

---

---

## CONTENT

Thierry Raspail, artistic direction	p.04
Stephanie Moisdon & Hans Ulrich Obrist, conception	p.07
2007 Lyon Biennial - The rules of the game	p.10
Artists and players list - 1 <sup>st</sup> circle	p.11
Artists and players list - 2 <sup>nd</sup> circle	p.12
Artists and players biography - 1 <sup>st</sup> circle	p.13
Artists and players biography - 2 <sup>nd</sup> circle	p.34
The venues	p.43
Previous biennials	p.44
Visiting information	p.45
Tres bienn	p.46
Lyon confluence	p.47

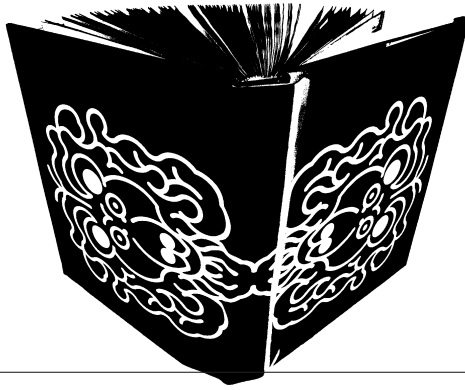
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

---

## THE 00S - THE HISTORY OF A DECADE THAT HAS NOT YET BEEN NAMED

Thierry Raspail, Artistic Director

### LET'S TALK BIENNIALS:

A few decades ago art historian George Kubler came up with the notion of the "*Prime Object*": a form, picture or building whose factuality is acquired retrospectively, as the product of a long lineage. Isn't this one of the corniest commonplaces ever? Yes and no. Yes because, pace Francis Fukuyama, history still exists and its central role in the shaping of memory is in no way called into question. No because *factuality* for the historian is that which escapes oblivion. Factuality is what lasts: it's the work that stays on the wall, or the benchmark image. From this point of view it's an authority figure. But it's also a way of asserting that the *present* only ever exists via the supposed *future* we endow it with. The work only exists after the event; otherwise it evaporates, disappears. This is why the historian only ever works in the future perfect tense. Not in the present moment. But this is not the case of the curator, whose job it is to get the current situation organised.

Distinguishing the present from the topical is the critical issue in *the here and now*. With the end of the traditional historicity rationales and the appearance of François Hartog's "perpetual present" the distinction has become blurred and this is why the biennial system, the actualisation of the topical, has become such a success in thirty years. *The here and now* amounts to some 110 biennials, each of which draws up a map of an exponential, interchangeable, endlessly renewable topicality. Consequently flow prevails over singularity. 110 biennials, 110 lists of artists, 110 titles - a biennial every week, each overriding and cancelling out the one before. The biennial mechanism lives in and generates an infinitely extensible future.

Seen in this light, how can a biennial still be a critical institution or a flash of discernment in the languor of the flow?

Can we claim that art is now imitating the vacuity and rhythmicity of political and sporting events which, as we know, often describe themselves as "historic", but which, as we know even better, only become events retrospectively?

Is the system now playing along with a kind of googleisation, with the place at the top of the screen tied to the number of clicks and, as a result, *quality* no more than an expression of *quantity*?

In brief, are we victims of our own search engines, which play up the information atavism and naturally stress immediate communication at the expense of the slow business of sedimentation?

Nonetheless, isn't the work of art the established, archaic drag on the flows, just as the *literary* and the *author* might be elsewhere? If the answer to this question is yes, we must conclude that the *time frame* of the biennials is not that of the works and that there is even a deep antagonism between the two. This is what is at stake in the 2007 Biennial.

### LET'S TALK HISTORY:

In his story "*The Library of Babel*", Borges offers a fine description of public euphoria when at last all the books are brought together. Then he

4

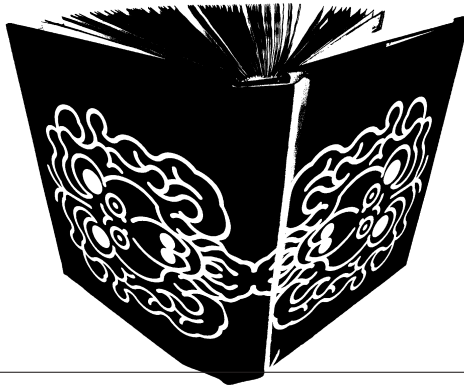
---

2007 LYON BIENNIAL

00S — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

---

shows the same public utterly at a loss, faced with an accumulation such that individual books have become unfindable. Since its creation in 1991, the Lyon Biennial has always sought to be, first and foremost, an *exposition*: that is to say, to declare its allegiance to history. Since 2003 it has been treading the terrain of temporality, an all-purpose word as general as it is malleable - ductile - and was initially intended *less* to give an account of the current situation than to try to pin down its *components*. The results were "It Happened Tomorrow" in 2003, then "Experiencing Duration" in 2005. In 1993 the second Lyon Biennial tried to name the century, borrowing its title "And Together They Changed the World" from Julian Beck. We were on the threshold of history, seven years *before* the 00s. And now, seven years *after* the 00s, the Biennial is out to name the decade. This is the same project - once again on the threshold of history - but with time's arrow moving in the opposite direction. To claim that one is associating history with the present and the topical, when we have seen that the obvious gap between the two is very much an historical issue, is simultaneously inevitable and a source of confusion.

The problem of topicality for biennials has a factuality about it which, as for the work of art, gives it a retrospective truth. As for the historical side, with Marc Bloch, Pierre Francastel and François Hartog we must associate, retrospectively Paul Ricœur et Paul Veyne.

My intention was to round off the 2003/2007 trilogy with the question of temporality, by examining the historicist micro-processes which, to paraphrase T.S. Eliot, lead us through ongoing decline from Wisdom to Knowledge, then knowledge to Information, and ultimately from information to News.

What exactly is the news - today's replacement for news items - that will *make* the present, which is to say, history? What "time frame/narrative" is to be constructed? How, so to speak, are we to visualise a *form* of archaeology of the topical?

Somewhere there has to be a *history* for the topical, and an *archaeology* for the topicality of the topical (the undifferentiated present).

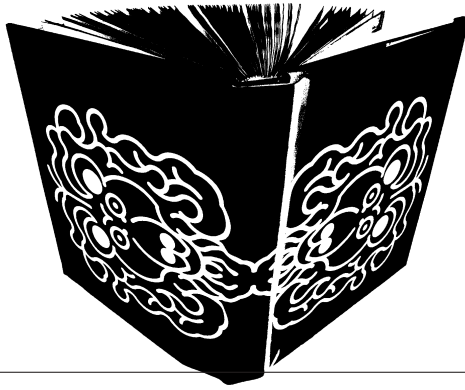
This is why we must construct now a historical biennial, one looking retrospectively to the future with the intention of bridging the gap between the three conflicting binomes: the present and the topical, the birth of the work and the biennial system, and history and temporality. Because Stéphanie Moisdon and Hans Ulrich Obrist entered the series of filiations - what Kubler calls the "systematic age" - in the 1990s, the former to "artify" them sequentially, as Alain Roger puts it, and the latter to give them shape as global flow, both seem to me to represent the dual critical authority capable of meeting this challenge.

This is what triggered our dialogue. They riposted with *globality* to globalisation, *plot* to history, *futurism* to the present, the *gamble* to the mechanics of selection and *polyphony* to topicality.

There are two kinds of players in this Biennial, artists and curators whose separate roles are founded on two sets of temporal rules which, while different, have the same abundantly clear purpose: to assert the central position of the artist. And there are two gaming tables to match the procedures of different exhibitions.

The scenario has been prepared by Stéphanie Moisdon and Hans Ulrich Obrist from the basic ideas I outlined to them, bearing on history, memory, topicality and oblivion, and their "presentification".

Have we succeeded in being of our time? The future will decide.



---

---

**Thierry Raspail, Artistic direction**

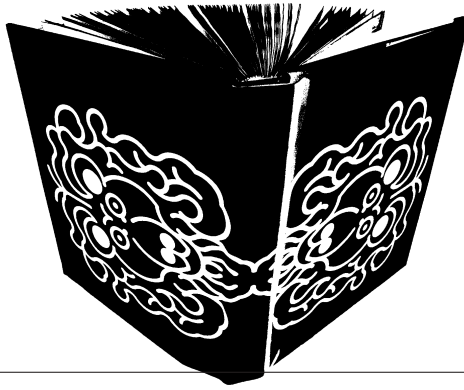
Thierry Raspail created the Lyon Biennial in 1991 and has been its artistic director since then, with his longtime associate Thierry Prat as production manager. On his arrival in Lyon in 1984, Thierry Raspail launched a brand-new policy on artwork production that remains unequalled in France. These "generic artworks" are to be viewed and experienced as pieces of time, in total opposition to artificial, reconstitution-based exhibitions. This has led to art productions by eminent artists such as Dan Flavin, Lawrence Weiner, Ed Ruscha, Robert Morris, Sol Lewitt, Ann Hamilton, Mario Merz, Sarkis, Olivier Mosset, James Turrell, Jan Fabre, Mathieu Briand or Cai Guo-Qiang, whose works Thierry Raspail was among the first in France to exhibit. Thierry Raspail inaugurated in 1995 a new building for the Museum of Contemporary Art, consisting of fully flexible premises designed by internationally acclaimed architect Renzo Piano to accommodate all sorts of artworks, including those of Wim Delvoye, Kader Attia, Bettina Reihms, Marina Abramovic or, in 2005, Andy Warhol's late work.

**Stéphanie Moisdon, Conception**

Stéphanie Moisdon was born in 1967, and lives and works in Paris. After studies in semiology and cinema, she began working at the Centre Pompidou in 1990. In 1994 she and Nicolas Trembley set up bdv (Bureau des Vidéos), a production, publication and distribution agency for artists' videos. She now enjoys a solid reputation as an art critic and the freelance curator of such acclaimed exhibitions as *Présumés Innocents*, 2000, capc, Bordeaux; *Manifesta 4*, 2002, Frankfurt; *Genesis Sculpture*, 2004, Reims; *L'École de Stéphanie* for *La Force de l'Art*, 2006, Paris. She also teaches at the Ecole Cantonale d'Art in Lausanne and is art editor at *Self Service* magazine. She and Eric Troncy have been editing the magazine *Frog* since 2005. She is a regular contributor to *Purple* and *Beaux Arts*, and has published a number of monographs, including one on Dominique Gonzalez-Foerster in 2002. A collection of her writing is soon to be published by Presses du réel & jrp|Ringier.

**Hans Ulrich Obrist, Conception**

Hans Ulrich Obrist was born in 1968, and lives and works in London. In 1993 Hans Ulrich Obrist founded the Robert Walser Museum. Since that time he has been in charge of the *Migrateurs* program at the Musée d'Art moderne de la Ville de Paris, where he was contemporary art curator until 2005. He is currently co-director of exhibitions and programs and director of international projects at the Serpentine Gallery in London. He has organized or coorganized numerous exhibitions including *Do it* (more than 30 versions since 1994); *Cities on the Move* (with Hou Hanru) 1997; the first Berlin Biennial, 1998; *Mutations*, 2000, Bordeaux; *Utopia Station* for the 50th Venice Biennale. He was curator for the Dakar Biennial in 2004 and for monographic exhibitions devoted to artists such as Olafur Eliasson, Philippe Parreno, Jonas Mekas, Pierre Huyghe, Anri Sala, and Doug Aitken. Since moving to London he has co-organized a number of exhibitions including *Uncertain States of America*, 2006, Serpentine Gallery; *China Power Station Part1*, Battersea Power Station, 2006. In tandem with his curatorial work, he has published the writings of Gerhard Richter, Louise Bourgeois, and Gilbert & George and is the publisher of a series of artist's books by, among others, John Baldessari and Matthew Barney.



---

---

## THE 00s - THE HISTORY OF A DECADE THAT HAS NOT YET BEEN NAMED

Stéphanie Moisdon and Hans-Ulrich Obrist

Notes from a continuous conversation between Stéphanie Moisdon  
and Hans-Ulrich Obrist

### THE 00s

The next Lyon Biennial will open on 17 September 2007 as part of an ongoing attempt - more than ten years now - to home in on the vital questions regarding creativity in its most up-to-date forms. The objective of this Biennial is a *history book* written by several hands. The history of a decade not *yet* named.

### THE BIENNIAL

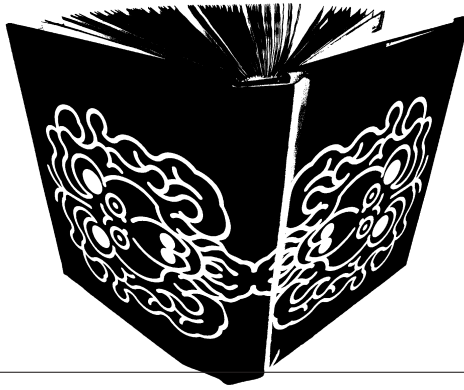
Our era has done with the movements and the ideological, national, stylistic and generational rallyingings that structured the preceding decades. The profusion of artistic currents, the extraordinary diversity they represent in terms of styles, media and ambitions, and the coexistence on the same stage of artists from so many different backgrounds and speaking so many different languages: all this makes any attempt to sum up the current scene more complex. At the same time the biennial phenomenon has continued to grow and shift, generating a debate about formats, procedures and local and international implications: a debate that goes hand in hand with a dislocation of reality and its representation and forces us to rethink our relationship with the forms taken by art and exhibitions, to experiment with new methods and to produce *new alliances*.

### THE GAME

How to write a history of this period, of the clash of opposites? How to reinvent a way of speaking, creating, laying oneself bare and thinking one's way through the non-linear space in which art emerges? This biennial's method uses the structure of an enormous game, with rules for choosing and allotting roles. And the game is binding: it can only be played once. It takes the form of an investigation involving *60 players*: curators from all over the world, bringing their personal experience to bear on producing the living materials of an *archaeology of the present*.

### THE RULES

The players form two circles. The first is a community of critics and curators who are asked a single question: "*In your opinion which artist or which work has a vital place in this decade?*" This question functions as a rule. The second circle is a group of artists, each entrusted with the creation of an entire sequence which, according to the individual method, defines the decade. The montage of these different sequences results in a vision like that of the chapters of a history book.



#### THE CHOICE

The structure of this progress does not lie in delegating choice; rather it allows for a shift in the criteria of appearance, authorship, collaboration and the hierarchy of knowledge, for a reconsideration of the notion of the *list* that has become one of the forces shaping the relationship to art in the mechanism of biennials and reflects that universal passion for thinking in categories. The accumulation of all these propositions - divergent and coincident - gradually gives rise to a single landscape, the portrait of an immediate present and its *passengers*.

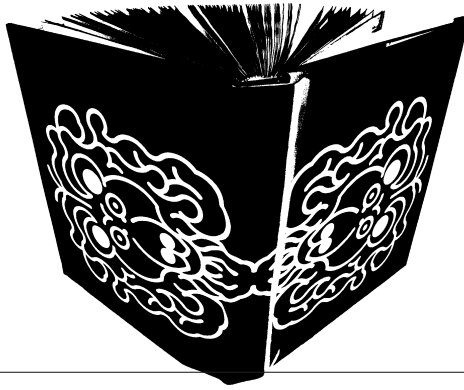
#### THE COLLECTIVE APPROACH

In structural terms the game is as much a space for reflection on the notion of the collective at the turning of this new century as a way of producing *arborescences* - a proliferation of potential histories. Each part of the exhibition retains the imprint of the initial, arbitrary rule; and thus relieved of the burden of thematisation, of the habitual conventions of allotting roles and territories, the exhibition becomes the factual image of all the combinations, choices, constraints, fortuities and necessities that integrate the programme of the period, with all its lasting or ephemeral passions.

Nor is it a matter of creating another fame barometer, and even less of setting up a ranking according to the aesthetic, economic or symbolic value of the works. Thus the formulation of the question - and the use of the word "vital" - is intended to include the two strands that determine the players' judgement, which simultaneously reflects historical objectivity and the subjectivity of each of them.

#### THE PLOT

*"To construct history is the atheist equivalent of a prayer,"* says historian Paul Veyne, who conceives of the writing of history not as a scientific exercise but as a modelling of the explosive satellisation of knowledge, as the constructing of plots, as a method of investigation drawing on traces, facts, clues, accidents and anecdotes. Here this methodical approach serves as a road map, with the players' different proposals forming a mass of plots, directions and unanticipated adventures. The resultant multiplicity of stories and characters produces an exploded time frame, a series of interruptions in which chance endlessly changes the destiny and countenance of an exhibition transformed into an enormous machination, the locus of a *secret conversation*. However, the randomness this implies is neither the throw-of-the-dice kind nor the "psychological" variety cultivated by the Surrealists, but one generated by a system when the system taps into and takes over the creators' intentions. For in the historical novel of the art of today, the question of the creator keeps coming up, and embracing other modalities of representation and of distribution of subjectivities.



---

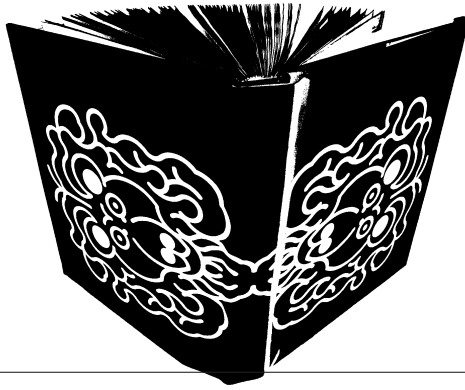
---

#### THE ARCHIPELAGO

For writer Edouard Glissant, biennials are closer in shape to continents - solid, imposing masses - than to the archipelago model of receptiveness, sharing and exchange. In his view, *"The idea or the concept of a non-linear temporality implies the coexistence of several time zones, and at the same time leaves scope for a great range of contacts between these zones."* Seen as a zone of reciprocal contacts, then, the biennial can oscillate between the museum and the city, and between the city, its periphery and the world. It grows like a dynamic force field, radiating out through the whole city and beyond, embracing all sorts of organised partnerships at local, national and international level - the House of Chaos just outside Lyon, the Bullukian Foundation, the Institute of Contemporary Art in Villeurbanne, Le Magasin in Grenoble, the Athens and Istanbul biennials, and so on - and even the territories of a Wikipedia-style **Everyware** community. Giving rise to self-run events, subsidiary exhibitions, and undreamed-of extensions, these joint ventures are also the opportunity to add new centres: let us not forget that the quest for an absolute centre that permeated and dominated a large part of the 20th century ultimately resulted in a polyphony of centres in the 21st - a phenomenon not unrelated to the emergence and the power of biennials around the world. Glissant reminds us, too, that the homogenising forces of globalisation were countered in the 1990s by a proliferation of biennials - whose own homogenising impact led to the disappearance of difference. For despite their urge to breathe new life into the system, the curators of these biennials often did no more than reproduce obsolete models of visibility and geopolitical representation in a balancing act that reinforced the underpinnings of the global market.

