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訂房專線  
08-8882345

13th  
biennale  
de lyon  
la vie  
moderne

# media information

## **Heymann, Renault Associées Agnès Renault**

+33 (0)1 44 61 76 76  
www.heymann-renoult.com

### **France / Belgium / Switzerland media enquiries**

Lucie Cazassus  
l.cazassus@heymann-renoult.com  
Adeline Suzanne  
a.suzanne@heymann-renoult.com

### **USA / Asia / UK / Germany / Austria / Northern Europe media enquiries**

Bettina Bauerfeind  
b.bauerfeind@heymann-renoult.com

### **Italy**

Eléonora Alzetta  
e.alzetta@heymann-renoult.com

### **Spain / Portugal / South America**

Marc Fernandes  
m.fernandes@heymann-renoult.com

## **Laura Lamboglia**

### **Lyon, Rhône-Alpes region / South America media enquiries**

+33 (0)4 27 46 65 60  
llamboglia@labiennaledelyon.com

## **Specific information**

### ***Rendez-vous***

#### **Institut d'art contemporain**

Carine Faucher  
+33 (0)4 78 03 47 72  
c.faucher@i-ac.eu

### ***Ce fabuleux monde moderne***

#### **The Plateau / Rhône-Alpes Region**

Anne-Lise Poitoux  
+33 (0)4 26 73 54 87  
+33 (0)6 79 51 01 59  
apoitoux@rhonealpes.fr

— **biennaledelyon.com**

### **Media pictures library**

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## **4 13th Biennale de Lyon, the 2015 edition**

by Thierry Raspail, Artistic Director

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# 13th biennale de lyon,

## the 2015

### 3 Exhibitions, 2 Platforms

## edition

## thierry

## raspail

## artistic

## director

#### *La vie moderne*

I invited Ralph Rugoff to this 13<sup>th</sup> Biennale de Lyon for three reasons.

The first – and not the least – of these has to do with the exhibitions, at once unexpected and carefully focused, that he has been putting together for us at the Hayward Gallery in London for some years now. Unexpected and carefully focused: two terms that convey pretty well the scope of an imagination flagged “Anglo-Saxon excellence” – *smart, with a good sense of humour*. Coming from a New Yorker!

The second, equally important reason for this invitation relates to Rugoff’s conviction that a group show – and most biennales are group shows – isn’t *successful* because the works on show are *good*; in that case, he says, “you the viewer don’t have to do anything at all. It’s like listening to the Top 50: you stand around and admire. A *successful* exhibition is above all a chance for the public to make new connections, to discover territories vaster than what’s inside our heads at any given moment. So the mark of a great exhibition is its capacity to include, as well, less than brilliant contributions.” One of Rugoff’s illustrious predecessors, a certain Charles Baudelaire, said exactly the same thing: “Everything is not in Raphael, everything is not in Racine; that there is much that is good, sound and delightful in the *poetae minores*.”<sup>1</sup>

The third reason is Rugoff’s way of being curiously European in his acceptance of the jounces and jolts of a modernity recently re-embedded in all the hybrid modernities now demanding our attention. The history of the extraordinary success of global-age biennales can be summed up in a parallel with the history of the anthropologist during the same period: that desperate struggle against the Great Divide so as to thwart the near/far dichotomy, to defend a symmetrical anthropology or at least a reciprocal exoticism, and to reconcile critical universalism and radical relativism; and all this in the context of the massive arrival on the market of the imaginary of “vernacular modernities”, come from afar to challenge our “togetherness”. At issue here, quite simply, is the art of today, in the age of streaming, networks and “post-digital” icons. All these matters go largely ignored by our museums and art centres, which have definitively specialised in the Western product and dropped anchor in the ethnocentric waters of a down-home universality. By contrast the indefatigable reshuffling of these questions by art biennials tends to turn the latter into head honchos whose “identities” and “indigenous rootedness” get anatomised to the point of undergoing a sea change. Rugoff navigates according to – and at once within and between – these contingencies. This is why I invited him with the term *modern*, which is also going to do duty for two more Biennales, in 2017 and 2019.

*Modern*, in a few lines: Charles Perrault triggered the famous quarrel between the Ancients and Moderns just as Europe was discovering – although the Neolithic and the Bronze Age were already on its list – the splendours of other civilisations. In 1689 it was the turn of hitherto unknown China, Japan,

1

Charles Baudelaire, “The Painter of Modern Life”, in Lois Boe Hyslop and Francis E. Hyslop Jr (eds./trans.), *Baudelaire as a Literary Critic* (Penn State University Press, 1964), p. 4

2

Jean-Paul Demoule, *Mais où sont passés les indo-européens?* (Paris: Le Seuil, 2014)

3

Bruno Latour, *We Have Never Been Modern and An Inquiry into Modes of Existence*, trans. Catherine Porter (Cambridge, MA: Harvard University Press, 1993 and 2013)

4

Curatorship: for the Biennale de Lyon: Thierry Raspail; for the Institut d’art contemporain Villeurbanne/Rhône-Alpes: Nathalie Ergino; for the Ecole Nationale Supérieure des Beaux-Arts de Lyon: Emmanuel Tibloux; for the Museum: Isabelle Bertolotti.

4

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la vie moderne

Southeast Asia, the Indian subcontinent and Mexico. And this led to a totally new notion of the *modern*, judged according to the benchmark of antiquity but accorded the same value. There followed the invention of Nations, the Universal, the Colonial and Orientalism. The modern parable would soon be revised by Baudelaire, updated by Benjamin, glossed by Chaplin and Tati, and pulled into line by Greenberg, only to disappear in the penultimate decade of the twentieth century with the End of History and of the Grand Narratives. We have since learnt that the Indo-Europeans, until then supremely elusive, never actually existed<sup>2</sup>. “We have never been modern,” it seems, or in any case never completely<sup>3</sup>. And now we are neo, alter, anti, pro, folk, late and so on. Whatever, we are *modern* without being modern; and this is the situation of the artwork of today. So *modern* is outmoded but the narratives that speak of it are in great shape. From this point of view *modern* is radically up to date. In Rugoff’s summing-up, “‘Modern’ is ‘ironic’ and ‘anachronistic’, but we can’t get rid of it, just as we can’t leave it alone.” *La vie moderne* is going to be Rugoff’s narrative for right now: a modern for today, which is to say a contemporary which has forgotten nothing of the magical promises of its initial premises, but no longer believes in them. *Modern* is an unfinished, unfinishable form and consequently a considerably degraded one. A “dirty modern”, says Rugoff. Yet he continues to hope “that today a discussion centring on *modern* will enlighten us as to the way it goes on spreading and developing, taking on depth and nuance, evolving and adapting to constantly new contexts.”

Ralph Rugoff’s *La vie moderne* will be showing 60 artists from 28 countries at La Sucrière and the Musée d’Art Contemporain.

### ***Ce fabuleux monde moderne***

The Biennale de Lyon was born in 1991 out of a museum project that preceded it by seven years. It could be described as an offshoot of this project, which explains its consistency and its inherent difficulties. Since its founding the Biennale has been organised as a series of trilogies whose stakes go well beyond the traditional – and fortunately ill-defined – “intra-artistic” issues, and have spread by capillarity into areas in direct contact with the world and its cannibalistic narratives. The Museum of Contemporary Art collection has made its contributions to the Biennale (Turrell, Brecht, Sarkis, Coleman, La Monte Young and others), just as the Biennales have helped the Museum collection to grow (Viola, Cai Guo-Qiang, Paik, Höller, Atkins, etc.). So my intention has been that this 13<sup>th</sup> edition should embody a structural Museum/Biennale link that can be summed up as follows: a single artistic direction for two time frames.

The Museum collection, then, is being presented in two forms: firstly with an exhibition titled *Ce fabuleux monde moderne* – a tie-in with Ralph Rugoff’s *La vie moderne* – featuring Ruscha, Basquiat/Flynt, Ruff, etc. riding the wave of the poetic/political spectacle. Thirty paintings and sculptures in all. And secondly with Veduta, a platform founded in 2007 which depends for its existence on the substantial contribution made by the collection. This year’s Veduta will comprise eight exhibitions of works produced and acquired in the course of earlier Biennales and representing, so to speak, their

memory. The exhibitions take their titles from the different Biennales – *The Love of Art* (1991), *The Spectacle of the Everyday* (2009), *A Terrible Beauty is Born* (2011) and so on – and are a fresh look at the works in the light of *modern*. Designed and commented on by numerous art lovers, they are being presented in six municipalities in conjunction with Lyon’s African Museum. Rugoff’s *La vie moderne* is not absent here, though, as I’ve wanted to bolster the private/public connection introduced in 2013 by repeating, in another form, the principle of exhibitions in people’s apartments: *At Home*, as the ultimate appropriation of the work by the art lover. And so we find Rugoff calling on Massinissa Selmani, already included in *La vie moderne*, to continue his work in the form of a solo show in ten apartments in the Cité des Etoiles, a “modern” housing estate designed by Jean Renaudie in the 1970s. All in all 56 works from the Museum’s collection are appearing in the 2015 Biennale de Lyon.

### ***Rendez-vous 15***

For this 13<sup>th</sup> edition I also wanted to give a central place to the *Rendez-vous 15* exhibition, founded by the Museum in 2002. Dedicated since 2009 to young international artists, *Rendez-vous 15* functions like a biennale, while (curiously) being presented every year in different forms, with an edition in France and another somewhere outside Europe. Overall curatorship is the responsibility of four institutions:<sup>4</sup> the Biennale de Lyon, the Institut d’art contemporain (IAC) in neighbouring Villeurbanne, the Ecole Nationale Supérieure des Beaux-Arts (ENSBA) in Lyon, and the Museum, which collaborates with ten international biennales. The guest biennales this year are Dakar, Fukuoka, Gwangju, Istanbul, Kochi, Havana, Los Angeles, Shanghai, Sharjah and Salonika (see p. 52).

### ***The Veduta and Résonance platforms***

In 2007 the Biennale incorporated the Veduta platform, an experimental venture dedicated to the aesthetics of reception and the amateur school (see p. 64).

Résonance, which dates from 2003, is a Rhone-Alpes Region art itinerary that includes twelve “Focus” units and over 200 different events (see p. 76).

### ***eBook***

In 2015, with regard to *La vie moderne* and to *modern world* and contemporaneity, it seemed to me necessary that our publications should go digital. This is not at all a matter of succumbing to screen culture modishness (or enslavement); rather the intention is to offer a very broad audience, for the modest sum of 5 euros, the equivalent of two printed volumes of our traditional catalogues. Published by presses du réel, designed by ABM and Claire Rolland, and enjoying the support of the National Centre for the Visual Arts (CNAP), the accompanying printed catalogue will enable the public to find its way around the exhibitions and to download in three segments – beginning, middle and end of the Biennale itinerary – all the texts and the still and moving images for the three main exhibitions, together with the two platforms, the Focus units and their respective events. This eBook will also be available on the usual digital platforms for 4 euros.

# la vie moderne

guest curator  
ralph rugoff

artistic director  
thierry raspail  
artistic production manager  
thierry prat

LA BIENNALE  
DE LYON  
ART

\*Kawasaki



sucrière  
mac<sup>LYON</sup>  
musée des confluences

# la vie moderne

ralph  
rugoff  
guest  
curator

The 13<sup>th</sup> Biennale de Lyon, titled *la vie moderne* will bring together artists from 28 different countries who explore the contradictory character of contemporary culture in varied regions of the world. Their work addresses the ways in which multifarious legacies of the “modern” era continue to colour and shape our perceptions as well as the salient scenarios and issues of everyday life. With acuity and wit, a desire to engage and provoke different ways of understanding, and an adventurousness in fashioning new forms and images, their work invites the public to reflect on and re-imagine our relationships to the present moment.

There is (unavoidably) an ironic dimension to this title *la vie moderne*, which evokes a more optimistic moment in history characterised by a confident faith in the “new”, the virtues of progress, and the centrality of reason. Today, when current events continually remind us that reason has a limited role in a world propelled by passionate and irrational convictions, the phrase “la vie moderne” seems like something of a period piece, a relic from another age. It thus evinces a decided ambiguity: to say something is “modern” imbues it with an aura of uncertainty – it suggests something haunted by history as well as forward-looking. It seems to me this ambiguity captures the changing character of our current relationships to time and history, which mark a significant departure from classic modernism’s pretense of suppressing or disguising its debts to the past and so concealing contradictions within its own character. Today it seems clear that there is no escape from history; instead our only choice is to engage with and repair its legacies.

While the death of modernism (not unlike the death of painting) has been declared on many occasions over the past half century, these pre-mature announcements reflect the very modernist impulse of announcing a clean break from the past or articulating a reaction against it – a position that prevents us from seeing and understanding the nature of the present situation and its continuing connections to history. In contrast to this approach, the artists in the 13<sup>th</sup> Biennale de Lyon embrace what I would call a “dirty modernism” that is mixed, transitional, bricolaged, and punctured by history. Working with varied means and articulating fluid and playful positions and perspectives, their work explores notions of cultural overlap and simultaneity that depart from linear notions of history. Throughout the Biennale, visitors will encounter artworks that address the mixed legacies of the modern era that we continue to grapple with today: the growth of societies dominated by consumption and corporate cultural production; the ubiquity of packaging and pollution; issues of post-colonialism, immigration and national identity; the endangered project of economic equality; and the consequences of technological acceleration and proliferation, including how our ever-expanding network of electronic communications is restructuring our mental maps of the world, our relationships with images and objects, ideas of work and leisure, and our relations with one another and with ourselves.

In terms of the curatorial selection, the focus is on recent work that is timely and pointed, and that represents a range of different generations. As a curator, I have always taken very seriously Marcel Duchamp's assertion that the viewer is responsible for half the content of any work of art, and my selection for the Biennale reflects my interest in artists whose approach also highlights this understanding. It is crucial for me that visitors to the Biennale experience it as a jumping off point for their own conversations and thoughts, rather than as a ready-made statement.

Over 60% of the participating artists are creating new work for the Biennale. While a biennale is by definition an exhibition with an international scope, I believe it should also have a distinct regional accent – that it should reflect the particular cultural and social nuances that characterise the current moment in the city and nation where it is staged. Consequently "la vie moderne" features a larger-than-usual representation of French artists, spanning a profoundly diverse range of aesthetic approaches. Several artists in the show will also present new works that extrapolate from social and cultural histories specific to Lyon, including Ahmet Ögüt and Fabien Giraud & Raphael Siboni, while Jeremy Deller and Marinella Senatore, working as a team, will present works made in collaboration with varied groups of Lyon residents.

Other artists look at recent concerns that have been a critical focus in French society, but that affect many other regions of the world as well. Kader Attia will be producing a new video installation dealing with ethno-psychology that engages questions raised in the aftermath of the Charlie Hebdo tragedy. Andra Ursuta's figurative sculpture *Commerce Exterieur Mondial Sentimental* (2012), inspired by a photograph of a Romanian Gypsy awaiting deportation from France, evokes the problematic politics of immigration. Yuan Goang-Ming's video projection *Landscape of Energy* (2014), made in the aftermath of the Fukushima nuclear disaster, eerily questions modes of energy production and consumption. A new installation by Julien Previoux, meanwhile, will explore our shifting moral compass by examining examples of cheating in sport. Andreas Lolis's

*Monument to the Greek Crisis* (2015), a trompe l'oeil carved marble sculpture that resembles an improvised habitat made of cast-off cardboard and polystyrene packaging, bears witness to the precariousness of the global economy, while a major new installation by Otobong Nkanga conjures the changing relations of subjective and collective experience in contemporary life.

In addition, the Biennale will include a "salle des amateurs", featuring works by amateur cultural producers. One of most significant cultural developments that has emerged thanks to the World Wide Web is the global distribution of cultural production by amateur practitioners – people who may or may not consider themselves "artists" but who nonetheless create types of visual culture that are engaging and thought-provoking and that deserve to be seen alongside contemporary art.

In conclusion, the 13<sup>th</sup> Biennale de Lyon aims to be a forum where visitors can engage in reflecting and questioning, re-imagining and repairing our concepts of *la vie moderne*, inspired by works by artists with a capacity for juggling multiple viewpoints and producing perspectives that, in a time of global homogenisation, are defined by difference, rather than the predictable frameworks of the "necessary".

At a historical juncture when accelerating change co-exists in many parts of the world with regressions to social, economic and cultural dynamics that characterised earlier eras, the work in the Biennale engages us in modes of seeing and thinking that help us to question the "new normal" and perhaps to rebuild concepts of *la vie moderne* that can truly address the paradoxical landscape of our present day.

# les art istes

<sup>12</sup> Michael Armitage  
<sup>12</sup> Kader Attia  
<sup>12</sup> Darren Bader  
<sup>13</sup> Sammy Baloji  
<sup>13</sup> Yto Barrada  
<sup>13</sup> Hicham Berrada  
<sup>14</sup> Camille Blatrix  
<sup>14</sup> Michel Blazy  
<sup>14</sup> Mohamed Bourouissa  
<sup>15</sup> Céleste Boursier-Mougenot  
<sup>15</sup> Nina Canell  
<sup>15</sup> George Condo  
<sup>16</sup> Jeremy Deller  
<sup>16</sup> Simon Denny  
<sup>16</sup> Jessica Diamond  
<sup>17</sup> Thomas Eggerer  
<sup>17</sup> Cyprien Gaillard  
<sup>17</sup> Fabien Giraud  
& Raphaël Siboni  
<sup>18</sup> Guan Xiao

18 **Anthea Hamilton**

18 **He Xiangyu**

19 **Camille Henrot**

19 **Hannah Hurtzig**

19 **Cameron Jamie**

20 **Johannes Kahrs**

20 **Lai Chih-Sheng**

20 **Emmanuelle Lainé**

21 **Laura Lamiel**

21 **Liu Wei**

21 **Andreas Lolis**

22 **Magdi Mostafa**

22 **Daniel Naudé**

22 **Mike Nelson**

23 **Nguyen Trinh Thi**

23 **Otobong Nkanga**

23 **Katja Novitskova**

24 **Ahmet Öğüt**

24 **George Osodi**

24 **Anna Ostoya**

25 **Tony Oursler**

25 **Marina Pinsky**

25 **Julien Prévieux**

26 **Jon Rafman**

26 **Miguel Angel Rios**

26 **Ed Ruscha**

27 **Massinissa Selmani**

27 **Marinella Senatore**

27 **Avery K. Singer**

28 **Lucie Stahl**

28 **Tatiana Trouvé**

28 **Andra Ursuta**

29 **Klaus Weber**

29 **T. J. Wilcox**

29 **Haegue Yang**

30 **Yuan Goang-Ming**

30 **Arseny Zhilyaev**

63% of the works in the 2015 edition are new and specially created for the Biennale.

List as of 23 April 2015 (subject to changes)

## Michael Armitage

**b. 1984 in Nairobi (Kenya); lives and works in London (United Kingdom)**

Michael Armitage paints lyrically figurative landscapes whose starting point is the great narratives of his native Kenya. He works with successive layers of oil paint on lubugo, a traditional bark cloth from Uganda, in a process of scraping back, revising and repainting that produces a broad range of images inspired by the media, East African legends, the Internet and his own memory. Armitage recently showed at the Royal Academy of Art, the South London Gallery and UBM in London.



**Michael Armitage**  
*Kariakor*, 2015 ©  
White Cube - George  
Darrell

## Kader Attia

**b. 1970 in Dugny (France); lives and works in Berlin (Germany)**

Kader Attia's work is often concerned with repairing, reconstructing and putting things back into shape – from a point of view that is as physical as it is psychic, historical and personal. His films and installations reveal the intangible, invisible strands linking today's societies in both hemispheres. His work has been shown at the Venice Biennale, Documenta (Kassel), the KW Institut (Berlin), the Whitechapel Gallery (London) and the Musée d'Art Moderne de la Ville de Paris.



