

Sensitive Gazes

Video artworks from the Lemaître collection

MAC LYON



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Cover
Enrique Ramírez, *El diablo* [detail], 2011
Series *Un hombre que camina*
Standard print on Fujicolor Crystal Archive paper – 95 × 120 cm
Courtesy of the artist and Michel Rein, Paris, Brussels © Adagp, Paris, 2026

Above
Evangéla Kranióti, *Ecstasy Must Be Forgotten* [film still], 2016-2017
Two-channel video, colour, sound – Duration: 31'46" – © Adagp, Paris, 2026

Sensitive Gazes, **Video artworks from the Lemaître collection**

An exhibition at macLYON from 6 March to 12 July 2026
Exhibition presented on the 2nd floor of the museum

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 have donated their video art collection to macLYON. Thanks to this generous donation, in 2026, macLYON has been able to add 170 new films to its already rich collection of video works. The donation of the entire Lemaître collection makes macLYON one of the leading centres for video art, with a total of almost 350 video works.

Curator:
Tasja Langenbach



Photo: Sandra Stein Fotografie

Tasja Langenbach is an independent curator based in Cologne and Berlin. She has shared her fascination for contemporary video art in collaborations with institutions and festivals worldwide such as the ZKM Centre for Art and Media in Karlsruhe, (Germany); the Museum Folkwang, Essen (Germany); the Limited Access Festival in Tehran, (Iran); and the Goethe Institutes in Lagos (Nigeria), Shanghai (China) and Odessa (Ukraine). Since 2012, she has also been artistic director of Videonale (Festival for Video and Time-Based Arts) in Bonn (Germany), one of the oldest video art festivals in Europe. She is a regular member of juries and commissions for contemporary arts, and writes and teaches with a focus on art in public space and time-based media art.

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, that 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.

In a world of infinite doomscrolling, where one video chases another and the even better content is potentially just a swipe away, moving images (dis)inform, polarise, and politicise. They entertain and shape our perception of reality more than any other medium. Yet, they are so quick, so fluid that very few of them actually stick in our memory, and encounters with them hardly ever leave a lasting impression. Removed from the everyday flow of images, the video works on display at macLYON are an invitation to open oneself to a vulnerable touch.

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 events accompanying the exhibition will include a series of video screenings in the macLYON auditorium

Finally, a bilingual catalogue (French/English) will be published to coincide with the exhibition. It will bring together for the first time all 170 works in the collection, thus becoming a reference. Each work will be accompanied by a concise text that will shed light on its context and significance, revealing the richness and diversity of the collection. Previously unpublished texts will also give a voice to Isabelle and Jean-Conrad Lemaître, looking back on the origins, choices and commitments that have shaped their collection.



Enrique Ramírez, *Un hombre que camina (A man walking)*, 2011-2014
Photographs from the filming of the video
Photo: Enrique Ramírez
© Adagp, Paris, 2026

“For me, the exhibition reflects not only the very human character of the Lemaître collection, but also my deep conviction that video artworks can open up multiple windows for empathetic thinking about the world around us, in a way that no other art form is capable of.”

Tasja Langenbach



Gillian Wearing, *Boytime* [film still], 1996
Video, colour, sound — Duration: 60'
Courtesy Maureen Paley, London © Gillian Wearing

An interview with Tasja Langenbach, curator of the exhibition

How did you discover the Lemaître collection?

I had already known Isabelle and Jean-Conrad Lemaître through their involvement in the LOOP (video) Fair, Barcelona. Actually, we had invited them to present their collection at Videonale – Festival for Video and Time-Based Arts in Bonn. So while I was already familiar with the collection and its uniqueness in general, I didn't yet have a detailed knowledge of all the works in it.

How did you go about selecting the works featured in *Sensitive Gazes*?

I started by viewing all the video works in the collection – all 170 films. As I made my selection, I felt it was essential to tune in to Isabelle and Jean-Conrad's approach, to work out what mattered to them, what motivated their choices, and their particular sensibilities as collectors. I noticed that many of the works in their collection speak to us first and foremost through emotions rather than through reason. Which prompted me to lay emphasis on this emotional approach. I found it interesting to focus on how video artworks have an ability to convey different emotional states, how they involve us from an affective point of view, through their storytelling, but also through more formal decisions like the camera work, the editing and the sound.

Why do words like empathy, suffering, resilience, and strength as well, feature so prominently in the exhibition?

Well, because they are some of the emotional and mental states that are very present in the works selected for the exhibition. Those words convey a succession of connected states, from pure emotion, followed by the account of a distressing experience, and lastly the experience of strength and resilience experienced through gestures of solidarity or shared defiance. So that's why I decided to structure the exhibition around three chapters that, in my view, shed light on these states.