#### THE MECHANISM

This project is a mechanism as defined by Giorgio Agamben: *"The mechanism is a **network** of diverse elements embracing virtually all things, whether discursive or not: discourse, institutions, edifices and aesthetic and philosophical propositions. A mechanism always has a concrete strategic function and is always part of a relationship between power and knowledge."* Within such mechanisms - on which our existences sometimes depend - the question thus becomes: what **strategies** must we adopt in the daily struggle that links us to them? At a time when we are all faced with the need to get back to the possibilities of appropriate usage, the practicality of play - that purposeless children's play that allows for the renewal of the function of every object - becomes the instrument for new ways of doing things. The game space - with the exhibition space - is that of the proliferation of stories and usages, in which the rules ineluctably lead the participants to make choices. The game is never gratuitous, for it makes truly available that which was previously only accessible. To player and viewer alike it makes available the usage of the rules - the means of inventing a mythology of the present. *"Each time,"* says Agamben, *"we have to wrench back from the mechanisms the possibility of usage they have taken captive. The profanation of the unprofanable is the political task of the coming generation."*



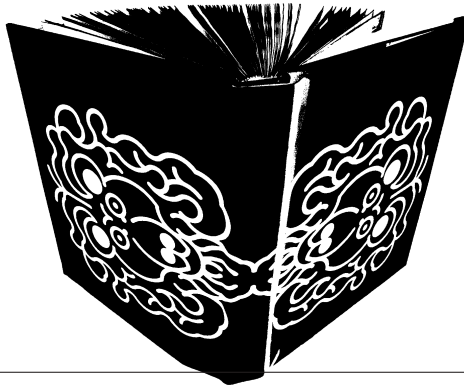
## 2007 BIENNALE THE RULES OF THE GAME

The Biennale is taking the form of a big game with players who have been asked to define this decade.

There are two circles of Players. The first comprises 49 exhibition curators from around the world, who answer one question: In your opinion, who is the essential artist of this decade?

The second circle consists of 14 artists each invited to produce an exhibition sequence.





---

---

## PLAYERS AND ARTISTS LIST

### 1<sup>ST</sup> CIRCLE

**Juan Pérez Agirregoikoa**  
invited by  
**Peio Aguirre**  
*Sucrière ground floor*

**Jennifer Allora & Guillermo Calzadilla**  
invited by  
**Hamza Walker**  
*Sucrière ground floor*

**Armando Andrade Tudela**  
invited by  
**Francesco Manacorda**  
*Sucrière 2<sup>nd</sup> floor*

**Charles Avery**  
invited by  
**Tom Morton**  
*Sucrière ground floor*

**Dave Hullfish Bailey**  
invited by  
**Jacob Fabricius**  
*Institute of Contemporary Art*

**Thomas Bayrle**  
invited by  
**Marta Kuzma**  
*Sucrière ground floor*

**Erick Beltran**  
invited by  
**Gilbert Vicario**  
*Sucrière 1<sup>st</sup> floor*

**Gerard Byrne**  
invited by  
**Rachael Thomas**  
*Sucrière 2<sup>nd</sup> floor*

**James Coleman**  
invited by  
**Dorothea von Hantelmann**  
*Sucrière 1<sup>st</sup> floor*

**Minerva Cuevas**  
invited by  
**Joanna Mytkowska**  
*Sucrière 2<sup>nd</sup> floor*

**Keren Cyttar**  
invited by  
**Beatrix Ruf**  
*Institute of Contemporary Art*

**Dot Dot Dot Magazine**  
invited by  
**Stefan Kalmar**  
*Sucrière 1<sup>st</sup> floor*

**Jumana Emil Abboud**  
invited by  
**Francis McKee**  
*Sucrière ground floor*

**Cao Fei**  
invited by  
**Hu Fang**  
*Sucrière ground floor*

**Urs Fischer**  
invited by  
**Massimiliano Gioni**  
*Sucrière ground floor*

**Ryan Gander**  
invited by  
**Francesca Grassi**  
*Institute of Contemporary Art*

**Sheela Gowda**  
invited by  
**Suman Gopinath**  
*Sucrière 1<sup>st</sup> floor et 2<sup>nd</sup> floor*

**Shilpa Gupta**  
invited by  
**Pooja Sood**  
*Sucrière 2<sup>nd</sup> floor*

**Wade Guyton**  
invited by  
**Scott Rothkopf**  
*Sucrière 2<sup>nd</sup> floor*

**David Hamilton**  
invited by  
**Eric Troncy**  
*Sucrière 2<sup>nd</sup> floor*

**Christian Holstad**  
invited by  
**Nicolas Trembley**  
*Sucrière extérieur et Sucrière 2<sup>nd</sup> floor*

**Norma Jeane**  
invited by  
**Giovanni Carmine**  
*Sucrière 1<sup>st</sup> floor*

**Adrià Julià**  
invited by  
**Lauri Firstenberg**  
*Sucrière 2<sup>nd</sup> floor*

**Brian Jungen**  
invited by  
**Trevor Smith**  
*Sucrière 1<sup>st</sup> floor*

**Ömer Ali Kazma**  
invited by  
**Hou Hanru**  
*Sucrière 2<sup>nd</sup> floor*

**Annette Kelm**  
invited by  
**Susanne Pfeffer**  
*Sucrière ground floor*

**Marcellvs L.**  
invited by  
**Adriano Pedrosa**  
*Institute of Contemporary Art*

**Hilary Lloyd**  
invited by  
**Stuart Comer**  
*Sucrière 1<sup>st</sup> floor*

**Cinthia Marcelle**  
invited by  
**Jochen Volz**  
*Sucrière 1<sup>st</sup> floor*

**Nathaniel Mellors**  
invited by  
**Dan Fox**  
*Sucrière 2<sup>nd</sup> floor*

**Ohad Meromi**  
invited by  
**Vincent Pécoil**  
*Sucrière 2<sup>nd</sup> floor*

**Museum of American Art**  
invited by  
**Tirdad Zolghadr**  
*Sucrière 2<sup>nd</sup> floor*

**Darius Miksys**  
invited by  
**Raimundas Malasauskas**  
*Sucrière 1<sup>st</sup> floor*

**Mai-Thu Perret**  
invited by  
**Mathieu Copeland**  
*Institute of Contemporary Art*

**Seth Price**  
invited by  
**Andrea Viliani**  
*Institute of Contemporary Art*

**Tomas Saraceno**  
invited by  
**Daniel Birnbaum**  
*Sucrière ground floor*

**Tino Sehgal**  
invited by  
**Jens Hoffmann**  
*Contemporary Art Museum, 2<sup>nd</sup> floor*

**Ranjani Shettar**  
invited by  
**Philippe Vergne**  
*Contemporary Art Museum, 2<sup>nd</sup> floor*

**Simon Starling**  
invited by  
**Julietta Gonzalez**  
*Institute of Contemporary Art*

**Una Szeemann**  
invited by  
**Yves Aupetitallot**  
*Institute of Contemporary Art*

**Nomeda et Gediminas Urbonas**  
invited by  
**Natasa Petresin**  
*Sucrière 2<sup>nd</sup> floor*

**Annie Vigier & Franck Apertet**  
invited by  
**Pierre Bal-Blanc**  
*Sucrière 1<sup>st</sup> floor*

**Kostis Velonis**  
invited by  
**Xenia Kalpaktoglou, Poka-Yio, Augustine Zenakos**

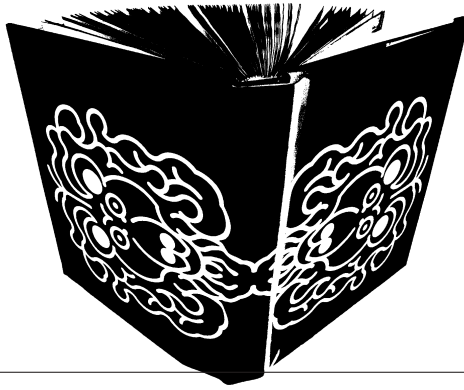
*Institute of Contemporary Art*

**Kelley Walker**  
invited by  
**Anne Pontégnie**  
*Sucrière 2<sup>nd</sup> floor*

**James Webb**  
invited by  
**Sean O'Toole**  
*Sucrière ground floor*

**Liu-Wei**  
invited by  
**Pi Li**  
*Sucrière extérieur et Fondation Bullukian*

**Zhang-ke Jia**  
invited by  
**Thomas Boutoux**  
*Sucrière 1<sup>st</sup> floor*



---

---

## PLAYERS AND ARTISTS LIST

### 2<sup>DN</sup> CIRCLE

**Jérôme Bel**  
*Contemporary Art  
Museum, 2<sup>nd</sup> floor*

**Paul Chan et Jay  
Sanders**

*vidéo programm  
Institute of  
Contemporary Art*

**Trisha Donnelly**  
*Jean-Pascal Flavien  
Sucrière ground floor*

**Claire Fontaine**  
*Institute of  
Contemporary Art*

**Michel Houellebecq**  
*invite*

**Rosemarie Trockel &  
Thea Djordjadze**  
*Contemporary Art  
Museum, 2<sup>nd</sup> floor*

**Rem Koolhaas**  
*Contemporary Art  
Museum, 2<sup>nd</sup> floor*

**M/M**

**Markus Miessen**  
*Institute of  
Contemporary Art*

**Josh Smith**  
*Sucrière extérieur*

**Rirkrit Tiravanija  
et Gridthiya  
Gaweewong**

*video programm  
Contemporary Art  
Museum, 1<sup>st</sup> floor*

**E-Flux video Rental  
(Anton Vidokle et  
Julieta Aranda)**  
*Fondation Bullukian*

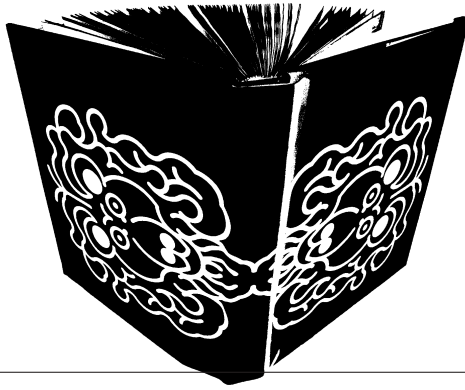
**Pierre Joseph**  
*invite*

**Benoît Maire,  
Benoît Broisat,  
Cyprien Gaillard,  
Fabien Giraud,  
Raphaël Siboni,  
Bruno Persat,  
Etienne Chambaud,  
Marc Geffriaud,  
Collectif 1.0.3.,  
Raphael Zarka**  
*Contemporary Art  
Museum, 3<sup>rd</sup> floor*

**Saadane Afif**  
*Invite the Zoo Galery  
artists :  
Abake, Wilfrid  
Almendra, Pierre  
Ardouvin, Virginie  
Barré, Olivier*

**Babin, Neal Beggs,  
Davide Bertocchi,  
Mladen Bizumic,  
Stéphane Calais,  
Claire Fontaine,  
Claude Closky,  
Delphine Coindet,  
Alain Declercq,  
Philippe Decrauzat,  
Daniel Dewar &  
Gregory Gicquel,  
Sammy Engramer,  
David Evrard,  
Patrice Gaillard &  
Claude, Bernadette  
Genee & Alain Le  
Borgne, Laurent  
Grasso, Loris  
Graud, Saverio  
Lucariello, Pierre  
Malphettes, Mathieu  
Mercier, Nicolas  
Moulin, Petra Mrzyk  
& Jea, François  
Moriceau, Michelle  
Naismith, Stefan  
Nikolaev, Olivier  
Nottellet, Bruno  
Peinado, Flavie  
Pinatel, Ivo  
Provoost & Simona  
Denicolai, Lili**

**Reynaud Dewar,  
Michael S.Riedel,  
Bettina Samson,  
Kristina  
Solomoukha, Laurent  
Tixador & Abraham  
Poincheval, Marie  
Vindy & Didier  
Marcel**  
*Contemporary Art  
Museum, 1<sup>st</sup> floor*



---

---

## PLAYERS AND ARTISTS BIOGRAPHY

### 1<sup>ST</sup> CIRCLE

---

#### **JUAN PÉREZ AGIRREGOIKOA**

Juan Pérez Agirregoikoa was born in 1963. Agirregoikoa's recent exhibitions include: Arco, 2005, Salvador Díaz Gallery, Madrid; Gabinete Abstracto, Sala Rekalde, Bilbao; Tonto el que lo lea, La Casa Encendida, Madrid; Puede un Heavy ser calvo?, Art on paper, Madrid; Supersensibility, Salvador Díaz Gallery, Madrid; Drawings, b.m. Gallery in Buenos Aires; Marin Prize Space Julio Gonzalez, 2004, in Arcueil and Palais de Tokyo, Paris. He has participated in group exhibitions, including Berlin-Istanbul vice versa at Kuensterlhaus Bethanien, Berlin; Gure artea 2004, Montehermoso, Gazteiz. He lives and works in Paris and San Sebastián, Spain.

#### **invited by**

#### **PEIO AGUIRRE**

Peio Aguirre was born in 1972. He is an art critic, curator, and author based in Donostia-San Sebastián. He has been actively involved in dae Donostiako Arte Ekinbideak, an independent curatorial organization, since 2000. Exhibitions and programs include Front Line Compilation, 2002; Outside Cinema: the spirit of portraying, 2003; Film Ideal Forever, Manifesta 5, 2004. He has also commissioned several artists' projects in public spaces. His essays and reviews have appeared in magazines such as Flash Art, Frieze, Afterall, and Untitled. He has written essays on the work of Philippe Parreno, Annika Eriksson, Liam Gillick, Sergio Prego, Ibon Aranberri, and Phil Collins, among others.

#### **JENNIFER ALLORA & GUILLERMO CALZADILLA**

Jennifer Allora & Guillermo Calzadilla are based in San Juan, Puerto Rico. Jennifer Allora was born 1974, and Guillermo Calzadilla was born 1972. They have exhibited internationally in major museums and group exhibitions such as the Whitney Biennial 2006, Day for Night; The Uncertain States of America, 2005, Astrup Fearnly Museum, Oslo; Always A Little Further, 2005, 51st Venice Biennale; Dialectics of Hope, 2005, The First Moscow Biennale of Contemporary Art; Common Wealth, 2003, Tate Modern, London, to name but a few.

#### **invited by**

#### **HAMZA WALKER**

Hamza Walker has served as Director of Education/Associate Curator for The Renaissance Society at The University of Chicago— a non-collecting museum devoted to contemporary art—since 1994. He was the recipient of the 1999 Norton Curatorial Grant and the 2005 Walter Hopps Award for curatorial achievement. He has written for numerous monographs in addition to publications such as Artforum and Parkett.

#### **ARMANDO ANDRADE TUDELA**

Armando Andrade Tudela was born in 1975 in Lima, Peru. He is an artist living and working in St Etienne, France. In his work, Andrade Tudela recombines existing and imagined forms developed from a growing interest in local manifestations of the informal that occur on the

13

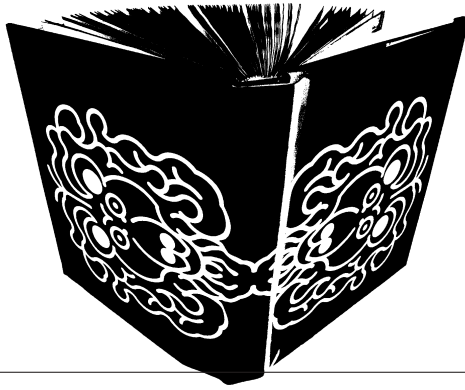
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

---

precarious boundary between the historic and the new. Andrade Tudela has taken part in the 2006 São Paulo Biennial, the 2006 Shanghai Biennial, and the 2005 Turin Triennale.

**invited by**

**FRANCESCO MANACORDA**

Francesco Manacorda is a tutor on the Curating Contemporary Art course at the Royal College of Art, London, and a writer and a freelance curator based in London. In 2004 he curated the exhibition *The Mythological Machine* at the Mead Gallery, Warwick University, and *A Certain Tendency in Representation*, Cineclub at Thomas Dane, 2005, Thomas Dane Gallery, London. In 2006 he curated *Subcontinent—The Indian Subcontinent in Contemporary Art*, at the Fondazione Sandretto Re Rebaudengo, Turin; and *Satellites* at Tanya Bonakdar Gallery, New York. He has just published a monograph on Maurizio Cattelan (*Electa*, 2006), and regularly contributes to *Flash Art*, *Metropolis M* and *Domus*.

---

**CHARLES AVERY**

Charles Avery was born in Oban, Scotland, 1973. He is an artist who lives and works in London. He was included in the Venice Biennale in both 2003 (Young Italian Pavilion), and 2007 (Scottish Pavilion). His recent solo exhibitions include *The Plane of the Gods*, 2006, Cubitt Gallery, London; *The Islanders: an introduction—part II*, 2006, Galleria Sonia Rosso, Turin; *The Islanders: an introduction*, 2005, Doggerfisher, Edinburgh; *AVATARS*, 2005, Galleria s.a.l.e.s, Rome; *The Hunter à Man in the Holocene*, 2004, London. He has also participated in numerous group shows, at venues including the Contemporary Art Museum, Avignon, 2005; the Gallery of Contemporary Art, Glasgow, 2003; *Gallerie Civico*

*d'Arte Contemporanea di Siracusa*, Sicily 2003; Marc Foxx Gallery, Los Angeles, 2003.

**invited by**

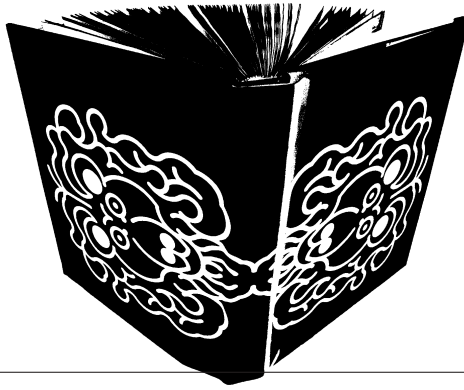
**TOM MORTON**

Tom Morton was born in 1977. He is currently based in London. He is a curator, writer, and Contributing Editor of *Frieze* magazine. He was the co-curator of *Man in the Holocene*, 2004-2005, and was curator of *Cubitt Gallery*, London, from 2006-2007. Among his future curatorial projects he is curating a special exhibition for the 2007 Athens Biennial. In addition to his work for *Frieze* magazine, he has contributed widely to publications including *Frog*, *Metropolis M*, and *GQ Style*, and is the author of numerous catalogue essays. He has taught as a visiting lecturer at art schools including The Royal College of Art, London, and *de Ateliers*, Amsterdam.

