



Jesper Just, production still, 2022
Courtesy of the artist and Perrotin
Photo Kasper Tuxen

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Jesper Just's works are, more often than not, large, aesthetic, sculptural video installations with an enigmatic and immersive quality, in which the viewer is invited to move around.

The almost surreal, ambiguous trajectories and encounters of his figures, which transcend the usual codes and stereotypes, are an enthralling experience. Although his works have a cinematic quality, they diverge from film in their rhythm and the artist's tendency to shift from narrative to total experience.

In his recent productions, Jesper Just has created ecosystems that combine technology, the body and nature, using, for example, electrodes connected to dancers' bodies, aquaponic systems, and networks of tubes, cables and LED screen panels. Technology and nature converge and merge in what the artist himself calls a techno-poetics.

For his exhibition at macLYON, Jesper Just will present a new film featuring the emotional topography of an actor captured by an MRI scanner during a soliloquy.

**Curator:
Matthieu Lelièvre, artistic adviser at macLYON**

The MAC Lyon is presenting, for the first time, the latest film made by Jesper Just, a Danish artist and producer, born in Copenhagen in 1974.

Jesper Just's artistic practice alternates between videos and installations, often combined in environments with precise, elaborate architecture. While subtly accompanying the movement of spectators in the exhibition, the scenography completely envelops them in the physical space of his works. Seemingly very close to a cinematographic aesthetic, in reality, Jesper Just's films play with the codes and conventions of the discipline. Taking a side step away from a linear dramaturgy, the artist plunges his characters into inconclusive atmospheres and situations—"open moments"—that remain enigmatic from beginning to end throughout his films. These unstructured narrative devices go hand in hand with the proliferation of screens and the fragmentation of images that make it difficult, almost impossible, to access the whole story. This game of contradictions and ambiguities leads viewers to look for other clues, and to concentrate, not only on the words uttered or the actions done by the characters, but on the emotional discourse conveyed by the works.

The question of emotion and its staging runs through Jesper Just's work like a common thread from his earliest creations in the 2000s to his most recent. Whether we think of *No Man Is an Island* (2002), *Invitation to Love* (2003), *The Sweetest Embrace of All* (2004) or *It Will End in Tears* (2006), all depict extreme emotional and psychological states that overwhelm the characters experiencing them, who try, in whatever way they can, to contain or control them.

While we already witnessed the development of a reflection on the mechanisms at the origin of emotions, its latest film presented on the third floor of the macLYON goes even further by offering a veritable analysis, based on a protocol close to scientific research. The work is inspired by scientific studies exploring the brain activity of actors and actresses immersed in acting. In the same way, in Jesper Just's latest film, an actor positioned in a MRI machine lends himself to the game of performance. The film alternates between views of the sterile medical environment, close-ups of the actor's face, and images generated by the machine analyzing his brain activity. Even when scrutinized by the MRI, the answers given by the actor are so loaded with feeling that it is difficult to determine if these feelings are his own or those of the character he is playing.

Jesper Just renders visible "real" and "simulated" emotional responses, which mingle in forms with their own specific aesthetic, and it is left to each viewer to interpret these. Confronted with this portrait, visitors become the analysts of the emotions projected on screen. Where does the boundary between the character and the actor who interprets him lie? What distinguishes a real emotion from a simulated one? By raising questions such as these, Jesper Just not only questions our relationship to emotions, but also the role playing viewers engage in daily.

Curator: Matthieu Lelièvre, artistic adviser at macLYON



Jesper Just, production still, 2022
Courtesy of the artist and Perrotin
Photo Kasper Tuxen

Jesper Just was born in 1974 in Copenhagen (Denmark). He lives and works in Berlin (Germany).

Graduated in the Royal Danish Academy of Fine Arts, Copenhagen, in 2013, Jesper Just represented Denmark at the 55th Venice Biennale, in 2013.

An internationally recognized artist, Jesper Just combines images, of an exceptional quality, with sound and music. A sense of enigma disturbs the narrative and the tension generated allows a certain poetry to emerge. The artist therefore leaves the spectator to deal with their emotions and unanswered questions.

His short films and multi-projection video installations question the mechanisms of cinematic identification and break viewers' expectations of narrative closure by unfolding surrealist, emotionally ambiguous, open-ended, and often silent situations or encounters. His use of lush, elaborated film scores plays a crucial part in creating an overall deceitful sense of narrative progression, and music rather than speech often serves as the sole means of communication between the protagonists of his unfathomable plots. Interested in how public and private spaces define and shape human interactions, Just further plays with the notion of architecture as performer, to echo and expand his characters' enigmatic journeys. (source: Galerie Perrotin website).

