

# Jean-Claude Guillaumon

## *HIM AGAIN!*

MAC LYON



FACE ET SCIE



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## Jean-Claude Guillaumon *HIM AGAIN!*

An exhibition at macLYON from 6 March to 12 July 2026

Exhibition presented on the 1st floor of the museum

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.

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Curator

Matthieu Lelièvre, Head of macLYON collection

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AVANT



APRES

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.

In the 1970s, Jean-Claude Guillaumon gradually turned away from happenings and Fluxus in favour of black and white photography. He used his own body in what were often bizarre, comical compositions, reflecting a sense of mischief that was nonetheless totally committed to society and art.

*« [...] 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.

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



Jean-Claude Guillaumon, *Hommage à Colette ou L'Amour en HLM* [detail], 1978  
Black and white photography, 72 × 72 cm  
Courtesy Guillaumon family

In **1943**, Jean-Claude Guillaumon was born on 21 November 1943 in Lyon. After a childhood spent "wielding pencils", the self-taught artist became involved in the emerging art scene in Lyon.

In **1964** he discovered happenings and environmental art at the Venice Biennale and was influenced by artistic movements such as Pop Art and Fluxus.

In **1965** he began exhibiting his work in France and Italy.

In **1967** he organised exhibitions in François Guinochet's apartment and continued his experiments with ephemeral art and performances...

In **1968** he met Colette Virieux, who became his wife, collaborator and soulmate in both his personal and professional artistic endeavours. At the same time as working as an industrial designer, he devoted himself wholeheartedly to the artistic life of Lyon.

In **1969** he organised the Lyon edition of the festival Non-Art, Anti-Art, *La Vérité est Art*, an initiative of the artist Ben. This festival, with events taking place non-stop all over the world for two weeks, explored the relationship between art, artists and audiences.

In the **1970s** Jean-Claude Guillaumon moved away from happenings and the Fluxus movement to concentrate on photography. He took photos of himself every day, in scenes and poses often tinged with humour.

In **1976** he was awarded the Prix de la critique Rhône-Alpes by the Association des critiques d'art lyonnais and his work *Casse-tête* was acquired by the Centre national des arts plastiques (CNAP). He was a regular exhibitor in a variety of official, alternative and community venues such as L'Ollave, Traboule 91 and the elac (Espace lyonnais d'art contemporain).

In **1980** a monographic exhibition of his work was held at the Musée de Grenoble.

In **1982** he and his wife founded the Maison des Expositions de Genas a venue for the promotion of contemporary art (the venue closed in 1997).

In **1985** Octobre des Arts, the precursor of the Lyon Biennale of Contemporary Art, paid tribute to his work with a solo exhibition.

In **1986** he set up the Centre d'Arts Plastiques de Saint-Fons, a resource centre for the promotion of contemporary art, with a programme of new exhibitions, cultural mediation initiatives and innovative services such as an art library and a photo-slide library. He then left his day job as an industrial draughtsman to devote himself to running the centre, curating exhibitions and his work as an artist.

In **2008** he stepped down as director of this iconic venue, which he had run for 22 years. From then on, he focused his energies on his career as an artist, holding some fifty solo and group exhibitions.

**2022** Jean-Claude Guillaumon died on 3 November in Genas, the town where he lived with his wife and children.



L'artiste et sa femme

Jean-Claude Guillaumon, *L'Artiste et sa femme*, 1976  
Print on paper, 100 × 120 cm  
Collection of the Institute of Contemporary Art, Villeurbanne, Rhône-Alpes  
Photo: André Morin

The exhibition has been devised as a chronological tour in seven chapters. It takes us through six decades of creativity, spotlighting the development of Jean-Claude Guillaumon's work as an artist, his inventiveness and his commitment to the promotion of contemporary art in Lyon.

Before 1972

Once upon a time there was a painter

Self-taught, Jean-Claude Guillaumon started out as a painter before discovering the avant-gardes at the 1964 Venice Biennale and embracing art as a field for experimentation. From then on, faced with no outlets, no backup, and obstruction from a Lyon a Lyon milieu still tied to a conventional view of art, he invented his own spaces with the help of his artist friend François Guinochet: apartments transformed into exhibition venues, Lyon's first happenings, and actions staged in alternative settings like the city's

Hot Club, a jazz night spot. True to the spirit of Fluxus, a loosely international, experimental, interdisciplinary artistic movement that surfaced in the early 1960s, he invited Ben, Daniel Buren, and George Brecht to join him in shaking up the local scene, with his identity as a painter as the kick-off for a shifting program in which the body, everyday life, and gesture became the new tools of creative freedom.