---

**DAVE HULLFISH BAILEY**

Dave Hullfish Bailey was born 1963 in Denver. He lives in Los Angeles. Bailey's recent work creates self-reflexive space between the material, social, and epistemological structures which frame modernity. He uses heuristic methods to construct non-linear systems, webs, and patterns of information, on the basis of which he then proposes ephemeral, and typically highly localized, interventions in existing relations. Recent exhibitions and projects include: *Elevator*, 2006, Secession, Vienna; *Elevate/Or*, casm, Barcelona; *Turrbal-Jagera*, Brisbane, 2006; *Bastard Science*, Daniel Hug Gallery, 2004, Los Angeles; *Banding Station*, *ibid* Projects, London; *Socle du Monde*, 2005, Herning Kunstmuseum. Bailey is currently working on a project for Casco Office for Art, Design, and Theory, Utrecht.



---

---

invited by

**JACOB FABRICIUS**

Jacob Fabricius was born in 1970 in Silkeborg, Denmark. An independent curator, he lives and works in Copenhagen, Denmark. He is curator at Centre d'Art Santa Monica, Barcelona; Director of kbh Kunsthall, Copenhagen; Associate Curator at Malmö Konsthall, Malmö; and Founder of Pork Salad Press.

---

**THOMAS BAYRLE**

Thomas Bayrle was born 1937 in Berlin, Germany; he lives and works in Frankfurt, Germany. Thomas Bayrle is an artist who was trained as a weaver, and currently works in various medias such as drawing, collage, film, wallpaper, books, and computer animations dating from the 1960s. He focuses on ideas around masses—appearing as grids/formations/ornaments/ pattern, etc—as well as ideas around generating superstructures through geometric patterns of images with a variety of three-dimensional techniques and materials. In doing so, his work reveals contradictions within the forms of organization upon which society rests. The artist characterizes his work as “a view of society as flat—horizontal—(electric) field/fabric/network. Vertical elements are plucked from the surface, like hay grass in the meadow.” Bayrle taught at the Academy of Fine Arts, Städelschule in Frankfurt from 1975 to 2002. He has received several awards and prizes including the Prix Ars Electronica, 1995, Linz; and the Cologne Art Prize, 2000. Bayrle’s work has been shown in over 30 solo exhibitions internationally, including in Documenta III and VI.

invited by

**MARTA KUZMA**

Marta Kuzma is a curator and critic who serves as the Director for the Office for Contemporary Art, Norway. Co-curator of Manifesta5, she directed the WPA in Washington; the Soros Center for Contemporary Art, Kyiv, Ukraine; and the International Exhibitions Program at the International Center of Photography, New York. She has curated *Draft Deceit*, 2006, Oslo.

---

**ERICK BELTRÁN**

Erick Beltrán was born in 1974. His work combines information storage, activism, and publications. He deconstructs systems of representation as a way of exploring communication tools, the political implications of visual culture, and systems of translation.

invited by

**GILBERT VICARIO**

Gilbert Vicario is Assistant Curator of Latin American Art at the Museum of Fine Arts, Houston. He curated the official United States presentation at the 2006 International Biennale of Cairo with the artist Daniel Joseph Martinez. His recent exhibitions at the MFAH include *Indelible Images* (trafficking between life and death) featuring the work of Teresa Margolles, Daniel Joseph Martinez, Oscar Muñoz, Felix Gonzalez-Torres, and Regina Silveira and *Alfredo Jaar: The Eyes of Gutete Emerita*. Prior to joining the MFAH he was assistant curator at the Institute of Contemporary Art, Boston. Past exhibitions include *Made in Mexico*; *Nikki S. Lee*; *Chen Zhen: Inner Body Landscapes*; *Diller+ Scofidio*.

---

**GERARD BYRNE**

Gerard Byrne was born in Dublin in

15

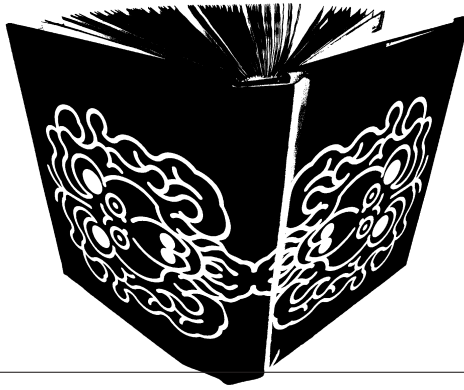
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

---

*from september 2007 19th through january 6th 2008*



---

---

1969. He studied in New York. He was awarded the prestigious ps1 studio award in 1997-1998 and graduated from the Whitney Independent Study Program in 1999. Byrne was a recipient of the Paul Hamlyn award in 2006. He lives and works in Dublin. Byrne has participated in significant group exhibitions including: The Nordic Biennial, Moss, Norway; A Short History of Performance 3, Whitechapel Art Gallery, London; 3rd Tate Triennial, 2006, Tate Britain, London; Eindhoven - Istanbul, 2005, Van Abbemuseum, Eindhoven, Netherlands; The American Effect, Whitney Museum of American Art, New York; The Istanbul Biennial, 2003; and Manifesta 4, 2002. He was the Irish representative for the 52nd Venice Biennale.

**invited by**

**RACHAEL THOMAS**

Rachael Thomas was born in 1973 in Wales. She lives and works in Dublin, Ireland. She is Senior Curator & Head of Exhibitions at the Irish Museum of Modern Art, Dublin, and has curated various exhibitions including surveys of Eleanor Antin, Thomas Ruff, Karen Kilimnik, Sophie Calle, and Mark Manders. She has introduced a new project strand to imma, bringing to Ireland solo and group projects by young international artists such as Franz Ackermann, Pierre Huyghe, and Thomas Demand. In 2006 she curated the Irish Pavilion, New Territories, arco '06, Madrid. As a writer, she has published texts on Eleanor Antin, Sophie Calle, Pierre Huyghe, Alex Katz among others in journals and exhibition catalogues.

---

**JAMES COLEMAN**

James Coleman was born in Ballaghaderreen, Ireland, in 1941.

He produces installations and video works associated with slide-tape works: sequences of still images fading one into the other with synchronized sound. James Coleman studied at the National College of Art and Design, Dublin, and at University College, Dublin, and then spent time in Paris and London before moving to Milan, where he stayed for 20 years. He now lives and works in Ireland. He was conferred the degree of Doctor of Fine Arts Honoris Causa by the National University of Ireland at NUI Galway in June 2006.

**invited by**

**DOROTHEA VON HANTELMANN**

Dorothea von Hantelmann was born 1969 in Hamburg. She lives and works in Berlin. Theoretician, art historian, and freelance curator, Dorothea von Hantelmann focuses in particular on the performance in art. She is currently working on a set of curatorial projects for the House of World Cultures in Berlin.

---

**MINERVA CUEVAS**

Minerva Cuevas was born in 1975 in Mexico City. She lives and works in Mexico City. Minerva Cuevas is the founder of Mejor Vida Corp., a project the aim of which is to create social exchange through art and politics. Her work is based on context-specific research and is adeptly presented as wide array of media and artistic approaches including installation, video, and cultural experiments.

**invited by**

**JOANNA MYTKOWSKA**

Joanna Mytkowska was born 1970 in Poznan, Poland. She is a curator, art critic, and book editor. She has co-directed the Foksal Gallery

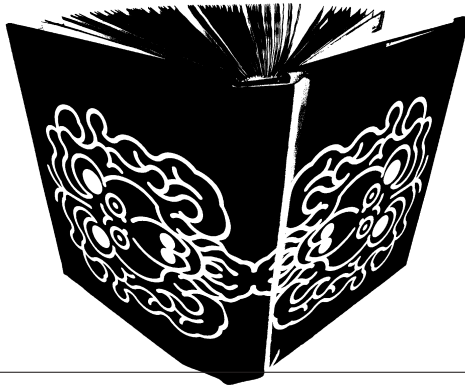
---

2007 LYON BIENNIAL

oos — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

Foundation in Warsaw, Poland, which she co-founded in 1995, and was curator of the Polish Pavilion at the 51st Venice Biennale in 2005. She has been a curator of the Centre Pompidou in Paris since September 2006.

---

**KEREN CYTTER**

Keren Cytter was born in 1977. She lives and works in Berlin. Recent solo exhibitions include: Kunsthalle Zürich; Frankfurter Kunstverein; KW Institute for Contemporary Art, Berlin; Stedelijk Museum Bureau, Amsterdam. She published the novella *Yesterday's sunset*, Shadurian, TLV, in 2003, and the novel *The Man who climbed the stairs of life and found out they were cinema seats*, Lukas & Sternberg, New York/Berlin, in 2005.

invited by

**BEATRIX RUF**

Beatrix Ruf was born in 1960. She has been the Director/Curator of the Kunsthalle Zürich since September 2001. In 2006 she was Curator of the Tate Triennial, Tate Britain, London. She is also Associate Editor of the publishing house jrp|Ringier, since 2003. She has organized exhibitions, written essays, and published catalogues on artists such as Jenny Holzer, Marina Abramovic, Peter Land, Liam Gillick, Urs Fischer, Emmanuelle Antille, Angela Bulloch, Ugo Rondinone, Richard Prince, Keith Tyson, Elmgreen&Dragset, Monica Bonvicini, Eija-Liisa Ahtila, Pierre Huyghe/Philippe Parreno: *No Ghost just a Shell*, Rodney Graham, Isa Genzken, Doug Aitken, Wilhelm Sasnal, de Rijke/de Rooij, Eva Rothschild, Rebecca Warren, Carol Bove, Oliver Payne & Nick Relph, Dominique Gonzalez-Foerster, Sean Landers, John Armleder, Catherine Sullivan, Daria Martin, Trisha Donnelly, Wade Guyton, Seth Price,

Kelley Walker, Josh Smith, General Idea, and many others.

---

**DOT DOT DOT MAGAZINE**

Dot Dot Dot Magazine was founded by Peter Bilak and Stuart Bailey in 2000. It brings inventively critical journalism to bear on subjects directly or indirectly related to graphic design. It is now a respected publication, with its roots in a fragmentary culture embracing art, music, language, architecture, and literature.

invited by

**STEFAN KALMÁR**

Stefan Kalmár is currently Director of the Kunstverein München, and works and lives in Munich and London.

---

**JUAMANA EMIL ABOUD**

Jumana Emil Abboud was born in 1971 and is Palestinian. She lives and works in Jerusalem. Juamana Emil Abboud uses different media including drawing, video, performance, and text to depict both memory, loss, and resilience. She studied art at the Ontario College of Art, Toronto, and at the Bezalel Academy of Art and Design, Jerusalem, where she attained her bfa. Selected exhibitions include: *Streams of Story' Tramway*, 2006, Glasgow International, Glasgow; *Re-Considering Palestinian Art*, 2006, The Antonio Pérez Foundation, Cuenca; *Belonging, The Seventh International Sharjah Biennial*, 2005, uae; *Unscene*, 2004, Stephen Lawrence Gallery, London; *Shame*, 2004, Digital Art Center, Holon; *DisOrientation*, 2003, House of World Cultures, Berlin; *Something to Confuse a Thief in the Dark*, 2002, Forum Schlossplatz, Aarau.

invited by

17

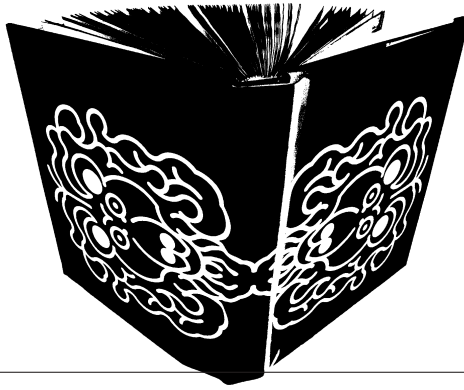
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

---

*from september 2007 19th through january 6th 2008*



---

---

#### FRANCIS MCKEE

Francis McKee was co-curator of the Scottish exhibition at the Venice Biennale in 2003. He is Interim Director of cca in Glasgow, teaches on the mfa at Glasgow School of Art, and is a Researcher in the field of Open Source Software and Intellectual Property. He is also director of the Glasgow International Festival of Contemporary Visual Art, an event which will now be held bi-annually with the next manifestation scheduled for April, 2008. ↗ francismckee.com

---

#### CAO FEI

Cao Fei was born in Guangzhou, Guangdong Province, China, in 1978. She graduated from the Guangzhou Academy of Fine Arts, Guangzhou, in 2001. Now she lives and works in Beijing. Cao Fei's video work Chain Reaction was shown in 2000 in Fuck Off, a satellite exhibition to the Shanghai Biennale. In 2001, her work was included in the 2nd Berlin Biennale. In 2002 she exhibited photography and video works in the 1st Guangzhou Triennale and the 4th Guangju Biennale. In 2003 she finished the first video work in the Hip Hop series—Hip Hop: Guangzhou. Her work was included in a special exhibition at the 50th Venice Biennale entitled zoe (Zone Of Urgency) and in the exhibition Alors, La Chine? at the Centre Pompidou, Paris. In 2004, San Yuan Li was featured in the moma Film at the Gramercy Theater project in New York. She also showed the video work Cosplayers in the 5th Shanghai Biennale, and has exhibited photography and video works in the San Diego Museum of Art and in the International Center of Photography, New York. In 2005 she participated in the 1st Moscow Biennale, as well as exhibitions at the Palais de

Tokyo, Paris; the Mori Art Museum, Tokyo; the 2nd Guangzhou Triennial, Guangzhou. In 2006, Cao Fei's video work was shown at PS1, and her Siemens Art Project What are you doing here? was exhibited in the 15th Sydney Biennale; 2006 Busan Biennale; Taipei Biennale. In 2007, she will participate in the Istanbul Biennial.

#### invited by

#### HU FANG

Hu Fang was born in 1970 in China. He is one of the founders and, since 2002, has been artistic director of Vitamin Creative Space (vitamincreativespace.com). He lives in Guangzhou and Beijing. As a novelist, Hu Fang has published The Spectacle Trilogy: Shopping Utopia and Sense Training: Theory and Practice and Spectator. His curating and co-curating projects include Through Popular Expression, Loose, Perfect Journey, My Home is Your Museum, Object System: Doing Nothing. He was a coordinating editor of Documenta 12 magazines, link curator of Singapore Biennial 2006, and is a board member of Museum Het Domein in Sittard, Holland.

---

#### URS FISCHER

Urs Fischer was born in 1973; he lives and works between Zurich and New York. He has had solo exhibitions in a number of international institutions including the Boijmans Museum, Rotterdam; the Centre Pompidou, Paris; Kunsthaus Zürich; ica London, Stedelijk Museum, Amsterdam; Camden Arts Centre, London; and in the Fondazione Nicola Trussardi in Milan. Urs Fischer's installations and sculptures have been included in exhibitions and biennials worldwide among them the Venice Biennial; Manifesta 3, Ljubljana; Monument to

---

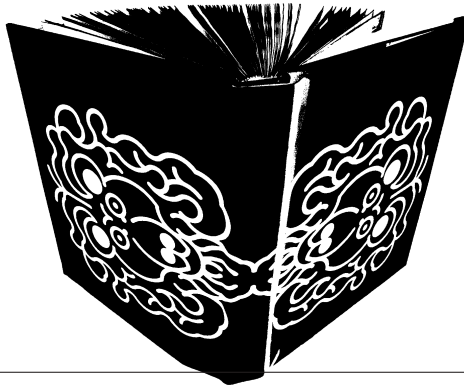
2007 LYON BIENNIAL

oos — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---





---

---

now, Athens; Whitney Biennial, New York.

**invited by**

**MASSIMILIANO GIONI**

Massimiliano Gioni is the artistic director of the Nicola Trussardi Foundation in Milan and a curator of the New Museum of Contemporary Art in New York. In 2006, together with Maurizio Cattelan and Ali Subotnick, he curated *Of Mice and Men*, the 4th Berlin Biennial for Contemporary Art, 2006, Berlin. Gioni co-curated *Manifesta 5*, 2004, San Sebastian, Spain, and was part of the curatorial team of *Monument to Now*, 2004, Athens. For the 50th edition of the Venice Biennial in 2003 he curated *The Zone*, a temporary pavilion for young Italian art. With Cattelan and Subotnick he has founded *The Wrong Gallery*, a miniscule, non-profit exhibition space formerly located in New York City and now hosted in the collection of Tate Modern. With Cattelan and Subotnick he directs *Charley* magazine and publishes *The Wrong Times*. Former us editor of *Flash Art* magazine, Massimiliano Gioni has published articles in *Artforum*, *Frieze*, *Parkett*, and *Artpress*, and contributed writings to numerous magazines and catalogues.

---

**RYAN GANDER**

Ryan Gander was born in 1976. He lives and works in London. Ryan Gander gained a degree in Interactive art at MMU in Manchester. After having completed a research residency at the Jan van Eyck Akademie in Maastricht, he participated in the artists' residency program of the Rijksakademie in Amsterdam. His first solo exhibition was held in March 2002 at the International 3 Gallery in Manchester, accompanied

by a monograph entitled *In a language you don't understand*. In 2003 Ryan Gander published *Appendix* with Stuart Bailey and Christoph Keller, produced a solo exhibition for the Stedelijk Museum Bureau Amsterdam, and won the Prix de Rome for sculpture, as well as the national Dutch art prize. A children's storybook *The Boy Who Always Looked Up*, written by the artist, was published to accompany a solo exhibition at the Cornerhouse in Manchester. In 2007, he released *Appendix Appendix*, with Stuart Bailey by JRP|Ringier. Characterized by conceptual rigor, visual simplicity, and allusive text, the work of Ryan Gander assembles seemingly disparate objects, actions, and texts to develop his own narrative systems. Alongside his artistic production, he is also a visiting lecturer at a selection of art and design schools within Europe, and writes regularly for art and design periodicals. He is represented by Store Gallery, London, and Annet Gelink Gallery, Amsterdam.

**invited by**

**FRANCESCA GRASSI**

Francesca Grassi lives in Arnhem, Holland, and in Paris. A graphic designer, she is currently in residence as part of the *Werkplaats Typografie Masters* program. Recent books include: *Francesca Grassi/Lukas Wassmann, Holzkopf*, 2006; *A Journey that Wasn't* (with Pierre Huyghe, Jay Chung & Q Takeki Maeda), 2006; *Making the Specialist Smile*, a biography of fictions, 2006. Current book projects include *Rirkrit Tiravanija*, *Ari Marcopoulos*, *Piero Golia* by jrp|Ringier, Zurich.