He has been the subject of many one-man shows, including, for example, at the Galerie Perrotin in Tokyo, Japan (2021) the Galerie Perrotin in New York, USA (2020), the MAAT Lisbon, Portugal (2019), and the Palais de Tokyo in Paris, France (2015).

Jesper Just is represented by two galleries: Galerie Perrotin (Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai, and Dubai) and the Galleri Nicolai Wallner (Copenhagen).

Website of the artist: www.jesperjust.com

"Making a film remains a bit of an enigma for me, with all of these small ideas that I try to combine. I have ideas for images, ideas for stories and songs. Then I try to move the pieces of the puzzle around until some pieces fit together and others don't. I have no idea of the direction I'm going in when I start; and that's what I like, suddenly finding myself with something that I didn't think I had. I also play with people's expectations of film. [...]"

"I seek to create ambiguous and open stories, kinds of 'non-stories', without a beginning, middle or end. It is also very important that the viewer in the exhibition is able to enter the film at any time, and that one does not have to watch it from beginning to end. This is why music is a crucial element. It serves as a place of exchange and communication between the characters. It gives viewers the keys and clues to emotions, moods, actions, and relationships."

Extracts from *Jesper Just par Jesper Just, CQFD, MAC VAL – Musée d'Art Contemporain du Val-de-Marne*



Jesper Just. Photo : Nina Moritzen

Education

1997-2003

The Royal Danish Academy of Fine Arts, Copenhagen, Denmark

Solo shows

2021

Seminarium, Perrotin Gallery, Tokyo, Japan
The Autumn Show, Galleri Nicolai Wallner, Copenhagen, Denmark
Seminarium, Gammel Holtegaard, Copenhagen, Denmark
In-Between Days: Video from the Guggenheim Collections, Solomon R. Guggenheim Museum, New York, USA

2020

Corporéalités, Perrotin Gallery, New York, USA
Circuits (Interpassivities), SMK, National Gallery of Denmark, Copenhagen, Denmark
Fabulous: Highlights from the Collection, Herning Museum of Contemporary Art, Herning, Denmark
Blue Peal of Bells, Museum of Contemporary Art Busan, Busan, South Korea

2019

Servitudes, MAAT – Museum of Art, Architecture & Technology, Lisbon, Portugal
Servitudes, Kunsthal Charlottenborg, Copenhagen, Denmark

2018

Circuits (Interpassivities), Galleri Nicolai Wallner, Copenhagen, Denmark
Continuous Monuments, WENTRUP Gallery, Berlin, Germany
Coordenadas, Anahuacalli Museo, Mexico, Mexico

2017

Jesper Just, Eye Filmmuseum, Amsterdam, Netherlands
Jesper Just: Continuous Monuments, Arcade #1, West Den Haag, Netherlands
Jesper Just: Continuous Monuments, Perrotin Gallery, Hong Kong, China
Performance – Interpassivities, Corpus, Det Kgl. Teater, Copenhagen, Denmark

2015

Servitudes, Palais de Tokyo, Paris, France
Jesper Just, Various Small Fires, Los Angeles, USA
In the Shadow/of a Spectacle/Is the View of the Crowd (with FOS), PERFORMA 15, New York, USA

2014

Jesper Just: This Is a Landscape of Desire, Des Moines Art Center, Des Moines, USA
This Is a Landscape of Desire, MMCA, National Museum of Modern and Contemporary Art, Gwacheon, South Korea
Jesper Just, ARoS, Aarhus, Denmark
Jesper Just, Portland Museum, Portland, USA
Jesper Just, Galleri Nicolai Wallner, Copenhagen, Denmark

2013

The Danish Pavilion, The 55th Venice Biennale, Venice, Italy
This Is a Landscape of Desire, Herning Museum of Contemporary Art, Herning, Denmark
Jesper Just, Perrotin Gallery, Paris, France

2012

This Nameless Spectacle, Galleri Nicolai Wallner, Copenhagen, Denmark
This Nameless Spectacle, University of Michigan Museum of Art, Ann Arbor, USA
This Nameless Spectacle, James Cohan Gallery, New York, USA

