

Press release

8 March -

Friends in Love and War –

7 July 2024

L'Éloge des meilleur·es ennemi·es

Works from the collections of the
British Council and macLYON

macLYON



Hetain Patel, *Don't Look at the Finger*, 2017
Coloured video, sound
Duration: 16'09"
British Council Collection
Courtesy of the artist



UK/France
Spotlight 2024

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Ikon and macLYON present *Friends in Love and War - L'Éloge des meilleur·es ennemi·es*, works from the British Council Collection and macLYON that explore the theme of friendship.

Based on mutual trust and affection, friendships are among our most valued relationships. With friends we share life experiences, broaden our horizons and build collective futures – yet the nature of friendship is difficult to define. How do we choose our friends? How does society, politics, culture and social media influence friendships? As trusted critics, friends have the potential to hurt us. Do the secrets friends share make them natural enemies?

Taking place in the partner cities of Lyon and Birmingham, the exhibition also looks at diplomatic friendships, and how regional capitals and cultural institutions can create new ways of living and working together in a post-Brexit climate. It includes painting, drawing, photography, printmaking, film, textile, sculpture and installation, alongside existing and new works by artists with longstanding connections to each city.

It also presents the works of specially invited artists, who have long-standing ties with Lyon and Birmingham.

Artists: Kenneth Armitage, Sonia Boyce, Tereza Bušková, Pogus Caesar, Patrick Caulfield, Jimmie Durham, Tracey Emin, Marie-Anita Gaube, Lola Gonzàlez, Emma Hart, Lubaina Himid, Géraldine Kosiak, Delaine Le Bas, Markéta Luskacová, Rachel Maclean, Goshka Macuga, Madame Yevonde, Gordon Matta-Clark, Hetain Patel, Paula Rego, Luke Routledge, Niek van de Steeg, Lily van der Stokker, Francis Upritchard, Fabien Verschaere, Gillian Wearing, Bedwyr Williams, Rose Wylie, Lynette Yiadom-Boakye

Friendship is a fundamental human relationship. Essential to individual well-being and society, it is often overlooked in favour of love and conflict. Yet these emotions also form part of the complex bonds that define friendship. Affection, trust, mutual respect, and competition evolve and rupture friendships, turning friends into lovers, enemies, or both – a figure known in informal and geopolitical terms as the “frenemy”.

Friends in Love and War - L'Éloge des meilleur-es ennemi-es looks at the meaning and role of friendship in contemporary life. Curated with Ikon, the exhibition brings together works from the British Council Collection, macLYON, and artists with connections to the UK city of Birmingham and Lyon. Painting, drawing, photography, printmaking, textile, film, sculpture and installation touch on the complex nature of personal and political friendships and their influence on artists.

Throughout history, philosophers have grappled with the nature of friendship. A common characteristic of friendships are transactions, in which the value of an acquaintance or companion is based on what they provide, and we offer in return. For Aristotle, altruism – giving without the expectation to receive – is the essence of “true” friendship, an ideal in which friends only seek the best for one another. In many partnerships, unconditional friendship’s lack of judgment and constant forgiveness form the foundations of love (Hetain Patel).

The resilience of friendships find roots in shared values and experiences (Kenneth Armitage). The support of friends helps us to withstand hardship, grow and celebrate life, the memories from these moments reinforcing emotional bonds. Friendship’s political power draws on these ties, enabling us to imagine and actively construct collective futures (Tereza Bušková, Lola González). In tough times, we rely on friends for strength, and to create the alliances necessary to prevail over hostile forces (Lubaina Himid, Lynette Yiadom-Boakye).

Desires to understand and make space for difference drive some of our best friendships. In choosing friends, we are often drawn to people with dissimilar life experiences, their alternative perspectives broadening our knowledge and horizons (Rose Wylie). Friendly criticism and debate challenge our worldviews and expand our sense of self (Niek van de Steeg). Admiration of a friend’s achievements – whether similar or different to ours – compels us to do better in our own lives (Tracey Emin).