---

**SHEELA GOWDA**

Sheela Gowda was born in 1957. She trained as a painter at the Royal

19

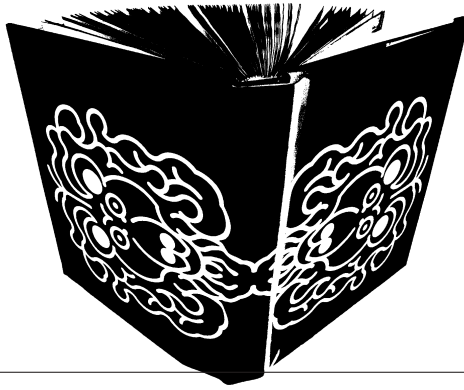
---

2007 LYON BIENNIAL

oos — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

---

College of Art in London, but in 1992 abandoned conventional forms of painting and turned to sculpture and installation. She also made a dramatic shift in her choice of materials, incorporating substances and processes from traditional Indian culture which had sacred as well as domestic implications. Consciously blurring the line between fine art and craft, and between creative, political, and domestic spaces, she questions the role of female subjectivity in the often volatile mix of religion, nationalism, and violence in contemporary Indian society. Gowda has had several solo shows since the late 1980s and selected group exhibitions include: How Latitudes Become Forms, 2003, Walker Art Center, Minneapolis; Traditions/Tensions: Contemporary Art in Asia, 1996, Asia Society, New York. The artist currently lives and works in Bangalore, India.

**invited by**

**SUMAN GOPINATH**

Suman Gopinath is a curator and founder/director of Colab Art & Architecture based in Bangalore, India. Colab works with artists/architects, curators, and institutions and aims to present contemporary Indian work, both visual and spatial, within the context of international practice. Besides talks, slide shows, films, and residencies, some of the exhibitions they have produced are Retrospective as Artwork, City of Glass, Around Architecture and Footprints.

---

**SHILPA GUPTA**

Shilpa Gupta was born in 1976. She lives and works in Mumbai, India. She works with interactive installations, video, and photography. In India she has shown

at Sakshi, Chemould and the National Galleries in Delhi and Mumbai. She has participated in international art biennials in Liverpool, Havana, Seoul, Fukuoka, Shanghai, and Sydney. In the last year has had solo shows at apj New Media Gallery, New Delhi; Sakshi Gallery, Mumbai; and Bose Pacia Gallery, New York. She received the net art commission by Tate, London, in 2003; the Sanskriti Award, New Delhi; and the Transmediale Award, Berlin, in 2004.

**invited by**

**POOJA SOOD**

Pooja Sood is an independent Curator and Art Management consultant. She is the Director of khoj International Artists' Association. She has been the Curator of the Apeejay Media Gallery, the first and only dedicated new media gallery in India since 2002.

---

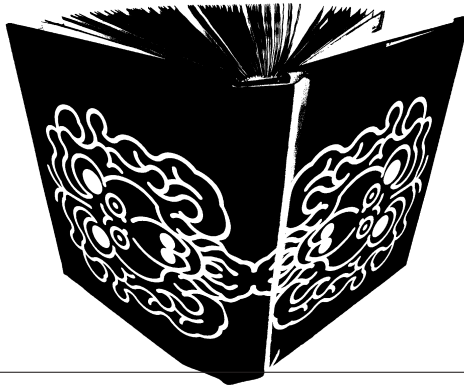
**WADE GUYTON**

Wade Guyton lives and works in New York City. Recent solo exhibitions include the Kunstverein in Hamburg; La Salle de Bains, Lyon; WestLondonProjects, London; the Carpenter Center at Harvard University, Cambridge (with Kelley Walker); Galerie Gisela Capitain, Cologne. His work has been shown at the Kunsthalle Zürich; Imagination Becomes Reality, Sammlung Gøtz; Formalismus, Modern Art Today, Kunstverein Hamburg; Form, Kontext, Wiener Secession; Troja, Modern Art, Oxford; Whitney Biennial 2004.

**invited by**

**SCOTT ROTHKOPF**

Scott Rothkopf is Senior Editor of Artforum, an art historian and critic. He curated Mel Bochner Photographs, 1966-1969, and coorganized Pierre Huyghe's This is



---

Not a Time for Dreaming, Harvard University Art Museums. He is the coauthor of *Period Eye: Karen Kilimnik's Fancy Pictures*, and is currently completing a book on Surrealism in America in the 1960s.

---

**DAVID HAMILTON**

David Hamilton was born in London in 1933. He lives and works in the south of France.

**invited by**

**ERIC TRONCY**

Eric Troncy was born in Nevers, France, in 1965. He lives and works in Dijon. Art critic and exhibition curator, he has organized group exhibitions, including *Superd fense*, 2006, Grand Palais, Paris; *Coollustre*, 2003, Collection Lambert, Avignon; *Weather Everything*, 1998, Galerie f r zeitgen ssische Kunst, Leipzig; *Dramatically Different*, 1997, Le Magasin, Grenoble; *No Man's Time*, 1991, Villa Arson, Nice; *French Kiss*, 1989, Halle Sud, Geneva. He directs Le Consortium center for contemporary art, Dijon where he has organized monographic exhibitions. He has written on 20th century artists and his texts have been collected in two books published by the Presses du r el: *Le Colonel Moutarde dans la biblioth que avec le chandelier* (Textes 1985-1998) and *Le Docteur Olive dans la cuisine avec le revolver* (monographies et entretiens 1999- 2002). Author of the *Manifeste du R alitisme*, published in *Le Monde* on October 12, 2005, he is currently working on a book about art and reality tv. He and St phanie Moisdon jointly edit the magazine *Frog*, which they founded in 2005.

---

**CHRISTIAN HOLSTAD**

Christian Holstad was born 1972, in California. He is an artist based in New York. Using various media such as drawing, sewing and knitting, video, performance, and sculpture, he recontextualizes the function of commonly found objects and imagery by means of challenging their widely accepted significance. He has shown in various exhibitions including *Greater New York 2005*, PS1, New York; the *2004 Whitney Biennial*, New York; *Beautiful Lies You Could Live In*, Victoria Miro Gallery, London; *Domestic Porn*, Foksal Foundation Gallery. Holstad is represented by Daniel Reich, New York, and Galleria Massimo De Carlo, Milan.

**invited by**

**NICOLAS TREMBLEY**

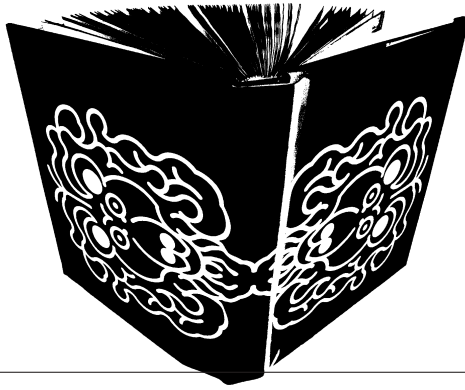
Nicolas Trembley was born in Geneva in 1965, and lives and works in Paris. An exhibition curator and critic, he founded the publishing house *Bureau des Vid es*, bdv, and since January 2004 has been a project organizer at the Swiss Cultural Centre, Paris. He has worked on exhibitions and festivals at the Centre Pompidou, the *Mus e d'Art moderne de la Ville de Paris*, and the *Rooseum Center*, Malm . Associate Editor for *jrp|Ringier* and art editor for the reviews *arforum.com*, *Num ro*, *Frog* and *Self Service*, he was a prize winner at the *Swiss Awards* in 2004 and 2005. His video monographs include *John Armleder* and *John Baldessari*, among others.

---

**NORMA JEANE**

Norma Jeane (the artist) was born in Los Angeles when Marilyn Monroe (the movie star) died: in the night between August 4 and 5, 1962. By taking possession of somebody else's personal data, renouncing a specific

21



---

---

gender, and creating a proliferation of personalities, he produces uncountable "copy and paste" versions of the persona in whom different features coexist, transcending any possible existing person. S/he is an artist without a body, and therefore without a personal biography that extends beyond his/her artistic curriculum.

**invited by**

**GIOVANNI CARMINE**

Giovanni Carmine was born in 1975 in Bellinzona, Switzerland. He is a curator and art critic. He lives and works in Zurich and St. Gallen. He worked at the Kunstraum Walcheturm in Zurich and has organized exhibitions for various institutions such as 999, 1999, and Updating Landscapes, 2003 for the Centro d'Arte Contemporanea Ticino; the exhibition Body Proxy, about Norma Jeane, 2004-2005, Helmhaus Zürich, at the Swiss Institute, in New York, and the Kunstverein, in Freiburg; and the painting trilogy Foie Gras, 2007, Centre Culturel Suisse, Paris. He has also initiated a number of independent projects such as Unloaded, 2002, in former Swiss-army bunkers ([www.artbunker.ch](http://www.artbunker.ch)) and the mobile platform *zimmerfrei* ([www.zimmerfrei.li](http://www.zimmerfrei.li)). He has contributed to various magazines—Kunst-Bulletin, Frieze, Parkett—written for catalogues and edited publications: PSYOP Post 9/11 Leaflets (with the artist Christoph Büchel, jrp|Ringier, 2005). He has been the director of the Kunsthalle St. Gallen since March, 2007.

---

**ADRIÀ JULIÀ**

Adrià Julià was born in Barcelona and is currently living in Los Angeles. He was selected for the exhibition Muestra de Arte Joven, Injuve, 2000; and in 2002 he received the Alatadis Prize and

showed at Anne de Villepoix Gallery, Paris, as well as at Soledad Lorenzo Gallery, Madrid, who currently represent his work. His most recent solo exhibitions include Truc Trang Walls, The Room Gallery, University of California, Irvine; La Villa Basque, Vernon; OCMA, Orange County Museum of Art, Newport Beach; Sala Rekalde, Bilbao; Espai Zero1, Olot; Continental Agur, Galería Soledad Lorenzo, Madrid; Anatomies for a Common House, Palau de la Virreina, Barcelona. He has also had group exhibits such as Nothing Stands Still, New Langton Arts, San Francisco; Artist's Archives, The Backroom, Los Angeles and San Francisco; Mirador 06, OK Centrum für Gegenwartskunst, Linz; Surrounding Matta-Clark, Carlos Carvalho Arte Contemporanea, Lisboa; The Gardenlab, Pasadena Art Center College of Design Wind Tunnel, Pasadena; Screenspirit, Städtische Galerie im Buntentor Bremen, Bremen; We've Moved, Armory Center for the Arts, Pasadena; Monocanal, MNCARS, Museo Nacional Centro de Arte Reina Sofia, Madrid; Centre d'Arts Sta. Mònica, Barcelona and CGAC, Centro Galego de Arte Contemporânea, Compostelle; Rituale 2003, Akademie der Kunst, Berlin; Total Überzogen, Edith-Ruß-Haus, Oldenburg. He is currently preparing exhibitions at Generali Foundation, Vienna, Austria, and at LAXART, Los Angeles, USA.

**invited by**

**LAURI FIRSTENBERG**

Lauri Firstenberg is the founder and director/curator of LA><ART—the newest nonprofit contemporary art space in Los Angeles. She has published widely in the field of contemporary art for Afterall, Art Papers, Contemporary, Frieze, Parkett, Flash Art, Nka, Camera Austria, Lab 71, and has contributed to a host of exhibition catalogues.

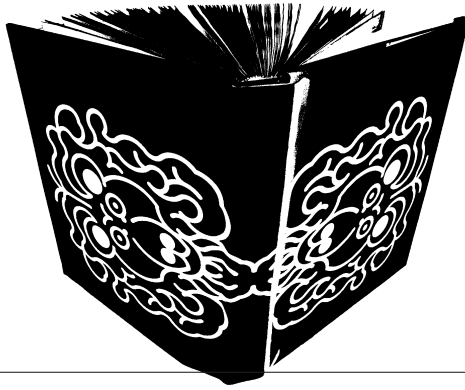
---

2007 LYON BIENNIAL

oos — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

Firstenberg has curated exhibitions and public projects including Daniel Joseph Martinez: How I Fell in Love With My Dirty Bomb; torolab, SOS Emergency Architecture; Ruben Ochoa, Extracted; Lisa Tan, One Night Stand, and Mark Bradford, Niagara. She is presently producing Thomas Lawson: History/Painting and Adria Julià: A Means of Passing the Time at LA><ART.

---

**BRIAN JUNGEN**

Brian Jungen was born in 1970 in Fort St. John, British Columbia, and lives and works in Vancouver. By critically reappraising and manipulating familiar consumer goods, with reference to Minimalism, globalization, sports culture, and ethnography, Jungen produces startling and insightful works that connect the social and environmental effects of globalized trade in massproduced objects to the status and power of diversion that these selectively transmit. Since graduating from the Emily Carr College of Art and Design in 1992, Jungen has exhibited internationally, most recently with solo shows at the Museum Villa Stuck, Munich; the Tate Modern, London; the Witte de With, Rotterdam; the New Museum of Contemporary Art, New York; and the Vancouver Art Gallery, Vancouver. Recent group exhibitions include Transmission Gallery, Glasgow; Heard Museum, Phoenix; Stazione Leopolda, Florence; Reykjavik Arts Festival, Reykjavik; and the Museum van Hedendaagse Kunst, Antwerp. He is represented by Catriona Jeffries, Vancouver, and Casey Kaplan Gallery, New York.

**invited by**

**TREVOR SMITH**

Trevor Smith was born in Canada. He is Curator-in-Residence at the Center for Curatorial Studies, Bard

College, where he co-curated Wrestle, the inaugural exhibition at the Hessel Museum. From 2003- 2006 he was Curator at the New Museum of Contemporary Art in New York City where he co-curated the exhibition Andrea Zittel: Critical Space.

---

**ÖMER ALI KAZMA**

Ömer Ali Kazma was born in 1971 in Istanbul, where he lives and works. Ali Kazma's videos examine the meaning of work, economics, production, and social organization. in Fort St. John, British Columbia, and lives and works in Vancouver. By critically reappraising and manipulating familiar consumer goods, with reference to Minimalism, globalization, sports culture, and ethnography, Jungen produces startling and insightful works that connect the social and environmental effects of globalized trade in massproduced objects to the status and power of diversion that these selectively transmit. Since graduating from the Emily Carr College of Art and Design in 1992, Jungen

**invited by**

**HOU HANRU**

Hou Hanru was born 1963 in Guangzhou. Artistic director of the 2007 Istanbul Biennial, art critic, and curator, Hou Hanru has just moved from Paris to San Francisco, where he is currently director of exhibitions and public programs at the San Francisco Art Institute. He has over 50 exhibitions to his credit, including the second Guangzhou Triennial (with Hans Ulrich Obrist and Guo Xiaoyan), 2005; the third Tirana Biennial, 2005; Out of Sight, 2005, De Appel Foundation; la Nuit Blanche, 2004; À l'ouest du sud de l'est/À l'est du sud de l'ouest, 2004, Villa Arson,

23

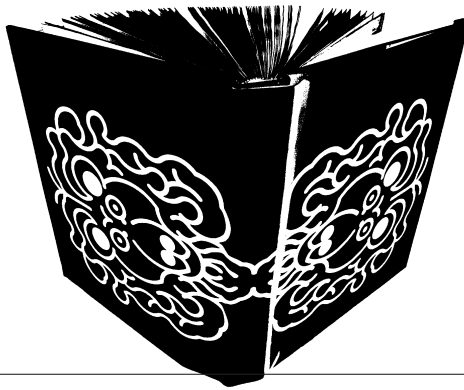
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

Nice. He is a regular writer for Flash Art, Frieze, Art Monthly, Domus, and Texte Zur Kunst.

---

**ANNETTE KELM**

Annette Kelm was born in 1975 in Stuttgart; she lives and works in Berlin. In her photographs Annette Kelm shifts constantly between direct pose and sculptural construction of form. Capturing on film the strangeness of a specific place, situation, or moment, she presents her subjects with a minimum of contextual information, thereby filling the viewer with doubt as to where the images actually come from. The task she sets herself is thus less the recording of an image than the choreographing of a sculptural event and the revelation of its inherent ambiguity.

**invited by**

**SUSANNE PFEFFER**

Susanne Pfeffer is an art historian and curator. She was born in Hagen, Germany, in 1973. She has been artistic director at the Künstlerhaus Bremen since 2004. Through group exhibitions such as Not a Drop but a Fall, 2005; Bremer Freiheit, 2005; and Nichts weiter als ein Rendezvous, 2006; she has successfully expanded the profile of the Künstlerhaus. Susanne Pfeffer's most recent exhibition is Deutsche Wandstücke at the Museion in Bozen/Bolzano, Italy, showing works by Ulla von Brandenburg, Katharina Grosse, Frank Nitsche, Gregor Schneider, Norbert Schwontkowski, Dirk Skreber, and Matthias Weischer. In November, 2007 Susanne Pfeffer was appointed curator at kw Institute for Contemporary Art Berlin.

---

**MARCELLVS L.**

Marcellvs L. was born 1980 in Belo Horizonte, Brazil. He lives and works in Berlin. His very particular and radical production that engages in dialogue with the electronic arts universe attracts attention though the intensity with which it associates philosophical concepts with the electronic images. His work places itself in a zone of undiscernibility, which turns it inapprehensible by this or that audiovisual genre, creating its own discursive universe.

**invited by**

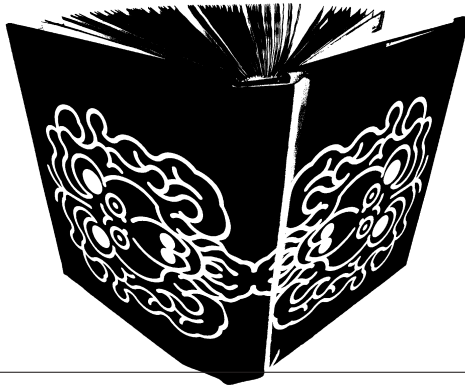
**ADRIANO PEDROSA**

Adriano Pedrosa is a curator, editor, and writer based in São Paulo. He has published in Arconoticias, Arte y Parte, Artforum, Art Nexus, Art&Text, Bomb, Exit, Flash Art, Frieze, Lapiz, among others. He was adjunct curator and editor of publications of the 24th Bienal de São Paulo, 1998; curator in charge of exhibitions and collections at Museu de Arte da Pampulha, 2001- 2003, Belo Horizonte; co-curator of InSite\_05, 2005, San Diego/Tijuana; and co-curator and co-editor of publications of the 27th Bienal de São Paulo, 2006. Currently he is curator of Coleção Paulo A.W. Vieira, Rio de Janeiro, and of Coleção Teixeira de Freitas, Lisbon.