Group shows

2019

Nordic Impressions, Contemporary Art From Åland, Denmark, Finland, Greenland, Iceland, Norway and Sweden, Scandinavia House, New York, USA

2018

Contemporary Art from Denmark, Reykjavik Art Museum, Reykjavik, Iceland
Music for the Eyes, Santa Maria della Scala, Sienna, Italie
Hollywood and Other Myths, Tel Aviv Museum of Art, Tel Aviv, Israël

2017

You Are in My Wave, Lothringer 13 Halle, Munich, Germany
The Darkened Mirror: Global Perspectives on Water, San Jose Museum of Art, San Jose, USA
The Arcades: Contemporary Art and Walter Benjamin, Jewish Museum, New York, USA
Cool, Calm and Collected, ARoS, Aarhus, Denmark
Generations Loss, Julia Stoschek Collection, Berlin, Germany

2016

Habile beauté – L'Art comme processus, FRAC Languedoc-Roussillon, Montpellier, France
Love, Devotion, and Surrender, 22 London, Asheville, USA
The People's Cinema, Salzburger Kunstverein, Salzburg, Germany

2015

In the Shadow of a Spectacle Is the View of the Crowd, Performa, New York, USA
City Walks, Bonniers Konsthall, Stockholm, Sweden
Chercher le garçon, MAC VAL, Vitry-sur-Seine, France
Obey!-!Obedece!, M100 – Centro Cultural Matucana 100, Santiago, Chili
Wilderness, New Shelter Plan, Copenhagen, Denmark
Turn On, Time-Based Art from the Julia Stoschek Collection, Tel Aviv Museum of Art, Tel Aviv, Israël
Creating Realities, Begegnungen Zwischen Kunst und Kino, Pinakothek der Moderne, Munich, Germany

2014

All About These... Ladies and Gentlemen, National Gallery of Arts – Tirana, Tirana, Albania
1 + 1 = 1: When Collections Collide, Musée des beaux-arts de Montreal, Montreal, Canada
Drommeland, KUNSTEN Museum of Modern Art, Aalborg, Denmark
Impact, Art Gallery of Western Australia, Perth, Australia
Hindsight, V1 Gallery, Copenhagen, Denmark
Imaginare Reisen – von hier ab ins Abenteuer!, Galerie im Marstall Ahrensburg, Ahrensburg, Germany
Bikuben, UMOCA Utah Museum of Contemporary Art, Salt Lake City, USA
Knowing Space, School of Visual Arts, New York, USA
FRACTURES, The Jerusalem Show VII, Qalandiya, West Bank

#1: Cartagena, International Biennial of Contemporary Art,
Carthagene, Colombia

HPB14, Helsinki Photography Biennial, Helsinki, Finland

Real Emotions: Thinking in Film, KW Institute for
Contemporary Art, Berlin, Germany

High Performance, The Julia Stoschek Collection as guest at
the ZMK. **Time-based Media Art since 1996, ZMK, Karlsruhe,**
Germany

Performance Now, Delaware Art Museum, Wilmington,
USA

2013

Love Me Gender, ARKEN Museum for Moderne Kunst,
Copenhagen, Denmark

The Mystery of Tears, MAC Belfast, Belfast, UK

A More Perfect Day, Collection of Mudam Luxembourg,
Artsonje Center, Seoul, South Korea

The Weak Sex, How Are Pictures the New Male, Kunst Museum
Bern, Bern, Swiss

Jesper Just, Sharjah Biennial 11, Sharjah, United Arab Emirates

A More Perfect Day: Collection of Mudam Luxembourg,
Artsonje Center, Seoul, South Korea

Nordic Outbreak, touring exhibition, New York, USA ;
Reykjavik, Iceland ; Stavanger, Norway ; Copenhagen,
Denmark ; Nuuk, Greenland