1972-1975

Jean-Claude Guillaumon, left to his own devices

In the early 1970s, after a period of intense creative effervescence, Guillaumon cut back on his artistic activity. Settled with his family in Genas, near Lyon, and absorbed in his work as an industrial designer, he pretty much decided to quit exhibiting. Far from being a rejection, however, this disclaimer became a space for firsthand experimentation. Photography took precedence over painting and happenings: his body became subject, tool, and terrain of study, reflecting the influence of the artist Ben, with whom he would maintain a lifelong bond and artistic kinship. In his *Chronoportraits* he made his face the yardstick of passing time, transforming each image into a fragment of existence, a meshing of rigor and self-mockery that broadened his explorations of gesture and expression. Guillaumon stressed that he practiced photography "without becoming a photographer," since "photography is just a way of telling [his] story, the story of an ordinary man: his inner life and his position in society. . . . which makes me realize I can't be satisfied with a life lacking practical artistic expression."



Jean-Claude Guillaumon, *Guillaumon Avale La Terre*, 1975  
Black and white photography, 155 x 29,5 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *La Prison*, 1980  
Black and white photography, 81 × 117,1 cm  
Courtesy Guillaumon family

### 1975-1980 Institutions? Yes, but no

In 1975 Guillaumon met curator and art critic Jean-Michel Foray, who urged him to start exhibiting again. Encouraged by other local critics, he began showing in emerging venues, whether institutional—such as the newly created elac (Espace lyonnais d'art contemporain), on the top story of the Perrache bus terminal — or community-based, like the Traboule 91 gallery. Faithful as ever to his need for freedom, he still remained a marginal figure, uncompromisingly exploring his personal artistic language. Nonetheless his body remained the starting point for his experiments: he photographed and filmed himself in multiple poses, introduced collage and ambivalence, and crafted witty tributes to art history. In performances, exhibitions, and experiments Guillaumon continued to transform his identity as a painter into a narrative and critical tool, asserting for himself a unique position in Lyon's emerging contemporary art scene.



Jean-Claude Guillaumon, *Le peintre douanier*, undated (before 1984) —  
Coloured pencil drawing, 110,8 × 76 cm  
Courtesy Guillaumon family

### 1980-1985 Freedom, Inventiveness, Coloured Pencils

Guillaumon's freedom of expression and unclassifiable practice opened up an infinite field of experimentation. He took up coloured pencils, exploring gestures, nuances, and sensations. In 1984, his exhibition at L'Ollave, a gallery-bookshop founded in 1974 by Jean de Breyné and by now a veritable art laboratory in Lyon, provided a thorough overview of Guillaumon's explorations. Beyond his formal inventiveness, it also revealed his passion for art history, expressed with imagination and humour. In his compositions, Guillaumon alternately became a painter in an avant-garde vein, Saint Sebastian of the Italian Renaissance, a dragon-slayer or even a head on the tray of his wife Colette, who had become Salome. Each of these references was conveyed via a gesture, with a touch of colour, wit, and culture.

1985-1993

## Lives, deaths, and rebirths of the painter

Lives, deaths, and rebirths of the painter  
The self-portraits that punctuate Guillaumon's œuvre are followed by more staged compositions inspired by major themes in art history. Drawing inspiration from 17th-century French and Italian masters, his photographs of group scenes — often framed at mid-body — depict the visual and social interplay between the characters represented. Constantly imagining new methods, Guillaumon reappropriated the pictorial heritage and reinvented it through his camera. With *Mort de l'Artiste* (Death of the Artist), painting became its own object of reflection, while the transition to colour photography affirmed the artist's desire to inscribe his work in a more intense, lively, and resolutely visual narrative. The second half of the decade was marked by renewed recognition, notably through the monographic exhibition dedicated to him in 1985 for *Octobre des Arts*, an event that prefigured the Lyon Biennial of Contemporary Art.