---

**HILARY LLOYD**

Hilary Lloyd was born in 1964 in Halifax, Nova Scotia, Canada. She lives and works in London. Her work evolves from the relationships she forms with strangers, whom she invites to perform before the camera. Often unedited, her videos depend on the willingness of her subjects to collaborate. Lloyd has



---

---

been drawn to people engaged in urban subcultures, such as skateboarders and nightclubbers. She is fascinated by the blurred distinctions between leisure and work, and by the different speeds at which we experience urban life. Recent exhibitions include Hilary Lloyd, Yorkshire ArtSpace, Sheffield; Kunstverein München, 2006; Attitude (curator Lars Bang Larsen), c/o Atle Gerhardsen, Berlin; Loveletter (curator Silke Otto-Knapp), Herald Street, London.

**invited by**

**STUART COMER**

Stuart Comer is Curator of Film at Tate Modern, London, where he has presented work by Charles Atlas, Ashish Avikunthak, Rudy Burckhardt, Vicente Carelli, Amit Dutta, Morgan Fisher, Robert Frank, General Idea, Peter Gidal, Joan Jonas, William E. Jones, Pawel Kwiek, David Lamelas, Daria Martin, Deimantas Narkevicius, Pat O'Neill, Ulrike Ottinger, Ewa Partum, Wilhelm Sasnal, Trinh T. Minh-ha, tvdo, Lawrence Weiner, T.J. Wilcox, David Wojnarowicz, and Akram Zaatar among many others. He has contributed to numerous publications and periodicals, including Artforum, Frieze, Afterall, Parkett, and Art Review. Recent freelance curatorial projects include An American Family, CASCO, Utrecht, Kunstverein Munich; America's Most Wanted, The Artists' Cinema, 2006, Frieze Art Fair, London; Double Lunar Trouble, Whitechapel Art Gallery, London.

**CINTHIA MARCELLE**

Cynthia Marcelle was born in 1974 in Belo Horizonte, Brazil. She has taken part in many exhibitions including: Bolsa Pampulha, 2004, Museu de Arte da Pampulha, Brazil; M: ST-Mountain Standard Time, 2005, Performative Art Festival Society, Calgary; Biennale of Havana, 2006.

Prizes include: V. Mostra do Programa de Exposições, 2005, Centro Cultural São Paulo; International Prize for Performance, 2006, Trento.

**invited by**

**JOCHEN VOLZ**

Jochen Volz was born in 1971 in Braunschweig, Germany. He is curator and general director of Inhotim Centro de Arte Contemporânea, Minas Gerais, Brazil. In 2006 he was guest curator of the 27th São Paulo Biennial: How to Live Together, curated by Lisette Lagnado (chief curator) and Adriano Pedrosa, Cristina Freire, Jose Roca, Rosa Martinez (co-curators), organizing a special project in homage to Marcel Broodthaers with Juan Araujo, Mabe Bethônico, Marcel Broodthaers, Marilá Dardot, Tacita Dean, Meschac Gaba, Goshka Macuga, Rirkrit Tiravanija, Haegue Yang. Between 2001 and 2004 he was curator of Portikus Frankfurt am Main, Germany, where he organized individual exhibitions with Cildo Meireles, Dominique Gonzalez-Foerster, Gilbert & George, Janet Cardiff, Jason Rhoades, Philippe Parreno, Rirkrit Tiravanija, Rivane Neuenschwander, and Simon Starling, among others. He edited a series of publications, such as Gasthof 2002 Städelschule Frankfurt/M., 2003, Frankfurt; Why not play the dice?, 2003, Frankfurt; Turbulenz-Portikus Projekte 2001-2004, 2004, Frankfurt; among others. As a critic he writes for magazines and catalogues.

**NATHANIEL MELLORS**

Nathaniel Mellors was born in Doncaster in 1974, and lives and works in Amsterdam and London. He studied at the Ruskin School, Oxford, and graduated from the Royal College of Art, London, in 2001. He is currently resident at the Rijksakademie van Beeldende Kunsten,

25

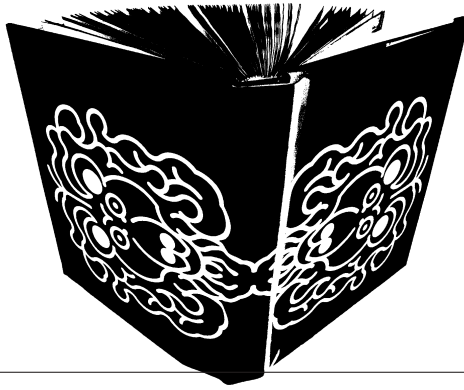
---

2007 LYON BIENNIAL

oos — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

---

Amsterdam. Recent solo exhibitions include *Hateball*, 2006, Alison Jacques Gallery; *Collective Gallery*, 2005, Edinburgh; *The Pink Mist*, 2005, Galerie Fons Welters, Amsterdam; *Profondo Viola*, 2004, Matt's Gallery, London. Recent group exhibitions include *Virtually Grizedale*, 2006, Liverpool Biennial; *Tokyo Ikebukuro International Art Festival*, 2006; *Romantic Detachment*, 2004, PS1, New York. Nathaniel Mellors is represented by Alison Jacques Gallery, London, and Matt's Gallery, London.

invited by

**DAN FOX**

Dan Fox is a London-based writer, musician, and filmmaker. He is also Associate Editor of *Frieze* magazine.

---

**OHAD MEROMI**

Ohad Meromi was born in 1967 in Kibbutz Mizrah, Israel, and lives and works in New York.

invited by

**VINCENT PÉCOIL**

Vincent Pécoil is an art critic, exhibition organizer, and art teacher. He was joint artistic director of the *Salle de Bains* contemporary art space in Lyon, and contributes or has contributed to the journals *Art Monthly*, *Contemporary*, *Flash Art*, *Frog*, *Kunst-Bulletin*, *Les Cahiers du MNAM*, *Parkett*, *Tate Etc.*, *Third Text*, *20/27*, and *Zérodeux*, as well as the much-missed *Art&Text* and *Documents sur l'art*. He has published translations of, among others, Bob Nickas, Dan Graham, and Öyvind Fahlström, as well as books and exhibition catalogues including *Jens Haaning...*, *Le Consortium*; *La lettre volée*, *Les Presses du réel*; *John Tremblay*, *Sujet-Objet*; *À moitié*

*carré, à moitié fou*, *Les Presses du réel/jrp|Ringier*. He is particularly proud of having contributed to *Canaries in the Coal Mine*, *Astrup Fearnley Museet for Moderne Kunst*, Oslo, the most recent catalogue of one of his heroes, Richard Prince. He is currently preparing a book on the relationship between art and the culture industry, to be published by the *Presses du réel*. He has also been a member of various advisory committees for supporting artists, publishers, and gallerists. Having learnt a lesson from past failures, he says that at almost 40 it's time for him to go insincere and make a success of his life.

---

**MUSEUM OF AMERICAN ART**

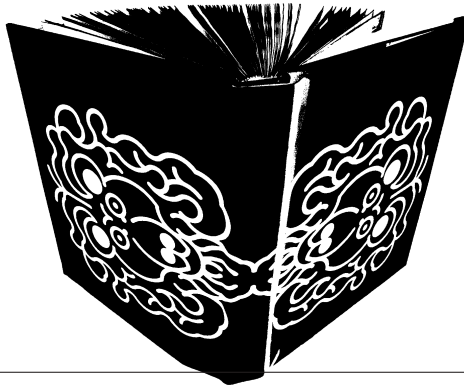
The Lyon Biennial is hosting an exhibition devoted to the Museum of American art, an international programme for the promotion of American art launched in the 1950s and featured at the *Musée National d'Art Moderne* in Paris in 1955. Considered since the 1970s as no more than cultural propaganda, the exhibitions nonetheless had a marked influence on the European art scene, shifting the emphasis from "national schools" to the "international style."

invited by

**TIRDAD ZOLGHADR**

Tirdad Zolghadr is a freelance curator based in Berlin and writes for various publications including *Frieze*, *Parkett*, *Bidoun*, *Cabinet*, *Afterall*, *Neue Zürcher Zeitung*, *Straits Times Singapore*. His recent *Tropical Modernism* explores the history of Iranian socialism and was premiered at the *Oberhausen Short Film Festival 2006*. Since 2004, Zolghadr has curated events at, among other places, *Platform Istanbul*, *Cubitt London*, *iaspis Stockholm*, *Centre d'art contemporain*





---

---

Geneva, and various Tehran venues. He was cocurator of the International Sharjah Biennial 2005, and is currently preparing a long-term exhibition/research project addressing class hegemony in the art world, in collaboration with Nav Haq. Zolghadr is also a founding member of the shahzad art & design collective and will shortly publish his novel *Softcore* with Telegram Books, London.

---

**DARIUS MIKSYS**

Darius Miksys was born 1969 in Kaunas, Lithuania, and lives in Vilnius. For Darius Miksys, artistic practice should not be seen as anything special nor need it be function-oriented; instead he maintains that his projects are simply "just projects."

**invited by**

**RAIMUNDAS MALASAUŠKAS**

Francesco Manacorda is a tutor on the Curating Contemporary Art course at the Royal College of Art, London, and a writer and a freelance curator based in London. In 2004 he curated the exhibition *The Mythological Machine* at the Mead Gallery, Warwick University, and *A Certain Tendency in Representation*, Cineclub at Thomas Dane, 2005, Thomas Dane Gallery, London. In 2006 he curated *Subcontinent—The Indian Subcontinent in Contemporary Art*, at the Fondazione Sandretto Re Rebaudengo, Turin; and *Satellites* at Tanya Bonakdar Gallery, New York. He has just published a monograph on Maurizio Cattelan (*Electa*, 2006), and regularly contributes to *Flash Art*, *Metropolis M* and *Domus*.

---

**MAI-THU PERRET**

Mai-Thu Perret was born in Geneva in 1976. She lives and works in Geneva

and New York. After studying at Cambridge University and on the Whitney Independent Study Program, New York, she has had solo exhibitions at venues including the Bonnefanten Museum, Maastricht; the Renaissance Society, Chicago; the Centre d'Art Contemporain, Geneva; and Glassbox, Paris. Her works often take as their starting point *The Crystal Frontier*, a fiction she began writing in 1999 about a women's commune in the desert: the resultant sculptures and installations represent the potential output of this utopian venture. Comprising a mix of impossible narratives and powerful symbols, her work brings together elements from different points in time and provides them with a new history.

**invited by**

**MATHIEU COPELAND**

Mathieu Copeland was born 1977, lives and works in London. Among other ventures, independent curator Mathieu Copeland has organized *Soundtrack* for an exhibition, Contemporary Art Museum de Lyon; *A Spoken Word Exhibition*, Expat Art Center, ica in London, Contemporary Art Museum de Lyon, cac Vilnius; *Meanwhile ... across town* with Cerith Wyn Evans at Centre Point in London. In 2002 he was the instigator of the *Anna Sanders Films World Tour* and the book *Anna Sanders—the in-between*. In 2003 he published *Perfect Magazine*, printed white on white. ↗ [mathieucopeland.net](http://mathieucopeland.net)

---

**SETH PRICE**

Seth Price was born in 1973. He lives in New York City. Recent shows include *Seth Price*, Kelley Walker, Continuous Project, Modern Art, Oxford. In the fall of 2007 he will open a solo show at Galerie Gisela Capitain, Cologne.

27

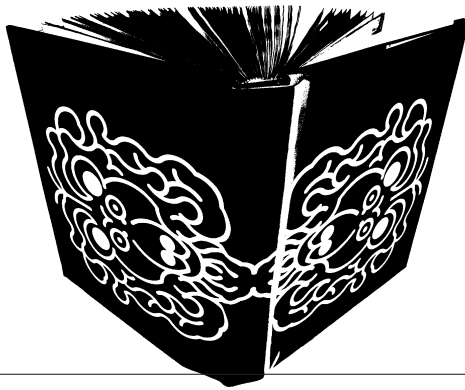
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

---

*from september 2007 19th through january 6th 2008*



---

---

invited by

**ANDREA VILIANI**

Andrea Viliani was born in 1973 in Casale Monferrato, Italy. After working as Assistant Curator at the Castello di Rivoli from 2002 to 2005, in 2005 he curated at GAMEC, Bergamo, the group show No Manifesto. The same year he was appointed Curator at the Galleria d'Arte Moderna di Bologna (to become Museo d'Arte Moderna di Bologna in 2007). For the series + Museum - Shows he curated the first solo show in an Italian museum of the Belgian collective Building Transmissions, Ryan Gander, Jay Chung & Q Takeki Maeda, and Markus Schinwald. In the context of the same program he is preparing solo shows at MAMBO of— among the upcoming ones—Adam Chodzko, Bojan Sarcevic, Wade Guyton & Kelley Walker, Seth Price, Natascha Sadr-Haghighian. In 2006 he curated the retrospective of the Arte Povera artist Giovanni Anselmo at GAM and the solo show of the American artist Christopher Williams (both with Gianfranco Maraniello) in 2007.

---

**TOMAS SARACENO**

Tomas Saraceno was born in 1973. He lives and work on, between, and beyond the planet earth, currently working on upcoming shows at Storefront, New York; Brave New World, Walker Art Center, Minneapolis. Selected past solo exhibitions include: Air-Port-City, Middleburg; On Water, Centre d'Art Santa Monica, Barcelona; Cumulus, The Curve, Barbican Art Gallery, London; Infinite Actives, Portikus, Frankfurt; Utopia Station, Venice. Selected group past exhibitions include: Venice Biennale, Italy; Dialectic of hope, Moscow Biennale of contemporary art, Moscow; I still believe in miracles, arc-Musée d'Art moderne de la Ville de Paris; How to

live together, São Paulo Biennale, São Paulo; Still Life: Art, Ecology and the Politics of Change.

invited by

**DANIEL BIRNBAUM**

Daniel Birnbaum was born in Stockholm in 1963. Curator and art critic, he is rector of the Städelshule Art Academy and Director of the Portikus Gallery, Frankfurt am Main.

---

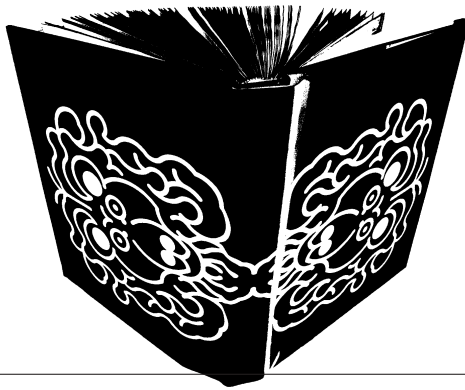
**TINO SEHGAL**

Tino Sehgal was born in London in 1976 and currently lives in Berlin. His recent solo exhibitions include the cca Wattis Institute for Contemporary Art, San Francisco, 2007; Museum of Modern Art, Frankfurt, 2007; Institute of Contemporary Arts, London, 2007, 2006 and 2005; Stedelijk Museum, Amsterdam, 2006; Kunsthau Bregenz, 2006; Art Gallery of Ontario, Toronto, 2006; Hamburger Kunstverein, 2006; Fundação Serralves, Porto, 2004; Musée des Beaux Arts, Nantes, 2004; Van Abbemuseum, Eindhoven, 2004. In addition he has participated in a number of group exhibitions: Tate Triennial, Tate Britain, London, 2006; Moscow Biennale, 2005; 50th Venice Biennale, 2003; Manifesta 4, Frankfurt, 2002. Tino Sehgal represented Germany at the 51st Venice Biennale in 2005.

invited by

**JENS HOFFMANN**

Jens Hoffmann is the director of the Wattis Institute for Contemporary Arts in San Francisco. From 2004 to 2007 Hoffmann was Director of Exhibitions at the Institute of Contemporary Arts, London, where he curated group exhibitions such as Artists' Favorites, 2004; 100



---

---

Artists See God, 2004-2005; London in Six Easy Steps, 2005; Around the World in Eighty Days, 2006, Surprise, Surprise, 2006; Alien Nation, 2006 and solo shows with artists such as John Bock, 2004; Tino Sehgal, 2005, 2006, 2007; Martha Rosler, 2005; Jonathan Monk, 2005; Cerith Wyn Evans, 2006. Since the late 1990s Hoffmann has curated over three dozen exhibitions internationally, including: The Show Must Go On, 1999, New York; Tropical Modernity (with Dominique Gonzalez-Foerster), 1999, Barcelona; Blown Away, 6th Caribbean Biennial (with Maurizio Cattelan), 1999, St. Kitts; Indiscipline (with Barbara Vanderlinden), 2000, Brussels; Exhibition Squared, 2001, Stockholm; A Little Bit of History Repeated, 2001, Berlin; A Show That Will Show That A Show Is Not Only A Show, 2002, Los Angeles; The Exhibition As A Work Of Art, 2003, Rio de Janeiro; Institution Squared, 2003, Helsinki; An Exhibition in Words, 2003-2004, Caracas; Exhibition of an Exhibition, 2003, New York; Deutschland Sucht, 2004, Cologne; A Walk To Remember, 2005, Los Angeles; Me, Myself and I, 2006, Vancouver; WRONG, 2006, Berlin; Home of the Free, Chicago, 2006; The Studio, 2006, Dublin.

---

**RANJANI SHETTAR**

Ranjani Shettar née à Bangladore, Inde en 1977, elle explore l'intersection difficile entre l'industrie et l'environnement dans des installations qui évoquent la superposition effective entre la technologie et la tradition. En transformant des matériaux ordinaires (cire, coton, boue, tubes pvc) en des sculptures éthérées mimant les structures naturelles comme les ruches ou les toiles d'araignée, Shettar fusionne le terre-à-terre et le métaphysique. En examinant la nature des espaces inhabités ou la confrontation entre les faits et l'idéologie, les pièces de Ranjani Shettar court-circuitent la distinction

entre art et artisanat. Parmi ses expositions collectives : J'en rêve, Fondation Cartier pour l'art contemporain, Paris, 2005 ; Landscape Confection, Wexner Center for the Arts, Columbus, 2005 ; How Latitudes Become Forms : Art in a Global Age, Walker Art Center, Minneapolis, 2003.

**invited by**

**PHILIPPE VERGNE**

Philippe Vergne is currently the Chief Curator and Deputy Director of the Walker Art Center where he first joined the staff in 1997. As Senior Curator and head of the Visual Arts Department, he organized the exhibitions How Latitudes Become Forms: Art in a Global Age, Let's Entertain, and Herzog & de Meuron: In Process. Other projects include the 2006 Whitney Biennial and the Kara Walker survey My Complement, My Enemy, My Oppressor, My Love which premiered at the Walker in February, 2007. In April 2004 he was honored with the medal of Chevalier of the Order of Arts and Letters.

---

**SIMON STARLING**

Simon Starling was born in 1967. He lives and works in Berlin and Glasgow. He is fascinated by the processes involved in transforming one object or substance into another. He makes objects, installations, and pilgrimage-like journeys which draw out an array of ideas about nature, technology, and economics. Starling describes his work as "the physical manifestation of a thought process," revealing hidden histories and relationships. He was the winner of the 2005 Turner Prize.

