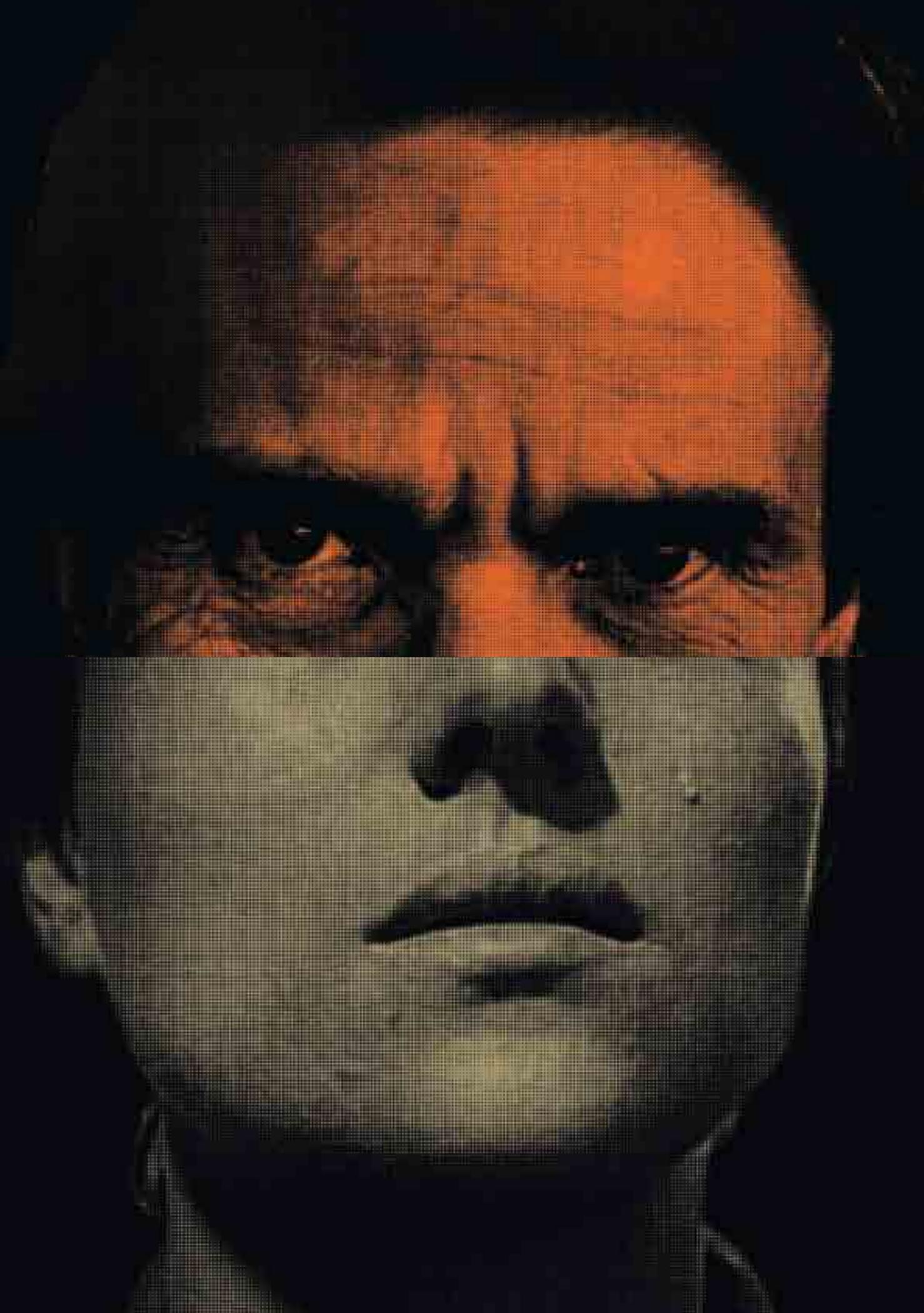




**1TH BIENNALE
DE LYON** FROM 15 SEPT. TO 31 DEC. 2011
A TERRIBLE BEAUTY IS BORN



**11TH BIENNALE
DE LYON** FROM 15 SEPT. TO 31 DEC. 2011
A TERRIBLE BEAUTY IS BORN

**LA SUCRIÈRE
LYON MUSEUM OF CONTEMPORARY ART
BULLUKIAN FOUNDATION
T.A.S.E. FACTORY**

GUEST CURATOR / **VICTORIA NOORTHOORN**
ARTISTIC DIRECTOR / **THIERRY RASPAIL**
PRODUCTION MANAGER / **THIERRY PRAT**

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**A T/ERRIBLE
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IS BORN**

FRONT OF STAGE

BY THIERRY RASPAIL
ARTISTIC DIRECTOR OF THE BIENNALE DE LYON

Facing you, a landscape. The exhibition.