1993-2000

## The painter, the model, and the photographer

Guillaumon continued his reflection on the identity of the painter via his image and his attributes, weighing himself against such masters as Ingres and the Flandrins, and against famous classical self-portraits. While holding to the "art is life" maxim which he never renounced, he continued to explore new forms and practices. Invited by a new generation of art centres, such as the Synagogue de Delme, inaugurated in 1993, and Lyon's BF15 contemporary art centre in 1995, he boldly expanded his investigations via installations combining sculpture, video, and projections, and allowing himself endless forms of visual play. He multiplied his photographic compositions in space and invited viewers to circulate, observe, and confront them, thus confirming the breadth and vitality of his creative world.

1996-2022

## The artist and the educator

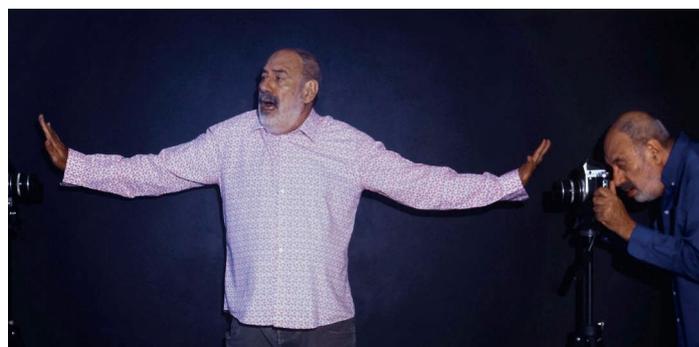
After founding the Maison des Expositions in Genas, near Lyon, which he ran with his wife Colette (1982-1992), Guillaumon was invited by the City of Saint-Fons to set up and direct its Centre d'arts plastiques. Over the period 1986-2008 he worked tirelessly there as an educator and curator, giving new generations of artists the reception and working space lacking when he was younger, while also creating an art library and a slide library intended to introduce children and the public to art history. His teaching methods mirrored his artistic practice: a scholarly but inventive iconography combining cultural history, visual experimentation, and a taste for playfulness, with each workshop, image, and composition going more deeply into his work and his constantly renewed exploration of the body, space, and colour. Profoundly committed to art, Jean-Claude Guillaumon pursued his vocation after his retirement and until the end of his life.



Jean-Claude Guillaumon - *Échapper* (série *Les Affres de la peinture*), 1988  
Tibachrome photography, 130 × 185,5 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *Histoire de l'art : le collectionneur, le modèle, le peintre, le photographe*, 1989  
Black and white photography, 97,3 × 117,3 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *Arrêt sur image*, 2010  
Colour photography, 38 × 90 cm  
Courtesy Guillaumon family

## 1976–2026, 50 years of contemporary art in Lyon

To coincide with the first retrospective of the work of Jean-Claude Guillaumon, macLYON looks back on 50 years of contemporary art in Lyon with a series of events in collaboration with the École Nationale Supérieure des Beaux-Arts de Lyon, and the University of Lyon 2:

- **Tuesday 28 April: Research seminar at Ensba (École Nationale Supérieure des Beaux-Arts de Lyon)**
- **Wednesday 29 April: Talks at macLYON and a tour of the exhibition Jean-Claude Guillaumon, Encore lui !**
- **Saturday, 23rd May: Performances and workshops**

More info  
sur [www.mac-lyon.com](http://www.mac-lyon.com)



Jean-Claude Guillaumon,  
*Série Guillaumon en ville, 1978*  
29 photomontages, collages and drawings  
on photography 33 x 26 cm  
Courtesy Guillaumon family

## 1960 - Contemporary art already established in Lyon

Although a policy of cultural decentralisation, involving the creation, in 1982, of Regional Contemporary Art Collections (FRACs) was adopted in France to encourage the development of contemporary art at national level, contemporary art was in fact already well established on the Lyon art scene in the 1960s. It was driven by artists, including Jean-Claude Guillaumon, but above all by committed art critics and galleries such as *L'Œil Écoute* (1952), the first contemporary art gallery to be founded in Lyon, alongside legendary alternative venues such as the Hot Club (1948), a jazz club, and galleries like *Le Lutrin* - Paul Gauzit (1964), *L'Ollave* (1974) and *Traboule 91* (1976).