**invited by**

**JULIETA GONZALEZ**

Julieta Gonzalez is an independent curator based in San Juan, Puerto Rico, and Caracas, Venezuela. She is currently also curator for the

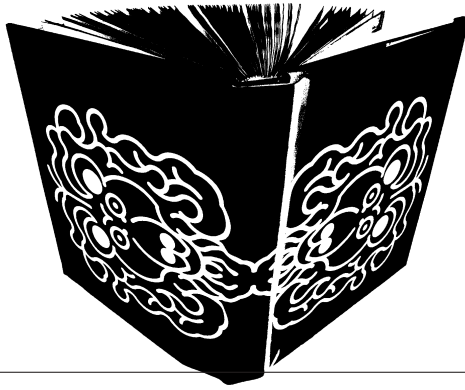
29

---

2007 LYON BIENNIAL

oos — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

from september 2007 19th through january 6th 2008



---

Berezdivin Collection and director of Espacio 1414 in San Juan, Puerto Rico.

---

**UNA SZEEMANN**

Una Szeemann was born in 1975 in Switzerland. She lives and works in New York and Switzerland. Under the spell of everything to do with art, cinema, and music, Una Szeemann deliberately stamps her films, photographs, and collages with an aesthetic drawn from Hollywood, music videos, and fashion magazines. She recently had solo shows at Haswellediger & Co. Gallery, New York, 2006 et 2007, Alexandre Pollazzon Ltd., Londres ; Kodama Gallery, Tokyo, 2006.

invited by

**YVES AUPETITALLOT**

Yves Aupetitallot was born in 1955 in Guerche sur l'Aubois, France. He lives and works in Grenoble. Art historian, and currently director of Le Magasin, CNAC, in Grenoble, since the 1980s Yves Aupetitallot has organized exhibitions by artists including Mike Kelley, Allen Ruppersberg, Philippe Thomas, Jonathan Meese, Jim Shaw, Doug Aitken, Xavier Veilhan, and Sylvie Fleury.

---

**NOMEDA & GEDIMINAS URBONAS**

Nomeda & Gediminas Urbonas are artists living and working in Vilnius. Both seduced by the flexibility of heterogeneous practice, they are committed to the study of the transformation of Lithuanian society, which is going through a transitional period of changes. They use art as a platform to render public spaces for interaction and engagement of social groups, evoking local communities,

30

and encouraging their cultural and political imagination. The Urbonas have exhibited their works at Documenta 11 in Kassel, Manifesta 4 in Frankfurt, and in the São Paulo, Berlin, Moscow, and Gwangju Biennales among numerous other international shows including their solo show at 52nd Venice Biennale and an upcoming macba project in Barcelona.

invited by

**NATASA PETRESIN**

Natasa Petresin is an independent curator and art critic. She lives and works in Paris and Ljubljana. She curated exhibitions such as *Distorted Fabric*, 2007, De Appel, Amsterdam; *Participation: Nuisance or Necessity?*, 2005, Iaspis Gallery, Stockholm; *Our House Is A House That Moves*, 2003, Pavelhaus, Austria and Skuc Gallery, 2004, Ljubljana; *Living Art Museum*, 2006, Reykjavik. She was co-curator of the exhibition *In the Gorges of the Balkans*, 2003, Kunsthalle Fridericianum, Kassel. In 2006 she organized an international curatorial seminar for the 4th Berlin biennale. She is co-running a seminar about artistic practices at EHESS in Paris (together with Patricia Falguières, Elisabeth Lebovici, and Hans Ulrich Obrist).

---

**ANNIE VIGIER & FRANCK APERTET**

Annie Vigier was born in 1965, She trained as a top-level gymnast and studied yoga, later coming to dance through sacred dancer/yogini Sheela Raj. She went on to dance with the companies of Dominique Guilhaudin, Marie-Claire Decavel, Anne-Marie Reynaud, Jean Guizerix, and Jean-Christophe Boclé, and premiered five pieces with Laura de Nercy and Bruno Dizien's troupe Roc in Lichen. She also spent three years at the Conservatory of Dramatic Arts in Chambéry, acted with Paul Reynart's

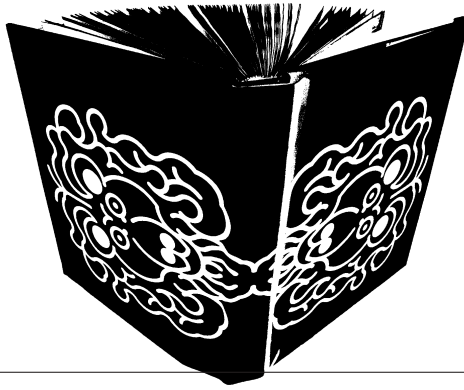
---

2007 LYON BIENNIAL

oos — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

---

theater company Kabbal, and has appeared in a number of short films. Franck Apertet was born in 1966. He abandoned his study of literature to train as a dancer with Françoise Vaussenat and Didier Chirpaz, while learning theater skills at the same time. Signed on by Christian Conte for the Ballets de Châteauroux, he later acted with Yves Doncque and Alberto Chiesa's Théâtre du Réel, and designed the lighting and wrote the texts for a number of theater pieces. He has danced with the companies of Marie-Claire Decavel, Jean Guizerix, Ricardo Roso/Jean-Claude Pellaton, Laura de Nercy/Bruno Dizien, Anne-Marie Reynaud, Régis Huvier, and Frédérique Chauveaux. As assistant and choreographer he has contributed to several operas performed by Christian Gangneron's arcal company, and he dances and acts in Elodie Lachaud's mediumlength film based on Guesch Patti's album Dernières Nouvelles.

invited by

**PIERRE BAL-BLANC**

Pierre Bal-Blanc was born in France in 1965. He lives and works in Paris. He is currently director of the CAC Brétigny, Contemporary Art Center of Brétigny, France. Among other, he has organized exhibitions at the CAC with artists such as Marco Fiedler and Achim Reichert (Vier5), Atelier van Lieshout, Santiago Sierra, Mathieu Lehanneur, David Lamelas, Artur Zmijewski, Annie Vigier and Franck Apertet, Teresa Margolles, Lionel Estève, Franziska and Lois Weinberger, R&Sie(n) François Roche, Guillaume Leblon, Clemens von Wedemeyer, Prinz Gholam, Jens Haaning, Ceal Floyer, Sanja Ivekovic, Markus Schinwald, Roman Ondák, Lida Abdul, Gabriel Sierra, Studio Laroche-Valière, Rainer Oldendorf, and Hans Walter Müller.

---

**KOSTIS VELONIS**

Kostis Velonis was born in 1968 in Athens, where he lives and works. Trained as an architect, Kostis Velonis uses his wood sculptures to underscore the tension between the attempt by modernist architects to improve daily life, and the buildings that actually result.

invited by

**XENIA KALPAKTSOGLOU/POKA-YIO/AUGUSTINE ZENAKOS**

Xenia Kalpaktsoglou is director of the Deste Foundation for Contemporary Art in Athens. She organizes frequent exhibitions of emerging Greek artists and has published numerous catalogues. She co-edits the monthly journal Velvet with Christopher Marinos. Poka-Yio is artist and curator. He has been director of the A-Station contemporary art center in Athens since 1999 and a contributor to Futura since 1997. Augustine Zenakos is art critic and writes for a number of publications in Greece—To Vima and To Vima Tis Kyriakis—and around the world.

---

**KELLEY WALKER**

Kelley Walker was born in 1969, in Columbus, Georgia. He lives and works in New York City. Recent solo exhibitions include Paula Cooper Gallery, New York, and Galerie Catherine Bastide, Brussels. Walker's work has been shown at La Salle de Bains, Lyon; ps1 Contemporary Art Center, New York; Kunsthalle Zürich, Switzerland; Whitney Museum, New York; Wexner Center for the Arts, Columbus. Upcoming exhibitions include Modern Art Oxford; and Le Magasin, France.

invited by

31

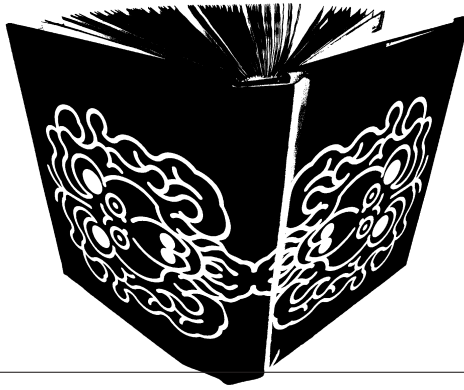
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

---

from september 2007 19th through january 6th 2008



---

---

**ANNE PONTÉGNIE**

Anne Pontégnie is a curator and contemporary art critic based in Brussels. She has curated exhibitions of artists such as Douglas Huebler, Mike Kelley, Franz West, and Christopher Wool. She leads some innovative production programs such as The New Patrons, Microproduction, and Eldorado, and writes in catalogues and the magazine Artforum. Together with Le Consortium she curated the 2003 edition of the Lyon Biennial. She was recently been appointed Chief Curator of Wiels, the new Brussels art center.

---

**JAMES WEBB**

James Webb was born in 1975 in Kimberley, South Africa. He currently lives and works in Cape Town, South Africa. James Webb has exhibited, broadcast, and performed throughout South Africa and other parts of the world. Operating in a variety of media and contexts, his work often employs themes of alienation, exoticism, and impossible environmental phenomena explored through the languages of espionage, magical ritual, and benevolent trickery.

**invited by****SEAN O'TOOLE**

Sean o'Toole is a Johannesburgbased journalist and writer. He is editor of the quarterly print magazine Art South Africa. In addition, he writes a column on photography for the Sunday Times, South Africa's largest circulation newspaper title, and an art column for Financial Mail. His journalism has been widely published, in Adbusters, Art in America, BBC Focus on Africa, Business Day, Colors, Creative Review, Eye, ID (usa), Kyoto Journal, Mail & Guardian, among

others. The recipient of the 2006 hsbc/sa pen Literary Award judged by Nobel laureate J.M. Coetzee, he recently published his debut book, a collection of short stories titled The Marquis of Mooikloof, Double Storey, 2006.

---

**LIU WEI**

Liu Wei was born in Beijing, China, in 1972, where he lives and works. His solo exhibition Property of LW took place in Beijing in 2006. In 2005 he took part in the second Guangzhou Triennial, Beyond, at the Guangdong Museum of Art, Guangzhou, China, and in the 51st Venice biennale.

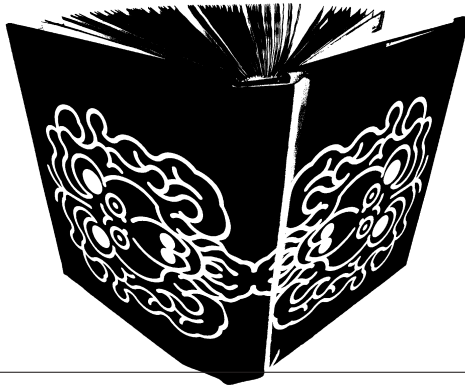
**invited by****PI LI**

Pi Li was born in 1974. The exhibitions he has curated include Future Hope, 2000, Tsingtao Sulpture Museum; Fantasia, 2001, Donga Ilbo Art Museum, Seoul; Eastern Modern Art Center, 2002, Pékin; Moist: Asia-Pacific Multi-Media, 2002, Millennium Museum, Pékin; Image is Power, 2002, He Xiangning Art Museum; The Fifth System (with Hou Hanru), 2003, He Xiangning Art Museum. Pi Li is also the Founder of the Art Union website (arts.tom.com), Chief Editor of Contemporary Art Magazine, and Director of the Chinese Contemporary Art Awards 2001. In 2005 he founded the Universal Studios-Beijing together with Waling Bores, an art center that supports individual creations in visual arts, design, films, and music. His recent film production, Shanghai Dreams, won the 2005 Jury Prize in Cannes.

---

**ZHANG-KE JIA**

Jia Zhang-Ke was born in Fengyang, in China's Shanxi province, in 1970.

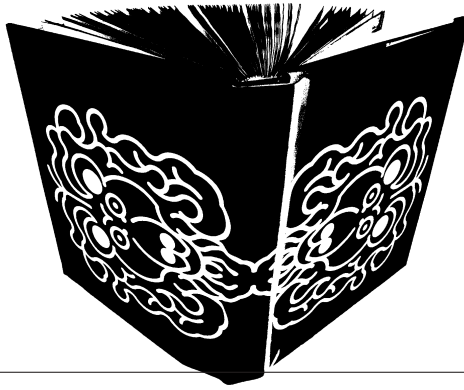


After studying art in Taiyuan and writing the novel *The Sun Hung On the Crotch*, 1991, he attended the Beijing Film Academy and in 1995, with other students, he founded the Youth Experimental Film Group. This was the first independent production organization in the history of Chinese cinema and gave him the opportunity to make a number of short and medium-length videos, including *Xiao Shan Going Home*, 1995, and *Du Du*, 1996. Barely out of film school, he made his first featurelength movie in 16mm: *Xiao-wu*, artisan pickpocket, 1997. In 2000 he shot the feature *Platform* in 35mm, but then went digital with *Plaisirs Inconnus*, 2002, *The World*, 2004, and *Still Life*, 2006, which earned him the Golden Lion at the 63rd Venice Mostra. He has also directed the documentaries *In Public*, 2001, and *Dong*, 2006.

invited by

**THOMAS BOUTOUX**

Thomas Boutoux is an author, art critic, editor, teacher, and sometimes curator. He lives and works in Paris.



---

---

## ARTISTS AND PLAYERS BIOGRAPHY 2<sup>ND</sup> CIRCLE

---

---

### JÉRÔME BEL

Jérôme Bel lives in Paris and Rio de Janeiro, and works internationally. After studying at the National Contemporary Dance Center in Angers, France, he worked with a number of choreographers. His productions include *Nom donné par l'auteur*, 1994; *Jérôme Bel*, 1995; *Shirtologie*, 1997; *Le dernier spectacle*, 1998; *Xavier Le Roy*, 2000; *The Show Must Go On*, 2001. He produced *Véronique Doisneau*, 2004, for the Paris Opera Ballet, and *Pichet Klunchun & myself*, 2005, with traditional Thai dancer Pichet Klunchun. [jeromebel.com](http://jeromebel.com)

---

### PAUL CHAN

Paul Chan is an artist living in NYC.

---

### JAY SANDERS

Jay Sanders is a curator and writer.

---

### TRISHA DONNELLY

She was born in 1974 in San Francisco, where she lives and works. Trisha Donnelly has composed the biennial hymn.

---

### JEAN-PASCAL FLAVIEN

Jean-Pascal Flavien was born in France in 1971. He lives and works in Berlin. Flavien realized his first architectural project, *La Cabane*, in 1994-1995 in Chicago, setting up collaborations with Chicago artists Jim Lutes, Gaylen Gerber, and Dan Peterman. Since then, his work has continuously traversed the intersection of sculpture, drawing, and

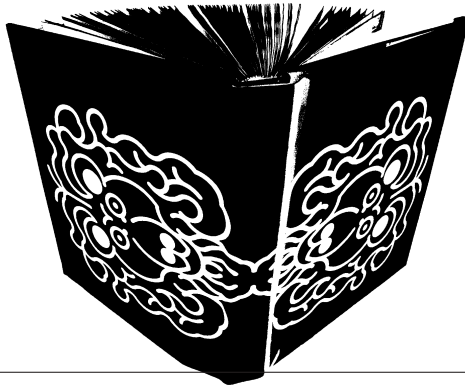
architecture. In 2000 he built *Closet*, a built-in room that penetrates another room, creating tension about what remains unseen. During which he followed a residency in Rio de Janeiro, 2002-2003: researched and developed two projects *Landscape House* and *Viewer*. He co-founded the publishing house *Devonian Press* (performance, artists' books, and posters) in Rio de Janeiro with Julien Bismuth in 2005. His latest architectural project, *Viewer*, was inaugurated in March, 2007, in Maricá, Rio de Janeiro. *Viewer*, both architecture and sound-sculpture, was first developed in a series of drawings where architecture is combined with science fiction. It will intermittently accommodate the activities of *Devonian Press*. He has been working with *Galerie Catherine Bastide*, Brussels, since 2000. He will show his films during his next exhibition there in October 2007.

---

### CLAIRE FONTAINE

Claire Fontaine is a Paris-based collective, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work. Working in neon, video, sculpture, painting, and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary art today. But if the artist herself is the subjective equivalent of a urinal or a Brillo





---

---

box—as displaced, deprived of its use value, and exchangeable as the products she makes—there is always the possibility of what she calls the “human strike.” Only two years old, Claire Fontaine uses her freshness and youth to make herself a whatever-singularity and an existential terrorist in search of subjective emancipation. She is growing up among the ruins of the notion of authorship, experimenting with collective protocols of production, détournements, and the production of various devices for the sharing of intellectual and private property.

---

#### **MICHEL HOUELLEBECQ**

Michel Houellebecq was born on the island of La Réunion in 1958. His books include *Whatever*, 1999; *Atomised*, 2001; *The Elementary Particles*, 2001; and *The Possibility of an Island*, 2007. He lives in Ireland and works in various places.

#### **Invite**

---

#### **ROSEMARIE TROCKEL ET THEA DJORDJADZE**

Rosemarie Trockel was born in 1952. She lives and works in Cologne. Thea Djordjadze was born in 1971 in Tbilisi, Georgia. They have already worked together on many collaborations: *Modus* (together with Gerda Scheepers), 2006, Kunsthalle St. Gallen; *IWill*, Schauspielhaus Düsseldorf; *Play!*, 2005, Stadtmuseum Düsseldorf; *L’Ananas Bianco* (together with Bettina Pousttchi), Palazzo Zenobio, Venice; *Utopia Station-Postersection* (together with Bettina Pousttchi), 2003, Arsenale, Venice.

---

#### **REM KOOLHAAS**

Rem Koolhaas was born in 1944 in Rotterdam, where he lives and works. Rem Koolhaas first became known for

his cult theoretical book *Delirious New York*, 1978, which presented the building of Manhattan as a carefully controlled development operation. The work of his agency OMA—Office for Metropolitan Architecture, set up in 1975—drew attention with its entries for the Parc de La Villette, 1982; ZKM, 1989; Grande Bibliothèque de France, 1989; Euralille complex competition, which he won with Christian de Portzamparc. In 2004 Koolhaas entered—but failed to win—the competition for the major urban planning venture for the redevelopment of Les Halles, Paris. oma is currently involved in one of its most legendary projects: the headquarters of CCTV (China Central Television), an enormous Möbius loop more than 100 meters high and scheduled for delivery in 2008, in time for the Olympic Games. In 1995 Rem Koolhaas outlined his main theoretical concerns in the best-selling *S, M, L, XL*, written with Bruce Mau. In 2000 he was awarded the Pritzker Prize, the architectural equivalent of the Nobel.