Friendships change over time. Children tend to make and break friendships easily, without the emotional repercussions of adult relationships (Markéta Luskacová). As we grow, new figures such as neighbours and colleagues take on supportive roles alongside longstanding friends. Letter-writing – or “pen-pals” – and social media make it possible to form friendships with people who we may never physically meet. In these relationships, different cultures, languages, and technologies play a crucial role in shaping friendships.

Friends can also be invented. The imaginary friend – common in childhood – might represent the companion we wish we had, or act as a metaphor for our hopes and dreams (Fabien Verschaere). More than personal fiction, these fantasies can alleviate the loneliness endemic in modern society – a malaise that became particularly prevalent during the Covid-19 pandemic and its enforced isolation. In the absence of human companionship, pets like dogs often become loyal friends (Paula Rego). Employed as metaphors, animals reflect the innate, conflicting and surprising nature of human friendships.

Curators: Marilou Laneuville, Head of Exhibitions and Publications, macLYON, and Melanie Pocock, Artistic Director, Exhibitions, Ikon.

The exhibition *Friends in Love and War - L'Éloge des meilleur-es ennemi-es* is presented in Lyon from 8 March to 7 July 2024, and in Birmingham from 1 October 2024 (vernissage on 2 October) to 23 February 2025. Supported by the British Council. Presented as part of UK/France Spotlight on Culture 2024 *Together We Imagine*.

The exhibition is accompanied by a fully illustrated catalogue featuring texts on the artists, correspondence between the curators and an essay by Camille Toffoli, author of *S'engager en amitié* (2023). Co-édition macLYON, Ikon & Bernard Chauveau Édition ISBN : 978-2-36306-355-7 25€



Lubaina Himid

Born in 1954 in Zanzibar, Tanzania.
Lives and works in Preston, United Kingdom.

Lubaina Himid has a multidisciplinary practice incorporating painting, drawing, installation and printmaking.

Have Courage in The Crisis Set Yourself Free (2016) depicts an empty red boat afloat in a stormy sea, with ominous dark clouds above and grey cliffs in the background. A red and white pattern around the central image references a colourful East African kanga fabric typically worn by women, which often has a patterned border and slogan, and can be worn in a variety of ways including as a head scarf or baby carrier.

[BRITISH COUNCIL COLLECTION]



Lubaina Himid, *Have Courage in The Crisis Set Yourself Free*, 2016
Acrylic on paper
72 x 102 cm
British Council Collection
Courtesy of the artist and Hollybush Gardens

Markéta Luskáčová

Born in 1944 in Prague, Czech Republic.
Lives and works in London, United Kingdom.

Markéta Luskáčová is a photographer whose practice focuses on communities, people, place, and traditions. *Citizen 2000* (1986-2000) is a series of photographs that accompanied a Channel 4 documentary of the same name. The project followed a group of babies who were born in Britain in 1982 up until the turn of the Millennium. Luskáčová's photographs capture the children in their leisure time. *Children in Playground IV, London* (1988) shows a group of four schoolgirls running, holding one another by their clothing in a daisy chain. In photographing moments of play, Luskáčová sheds light on the way children build communities and nurture friendships.

[BRITISH COUNCIL COLLECTION]



Markéta Luskáčová, *Children in Playground IV, London*, 1988
Silver print
40 x 50,5 cm
British Council Collection
Courtesy of the artist
© Adagp, Paris, 2023

Rachel Maclean

Born in 1987 in Edinburgh, Scotland.
Lives and works in Glasgow, Scotland.

The film *The Lion and The Unicorn* was commissioned by Edinburgh Printmakers in the lead-up to the 2014 referendum on Scottish independence. It shows Rachel Maclean dressed flamboyantly as two characters from the Royal Coat of Arms – the English lion and the Scottish unicorn – arguing about the future of the United Kingdom. Set in Traquair House in the Scottish Borders, the film begins with Maclean dressed as a Union Jack clad Queen Elizabeth II lip syncing to her 1957 Christmas broadcast.

The artist utilises archive audio to highlight the binary Anglo-Scottish conversations that take place in the media, as well as poking fun at the way conflict between the two countries is incited.