## 1976 - elac and IAC, the first public institutions to specialise in contemporary art

This ferment of enthusiasm led the Lyon Art Critics Association, founded by the critics René Deroudille, Jean-Jacques Lerrant and André Mure, to campaign for the creation of the elac (Espace Lyonnais d'art contemporain). Located in the Perrache Multimodal Hub, this first official venue specialising in contemporary art was launched with the group exhibition *La réalité en question*, featuring the work of Jean-Claude Guillaumon. Two years later, in 1978, a new gallery for contemporary art was created: initially nomadic, the Nouveau Musée moved into a converted primary school in Villeurbanne in 1982. Following its merger with the Rhône-Alpes FRAC, it became the Villeurbanne/Rhône-Alpes Institute of Contemporary Art (IAC) in 1998. At the same time, other spaces began to emerge in the Rhône département: the Centre d'art Madeleine-Lambert in Vénissieux in 1973, the Centre d'art contemporain in Saint-Priest in 1979, the Maison des Expositions in Genas in 1982, then the CAP (Centre d'Art Plastiques) in Saint-Fons in 1986 - Jean-Claude Guillaumon played a major role in setting up the last two.

### 1984 - The Lyon Museum of Contemporary Art

In the heart of this fertile landscape, the City of Lyon created a contemporary art section in a wing of the Palais Saint-Pierre, the building still occupied by the Musée des Beaux-Arts de Lyon. The section was renamed the Musée d'art contemporain de Lyon in 1988 and moved to the Cité Internationale in 1995, in a building designed by renowned architect Renzo Piano.

One of the first museums in France to be devoted exclusively to contemporary art, macLYON is now an internationally respected institution.

### 1991 - The first Lyon Biennale of Contemporary Art

Underpinned by a vibrant local cultural policy, the city's artistic ecosystem benefitted from a number of initiatives in support of contemporary art, which grew into regular events in the arts calendar. The first sculpture symposium was held in 1978, thanks to André Mure, then Deputy Mayor for Culture in Lyon. This was followed by a series of performance-art symposia, organised from 1979 to 1983 by the artist ORLAN and the critic Hubert Besacier.

The first edition of *Octobre des arts* was held in 1982. Initially an annual event featuring a range of contemporary art exhibitions, it evolved into the Lyon Biennale of Contemporary Art in 1991, and is now one of the leading international biennales.

### 2000s – Make way to young art

The young art scene in and around Lyon has become increasingly dynamic over the last two decades, with many artists graduating from Ensba (École Nationale Supérieure des Beaux-Arts de Lyon) and the development of residencies such as the GrandLarge workshops (2013), the arts laboratory Les SUBS (2000), LaMezz (2010), Espace Montebello (2019), Studio Ganek (2019), and Monopôle (2020).

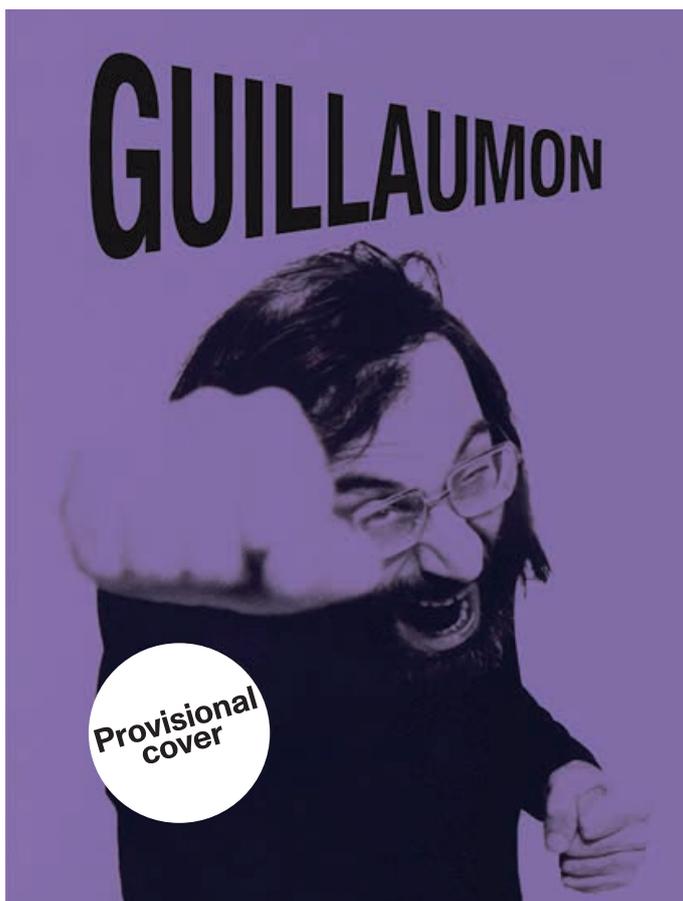
The Lyon Biennale of Contemporary Art has also devoted considerable attention to young artists, with the launch in 2022 of the Jeune création internationale programme – a project previously called Rendez-Vous, initiated in 2002 by macLYON in close collaboration with the École Nationale Supérieure des Beaux-arts de Lyon and the Institut d'Art Contemporain de Villeurbanne.