It's open and complete, but all its tiny component stories are still there, mixed in together.

The cast shadow of their presences barely conceals the decline of things, of the world.

You've walked through it: what's it all about?

Is there at least some kind of meaning here? Or not?

Walking through an exhibition always leaves you with a vague feeling of things spread round at random. Heraclitus said this about the world; but maybe, like Leonardo, you've carefully accorded marks on the wall the status of form.

What forms is an exhibition made of? It's made of artworks. In this sense the exhibition itself is a form with a complexity factor of at least two. Nonetheless, it has to be well *presented*, as we say of an opera or a personality, although *offered* is probably a more accurate way of putting it.

THIERRY RASPAIL

Thierry Raspail has been Director of the Lyon Museum of Contemporary Art since its creation. On arriving in Lyon in 1984, he initiated a museum project unique in France, based on the principle of a collection of exhibitions that are moments composed of "generic artworks". These works, most of them monumental, form the core of the museum. They are by artists including Joseph Kosuth, John Baldessari, Robert Morris, Daniel Buren, Robert Filliou, Ilya Kabakov, George Brecht, Terry Riley and La Monte Young. . . In 1991 Thierry Raspail founded the Lyon Biennale of Contemporary

Art, and has since been its Artistic Director, working with curators such as Harald Szeemann, Jean-Hubert Martin, Le Consortium, Jerome Sans, Nicolas Bourriaud, Stephanie Moisdon and Hans Ulrich Obrist, and Hou Hanru. Thierry Raspail has also curated many influential exhibitions and monographs: *Colour Alone: the Experience of Monochrome* (with Maurice Besset), Ed Ruscha, Dan Flavin, James Turrell, Robert Morris, Sarkis, Andy Warhol, Kader Attia, Fabien Verschaere, Keith Haring, Jean-Luc Myllyne, Alan Vega, Ben or Pascale-Marthine Tayou.

1/ Since the Biennale's founding in 1991, three editions come under the umbrella of a single term: 1991-95, history; 1997-2001, global; 2003-07, time frame.

2/ Imre Kertész, *Journal de galère*, Actes Sud, Paris, 2010, p.133, 1st edition, *Gályanapló* ("Galley Diary"), Budapest, Holnap, 1992.

3/ Cormac McCarthy, *The Road*, New-York, Vintage, 2006. This towering novel won the Pulitzer Prize in 2007.

Multiple expanses

Like a general history (seeing as the world has just been mentioned), the exhibition wends its way over multiple expanses, with the facts – the works – emanating from an inexhaustible supply of causes.

The adaptability of historical facts – and of works of art, of whatever kind and whether they're dotted over time or not – imposes a framework, a configuration and contours it's pointless to lay down in advance. Like the work of art, history functions on different levels of generality: incompatible time grids, scattered mappings, contradictory sequences, multiple periods, separate traditions, shattered morphologies, Gadamer's "remarkable thought objects", Kubler's "prime objects", settings, series, geological shifts and untried prospects, etc. The work of art as event cannot be broken down into reproducible elements, and any synthesis seems an unlikely possibility: try it and you run the risk of burying the disparities, flattening the wrinkles, filling in the flaws – of skidding over reality. The best one can hope for is telling a story.

Beginning

But this story has to have a beginning, since before being a *who* – a playlist – the exhibition is a *how*. "What is a beginning?", Louis Althusser wondered before strangling his wife and writing a great book. It's a full stop, a halt, almost an "epistemological break" – if the term still has any meaning. In 2011 – 2010 actually – our beginning with Victoria Noorthoorn began modestly with a word I'd first come up with in 2009, a term valid for three successive Biennales de Lyon, given the ternary cycle we operate on.¹

The term – *transmission* – is at once monumental, swaggering and parodic. And it's the basis of my invitation to Victoria Noorthoorn. It fits with the era of what, for the sake of rapidity, we call globalisation; and of course it summons up the dose of convergence we have to achieve so as to see what, in all our multiple differences and immeasurable divergences, may give us something in common. "See what you're describing," Imre Kertész has written. "Style is seeing."²

Like a general history, the exhibition must be able to provide – but only for a time – an accurate, present-day account of the combinatory properties of an ultimately cyclical morphology with no past or future. It must also contain as a prelude – and this prohibits the "accepted body of knowledge", "the certainty of things", "readymade thought", "structure" and "grounding" from imposing any (even Weberian) kind of model or telos – something that can't be better summed up than in Carlo Ginzburg's "imponderable elements...flair, insight, intuition."