**Kader Attia**  
*Arab Spring*, 2014 © Studio OAK  
© Adagp, Paris

## Darren Bader

**b. 1978 in Bridgeport, Connecticut (USA); lives and works in New York (USA)**

Darren Bader works with the physical aspect of the exhibition space and the position of the spectator, while paying no heed to the topical impositions of reality. Whether setting up collection boxes for no specific cause or decreeing that one of the visitors to Art Basel is the work he is showing there, Bader offers open-ended scenarios lending themselves to all sorts of physical, conceptual and intellectual interpretations. He has recently exhibited at PS1 and the Whitney Biennial (New York), the Palais de Tokyo (Paris) and the American Academy (Rome).



**Darren Bader**

## Sammy Baloji

**b. 1978 in Lubumbashi (Democratic Republic of Congo); lives and works between Lubumbashi and Brussels (Belgium)**

Sammy Baloji's photographs and videos have their roots deep in the ongoing upheavals in Democratic Republic of Congo: the often invisible consequences of the mining of rare minerals used for electronic components; China's gigantic investments all over the African continent; and his country's industrial and cultural heritage. His photographs have taken out many prizes including the Prince Claus Award, the Spiegel Prize and the Rolex Award and have been shown at the Rencontres d'Arles, the MMK Museum für Moderne Kunst (Frankfurt), the Gulbenkian Foundation (Lisbon/Paris) and the Smithsonian National Museum of African Art (Washington).

## Yto Barrada

**b. 1971 in Paris (France); lives and works between Tanger and New York (USA)**

Yto Barrada brings a deliberately non-Western modus operandi to bear on current geopolitical changes, postcolonial history and the local implications of globalisation. Her photographs, films, sculptures, installations and publications reflect a distinctive association of documentary strategies and a meditative approach to images. Founder and director of the Cinematheque in Tangier, she has shown at Tate Modern (London), MoMA (New York), the Renaissance Society (Chicago), Witte de With (Rotterdam), the Haus der Kunst (Munich), the Centre Pompidou (Paris) and the Venice Biennale.

## Hicham Berrada

**b. 1986 in Casablanca (Marocco); lives and works in Paris (France)**

Hicham Berrada's work is the product of a dual artistic/scientific line of enquiry. Working like a painter, he sets up scientific protocols whose imitation of natural processes and atmospheric conditions generates chimerical worlds full of fascinating colours and shapes. A resident at the French Academy in Rome/Villa Médicis in 2014, Berrada has recently shown at the Palais de Tokyo and the Carrousel du Louvre (Paris), the Abderrahman Slaoui Foundation (Casablanca) and PS1 (New York).



**Sammy Baloji**  
*Untitled #25, 2006* © Sammy Baloji



**Yto Barrada**  
*Cabane de Lauriers (Oleander Summer Shed), Sidi Mghait, 2009* © Yto Barrada

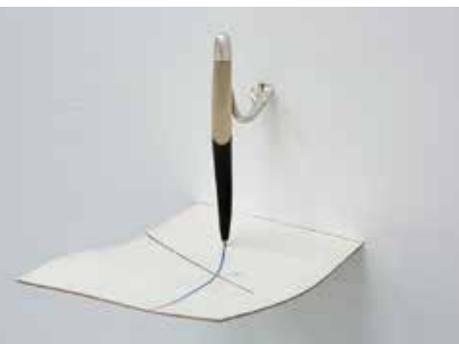


**Hicham Berrada**  
*Mesk-ellil, 2015* © Fabrice Seixas

## Camille Blatrix

**b. 1984 in Paris (France), where he lives and works**

At once highly personal, funny and enigmatic, Camille Blatrix's sculptures are a summons to engage with stories awaiting resolution. His narratives, which determine the mode of presentation of his "objects" – a term he insists on – and his choice of carefully wrought materials, suggest a totally new "way of being" for his work. Winner of the 2014 Ricard Foundation Prize for contemporary art, Blatrix has recently shown at SculptureCenter (New York) and Balice Hertling (Paris).



**Camille Blatrix**  
*La Lettre d'Alison pour Victor*, 2013  
© BaliceHertling

## Michel Blazy

**b. 1966 in Monaco; lives and works in Paris (France)**

Michel Blazy's deliberately fragile, random installations are made of perishable materials that add up to a distinctive notion of a life cycle economy. Cotton wool, plastic bags and foodstuffs proliferate and decline in the course of his exhibitions, with their ongoing changes providing the necessary triggers for activating the works and ensuring their development – in the most concrete sense of the word. Blazy has recently shown at the Domaine de Chamarande (south of Paris), the National Gallery of Victoria (Melbourne), the White Night Festival in Paris, the Museum of Old and New Art (Tasmania) and the Bardsdall Park Art Gallery (Los Angeles).



**Michel Blazy**  
*Pull Over Time*, 2013 © Dorine Potel © Adagp, Paris

## Mohamed Bourouissa

**b. 1978 in Blida (Algeria); lives and works in Paris (France)**

By subverting the technical purposes of his chosen media – photography, video, installation, sculpture – Mohamed Bourouissa homes in on powered relationships and the forces controlling our world. Imbuing his works with an ambiguous poetry, he channels them away from the journalistic aesthetic they initially seem to embody and lays bare what lurks behind the everyday in today's society. His work has been shown at the Haus der Kunst (Munich), the Prospect 3 biennial in New Orleans, the Museo Reina Sofía (Madrid) and Galleria Civica (Trento, Italy).



**Mohamed Bourouissa**  
*Shoplifters*, 2014 © Mohamed Bourouissa © Adagp, Paris

## Céleste Boursier-Mougenot

**b. 1961 in Nice (France); lives and works in Sète (France)**

Birds perching on the strings of a guitar, water dripping onto the skin of a drum: Céleste Boursier-Mougenot's work is directed at our sense of hearing, through what he calls "living sound forms". Also involving movement, these forms are systems for generating often tenuous – but always captivating – musical possibilities reflecting the inherent fragility of life's random processes. Boursier-Mougenot is representing France at the 2015 Venice Biennale. His work has been shown at the Museum of Contemporary Art in Tokyo, the Bass Museum of Art (Miami), the Peabody Essex Museum (Salem, Massachusetts), the Abattoirs (Toulouse) and the National Gallery of Victoria (Melbourne).



**Céleste Boursier-Mougenot**  
*Averses*, 2014 © Cédric Eymenier

## Nina Canell

**b. 1979 in Växjö (Sweden); lives and works in Berlin (Germany)**

Nina Canell's installations give concrete expression to the lightness and intangibility of the everyday. The natural materials she presents – water, stone, air, earth, wood, copper – are traversed by electric arcs and heat sources, giving rise to delicate, ephemeral physical reactions that reveal and underscore our innate relationship with our immediate environment. Her work has recently been shown at the Moderna Museet (Stockholm), the Camden Arts Centre (London), the Sydney Biennial, and at MoMA and the Swiss Institute (New York).

With the support of the Institut suédois, Paris



**Nina Canell**  
*Treetops, Hillsides and Ditches*, 2011 © André Morin / le Crédac © Adagp, Paris

## George Condo

**b. 1957 in Concord, Massachusetts (USA); lives and works in New York (USA)**

"Artificial Realism" is George Condo's term for his deconstructed figures with their forced smiles. This "realistic representation of the artificial" lets him transfigure the apparent realism of his portraits with an emotion that invades and deliberately disfigures his paintings; in this way he makes play with countless references to art history and the convulsions of the world we live in. Condo's work has been acquired by leading public collections and been given retrospectives at the New Museum (New York), the Museum Boijmans van Beuningen (Rotterdam), the Hayward Gallery (London) and the Schirn Kunsthalle (Frankfurt).



**George Condo**  
*Beginnings*, 2014 © George Condo

## Jeremy Deller

**b. 1966 in London (United Kingdom), where he lives and works**

In works involving collaboration, research and archival processes, Jeremy Deller sets up encounters between popular and traditional cultures. Mixing art, life and history, he replays the famous British miners' strike of 1984 and has created an identical replica of Stonehenge – but in the form of an inflatable castle accessible to one and all. Della, who will be working with Marinella Senatore on the Veduta platform at the 2015 Biennale de Lyon (see p. 72), represented the UK at the Venice Biennale in 2013. He has recently shown at the Hirshhorn Museum (Washington), the Contemporary Art Museum in St Louis (United States), Wiels (Brussels) and the biennial in Gwangju.



**Jeremy Deller**  
*Joy In People*, 2012 © Mark Blower

## Simon Denny

**b. 1982 in Auckland (New Zealand); lives and works in Berlin (Germany)**

Simon Denny's installations are marked by a fascination with technological advances and the development of different forms of communication. The artist simultaneously reconstructs and challenges the corporate aesthetic of trade fairs and the free-market philosophy based on the concept of permanent innovation as the driving force behind the global economy and the powers that be. Denny is representing New Zealand at the 2015 Venice Biennale. His work has been shown at PS1 (New York), Museet Astrup Fearnley (Oslo), Hamburger Bahnhof (Berlin) and Portikus (Frankfurt).

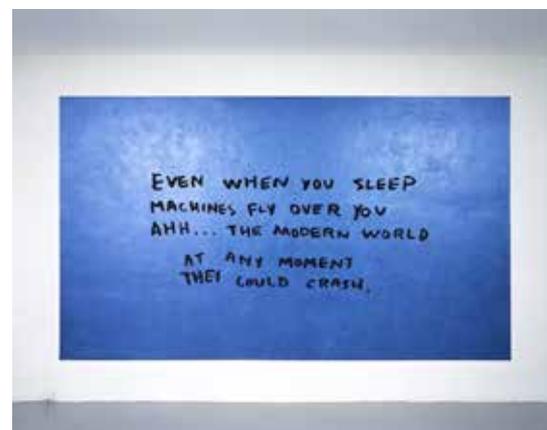


**Simon Denny**  
*The Personal Effects of Kim Dotcom*, 2015  
© Shaun Waugh

## Jessica Diamond

**b. 1957 in New York (USA), where she lives and works**

Jessica Diamond puts words and drawings on walls in public places and museums. While seemingly innocuous, this approach is in fact an authentically political, subversive vein that allows the artist to voice her doubts and queries about aspects of our contemporary world. Her work has been shown at Le Consortium (Dijon), the Austrian Cultural Forum (New York) and the CCA Wattis Institute for Contemporary Arts (San Francisco).



**Jessica Diamond**  
*The Modern World*, 1989-1991 © DR

## Thomas Eggerer

**b. 1963 in Munich (Germany); lives and works in New York (USA)**

In his paintings, drawings and collages Thomas Eggerer uses groups of individuals lost in architecturally ambiguous settings to explore the interaction between form, colour and gesture. The deliberate imprecision of their shapes and faces makes his characters archetypal, like the geometrical motifs and abstract topicality of the world around them. Eggerer has recently exhibited at the Museum für Gegenwartskunst (Basel), White Columns (New York) and Castello di Rivoli (Turin).

With the support of the Institut für Auslandsbeziehungen e.V. (Ifa), Stuttgart

## Cyprien Gaillard

**b. 1980 in Paris (France); lives and works between Berlin and New York (USA)**

Cyprien Gaillard's attention is directed at ruins, landscape and the traces left on our planet by human activity. His public space sculptures, videos and installations offer unremitting visions of architecture and nature, evolution and erosion, the historical past and contemporary reality. Winner of the Marcel Duchamp Prize in 2010, Gaillard has recently shown at venues including the Hammer Museum (Los Angeles), PS1 (New York), the Centre Pompidou (Paris), the 2011 Venice Biennale and the KW Institut (Berlin).

## Fabien Giraud & Raphaël Siboni

**b. 1980 and 1981; live and work in Paris (France)**

A frontal approach and experiments that often push materials and technical resources to the limits of their strength, scale and movement: the works of Fabien Giraud and Raphaël Siboni challenge the ever more obvious power of machines and "modes of existence" that are taking shape separately from us human beings, sometimes without our being able to see or inhabit them. Fabien Giraud and Raphaël Siboni have recently exhibited at the Palais de Tokyo in Paris, Casino Luxembourg and the Santa Fe and Moscow biennials.



**Thomas Eggerer**  
*Untitled, 2014* © Marten Elder



**Cyprien Gaillard**  
*Nightlife, 2015* © Cyprien Gaillard



**Fabien Giraud & Raphaël Siboni**  
*The Unmanned (1997 : The Brute Force), 2013* © Fabien Giraud / Raphaël Siboni

## Guan Xiao

**b. 1983 in Chongqing (China); lives and works in Beijing (China)**

Xiao Guan sees contemporary visual culture as a crazy collage of random images that have been adapted, modified, remixed and reproduced. Taking the Internet as a flat, non-prioritised surface to be freely used as a starting point, she brings together the mysterious and the fascinating to form new images of a world that gives undeniable grounds for concern. Her work has been seen recently at the New Museum (New York), the Victoria & Albert Museum (London), the National Museum of Contemporary Art (Seoul) and the Shanghai Art Museum.



**Xiao Guan**  
*Slight Dizzy*, 2014 © Hans-Georg Gaul

## Anthea Hamilton

**b. 1978 London (United Kingdom), where she lives and works**

Anthea Hamilton's art oscillates deliciously between kitsch and the sublime, sculpture and installation, theatre set and performance. She describes her works as "performative sculptures"; their tinge of theatricality is prompted by their spatialisation and a skilful juxtaposition of ambiances, surprise effects, masks and simulacra. Hamilton has shown at La Salle de Bains (Lyon), the Palais de Tokyo (Paris), the Chisenhale Gallery (London) and the Gwangju Biennial.



**Anthea Hamilton**  
*Let's Go*, 2013 © Andy Keate

## He Xiangyu

**b. 1986 in Dandong (China); lives and works in Beijing (China)**

He Xiangyu's installations and long-term projects point up the growing influence of materialism and Western-style consumerism in contemporary China. At once provocative and ambitious, his works draw on every imaginable material in their stressing of the interdependence of political and economic power. He has shown at the Künstlerhaus Schloss Balmoral (Bad Ems, Germany), the Wall Art Museum and the Ullens Center for Contemporary Art (Beijing) and the Kunstmuseum Luzern (Lucerne).



**He Xiangyu** →  
*Tank Project*, 2011-2013 © He Xiangyu / White Cube Gallery

## Camille Henrot

**b. 1978 in Paris (France); lives and works in New York (USA)**

Known for her videos and animated films featuring a mix of music and movie images, Camille Henrot also uses installations and drawings to underscore her fascination with “the other” and “the otherworld”, and to satisfy her endless curiosity regarding scientific research and anthropology. Henrot was awarded the Silver Lion at the 2013 Venice Biennale. She has had solo and group shows at Bétonsalon and the Centre Pompidou (Paris), the New Orleans Museum of Art, the Chisenhale Gallery (London) and the New Museum (New York).

## Hannah Hurtzig

**Lives and works in Berlin (Germany)**

Playwright Hannah Hurtzig founded the Mobile Academy in 2004. She explores the notion of the archive by collecting narratives about places, cities and territories; and composes audiovisual and sound dialogues which she presents in installations dramatically mingling memory, space and rhetoric. Usually collaborative in nature, her projects evolve as she takes them to different venues – which, reciprocally, metamorphose her themes. Her works have been shown in Berlin, Bern, Riga, Liverpool, Vienna, Hamburg and elsewhere.

With the support of the Institut für Auslandsbeziehungen e.V. (Ifa), Stuttgart

## Cameron Jamie

**b. 1969 in Los Angeles (USA); lives and works in Paris (France)**

Taking its inspiration from the social fabric of America’s suburban underclasses, Cameron Jamie’s protean oeuvre transfigures popular and underground aesthetic codes. The artist made his reputation with performances, films, photographs and installations, but his recent ceramic sculptures are a three-dimensional extension of the drawings he has been producing since early in the new millennium. Jamie has had many exhibitions and retrospectives, notably at Walker Art Center (Minneapolis), MIT List Visual Arts Center (Cambridge), the Centre Pompidou and Quai Branly Museum (Paris), MoMA (New York) and Kunsthalle Zurich.



**Camille Henrot**  
*Untitled*, 2015 © Adagp, Paris



**Cameron Jamie**  
*Untitled*, 2013 © Lothar Shnepf

# Johannes Kahrs

**b. 1965 in Bremen (Germany); lives and works in Berlin (Germany)**

The highly distinctive painterly treatment Johannes Kahrs brings to his political, religious, historical and media-sourced images intensifies their colours and modifies their primary meaning. The sensuality emanating from his paintings, works on paper and films, together with a near-obsessive attention to certain details, gives rise to new images that are sometimes thrilling and always volatile. Kahrs has shown at Parasol (London), mac<sup>LYON</sup>, Kunstverein München, (Munich), SMAK (Ghent), the Hayward Gallery (London), the Centre Pompidou (Paris) and the Museum Kunst Palast (Düsseldorf).

With the support of the Institut für Auslandsbeziehungen e.V. (Ifa), Stuttgart

# Lai Chih-Sheng

**b. 1971 in Taipei (Taiwan)**

At once epic and visually elusive, Lai Chih-Sheng's work experiments with accident and coincidence. A simple stroke of a pencil can reveal the full extent of a space, and the packaging left over after the installation of an exhibition can become as much a work of art as what was inside the packages. Lai Chih-Sheng has exhibited at Para Site (Hong Kong), the OCT Contemporary Art Terminal (Shenzhen), the Hayward Gallery (London) and the National Taiwan Museum of Fine Arts (Taichung).

With the support of Ministry of Culture, Republic of China (Taiwan) and Taiwan Cultural Center, Paris

# Emmanuelle Lainé

**b. 1973; lives and works in Paris (France)**

Emmanuelle Lainé's works and exhibitions are always intimately linked to the space they are set in and the objects they contain. Working through a unique relationship with images and things, the artist presents, in a process similar to that of the laboratory or the worksite, the crystallisation of an infinite, intuitive, sculptural moment amid the world's relentless hurly-burly. Lainé's work has recently been on show at the Fondation d'Entreprise Ricard (Paris), La Galerie (Noisy-le-Sec), C-o-m-p-o-s-i-t-e (Brussels), and at the Palais de Tokyo and the Belleville Biennial (Paris).

With the support of the Fondation d'entreprise Ricard, Paris



**Johannes Kahrs**  
*Untitled (dark palm),*  
2014 © Peter Cox ©  
Adagp, Paris



**Lai Chih-Sheng**  
*Border, 2013* © Lai Chih-Sheng



**Emmanuelle Lainé**  
*Don't Cheat me out of the fullness of my capacity!*, 2014 © Emmanuelle Lainé

## Laura Lamiel

**b. 1948 in Morlaix (France); lives and works in Paris (France)**

The art of Laura Lamiel sets up tensions between light and darkness, presence and abstraction, and the spirit and physicality of space. The architectural aspect of her installations always provides a reflection of their surroundings, thus enabling an inventive dialogue between the tangible and the impalpable. Laura Lamiel has shown at La Verrière (Brussels), the Museum of Modern Art in Rio de Janeiro, Le Quartier (Quimper), the Centre Pompidou (Paris), the Kunstverein Langenhagen, MAC/VAL (Vitry-sur-Seine) and the Musée de Grenoble.



**Laura Lamiel**  
*Figure 1*, 2013 © Yves Bresson

## Liu Wei

**b. 1972 in Beijing (China), where he lives and works**

Liu Wei's artistic point of departure is the recent history of China. This offers scope for addressing such universal issues as the fragility of political power and collusion between human nature and urban development. Striking and complex, Liu Wei's installations give a new, different form to what the authorities would like to keep locked away in the collective unconscious. Liu Wei has recently shown at the Sharjah Biennial, the National Art Museum of China and the Ullens Center for Contemporary Art (Beijing), the Venice Biennale and the Museum Boijmans Van Beuningen (Rotterdam).



**Liu Wei**  
*Enigma*, 2014 © Bowen Li

## Andreas Lolis

**b. 1970; lives and works in Athens (Greece)**

Using the techniques of classical marble sculpture, Andreas Lolis produces replicas of everyday objects so meticulous that they are often confused with their models. Cardboard boxes and polystyrene packaging, for example, are imbued with a fresh symbolic charge that underscores their reality; as if the metaphor of artistic materials is interrupting the endlessly consumable, disposable flow of their plebeian equivalents. Andreas Lolis has exhibited at the Athens Biennial, the Hayward Gallery (London), the Palais de Tokyo (Paris) and the Münchner Künstlerhaus (Munich).



