

# Bar CodeX

Wen New Atelier, Kalen Iwamoto & Julien Silvano

macLYON



Les Inrockuptibles

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Art on Tezos

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<b>Press release</b>	<b>macLYON</b>
<b>The exhibition</b>	<b>3-4</b>
<b>The artist</b>	<b>5-6</b>
<b>Press</b>	<b>7</b>
<b>The macLYON</b>	<b>8</b>
<b>At the same time at macLYON</b>	<b>9-11</b>
<b>Information</b>	<b>12</b>

## ***Bar CodeX***

### **Wen New Atelier, Kalen Iwamoto & Julien Silvano**

Exhibition presented at macBAR, the museum bar, from 6 March to 12 July 2026

Curious and committed to showcasing creation in its most contemporary forms, the macLYON, in close collaboration with the macBAR, Bar CodeX, presents hybrid, digital and interactive pop-up exhibition that explores the performative and conceptual dimensions of text, through the work of the duo Kalen Iwamoto and Julien Silvano, founders of Wen New Atelier.

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**Curator:**  
**Marlène Corbun**

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**Marlène Corbun** is an independent art consultant and exhibition curator specialising in contemporary art and Web3 art. Driven by a deep commitment to contemporary creation, she is dedicated to supporting living artists and exploring how their works open up new perspectives and fuel societal dialogue. Her expertise lies at the intersection of traditional artistic practices and emerging dynamics in digital art. With over ten years of experience in the art market, she founded her first art consultancy in London in 2017, after working at White Cube and Christie's. Between 2020 and 2022, she created and developed the art advisory department for the ODDO BHF family office in Switzerland. In 2022, she was appointed chief curator of the French digital art platform laCollection.io. Since January 2026, she has held the position of curatorial director at Danae.io. As a curator, she designs innovative exhibitions for museums, institutions and galleries, with a particular focus on Web3 artistic practices.

**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 social media ecosystem. By replaying, fragmenting or diverting the mechanisms of meaning production, they question the attention, speed and saturation that shape our experience of digital media.

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, a social space where shared cultural experiences and human connections are forged.

The exhibition brings together several pivotal works from the duo's practice, including *Romeo & Juliap*, a theater piece developed in dialogue with artificial intelligence, and interactive works, such as *Pong Poem* and *Miniscriber*, which invite visitors to play with text.

The macBAR becomes a part of the art, placing it within a contemporary art practice that increasingly explores public spaces and non-institutional sites. 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 interaction, where meaning is constructed through use, circulation and exchange. 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.

The exhibition also includes a work based on *Miniscriber*, created in collaboration with the Lyon-native artist and DJ, Agoria. A special live version of this work will be performed, with a dedicated set by Agoria, at the exhibition opening on Thursday, March 5, 2026.

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## With the support of the Tezos Foundation and Art on Tezos

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**Tezos** is a cutting-edge, energy-efficient blockchain. Tens of thousands of artists around the globe have chosen Tezos to create and sell digital art, while cultural institutions, including HEK, Serpentine, Musée d'Orsay, and LAS Art Foundation, have used it for their innovative approaches to cultural programming.

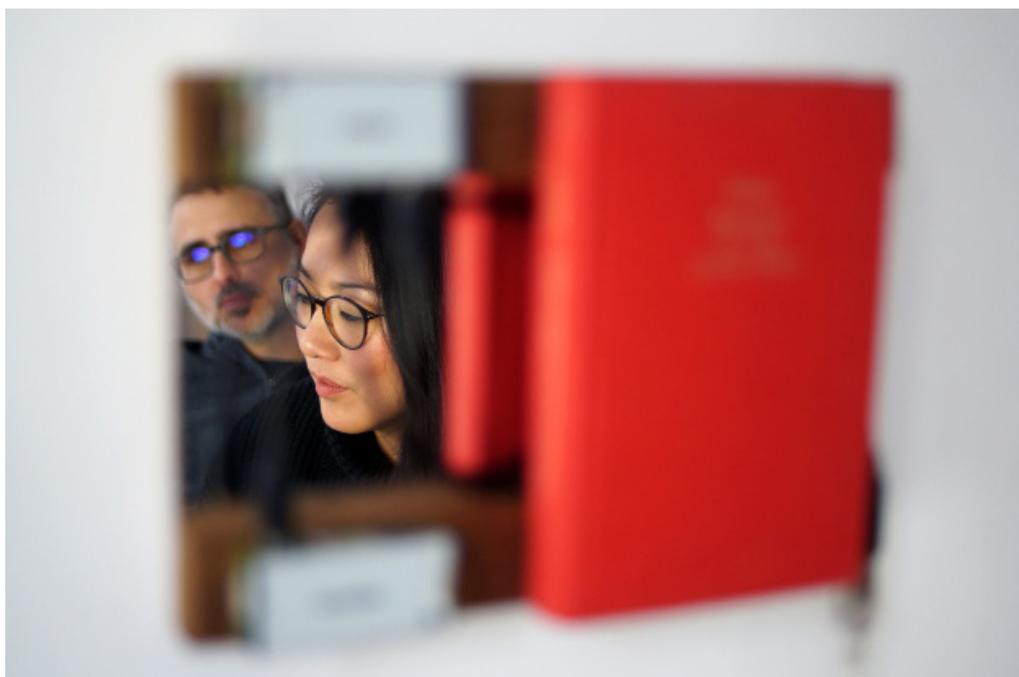
**Art on Tezos** is a series of global programming connecting artists, collectors, and builders shaping the future of digital art. The exhibition features *Space Bar Invaders*, a game poem created specifically for **Bar CodeX**. Played using only the space bar, the game allows players to erase letters to reveal a poem. Visitors who receive one of the 500 secret codes distributed during the exhibition and available in the museum shop will be able to obtain a unique version of the digital artwork on the Tezos blockchain.