Embroidering

A word already offers the possibility of a world and of a tissue to be woven along "The Road".³ But "embroidering" works better than "weaving", as it involves no presupposition of the ineluctable end implicit in the tissue (of the plot).

Embroidering embodies the art of *asides* and *digressions* and *verbal fluency*: unimportant little things which, once deposited on reality, turn it into something a little more than it is: production of image and projection of the imaginary. And this is precisely what distinguishes the exhibition from reality and history. According to Clément Rosset, "All reality is necessarily nondescript, at once determined and fortuitous, and thus insignificant...When you attribute a meaning to the real, you give it an imaginative value, a value added to the perception of reality...There is no secret of history, no mystery of becoming.

Becoming is devoid of mystery because it happens anyway...in a certain way, which is to say any old how.”⁴

But what are we actually talking about? The world presupposes that we have history and the writing of it with us: a certain narrative, the present and all its infiltrations and agitations, memory and forgetting. The world – from the Latin *mundus*: order, harmonious arrangement. And chaos as well. Given which, all claims to building a landscape on that world are pure naiveté. Somebody else put this differently: “The ‘apparent’ world is the only one: the ‘real’ world has only been *lyingly* added.”⁵

Plot

An exhibition is written the way history is written. With weighty words, before their scattering as marks on a flat surface, then as works in space, starts to look like an actual place.

History is the writing of a plot: “The fabric of history is what we shall call a plot...a not very ‘scientific’ mixture of material causes, aims, and chances...All depends on the plot chosen...Either Nero is our hero...or the guards are our heroes and we will write another tragedy.”⁶

Tragedy! As the leitmotif and “synthesis” of the multifarious, tragedy is “the time it takes to cover or traverse the space of the text.”⁷ In this instance the exhibition is not a text, but a concentrate of *presences*, visible in all positions (but most of the time upright), and a narrative in the indicative mood and the conditional tense.

Realm

According to Marcel Conche, “What is real is what is present; what is present is what is happening or taking place.”⁸ But we’re now living in the realm of the perpetual present and its refusal of any future to the future.⁹ This is probably the threshold and the chorus of this *Terrible Beauty*. “That’s probably what keeps people going,” says artist Jimmy Durham.

According to Carlo Ginzburg, “Today words like truth or reality have become unpronounceable for some people, unless put inside written or mimed quote marks.”¹⁰ If I have the Cézanne system at my disposal, Mont Sainte-Victoire is much more than a mere hill: “The great limestone cliff has turned into an idea.”¹¹ Is that something lyingly added?

The art, the world

In this age of “chance, alternate temporalities, flexibility, uncertainty, games, change, process, and feedback”¹² the terrain is invaded by a host of byways and presuppositions. And in front, just in front: the “upsurge of the unforeseeably new”. The expression is taken from Bergson (quoted by David Lapoujade)¹³ and designates a certain – but vague – state of the present. *The present* (what the exhibition is made out of), the *writing of history* (resurgence and plot) and the event (the work): “Great art is always like living through an illness”¹⁴ and “The event is what it itself becomes”.¹⁵ All three are there in the title the works write: this terrible beauty *already* born, already described by Yeats in *Easter, 1916*.

A virtue of the oxymoron is that it throws light on the issue and gives expression to what is induced by the comma.

4/ Clément Rosset, *Le réel. Traité de l'idiotie*, Paris, Minuit, 1977, p. 39.

5/ Friedrich Nietzsche, *Twilight of the Gods*, Penguin Classics, 2003, p. 46.

6/ Paul Veyne, *Writing History*, trans. Mina Moore-Rivoluceri, Wesleyan University Press, 1984, pp. 32–33.

7/ Paul Ricoeur, *Temps et récit*, Point/Seuil, T3, p.435, T1, p.202.

8/ Marcel Conche, *L'aléatoire*, Versailles, Mégare, 1989, pp. 93–96.