[BRITISH COUNCIL COLLECTION]



Rachel Maclean, *The Lion and The Unicorn*, 2012
Coloured video, sound
Duration: 11'30''
British Council Collection
Courtesy of the artist and Edinburgh Printmakers

Gordon Matta-Clark

Born in 1943 in New York, USA.
Died in 1978 in New York, USA.

This film documents a rare 1976 performance by the American artist Gordon Matta-Clark at the Berlin Wall. Compiled from archival footage in 2007, it begins with a statement detailing the artist's original intention to explode a section of the wall, only to be dissuaded by friends from pursuing "such a suicidal action". Instead, the film offers a candid view of the artist and companions plastering advertisements for West German consumer products on to British – and American – controlled sections of its architecture. Criticising the impact of US propaganda and economic policy on West Germany, Matta-Clark's intervention denounces the wall's divisive political and social power.

[macLYON COLLECTION]



Gordon Matta-Clark, *The Wall*, 1976-2007
Coloured video, sound
Duration: 15'04"
macLYON collection - Inv.: 2008.2.3.14
© Adagp, Paris, 2023

Hetaï Patel

Born in 1980 in Bolton, United Kingdom.
Lives and works in London, United Kingdom.

In *Don't Look at the Finger*, Hetaï Patel depicts the union of a man and a woman during a wedding ceremony inside a church. Dressed in traditional costumes made from the wax fabric usually worn by West African communities at celebrations, the two protagonists face off in a choreographed duel under the watchful eye of their families. Subjected to what appears to be an arranged marriage, the couple challenge each other and communicate using a sign language whose gestures intensify into a kung-fu inspired combat. The energy of their gestures gives them a sense of complicity, despite the tenacity of their confrontation, and hints at a glorified union.

[BRITISH COUNCIL COLLECTION]



Hetaï Patel, *Don't Look at the Finger*, 2017
Coloured video, sound
Duration: 16'09"
British Council Collection
Courtesy of the artist

Niek van de Steeg

Born in 1961 in Renkum, The Netherlands.
Lives and works in Villeurbanne, France.

Niek van de Steeg explores the notion of utopia through his interest in social, urban, economic and political issues, notably through architecture and urban planning. His artistic practice is marked by fictional constructions that enable him to take an active part in societal debates.

The installation *Structure de correction, table de débat*, consists of a table equipped with benches. The public is invited to sit down and write on the paper tablecloth that covers the table and rolls up on itself. Activated by visitors, the work creates itself thanks to the various stories and drawings, memories of moments of exchange and sharing.

[macLYON COLLECTION]



Niek van de Steeg, *Structure de correction, table de débat*, circa 2000
View of the exhibition *Structure de correction – Toc mural de Niek van de Steeg et Géraldine Pastor Lloret*, Crac Occitanie, 2004
Installation - 300 × 280 × 960 cm
Collection of the artist
Deposit by the artist at the Musée d'art contemporain de Lyon since 8 June, 2009
Photo Olivier Maynard
© Adagp, Paris, 2023

Lily van der Stokker

Born in 1954 in Hertogenbosch, The Netherlands.
Lives and works in Amsterdam, The Netherlands and
New York, USA.

Creating site-specific installations, Lily van der Stokker uses the exhibition space wall as her canvas. Bright, bold, and playful shapes spread across the institutional setting, transforming what is often perceived as a serious space into a fun, comic-book-like landscape. Punctuating her visual language with handwritten text, van der Stokker's irony-infused phrases both highlight and subvert the gendered tropes that permeate everyday life. Van der Stokker's *Nice and Easy* is a whimsical installation that mixes mural with a blue sofa. Pastel blue curlicues wrap around the domestic object and expand outwards creating a three-dimensional image that resembles a crest of a water wave.

[macLYON COLLECTION]



Lily van der Stokker, *Nice and Easy*, 2002
Installation, wall painting and sofa covered with an embroidered slipcover, acrylic paint, synthetic foam, fabric and medium
375 x 426 x 79 cm
Deposit by the CNAP at the Musée d'art contemporain de Lyon since 6 October, 2004
Courtesy of the artist and Air de Paris, Paris

Fabien Verschaere

Born in 1975 in Vincennes, France.
Lives and works in Paris, France.