**Andreas Lolis**  
*Homeless*, 2014 © Studio Andreas Lolis

## Magdi Mostafa

**b. 1982 in Tanta (Egypt); lives and works in Cairo (Egypt)**

In their exploration of the conceptual connections between sound (as a reminder of past experiences) and space (architectural, urban, private, public, imaginary or real), Magdi Mostafa's installations set out to map the effects of globalisation on local traditions, the individual's phenomenological involvement in the city, and interpersonal relationships between citizens. Magdi Mostafa has shown his work in venues including the Townhouse Gallery (Cairo), the Sharjah Biennial, ZKM (Karlsruhe), the New Museum (New York) and Bozar (Brussels).



**Magdi Mostafa**  
*Surface of spectral scattering*, 2014  
© Mostafa Magdi

## Daniel Naudé

**b. 1984 in Cape Town (Africa), where he lives and works**

Daniel Naudé's photography is an endless quest for a moment of sharing between people and animals: cattle and wild dogs in South Africa, sacred cows in India, birds on the African plains. These portraits are intense encounters with nature – and an attempt to create an enduring memory of what humanity is gradually destroying. Naudé's work has been shown at the Iziko South African National Gallery (Cape Town), the Lagos Photo Festival, the Tennis Palace Art Museum (Helsinki) and the Photographers' Gallery (London).



**Daniel Naudé**  
*Africanis 20*, 2011 © Daniel Naudé

## Mike Nelson

**b. 1967 in Loughborough (United Kingdom); lives and works in London (United Kingdom)**

Mike Nelson's environments take the form of sequences of meticulously realised spatial structures that draw on the siting and cultural context of their exhibition venues. An interweaving of reality and fiction is fundamental to his approach, and his constructions are shot through with literary and historical references. Mike Nelson represented the UK at the Venice Biennale in 2011. His work has also been shown at Tate Britain (London), Tramway (Glasgow), MAMCO (Geneva), The Power Plant (Toronto) and the Kunsthalle Münster.



**Mike Nelson**  
*M6*, 2013 © Stuart Whipps

## Nguyen Trinh Thi

**b. 1973 in Hanoi (Vietnam)**

Photographs, archives and films are the point of departure for Thi Trinh Nguyen's exploration of memory and history – and in particular the history of Vietnam. Transcending the boundaries between cinema, documentary and performance, the artist engages directly with his social and political environment. Thi Trinh Nguyen's work has been shown at the biennials in Singapore, Jakarta and Kuandu, at ZKM (Karlsruhe) and the Centre Pompidou (Paris). An exhibition at the Jeu de Paume museum in Paris is scheduled for the winter of 2015.

## Otobong Nkanga

**b. 1974 in Kano (Nigeria); lives and works in Antwerp (Belgium)**

Otobong Nkanga's installations, photographs, drawings and sculptures explore the concept of territory and the value accorded to natural resources. Her work injects a performative dimension into the human, environmental and architectural issues she takes as her points of departure. There have been recent showings of Otobong Nkanga's work at Museum Folkwang (Essen), Portikus (Frankfurt), Tate Modern (London), L'Appartement 22 (Rabat) and the São Paulo and Berlin biennials.

## Katja Novitskova

**b. 1984 in Tallinn (Estonia); lives and works between Berlin (Germany) and Amsterdam (Netherlands)**

Katja Novitskova's sculptures and installations explore the tension between the Internet and the physical world. They are based on images sourced from the Internet or everyday objects which she reworks, endowing them with a new, singular, disturbing state of being. Novitskova's work has been shown at the Serpentine Gallery (London), the Kunstverein Hannover (Hanover), the Ullens Center for Contemporary Art (Beijing) and Fotomuseum Winterthur in Switzerland.

With the support of the Embassy of the Kingdom of the Netherlands



**Nguyen Trinh Thi**  
*Landscape Series #1*, 2013 © Trinh Thi Nguyen



**Otobong Nkanga**  
*Shaping Memory*, 2012-2014 © Otobong Nkanga



**Katja Novitskova**  
*Pattern of Activation (on Mars)*, 2014 © Katja Novitskova

## Ahmet Ögüt

**b. 1981 in Diyarbakir (Turkey); lives and works between Berlin (Germany) and Istanbul (Turkey)**

Ahmet Ögüt is out to create works that address complex social issues – immigration, demographic problems, the impact of economics on everyday life, worker reappropriation of tools – with a humour that highlights, rather than masks, the gravity of their subjects. Ögüt represented Turkey at the Venice Biennale in 2009. His work has also been shown at the Van Abbemuseum (Eindhoven), the Chisenhale Gallery and the ICA (London), the Galleria Civica (Trento) and the Tensta Konsthall (Stockholm).



**Ahmet Ögüt**  
*Stones to throw*, 2011 ©  
Askin Ercan, Bruno Lopes,  
Ahmet Ögüt

## George Osodi

**b. 1974 in Lagos (Nigeria), where he lives and works**

The oil industry and African oligarchies: tackling the realities of life in the Niger delta head-on, George Osodi's images address oil exploration and oil wealth in terms of their consequences for both the beneficiaries and the victims. George Osodi is a visual artist and photojournalist whose pictures have appeared in the *New York Times* and the *Guardian*. His work has been shown at Documenta (Kassel), the Photographers' Gallery (London), the Museu di Cidade (Lisbon) and HMKV (Dortmund).



**George Osodi**  
*HRM Agbogidi Obi James Ikechukwu Anyasi II, Obi of Idumuje Unor*, 2014 © George Osodi c/o Z Photographic Ltd

## Anna Ostoya

**b. 1978 in Cracow (Poland); lives and works in New York (USA)**

Photography, painting, collage, photomontage – in work after work Anna Ostoya's vigorous mix of Europe's past avant-gardes and different media shapes historically and socially inflected narratives which she uses in parallel with her own practice. Anna Ostoya's work has been shown at MoMA (New York), the Kunsthalle Mulhouse and The Power Plant (Toronto).

With the support of the Institut Polonais, Paris



**Anna Ostoya**  
*The Kiss (1)*, 2011-2013 © Anna Ostoya

# Tony Oursler

**b. 1957 in New York (USA), where he lives and works**

Tony Oursler presents his videos in installations he calls "devices", within which the projected image is deliberately cut free of its frame. Sculptures, screens and soundtracks combine in skilfully shaped immersive dramas that speak of our world in all its burlesque and tragedy. Oursler's work has been given retrospectives at the Stedelijk Museum (Amsterdam), the Pinchuk Art Centre (Kiev), the Kunsthaus Bregenz, and the Whitney Museum (New York). It was also included in Documenta VIII and IX (Kassel).



**Tony Oursler**  
*Phantasmagoria*, 2013 © DR

# Marina Pinsky

**b. 1986 in Moscow (Russia); lives and works in Los Angeles (USA)**

Marina Pinsky's work seems driven by an urge to push the limits of photography – her preferred medium – via sculpture and installations. Giving an initial impression of mise en scène, her images reveal a seasoned sense of composition and superposition operating on the boundaries between the real and the virtual. Pinsky has recently shown at the Hammer Museum and LACMA (Los Angeles) and at White Columns (New York).



**Marina Pinsky**  
*A + B Time*, 2013 © DR

# Julien Prévieux

**b. 1974 in Grenoble (France); lives and works in Paris (France)**

Julien Prévieux, that tireless explorer and analyst of everyday folly, works with combinations of the visual arts, the display and personal experiments, adding for good measure libraries, information technology and choreography. In particular he appropriates corporate speak, laying bare its strategies and outcomes. Winner of the Marcel Duchamp Prize in 2014, Prévieux has shown at the Château des Adhémar (Montélimar), the Espace de l'Art Concret (Mouans-Sartoux), Witte de With (Rotterdam), CAPC (Bordeaux) and the Barnsdall Park Art Gallery (Los Angeles).



**Julien Prévieux**  
*La totalité des propositions vraies (avant)*, 2009  
© Galerie Jousse Entreprise

## Jon Rafman

**b. 1981 in Montreal (Canada), where he lives and works**

Jon Rafman stresses the distancing effect of digital technology and the new media. In his installations, photographs and videos he brings a melancholy, rueful eye to our social interactions and virtual communities, and the surprising realities they give rise to. Rafman's work has been seen at the Contemporary Art Museum St. Louis, the Palais de Tokyo (Paris), Eyebeam (New York) and The Power Plant (Toronto).

With the support of the Centre culturel canadien, Paris

## Miguel Angel Rios

**b. 1943 in Catamarca (Argentina); lives and works between Mexico City (Mexico) and New York (USA)**

Miguel Angel Ríos allies a fondness for the conceptual with a deliberately "hands on" aesthetic. His video narratives use the spinning top to speak of human experience, violence and mortality, against a backdrop of unfeigned meditation on the transience of life and the mechanics of power. His work has been shown at the Sala de Arte Público Siqueiros (Mexico City), the Musée d'Art Moderne in Saint-Étienne (France), the Des Moines Art Center and the Museum of Contemporary Art (San Diego) and the Maison Européenne de la Photographie (Paris).

## Ed Ruscha

**b. 1937 in Omaha (USA); lives and works in Los Angeles (USA)**

"Back of Hollywood": Ed Ruscha's paintings, drawings, films and books take their inspiration from everyday American icons. In his portrayals of elegant landscapes, logos and gas stations, his distinctive choice of words and phrases, and his unique, totally identifiable treatment of his subjects, he distills pop culture images using movie and typographic codes as stylish as they are meaningful. Ruscha's works are to be found in leading public and private collections, and have been shown worldwide in venues including the Hayward Gallery (London), the Haus der Kunst (Munich), the Moderna Museet (Stockholm), and LACMA and the Getty Center (Los Angeles).



**Jon Rafman**  
*Still Life (Betamale)*, 2013 © Jon Rafman



**Miguel Angel Rios**  
*The Ghost of Modernity Lixiviado*, 2012 © Miguel Angel Rios



**Massinissa Selmani**  
*A-t-on besoin des ombres pour se souvenir? N°1*, 2013  
© Adagp, Paris

## Massinissa Selmani

**b. 1980 in Algiers (Algeria); lives and works in Tours (France)**

Massinissa Selmani's drawings and videos are inspired by today's news and its endless stream of images. He responds to its moments of pomposity with a deliberate economy of means and a gestural discretion that find expression in montages of images and drawings, and brief animated pieces that blend humour, irony and sometimes rebelliousness. Massinissa Selmani is collaborating on the Veduta platform at this year's Biennale de Lyon (see p. 72). His work will also be on show at the 2015 Venice Biennale and has recently been seen at CCC in Tours and the Dakar Biennial.



## Marinella Senatore

**b. 1977 in Cava dei Tirreni (Italy); lives and works between Berlin (Germany) and London (United Kingdom)**

Marinella Senatore's practice is characterised by public participation. In the various venues she is invited to she involves entire communities in the creative process – as many as 20,000 people for *Rosas* in 2012 – by asking them to write scripts that are then filmed using cutting-edge movie technology. Her point is to highlight the creative power of crowds and to set up dialogue between oral history, culture and social structures. Senatore will be working with Jeremy Deller as part of the Veduta platform at the 2015 Biennale de Lyon (see p. 72). She recently exhibited at Castello di Rivoli (Turin), the Kunsthalle in Sankt Gallen (Switzerland) and the Santa Barbara Museum of Contemporary Art.



**Marinella Senatore**  
*THE SCHOOL OF NARRATIVE DANCE: LITTLE CHAOS #1*, 2013  
© Giuseppe Ungari © Adagg, Paris

## Avery K. Singer

**b. 1987 in New York, where she lives and works**

Avery K. Singer models her pictures with 3D software, projects the resultant sketch onto a canvas and then proceeds to paint it. Most of her pictures, in black and white and frankly constructivist in tone, combine scenes from classic movies with photos and other archival material to form stories that have never taken place outside our collective, fictive memories. Singer recently showed at the Fondazione Sandretto Re Rebaudengo (Turin), the Hammer Museum (Los Angeles) and the New Museum (New York).



**Avery K. Singer**  
*Heidiland*, 2014 © Joerg Lohse

## Lucie Stahl

**b. 1977 in Berlin (Germany); lives and works in Vienna (Austria)**

Lucie Stahl starts out with photographs of ordinary objects – packets of potato crisps, dead leaves, women's magazines – which she then digitises, feeds through an ink jet printer, and covers with polyurethane. The result is a pictorial distancing effect. She adds annotations in the form of fragments of texts and ironic aphorisms that serve as comments on today's world. Stahl has shown at the Kunstvereine in Cologne and Nuremberg, Portikus (Frankfurt) and Galerie SBC (Montreal).

With the support of the Institut für Auslandsbeziehungen e.V. (Ifa), Stuttgart and the Forum Culturel Autrichien, Paris



**Lucie Stahl**  
*Power Aid*, 2012 © Sven Laurent

## Tatiana Trouvé

**b. 1968 in Cosenza (Italy); lives and works in Paris (France)**

In their interplay between dimension, perspective and scale, Tatiana Trouvé's works derail time and space while regenerating them via installations, drawings, sculptures and architectural forms. Existing in the interstice separating expectation from activation, her works troublingly transform the exhibition space into a place seemingly in wait for some possible event. Winner of the Marcel Duchamp Prize in 2007, Tatiana Trouvé recently showed in Central Park with the backing of the Public Art Fund (New York), and at MAMCO (Geneva), the Schinkel Pavilion (Berlin), the Kunsthau in Graz, the Migros Museum (Zurich) and the Centre Pompidou (Paris).



**Tatiana Trouvé**  
*The Longest Echo - L'Écho le plus long*, 2014 © Ilmari Kalkkinen / MAMCO © Adagp, Paris

## Andra Ursuta

**b. 1979 in Salonta (Romania); lives and works in New York (USA)**

Andra Ursuta's sculptures and installations are simultaneously ironic, poignant, melancholic and shot through with self-mockery. She creates works fuelled by her fears and her personal past in reaction to crisis situations mostly taken from the international news scene. Andra Ursuta has shown at the Palais de Tokyo (Paris), the Hammer Museum (Los Angeles), the Venice Biennale, CAPC (Bordeaux) and PS1 (New York).



**Andra Ursuta**  
*Commerce Exterieur Mondial Sentimental*, 2012 © Uli Holz

# Klaus Weber

**b. 1967 in Sigmaringen (Germany); lives and works in Berlin (Germany)**

Working like a scientist, Klaus Weber mainly employs natural, meteorological and biological elements, combining them with various industrial materials he endows with extraordinary appearances and impacts: in fine weather a shower of rain falls after the passing of a car; a tiny whirlwind forms in front of a vacuum cleaner; a gigantic moth flutters up from the sports pages of a newspaper. This is all about the looming of the unexpected in a time sequence making play with the laws of invisibility.

Klaus Weber's work has been shown at Secession (Vienna), the Fondazione Morra Greco (Naples), the Haus der Kulturen der Welt and the KW Institut (Berlin), and the Frankfurter Kunstverein (Frankfurt).

With the support of the Institut für Auslandsbeziehungen e.V. (Ifa), Stuttgart and Goethe-Institut, Lyon



**Klaus Weber**  
*Drunk man (phantom box)*, 2013 © Amedeo Benestante © Adagp, Paris

# T. J. Wilcox

**b. 1965 in Seattle (USA); lives and works in New York (USA)**

The work of T. J. Wilcox is marked by a highly personal fascination with the way history is being permanently fashioned out of facts, myths, memories, associations and the information bombardment that characterises our everyday existence. Found images, his own footage, and archival and documentary material thus come together as limitless landscapes. T. J. Wilcox has exhibited at the Stedelijk Museum (Amsterdam), the Whitney Museum and MoMA (New York), the Kunstverein Munich and the Ludwig Museum (Cologne).



**T.J. Wilcox**  
*In the Air*, 2013 © Bill Jacobson

# Haegue Yang

**b. 1971 in Seoul (South Korea); lives and works between Seoul and Berlin (Germany)**

Haegue Yang separates everyday objects and materials – venetian blinds, fans, infrared detection devices, etc. – from their primary functions and invests them with a new, poetic meaning with political or emotional overtones. Her often abstract constructions are in fact sensory experiences whose crux is an implicit critique of the modern. Haegue Yang represented South Korea at the 2009 Venice Biennale. She has also shown at Documenta (Kassel), the Walker Art Center (Minneapolis), the ICA (Boston) and the Samsung Museum of Art (Seoul).



**Haegue Yang**  
*Sol LeWitt Upside Down – Structure with Three Towers, Expanded 23 Times*, 2015 © Hyunsoo Kim

# Yuan Goang-Ming

**b. 1965 in Taipei (Taiwan),  
where he lives and works**

A video art pioneer in Taiwan, Goang-Ming Yuan tampers with images in a way that reflects the changing nature of human experience in a technology-saturated world. With his blends of metaphors and new media he sets up encounters between contemporary reality and the powers of the mind. His photographic and video work has been shown at MOMA Contemporary (Fukuoka), the Taipei Fine Arts Museum, the Hermitage Museum (St Petersburg), the Power Station of Art (Shanghai) and the Venice Biennale.

With the support of Ministry of Culture,  
Republic of China (Taiwan) and Taiwan  
Cultural Center, Paris

Pour réaliser l'affiche de cette 13<sup>e</sup>  
Biennale de Lyon, *La vie moderne*,  
Ralph Rugoff a choisi l'image  
*Landscape of energy\_stillness*  
extraite de l'œuvre de Yuan  
Goang-Ming, *Landscape of energy*  
présentée à la Sucrière. Une image  
« à double signal » qui éclaire le  
caractère contradictoire de la vie  
moderne vu par l'exposition.



**Yuan Goang-Ming**  
*Before Memory* © Yuan Goang-Ming

# Arseny Zhilyaev

**b. 1984 in Voronezh  
(Russia); lives and works  
in Moscow (Russia)**

A writer, artist and political activist, Arseny Zhilyaev is concerned with art's social and political legitimacy. This fiction chronicler/ reality inventor resorts to all kinds of political, scientific and museological strategies to explore the connection between art and social output. Arseny Zhilyaev's work has been shown at VCCA (Voronezh), the Kadist Art Foundation (Paris, San Francisco), TBA 21 (Vienna) and Castello di Rivoli (Turin).



**Arseny Zhilyaev**  
*The Hammerer*, 2012-2014 © Katya Morozova

# edi- tion

## catalogue / e-book

### A catalogue both physical and digital

Every biennale provides a visitor's guide – often a modest item, devised in advance of the exhibition – and a catalogue, which is often costly and intended for professionals only. All Biennale catalogues have a handicap, especially those featuring first-time exhibits: their images do not reflect the reality of the exhibits. What's more, the Biennale de Lyon produces up to 80% of the artworks that it shows.

This is why we decided to disseminate our catalogue more widely, by offering a digital catalogue on the main digital distribution platforms (Apple, Android, conventional networks, etc.) coupled with a paper catalogue that lets you download the digital catalogue. This digital version, in a bilingual (English and French) format, enables us to offer and disseminate plenty of information and content that paper cannot convey: interviews, videos, hypertext links, works in progress, commentaries, interventions by artists...

### Enriched content and browsing

The purpose of the paper catalogue is to accompany the reader on their visit. This is why we have opted for a downsize, so it also works as an exhibition guide. It offers a direct, immediate commentary on the exhibits of *La vie moderne*, and also includes artist interventions and information about the Biennale's other two exhibitions (*Rendez-Vous 15* and *Ce fabuleux monde moderne*) and its two platforms (Veduta and Résonance).

The digital catalogue will have three iterations, each of which can be downloaded: when the Biennale opens (critical articles, selected images, sundry information, multimedia content); during it (images of the whole exhibition, interviews with artists); and at the end (with images from Veduta and Résonance, etc.).