9/ Borrowing the concept of the “rule of historicity” from Marshall Sahlins, François Hartog defines our present as “presentism”. François Hartog, *Régime d'historicité, présentisme et expérience du temps*, Paris, Seuil, 2008 and Marshall Sahlins, *Islands of History*, University of Chicago Press, 1987.

10/ Carlo Ginzburg, *Le Fil et les Traces*, Verdier, Paris, 2010, p.23, 1st edition, *Il filo et le tracce*, Milan, Feltrinelli, 2006.

11/ Jean Onimus, “Image et profondeur”, *Revue d'esthétique*, 1963, p.306, quoted in Alain Roger, *Nus et paysages*, Aubier, Paris, 1978, p.118.

12/ Hans Ulrich Obrist, . . . *dontstopdantstopdantstopdantstop*, les presses du réel, JP Ringier, Dijon, Zurich, 2007, p.115.

13/ David Lapoujade, *Puissances du temps*, Minuit, Paris 2010, p.56.

14/ Imre Kertész, op. cit.

15/ Michel de Certeau, *La prise de parole*, Paris, Seuil, 1994, p.51.

16/ Jean-Christophe Ammann, *En y regardant mieux*, les presses du réel, Dijon, 2010, p.81.

17/ Hans Ulrich Gumbrecht, *Eloge de la présence*, Paris, Maren Sell, 2010, pp.149, 169, 176.

18/ Walter Benjamin, quoted in Carlo Ginzburg, op. cit.

Poetry

Our history will be the brief, more or less shared one of that small modernity – prematurely declared defunct – which has been simmering since the first and second decades of the twentieth century. As the short memory of our more or less challenged Western culture, modernity has kept on keeping on in different, globalised forms, free of all isms or manifestoes, since 1975. Its current morphology, dubbed “migration of forms” by Roger M. Bürgel at Documenta 12 – others have called it the infinite circulation of signifiers – survives as part of the realm of poetry. As Jean-Christophe Ammann has put it, “Nothing new has appeared since the end of the historical avant-garde. What remains is poetry, that anthropological constant that has always unified people.”¹⁶

Enargeia

Poetry, like the work of art, lend itself to play with narrative (in the sense Wittgenstein gives to play with language). Since Hayden White, historical thinking has found an affinity with aesthetics by following the fascinating paths of fiction. In the exhibition we are all running down the mined path of *possible truth*. Not fiction, just the gap between *reality* and *possibility*. The actor therein is the artist, whose work is a vast, collusive escape.

If history’s task is to report on the *newness of each event* (Hannah Arendt), the exhibition’s is to render each new work present. Presence is what *moves in*. It can be spoken of as part of the “physical universe of things”, as a “presentification” and even an “epiphany” – Benjamin’s “aura”.¹⁷ Ritual, masks, the carnival and madness should be part of it. (Humour is not a presence, but an attitude.)

For “embellishing the truth by adding something”, the Hellenistic era found the term *enargeia*, “reality as the effect obtained”. The Roman equivalent was something like *evidentia*, that which is clear. It could be said, then, that the clarity – the “energy” – of the work lies in that *presence* which must be *experienced* each time. This experience ultimately eludes the system of discourse – and without it, all commentary is hollow.

Book

The West has succeeded in exporting just about everywhere an art that has been given a more or less favourable reception, been more or less accepted or rejected – like our languages.

Latin America, Africa and Central Europe – among others – have long lived under the dominion of imported *narratives* and *thinking*. Some artists, and *poets* above all, made this situation a weapon of war, one initially describing their world then, little by little, ours. And that world is the same, or almost (opting here for concordance, not discordance). Everywhere *a terrible beauty is born*.

This is why I choose to close with a sentence of beginning, drawn from Carlo Ginzburg’s magnificent book of history *Il filo e le tracce*, already quoted above: “As Bertolt Brecht once said to his friend Walter Benjamin, ‘We should start from bad new things, not from the good things of the past.’”

A TERRIBLE BEAUTY IS BORN

BY VICTORIA NOORTHOORN
GUEST CURATOR

VICTORIA NOORTHOORN

Victoria Noorthorn is an Independent Curator based in Buenos Aires. She has acted as Projects Coordinator of the International Program at MoMA, New-York; Assistant Curator of Contemporary Exhibitions at The Drawing Center, New-York (1999-2001); and Curator of Malba-Fundación Costantini in Buenos Aires (2002-2004).