Fabien Verschaere's passion for drawing dates from his childhood, which was marked by long stays in hospital. To cope with loneliness and difference, the artist developed an imaginary world, drawing on elements of the fairy tale, with its charms and shadows. An avid reader of comics, he escapes into a universe of his own creation, overcoming the demons of illness and the violence of other people's gaze. In 2007, he wrote and illustrated *Seven Days Hotel*, a 60 page illuminated tale of a sick child's encounter with the world, seen through the eyes of a princess.

[macLYON COLLECTION]



Fabien Verschaere, *Seven Days Hotel* (detail), 2007
Illuminated drawing
77 x 57,8 cm
macLYON collection - Inv.: 2007.10.1
Photo Blaise Adilon
© Adagp, Paris, 2023

Rose Wylie

Born in 1934 in Hythe, United Kingdom.
Lives and works in Kent, United Kingdom.

Rose Wylie paints freely on large canvases, often working from memory. Her fragmented compositions combine text and repeated motifs, recalling the techniques of collage and cinematic framing. *Bagdad Cafe* is part of the artist's *Film Notes* series, which depicts images from films extracted from memory. Here, she focuses on Percy Adlon's 1987 film *Bagdad Cafe*, which tells the story of the budding friendship between Jasmine Münchgstettner, a Bavarian tourist who has just left her husband, and Brenda, the manager of a motel in the Californian desert. Struck by the strength of the characters and the music of the film, Rose Wylie blends her memories and sensations into an unexpected composition.

[BRITISH COUNCIL COLLECTION]



Rose Wylie, *Bagdad Cafe (Film Notes)*, 2015
Diptych, oil on canvas
182 x 372 cm
British Council Collection
Courtesy of the artist and JARILAGER Gallery

Tereza Bušková

Born in 1978 in Prague, Czech Republic.
Lives and works in Birmingham, United Kingdom.

Following a BA in Fine Art Tereza Bušková completed an MA in Fine Art Printmaking at the Royal College of Art in 2007. Tereza Bušková's artistic practice deals with ritual, tradition and craft, celebrating and reinterpreting Slavic as well as British and European customs through the media of performance and video.

For the exhibition at macLYON, Tereza Bušková presents her film *Clipping the Church* (2016), a processional performance, inspired by the English tradition of the same name, during which members of the Erdington (Birmingham) community held hands around the local St. Barnabas church in a collective embrace.

●●● ARTIST IN RESIDENCY ●●●

The macLYON invites Tereza Bušková for a three-week residency in 2024, during which the artist will develop her artistic research and meet with various communities.



Tereza Bušková, *Clipping the Church*, 2016
Coloured video, sound
Duration: 8'14"
Courtesy of the artist

Pogus Caesar

Born in 1953 in Saint Kitts, West Indies.
Lives and works in Birmingham, United Kingdom.

Pogus Caesar began his career as a pointillist painter. In the 1980's he was introduced to the work of Diane Arbus, the American photographer, and acquired a Canon film camera. Caesar has spent a career travelling the world photographing in 35mm diverse communities and historical events. In 2018, he was awarded an Honorary Doctorate by Birmingham City University for his outstanding contribution to the visual arts. For the exhibition, Pogus Caesar presents a selection of photographs from the *Schwarz Flaneur* series, that celebrate the themes of friendship and love.



Pogus Caesar, *Dinner Ladies*, Birmingham, UK, 1984
Black and white photography, 35 mm
Courtesy of the artist, OOM Gallery Archive
© Adagp, Paris, DACS, London 2023

Marie-Anita Gaube

Born in 1986 in Paris, France.
Lives and works in Tours, France.

A 2012 graduate of the École nationale supérieure des beaux-arts de Lyon, Marie-Anita Gaube is developing a lively, colourful pictorial œuvre that unfolds on large formats. Her work questions notions of heterotopias, as defined by Michel Foucault, "other spaces" inscribed in reality where painting becomes a contesting space, a place for utopian or fantasized projections.

For the exhibition, Marie-Anita Gaube presents *La Lutte amoureuse*, a large-format diptych painting created in 2016, in which two silhouettes confront each other during a Senegalese wrestling match, evoking the ambiguity between attraction and repulsion in love.