Those three chapters reflect not only the very human character of the Lemaître collection, but also my deep conviction that video artworks, with their broad range of narratives, encourage empathetic reflection on the world around us, in a way that no other art form is capable of. All these works incite us to identify with their protagonists, their content and their form. We are swept along by the immersive moments they create, ready to engage with the insights they propose.

Could you walk us through the three chapters?

The first chapter focuses on emotional moments in the works that every one of us can identify with – like desire and love, fear, shame, joy and sadness. Different instances of very human emotions. That's what interests me here.

For example, in *Loser* by Kai Kaljo, the sense of unease is palpable. It is a performative study inspired by the Western sitcom format, in which Kai Kaljo confronts her image as a woman and an artist from Eastern Europe, torn between her perception of herself and the image reflected back to her by the West. Similarly, in Arthur Kleinjan's *Skipping*, one cannot help share that genuinely happy moment between a father and daughter as she skips with a rope in a sun-drenched alleyway.

The same chapter also examines the various means used by audiovisual media to generate an emotion. It can be done by using the camera as a medium for viewing, and manipulating, our sense of time. Or by using a sound that is likely to provoke an immediate emotion. Gillian Wearing's *Boytime* does this by plunging us into a real-time experience with a group of young boys and making us aware of the slightest change in their body language and moods. In *Where She Is At*, Johanna Billing emphasises the spectator-object relationship through a choreography of shots and counter-shots. The camera documents that very private, personal moment of letting go, when an individual has to overcome their greatest fears. Another example is *Reflexion Bird* by Cédric Eymenier, in which the camera remains static, and all we see is a bird pecking at its reflection. It is the sound, in this case, that conveys a strangely subtle sense of danger.

There is also a strong political and social dimension to the Lemaitre collection. Many of the works deal with some form of crisis, and the pain and suffering that it entails. This is the theme of the second chapter of the exhibition. It presents works that depict feelings of collective trauma that are difficult to put into words: the consequences of national frontiers, colonial violence, and experience of flight and migration. Most of the works in this section are personal

experiences that relate to situations experienced collectively. It is through aesthetic experiences that the pain is rendered tangible. Sigalit Landau's *Barbed Hula* is a striking illustration of this. The artist twirls a hula hoop of barbed wire around her waist in a symbolic reference to the suffering caused by walls and territorial demarcations. In this performance, she uses her body and her own experience as a way of sharing a more universal message. In *Manque de preuves* [Lack of Evidence], Hayoun Kwon tells the story of a migrant from a very personal point of view, setting the story of an individual case against the collective condemnation of people like him.

The final chapter of the exhibition is devoted to acts or gestures of resilience. It immerses the visitor in a positive atmosphere. In my view, resilience is a state of "positive adaptation" after moving beyond suffering. A state that brings a new kind of collective power, of hope and also joy. The diversity of narrative tools used in video art gives it tremendous imaginative power to tell stories of resilience, resistance, community and empowerment. This is the case in Clément Cogitore's *Les Indes Galantes*, where the dancers mark a moment of collective strength with an energetic Krump dance, as a response to the many forms of repression that the minorities have suffered under. And then again in Klara Lidén's *The Myth of Progress* or SUPERFLEX's *The Working Life*, which both offer a humorous and resilient take on the constraints of Western meritocracy – in the first, by transforming forward progress into a poignant backward slide, and in the second, by simply opting out of the world of work and escaping into an entirely different reality through meditation.



Sigalit Landau, *Barbed Hula* [film still], 2000
Video, colour, sound — Duration: 1'52" (in a loop)

You have said that the exhibition takes a stand against the notion of scrolling. Could you expand on that?

We are inundated with video images in our daily lives, particularly on the social networks. We scroll away at them frantically. Video art, on the other hand, requires time. When we enter into a video art exhibition, it's really essential to take the necessary time, to stop the scroll and to focus. *Sensitive Gazes* is an invitation to take that time, to share in the emotions, and to really let oneself be affected by the works.

The scenography created by Ruth Lorenz of maaskant Berlin, was designed to support the impact of the works. The all-enveloping setting combines classic exhibition devices, such as the white cube and the black box, with scenographic effects specific to the architecture of macLYON. It helps to create a space in which visitors are inclined to spend time, to stick around and exchange ideas... to embrace the world around them through subtle layers of emotion.

I wish for the visitors to leave the exhibition with the feeling that at least one of the works has made a lasting impression on them.