Emerging artists thrive in a wide range of alternative and community venues, as well as in galleries dedicated to contemporary art.

### 2026 - Collaborative energy in the service of Contemporary art

This creative, artistic dynamism has made Lyon a major centre for contemporary art in France and on the international scene, underpinned by a wide range of stakeholders:

- Organisational networks like Adèle, the contemporary art network of Greater Lyon and Saint-Étienne, and the AC//RA network, Contemporary Art in Auvergne-Rhône-Alpes...
- Associations working to promote the local art scene, such as URDLA (founded 1978), BF15 (1995), La Salle de Bains (1998), La Galerie Tator (1994), Kommet (2019) and L'Attrape-couleurs (2000)...
- A host of galleries, among which: Espace Verney-Carron (1988), Regard Sud (2000), Ceysson & Bénétière (2006), Henri Chartier (2007), Françoise Besson (2009), Masurel (2014), Manifesta (2019)...
- Foundations: the Bullukian Foundation (1984), the Renaud Foundation (1994).



Provisional cover of the forthcoming catalogue

A reference book will be published to coincide with the Jean-Claude Guillaumon exhibition, *Him Again!* Richly illustrated across more than 300 pages, it will be the first retrospective publication devoted to the artist's work, covering more than six decades of creativity. The catalogue will include texts by Isabelle Bertolotti, director of macLYON, Matthieu Lelièvre, head of the macLYON collection, and Anne Giffon-Selle, art critic.

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

# Giulia Andreani

## *Cold Painting*

From 6 march 2026 to 12 july 2026

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Curator:  
Marilou Laneuville  
Head of exhibitions and editions  
of macLYON

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Giulia Andreani, *Nudeltisch II (Spaghetti, bitch)*, 2022

Acrylic on canvas — 124 × 183 cm  
Private collection – Courtesy of the artist and Galerie Max Hetzler,  
Berlin, Paris, London, Marfa  
Photo: Charles Duprat — © Adagp, Paris, 2025

The macLYON invites Giulia Andreani for a solo exhibition covering about ten 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.

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.

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.

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 is represented by Galerie Max Hetzler, Berlin, Paris, London, Marfa.

## **Regards sensibles [Sensitive Gazes]**

### **Video artworks from the Lemaître collection**

**From 6 march 2026 to 12 july 2026**

**Commissaire:  
Tasja Langenbach**

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 28 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**  
Série *Un hombre que camina*  
Lambda 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 Ávila 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 Kranioti, Hayoun Kwon, Marjan Laaper, Sigalit Landau, Klara Lidén, Aernout Mik, Enrique Ramírez, Christoph Rütimann, Eske Schlüters, SUPERFLEX, Walid Raad, 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.