**Paper catalogue and  
digital catalogue: €5  
Digital catalogue only: €3,99**

Publisher: Les presses du réel, Dijon  
Digital catalogue design: ABM  
Paper catalogue design: ABM Claire Rolland

The digital edition is supported by the French National Centre for Visual Arts (CNAP)

# venues



Musée d'art contemporain  
© Stéphane Rambaud



## Lyon Museum of Contemporary Art (mac<sup>LYON</sup>)

Cité Internationale  
81 quai Charles de Gaulle, 69006 Lyon

Designed by Renzo Piano, the Lyon Museum of Contemporary Art opened in December 1995 for the 3<sup>rd</sup> Biennale de Lyon. It offers temporary exhibition floorspace of 3,000 m<sup>2</sup> on three fully modular levels able to host every possible exhibition design.

## La Sucrière

47-49 quai Rimbaud,  
69002 Lyon

Built in the 1930s, and extended in 1960, La Sucrière was a warehouse until the '90s. Its conversion into the flagship venue of the Biennale de Lyon 2003 marked an important milestone in the transformation of Port Rimbaud into an area open to the public. Visitors pass through the old silos to enter the warehouse, following the route once taken by inbound sugar shipments – a great introduction to this 7,000 m<sup>2</sup> building, which eloquently evokes its past. Today, the building is managed by the group GL events (CEO Olivier Ginon), which is now its coowner with France's Inland Waterways department.

## Musée des Confluences

86 quai Perrache, 69002 Lyon

In 2015, as part of the Biennale de Lyon, the museum will host an artwork by Yuan Goang-Ming. The Musée des Confluences was born from the encounter between a glass crystal and a stainless steel cloud, embodying the convergence of its two rivers, the Rhône and Saône. Its architect, Wolf D. Prix, co-founder and design principal of Coop Himmelb(l)au, designed it to be a place of discovery where the knowledge and leisure spaces are attuned.



**La Sucrière**  
Mickaël Lin, Biennale de Lyon 2005 © Blaise Adilon



**Musée des Confluences**  
© Quentin Lafont

# tours

The Biennale de Lyon invites visitors to discover *La vie moderne* as they wish, venue by venue – according to their sensibility, what tempts them, and how much time they have.

## Guided tours

The guiding team, comprising about 20 guides and artists, offers various trails through the exhibitions, at mac<sup>LYON</sup> and La Sucrière.

The team fosters dialogue with visitors around a selection of powerful artworks that deepen their exhibition experience.

### For individuals

**pARTage Tour:** every Saturday and Sunday, and daily during the school holidays, at mac<sup>LYON</sup> and La Sucrière

**Aperitif Tour:** after visiting the exhibition, continue the conversation over a drink on late-opening nights at La Sucrière (18 Sept, 9 Oct, 20 Nov, 11 Dec)

**Backstage Tour:** go behind the scenes and lift the lid on the secrets of artwork installation and the exhibition, at La Sucrière and mac<sup>LYON</sup>

**Blind & Visually Impaired Tour:** a tailored trail with a touch-based approach and oral description of the artworks, at mac<sup>LYON</sup> and La Sucrière

**French & Sign Language Tour:** a bilingual tour in French plus French sign language at mac<sup>LYON</sup> and La Sucrière

**Themed Tour:** consider the exhibition from a thematic perspective

**Duo Tour:** based around a dialogue between a Biennale guide and a guest from the world of film, literature, sociology, philosophy...

**One Hour Tour:** the essence of the exhibition in 60 minutes, at mac<sup>LYON</sup>

**Confluence Tour:** a combined tour of La Sucrière and the Confluence district

**Offbeat Tour**<sup>NEW</sup>: an unusual format to discover the exhibition in a different way

### For families

**Family Tour:** explore the exhibition as a family, every weekend and during the school holidays, at mac<sup>LYON</sup> and La Sucrière (for age 6 and over)

**Sugar Pit Family Workshop:** after a family tour of La Sucrière, parents and children experiment together with an art activity in this themed workshop (for families: 1 adult + 1 child aged 6-10).

### For children aged 3 and over, and teens

**Birthday Tour:** for children aged 5-12 who want to invite their friends to discover contemporary art. An afternoon session in two stages: a guided tour, followed by a private celebration to blow out the candles!

**Sugar Pit Workshop:** a tour and a workshop in an area for fun, instructive experiments around visual arts (for ages 6-10).

**Fantasy Tale Tour:** young children discover the exhibition while being told a fantasy story! For ages 3-5, daily during school holidays, at La Sucrière.

**Workshop:** a two-day immersion during which participants move between exhibition and workshop, experimenting with and discovering contemporary art together (for ages 12-15).

**Art Holiday:** during the autumn half-term and Christmas holidays, youngsters aged 3-15 receive special treatment, and can enjoy an activity every day!

Tours and workshops (both short and immersive) offer a variety of perspectives on the exhibition.

### **For groups of adults and children (associations, works' councils, groups of friends, leisure centres, social centres, etc.)**

**pARTage Tour (1 or 2 venues):** a guided tour of La Sucrière and/or mac<sup>LYON</sup> (90 minutes per venue)

**Fun Tour:** a game-based tour for younger kids and teens who have plenty of composure!

The Family Tour, French & Sign Language Tour, and Sugar Pit Workshops are also open to groups. Booking required.

### **For schools**

To introduce a better approach to contemporary art, the public department is providing tour trails tailored to each age and education level, from the last year of nursery school to groups of higher-education students. Each tour, designed around a dialogue-based format, enables real interaction between pupils/students and guide.

**NEW:** our opening times are being expanded to make sure school groups have the most enjoyable experience possible. Group tours operate from 9.30am, Tuesday to Friday.

Specific actions are offered: workshops, in-class activities, conversation forums, etc.

For primary schools, PetitArt (a non-profit association) runs a discovery exhibition with learning kit and creative workshop to complement guided tours of the Biennale exhibition. Fun, educational experiences to experiment with and share in class.

For secondary pupils and apprentices, as part of the Rhône-Alpes Regional Council's arts and culture support programme, each establishment in the region can build an original pathway-based project to raise awareness and enhance understanding of contemporary art.

## **Training courses**

### **For all**

Histoires et Toiles, a non-profit association that partners with the Biennale de Lyon, runs training courses for adults who want to expand or deepen their understanding of art through the Biennale exhibition. On the programme: readings and examination of the exhibits; historical and theoretical reference points; and bibliographic and documentary information. Courses can cover three Biennale venues in one day, or span in-depth tours over several days.

Enquiries: [histoires-toiles@wanadoo.fr](mailto:histoires-toiles@wanadoo.fr)

[www.histoires-toiles.fr](http://www.histoires-toiles.fr)

### **For teachers**

As part of its training plan, the Lyon education authority, in partnership with the Biennale de Lyon, offers a two-day course for teachers and other state education staff. It includes instruction in contemporary art and a look at learning methods that can be based on the international exhibition, *La vie moderne*.

Two other one-day courses are also offered, in liaison with the education authority's teaching inspectorate, solely for teachers of visual and applied arts.

This year, the courses are also open to teachers employed by the neighbouring Grenoble education authority.

From 18-25 September, tailored tours are run free of charge for primary and secondary teachers to help prepare for their class visits to mac<sup>LYON</sup> and La Sucrière.

— [biennaledelyon.com](http://biennaledelyon.com)

# infor- mation

## Dates

**From Thursday 10 September  
2015 to Sunday 3 January 2016**

Professional preview:  
Tuesday 8 and Wednesday 9 September 2015

Closed on Mondays  
Also closed on 25 December 2015 and 1 January  
2016 in all venues and 11 Nov. only at Musée des  
Confluences.

## Opening times

### Weekdays

Tuesday to Friday, 11am to 6pm  
And from 9.30am for groups on guided tours (booking  
required)

### Weekends

Saturday and Sunday, 11am to 7pm  
Late opening until 9pm (except at Musée des  
Confluences): Fridays 18 Sept., 9 Oct., 20 Nov.  
and 11 Dec.

## Exhibition venues

### La Sucrière

Les Docks  
47-49 quai Rambaud  
69002 Lyon

### Lyon Museum of Contemporary Art (mac<sup>LYON</sup>)

Cité Internationale  
81 quai Charles de Gaulle  
69006 Lyon

### Musée des Confluences <sup>NEW</sup>

86 quai Perrache  
69002 Lyon

In 2015, as part of the Biennale de Lyon, the museum will  
host an artwork by Yuan Goang-Ming (room15).

— [biennaledelyon.com](http://biennaledelyon.com)

## Tickets

### Admission ticket

gives access once to each venue\*.  
Valid throughout the exhibition.

**Full price: €15**

**Admission + guided  
tour pack: from €16\*\***

### Concessions: €8

*proof required*

Under-26s, job seekers, large-family card holders, visual arts and history of art teachers (at secondary and higher education level), teachers of architecture, disabled people's escorts, professionals, late-opening days after 6pm

**Admission + guided  
tour pack: from €12\*\***

### Free admission

*proof required*

Under-15s, M'RA card, students in training in the Rhône-Alpes region leading to a qualification, art school students, visual arts and history of art students in training that leads to a qualification, low-income recipients (RSA allowance), MAPRA and Maison des Artistes card, ICOM card, LYON CITY CARD, disabled people, CIMAM and IBA members

\* At Musée des Confluences, only available for room 15

\*\* Price varies according to type of tour

## Ticket sales

### Online

#### **biennaledelyon.com**

Book your visits in advance, print your ticket, and beat the queues!

### At venues

at La Sucrière and mac<sup>LYON</sup>, from 10 September during opening hours

### By phone

**04 27 46 65 65**

from 10 September, Wednesday to Sunday, 10am to 3pm

### Fnac

from 10 September by calling 0892 684 694 (€0.34 incl. VAT/min) or at [www.fnac.com](http://www.fnac.com)

### Lyon Tourist Office

(on Place Bellecour) from 10 September, daily from 9am to 6pm.

### Schools and adult groups

**04 27 46 65 66**

To book your visits, contact the public and professional relations department.

# ce fabuleux monde moderne

curator  
thierry raspail

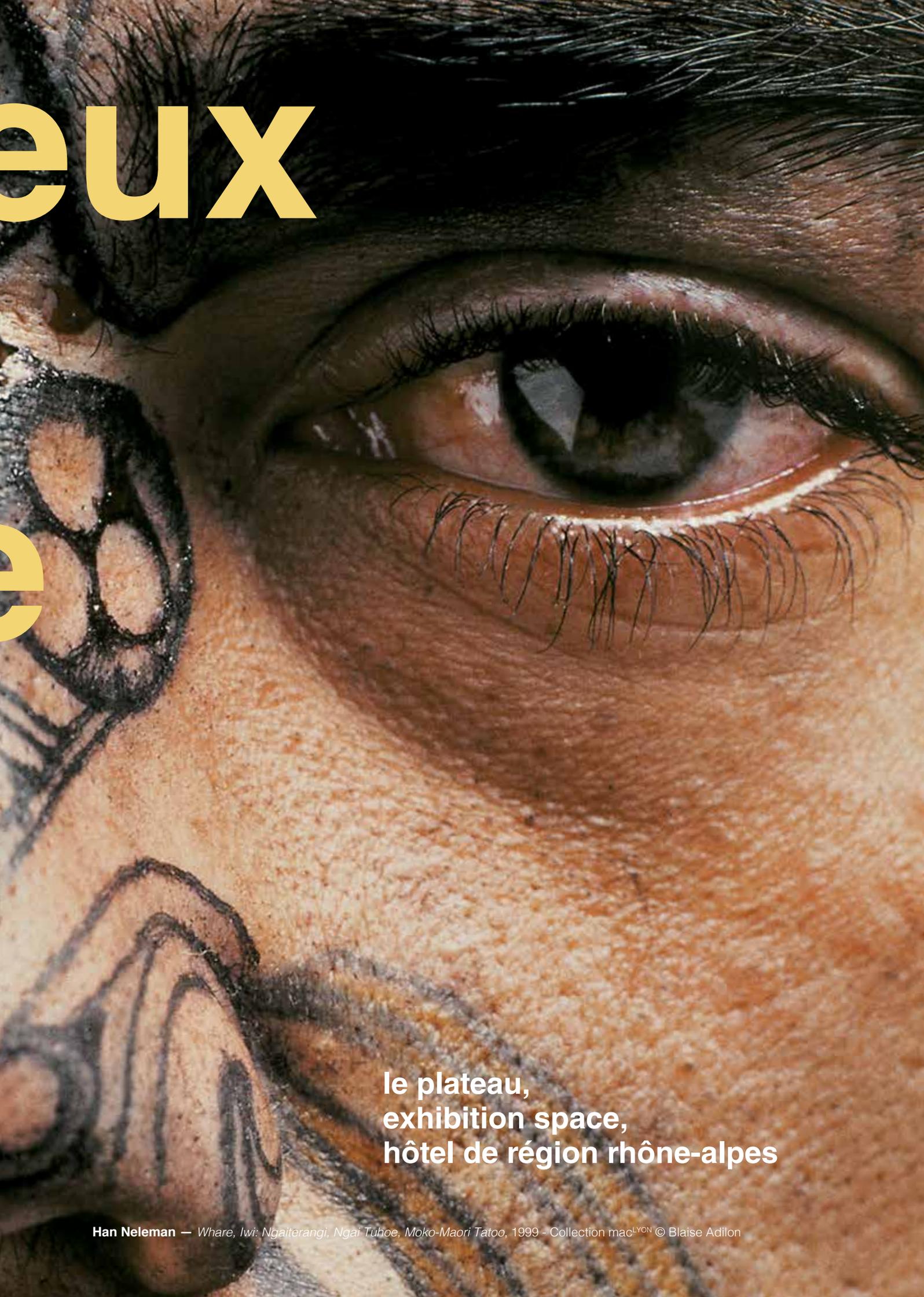
artistic production manager  
thierry prat  
curator/head of mac<sup>LYON</sup> collections  
hervé percebois

LA BIENNALE  
DE LYON  
ART

mac<sup>LYON</sup>

Rhône-Alpes Région



A close-up photograph of a person's face, focusing on the eye and surrounding skin. The person has traditional Maori tattoos (moko) around the eye, including a large, dark, circular tattoo on the upper eyelid and another on the lower eyelid. The eye is dark and looking slightly to the right. The skin is a warm, brownish tone. The lighting is soft, highlighting the texture of the skin and the details of the tattoos.

# eux

e

**le plateau,  
exhibition space,  
hôtel de région rhône-alpes**

# ce fabuleux monde moderne

thierry  
raspail  
curator

“Modern, wow!” Ed Ruscha’s exclamation from 1980<sup>1</sup> could have been the title for this exhibition at Le Plateau<sup>2</sup>. With his usual metaphysical humour Ruscha, the Californian artist, was harking back to his reaction to the Pedrigal neighbourhood in Mexico City, a jumble of architectural experimentation and old-style buildings he’d seen twenty-five years before. That *modern* has gone – in the sense that “facts are facts are facts”<sup>3</sup> – but even so it’s still there in the way it continues to generate the delicious nostalgia of a promise of happiness that was never kept and is crumbling away before our very eyes, just like Lawrence Weiner’s *Masses of Rusting Metal Spreading Stains upon the Surface of the Earth*<sup>4</sup>. And conjuring up all the pranks and delights of *Ce fabuleux monde moderne* is what this exhibition of thirty works from **the macLYON collection** is all about.

Its image will be the images of art and of the world, overlapping.

Ed Ruscha’s *The Back of Hollywood* (1977) takes us behind the spectacle. There’s no way this luminous painting of an eternally setting sun could be less than spectacular. And then there’s Erik Dietman’s sculpture *L’art mol et raide* (1985–1986), thirty-nine smilingly perplexed skulls staring up from their bits of bronze on the floor at a changeless vanishing point: a clumsy rectangle on an anonymous sheet of paper. A satirical anticipation of our imminent future: an empty, skeletal square. Further along, Thomas Ruff’s anonymous city folk rub shoulders with Hans Neleman’s Maori citizens and their ties and ritual tattoos: ancient and modern getting along just perfectly. “I was given my father’s shirt when he died,” says James Patariki of his photo portrait. “For me my moko is a member of the family. Nothing scary or out of the ordinary about it; it’s just a natural part of life.” Keep going and there are Nam June Paik’s very first TV sets – recreated by the artist for the 3<sup>rd</sup> Biennale de Lyon in 1995 – next to Laurie Anderson’s *The Handphone Table* (1978), whose hidden sound we hear through our arm-bones with our hands blocking our ears. Then you’ve got Abramović & Ulay, slapping and shouting and getting all tangled up and ultimately sewing their mouths shut. This 1988 installation came in the wake of 1976 performances by the pair, whose complete joint works are held by the MAC. Continuing our stroll, we come to Mathieu Briand’s *modern masks* from 2001, which let us see what others see *behind the floating world*. This is the gaze transferred to the digital age, a sharing of image codes. And the exhibition opens with a William Kentridge *Shadow Procession*. Could all this just be a masquerade?

### **A few words about the MAC collection**

When it opened in 1984 the Museum laid down the simple rules it has been trying to follow since then:

the Museum will create a collection of personal exhibitions – more a collection of events than objects.

each of these exhibitions is an artist's response to a word suggested in reference to a particular aspect of his or her work. "Living" for Abramović & Ulay, for example; "mind/body" for Robert Morris; "story" for Kabakov, and so on.

– as a result the collection is one of events composed and imposed by the artist, and not open to modification by "curatoring".

– the collection is an incomplete collection of "complete" or "generic" fragments that cannot be reduced to periods or styles with a view to their recomposition within a fictive history of art (Arte Povera, for instance, or performance, or the 1990s, and so on).

– in terms of art history, then, the collection is totally incoherent, since its focus is not on movements and geography, but on distinct works produced at a given moment and given concrete expression once and for all in a solo exhibition curated by the artist.

– for reasons to do with space and budget, a *collection of exhibitions* cannot be systematised. So *Ce fabuleux monde moderne* presents works which, while acquired most often from personal exhibitions, do not meet the criteria of *generic works* and *events*. They are, let us say, much more conventional and fit with academic museographic principles.

**1**

Ed Ruscha, *Leave Any Information at the Signal* (Cambridge, MA: MIT Books, 2000), p. 104

**2**

Le Plateau, the exhibition space at the Rhône-Alpes Region Headquarters in Lyon

**3**

Bruno Latour, "From Realpolitik to Dingpolitik", in Bruno Latour and Peter Weibel (eds.), *Making Things Public* (Cambridge, MA: MIT Press, 2005) p. 11

**4**

Lawrence Weiner, *mac<sup>LYON</sup> Collection*, 1984

the

**Marina Abramović  
et Ulay**

43 **Terry Allen**

43 **Laurie Anderson**

44 **Étienne Bossut**

44 **Mathieu Briand**

44 **Erik Dietman**

44 **Henry Flynt,**

**Jean-Michel Basquiat**

45 **Jean-François Gavoty**

45 **Roberto Jacoby**

45 **William Kentridge**

45 **Lucia Koch**

46 **Le Gentil Garçon**

46 **Marlène Mocquet**

6 **Hans Neleman**

47 **Nam June Paik**

47 **Eduardo Paolozzi**

47 **Peter Robinson**

48 **Thomas Ruff**

48 **Ed Ruscha**

48 **Jesús Rafael Soto**

48 **Daniel Spoerri**

# Marina Abramović et Ulay

- Marina Abramović  
Born in 1946 in Belgrade (Yugoslavia).  
Lives and works in New York (USA).  
- F.Uwe Laysiepen said Ulay  
Born in 1943 in Solingen (Germany).  
Lives and works in Ljubljana (Slovenia).  
*Anima Mundi*  
02/1983 – 1999  
Inventory N°: 997.9.1.20  
*AAA*  
02/1978 – 1999  
Inventory N°: 997.9.1.10

# Terry Allen

Born in 1943 in Wichita (USA).  
Lives and Works in Santa Fe (USA).  
*Youth in Asia*  
1983  
Inventory N°: 985.1.1

# Laurie Anderson

Born in 1947 in Chicago (USA).  
Lives and works in New York (USA).  
*The Handphone Table*  
1978  
Inventory N°: 999.1.1



Marina Abramović et Ulay  
*AAA*, 1978-1999 © Blaise Adilon



Terry Allen  
*Youth in Asia*, 1983 © Blaise Adilon



Laurie Anderson  
*The Handphone Table*, 1978  
© Blaise Adilon

## Étienne Bossut

Born in 1946 in Saint-Chamond (France). Lives and works in Cesson-Sévigné (France).