## Wen New Atelier Kalen Iwamoto & Julien Silvano

Formed in 2022 by **Kalen Iwamoto and Julien Silvano**, the artist duo **Wen New Atelier** positions its practice at the intersection of language, art, and technology. Their polysemic works, at once playful and critical, lay bare the ambivalence of contemporary digital life and advance alternative ways of imagining, using and relating to text and technology. Drawing on a wide range of conceptual frameworks, from speculative literary devices to the design of imperfection and performative writing, they create unconventional systems of reading and writing that employ détournement and challenge familiar conventions. Their projects take on hybrid forms, as literary machines, poem-objects, paintings generated from procedural writing, and plays co-written with artificial intelligence.

- **Kalen Iwamoto** (born in Vancouver, Canada) holds a Research Master's degree in the social sciences from the University of Amsterdam (2008) and studied Literature, art and contemporary thought at Université Paris Diderot. Raised in a Korean-Japanese family with a history of migration, she maintains an ambivalent relationship to language, seeing it both as a system of constraints and as a site for poetic and critical experimentation. In her practice, she has developed constrained writing techniques (Littor[alter]ms, 2022) and explored alternative implements and surfaces for poetic compositions (Micropoetry, 2025).

- **Julien Silvano** (born in Amiens, France) graduated from the École Supérieure d'Art de Grenoble in 2002. His multidisciplinary practice engages visual forms that subvert the high-res and high-tech narratives of the design and technology industries. He has reactivated defective electronic machines (White Spots, 2011), archived and recontextualized pirated content (CamRIP Shadows, 2010), and painted user interfaces (Viewers, 2014-2020).



Wen New Atelier, Kalen Iwamoto & Julien Silvano

## Agoria (Sébastien Devaud)

**Agoria** (born in 1976 in Lyon, France) is the stage name of **Sébastien Devaud**, a French multidisciplinary artist whose work explores the links between the living and the digital. Renowned for his innovative approach to electronic music, **Agoria** blends techno, house and sound experiments to compose rich and atmospheric musical landscapes. He released his first album, Blossom, in 2003, followed by several critically acclaimed albums, including: *The Green Armchair* (2006), *Impermanence* (2011), *Drift* (2019), *.dev* (2021) and *Unshadow* (2024). Founder of the Sapiens Records label, he is also a renowned film composer, having written numerous soundtracks for films such as *GoFast* and *Lucky*.

In recent years, **Agoria** has expanded his artistic practice to the field of visual arts, focusing on generative biological art — an approach that combines algorithms, artificial intelligence and data from living organisms to create dynamic and evolving works. His installation *{Sigma Lumina}*, presented at the Musée d'Orsay in February 2024, offers a reinterpretation of classical works through this innovative approach, establishing a contemporary dialogue with art history.

Through his work, he has established himself as a central figure in a changing artistic landscape, constantly exploring the intersections between art, technology and the natural world.



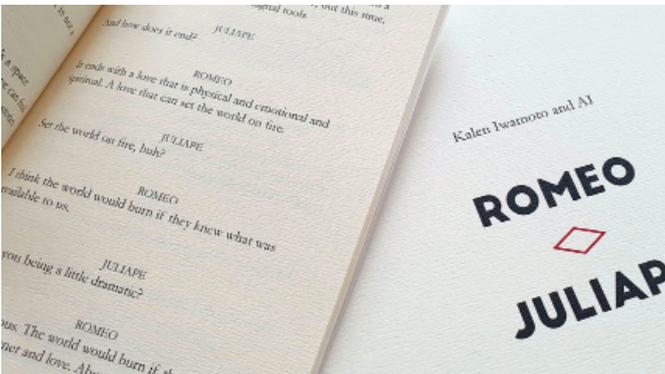
Agoria et Antonioli  
Courtesy of the artist



Wen New Atelier, Kalen Iwamoto & Julien Silvano, *Couple machine*, 2024  
Courtesy of the artists