## Bar CodeX

Kalen Iwamoto et Julien Silvano,  
Wen New Atelier

Exhibition presented at macBAR,  
museum bar

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Curator :  
Marlène Corbun

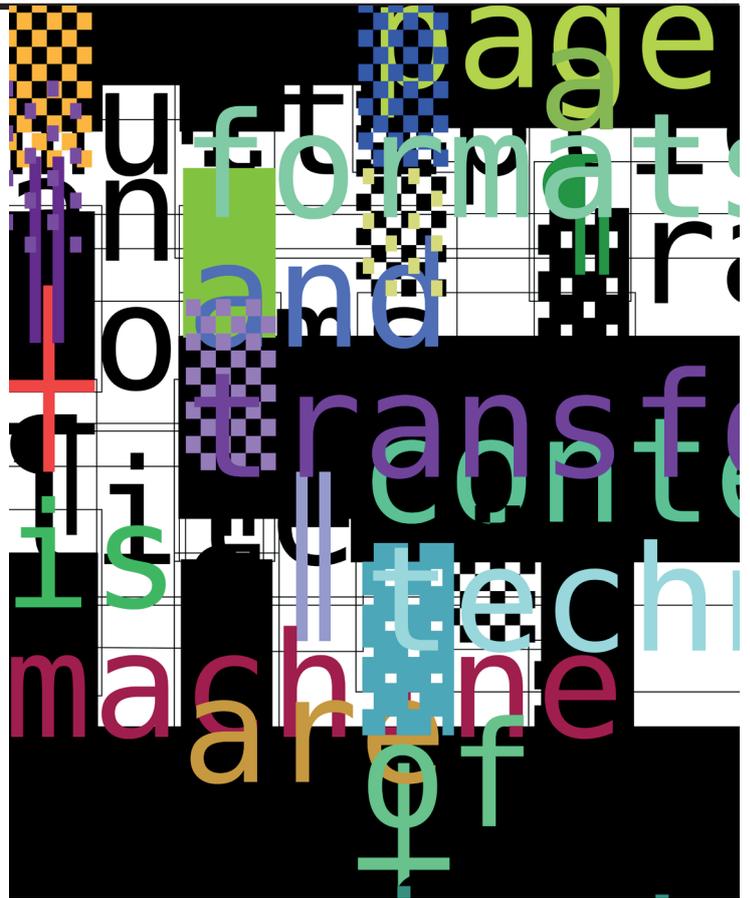
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Cover :  
Wen New Atelier, Kalen Iwamoto and Julien Silvano, *Minisciber 2*  
Courtesy des artistes

**Wen New Atelier**, founded by artist duo **Kalen Iwamoto and Julien Silvano**, treats language as a plastic material and a creative device. At the heart of their practice lies an attitude of freedom towards language: words are not subject to a single meaning, but unfold according to a plurality of meanings. Polysemy thus becomes a working principle, revealing the performative and conceptual dimension of text.

**Wen New Atelier** follows in the tradition of the Surrealists' automatic writing, where associations unfold spontaneously, and in the spirit of Fluxus, with its playful and participatory approach to text. The works, often interactive, engage viewers as co-authors, generating both ideas and sensory experiences. Through their works, the artists also develop a critical reflection on contemporary regimes of circulation and consumption of textual and visual content, particularly in the ecosystem of social networks. By replaying the texts of the works, the artists also develop a critical reflection on contemporary regimes of circulation and consumption of textual and visual content, particularly in the ecosystem of social networks.

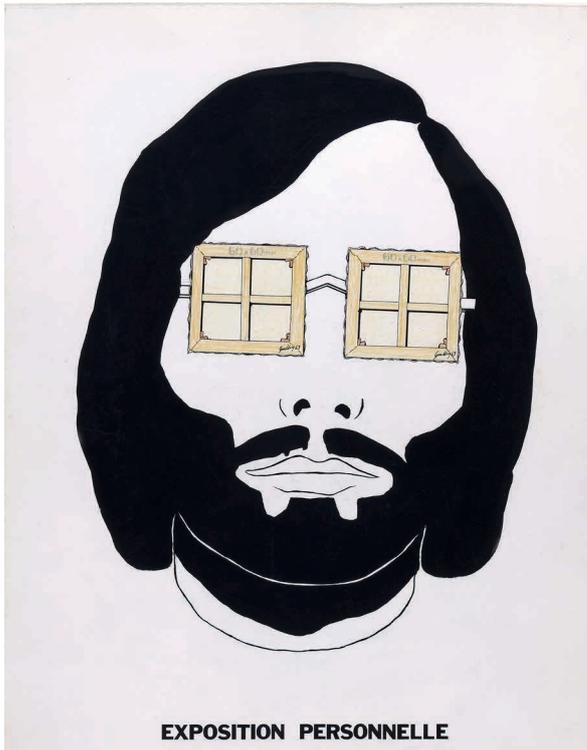
Through their works, the artists also develop a critical reflection on contemporary regimes of circulation and consumption of textual and visual content, particularly in the ecosystem of social networks. By replaying, fragmenting or diverting the mechanisms of meaning production, they question the attention, speed and saturation that characterise these digital flows.