*Sans titre*

1985

Inventory N°: 985.4.4

## Mathieu Briand

Born in 1972 in Marseille (France). Lives and works in Melbourne (Australia).

*SYS\*05ReE\*03/*

*SE\*I/MOE\*2-4*

2001

Inventory N°: 2007.11.1

Donation of the artist after the Biennale de Lyon 2001

## Daniel Firman

Born in 1966 in Bron (France) ; lives and works in Brussels (Belgium)

*Rotomatic*

2011

Inventory N°: 2013.6.1

## Henry Flynt, Jean-Michel Basquiat

- Henry Flynt  
Born in 1940 in Greensboro (USA). Lives and works in New York (USA).

- Jean-Michel Basquiat  
Born in 1960 in New York, died in New York (USA) in 1988

*The SAMO© Graffiti*

*Portfolio,*

1979 / 1991

Inventory N°: 996.1.1

Acquired after the Biennale de Lyon 1993



Étienne Bossut

*Sans titre*, 1985 © Blaise Adilon



Daniel Firman

*Rotomatic*, 2011 © Blaise Adilon



Henry Flynt, Jean-Michel Basquiat

*The SAMO©*, 1979-1991©Graffiti Portfolio

# Jean-François Gavoty

Born in 1957 in Salon-de-Provence (France). Lives and works in Strasbourg (France).  
*L'Escargothique*  
 1990  
 Inventory N°: 990.17.1

# Roberto Jacoby

Born in 1944 in Buenos Aires (Argentina), where he lives and works.  
*Le fil rouge de l'histoire*  
 2011  
 Inventory N°: 2012.6.1  
 Donation of the artist after the Biennale de Lyon 2011

# William Kentridge

Born in 1955 in Johannesburg (South Africa). Lives and works in Johannesburg (South Africa).  
*Shadow Procession*  
 01/1999  
 Music: Alfred Makgalemele. Sound: Wilbert Schübel. Edition: Catherine Meyburgh  
 Inventory N°: D 2003.1.1

# Lucia Koch

Born in 1966 in Porto Alegre (Brazil). Lives and works in São Paulo (Brazil).  
*Big New Development*  
 2011  
 Inventory N°: 2012.7.1  
 Donation of the artist after the Biennale de Lyon 2011



Jean-François Gavoty  
*L'Escargothique*, 1990



Roberto Jacoby  
*Le fil rouge de l'histoire*, 2011 © Collection du macLYON © Blaise Adilon



Lucia Koch  
*New Development* ; *New Development*, 2011 © Blaise Adilon

## Le Gentil Garçon

**Born in 1974 in Lyon (France), where he lives and works.**

*La fin des travaux : faire, défaire, refaire*  
2001

Inventory N°: D 2001.11.1

## Marlène Mocquet

**Born in 1979 in Maisons-Alfort (France).**

**Lives and works in Drancy (France).**

*Caliméro*

2009

Inventory N°: 2014.19.1

## Hans Neleman

**Born in 1960 in Rotterdam (Holland). Lives and works in New York (USA).**

*Dion Hutana, Iwi:*

*Ngati Kahungunu,*

*Moko-Maori Tatoo*

1999

Inventory N°: 2001.3.1

*Hapai Hake, Iwi: Ngai*

*Tuhoe, Moko-Maori Tatoo*

1999

*Hemi Te Peeti (James*

*Patariki), Iwi : Te*

*Arawa, Ngati Raukawa,*

*Moko-Maori Tatoo*

1999

Inventory N°: 2001.3.3

*Whare, Iwi : Ngaierangi,*

*Ngai Tuhoe, Moko-*

*Maori Tatoo*

1999

Inventory N°: 2001.3.4

*Reha Hake, Iwi : Ngai*

*Tuhoe, Moko-Maori Tatoo*

1999

Inventory N°: 2001.3.5

Donation of the artist after

the Biennale de Lyon 2000



**Le Gentil Garçon**

*La fin des travaux : faire, défaire, refaire*, 2001,  
Collection privée, en dépôt au mac<sup>LYON</sup> depuis 2001



**Marlène Mocquet**

*Caliméro*, 2009 © Blaise Adilon



**Hans Neleman** →

*Reha Hake, Iwi : Ngai Tuhoe, Moko-Maori Tatoo*,  
1999 © Blaise Adilon

# Nam June Paik

**Born in 1932 in Seoul (Korea), died in Miami (USA) in 2006.**

*Foot Switch Experiment*

1963 / 1995

Inventory N°: 996.11.3

*Oscilloscope TV*

1964 / 1995

Inventory N°: 996.11.4

*Horizontal Egg Roll TV*

1963 / 1995

Inventory N°: 996.12.1

*Vertical Roll TV*

1963 / 1995

Inventory N°: 996.12.2

Acquired after the Biennale de Lyon 1995.

*TV Experiment (Donut)*

1969 / 1995

Inventory N°: 998.2.1

Donation of the artist after the Biennale de Lyon 1995

# Eduardo Paolozzi

**Born in 1924 in Leith (Scotland), died in 2005 in London (England).**

*Tim's boot*

1971

Inventory N°: 987.28.1

# Peter Robinson

**Born in 1966 in Ashburton (New Zealand).**

**Lives and works in Auckland (New Zealand).**

*The Jacopetti Effect - Duck Rock Part 1*

2000

Inventory N°: 2001.1.3

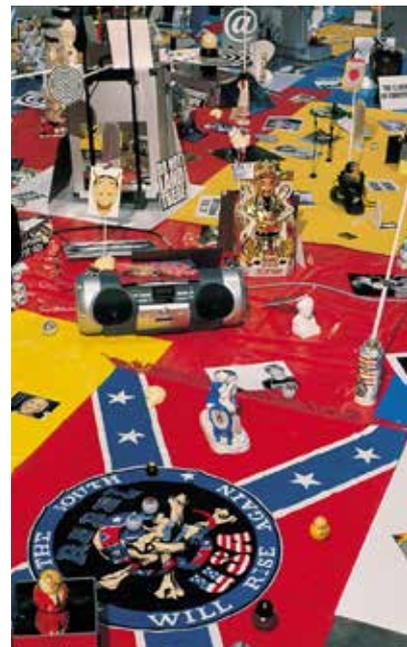
Acquired after the Biennale de Lyon 2000



**Nam June Paik**  
*Vertical Roll TV*, 1963-1995  
© Blaise Adilon



**Eduardo Paolozzi**  
*Tim's boot*, 1971 © Blaise Adilon



**Peter Robinson**  
*The Jacopetti Effect - Duck Rock Part 1*, 2000, Collection du macLYON, lors de la Biennale de Lyon 2000 © Blaise Adilon

## Thomas Ruff

Born in 1958 in Zell am Harmersbach (Germany). Lives and works in Dusseldorf (Germany).

*Portrait*

1986

Inventory N°: 987.7.1

*Portrait*

1986

Inventory N°: 987.7.2

*Portrait*

1986

Inventory N°: 987.7.3

## Ed Ruscha

Born in 1937 in Omaha (USA). Lives and works in Venice (USA).

*The Back of Hollywood*  
1977

N° d'inventaire : 985.22.1

## Jesús Rafael Soto

Born in 1923 in Ciudad Bolivar (Venezuela), died in 2005 in Paris (France).

*Pénétrable de Lyon*

1988

Inventory N°: 989.2.1

## Daniel Spoerri

Born in 1930 in Galati (Romania). Lives and works in Vienna (Austria), Seggiano (Italy).

*Tableau-piège (Restaurant Spoerri, Düsseldorf)*  
*Innoffensive,*

1968

Inventory N°: 998.4.1



Thomas Ruff  
*Portrait*, 1986



Ed Ruscha  
*The Back of Hollywood*, 1977 © Blaise Adilon



Jesús Rafael Soto  
*Pénétrable de Lyon*, 1988



Daniel Spoerri  
*Restaurant*,  
1968 © Blaise Adilon

# practical info

## Practical info

From 10 September 2015  
to 3 January 2016

## Free, unlimited admission

Free guided tours for the general public, by appointment: [mediationleplateau@rhonealpes.fr](mailto:mediationleplateau@rhonealpes.fr)  
06 85 01 85 82

## Opening

### Weekday

Tuesday to Friday, 11am to 6pm

### Weekend

Saturday and Sunday, 11am to 7pm

## Access

Tram T1 – stop: “Hôtel de Région – Montrochet”

## Le Plateau

Rhône-Alpes Regional Council  
headquarters  
1, esplanade François  
Mitterrand, 69002 Lyon

## Venue

### Le Plateau exhibition space

The Rhône-Alpes Regional Council has been based since May 2011 in central Lyon, in the new Confluence district, in an exceptional building designed by the architect and urbanist Christian de Portzamparc. The building is home to a 600 sq m exhibition space called Le Plateau.

Since 2011, Le Plateau has already hosted seven exhibitions and more than 173,000 visitors:

- *Les Enfants terribles*, autumn 2011, during the Lyon Biennale of Contemporary Art: 26,000 visitors
- *Jacques Truphémus, Les trois lumières 1951 – 2011*, spring 2012, 38,000 visitors
- *La France de Raymond Depardon*, winter 2012: 31,000 visitors

Transformations, in spring 2013, as part of the 30th anniversary celebrations of France’s regional collections of contemporary art (FRAC): 10,000 visitors

- *Les fantômes de la liberté* by Laurent Mulot, autumn 2013, during the Lyon Biennale of Contemporary Art: 13,000 visitors.
- *Georges Rousse, Utopies partagées*, spring 2014: 20,000 visitors
- *Marc Riboud, premiers dé clics*, autumn-winter 2014-2015: 25,000 visitors

— [rhonealpes.fr/626-le-plateau.htm](http://rhonealpes.fr/626-le-plateau.htm)

— [biennaledelyon.com](http://biennaledelyon.com)

# rendez- vous 15

artistic direction

iac – villeurbanne/rhône-alpes,  
ensba lyon, mac<sup>LYON</sup>, biennale de lyon

guest biennials

dakar, fukuoka, gwangju,  
istanbul, Kochi-muziris, la havane,  
los angeles, shanghai,  
sharjah, et thessalonique

LA BIENNALE  
DE LYON  
ART

École nationale  
supérieure  
des beaux-arts  
de Lyon

INSTITUT  
D'ART CONTEMPORAIN  
Villeurbanne/Rhône-Alpes

mac LYON



Rhône-Alpes <sup>Région</sup> 

**iac,**  
**institut d'art contemporain,**  
**villeurbanne / rhône-alpes**

**Johann Rivat** — *Survivalism*, 2014, Courtesy de l'artiste et de la Galerie Metropolis, Paris

# rendez- vous 15

## **Artistic Direction**

**For the Biennale de Lyon:** Thierry Raspail

**For the mac<sup>LYON</sup>:** Isabelle Bertolotti

**For the Institut d'art contemporain,  
Villeurbanne/Rhône-Alpes:** Nathalie Ergino

**For the École nationale supérieure des Beaux-arts  
de Lyon:** Emmanuel Tibloux

## **The biennials**

**Biennials of Dakar, Gwangju, Istanbul, Kochi-  
Muziris, La Havane, Los Angeles, Shanghai, Sharjah,  
Thessalonique and the triennial of Fukuoka**

# 5

## Emerging international creation

**Created in 2002** by the Museum of Contemporary Art of Lyon, with support from the Région Rhône-Alpes, *Rendez-vous* is an international platform dedicated to young creation, that has **associated, since 2003**, in a first for France, four institutions: the Biennial of Lyon, the Museum of Contemporary Art of Lyon, the Institut d'art contemporain, Villeurbanne/Rhône-Alpes and the École nationale supérieure des Beaux-arts de Lyon, that make up its artistic direction.

Made possible by the complementarity of these institutions, *Rendez-vous* proposes to reinforce the connections between different domains of competence, in this way opening increased perspectives to the chosen artists.

**Since 2009**, ten curators from ten international biennials have been invited to contribute to *Rendez-vous*. Each edition is the opportunity to invite new biennials.

**A biennial exhibition...that takes place each year:** *Rendez-vous* is exhibited at the IAC during the Biennial of Lyon, and the following year, in a different form, outside of Europe. So in 2008, *Rendez-vous* was presented in the Shanghai Art Museum, with residencies in Moscow, Peking, Miami, and Buenos Aires; in 2010, *Rendez-vous* participates in the Biennial of Shanghai; in 2012, *Rendez-vous* was presented in the South African National Gallery of Cape Town; and in 2015, *Rendez-vous* is exhibited at the Institute of Contemporary Arts / LASALLE College of the Arts, in Singapore.

**10 French artists, or artists living in France,  
10 artists proposed by 10 biennials around the world,  
1 invited Graphic Designer.**

The graphical identity of *Rendez-Vous 15* has been entrusted to Alaric Garnier, Graphic Designer and graduate from the École nationale supérieure des Beaux-arts de Lyon. His contribution to the [rendez-vous-biennale.com](http://rendez-vous-biennale.com) internet site and to the exhibition catalogue, is to be considered as the work of an author in the same way as the visual creations presented in the exhibition.

Though the confrontation of places and cultures may not be anything new, *Rendez-vous* allows 20 artists to benefit from a first important exhibition in a renowned institution by way of an international dialogue, with each edition being more fruitful than the last.

**In 2015, *Rendez-vous 15* invites the Biennials of Dakar, Fukuoka, Gwangju, Istanbul, Kochi, Havana, Los Angeles, Shanghai, Sharjah and Thessalonica.**

# les art istes

55 **Rathin Barman**  
55 **Hera Büyüktaşçıyan**  
55 **Gaëlle Choisne**  
56 **Ruth Cornelisse**  
56 **Fabrice Croux**  
56 **Sidy Diallo**  
57 **Adélaïde Feriot**  
57 **Nicolas Garait-Leavenworth**  
**Alaric Garnier**  
57 **Lola González**  
58 **Ran Huang**  
58 **Terae Keiichiro**  
58 **Maxime Lamarche**  
59 **Jumana Manna**  
59 **Daniel Otero Torres**  
59 **David Posth-Kohler**  
60 **Naufus Ramírez-Figueroa**  
60 **Johann Rivat**  
60 **Daniel R. Small**  
61 **Anastasis Stratakis**  
61 **Celia & Yunior**

## Rathin Barman

**Born in 1981 in Tripura (India). Lives and works in Calcutta (India).**

Urban planning is at the centre of Rathin Barman's concerns. He intervenes directly in urban space, investing it with his sculptures, drawings and monumental illustrations created from recovered objects (iron, concrete, wood, bricks, gravel, card...). Rathin Barman explores the relationships between the rural world and urban space, with a particular attention being paid to the consequences of globalisation, technology and human intervention.

Suggested by Bose Krishnamachari, Director of the **Biennial of Kochi-Muziris**



**Rathin Barman**  
*We played even at night*, 2015

## Hera Büyüktaşçıyan

**Born in 1984 in Istanbul (Turkey). Lives and works in Istanbul (Turkey).**

Through sculptures, videos and installations, Hera Büyüktaşçıyan is happy to narrate the story, myth and legend of the other. Identity and memory, like absence, or the disappearance of this other in the urban landscape in transformation, are all objects of study developed at the heart of her practice. Space, that according to the artist does not precede us, constitutes the background for her plastic propositions.

Suggested by Bige Örer, Director of the **Biennial of Istanbul**



**Hera Büyüktaşçıyan**  
*The Keepers*, 2015

## Gaëlle Choisne

**Born in 1985 in Cherbourg (France). Lives and works in Lyon (France).**

Gaëlle Choisne proposes installations where confusion between sculpture and image reigns. The epiphany of the image, between appearance and disappearance, is at the heart of her concerns. In her work she evokes the means used in architectural construction or reconstruction, using organic material and waste. The body, suggested, is often absent from the work. That of the spectator is engaged, invited to restrain itself faced with an obstacle or a trap.

Invited by the artistic direction of *Rendez-vous 15*



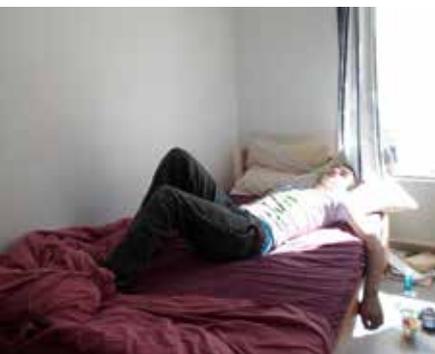
**Gaëlle Choisne**  
© Cliché Frédéric Jaulmens

## Ruth Cornelisse

**Born in 1987 in France. Lives and works in Lyon (France), and in Italy.**

Proposing photographs, drawings, installations and volumes, Ruth Cornelisse emphasises a potential circulation of forms and ideas, even though they may belong to different temporalities. The photographs are taken from the day to day and shot without any staging. They are the imprints of mythology, of religious iconography, of poetry, as well as pictorial and cinematographic references. The body is almost systematically present. The images are blurred, as close as possible to the movement of existence itself.

Invited by the artistic direction of *Rendez-vous 15*



**Ruth Cornelisse**  
*Sainte*, courtesy de l'artiste

## Fabrice Croux

**Born in 1977 in Casablanca (Morocco). Lives and works in Grenoble (France).**

The sculptures and installations of Fabrice Croux are "narrative matrices", highlighting a practice, a series of gestures, resulting in forms with multiple meanings, leaving the spectator to be confronted with their hypnotic character. He plays with scales, notably that of the objects, faced with which we ask ourselves: is it a maquette, a real object, shrunk or even enlarged?

Invited by the artistic direction of *Rendez-vous 15*



**Fabrice Croux**  
*Sylvain*, *Sable*, *guirlande*, 2015

## Sidy Diallo

**Born in 1986 in Kaolack (Senegal). Lives and works in Dakar (Senegal).**

Particularly concerned with the upheavals caused by globalisation, Sidy Diallo brings to light the perverse effects of the race for development that African countries are currently experiencing. "My work is generally composed of characters, points, lines and itineraries. However all of these elements are housed in a décor of movement, of encounter, production and dynamism."

Suggested by Abdelkader Damani, Smooth Ugochukwu Nzewi and Elise Atangana, invited curators 2014 of the **Biennial of Dakar**



**Sidy Diallo**  
courtesy de l'artiste

## Adélaïde Feriot

**Born in 1985 in Libourne (France). Lives and works in Paris (France).**

Adélaïde Feriot builds her work beginning with notions of times and perception, and their corollaries: impact and behaviour, mechanism of vision, proxemics. Since 2010 she has been making *Tableaux vivants*, real images in the process of being made. They expand time and lean on a protocol that records them and allows their reappearance. Wax, ceramics and transfer are all means that the artist uses to fix objects and images, searching for tactile and temporal phenomena.

Invited by the artistic direction of *Rendez-vous 15*



**Adélaïde Feriot**  
*Insulaire*, 2014 © GP

## Nicolas Garait-Leavenworth

**Born in 1978 in Grenoble (France). Lives and works in Lyon (France).**

The work of Nicolas Garait-Leavenworth is the fruit of research, mainly dedicated to history, fiction and space, resulting in a collection of information where original creations and archives coming from disparate sources coexist. Nicolas Garait-Leavenworth attempts to draw, in work after work, the outlines of his epoch, beginning with the ghosts of the past.

Invited by the artistic direction of *Rendez-vous 15*



**Nicolas Garait-Leavenworth**  
*It Won't Be Long Now: Ever Champion Container Ship, Middle of North Pacific Ocean*, 10 May 2014, 2014

## Lola Gonzàlez

**Born in 1988 in Angoulême (France). Lives and works in Paris (France).**

Lola Gonzàlez works in both a spontaneous and controlled way, experimenting situations and nourishing her work with emotions felt during group led interventions. Her apparently simple videos and performances reveal themselves to be engaged in a deep thinking on the reality of what we see, or think that we see. Her work also reflects the complicity between the artist, her friends and members of her family who improvise as actors for a moment. They form a group that at the same time opposes and substitutes itself for the rest of the world.