Since, she has worked independently on various curatorial projects in Buenos Aires, Cali, Porto Alegre, Santiago de Chile, Sao Paulo, Pontevedra and New-York. She has conceived and installed the permanent collection of the new branch of the National Museum of Fine Arts Neuquén (2004); was Chief Curator of the 29th Pontevedra Art

Biennial (2006), in Spain; she collaborated in the presentation of Argentine artist León Ferrari at the 52 Venice Biennale (2007) –later recipient of a Golden Lion award; and curated *Beginning With A Bang! From Confrontation to Intimacy. An Exhibition of Argentine Contemporary Artists 1960 / 2007* at the Americas Society, New-York.

During 2008, she co-curated with colombian artists Wilson Díaz, José Horacio Martínez, Oscar Muñoz, et Bernardo Ortiz, the *41 Salón Nacional* in Cali, Colombia, an event that included 17 exhibitions by local curators and three major international exhibitions: *La imagen en cuestión; Presentación y representación; Participación y poética*. She won the

international competition to the Artistic Direction of the 7th Mercosul Biennial (Porto Alegre, 2009) - together with artist and curator Camilo Yáñez - and together, they invited 8 Latin American artists to organize the seven exhibitions and the education, editorial, and radio programs.

Victoria Noorthorn organized in November, 2010 a retrospective of the Argentine artist Marta Minujín for Malba - Fundación Costantini, in Buenos Aires. She was nominated as a finalist for the Walter Hopps Award for Curatorial Achievement, an award established and awarded every two years by The Menil Collection, in Houston, Texas.

For the creation of the 11th Biennale de Lyon, historically a *Biennale d'auteur*, I have chosen to do as artists do: to grope, in the midst of a darkness that may or may not grow lighter as I advance, from point to point and from work to work, oriented by my obsessions, intuitions, and fears, and by the leads and provocations that each of the participating artists have thrown along my (that is, *our*) way. I have worked and traveled so that this show does it all at once: to address the uncertainty of the present and the near future, to speak about the condition of the artist and the necessity of art, while leaving the door open to doubt, to contradiction, to perplexity, to change and to movement. This is an exhibition that stems from the following sets of convictions and questions:

- 1 Imagination is the primary medium of knowledge. We share each of Oscar Wilde's famous epigrams: *The function of the artist is to invent, not to chronicle; The supreme pleasure in literature is to realise the non-existent, and what I am pleading for is Lying in art*. That is to say, art requires a distance from the real in order to exist as such – as artificial construction – in order to address eloquently the complexity of the real.
- 2 Imagination allows for the rational and the irrational to coexist productively. Art's artifice may be achieved through the conjunction and even contradiction of very diverse methodologies, be they rational (i.e. a return to modern notions of science and the encyclopedic) or irrational (i.e. recurring to mysticism, phantasmagoria, hallucination, delirium, the game, chance, and abandonment).
- 3 Imagination allows the individual to take risks, to expand limits, and to explore with or without intellectual rigor the gestures and practices that will allow him or her to present alternatives to the present; this is to say, to construct alternative systems of utopia.
- 4 Imagination is the primary force for emancipation.
- 5 Freedom may take diverse forms in art: the interrogation of the present, the construction of an alternative world, the constructive destruction of established discourses and languages. Constructive destruction joins the imagination in making possible the absurd, delirium and humor as practical tools to emancipate language.