In the hall of the museum

The works by Aernout Mik, Annika Kahrs and Christoph Rütimann round off the exhibition by exploring our relationship with nature, architecture and urban space.

Clément Cogitore, *Les Indes Galantes* [film still], 2017
Video, colour, sound — Duration: 5'26"
Production: Opéra national de Paris, 3^e scène, Les Films Péleas
Choreography: Igor Carouge, Bintou Dembele, Brahim Rachiki
© Adagp, Paris, 2026



28 artists featured

Jumana Emil Abboud

Emad Aleebrahim Dehkordi

Marcos Ávila Forero

Johanna Billing

Katinka Bock

Ulla von Brandenburg

Elina Brotherus

Clément Cogitore

Keren Cytter

Patricia Esquivias

Cédrick Eymenier

Annika Kahrs

Kai Kaljo

Arthur Kleinjan

Takehito Koganezawa

Evangelía Kranióti

Hayoun Kwon

Marjan Laaper

Sigalit Landau

Klara Lidén

Aernout Mik

Enrique Ramírez

Christoph Rütimann

Eske Schlüters

SUPERFLEX

Walid Raad

Mariana Vassileva

Gillian Wearing



Cédrick Eymenier, *Reflexion Bird* [film still], 2007
Video, colour, sound — Duration: 5'50" (looped)
Music: Joe Gilmore — © Adagp, Paris, 2026



Marcos Ávila Forero, *Cayuco* [film still], 2012
Video, colour, sound — Duration: 54'39" — © Adagp, Paris, 2026



Jean-Conrad and Isabelle Lemaître
Photo: Pietro Sparta

"When people ask me how we came to collect video art, I reply that we didn't really decide to do it, we just followed the artists. You have to ask the artists who switched from photography to the video camera: why choose video? As soon as Portapak cameras came on the market, artists snapped them up. They were compact, easy to handle, lightweight and, above all, cheaper to buy."

Isabelle Lemaître

Isabelle and Jean-Conrad Lemaître

Isabelle and Jean-Conrad Lemaître began collecting in 1972 – first engravings, then paintings, sculptures and photographs. Their long-standing love affair with film was given new impetus in 1996, when they turned their attention to video art, which has since become their favourite medium. Based in Paris, London and Madrid, they have spent three decades building up what is now the largest private collection of video art in France; the only one of its kind. It contains 170 works. With their unusually wide intellectual approach, they were drawn to works that explored the social, political and economic realities of the world. Their practice in collecting followed the same trajectory as the creative process of some artists, evolving from still images to the moving image. The video *Bovertime*, (1996) by Gillian Wearing, a key work in their collection, was their very first acquisition.

Collecting video art: a courageous undertaking

If collecting exclusively video art can still be considered a bold or surprising choice today, it was decidedly unusual in 1996, and something that very few private collectors were prepared to do. At the turn of the 2000s, video became a dominant medium among artists and played a major role in exhibitions. Two events in 2001 were seen as recognition of their early faith in the medium and encouragement for the future: firstly, at the Venice Biennale, the British pavilion in the Giardini was entrusted to the artist Mark Wallinger, and the same year, Isabelle and Jean-Conrad Lemaître were invited to sit on the jury for the Video Cube at the FIAC. That 500m² space, big enough to meet the challenges of making video art viewable, was used so that, for the first time, moving images could be featured prominently at a major contemporary art fair.

The unique qualities of the collection

What sets Isabelle and Jean-Conrad Lemaître's collection apart is its quality, its coherence and the singular vision that went into building it up. It contains works by artists of over 43 nationalities, and reflects their commitment to a diversity of artistic approaches, aesthetics and geopolitical contexts. It offers a truly global overview of contemporary video creation, in which we find established artists as well as up-and-coming talents.

The works have been regularly included in ambitious thematic exhibitions, devised in collaboration with high-profile curators. For example, the exhibition project held at La Maison Rouge in 2006, entitled *Une vision du monde* [A vision of the world] and curated by Christine Van Assche, former chief curator of new media at the Centre Pompidou, highlighted the main conceptual themes of the collection via three key entry points: exchange, the poetics of the world, and the politics of the other.

Private collections

A number of major video art collectors have built up substantial collections in the United States, Germany and the United Kingdom. The most important of these, both in terms of the number of works and the amount they have been shown, is probably the Kramlich Collection, assembled by Pamela and Richard Kramlich in San Francisco. They are considered pioneers in the field, having started their collection in the 1980s and, in 1997, creating the New Art Trust, a foundation for the conservation of media arts. Their collection is often shown and exhibited – for example, in a major monographic exhibition at the San Francisco Museum of Modern Art in 1999 and at the Museum of Modern Art in New York in 2002.