---

#### **M/M (PARIS)**

M/M (Paris), founded in 1992, is a partnership between Mathias Augustyniak and Michaël Amzalag. Working within the framework and language of design, they manifest a diverse practice across the fields of art, music, and fashion. Untethered by the structures of disciplinary boundaries, these self-declared graphic designers perceive their professional title as a strategic creative position. From their Paris office, they have forged long-standing collaborations in the fields of art (Philippe Parreno, Pierre Huyghe, Liam Gillick, Dominique Gonzalez-Foerster), pop music (Björk, Madonna, Benjamin Biolay, The Micronauts), fashion (Yohji Yamamoto, Jil Sander,

35

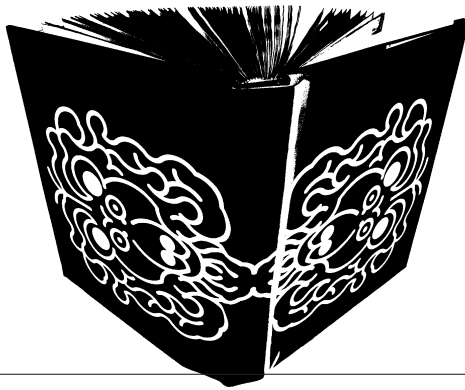
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

---

*from september 2007 19th through january 6th 2008*



---

Balenciaga, Stella McCartney, Givenchy), magazines of all kinds (Vogue Paris, i-D, Purple Fashion, V Magazine, Frog, eDEN, Documents sur l'art), and collaborations with several arts institutions (Musée d'Art moderne de la ville de Paris, Centre Pompidou, Le Consortium, Deste Foundation, Serpentine Gallery). They have enjoyed solo exhibitions at Le Consortium, Dijon, 1996; Rocket Gallery, Tokyo, 2003/2004; Chapelle des Jésuites, Chaumont, 2003; Le Rectangle, Lyon, 2003; cneai, Chatou, 2004; Kunstverein, Frankfurt, 2005; Palais de Tokyo, Paris, 2005; Victoria & Albert Museum and Haunch of Venison, London, 2006. ↪ mmparis.com

---

**MARKUS MIESSEN**

Markus Miessen est architecte, chercheur, professeur et auteur résidant à Londres. Il est co-auteur de Spaces of Uncertainty (avec Cupers), éd. Müller+Busmann, 2002 ; co-éditeur de Did Someone Say Participate ?, éd. mit, 2006 ; With\Without (avec Basar), éd. Bidoun, 2007 ; il est l'initiateur ainsi que le co-éditeur d'une série de livres à paraître sur des scénarios pour le XXIème siècle (avec Rem Koolhaas et Hans-Ulrich Obrist), éd. Stnberg, 2007. Il enseigne à l'Unit Master at the Architectural Association, à Londres. En tant que consultant scénographe, il collabore actuellement avec la European Kunsthalle, la Serpentine Gallery, et le groupe de réflexion londonien Demos. Il donne des conférences à la Columbia University, au Royal College of Art, et au Camp for Oppositional Architecture. Il est actuellement doctorant au Centre for Research Architecture at Goldsmiths College, Londres. ↪ studiomiessen.com

---

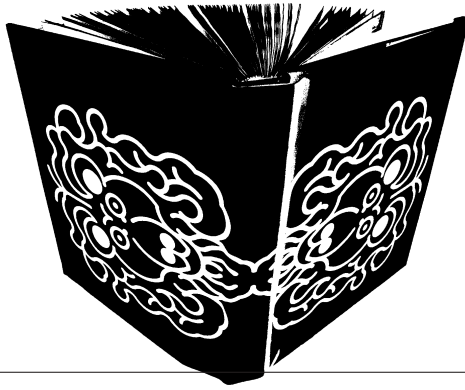
**JOSH SMITH**

Josh Smith was born in 1978 in the United States. He lives and works in New York. In Josh Smith's paintings, scribbles and symbols merge via a process of assemblage, collage, manual input, and mechanical reproduction that challenges the notions of the creator and originality. For the biennial, Josh Smith has been invited to create a new facade for the Sucrière.

---

**RIRKRIT TIRAVANIJA ET GRIDTHIAYA GAWEEWONG**

Rirkrit Tiravanija is born in Buenos Aires, Argentina, of Thai parentage. He is widely recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Winner of the 2005 Hugo Boss Prize awarded by the Guggenheim Museum, his exhibition there consisted of a pirate radio (with instructions on how to make one for yourself). Tiravanija was also awarded the Benesse Prize by the Naoshima Contemporary Art Museum in Japan, and the Smithsonian American Art Museum's Lucelia Artist Award. He has had a retrospective exhibition at the Museum Boijmans Van Beuningen in Rotterdam and then presented in Paris and London. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians, and curators. Tiravanija is also President of an educational-ecological project known as The Land Foundation, located in Chiang Mai, Thailand, and is part of a collective alternative space located



---

---

in Bangkok—where he maintains his primary residence and studio.

---

#### **E-FLUX VIDEO RENTAL**

E-Flux Video Rental (EVR) is an installation by Anton Vidokle and Julieta Aranda comprising a free library of over 600 works of video art selected by some of the international art world's leading curators and critics. First installed on New York's Ludlow Street in 2004, EVR has had incarnations lasting a few months at a time at independent and alternative spaces in Amsterdam, Berlin, Frankfurt, Seoul, Miami, Harvard, and Paris. The Lyon Biennial will be the project's final stop. Every time EVR is installed in a new city, local arts professionals are invited to serve as curators, selecting artists whose work is added to the collection. In addition, a program of screenings of works from the EVR collection is part of the project, with participation from interns from the departments of Visual and Environmental Studies, History of Art and Architecture, as well as Mass Art and the Museum School in Boston. EVR is an intervention in the circulation and distribution of artists' video. In the 1960s and 1970s, artists were drawn to working in this medium in part because it was cheap to use and easily reproduced and distributed. But video art has become increasingly assimilated to the precious object economy of the art world. Even those video works that do circulate must be borrowed from special distributors, usually for fees of \$75 or more.

---

#### **PIERRE JOSEPH**

Pierre Joseph was born in Caen, France, in 1965. He lives and works

in Montpellier. There have been recent exhibitions of his work at the Espace Forde in Geneva and the frac Poitou-Charentes in Angoulême. He has taken part in such group exhibitions as the Biennial Periferic 7 in Romania, La Force de l'art in Paris, and Cinéma(s) at Le Magasin in Grenoble. He also accompanied the project No Ghost Just A Shell and its character Annlee with his film *Théorie du Trickster*, which has been shown internationally in institutions including Tate Modern, moca Miami, and the Van Abbe Museum.

#### **invite**

#### **BENOÎT MAIRE**

Benoît Maire takes philosophical axioms, historical events, and outdated forms of art history as his point of departure. He creates performances, organizes discussions, and presents exhibitions comprising objects, paintings, drawings, and videos. Born in Pessac, France, in 1978, he obtained a philosophy degree at the Sorbonne in 2002 and a visual arts diploma from the Villa Arson in 2003. Abandoning his thesis, he spent 2005-2006 as a resident artist at the Palais de Tokyo, Paris. His recent exhibitions look at our relationship with the present: *Le Crépuscule des copistes*, *Liste*, 2006, Basel; *Le présent*, (with Etienne Chambaud), 2006, Cortex Atlético gallery, Bordeaux; *The Repetition*, 2007, Hollybush Gardens, London. Benoît Maire has also taken part in group exhibitions focusing on performativity, among them *There have to be many ...*, 2007, Kunstverein Braunschweig; *Proposition de Colloque*, 2007, Fondation Kadist, Paris. He has presented works revolving around his concern with narrative, blindness, and the end of history at *awol*, 2006, Biennale de Bucarest; *Retrait*, 2007, Fondation Ricard,

37

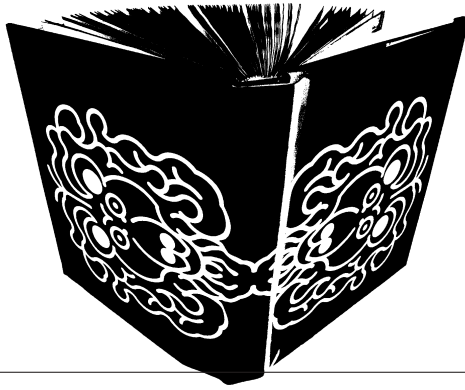
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

---

*from september 2007 19th through january 6th 2008*



---

---

Paris; *On fait le mur ...*, 2007, Espace de l'Art Concret, Mouans-Sartoux. He is currently working on a theoretical book to be published in 2007 by Revolver.

**BENOÎT BROISAT**

Benoît Broisat was born in 1980. He lives and works in Paris: "I've always worked with images and description and never thought they were intended to reproduce a preexisting reality. On the contrary, images and descriptions interest me mainly for their creative function. This paradoxical notion has led me to take an interest in the way reportage invents the event it documents, the way narrative constructs the place it claims to be describing, and the way our memory, rather than recreating past moments, shapes its own facts, its own landscapes."

**CYPRIEN GAILLARD**

Cyprien Gaillard was born in 1980 in Paris, where he lives and works. Embracing vandalism, Minimalist aesthetics, Romanticism and Land art, his work scrutinises man's imprint on nature. In 2007 he showed his work in Paris, at the Cosmic Galerie and the Jeu de Paume.

**FABIEN GIRAUD**

Fabien Giraud was born in 1980. He lives and works in Paris.

**RAPHAËL SIBONI**

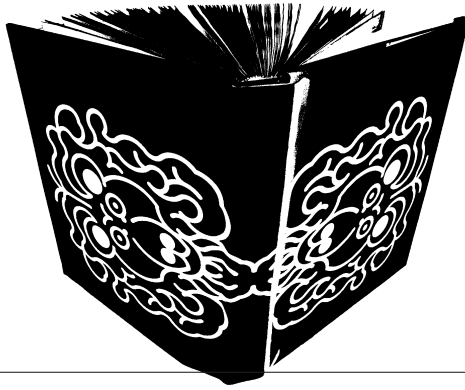
Raphaël Siboni was born in 1981. He lives somewhere between Paris and Roubaix. A graduate of the National School of Decorative Arts, he is currently in residence at Le Fresnoy, the National Contemporary Arts Studio. Winner of the Espace Paul Ricard Award in 2004, Siboni showed his *Kant Tuning Club* at the Palais de Tokyo, Paris, in November, 2006.

**BRUNO PERSAT**

Bruno Persat was born on August 9, 1975, in Cagnes-sur-Mer, France. After studying history and literature, he became interested in art, following up his diploma from the art school in Montpellier with a research project titled *Memory two/Transmission too*, at the Villa Arson. Currently dividing his working time between Paris and Cap d'Ail, he is working with Mark Geffriaud and People Eating Fruit, an association whose concern with no valid ideas other than those of compromise and accident renders it unique in its commitment to immobility and total furtiveness. He also works with Stéphane Magnin's team on temporary habitats and factors contributing to good humor, exchange, and survival in the 21st century. Putting together simple installations whose explorations cover a range extending from memory to cultural geography, he has taken part in group exhibitions in such unusual venues as the FluxFactory, New York; Villa Warsaw, Warsaw; and Galerie Extérieure, Paris. Right now he is organizing a workshop on the remains of b15a, the largest iceberg-shaped entropy generator known to man.

**ÉTIENNE CHAMBAUD**

Étienne Chambaud was born in Mulhouse, France, in 1980. After studying art in Lausanne and at the Villa Arson in Nice, he now lives and works in Paris. He undertook postgraduate art studies in Lyon in 2004-2005. Recent solo exhibitions include: *Voilà! (The Blind Man says)*, Nice&Fit Gallery Project Room, Berlin; *Les Abîmes*, Galerie Lucile Corty, Paris; *Le Présent (with Benoît Maire)*, Galerie Cortex Athletico, Bordeaux. Recent group exhibitions include: *Pelouses Autorisées*, Parc de la Villette, Paris; *Transmission*, Villa Arson, Nice; *Re:Re*, Espace Paul Ricard,



---

---

Paris. He is also the editor of *Medium*, the journal for dialogue with the dead.

**MARK GEFFRIAUD**

Mark Geffriaud was born in Vitry-sur-Seine, France, in 1977, and studied history in Paris before taking a degree in fine art in Montpellier in 2004. Whether coming up with an unlikely extension to an old-fashioned theory (*An Ocean of Lemonade/Long Live Charles Fourier*) for the 3rd Galerie Extérieure event in Paris, or baffling visitors to the Paris Nuit Blanche 2006 with his *Dress-Up Night*, a replica of an official presentation, Geffriaud is a determined opponent of the scientific principle of isolated parameters. Recent projects have involved the purchase of a plot of thought for taking holidays on and investigation of the potential of falsification and domestic implications. Consciously blurring the line between fine art and craft, and between creative, political, and domestic spaces, she questions the role of female subjectivity in the often volatile mix of religion, nationalism, and violence in contemporary Indian society. Gowda has had several solo shows since the late 1980s and selected group exhibitions include: *How Latitudes Become Forms*, 2003, Walker Art Center, Minneapolis; *Traditions/Tensions: Contemporary Art in Asia*, 1996, Asia Society, New York. The artist currently lives and works in Bangalore, India. bad faith. Under the title *People Eating Fruit*, he and Bruno Persat are joint minders of an idea based on the principle of misunderstanding as a free exchange zone.

**COLLECTIF 1.0.3**

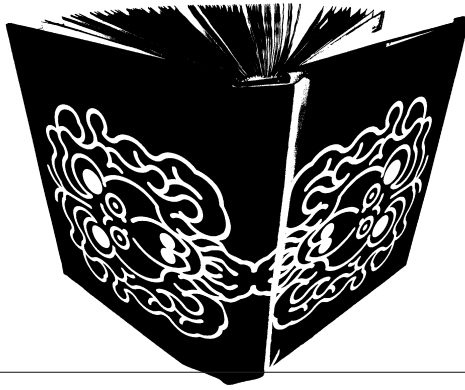
Collectif 1.0.3 was formed in 2002. It is a collective of three young artists, Anne Couzon Cesca, and Arnaud and François Bernus.

Graduates of the art schools in Annecy and Valence, they went on in 2003 to postgraduate studies in Geneva. For collectif 1.0.3—a name that suggests a software program—the computer embodies three notions: conservation, conversion, and conversation. They regularly collect data from personal and public computers then redistribute them in a way that excludes no form of expression but stresses in two dimensions what they term “recap fogs.” In 2003 they set up the project MISMA (Intervention Module for the Saving of Art Methodologies), which involves transferring and then re-presenting the contents of computers. Thus over the period 2003–2007 they created 52 computer imprints of individuals or institutions by transcribing as “cartographies”—Planiscope, Arboflash, scrolling—all the data held by their computer. MISMA is an information enter that offers artists, individuals, and institutions the chance to save their desktop. The summary of the hard drive’s tree diagram makes up what they call a Planiscope, a kind of digital-era portrait. The result is an enigmatic image in the form of a “nebula” of words. Sticking to the recap principle, Collectif 1.0.3 is gradually broadening its range to include other modes of exploration of hard-drive data. The collective has used the expression “Rotative and Collaborative” to signal its desire for a widening circle of participants, and has now introduced Jean-Paul Jainsky (JPJ) as an attachment having an influence on the group.

**RAPHAËL ZARKA**

Raphaël Zarka works in the style of a creator of a cabinet of curiosities, bringing together the essentials of a world in miniature. Nostalgic for the time when creation and discovery were still synonymous,

39



---

---

he has taken as his motto a sentence from Borges: of this world to think that we can invent something or even that we need to invent anything at all." He is also the author of a number of texts on skateboarding, including *Une journée sans vague*, *Chronologie lacunaire du skateboard*, F7, 2006. Recent exhibitions include: *Un Voyage d'hiver*, Espace Diderot, Rezé; *Airs de Paris*, MNAM, Centre George Pompidou, Paris; *Enlarge Your Practice*, *Friche de la Belle de mai*, Marseille; *Le Syndrome de Broadway*, Parc Saint Léger-Centre d'art contemporain.

---

**SAÂDANE AFIF**

Saâdane Afif lives and works.

with Valérie Chartrain & Devalence  
invite the Zoo galerie's artists :

**ABAKE**

Abake is a graphic design studio based in London, consisting of four people: Patrick Lacey, Benjamin Reichen, Kajsa Stahl, and Maki Suzuki, from Wales, France, and Sweden. Their main interest in graphic design is the collaborative aspect it allows. Abake works with and for a wide range of clients including singers, bands, artists, universities, architects, museums, furniture designers, fashion designers, film production companies, art trusts, and magazines. They coedit and design the magazine *Sexymachinery*, an architectural production, and co-direct a clothing and record label called *Kitsune*. Clients include The Cardigans, Maison Martin Margiela, Peter Jensen, Bookworks, and the British Council.

**WILFRID ALMENDRA**

Wilfrid Almendra was born in Cholet, France, in 1972. He lives and works

in Paris.

**PIERRE ARDOUVIN**

Pierre Ardouvin was born in 1955, he lives and works in Montreuil.

**VIRGINIE BARRÉ**

Virginie Barré was born in 1970 in Quimper, France; she lives and works in Douarnenez, France.

**OLIVIER BABIN**

Olivier Babin was born in 1975 in Dijon, France. He lives and works in Paris.

**NEAL BEGGS**

Neal Beggs was born in 1959 in Lane, Ireland. He lives and works in Nantes, France.

**DAVIDE BERTOCCHI**

Davide Bertocchi was born in 1969 in Modena, Italy. He lives and works in Paris and Milan.

**MLADEN BIZUMIC**

Mladen Bizumic was born in 1976 in New Zealand. He lives and works in Berlin.

**STÉPHANE CALAIS**

Stéphane Calais was born in 1967. He lives and works in Paris. in the 15th Sydney Biennale; 2006

**CLAIRE FONTAINE**

Claire Fontaine is a Paris-based collective, founded in 2004. (pX)

**CLAUDE CLOSKY**

Claude Closky was born in 1963; he lives and works in Paris.

**DELPHINE COINET**

Delphine Coindet was born in 1969 in Albertville. She lives and works in Paris.

**ALAIN DECLERCQ**

Alain Declercq was born in 1969 in Moulins, France. He lives and works in Paris.

