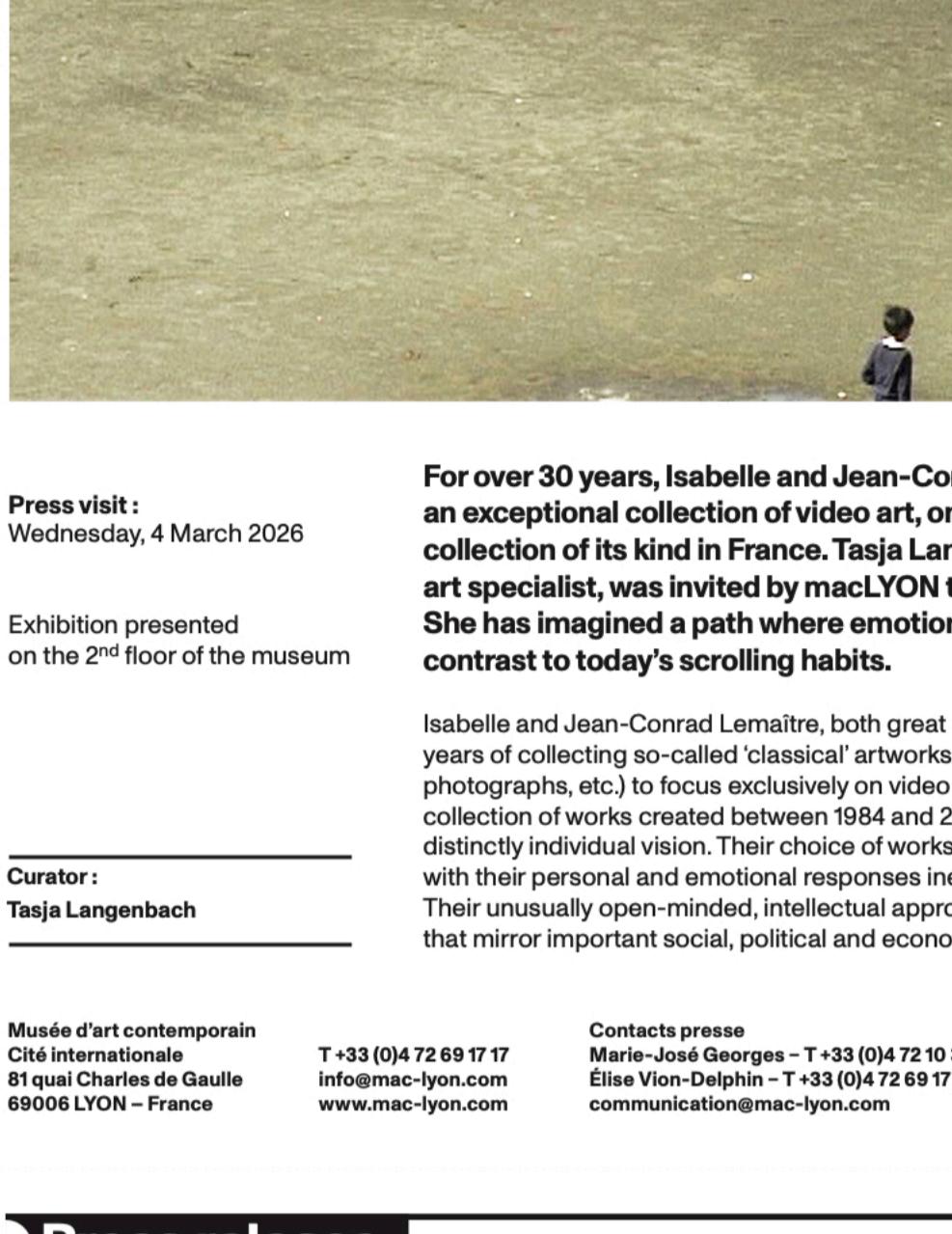


Regards sensibles [Sensitive Gazes]

Video artworks from the Lemaître collection

macLYON



Marjan Laaper
Dansende Jongen (Dancing Boy), 2001
 Vidéo, couleur, son | Video, colour, sound
 Durée | Duration: 2'
 Édition 5/10

Press visit:
 Wednesday, 4 March 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 collections of its kind in France. Tasja Langenbach, a recognised video art specialist, was invited by macLYON to curate this exhibition. She has imagined a path where emotion and sensitivity stand in contrast to today's scrolling habits.