With the *Bar CodeX* exhibition, presented at macBAR, the bar of the Musée d'art contemporain de Lyon, the artists draw inspiration from the function of the venue, which is both a space for cultural sharing and a place for socialising where human connections are forged. The exhibition brings together historical works from their practice, such as *Roméo & Juliape*, a play conceived in dialogue with artificial intelligence, as well as interactive works, *Pong Poem* and *Minisciber*, which visitors are invited to manipulate and experiment with throughout the exhibition. It is complemented by a new series, *Erasure Bar*, also on display.

In addition, a collaborative work created with **Agoria**, an artist and DJ from Lyon, based on the *Minisciber* series, will be installed for the occasion. This work will be the subject of a special performance during the exhibition's opening on Thursday 5 March 2026, with **Agoria** offering a dedicated set.

In this exhibition, the bar becomes a true artistic device, part of a contemporary art movement that increasingly explores public spaces and venues outside institutional frameworks. This approach also draws on the legacy of the 20th-century avant-garde, particularly the Dada movement and the seminal work of Marcel Duchamp, which paved the way for a redefinition of the relationship between art, language and everyday life. Play, text and artistic practice unfold in a space for exchange, where meaning is constructed through use, circulation and interaction. The encounter with the public occupies a central place in the process, and interaction itself becomes an active medium, like words, capable of structuring experiences, relationships and meanings.



Jean-Claude Guillaumon, *Exposition personnelle*, 1969  
Gouache and pencil on paper  
Photographic reproduction: Blaise Adilon  
Courtesy Guillaumon family



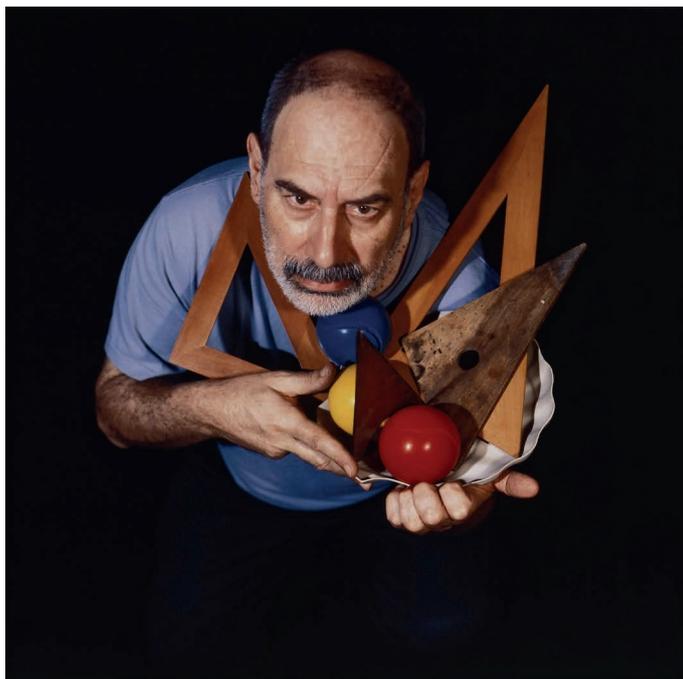
Jean-Claude Guillaumon, *Series Guillaumon en ville*, 1978  
29 photomontages, collages and drawings, 33 x 26 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *Portrait d'un peintre*, 1991  
Series *Autoportraits d'un peintre*  
Black and white photography, 116,5 x 96,5 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *Series Guillaumon en ville*, 1978  
29 photomontages, collages and drawings, 33 x 26 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *L'Étudiant outillé*, 2006  
Colour photography 51,6 × 52 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *Music Hall*, 1996  
Sepia photography, 101,1 × 124,1 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *Coup de poing*, 1975  
Black and white photography, 39 × 65,5 cm  
Courtesy Guillaumon family



Jean-Claude Guillaumon, *Tension n°8*, 1984  
Black and white photography, 103,5 × 146,5 cm  
Courtesy Guillaumon family

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**OPENING HOURS**  
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[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