XIII Cordoba Photography Biennale, Cordovan, Spain

Double Feature, Schirn Kunsthalle, Frankfurt, Germany

Happy Birthday Galerie Perrotin /25 ans, TRIPOSTAL, Lille,
France

2012

PINK CAVIAR, Louisiana Museum of Modern Art, Humlebæk,
Denmark

Public Collections

The Metropolitan Museum of Art, New York, USA

The National Museum of Modern and Contemporary Art,
Seoul, South Korea

Arken Museum of Modern Art, Ishøj, Denmark

AROS Aarhus Kunstmuseum, Aarhus, Denmark

Art Gallery of Western Australia, Perth, Australia

Busan Museum of Art, Busan, South Korea

Carnegie Museum, Pittsburg, USA

Castello di Rivoli, Torino, Italy

Detroit Institute of Arts Museum, Detroit, USA

EMMA, Helsinki, Finland

ESSL Museum – Kunst der Gegenwart, Klosterneuburg,
Austria

FRAC, Fonds Régional d'Art Contemporain

Champagne-Ardenne, Reims, France

Guggenheim Museum, New York, USA

Herbert F. Johnson Museum, New York, USA

HEART Herning Museum of Contemporary Art, Herning,
Denmark

Honart Museum, Teheran, Iran

Israel Museum, Jerusalem, Israël

Kiasma, Finnish National Gallery, Helsinki, Finland

Louisiana Museum, Humlebæk, Denmark

Malmö Konstmuseum, Malmö, Sweden

Moderna Museet, Stockholm, Sweden

MoMA, Museum of Modern Art, New York, USA

Musée des beaux-arts de Montréal, Montreal, Canada

MUSAC – Museo de Arte Contemporaneo de Castilla y Leon,
Leon, Spain

Musée d'Art Moderne, Luxembourg

Statens Museum, Danish National Gallery, Copenhagen,
Denmark

Statens Kunstfond, Copenhagen, Denmark

Tate Modern, Londres, UK

Hammer Museum, Los Angeles, USA

Nathalie Djurberg & Hans Berg

The Skin is a Thin Container

24 February – 9 July 2023

The animated films and sculptures of artist duo Nathalie Djurberg and Hans Berg play on fantasies, obsessions and fears in a “primitive” deliberately shocking, aesthetic that delves wryly into the subconscious and the dark side of every one of us.

Nathalie Djurberg shapes her little figures in clay and plasticine, then dresses them in fabrics and wigs and animates them in stop motion. Hans Berg, musician and composer, creates a hypnotic soundtrack that adds vitality and intensity to their films. Together, they create works that are allegorical and grotesque, chaotic and euphoric, comical and critical, featuring characters with exaggerated, sometimes tortured bodies, in conflict or in osmosis with other creatures – often animals or creatures inspired by tales. The transgressive narratives of their whimsical pieces are presented in all-encompassing settings in which moving images, sculptures and musical compositions are combined with astonishing stage sets.



Nathalie Djurberg & Hans Berg, *Dark Side of the Moon*, 2017
Duration: 6'40"
Courtesy of the artists, Gió Marconi, Milan, Lisson Gallery, London/New York/Los Angeles/ Shanghai/Beijing and Tanya Bonakdar Gallery, New York/Los Angeles
© Adagg, Paris, 2022

The Body in the collection, act 1

24 February – 9 July 2023

First created in 1984, the macLYON collection has been built up with works that have appeared in exhibitions at macLYON and the Lyon Biennale of Contemporary Art. The collection is regularly supplemented by purchases and donations. Many of the themes running through art history and social history are reflected in the works in the collection. They date from the 1960s through to the present, and reveal specific perspectives on the various issues that have marked that period, from post-modernity to the present.

Since the second half of the twentieth century, artists have been preoccupied with exploring the body as artistic object and as an object of study, but also as a medium. This theme has been the subject of many, sometimes radical, approaches and treatments that have followed the ebb and flow of societal change. Artists have addressed the physical body, confronting its fragility as well as its strength, the body in isolation or in a group, and the social body, which has either supported or challenged social change, whether in the form of deprivation or in gaining space for freedom. Several works directly or indirectly champion the expression of violence against bodies subjected to the dictates of power and the tyranny of beauty norms. In response, artists have gone beyond the canons of classical art and consumerism in order to reassert the diversity and plurality of body types.

The first part of this exhibition focuses on the notion of the “body as boundary” (February-July 2023). The second part will focus on the social body (September-December 2023).



Alex Da Corte, *Taut Eye Tau*, 2015
Installation
Collection macLYON
Photo Blaise Adilon

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 and gathering hotels, restaurants, offices, housing but also a casino or a cinema.

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 events.

Its collection includes over 1,400 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, for which the museum oversees the artistic direction.

Brought together in an arts pole with the MBA since 2018, the two collections form a remarkable ensemble, both in France and in Europe.



The Musée d'art contemporain de Lyon. Photo Blaise Adilon

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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