

4 EXHIBITIONS AT THE MAC LYON -> 08.03 -- 07.07.19  
 OPENING: THURSDAY 7 MARCH 2019

MARCH TO JULY 2019



Maxwell Alexandre, *Só quando tu tá com as folhas geral gosta de salada*, de la série *Pardo é Papel*, 2018 (Détail)brun  
 Courtesy Fortes D'Aloia & Gabriel, A Gentil Carioca et Frances Reynolds

In 2019 the MAC's new cultural programme is sure to 'make some noise'!

The museum has decided to open its season with the recently acquired sound piece *Rainforest* by David Tudor, in resonance with a selection of works by artists from the collection such as La Monte Young, Terry Riley, etc. On the 2<sup>nd</sup> floor of the museum, Maxwell Alexandre, a rising artist from the young Brazilian arts scene will have his first exhibition in a museum outside Brazil: a remarkable ensemble of paintings inspired by rap music. Meanwhile a new kind of exhibition titled *Storytelling* invites seven young artists to invest the museum in turn, creating their work in the presence of the public, based around sound. On the 3<sup>rd</sup> floor of the MAC, Tal Isaac Hadad presents a performative project combining massage and lyrical song.

In parallel the museum has concocted a whole host of events and activities around dance, hip hop, video art, etc.

SOUND WORKS OF THE COLLECTION / MAXWELL ALEXANDRE  
 / STORYTELLING / TAL ISAAC HADAD  
 + EVENTS



# SOUND WORKS OF THE COLLECTION

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David Tudor & Composers Inside Electronics, *Rainforest V (Variation 2)*, 2015  
Biennale de Lyon 2017 - Photo Blaise Adilon

In the spring of 2019, the Musée d'art contemporain de Lyon will present an exhibition of works from its collection devoted to sound experimentation from the 1960s.

The recent acquisition of *Rainforest V (Variation 4)*, 1973-2017 by David Tudor and Composers Inside Electronics, comprises the heart of this exhibition and allows the public to discover sound, visual, digital and performative works from the collection of the mac<sup>LYON</sup> in relation to experimental music.

The mac<sup>LYON</sup> takes visitors on a journey to the worlds of seventeen artists who have experimented and produced new forms of art by decompartmentalizing its disciplines: music, visual and digital arts, theatre, dance and poetry, breaking away from the artistic and cultural conventions of their time. This show invites us to look, listen, read and experience the experimental works by these artists who have influenced the history of music and contemporary art through their audacity and creativity.

Featuring the works of Laurie Anderson, George Brecht, Philip Corner, Molly Davies, Morton Feldman, Anna Halprin, Joe Jones, Allan Kaprow, Alvin Lucier, George Maciunas, Peter Moore, Nam June Paik, Terry Riley, David Tudor, Stephen Vitiello, La Monte Young and Marian Zazeela.



# MAXWELL ALEXANDRE

EXHIBITION AT THE MAC<sup>LYON</sup> => 08.03 -- 07.07.19  
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'I believe sometimes you have to punch racism in the face, but I don't have courage to [actually] punch someone in the face, so my painting is a punch in the face.'



Maxwell Alexandre, *A lua quer ser preta, se pinta no eclipse*, de la série *Pardo é Papel*, 2018  
 Courtesy Fortes D'Aloia & Gabriel, A Gentil Carioca et Frances Reynolds

In 2019, the Musée d'art contemporain de Lyon offers Maxwell Alexandre, a young Brazilian artist, his first monographic exhibition outside Brazil. For this occasion, the museum welcomes the artist for a month-long residency in Lyon.

Born in Rio de Janeiro in 1990, Maxwell Alexandre graduated in design from the PUC-RJ (Pontifical Catholic University of Rio de Janeiro) in 2016. His early rollerblading career profoundly influenced his perception of urban space. Zipping through the city, he traversed a dizzying flow of images and in his work he now attempts to capture some of that energy and transfer it to his art.

Inspired by mural painting and rap music, his works represent the collective and refer to numerous socio-political and cultural issues, particularly the place of minorities. Using different supports such as brown paper, doors and iron window frames, he draws situations from daily life in which groups of anonymous individuals with roughly drawn faces (women, children in uniform, municipal workers, policemen, etc.) survive on the streets and alleyways of Rocinha, the biggest favela in Rio de Janeiro, where he lives and works. By creating monumental and popular works, through his fluid and precise painting, the artist celebrates the Afro-Brazilian body in an adopted position of power.