- 6** In his poem *Easter, 1916*, the poet W.B. Yeats reflects upon his own present: He analyzes the uprising claiming Irish emancipation from the British with utter perplexity. At first sight, the poem could be read as celebrating the martyrs who gave their life for the cause of independence. Yet upon further scrutiny, it becomes clear that the attitude of the speaker is one of doubt. As Carlos Gamerro states in his essay for the 2011 Biennale catalogue, the poem shifts uneasily between affirmation, question and negation. It is this attitude by which we are unable to judge the evidence of a present that informs this Biennale. We prefer to respond, to guess, to contradict ourselves with liberty.
- 7** *A Terrible Beauty Is Born*, the famous verse from this poem which gives the title to this Biennale, brings together two apparent opposites. We are interested in this structure of productive contradiction.
- 8** Why is it necessary to – once more – reflect upon the notion of the beautiful? Beauty, in fact, has been one of the most forceful and arbitrary parameters of Western thought. We ask ourselves: Is Beauty – as R.M. Rilke would have it – always the beginning of terror? Is there a beauty that is *not* terrible? Does the emergence of beauty smooth over the harshness of reality, or does it actually highlight or increase its horrors?
- 9** The 2011 edition responds to these notions and mechanisms, by staging the tensions, voids, and excesses used by the participating artists to respond to the present. In this *mise en scène*, the Biennale borrows notions from philosophy, theater, and literature. Notions of staging, of performing acts, of unveiling, of masking, of disguising, infiltrate the Biennale as a whole and artist Erick Beltrán's proposal for the graphic image in particular. This is an exhibition that allows for fiction to expand and to comment on the contradictions of the present.
- 10** This Biennale intends to address a state of confusion in the arts today, where art is conceived primarily as a commodity in the economic market. Here, we are interested in constructing an exhibition conceived as a web of discourses whereby the works speak to each other as individuals, creating *meaning* and establishing positions in the world.
- 11** Following Wilde, this exhibition does not chronicle; it distinguishes between art and journalism.
- 12** It also distinguishes between art and communication. This Biennale resists the current modes of communication whereby an exhibition is explained through a press release written in exactly the same tone and vocabulary from whichever corner of the world. We resist the notion of the need to explain dense materials. If texts are to appear in the Biennale or the catalogue, they will be artworks in themselves, not external explanatory texts.
- 13** Since Antiquity, words have been, above all, images, and images, words. Writing has been image-making. They both embodied one meaning and one action. The creation of an image implies opening the door to a consecutive action to take place in the real. It is this *performative* action that we are interested in exploring.
- 14** Every image has an effect. This exhibition has been structured reflecting upon these effects. We share the convictions of W.J.T. Mitchell when we choose to ask what the images and works in this exhibition *want* and *do*, what it is that they move and how, rather than what they represent. We intend to signal the power of the image, one that may drastically alter an established order. In this regard, we believe in the practice of image-making – however fictional, rarefied, or disguised it might appear – as, above all, a practice whereby the creator of the image enacts an ideological stance.

- 15** We are interested in reflecting upon the power of the line as a crucial tool to demarcate a territory, to delineate a position in time, space, and ideology.
- 16** This is how we respond to the growing confusion between art and politics. For us, the artist is above all a political subject and art *is* politics. We are not interested in the representation of the political, nor do we intend to enact the political. Such desires would be redundant.
- 17** The 11th Biennale de Lyon is being conceived from Buenos Aires, in South America, *for* and *with* Lyon. The artists in the exhibition have been invited during research travels in Europe and Africa during the past year, and they have been selected as individuals and not as representatives of their countries of origin or regions.
- 18** In many cases, artists were invited to respond to each other. That is to say, they have been invited to solve specific problems or to enter into a dialogue with other participating artists. This exhibition thus results from a grand series of conversations, a *modus operandi* that results from a belief in the power of dialogue for the construction of any given project.
- 19** The 11th Biennale de Lyon has the ambition to be alive. If it could be considered an animal or a beast, it would choose to be so. If it can be at war with itself, in order to speak of the inexplicability of the present and to the force of art, it will attempt to do so.

The 11th Biennale de Lyon will include around 60 artists from around the globe, but primarily from Europe, Africa and Latin America, across the 150.000 square feet of its four venues: La Sucrière, the Fondation Bullukian, the Lyon Museum of Contemporary Art, and the T.A.S.E. factory.

The Biennale's catalogue is being conceived and directed by an editorial team based in Buenos Aires, that includes writers Carlos Gamerro and Rubén Mira, playwright and theatre director Alejandro Tantanian, and myself. Published and designed in close collaboration with editor Franck Gautherot from les presses du réel, the catalogue is being conceived as an editorial, autonomous work – rather than as a representation of the Biennale *per se*.

Victoria Noorthoorn
Buenos Aires, April 12, 2011

11TH BIENNALE DE LYONINTERNATIONAL
EXHIBITION

THE BIENNALE DE LYON IS AN INTERNATIONAL EXHIBITION
ACCOMPANIED BY TWO PLATFORMS, VEDUTA AND RÉSONANCE.

GUEST ARTISTS

GABRIEL ACEVEDO VELARDE

THE ARCTIC PERSPECTIVE INITIATIVE

ZBYNĚK BALADRÁN

ERNESTO BALLESTEROS

LENORA DE BARROS

HANNAH VAN BART

EDUARDO BASUALDO

SAMUEL BECKETT & DANIELA THOMAS

ERICK BELTRÁN

DIEGO BIANCHI

GUILLAUME BIJL

PIERRE BISMUTH

ARTHUR BISPO DO ROSÁRIO

KATINKA BOCK

ULLA VON BRANDENBURG

FERNANDO BRYCE

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REENACTMENTS / DIRECTED
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ELLY STRIK

NEAL TAIT

JAVIER TÉLLEZ

BARTHÉLÉMY TOGUO

ERIKA VERZUTTI

JUDI WERTHEIN

LYNETTE YIADOM-BOAKYE

HECTOR ZAMORA

List as of 6 May 2011, subject to changes.