Invited by the artistic direction of *Rendez-vous 15*



**Lola Gonzàlez**  
*Qui boira de ce vin-là, boira le sang des copains*, 2014 © Hervé Véronèse

## Ran Huang

**Born in 1982 in Xichang, province of Sichuan (China). Lives and works in Peking (China) and London (England).**

Ran Huang develops plastic work combining sculptures, drawings, painting, photography and installations. They present, with poetic simplicity, hijacked everyday objects, leaving the spectator the freedom to endow these enigmatic machines with usefulness. Ran Huang also proposes video work through which, more than the mechanical object, it is the place of man in society that is questioned (his short film *The Administration of Glory* was in line for an award at the 2014 Cannes Film Festival).

Suggested by Anselm Franke, guest curator 2014 of the **Biennial of Shanghai**

## Terae Keiichiro

**Born in 1981 in Hiroshima (Japan). Lives and works in Fukuoka (Japan).**

Terae Keiichiro is interested in the transformation of individuals and events through shifting from the ordinary towards the extraordinary. His objects of study, treated with video, sculpture and painting, could be family or ancestors, like the place of God in society. Calling the use of the word "God" into question, Terae Keiichiro questions, through his work, concepts of life and death.

Suggested by Raiji Kuroda, Director of the **Triennial of Fukuoka**

## Maxime Lamarche

**Born in 1988 in Audincourt (France). Lives and works in Lyon and Saint-Chamond (France).**

With Maxime Lamarche objects combine and transform; the artist blends forms and references and mixes genres, sometimes to the point of absurdity: a car floats, a boat rolls along and is no longer waterproof, a *fly-case* is too heavy to be moved... The artist's very personal vocabulary draws from the world of cinema and television series and nourishes thinking around the status of sculpture.

Invited by the artistic direction of *Rendez-vous 15*



**Ran Huang**  
*The Administration Of Glory*



**Terae Keiichiro**  
*Another way: Stone, Love Letter, Telepathy, and Control, 2014*



**Maxime Lamarche**  
*Le Calme après la tempête, 2014*

## Jumana Manna

**Born in 1987 in New Jersey (USA). Lives and works in Berlin (Germany).**

In her videos and sculptures, Jumana Manna explores the construction of identity in relation with historical tales and contemporary marginal communities. Her sculptural practice concentrates on the deformation of familiar objects, that she thus liberates from their intended function so as to create abstract ensembles.

Suggested by Sheikha Hoor Al Qasimi, founder and President of the **Biennial of Sharjah**

## Daniel Otero Torres

**Born in 1985 in Bogota (Colombia). Lives and works in Paris (France).**

Daniel Otero Torres nurtures certain ambiguities between drawing and volume, drawing and photography, original and copy, viewer and viewed: the amalgam is found at the centre of his approach. A starting point for his work, the photographic image is composed with digital tools, before being painstakingly reinterpreted by pencil.

Invited by the artistic direction of *Rendez-vous 15*

## David Posth-Kohler

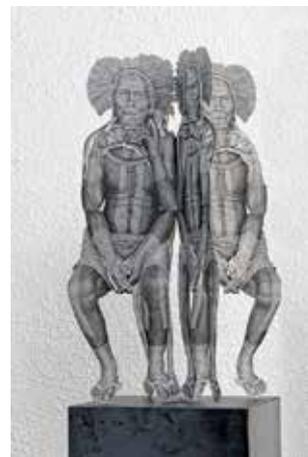
**Born in 1987 in Annecy (France). Lives and works in Lyon (France).**

The sculptures produced by David Posth-Kohler display his interest for a form of DIY. It should be understood here as the desire to discover and hijack functioning, disassembling to better reassemble, objects and their meaning. Out of this comes a poetic narrative often linked to specific contexts that tend to integrate the objects that he uses into fables or situations that they were not designed for. He proposes different possibilities for existence to them by making them change register, in this way attributing new meaning to them.

Invited by the artistic direction of *Rendez-vous 15*



**Jumana Manna**  
*A sketch of manners, Alfred Roch's Last Masquerade, 2013*



**Daniel Otero Torres**  
*Sans titre (Just Looking), 2014*



**David Posth-Kohler**  
*Céramiques en sac à dos, 2014 © David Posth-Kohler*

## Naufus Ramírez- Figueroa

**Born in 1978 in Guatemala City (Guatemala) holding Canadian citizenship. Lives and works in Guatemala City (Guatemala).**

Between Mayan imagination and contemporary myth, Naufus Ramírez-Figueroa deploys a unique approach to the world. He works with ephemeral materials: sweets, fruits, earth, fireworks and makes performances that seek to create, through the restrained temporalities of intense aesthetic and psychological experiences. Often softened by an absurd and humorous aspect, the work can hide a tragic content that evokes social injustice.

Suggested by Jessica Morgan, guest curator 2014 of the **Biennial of Gwangju**



**Naufus Ramírez-Figueroa**  
*Props for Eréndira*, 2014

## Johan Rivat

**Born in 1981 in Grenoble (France). Lives and works in Grenoble (France).**

Scenes of guerilla warfare, demonstrations, the outraged and counter culture drawn from "everyday observation" are raw material for the work of Johann Rivat. His work, inspired by the press, gives rise to post apocalyptic scenes, reinforced by the absence of spatiotemporal references. For the artist the road is also an extension of the street, a means for movement, for wandering the world, but mainly an obstacle course, an allegory for the rawness of life.

Invited by the artistic direction of *Rendez-vous 15*



**Johann Rivat**  
*Survivalism*, 2014

## Daniel R. Small

**Born in Centralia, Illinois (USA). Lives and works in Los Angeles, California (USA).**

Daniel R. Small explores the past by working on chronology. In his way of working he is interested in the inexhaustible dimension of memory. This is dispersed and crystallises through objects in space. By using relics and ruins, the artist highlights the permeability of these objects from the past that reactivate our memory while deforming it at the same time. The view that we have of them, detached from the context of their discovery or their production, causing their anachronism.

Suggested by Aram Moshayedi and Hamza Walker, guest curators 2016 of the **Biennial of Los Angeles**



**Daniel R. Small**  
*Excavation II (Nefertari the Beautiful One has Come)*

## Anastasis Stratakis

**Born in 1985 in Thessalonica (Greece). Lives and works in Thessalonica and Athens (Greece).**

Anastasis Stratakis is interested in the process of construction of individual and collective memory. He examines the historical pertinence of these memories, essentially working from photographs and drawings that he presents in his installations. He confronts the spectator with portraits having a deformed morphology, in this way insisting on the paradoxical role of representation.

Suggested by Katerina Koskina, Art Director of the **Biennial of Thessalonica**



**Anastasis Stratakis**  
*Secret School (from the 'Ubi nunc' series), 2013*



**Celia & Yuniior**  
*Tin Anniversary, 2014*

# infor- mation

**Institut d'art contemporain  
Villeurbanne/Rhône-Alpes**

11 rue Docteur Dolard  
69100 Villeurbanne

— [rendez-vous-biennale.com](http://rendez-vous-biennale.com)

— [biennaledelyon.com](http://biennaledelyon.com)

— [ensba-lyon.fr](http://ensba-lyon.fr)

— [i-ac.eu](http://i-ac.eu)

— [mac-lyon.com](http://mac-lyon.com)

## Dates

**Thursday 10 September  
to Sunday 8 November 2015**

Closed on Mondays and Tuesdays

Preview : Monday 7 September, 7pm

Opening : Wednesday 9 Septembre, 12pm

## Opening

### Weekdays

Wednesday to Friday from 2 pm to 6 pm.

Tuesday to Friday from 9 am to 6 pm for groups,  
by appointment.

### Weekend

Saturday and Sunday from 1 pm to 7pm.

## Tickets

**04 78 03 47 00**

## Library

Spécialisée en art contemporain, accessible aux  
horaires d'ouvertures des expositions

## Visits

Guided tours on Saturdays and Sundays at 4pm and on  
weekdays (booking required)

[payante ?](#)

## Tickets

**Full price: 6 €**

[et tarif avec visite commentée ?](#)

**Concessions: 4 €**

[liste des personnes bénéficiant du tarif réduit ?](#)

**Gratuit ?**

[liste des personnes bénéficiant du tarif réduit ?](#)

## Access

The Institut d'art contemporain is 10 minutes  
from Lyon Part-Dieu railway station.

To reach the Institut d'art contemporain,  
you can use Lyon public transport:

### Bus

C3 — arrêt Institut d'art contemporain

C9 — arrêt Ferrandière

C16 — arrêt Alsace

### Metro

Ligne A — arrêt République

### Vélo'v

Station 10073 — Institut d'art contemporain

Station 10025 — Totem

Station 3101 — Patinoire Baraban

Station 3021 — Place de la Ferrandière

# veduta

artistic director  
thierry raspail

director  
abdelkader damani

LA BIENNALE  
DE LYON  
ART

māc LYON



vaulx-en-velin



Chassieu.fr

Ville d'Oullins

VILLE DE LYON 7<sup>e</sup>



Musée Africain



**chassieu  
givors  
lyon 7e  
oullins  
saint-cyr-au-mont-d'or  
vaulx-en-velin**

**urdla  
musée africain**

# ve- duta

Created in 2007, Veduta is a platform that questions the creation and the reception of art using the permanent collection of mac<sup>LYON</sup> as its foundation; a foundation upon which we build residencies for artists invited to the Biennale de Lyon and projects that encourage the involvement of amateurs in their conception and their construction. For each edition, we try to invent different forms of participation in which anyone, whatever their level of study or knowledge, can have the possibility to create meaning through coming into close contact with works of art.

For the 2015 edition, Veduta aims to revisit the history of the Biennale de Lyon and mac<sup>LYON</sup> through a “genealogy of modern” from the first biennale, *The Love of Art*, in 1991 up to *Meanwhile... Suddenly, and Then*, in 2013. The project will take root in several towns across the Lyon conurbation: Vaulx-en-Velin & Saint-Cyr-au-Mont-d’Or (brought together for a common project); Lyon’s 7<sup>th</sup> arrondissement (the Gerland neighbourhood), Givors, Chassieu and Oullins. From 1991 to 2013, 22 years of creating and experimenting with modern? All of the exhibitions coproduced with mac<sup>LYON</sup> this year will exhibit the artworks acquired after certain biennales and will shed light upon the permanence of the “term” modern, of the “concept” modern in contemporary art: *The Love of Art* 1991, *And They All Change the World* 1993, *Sharing of Exoticisms* 2000, *The Spectacle of the Everyday* 2009, *A Terrible Beauty is Born* 2011, *Meanwhile... Suddenly, and Then*, 2013... So many titles, each describing a life that is still inarguably modern. And so, to describe, to write, to understand, and to speak about these exhibitions, the *Ecole de l’Amateur* invites non-professionals of the various Veduta territories to become the co-curators, the guides, the ambassadors of the project.

In parallel to this history of modern and with regard to the collection of mac<sup>LYON</sup>, Ralph Rugoff, the curator of the 13<sup>th</sup> Biennale de Lyon, has been invited to extend this question of modern to Veduta. Artist residencies and contemporary art trails through the streets of Lyon will serve as extensions of the international exhibition and will question the notions of public/private.

Three artists will be welcomed in residence for Veduta: Marinella Senatore and Jeremy Deller, who will form a partnership as they work with the residents of Vaulx-en-Velin and Saint-Cyr-au-Mont-d'Or. Massinissa Selmani will spend his residency alongside the residents of the Cité des Etoiles in the town of Givors. Several blocks of Rue Marcel Mérieux in the Gerland district of Lyon's 7<sup>th</sup> arrondissement will become the "stage" upon which artists from the international exhibition are invited to produce original works to be exhibited in shops, restaurants, bakeries, etc. In the interest of "returning" to "a certain modern," Ralph Rugoff mused on employing "old-fashioned" techniques to produce these works. As such, this art trail will give the opportunity to see the original prints of ten artists on display at the international exhibition produced through a partnership with the International Centre for Prints and Books (URDLA) in Villeurbanne.

From this starting-point, the idea of contemporary art itineraries continues, encompassing the towns of Saint-Cyr-au-Mont-d'Or and Vaulx-en-Velin where ten artists from two past biennales (*The Love of Art* and *A Terrible Beauty is Born*) will be chosen by groups of amateur-curators to participate in another art itinerary consisting of pre-existing artworks or new productions in the form of prints.

2015 will also be the occasion to open up a new phase of experimentation with the African Museum of Lyon. Two exhibitions are the result of this first collaboration: *Chefs...* will bring together works from the permanent collections of both mac<sup>LYON</sup> (sculptures by Sunday Jack Akpan) and the African Museum of Lyon. Later, a second exhibition *L'ancien et les modernes* will be the occasion to bring together the art of Nedko Solakov and that of two young African artists, Sidy Diallo and Ezra Wube.

# exhibitions

## from sept. to dec. 2015

Veduta questions the *Modern* in light of the history of the Biennale de Lyon. With each Biennale, the collection of mac<sup>LYON</sup> has acquired new works of art. Using works from this collection, exhibitions in each town will retrace a short history of modern from 1991-2013.

### 1<sup>st</sup> Biennale de Lyon, 1991

#### *L'Amour de l'Art*

In Saint-Cyr-au-Mont-d'Or,  
Salle des Vieilles Tours  
From 8 September to 1 November

With the works of

- Ange Leccia, *Arrangement*, 1991, installation 120 m<sup>2</sup>
- Richard Baquié, *Sans titre. Etant donnés : 1° la chute d'eau, 2° le gaz d'éclairage...*, 1991, installation 251 x 204 x 406 cm

### 2<sup>nd</sup> Biennale de Lyon, 1993

#### *Et tous ils changent le monde*

In Chassieu, la Médiathèque  
From 6 November to 16 December

With the work of

- Krzysztof Wodiczko, *Homeless Vehicle*, 1988-1993, installation 150 x 100 x 316 cm

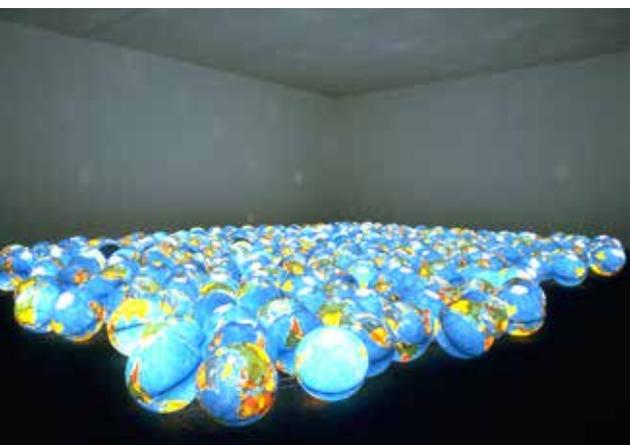
### 5<sup>th</sup> Biennale de Lyon, 2000

#### *Partage d'exotisme*

In Lyon (Gerland neighbourhood),  
exhibition space  
From 8 September to 1 November

With the works of

- Ken Thaiday, *Black Travelly*, 2000, mask, wood, feather, painting, 120 x 30 x 100 cm
- Hui Zhuang, *Tout le personnel, professionnels et bénévoles, participant à la Biennale de Lyon*, photograph, 249 x 40.6 cm
- Greg Semu, *The Body of Christ in Twelve Parts*, photogram on 12 PVC tiles, 400 x 300 cm



Ange Leccia  
*Arrangement*, 1991 © Jean-Baptiste Rodde



Marina de Caro  
*Homme graine ou le mythe impossible*, 2011 © Blaise Adilon



Wong Hoy Cheong  
*Days of our lives, reading*, 2009  
© Blaise Adilon

### 10<sup>th</sup> Biennale de Lyon, 2009

#### ***Le Spectacle du quotidien***

##### **In Givors, La Mostra**

From 2 November to 20 December

With the works of

- **Hoy Cheong Wong**, *Days of our Lives, Reading*, 2009, photograph 112 x 83 cm
- **Eko Nugroho**, *L'arc en ciel, sous la pierre*, installation, variable dimensions and performance
- **Un Nous**, *Espace Un Nous*, 2009, installation, variable dimensions

### 11<sup>th</sup> Biennale de Lyon, 2011

#### ***Une terrible beauté est née***

##### **In Vaulx-en-Velin, Centre Culturel Charlie Chaplin**

From 8 September to 1 November

With the works of

- **Zbynek Baladran**, *A model of the universe*, 2009, video 2'
- **Marina de Caro**, *Homme graine ou le mythe du possible*, 2011, sculpture 230 x 120 x 100 cm
- **Lucia Koch**, *New Development*, 2011, variable dimensions
- **Tracey Rose**, *San Pedro V*, 2005, video, 5'31
- **Alexander Schellow**, *Ohne Title*, video, 4'37

### 12<sup>th</sup> Biennale de Lyon, 2013

#### ***Entre-temps... Brusquement, Et ensuite***

##### **In Oullins, La MéMO – Médiathèque d'Oullins**

From 13 November to 20 December

With the work of

- **Paulo Nimer Pjota**, *Dialogo entre Arranjos, Constelações e Tempo 1*, 2013, mixed media



**Krzysztof Wodiczko**  
*Homeless Vehicle*, 1988-1993 © Blaise Adilon



**Paulo Nimer Pjota**  
*Dialogo entre Arranjos, Constelações e Tempo 1*, 2013  
© DR

**In partnership with the African Museum of Lyon, Veduta will open a new phase of reflection and experimentation around the modern. Two exhibitions will bring together the permanent collections of each museum as well as original artworks by young African artists.**

### **Chefs...**

**In Saint-Cyr-au-Mont-d'Or, Salle des Vieilles Tours**

From 21 May to 14 June

Figures of the "masters" with the works

- **Sunday Jack Akpan** and pieces from the collection the African Museum of Lyon

### **L'ancien et les modernes**

**At the African Museum of Lyon**

From 8 September to 1 November

With works by

#### **- Sidi Diallo**

Born 1986 in Kaolack (Senegal) Concerned by the upheaval caused by globalisation, Sidi Diallo highlights the perverse effects of the development race currently experienced by African countries, pressed by the challenge to make up for lost time in regards to their economic and social shortcomings compared to the Western world. Winner of the International Organisation for Francophonie 2014 prize, Sidi Diallo has exhibited at the Biennale de Dakar, at the Brundyn Gallery (Cape Town), and at the ATISS Gallery (Dakar).

*1%*, 2015, acrylic and pastel on canvas, 110 x 140 cm

*Sapeur 1*, 2015, acrylic and pastel on canvas, 150 x 200 cm

*Sapeur 2*, 2015, acrylic and pastel on canvas, 150 x 200 cm

#### **- Nedko Solakov**

Le collectionneur d'art (quelque part en Afrique se trouve un grand homme noir collectionnant l'art d'Europe et d'Amérique, achetant son Picasso pour 23 noix de coco...), 1991 – 2000, installation, various dimensions

#### **- Ezra Wube**

Born 1980 in Addis-Ababa (Ethiopia), lives and works in New York (USA)

Through autobiography, the work of Ezra Wube refers to displacement, to time and space, to perception, and to memory. His work has been shown at Hunter College (New York), at CologneOFF (Cologne), and at the Temenos Gallery (online).

*Hissab*, animated video, 7'52

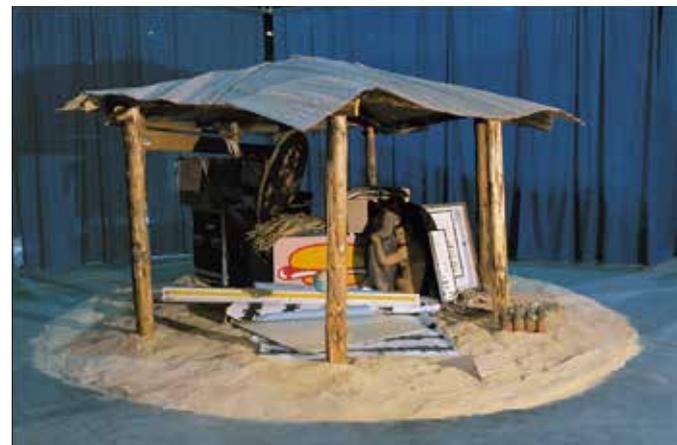
*Wenzu*, animated video, 3'09



**Sunday Jack Akpan**  
Vue d'exposition © Blaise Adilon



**Sunday Jack Akpan**  
*Couronne cérémonielle, Yoruba, Nigeria*  
© Jean Julien Ney



**Nedko Solakov**  
*The Collector of Art (somewhere in Africa, there is a great black Man collecting Art from Europe and America, buying a Picasso for 23 coconuts...)*, 2000, Collection du macLYON  
© Blaise Adilon

# copie conforme... moderne

8 sept. 2015

3 janv. 2016

The basis of Veduta is to travel across the metropolis with art. In 2015 we create a point of convergence in the center. La **Fondation Bullukian** welcomes *Copie conforme... moderne*.