Marie-Anita Gaube, *La Lutte amoureuse*, 2016
180 x 240 cm
Musée municipal Paul Dini Collection, Villefranche-sur-Saône
© Adagp, Paris, 2023

Lola Gonzàlez

Born in 1988 in Angoulême, France.
Lives and works in Lisle, France.

A 2012 graduate of the École nationale supérieure des beaux-arts de Lyon, Lola Gonzàlez is a multi-disciplinary artist who has been developing works at the crossroads of video, sound and performance for several years. Questioning notions of the collective, commitment, friendship and generation, her works interrogate our shared fears and hopes for the future. For the exhibition, Lola Gonzàlez presents the films *Le Langage et l'amitié* (2018), *Yuyan & Dédé* (2019) and *Anouk & Lola* (2020), which explore the notion of friendship and the power of the collective.



Lola Gonzàlez, *Le Langage et l'amitié*, 2018
Coloured video, sound
Duration: 4'44"
Courtesy of the artist and Marcelle Alix
© Adagp, Paris, 2023

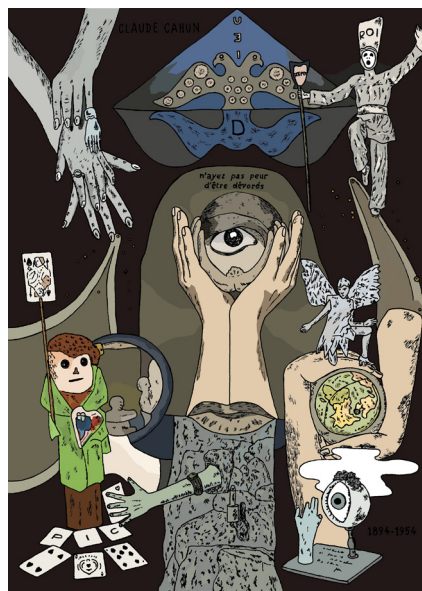
Géraldine Kosiak

Born in 1969 in Lons-le-Saunier, France.
Lives and works in Lyon, France.

Géraldine Kosiak is interested in objects, memories and situations that carry an individual and collective memory. Her works explore the diversity of this memory, whether historical or anecdotal.

Resident at Villa Kujoyama in 2012 and Villa Medici in 2013-2014. She is also the author of a dozen books published by Éditions du Seuil, Buchet-Chastel (les Cahiers dessinés) and Grasset.

For the exhibition, Géraldine Kosiak pays tribute to emblematic artists of art history. It presents *Mon cher, ma chère*, a series of relics of friendship in the form of painting and embroideries.



Géraldine Kosiak, *À bas la guerre*, 2023
Mixed media
Courtesy of the artist

Luke Routledge

Born in 1988 in Redditch, United Kingdom.
Lives and works in Birmingham, United Kingdom.

Luke Routledge's works takes the form of human-scale figurative sculptures that are framed as the inhabitants of a speculative, fictional multiverse. The sculptures are installed to create open-ended narrative structures, and the works employ animatronic components to elicit audience participation, bringing the works to life.

Echoing Fabien Verschaere's 60 drawings for *Seven Days Hotel*, a major work in the macLYON collection, Luke Routledge presents a series of sculptures evoking imagination and friendship.



Luke Routledge, *The Apple, the Egg & the Butterfly*, Studio Response 2, 2022
Mixed media
Variable dimensions
Courtesy of the artist and Saatchi Gallery, London

The British Council and the British Council Collection

The British Council is the UK's international organisation for cultural relations and educational opportunities.

The organisation supports peace and prosperity by building connections, understanding and trust between people in the UK and countries worldwide. British Council does this through its work in arts and culture, education and the English language. The organisation works with people in over 200 countries and territories and are on the ground in more than 100 countries. In 2021-22 it reached 650 million people globally.

British Council works to connect emerging talents from the UK with a strong network of partners and cultural professionals in France and support new opportunities for collaboration, partnership, and artistic exchange between the UK and French creative sectors. The organisation works across different art forms and themes to create new ways of connecting with and seeing each other through arts and culture.

The British Council Collection is a globally accessed and digitally networked collection used to inspire, foster dialogue, and increase mutual respect and understanding.