Wen New Atelier, Kalen Iwamoto & Julien Silvano, *Minicriber* 2026  
Duo Edition Agoria. Courtesy of the artists



Wen New Atelier, Kalen Iwamoto & Julien Silvano, *Romeo and Juliap*, 2023  
Courtesy of the artists,



Wen New Atelier, Kalen Iwamoto & Julien Silvano, *Panic Poetry*, 2026  
Courtesy of the artists

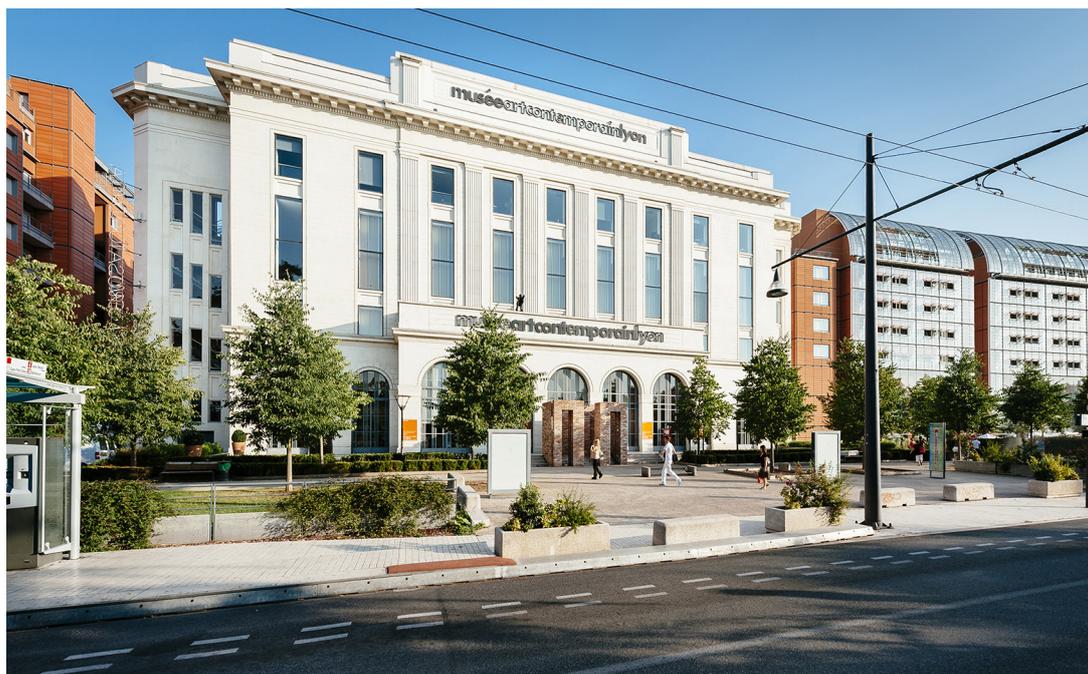


Wen New Atelier, Kalen Iwamoto & Julien Silvano, *Pong Poem*, 2026  
Courtesy of the artists

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, 2026

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**

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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 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 Ramirez, *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, 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.

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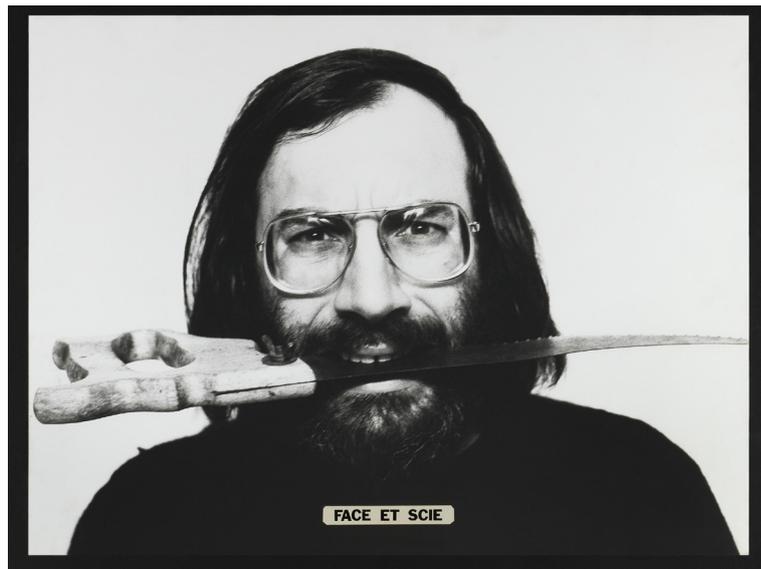
**A self-taught artist and avid practitioner of happenings and other forms of ephemeral art, Jean-Claude Guillaumon, who died in 2022, made a significant impact on the Lyon art scene. The macLYON is holding the first retrospective devoted to his work, which defies categorisation but is run through with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

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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  
themuseumCycle 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