GABRIEL ACEVEDO VELARDE

Born in 1976 in Lima, Peru. Lives and works in Berlin, Germany.

In his drawings, animations, videos and performances Gabriel Acevedo Velarde creates narratives in which autobiography, history and fiction are intimately linked.

Recent exhibitions: Colección contemporánea del Museu de Arte de Lima, Estação Pinacoteca, São Paulo, 2011; Cone Flow, Museum of Modern Art, Fort Worth, 2010; Runway Dance, Maribel López Gallery, Berlin, 2009; Quorum Power, Museu de Arte Carrillo Gil, Mexico City, 2009.

THE ARCTIC PERSPECTIVE INITIATIVE

Collective set up in 2006 by Marko Peljhan and Matthew Biederman.

Art, science and geopolitics are the main area of research for the Arctic Perspective Initiative (API), an art collective working on an ecological-cultural project in the Arctic. New shipping routes, oil reserves, weapons tests: every facet of globalisation is having a significant impact on communities living in the Arctic; API's goal is to promote the creation of open authoring, communications and dissemination infrastructures for the circumpolar region. Thus, API aims to empower the North and Arctic peoples through open source technologies and applied education and training.

Recent exhibitions: Arctic Perspective Exhibition, Canada House Gallery, London, 2011; Arctic Perspective, HKMV, Dortmund, 2011; ISEA2010 RUHR, Dortmund, 2010.

ZBYNĚK BALADRÁN

Born in 1973 in Prague, Czech Republic, where he lives and works.

Artist, writer and curator Zbyněk Baladrán is also an archaeologist of knowledge. His installations make use of found images and footage, narrative fragments and animated material, interlinked by a system of maps or diagrams that allows him to represent concepts, ideas and relationships in a more personal and structured way.

Recent exhibitions: Sharjah Biennial, 2011; Gallery by Night, Studio Gallery, Budapest, 2011; Mutující medium, Rudolfinum, Prague, 2011; No ifs, no buts, Depo, Istanbul, 2010; Cognitive Maps, Hunt Kastner Artworks, Prague, 2009.

EDUARDO BASUALDO

Born in 1977 in Buenos Aires, Argentina, where he lives and works.

Eduardo Basualdo's works set out to unbalance our understanding of the world. Using water, electricity, emptiness, plants, wind or light, he presents us simultaneously with the playful and the strange, as if in a kind of tragic fairytale.

Recent exhibitions: Todo lo Contrario, Galería Ruth Benzacar, Buenos Aires, 2009; Southern Exposure, Dumbo Art Center, New-York, 2008; Azotado por el viento, Galería Isidro Miranda, Buenos Aires, 2007.

SAMUEL BECKETT

Born in 1906 in Dublin, Ireland. Died in 1989 in Paris, France.

A Terrible Beauty is in every respect rooted in a theatre of the absurd – which means it naturally includes Samuel Beckett. In 1969 Beckett wrote Breath, probably his shortest work – 24 seconds according to the stage directions – and the only one without an actor. It is directed for the 2011 Biennale by Daniela Thomas.

DANIELA THOMAS

Born in 1959 in Rio de Janeiro, Brazil. Lives and works in São Paulo, Brazil.

Playwright, director, scriptwriter, set and costume designer, Daniela Thomas has co-written and co-directed (with Walter Salles) works including *Foreign Land* (1996), *Midnight* (1998), *Linha de passe* and part of *Paris je t'aime* (2006). She has also collaborated on numerous film scripts. In the theatre and opera fields she has directed and designed sets and costumes for some hundred productions in Brazil, Europe and the United States.

ERNESTO BALLESTEROS

Born in 1963 in Buenos Aires, Argentina, where he lives and works.

Ernesto Ballesteros's drawings and performances are based on relationships between art and science. In his mathematical drawings, nothing is left to chance. As Veduta artist in residence for three months, throughout the exhibition Ballesteros will be creating a performance, a true metaphor about the beauty of freedom to be indefatigably repeated from 13 September – 31 December 2011.