Since 1938, the British Council has been collecting works of art. The British Council Collection showcases the work of innovative UK-based visual artists, demonstrates the diversity of experience and creative practice in the UK and allows us to explore contemporary questions and issues through art.

The Collection began with a modest group of works on paper and has grown to almost 9,000 artworks, from paintings, prints and drawings, to sculpture, photography and multi-media. The Collection contains works by the UK's most celebrated artists, including Henry Moore, Dame Barbara Hepworth, Bridget Riley, David Hockney, Paula Rego, Yinka Shonibare, Grayson Perry and Lubaina Himid. Also in the Collection are artists that the British Council has commissioned to represent the UK at the Venice Biennale including Anish Kapoor, Chris Ofili, Tracey Emin, and Sarah Lucas.

The Visual Arts team helps these objects to travel around the world as part of our collaborative international exhibitions, co-curated digital exhibitions, skills development programmes, curatorial research and exchange and through loans to museums and galleries. In 2025 the Collection will move to a new home in Coventry. The Visual Arts programme will activate the Collection by working with emerging curators to co-create exhibitions which will be seen by audiences across the globe.

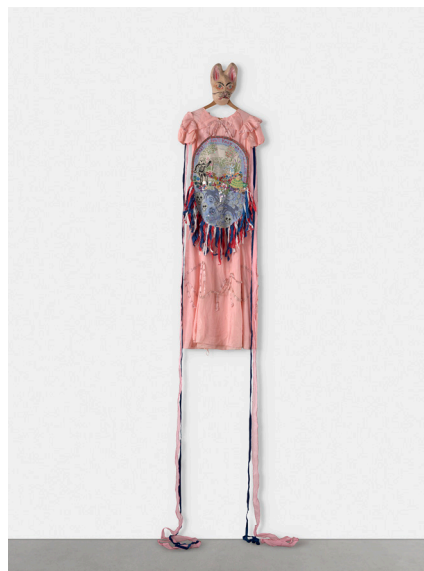
<https://www.britishcouncil.org/>

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The programme UK/France Spotlight on Culture 2024 *Together We Imagine*

Led by the British Council, UK/France Spotlight on Culture 2024 *Together We Imagine* is a celebration of the Franco-British relationship through culture and the arts. As France is in the international spotlight as host of the Paris 2024 Olympic & Paralympic Games, and their Cultural Olympiad, the British Council has designed a vibrant programme of cultural collaborations, events, activities and grant-funded projects taking place across France between Spring and Autumn 2024. It will plant seeds for new opportunities for individuals and organisations in the UK and France.

The exhibition *Friends in Love and War - L'Éloge des meilleures ennemi-es* presented at macLYON will be the opening of this new programme.



Delaine Le Bas, *What We Don't Know Won't Hurt Us? (Self Portrait)*, 2006-2018
 Mixed Media
 293 x 54 x 13 cm
 British Council Collection
 Courtesy of the artist and Yamamoto Keiko Rochaix



Francis Upritchard, *Marianne*, 2016
 Steel and foil armature, paint, modelling material, paper mache
 55 x 38 x 47 cm
 British Council Collection
 Courtesy of the artist and Kate MacGarry, London

Ikon Gallery

Ikon is an internationally acclaimed contemporary art gallery with free entry for all, situated in central Birmingham. Established in 1964 by a group of artists, Ikon is an educational charity and works to encourage public engagement with contemporary art. The gallery programme features local and international artists and a variety of media is represented, including sound, film, mixed media, photography, painting, sculpture and installation.

Ikon's off-site programme develops dynamic relationships between art, artists and audiences outside the gallery. Projects vary enormously in scale, duration and location, challenging expectations of where art can be seen and by who. Education is at the heart of Ikon's activities, stimulating public interest in and understanding of contemporary visual art.

In 2024, Ikon celebrates its 60th anniversary year.

Ikon is supported using public funding by the National Lottery through Arts Council England, and Birmingham City Council.