**Maxwell Alexandre takes his inspiration from life in Rocinha to create an engaged and complex narrative work in a Brazil fraught with tension. He can also be said to construct a unique universe composed of works that are at once powerful and fragile.**





# STORY TELLING

EXHIBITION AT THE MAC<sup>LYON</sup> => 08.03-- 07.07.19  
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An exhibition project  
 in 6 acts

With:

Sara Bichão  
 Chourouk Hriech  
 Celsian Langlois  
 Violaine Lochu  
 Lou Masduraud &  
 Antoine Bellini  
 Hannelore Van Dijck



Chourouk Hriech, view of the exhibition *Le dessin, autrement*, Galerie de l'Etrave, espace d'art contemporain, Thonon-les-Bains, curator Philippe Piguet, 2017  
 © Annik-Wetter, courtesy of the artist and Anne-Sarah Bénichou gallery  
 © Adapp, Paris 2019

*Storytelling* is an exhibition of a new genre that intends to make a residency period, as well as a phase of production and exchange between artists, the heart of an artistic project, thereby reversing the time, roles and habitual dynamic of a museum exhibition. *Storytelling* is conceived as a process of continual production and a new way of thinking about the relationship between the spectator, artist and the museum. For example, the inauguration takes place at the end of the exhibition.

The principle of the exquisite corpse associated with the surrealists serves as the inspiration and pretext to challenging the principles of mounting an exhibition, presenting the work of artists and by means of its transmission, the performance and modes of narration, its approach and perhaps even its appropriation by the public.

Seven young artists (Sara Bichão, Chourouk Hriech, Celsian Langlois, Violaine Lochu, Lou Masduraud & Antoine Bellini, Hannelore Van Dijck) will be invited as part of a short residency to develop a project with the curatorial team, bearing in mind the work of the previously invited artist, in order to invest the spaces of the mac<sup>LYON</sup> over a period ranging from one to three weeks. The exhibition will begin when the first intervention takes place based on an invitation to reflect upon vibration, sound waves and composition.

Offering visitors an opportunity to experience an exhibition in an alternative fashion and to follow its progressive construction and evolution, the public will be able to observe each artist working in the spaces of the museum and to discover the behind-the-scenes work that constitutes an exhibition, either *in situ* or via social media.

This exhibition devoted to young creation seeks to challenge traditional codes in terms of cultural mediation and to renew the notion of a shared experience with the public. It is also a partition composed by several artists.



# TAL ISAAC HADAD

EXHIBITION AT THE MAC<sup>LYON</sup> => 08.03--28.04.19  
 OPENING: THURSDAY 7 MARCH 2019



Tal Isaac Hadad with Rafael Oliveira, Eder Augusto Maros, Paola Ribeiro and Endo Lincoln  
*Récital pour un masseur*

Tal Isaac Hadad is a young French visual artist. His sound art is constructed from an analysis of listening experiences and musical objects. His approach, which mostly begins with an observation of the musical scene or from the presence of sound in public spaces, is evocative of that of an ethnomusicologist. He is interested in the therapeutic, social and artistic dimensions of music.

His performances generate an array of auditory sensations amongst listeners that provoke a large range of emotions. It is the latter, naturally present in the context of a concert hall or an opera, which he restitutes and decomposes in the space of the museum in order to invite the public to become aware of it. *Récital pour un masseur* for example communicates through song the physical sensation of the singers being massaged. The performance *Through you* generates a sense of excitement and nervousness.

The exhibition makes use of a large community of singers, choirs and therapists. This subversion of therapeutic and musical functions is also reflected in the transformation of musical instruments, i.e., the transformation of a piano in a certain piece done with the aid of piano makers.

Tal Isaac Hadad participated in the Venice Architecture Biennale in 2010 and the FIAC 2012 in Paris. He was invited to the Marrakech Biennale in 2013 and to the Philharmonie de Paris in 2014. In May 2017, he created work for the Opéra de Montpellier with the event *Ouverture*, a programme of performances for choirs and soloists, including the piece *Récital pour un masseur* programmed at the São Paulo Biennale until 9 December 2018 and presented in 2019 at the National Gallery in Singapore.

**The Musée d'art contemporain de Lyon offers Tal Isaac Hadad his first monographic exhibition in France. It will feature an ensemble of works and sound performances generated from new forms of exchange with the public.**