The entire project which encompasses six cities will be found "duplicated," copied exactly, adapted to a smaller space. Here, the contemporary art itineraries in shops and apartments (Promenade Lénine in Vaulx-en-Velin, Place de la République in Saint-Cyr-au-Mont-D'or, Place des Pavillons in Gerland) are hung on the walls. The exhibitions, the performances, the dialogs, the workshops are replayed in this space.

Fondation Bullukian  
26 place Bellecour, 69002 Lyon

Des permanences de médiation Veduta sont prévues  
le mercredi, le vendredi et le samedi après-midi, de 14h à 18h.



Fondation Bullukian  
© Stéphane Rambaud



Massinissa Selmani  
*A-t-on besoin des ombres pour se souvenir? N°1*, 2013  
© Adapp, Paris

# artist residencies from june to sept 2015

**Veduta welcomes three artists  
in residencies this year:**

**Marinella Senatore and Jeremy Deller**

will produce a performance with the residents Vaulx-en-Velin and Saint-Cyr-au-Mont-d'Or for the inauguration of the Biennale de Lyon.

- Residency: June 2015
- Performance: 9 and 10 September 2015
- › see p.27 et 16

**Massinissa Selmani**

will spend his residency alongside the residents of the Cité des Etoiles in the town of Givors. After this close encounter, his drawings will remain, exhibited in apartments of this 20th-century utopia.

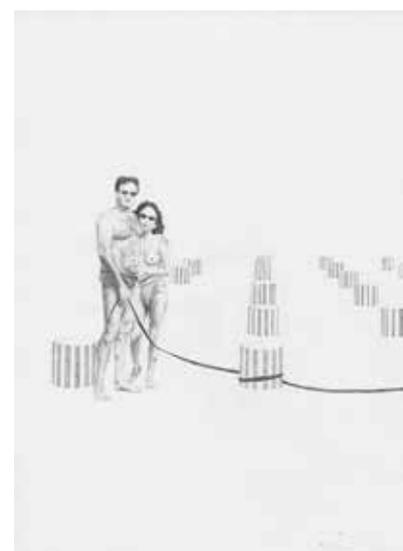
- Residency: juin 2015
- Exhibition: from 10 September 2015 to 3 January 2016
- › see p.27



**Jeremy Deller**  
*Justified and Ancient*, 2014 © Ruth Clark



**Marinella Senatore**  
*THE SCHOOL OF NARRATIVE DANCE: LITTLE CHAOS #1*,  
2013 © Giuseppe Ungari © Adagp, Paris



**Massinissa Selmani**

# en bas de chez moi from sept to dec 2015

**Veduta and the International Centre for Prints and Books (URDLA) ask participating artists to produce original prints, and to exhibit them along the streets of Lyon in shops (butcher's, bakeries, cafés...) starting 8 September.**

#### **In Lyon Gerland**

Some artists from *La vie moderne* chosen by Ralph Rugoff will each present a print in ten shops or apartments along Rue Marcel Mérieux and Place des Pavillons, a lively high street in the Gerland neighbourhood.

#### **In Vaulx-en-Velin and Saint-Cyr-au-Mont-d'Or**

A group of amateur-curators choose some artists for each town, selecting from the past biennales *A Terrible Beauty is Born* and *The Love of Art*. Each selected artist will present a piece in ten shops or apartments in town, along Promenade Lénine in Vaulx-en-Velin and in the village of Saint-Cyr-au-Mont-d'Or.



**Zuang Hui**

Tout le personnel, professionnels et bénévoles, participant à la Biennale de Lyon, 2000 © DR

# the method

**Une fois les territoires sélectionnés, nous mettons en place, chemin faisant, un projet artistique co-construit avec les amateurs. Pour les rencontrer, nous engageons quatre démarches qui définissent la méthode Veduta.**

## **L'Ecole de l'amateur**

Once or twice a week, Veduta invites residents to experiment with contemporary art. The "amateur," the "curious," the "connoisseur" – whatever his or her level of study or knowledge, he or she creates meaning through coming into close contact with works of art. In becoming project ambassadors for their neighbourhood, the amateur creates Veduta.

## **Le Porte à porte**

Veduta door-to-door. Three art educators knock on your door, and you open it. They aren't selling anything, but simply propose that you take 5-10 minutes of your day to start a conversation about contemporary art. A video projected onto the wall in your living room, a photograph propped up on your kitchen chair, a sculpture placed upon your coffee table, or even a few instructions to create a work of art in your home. Contemporary art makes itself at home, in your home, as the conversation unfolds.

## **La Rencontre avec une œuvre**

Close encounters with contemporary art. Veduta organises encounters with art exactly where no one expects to come across it. A "limited" experience of an exhibition, the encounter consists of borrowing art pieces from public collections to exhibit them for a very short time in unexpected places and of starting a discussion with an invited group or simply with the passers-by.

## **Les Protocoles d'artistes**

Art by instruction. Can a piece of art be created by anyone with just a set of instructions? In 2015, Veduta puts this experimental question to the test and proposes to interpret the art instructions left by generations of artists throughout the 20<sup>th</sup> century.

# partners

## veduta

### Givors

- Amis des arts
- Art Ô Vern'
- Ateliers d'arts plastiques
- CADA ADOMA
- CEFI Givors (Culture, Education, Formation Individualisée)
- Centres Sociaux de Givors
- Conservatoire
- La Mission Jeunesse
- MJC Givors
- SAVS Givors (Service d'Accompagnement à la Vie Sociale)
- Théâtre de Givors
- Médiathèque Max Pol Fouchet
- Objectif Jeunes

### Vaulx-en-Velin

- L'Artistorium
- Ateliers Gagarine
- Bibliothèques Municipales
- Centre culturel Charlie Chaplin
- Compagnie Kadia Faroux
- Conservatoire municipal
- EPI (espace projets inter associatifs)
- Espace Frachon
- MJC de Vaulx-en-Velin
- Médiactif
- Service des retraités

### Saint-Cyr-au-Mont-d'Or

- Les Rencontres Artistiques
- Association Benvenuti
- Bibliothèque Municipale
- Les Cafés de Saint Cyr
- Centre Communal d'Action Sociale de Saint-Cyr
- L'EHPAD Les Albizias
- Le Hameau des Angelières
- L'Harmonie
- Saint Cyr Entraide

### Lyon

- Bibliothèque Municipale de Lyon / Gerland
- Centre Socio-culturel Gerland
- Gerland Commerces
- Jeunes Action Gerland (JAG)
- L'Atelier des Fiches
- Les Dames de Gerland
- Mission Locale/Maison de l'Emploi et de la formation
- MJC Jean Macé

### Chassieu

- Archive municipale
- Association Aimer Lire
- Atelier couture
- Le Karavan Théâtre
- Le Pôle Ressources Emploi
- Médiathèque de Chassieu
- Espace Jeunes Foyer Logement
- Pôle Senior

### Oullins

- La MéMO
- ACSO (Association des centres sociaux d'Oullins)
- ACFTO (Association Culturelle Franco-Tunisienne d'Oullins)
- L'association A Tout as'Art

# résonance

artistic director  
thierry raspail

coordinator  
nicolas garait

LA BIENNALE  
DE LYON  
ART 

ce

in all the  
rhône-alpes region

# réso-

# nanoco

At a time when conurbation-scale communities and large European regions are on the rise, it makes obvious sense to actively, dynamically develop a regional cultural network. Besides the Île-de-France region (including Paris), Rhône-Alpes (soon to be merged with Auvergne region) is probably the French region with the most cultural institutions, art centres and galleries: a vast, dense fabric that supports the Biennale de Lyon. Back in 1985, the "Octobre des Arts" event aimed to bring together the most dynamic players of the region's cultural scene on one bill – an idea which the Biennale adopted and amplified from 2003 onwards, under the unifying *Résonance* banner. Every two years, the Biennale de Lyon invites art centres, galleries, cultural institutions and artists' collectives from Rhône-Alpes to partner with it, through a call for projects. The final choice is up to the Biennale's artistic director, with no limit on the number of projects. The event's dual objective is to associate all the essential features of the regional scene with the Biennale's theme, and offer them greater visibility. No longer just a "fringe" or a mere cultural diary, *Résonance* has over the years become a truly collective bill able to combine venues that differ greatly (in space, budget, team, etc.), and come from contemporary art but also the fields of literature, dance, theatre and music. The result? An exemplary profusion that is unique in the world of biennales: a line-up of about 30 events in 2003, *Résonance* had by 2013 grown to exceed 200 exhibitions, performances, concerts, screenings and shows. This vibrant and extensive network is now fully integrated in the Biennale, and is one of its three platforms.

The purpose of Focus, created in 2009 within *Résonance*, is to foster the emergence of specific projects in close collaboration with various institutions, especially those working with young artists.

*The programme is currently being finalised, and will be available from 1 September on the Biennale website and at all participating venues.*

## Galerie Regard Sud

1/3 rue des Pierres Plantées,  
69001 Lyon

[Kacem Noua: Peintures](#)

8 September – 28 October 2015

Kacem Noua's pictures adopt the irregular contours of traces of paint. But the only story they tell is about the paradoxes of vision.

## Musée des beaux-arts de Chambéry

Place du palais de Justice,  
73000 Chambéry

[Jean-Luc Parant: Éboulements](#)

Dates to be confirmed

The work entitled *Éboulements*, created for the first-ever Biennale de Lyon and acquired in 1992 by mac<sup>LYON</sup>, stems from a contract that will end only with the demise of one of its two protagonists: artist or museum. Each time they go on show, the 360 balls grow like a living thing. Now supplemented by their portraits and shadows, when viewed close-up then from a distance, the balls have not yet reached adulthood, but they have the scope and impact of a fully-fledged exhibition – and the overarching project of mac<sup>LYON</sup> is to collect exhibitions. This exhibition is singular because it embraces a lifetime – the artist's.

## Centre d'art contemporain de Lacoux

Hameau de Lacoux,  
01110 Hauteville-Lompnes

[Karim Kal: L'Arrière-pays](#)

26 September – 1 November 2015

Karim Kal's photographic work is concerned with borders and barren, dead-end places. Here he draws a comparison with the location of Hauteville Plateau, where is he exhibiting. A poetics with social and political undertones.

## URDLA, centre international estampe & livre

207 rue Francis de Pressensé,  
69100 Villeurbanne

[DOCUMENTS, 1929-2015](#)

5 September – 14 November 2015

With: Giulia Andreani, Anne-Lise Broyer, Charlotte Charbonnel, Rébecca Digne, Sandra Lorenzi, Anne-Laure Sacriste, Claire Tabouret and Joao Vilhena. Each artist has chosen an article from the celebrated review *Documents*, published from 1929-1931 by Georges-Henri Rivière, Georges Bataille and Carl Einstein, and will invent a future for it by creating prints.

## Espace arts plastiques Madeleine-Lambert

5 rue Eugène Peloux,  
69200 Vénissieux

[Bertille Bak](#)

8 September – 14 November 2015

Bertille Bak's film, shot as part of the Nouveaux Commanditaires programme of outreach commissions, and accompanied here by a new series of drawings, takes as its starting-point an association of migrant women. The work is informed by the dual problematics specific to Bak's art: fiction, whether mischievous or dreamlike; and documentary, underpinned by social issues and border effects.

## Modules du Palais de Tokyo

From 8 September 2015

The Palais de Tokyo is receptive to even the most contemporary of new work, and is hugely supportive of emerging artists. The Modules programme is a key tool for experimentation – a creative lab that reflects the dynamic vitality of the arts scene. To increase the Modules' impact, the Palais de Tokyo takes them travelling to major international events. During the Biennale, the Paris venue will show work by four young artists at an unusual venue.

## La Salle de bains

Nicolas Roggy

Extra-venue location, 8 September  
– 21 November 2015

&

Lucy Skaer: *Sticks and Stones*

Gallo-Roman Museum of  
Lyon-Fourvière, 8 September  
2015 – 3 January 2016

Nicolas Roggy's paintings invite you to forget the walls and go on stage in a theatre whose backdrops have been replaced by insulation materials (rendering, PVC or plasterboard). These materials merge with the paint and vanish, becoming the substrate for geometric motifs spread across the exhibition space.

## 6<sup>th</sup> Biennale Hors Normes

Across the Rhône-Alpes region

*Intime – Extime ou les  
interrupteurs intimes*

September-December 2015

The 6<sup>th</sup> Biennale Hors Normes is sweeping across the region and exploring the various conceptions of art that have held sway since the Renaissance. From Art Brut, thus named by Dubuffet in response to the referencing of past models, to the artists of the Centre de la Pommeraye in Belgium, this event, led by an artists' collective, stages exhibitions, audience-with events and talks around the very definition of art.

## Maison des arts plastiques Rhône-Alpes

7-9 rue Paul Chenavard, 69001 Lyon

8/8/8

*8 artistes/8 lieux/8 départements*

9 September - 31 December 2015

The Rhône-Alpes House of Visual Arts (MAPRA), established in 1983, works in two areas: supporting artists' social conditions, and operating an information centre about the region's visual arts scene. In keeping with this role, it runs a programme of exhibitions featuring artists who have rarely or never shown their work. To coincide with the Biennale, MAPRA is creating a network of eight exhibitions that reflect the diversity not only of creative output, but also of the region's venues and areas. These exhibition locations, often outside the main conurbations, do remarkable work all through the year to support artists in reaching out to people who often live a long way from cultural amenities. In the eight "departments" of the Rhône-Alpes region, eight venues have decided to show an emerging artist, selected from MAPRA's programming; MAC, Pérouges (Dept of Ain); GAC, Annonay (Ardèche); Maison de la Tour, Valaurie (Drôme); Galerie Test du Bailler, Vienne (Isère); Musée des Civilisations, Saint-Just-Saint-Rambert (Loire); MAPRA, Lyon (Rhône); Galerie 29, Évian (Haute-Savoie); Galerie du Larith, Chambéry (Savoie).

## Metropolitan resonances

### Centre d'art contemporain La Halle des bouchers

7 rue Teste du Bailler, 38200 Vienne

Maxime Rossi: *Sister Ship*

6 September – 11 November 2015

*Sister Ship* is a project that Maxime Rossi has dedicated to Sister Corita Kent (1918-1986), an American nun known for her contribution to pop culture. A quirky piece of musical theatre, *Sister Ship* combines sequences of a documentary film shot along the River Congo; items of colourful stage sets; and a soundtrack performed by African musicians with the singer Emma Daumas.

### Musée d'art moderne et contemporain de Saint-Étienne Métropole

La terrasse, 42000 Saint-Étienne

#### Site Le Corbusier

42700 Firminy

*Local Line 18*

From 5 September 2015

Since 2010, the *Local Line* exhibition programme at the Museum of Modern and Contemporary Art (MAMC) of Greater Saint-Étienne has provided a platform for young artists from in and around the city. In a museum setting, alongside the masters in the permanent collection and the national and international talents showcased in temporary exhibitions, young artists show their work in a group event, either at the museum or a partner venue.

In 2015, the MAMC is holding the 18<sup>th</sup> edition of *Local Line* in resonance with the Biennale de Lyon. This year, the event is being hosted at two venues: the museum itself and the Eglise Saint-Pierre, a church designed by Le Corbusier that is now a heritage landmark.

## List of Résonance venues as of 30 April 2015 (in progress)

### Lyon metro area

#### Lyon 1

- .École nationale supérieure des beaux-arts de Lyon
- .La BF15
- .Opéra de Lyon
- .Musée de l'Imprimerie
- .Le Bleu du Ciel
- .Néon
- .Archipel CDCU
- .Banque CIC
- .Galerie Regard Sud
- .Galerie le Réverbère
- .Galerie Elizabeth Couturier
- .Galerie Françoise Besson
- .Galerie Atelier 28
- .Mairie du 1<sup>er</sup>
- .La MAPRA
- .Interior & the Collectors
- .Atelier 19-1
- .Atelier Estancot
- .Ram Ding Tau
- .Galerie H+
- .Le cri de l'encre

#### Lyon 2

- .Halle QR2
- .Grame, centre national de création musicale
- .Festival Nouveau monde
- .Goethe Institut
- .Galerie Gilbert Riou
- .Galerie Jean-Louis Mandon
- .Galerie Vaubecour

#### Lyon 3

- .Galerie Domi Nostrae
- .Alliance française
- .IESA Lyon

#### Lyon 4

- .Théâtre de la Croix-Rousse
- .Galerie IUFM
- Confluence(s)
- .Galerie Vrais Rêves
- .Agence pour l'autogestion esthétique
- .Galerie des projets

#### Lyon 5

- .Théâtre du point du jour
- .Musées Gadagne
- .Musée gallo-romains de Fourvière

#### Lyon 6

- .La Nouvelle échelle d'or

#### Lyon 7

- .Galerie Tator

#### Lyon 8

- .SNAP

#### Lyon 9

- .Bikini
- .Le Croiseur
- .ENS
- .Centre hospitalier Saint-Joseph-Saint-Luc
- .Art Tripping
- .Cinéma le Comoedia

#### Lyon 8

- .Maison de la Danse

#### Lyon 9

- .Théâtre Nouvelle Génération
- .L'attrape-couleurs
- .CNSMD – Conservatoire National Supérieur Musique et Danse
- .Air contemporain

#### Saint-Fons

- .Le CAP

#### Pierre-Bénite

- .Atelier laMezz

#### Décines

- .La Spirale/Le Toboggan

#### Villeurbanne

- .URDLA

#### Galerie Domus/

- Université Lyon 1

#### INSA

- .INSA
- .Maison du livre, de l'image et du son

#### Vaulx-en-Velin

- .Planétarium

#### Vénissieux

- .Espace Arts Plastiques

#### Madeleine Lambert

#### Givors

- .Givors
- .Les amis des arts de Givors

### Rhône-Alpes region

#### Villefranche

- .Musée Paul-Dini

- .Galerie le 116 art

#### Fontaine

- .Le Vog

#### Grenoble

- .CAB – Centre d'art

#### Bastille

#### Echirolles

- .Musée Géo-Charles

#### Pont-en-Royans

- .Lieu d'art contemporain

#### La Halle

#### Sablons

- .Moly-Sabata Fondation

#### Albert Gleizes

#### Bourg-en-Bresse

- .Monastère royal de Brou

#### Hauteville-Lompnes

- .Centre d'art contemporain de Lacoux

#### Valence

- .Art3

#### Grignan

- .Centre d'art contemporain de Saint-Restitut

- .Les Enfants du Facteur

#### Saint-Paul-Trois-Châteaux

- .Angle Art Contemporain

#### Saou

- .Atelier Chroma

#### Montélimar

- .Château des Adhémar

#### Privas

- .Théâtre de Privas

#### Annonay

- .Groupe d'art contemporain

#### Annecy

- .Imagespassages

#### Annemasse

- .Villa du Parc

#### Chambéry

- .Musée des beaux-arts

- .Espace Larith

- .Centre hospitalier

- .Métropole Savoie

### Pôle métropolitain

- .Musée d'art moderne de Saint-Étienne
- Métropole with l'Église Le Corbusier, Firminy
- .Centre d'art contemporain de la Halle des Bouchers, Vienne

#### Beyond the region's borders, in Geneva or Clermont-Ferrand

- .Broadcast Posters
- .Les Modules du Palais de Tokyo
- .La Salle de bains
- .L'Usine
- .In extenso

# profes-

**Tuesday 8 and Wednesday 9  
September 2015**

**Press accreditations: see contacts on p.2**

**Professional accreditations (cultural-institution heads,  
curators, etc.): request your accreditation online at  
biennaledelyon.com, "Professionals" area.**

**Professionals' welcome desk and  
accreditation pick-up:**

La Sucrière, 47-49 quai Rambaud, 69002 Lyon

# sional

# preview

## Program

### **La vie moderne**

Sucrière, mac<sup>LYON</sup>, Musée des Confluences

#### **Tuesday 8 September**

Open 10am-7pm

#### **Wednesday 9 September**

Open 10am-10pm

La Sucrière, 6pm: opening night, and presentation of  
the 2015 Francophone Artist Award

### **Ce fabuleux monde moderne**

Le Plateau, Regional Council headquarters

#### **Tuesday 8 September**

Open 10am-6pm

6pm: opening night

#### **Wednesday 9 September**

Open 10am-6pm

### **Rendez-vous 15**

Institut d'art contemporain, Villeurbanne/Rhône-Alpes

#### **Monday 7 September**

12am: opening night

#### **Tuesday 8 and Wednesday 9 September**

Open 10am-7pm

### **Veduta**

#### **Exhibitions**

*Partage d'exotisme* (Lyon, quartier de Gerland)

*L'Amour de l'Art* (Salle des Vieilles Tours, Saint-Cyr-au-Mont-d'Or)

*Une terrible beauté est née* (Centre Culturel Charlie Chaplin, Vaulx-en-Velin)

*L'ancien et les Modernes* (Musée Africain de Lyon)

#### **Residencies**

Performance by Marinella Senatore and Jeremy Deller  
(La Sucrière), 9 and 10 September 2015

#### **En bas de chez moi**

In Lyon Gerland, on rue Marcel Mérieux

In Saint-Cyr-au-Mont-d'Or, in the village

In Vaulx-en-Velin, along Promenade Lénine

### **Résonance**

During the professional preview, galleries, art centres  
and artist collectives will come together in an incredibly  
rich joint line-up (full programme in early September).