<https://www.ikon-gallery.org/>

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View of the Ikon Gallery

The macLYON

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 1,600 works. Anchored in the actuality of the visual arts, the collection presents a great variety of forms, materials and dimensions: performance, painting, video installation, sculpture, sound installation, photography, drawing, cinema, computer programming and books. It is characterized by a large proportion of monumental installations, indicative of art's evolution towards the creation of immersive worlds, which can be directly experienced by the visitor. 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 macLYON
Photo: Lionel Rault

Sylvie Selig *River of no Return*

8 March - 7 July 2024

The macLYON is proud to host the first museum exhibition of artist Sylvie Selig, discovered at the age of 81 during her participation in the 16th Lyon Biennale, in 2022.

Over an entire floor, the exhibition at the macLYON will be built around *River of no Return*, the immense canvas measuring 140 metres which the macLYON ambitions to purchase with the support of a crowdfunding campaign on KissKissBankBank, due to be launched mid-October 2023. This is a dual event: the first ever public presentation of this monumental work, and the first time that Sylvie Selig will see it in its entirety.

The exhibition will also highlight many of the artist's other productions, thus illustrating the diversity of her practice: embroidery on textiles, paintings, drawings, and sculptures, including the mannequins Sylvie Selig refers to as her *Weird Family*...

Sylvie Selig was born in Nice in 1941. She received an award from the Victorian Art Society and first prize in the Sun Youth Art Show, at the age of fifteen. After extensive travels (Australia, United States, England...), she has lived and worked in Paris since 1995, with her studio located in the Pigalle district. It took her three years to create *River of no Return*, from 2012 to 2015. In 2016, she opened her Instagram account, which led to her being spotted by the curators of 16th Lyon Biennale, *manifesto of fragility*, who decided to exhibit her work at the Usines Fagor where it was seen by a wide audience. 2024 will see her work honoured in her first ever solo museum exhibition and the presentation of the world's largest canvas by a contemporary artist.



Sylvie Selig in her studio, 2023
Photo: Roland Beaufre

Disorders – *Excerpts from the collection Antoine de Galbert*

8 March - 7 July 2024

After *Une histoire de famille*, *Collection(s) Robelin* in 2022, the first ever exhibition at the macLYON dedicated to a private collection, the museum has invited collector Antoine de Galbert to exhibit a large selection of works from his personal collection over an entire floor of the museum.

Originally from the Auvergne-Rhône-Alpes region, Antoine de Galbert has been working for numerous years to promote and support contemporary art, mainly through the foundation he established in 2003. He was also the founder and president of La maison rouge, an exhibition space whose artistic programme marked the Parisian arts scene between 2004 and 2018. For over thirty years, Antoine de Galbert has been collecting contemporary art with a strong focus on Art Brut, as well as other forms of ethnological and/or folk art. His eclectic collection bears witness to his insatiable curiosity and the interest he has taken in both internationally recognized artists and young artists whose works are still little known. His self-taught yet confident sensibility has afforded him free rein in the selection of pieces, allowing him to bring together an independent collection freed from the traditional norms of art history. His commitment to the art world and the relationship he maintains with the artists in his collection make him a passionate and exciting collector.

Designed in close collaboration with Antoine de Galbert, this exhibition at the macLYON features over 200 works by over 150 artists showcasing the wealth and singularity of his collection.

Artists: Jane Alexander, Sara Bichão, Miriam Cahn, Marcel Dzama, John Isaacs, Richard Jackson, Mari Katayama, Annie Leibovitz, Christian Lhopital, Annette Messenger, Boris Mikhailov, Kent Monkman, Zanele Muholi, Stéphane Pencreac'h, Raphaëlle Ricol, Mika Rottenberg, Thomas Schütte, Sylvie Selig, Agathe Snow, Stéphane Thidet, Alexander Tsikarishvili, Nobuko Tsuchiya, Erwin Wurm, Jérôme Zonder...



Thibault Scemama de Gialluly, *Collectionneur d'emmerdes*, 2016
Collection Antoine de Galbert, Paris

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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/Cuire
Bus C4, Jean Macé/Cité internationale
Bus C5, Cordeliers/Rillieux-Vancia
● Ridesharing
www.covoiturage-pour-sortir.fr
● By car
Along quai Charles de Gaulle, carpark
P0 and P2, reduced rate for our visitors