Isabelle and Jean-Conrad Lemaître, both great art lovers, decided after several years of collecting so-called 'classical' artworks (paintings, engravings, photographs, etc.) to focus exclusively on video art, bringing together a unique collection of works created between 1984 and 2025, their collection reflects their distinctly individual vision. Their choice of works is driven by curiosity and intuition, with their personal and emotional responses inevitably playing a major role. Their unusually open-minded, intellectual approach has drawn them to works that mirror important social, political and economic issues.

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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

"It made a lasting impression on me to see how passionately Isabelle and Jean-Conrad Lemaître have devoted themselves to this art form over the past 30 years, which is so fast-paced and—in a positive sense—complex. The works in the collection not only show us our world from the perspective of a wide variety of artistic voices spanning four decades, but also provide a personal insight into the world of two people who let themselves be touched by art in a very unique way. Letting myself be guided by them in the selection was a very nourishing—and certainly moving—experience."

In a world of infinite doomsrolling, 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 to our memory, and encounters with them hardly 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 25 videos, the exhibition conceived by Tasja Langenbach juxtaposes works by established international video artists with more recent works by a younger generation. Together, they form a kaleidoscope of gestures, voices, glances and sounds that speaks of global political crises, as well as deeply personal moments of shared joy, lived grief, hidden shame, and disappointed love.

The exhibition *Regards sensibles [Sensitive Gazes]* invites us to explore the different ways of being sensitive to a work of art and looks at the specific nature of a moving image artwork, its ability to elicit empathetic responses.

It first reveals the many forms of emotional and sensory involvement that are triggered by the unique narrative possibilities of video works. For instance, there is an almost palpable sense of unease in *A Loser* by the artist Kai Kaljo: in a performative study, she questions her image as an Eastern European woman and artist, torn between her own self-perception and that reflected back to her by the West. Or, on the opposite end, Clément Cogitore's *Les Indes Galantes*, which, through its camera work, music, and captured movements, offers a moment of emancipation and shared joy.

The exhibition also looks at the way in which video art can transform lived injuries and make them tangible through aesthetic experience. *Barbed Hula* is a striking illustration of this: the artist Sigalit Landau twirls a hoop of barbed wire around her waist in a work that evokes the suffering caused by walls and national frontiers. Or again, Hayoun Kwon's *Manque de preuves* ('Lack of Evidence'), which tells the story of a migrant from a highly personal point of view, contrasting his individual story with the collective punishment of the entire group.

The exhibition also features works by Katinka Bock, Ulla von Brandenburg, Keren Cyter, Emad Aliebrahim Dehkordi, Enrique Ramirez, SUPERFLEX, The Atlas Group (Walid Raad), Mariana Vassileva, Gillian Wearing and many others.

The events accompanying the exhibition will include a series of screenings in the macLYON auditorium – a rare opportunity for visitors to discover more videos from the Lemaître collection.



1. Hayoun Kwon



3. Sigalit Landau



5. Marcos Ávila Forero

2. Gillian Wearing

6. Evangelia Kranioti

4. Clément Cogitore

6. Evangelia Kranioti

1. Hayoun Kwon, *Manque de preuves* [film still], 2011 - Video, couleur, son | Video, colour, sound - Durée: 9'20" – 2. Gillian Wearing, *Boytyme* [film still], 1996 - Video, couleur, son | Video, colour, sound - Durée: 60' –

3. Sigalit Landau, *Barbed Hula* [film still], 2000 - Video, couleur, son | Video, colour, sound - Durée: 2'20" – 4. Clément Cogitore, *Les Indes Galantes* [film still], 2017 - Video, couleur, son | Video, colour, sound -

5. Marcos Ávila Forero, *Ecstasy Must Be Forgotten* [film still], 2016-2017 - Video, couleur, son | Video, colour, sound - Durée: 31'41" - © Adagp, Paris, 2025 – 6. Evangelia Kranioti, *Ecstasy* [film still], 2016-2017 - Video, couleur, son | Video, colour, sound - Durée: 55' - © Adagp, Paris, 2025 –