Another major collection (over 500 works) is that of German collector Ingvild Goetz. This collection, which includes major works from the 1990s to the present day, has been the subject of several monographic exhibitions in European institutions, which complement and provide a fresh perspective on its permanent display in a purpose-built building. Among the collections with a focus on video and media art, there's further the Julia Stoschek Collection to be mentioned, comprising about 900 media art works at this moment.

In the same spirit as these two major international examples, and despite the fact that video art is still very under-represented in private collections in France, a number of French collections are also making an impact beyond the borders of France. These include: the François Pinault collection, which Caroline Bourgeois started assembling in 1999; that of Jacques and Myriam Salomon, a major collection in France; Josée and Marc Gensollen's remarkable collection; and, of course, the Isabelle and Jean-Conrad Lemaître collection, known internationally thanks to exhibitions as far afield as China. With the exception of Isabelle and Jean-Conrad Lemaître, no other collector in France has chosen to specialise exclusively in video and time-based arts.

"Our 30-year commitment to the moving image has been a deeply personal adventure. We are delighted that the collection is to remain intact and that it will continue to be displayed. We are thrilled that macLYON has taken on responsibility for the collection. We are happy for the artists, knowing that this fine institution will continue to nurture the collection we built together. What was a private passion will now pass into the public domain."

Isabelle and Jean-Conrad Lemaître

The idea for the donation was the result of a meeting of minds between the collectors and the macLYON team. Isabelle and Jean-Conrad Lemaître wanted to pass on their collection to a leading public art institution in France, one that was committed to presenting its works to a wide national and international audience.

Since its creation in 1984, macLYON has been open and attentive to video art; it was the natural choice to house the Lemaître collection. In 1995, at the third Biennale of Contemporary Art – *Installation, Cinema, Video, Computing* – the museum consolidated its trailblazing role when it presented a series of pioneering works incorporating video among other media. In its 40 years of existence, the museum has been tireless in exploring cutting-edge video art, both in its exhibitions and in the development of its collection – a collection that includes major international artists such as Eija-Liisa Ahtila, Gary Hill, Bruce Nauman, Tony Oursler and Bill Viola, as well as a number of emerging artists. In recent years, in fact, the development of video art has led to an acceleration in acquisitions and production, with works by artists such as Jasmina Cibic, Nathalie Djurberg & Hans Berg, Jesper Just, Ange Leccia and many others entering the museum's collection.

macLYON has a solid track record and a wealth of know-how in managing multimedia collections, both technically and museologically, which was a significant argument in favour of receiving this major donation. The museum is in a position to ensure the digitalisation, documentation and accessibility of the works, while at the same time conserving them as physical objects and protecting their long-term survival.

The enthusiasm generated by this exceptional donation, and our eagerness for the public to get to know the collection as soon as possible, prompted us to plan an exhibition at the museum in early 2026. Working in close collaboration with Isabelle and Jean-Conrad Lemaître, Tasja Langenbach, a leading figure in European video art and head of Videonale - Festival for Video and Time-Based Arts in Bonn (Germany), will curate it. The title of the exhibition is *Sensitive Gazes*, and it will also feature a programme of screenings running throughout the exhibition.

The acquisition of the entire Lemaître collection means that macLYON becomes one of the leading centres for video art, with a total of around 350 video works in its collection. It also brings new opportunities for collaborations with institutions, artists and researchers on a worldwide scale. Not only that; it provides considerable potential for loans, co-productions and touring exhibitions, at a time when video has become an essential part of the contemporary art scene, and its popularity with the public beyond question. At a local level, the arrival of the collection in Lyon, the birthplace of the Lumière brothers, will enable us to develop a whole set of new collaborative ventures with the film, teaching and research communities.

The Lemaître collection – some key statistics

- 170 works of video art spanning 40 years of activity in the medium
- 155 artists; almost 50% of them are women
- 43 nationalities
- 11 publications devoted to the collection
- 20 exhibitions worldwide since 2006

From 6 March 2026 to 12 July 2026 Programmes of video screenings in the macLYON auditorium

While the focus of the exhibition is on the various poetic and performative forms of video art, a series of screenings in the auditorium will introduce visitors to the more narrative works in the Lemaître collection. These six programmes complement the themes explored in the exhibition and reflect the major themes of the collection itself:

The Cinema as a Space of Imagination, Sensitive Bonds of Desire, The Gaze from a Distance, Reclaiming Territories, The Body as an Object and *When the Soul Speaks Back*.