### **Prix de l'artiste francophone 2015**

The Francophone Artist Award, created to coincide with the 2009 Biennale, will be presented at the opening ceremony to a participating artist, chosen by an international panel of judges, who comes from one of the member countries of the Organisation Internationale de la Francophonie; or who, quite simply, espouses some form of Francophile culture. Today, 80 countries proudly embrace a shared language and worldview. Through this undertaking, one third of the world's countries reject uniformity and speak up in support of difference, cultural diversity, and movement – another vision of *la vie moderne!*

In 2008, Lyon was chosen to host France's first Maison de la Francophonie. The city has thus become a magnet for and catalyst of Francophone cultural activity. Then, in 2009, the Lyon Biennale of Contemporary Art succumbed to the Francophone community's aspiration for a multi-polar world that respects diversity – especially in the cultural sphere – at a time when globalisation is all too often a byword for a flattened world. The Francophone Artist Award is bestowed in recognition of a body of work that affirms – in our globalised spectacle of the everyday – that art is still our best passport to modern life.

The Francophone Artist Award was presented in 2009 to Maria Thereza Alves (Brazil), in 2011 to Dominique Petitgand (France), and in 2013 to Jonathas De Andrade (Brazil).

### **La Maison de la Francophonie**

The purpose of this centre is to promote Francophone culture in France. Its headquarters are in Lyon, with other offices in Provence-Alpes-Côte-d'Azur, Burgundy and Aquitaine. It receives funding from bodies including the Organisation Internationale de la Francophonie, the French Ministry of Foreign Affairs, the French Ministry of Culture and Communication, Lyon City Council, the Greater Lyon Authority, the Rhône County Council, the Rhône-Alpes Regional Council, the Association Internationale des Régions Francophones, and the Lyon Chamber of Commerce and Industry.

### **On a trip to Europe? Take the Grand Tour!**

#### **14<sup>th</sup> Istanbul Biennial**

*Saltwater: a Theory of Thought Forms*

Curator: Carolyn Christov-Bakargiev

5 September to 1 November 2015

2 direct return flights daily between Lyon and Istanbul

#### **8<sup>th</sup> Göteborg Biennial**

*A Story within a Story...*

Curator: Elvira Dyangani Ose

12 September to 22 November 2015

1 direct return flight daily between Lyon and Gothenburg

#### **4<sup>th</sup> Thessaloniki Biennale**

*Old Intersections – Make it New*

Curator: Adelina von Fürstenberg

23 June to 30 September 2015

1 return flight daily between Lyon and Thessaloniki via Istanbul

#### **56<sup>th</sup> Venice Biennale**

*All the world's futures*

Curator: Okwui Enwezor

9 May to 22 November 2015

4 direct return flights daily between Lyon and Venice

#### **Frieze Art Fair 2015**

14 to 17 October 2015

6 direct return flights daily between Lyon and London

#### **FIAC 2015**

22 to 25 October 2015

Hourly Paris-Lyon TGV services (journey time: 1hr50)

#### **Paris Photo 2015**

12 to 15 November 2015

Hourly Paris-Lyon TGV services (journey time: 1hr50)

# vivre la biennale





# around the biennale

## Capture “modern life”

### With Instagram

The Biennale invites you to capture your own vision of *modern life* in photos of what you see around you, and then share on Instagram.

**1**

Take pictures of modern life with your smartphone, with or without a filter. As many pictures as you like! And choose your own subject: architecture, landscape, works of art, everyday situations, portraits – you name it.

**2**

Share your pictures on Instagram with the hashtag #laviemoderne and the tag @biennaledelyon

**3**

The photos will then be seen on the Biennale website [www.biennaledelyon.com](http://www.biennaledelyon.com), in Biennale reception areas, and on digital signs in Lyon and Paris.

**4**

Each week the Biennale and its partner *Les Inrockuptibles* will choose especially striking images for the magazine's social networks, the Biennale newsletter and other outlets.

In partnership with

**les InRockuptibles**

## Short Story Competition #3

Time for a new edition of the Biennale's famous short story competition!

The rules are simple: the competition is open to everybody in all French-speaking countries; the story must be exactly 2015 keystrokes (including spaces, but not including the title), be called *La vie moderne*, and be written in French. The competition begins with the Biennale opening on 10 September 2015 and entries close on 16 October at midnight.

### Want to take part?

Send your story in Word format between 10 September and 16 October 2015 to [nouvelles@labiennaledelyon.com](mailto:nouvelles@labiennaledelyon.com)

Include the following: family name, first name, address, age, email address.

A jury made up of Télérama journalists, authors, the directors of the Théâtre National Populaire in Villeurbanne and the Biennale's artistic directors will choose the best stories. The three winners will be published in Télérama.

The ten best stories will be read by actors from the Théâtre National Populaire at a special evening event.

In partnership with

un événement  
**Télérama**

## A "Modern" night out

Using tracks by the artists of *La vie moderne* and journalists from *Les Inrockuptibles*, a Deezer DJ will host a "modern" dance event.

Playlist *moderne*, effectuée par les artistes de *La vie moderne* en écoute sur : [biennaledelyon.com](http://biennaledelyon.com) et Deezer à partir du 10 sept. 2015

### 8 September 2015

At Le Sucre, on the roof of La Sucrière  
From 11 pm

In partnership with



## Café Biennale

Lunch, brunch or a coffee? Designed by architect William Vassal, this year's Café Biennale is to be found in the 1960s part of La Sucrière. Continuous service – same opening hours as the exhibition.

### At La Sucrière

open Tuesday – Friday, 11 am – 6 pm  
Saturday/Sunday, 11 am – 7 pm  
Bookings: tel. 06 13 66 43 58  
All welcome

repères

S



© Tristan Deschamps



© Marie Perrin

# lyon the ideal french city!

Lyon, France's second biggest city and capital of the Rhône-Alpes region, is situated at the crossroads of Europe's major lines of transport, at the heart of France between Paris and the French Riviera. This city is constantly on the move and today has the most beautiful and attractive urban destinations in Europe, bringing in more than 6 million visitors every year. Combining an exceptional historic heritage with a natural liking for good food, Lyon is the ideal city for discovering all the charm of the French way of life.

Lyon has been the ultimate gastronomic city for centuries, reputed around the world thanks to Chef Paul Bocuse. It now boasts more than 2000 restaurants, including the famous bouchons (typical local eateries) to Michelin star-awarded establishments. From traditional *Mères Lyonnaises* (19<sup>th</sup> century cooks for the bourgeoisie) to inspired and innovative young chefs, Lyon is a place for culinary experimentation with new tastes and concepts to be savoured.

A stage for more than 2000 years of history, the city has a remarkable architectural heritage. Expanding towards the east throughout the centuries, without destroying the existing areas, 500 hectares of its city centre became a Unesco World Heritage Site in 1998. Wandering around Lyon is like embarking on a fascinating journey through time. In each district Lyon displays an astonishing variety of architecture, from the ancient Fourvière cathedral to the *traboules* (passageways from the Renaissance in Old Lyon), via the elegant peninsula situated between the Rhône and the Saone, to the new and contemporary district of Confluence.

As for culture, Lyon celebrated the opening of its brand new Museum of Confluences in December 2014. With a very modern architecture, this museum presents the story of the earth itself from its earliest days and humanity through its history and geography. The National Opera, one of the twenty most prestigious ballets in the world, and the Célestins Theatre offer an ambitious programme all year round. Furthermore, the city has museums that exist nowhere else in the world, such as the Lumière Institute - in Lyon - on the invention of cinematography and the Fabric Museum tracing two thousand years of the

history of textile and silk weaving. Within this wonderful Renaissance building, the Lyon History Museum and the Puppets of the World Museum have formed the Gadagne Museums in the Old district of Lyon. As for the Fine Arts Museum, one of the biggest museums in France and Europe, its collections spread out over 70 rooms giving visitors an exceptional journey from Antiquity to Modern Art.

It's good to stroll around Lyon... to admire its heritage of course, but also to discover its many boutiques. In addition to French and international luxury brands, the Presqu'île (peninsula) is full of trendy boutiques that have seen the rise of a number of fashion designers who have gone on to become famous. As for the hilly district of the Croix-Rousse it groups together a number of young designers, passionate heirs of a glorious past at a time when Lyon was on the Silk Road. Museums as well as weaving and silk printing workshops today bear witness to this quite unique know-how.

Lyon is vibrant all year round thanks to a number of events it hosts. Among the most appealing are the Festival of Lights in December with millions of visitors, the contemporary art biennial event, the dance biennial event, the Nuits Sonores (music and sound festival) in May, the Nuits de Fourvière (cultural festival) during summer, Quais du Polar (Thriller festival) in March or the Grand Lyon Film Festival, all attracting millions of visitors every year.

To organise your stay in Lyon:  
[www.lyon-france.com](http://www.lyon-france.com)  
[www.monweekendalyon.com](http://www.monweekendalyon.com)

# biographies

## Thierry Raspail

### Artistic director

An art historian by training, Thierry Raspail began his curatorial career at the Musée de Grenoble. After several assignments in West Africa, he designed the museography of the Musée National de Bamako in Mali. He has been the Director of the Lyon Museum of Contemporary Art since it opened in 1984. At that time, he defined a museographic project based on the principle of a collection of moments, comprising generic and often monumental artworks. He has been chief curator of a number of significant exhibitions – *Robert Morris*, *Joseph Kosuth*, *Dan Flavin*, *Louise Bourgeois*, *Andy Warhol*, *Keith Haring*, *Ben*, *Robert Combas*, *Cages's Satie*, *Huang Yong Ping*, *Latifa Echakhch* and *Gustav Metzger*, among others – and has authored several catalogues. In 1991, Thierry Raspail created the Biennale of contemporary art in Lyon, and has since been its Artistic Director.

## Ralph Rugoff

### Guest curator for *La vie moderne*

Ralph Rugoff is Director of the Hayward Gallery in London. Since his appointment in 2006, he has curated numerous exhibitions including *Psycho Buildings: Artists Take On Architecture*, *The Painting of Modern Life*, *Invisible: Art About the Unseen, 1957-2012*, and *The Alternative Guide to the Universe*, as well as monographic exhibitions on Ed Ruscha, George Condo, Jeremy Deller and Tracey Emin. From 2000-2006, he was Director of the Wattis Institute for Contemporary Art in San Francisco where organized approximately one dozen exhibitions, including *Baja to Vancouver*, the first survey of artists living along North America's West Coast, and solo projects by artists such as Mike Kelley, Roni Horn, Thomas Hirschhorn, Ann Veronica Janssens, and Mike Nelson.

Prior to that, he worked as an independent curator and critic, organizing shows at venues such as the Serpentine Gallery in London (*The Greenhouse Effect*, 2000) and the Hammer Museum in Los Angeles (*Scene of the Crime*, 1996). His first exhibition, *Just Pathetic* (1990-91) was cited by Artforum magazine as being one of the most influential exhibitions of the decade.

As a writer, Rugoff has contributed essays to catalogs and books on artists such as David Hammons, Paul McCarthy, Luc Tuymans, Michel Blazy, Jean-Luc Mylayne, and the filmmaker Jean Painlevé. In addition, he is the author of *Circus Americanus*, a collection of essays on popular visual culture and architecture. In 2005, he won the inaugural Ordway Prize for Criticism and Curating from the Penny McCall Foundation in the United States.

He has been an advisor to the 2002 Sydney Biennale, and the 2005 Turin Triennale. More recently, he has served as a judge for the 2013 Turner Prize and the 2010 British Council selection committee for the Venice Biennale.

# history

**Artistic Director**  
**Thierry Raspail**  
**Artistic Production manager**  
**Thierry Prat**

## 1991

***L'amour de l'art***  
**Curators: Thierry Raspail et Thierry Prat**  
Guest artists included: Arman, César, Robert Filliou, Pierre Soulages, Erik Dietman, Fabrice Hyber, Robert Combas, La vérité (Dominique Gonzalez-Foerster, Pierre Joseph, Bernard Joisten and Philippe Parreno), Pierre & Gilles, Sophie Calle, Alain Séchas...

## 1993

***Et tous ils changent le monde***  
**Curator: Marc Dachy**  
Guest artists included: Marcel Duchamp, Kurt Schwitters, Kasimir Malévitch, Jean-Michel Basquiat, Andy Warhol, John Cage, William S. Burroughs, Ilya Kabakov, Bill Viola, Bruce Nauman, Imi Knoebel, David Hammons...

## 1995

***Interactivité, image mobile, vidéo***  
**Curator: Georges Rey**  
Guest artists included: Nam June Paik, Vito Acconci, Dan Graham, Peter Campus, Dennis Oppenheim, Rirkrit Tiravanija, Dumb Type, Carsten Höller, Douglas Gordon, Tony Oursler, Pierre Huyghe...

## 1997

***L'Autre***  
**Curator: Harald Szeemann**  
Guest artists included: Katharina Fritsch, Chris Burden, Richard Serra, Chen Zhen, Emery Blagdon, Matthew Barney, Jason Rhoades...

## 2000

***Partage d'exotismes***  
**Curator: Jean-Hubert Martin**  
Guest artists included: Esther Mahlangu, Sol Lewitt, Navin Rawanchaikul, Takashi Murakami, Yan Pei-Ming, Yinka Shonibare, Bjarne Melgaard, Tunga, Hervé Di Rosa, Gilbert & George, Anish Kapoor, Xavier Veilhan, Barthélémy Togo, Erwin Wurm...

## 2001

***Connivence***  
**Curators: Anne Bertrand, Jean-Marc Chapoulie, Yvane Chapuis, Laurence Dreyfus, Klaus Hersche, Richard Robert et Guy Walter**  
Guest artists included: Jérôme Bel, Marco Berrettini, Xavier Le Roy, William Eggleston, Adrian Piper, Steve McQueen, Kolkoz, Robert Wyatt...

## 2003

***C'est arrivé demain***  
**Curators: Le Consortium, Dijon (Xavier Douroux, Franck Gautherot, Eric Troncy and Anne Pontégnie, Robert Nickas)**  
Guest artists included: Mike Kelley & Paul McCarthy, Tim Head, Gustav Metzger, Steven Parrino, Larry Clark, Yayoi Kusama, Catherine Sullivan, Bridget Riley, Ugo Rondinone...

## 2005

***Expérience de la durée***  
**Curators: Nicolas Bourriaud et Jérôme Sans**  
Guest artists included: La Monte Young, Terry Riley, James Turrell, Martin Creed, Kader Attia, John Bock, Erwin Wurm, Kendell Geers, Tony Conrad, Robert Crumb, Daniel Buren, Olafur Eliasson, Martin Creed...

## 2007

***00's, l'histoire d'une décennie qui n'est pas encore nommée***  
**Conceptors: Stéphanie Moisdon and Hans Ulrich Obrist**  
Guest artists included: Josh Smith, Kelley Walker, Urs Fischer, Tomás Saraceno, Hilary Lloyd, Nathaniel Mellors, Sheela Gowda, Ryan Gander, Tino Sehgal, Wade Guyton, Seth Price, Jennifer Allora & Guillermo Calzadilla, Michel Houellebecq...

## 2009

***Le spectacle du quotidien***  
**Commissaire : Hou Hanru**  
**Curator: Hou Hanru**  
Guest artists included: Adel Abdessemed, Pedro Cabrita Reis, Dan Perjovschi, Tsang Kin-wah, Sarkis, Agnès Varda, Maria Thereza Alves, Shilpa Gupta... Besides the international exhibition, the Biennale now includes two further platforms: Veduta and Résonance.

## 2011

***Une terrible beauté est née***  
**Curator: Victoria Noorthoorn**  
Guest artists included: Augusto de Campos, Robert Kusmirowski, Marina de Caro, Jorge Macchi, Tracey Rose, Lynette Yiadom-Boakye, Cildo Meireles, Robert Filliou, Eva Kotatkova, Eduardo Basualdo, The Center for Historical Reenactments, The Arctic Perspective Initiative, Kemang Wa Lehulere...

## 2013

***Entre-temps... Brusquement, Et ensuite***  
**Curator : Gunnar B. Kvaran**  
Guest artists included: Matthew Barney, The Bruce High Quality Foundation, Dan Colen, Erró, Fabrice Hyber, Jeff Koons, Nate Lowman, Yoko Ono, Laure Prouvost, Alain Robbe-Grillet, Mathew Ronay, Tom Sachs, Anicka Yi...

# the association la biennale de lyon

La Biennale de Lyon is a non-profit body that devises, produces and stages two major international events in alternate years: the Dance Biennale and the Biennale of Contemporary Art. Its main missions are:

- supporting the creation and dissemination of new work;
- educating audiences in the arts;
- promoting France, and especially Lyon and its region;
- fostering vibrant local communities of Lyon metropolis and Rhône-Alpes Region.

**Director General  
of the Biennale de Lyon**  
Sylvie Burgat

**Artistic Director of the Biennale  
d'Art Contemporain**  
Thierry Raspail

**Artistic Director of the Biennale  
de la Danse**  
Dominique Hervieu

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Vice-president: **François Bordry**  
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Deputy Treasurer: **Jean-Pierre Michaux**  
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# the team

## 2015

**Artistic Director of the Biennale de Lyon / Art**  
**Thierry Raspail**

**Guest curator for pour *La vie moderne***  
**Ralph Rugoff**

### **General management of the Biennale de Lyon**

**Sylvie Burgat**, General manager  
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**Thierry Prat**, Artistic  
Production Manager  
assisted by **Ludovic Chemarin**

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**Frédérique Gautier**,  
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**Mélida Bidal**, **Mélanie Fagard** and  
**Jessica Palm**, Outreach Officers

### **Résonance**

**Nicolas Garait**, Coordinator

### **Ce fabuleux monde moderne**

**Hervé Percebois**, Curator/Head of  
mac<sup>LYON</sup> collections

### **Rendez-vous 15**

Artistique Director  
For the Biennale de Lyon : **Thierry**  
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For the mac<sup>LYON</sup> : **Isabelle**

### **Bertolotti**

For the Institut d'art contemporain,  
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### **Nathalie Ergino**

For the École nationale supérieure  
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### **Emmanuel Tibloux**

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**Julien Jay**, Veduta  
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Technical Director  
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