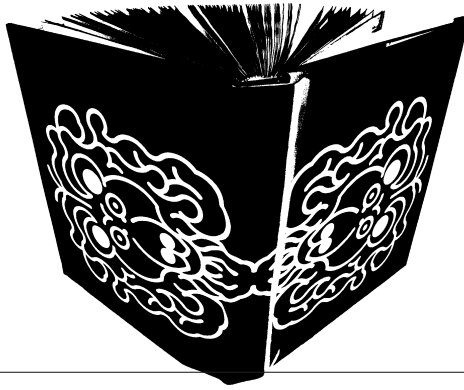
---

2007 LYON BIENNIAL

008 — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

---

**PHILIPPE DECRAUZAT**

Philippe Decrauzat was born in 1974 in Lausanne, Switzerland, where he lives and works.

**DANIEL DEWAR**

Daniel Dewar was born in 1976 in Forest Dean, UK. He lives and works in Nantes, France.

**GREGORY GICQUEL**

Gregory Gicquel was born in 1975 in St Brieuc, France. He lives and works in Paris.

**SAMMY ENGRAMER**

Sammy Engramer was born in 1968; he lives and works in Tours, France. and architecture. In 2000 he built Closet, a built-in room that penetrates.

**DAVID EVRAD**

David Evrard lives and works in Brussels.

**PATRICE GAILLARD ET CLAUDE**

Patrice Gaillard was born in 1974 ; he lives and works in Nantes. Claude was born in 1975. She lives and works in Nantes, France.

**BERNADETTE GENÉE & ALAIN LEBORGNE**

Bernadette Genée was born in 1949 and Alain Leborgne was born in 1947; they live and work in Concarneau and Paris.

**LAURENT GRASSO**

Laurent Grasso was born in 1972; he lives and works in Paris.

**LORIS GRÉAUD**

Loris Gréaud was born in 1979. He lives and works in Paris.

**SAVERIO LUCARIELLO**

Saverio Lucariello was born in Naples in 1958. He lives and works in Marseille.

**PIERRE MALPHETTES**

Pierre Malphettes was born in 1970

in Paris. He lives and works in Marseille.

**MATHIEU MERCIER**

Mathieu Mercier was born in 1970. He lives and works in Paris and Berlin. nicolas moulin

Nicolas Moulin was born in 1970 in Paris. He lives and works in Paris and Berlin.

**PETRA MRZYK & JEANFRANÇOIS MORICEAU**

Petra Mrzyk was born in 1973 in Nuremberg, Germany. Jean-François Moriceau was born in 1974 in Saint Nazaire, France. They live and work in Chatillon/Indre, France.

**MICHELLE NAISMITH**

Michelle Naismith was born in 1967 in Glasgow, where she lives and works.

**STEFAN NIKOLAEV**

Stefan Nikolaev was born in Sofia, Bulgaria, in 1970. He lives in Paris and Sofia.

**OLIVIER NOTTELET**

Olivier Nottelet was born in 1963. bruno peinado  
Bruno Peinado was born in Montpellier, France, in 1970. He lives in Douarnenez, France.

**FLAVIE PINATEL**

Flavie Pinatel was born in Marseille in 1977. She lives and works in Paris and Berlin.

**IVO PROVOOST & SIMONA DENICOLAI**

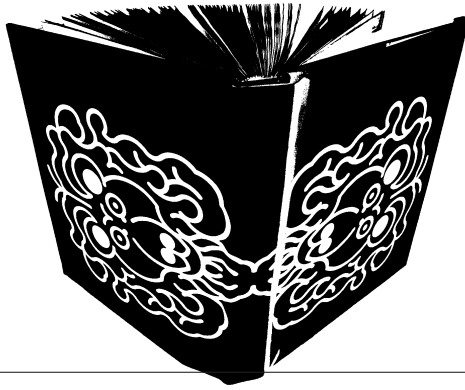
Simona Denicolai & Ivo Provoost were born 1972 and 1974 respectively, they live and work in Brussels.

**LILI REYNAUD DEWAR**

Lili Reynaud-Dewar was born in 1975. She lives and works in Nantes. michael s. riedel  
Michael S. Riedel was born in 1953. He lives and works in Paris.

bettina samson

Bettina Samson was born in 1978 in 41



---

---

Paris. She lives and works in Lyon  
and Marseille.

**KRISTINA SOLOMOUKHA**

Kristina Solomoukha was born in 1971  
in Kiev, Ukraine. She lives and  
works in Berlin and Paris.

**LAURENT TIXADOR & ABRAHAM POINCHEVAL**

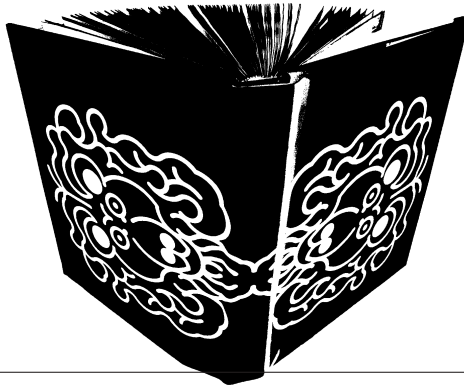
Laurent Tixador was born in 1965 in  
Colmar, he lives and works in  
Nantes.

Abraham Poincheval was born in 1972  
in Alençon, France. He lives and  
works in Marseille.

**MARIE VINDY & DIDIER MARCEL**

Marie Vindy was born in Dijon in  
1972. She lives and works in Dijon.  
Didier Marcel was born in 1961. He  
lives and works in Dijon.





---

---

## THE VENUES

LA SUCRIÈRE  
(I.E. THE SUGAR WAREHOUSE)

**Les Doks 47/49 quai Rambaud -  
69002 Lyon**

Built in the 1930s and extended in 1960, the Sucrière served as storage point for sugar until the 1990s. Its renovation as the core venue for the 2003 Lyon Biennial of Contemporary Art marked an important stage in the transformation of Port Rambaud into a full public amenity.

A gently sloping ramp leads towards the former storage silos that form the reception area. Entering the warehouse itself, visitors follow the route formerly taken by the arriving sugar: an excellent introduction to this 75 500 Sq Ft building and an eloquent evocation of its past.

VILLEURBANNE INSTITUTE OF  
CONTEMPORARY ART

**11 rue Docteur Dolard -  
69100 Villeurbanne**

A former school building renovated in 1992, the Institute of Contemporary Art was the result of a merger between the New Museum (founded 1978) and the Rhône-Alpes Regional Contemporary Art Collection (founded 1982). Its dual function is to its 13 000 Sq Ft for temporary exhibitions while building international collection of contemporary art to be exhibited throughout the Region Rhône-Alpes.

BULLUKIAN FOUNDATION

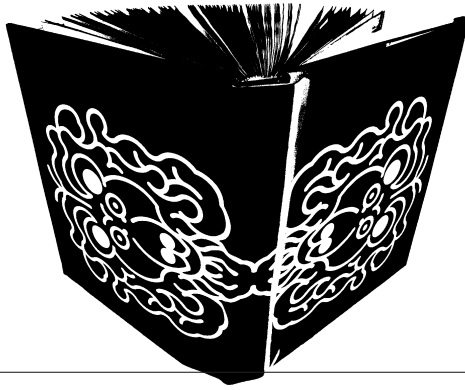
**26 Place Bellecour  
69002 Lyon**

The last creation of Napoléon Bullukian (Armenia 1905-Lyon 1984), the Léa and Napoléon Bullukian Foundation was inaugurated in 1986 and received formal state recognition in 2003. It continues the work of its founder, backing projects in the three fields so dear to him: art, science and Armenia.

LYON CONTEMPORARY ART MUSEUM

**Cité Internationale,  
81 quai Charles de Gaulle  
69006 Lyon**

Designed by internationally acclaimed architect Renzo Piano, the Lyon Contemporary Art Museum was inaugurated in 1995 for the third Contemporary Art Biennial. A fine example of museum architecture, it offers a total surface of 33 000 Sq Ft divided in three fully adjustable floors allowing all sorts of scenography.



## PREVIOUS BIENNIALS

Artistic direction: Thierry Raspail  
Production manager: Thierry Prat

### 2005

**Experiencing Duration**

Curators: Nicolas Bourriaud, Jérôme Sans.

### 2003

**C'est arrivé demain**

Curators: Le Consortium, Dijon (Xavier Douroux, Franck Gautherot, Eric Troncy et Anne Pontégnie, Robert Nickas).

### 2001

**Connivence**

Curators: Anne Bertrand, Jean-Marc Chapoulie, Yvane Chapuis, Laurence Dreyfus, Klaus Hersche, Richard Robert et Guy Walter.

### 2000

**Partage d'exotisme**

Curators: Jean Hubert Martin.

### 1997

**L'autre**

Curators: Harald Szeemann.

### 1995

**Interactivité, image mobile, vidéo**

Curators: Georges Rey.

### 1993

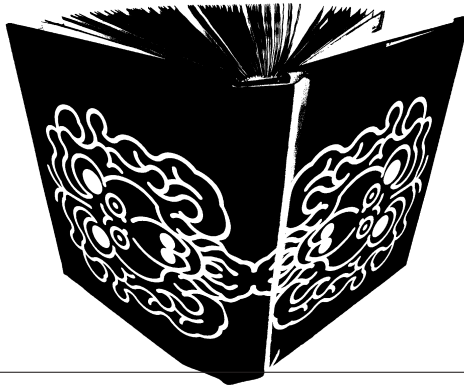
**Et tous, ils changent le monde**

Curators: Marc Dachy.

### 1991

**L'amour de l'Art**

First Lyon Biennial.



---

---

## VISITING INFORMATION

### DATES

**Wednesday 19 September 2007 -  
Sunday 6 January 2008**  
Closed 25 December 2007 and  
01 January 2008  
**Professional preview:**  
Monday 17 -  
Tuesday 18 September 2007

### OPENING HOURS

**Tuesday-Sunday 12:00-19:00**  
Late night opening:  
Fridays 12:00-22:00  
Closed Mondays

Special early opening during the  
Festival of Light  
Thursday 6 - Sunday 9 December  
10:00-19:00  
Friday 7 December 10:00-22:00

### EXHIBITION VENUE ADDRESSES

**La Sucrière**  
Les Docks, 47-49 quai Rambaud -  
Lyon 2

**Villeurbanne Institute of  
Contemporary Art**  
11 rue du Docteur Dolard -  
Villeurbanne

**New venue 2007: Fondation Bullukian**  
26 place Bellecour - Lyon 2e

**Lyon Museum of Contemporary Art**  
Cité Internationale, 81 quai Charles  
de Gaulle - Lyon 6e

### ADMISSION

**New! Avoid queuing: for online  
ticketing consult [www.biennale-de-lyon.org](http://www.biennale-de-lyon.org)**

**Full rate: 10 euros**

**Concessions: 7 euros** for persons  
under 26, jobseekers

The ticket provides one entry to  
each venue for the duration of the  
exhibition

**Fulltime Pass: 17 euros**

The Pass provides unlimited entry to  
all 4 venues throughout the  
exhibition

**Duo Pass: 25 euros**

Pass for two people. Same conditions  
as for the Fulltime Pass

**Individual guided tours: 5 euros +  
7 euros (reduced admission fee)**

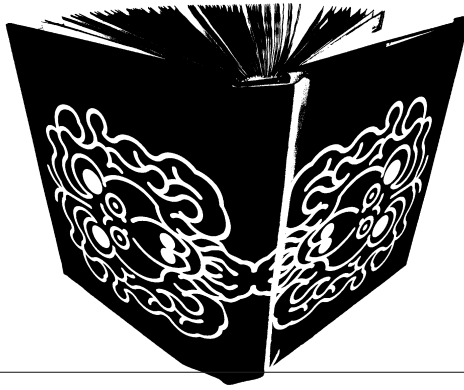
### RIVER SHUTTLES

On Saturdays and Sundays throughout  
the Biennial river shuttles will  
link La Sucrière, the Lyon Museum of  
Contemporary Art and the Bullukian  
Fondation. A pleasant way of just  
drifting from one Biennial venue to  
another.

13:00-19:00

### FOR TOURISTS:

Various tourist packages will be on  
offer from hotels, travel agencies,  
etc



---

---

## TRES BIENN

**Tres Bienn brings together 3 biennials of contemporary art that all take place over autumn 2007:**

the Athens Biennial, the Istanbul Biennial and the Lyon Biennial.

Tres Bienn illustrates the willingness for collaboration that is developing between these three events: exchange of artists and artistic projects, development of cultural interchange, joint communication and visibility strategies.

In 2007, Tres Bienn will initiate artistic collaborations, collaborative events, joint tourist packages and promotional activities at the Venice Biennial, Art Basel and Documenta.

### 1ST ATHENS BIENNIAL

#### **Destroy Athens**

September 10 - November 18, 2007  
Professional preview: 9 September 2007.

**Curators:** Xenia Kalpaktsoglou, Poka-Yio, Augustine Zenakos  
**Director:** Marieke van Hal  
**Main venue:** Technopolis

Destroy Athens aims to attack stereotyping. It is an attempt to challenge the ways in which identities and behaviours are determined through stereotypical descriptions. The exhibition is inviting artists to employ the heretical treatment of the universal and timeless symbol of Athens as a pretext or as a metaphor for an assertion of self-determination.

#### **Contact:**

T: +30 210 5232222  
E: [contact@athensbiennial.org](mailto:contact@athensbiennial.org)  
[www.athensbiennial.org](http://www.athensbiennial.org)

tres  
bienn

athens istanbul lyon biennials

46

### 10TH INTERNATIONAL ISTANBUL BIENNIAL

#### **Not Only Possible, But Also Necessary: Optimism In The Age Of Global War**

September 8 - November 4, 2007  
Professional preview: September 6 - 7, 2007

**Curator:** Hou Hanru  
**Venues:** Antrepo, AKM - Ataturk Cultural Centre, IMC - Istanbul Textile Traders' Market, santralis-tanbul

The 10th International Istanbul Biennial will not be a thematic exhibition in the traditional manner; rather, it will emphasise artistic production based on collective intelligence and the living process of negotiating with physical sites. The biennial will focus on urban issues and architectural reality as a means of exposing different cultural contexts and artistic visions regarding the complex and diverse forms of modernity.

#### **Contact:**

+90 (212) 334 07 57  
[istbiennial@iksv.org](mailto:istbiennial@iksv.org)  
[www.iksv.org](http://www.iksv.org)

#### **For press & accreditations**

Mr. Ustungel Inanc  
[uinanc@iksv.org](mailto:uinanc@iksv.org)

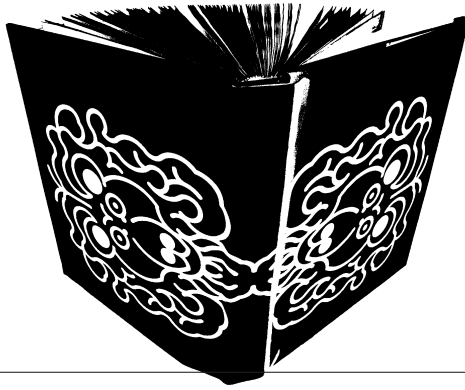
---

### 2007 LYON BIENNIAL

oos — THE HISTORY OF A DECADE  
THAT HAS NOT *yet* BEEN NAMED.

*from september 2007 19th through january 6th 2008*

---



---

---

## LA SUCRIÈRE: AT THE HEART OF LYON CONFLUENCE

### **An ambitious plan for Greater Lyon**

The biggest city-centre development project in Europe, Lyon Confluence covers 150 hectares of the city's southern Presqu'île (peninsula) area, extending to the very tip, where the Rhône and Saône rivers meet. Equal in area to the rest of downtown Lyon from City Hall to Perrache station, the project has a triple ambition:

- to open up this area and extend the current city-centre
- to bring water and the natural environment into the city by landscaping the riverbanks
- to create a varied, balanced, sustainable city in which housing, offices, shops and cultural and leisure facilities all have their place.

Lyon Confluence will be a means for all residents to reappropriate a remarkable site in the heart of the city.

### **The Confluence: a place worth visiting**

Here Lyon has conquered its rivers. The Rhône and the Saône border this magnificent locale for natural extension of a city already part of the Unesco World Heritage listing. A marriage of land and water, of industrial and harbour traditions: truly a place worth visiting.

### **2009: the first projects by outstanding designers**

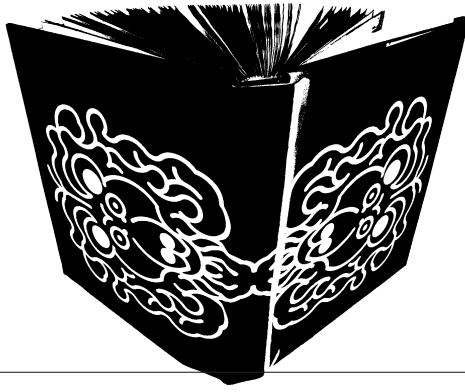
Major facilities and institutions, generous public spaces, high environmental quality housing, media and communications companies: this first phase, the work of international architects and designers, is already under way.

Jean-Michel Wilmotte, Coop & Himmelblau, Christian de Portzamparc, Georges Descombes, Latz & Partner, Tania Concko and Clément Vergely - together they are shaping a city for all, a place that will be good to live in.

### **Cultural terrain**

Once a land of toil, the Confluence is now converting its industrial buildings into cultural venues for the general public: events like the Biennial of Contemporary Art have moved into La Sucrière on the banks of the Saône, and further south the Confluence Museum, situated at the meeting point of two great rivers, is going to be a major cultural site focusing on science and society.

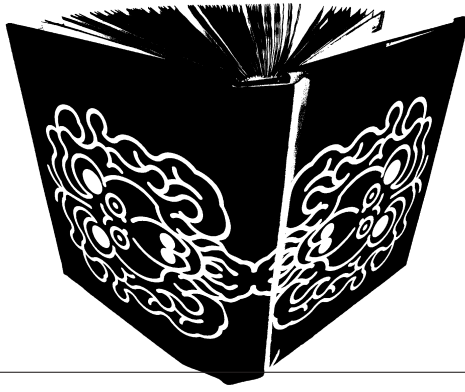
[www.lyon-confluence.fr](http://www.lyon-confluence.fr)



---

---

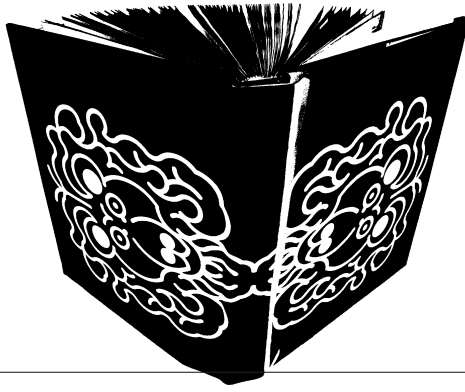
## NOTES



---

---

## NOTES



---

---

---

## NOTES