Each programme lasts between 60 and 80 minutes. The video programmes and the works exhibited in the museum foyer are accessible free of charge during macLYON opening hours.

① *The Cinema as a Space of Imagination*

The works in the programme *The Cinema as a Space of Imagination* reveal the varied influences of cinema-film imagery and language on video art. They use methods such as found footage, reconstitution and quotation to open up new perspectives on traditional genres and classic works.

② *Sensitive Bonds of Desire* ③ *The Gaze from a Distance*

The two programmes *Sensitive Bonds of Desire* and *The Gaze from a Distance* extend the themes of the exhibition by looking at how artists use the camera as a medium for the gaze to portray constellations of social and emotional relationships.

④ *Reclaiming Territories* ⑤ *The Body as an Object* ⑥ *When the Soul Speaks Back*

The programmes *Reclaiming Territories*, *The Body as an Object* and *When the Soul Speaks Back* all share a critique of power relations, and represent the broad thematic spectrum and socio-political orientation of the collection. The programme *Reclaiming Territories* is shaped around various global conflicts relating to the division of land and property, while the works in *The Body as an Object* take a sensitive look at different forms of political and social influence on the perception of our bodies. *When the Soul Speaks Back* highlights the human soul in relation to its environment as the starting point for complex, highly unique narratives.

35 artists featured

Jennifer Allora & Guillermo Calzadilla, Yael Bartana, Clément Cogitore, Julien Crépieux, Sebastián Díaz Morales, Beatrice Gibson, Dominique Gonzalez-Foerster, Olivier Grossetête, Paul Heintz, Gary Hill, Isaac Julien, Evangelía Kranióti, Romain Kronenberg, Hayoun Kwon, Lars Laumann, Zhenchen Liu, Adrián Melis, Mohau Modisakeng, Daniel Monroy Cuevas, Matthias Müller, Arash Nassiri, Astrid Nippoldt, Émilie Pitoiset, Elodie Pong, Enrique Ramírez, Józef Robakowski, Mathilde Rosier, Mika Rottenberg, Julika Rudelius, Anri Sala, Moussa Sarr, Yang Fudong, Katarina Zdjelar, Artur Żmijewski.

Program subject to change.

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

Giulia Andreani

Cold Painting

From 6 march 2026 to 12 july 2026

Curator:

Marilou Laneuville

Head of Exhibitions and Publications
of macLYON



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 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.

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.

Jean-Claude Guillaumon

HIM AGAIN!

From 6 march 2026 to 12 july 2026

Curator:
Matthieu Lelièvre,
Head of macLYON collection

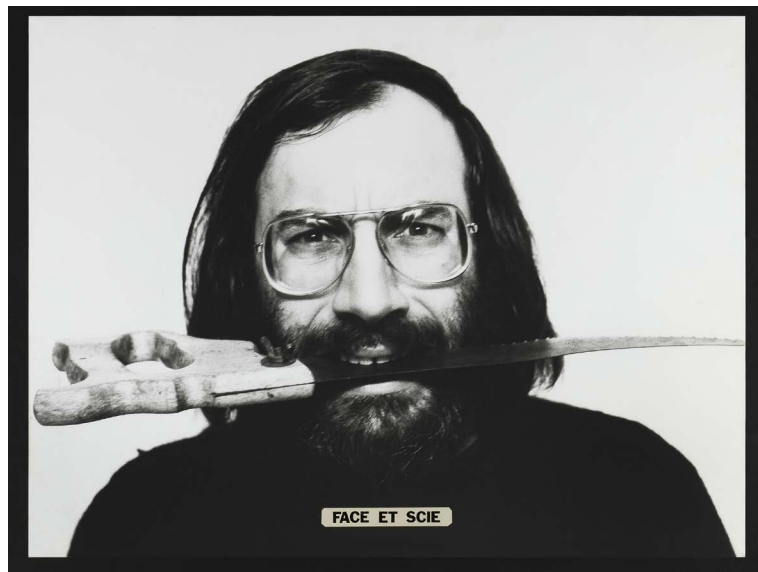
A self-taught artist and avid practitioner of happenings and other forms of ephemeral art, Jean-Claude Guillaumon, who died in 2022, made a significant impact on the Lyon art scene. The macLYON is holding the first retrospective devoted to his work, which defies categorisation but is run through with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

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

Musée d'art contemporain
Cité internationale
81 quai Charles de Gaulle
69006 Lyon – France

T +33 (0)4 72 69 17 17
info@mac-lyon.com
www.mac-lyon.com

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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

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