in the macLYON auditorium – a rare opportunity for visitors to discover more videos from the Lemaître collection.





**Giulia Andreani, *La Gifle*, 2014**  
Watercolor on paper — 95 × 125 cm  
Collection Ronan Grossiat  
Courtesy of the artist and  
Galerie Max Hetzler Berlin, Paris, London, Marfa  
Photo: Marc Damage © Adagp, Paris, 2026



**Giulia Andreani, *Fossoyeurs*, 2016**  
Watercolor on paper — 37 × 30 cm  
Collection Nina Mosconi  
Courtesy of the artist and  
Galerie Max Hetzler Berlin, Paris, London, Marfa  
© Adagp, Paris, 2026



**Giulia Andreani, *Dans le même bain*, 2018**  
Acrylic on canvas — 80 × 100 cm  
Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa  
Photo: Charles Duprat © Adagp, Paris, 2026

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To create an account or request further information, please contact us at **[communication@mac-lyon.com](mailto:communication@mac-lyon.com)**

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**Giulia Andreani, *T'aimes pas ça la peinture ? III*, 2022**

Acrylic on canvas — 81 × 60 cm

Courtesy of the artist and Galerie Max Hetzler, Berlin, Paris, London, Marfa

Photo: Charles Duprat — © Adagp, Paris, 2026



**Giulia Andreani, *Boy's Don't Lie*, 2024**

Acrylic on canvas — 150 × 200 cm

Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa

Private collection, Lyon

Photo: Charles Duprat © Adagp, Paris, 2026



**Giulia Andreani, *T'aimes pas ça la peinture ? I*, 2022**

Acrylic on canvas — 81 × 60 cm

Courtesy of the artist and Galerie Max Hetzler Berlin, Paris, London, Marfa

Photo: Charles Duprat © Adagp, Paris, 2026



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the museum  
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to the museum

● By bus  
Stop Musée d'art contemporain  
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Gare Part-Dieu Vivier-Merle < > Cuire  
Bus C5  
Jean-Macé < > Rillieux-La-Pape  
Bus C23  
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