Recent exhibitions: Photographic Installation, Mundo Dios, Mar del Plata, Argentina, 2010; Extracto - contemporary drawings by South American artists, Galerie Catherine Putman, Paris, 2010; Interior Astronomy, Centro Cultural Recoleta, Buenos Aires, Argentina, 2009; Ghost, Universidad Di Tella, Buenos Aires, 2008.

LENORA DE BARROS

Born in 1953 in São Paulo, Brazil, where she lives and works.

Artist and poet Lenora de Barros focuses on the visual and acoustic aspects of language. As part of the Brazilian Concrete Poetry tradition, her videos, performances, photographs and sound installations enable her to reflect the passage of time, the relationship between text and image, and the position of the individual in its history.

Recent exhibitions: ISSOEDSSODISSO, Projeto Passagem, Oi, Brazil, 2010; Jogos de Guerra, Memorial da America Latina, São Paulo, 2010; So-por-estar, Galeria Millan, São Paulo, 2009; Hele-nínia Brasil, Museu de America Madrid, 2008.

HANNAH VAN BART

Born in 1963 in Maassen, Holland. Lives and works in Amsterdam, Netherlands.

Making play with fusions of colours, patterns and background compositions, Hannah van Bart focuses on a state of mind or a presence rather than the illustration of a subject. Her portraits achieve an astonishing psychological power in their way of speaking simultaneously of the uncertainty of the present and our experience of reality.

Recent exhibitions: Hannah van Bart, FIAC, Paris, 2011; Hannah van Bart, Marianne Boesky Gallery, New-York, 2011; The Pencil Show, Foxy Production, New-York, 2010; Faces, Galerie Monica De Cardenas, Milan, 2010.

ERICK BELTRÁN

Born in 1974 in Mexico City, Mexico, where he lives and works.

Erick Beltrán is fascinated by the concept of encyclopedia, ie. language, images, their connections and their supports. The issue of publication – posters, printed matter, billboards, lettering in the form of installations of various sizes – is central to his oeuvre, which questions the economic, social, cultural and ideological "truths" dictated by mass communication and visual culture. For the 2011 Biennale Beltrán has created a new work intended as a metaphor of the world, a personal utopia for the visitor to share.

Recent exhibitions: São Paulo Biennial, 2010; Malmö Konsthall, Sweden, 2008; Biennale de Lyon, 2007; Stedelijk Museum Bureau, Amsterdam, 2005.

DIEGO BIANCHI

Born in 1969 in Buenos Aires, Argentina, where he lives and works.

Most of Diego Bianchi's sculptures, which implicitly refer Surrealism and Arte Povera, involve mises en scène that fill the entire exhibition space like the collision of very diverse forces, yet have no set purpose. Anthropomorphic shapes and recycled materials, usually the outcome of a group venture, delve into the human condition and seem to be the result of a collision.

Recent exhibitions: Ejercicios espirituales, Centro Cultural Recoleta, Buenos Aires, 2010; 10th Havana Biennial, Cuba, 2009; Las formas que no son, Galería Alberto Sendrós, Buenos Aires, 2008.

GUILLAUME BIJL

Born in 1947 in Antwerp, Belgium, where he lives and works.

Humour, irony and even more so an absurd gravity are the hallmarks of Guillaume Bijl's installations. This is an exploration of the boundaries between art and social reality that keeps images as close to their literal truth as you can get. Drawing on the everyday environment familiar to all of us, he comes up with ideas that are perfectly natural – i.e. containing that controlled level of triviality sufficiently self-confident to be overtly tasteless. The result is mises en scène combining the neutral with the unexpected.

Recent exhibitions: Guillaume Bijl, *L'Archéologie de notre "Civilisation"*, Guy Pieters Gallery, Paris, 2011; *The State of Things*, Bozar, Brussels, 2010; *Stedelijk Museum, Ghent*, 2008; *Sculpture-Project Münster*, 2007.

PIERRE BISMUTH

Born in 1963 in Paris, France. Lives and works in Brussels, Belgium.

Pierre Bismuth's oeuvre aims at manipulating commonly accepted definitions of things so as to change our modes of perception. By disturbing the viewer so as to alert him to the reality he lives in, the artist also explores the effects of image proliferation on everyday life and lays bare the grip codes of representation have on our imagination.

Recent exhibitions: *The Last Newspaper*, New Museum, New-York, 2010; *Pierre Bismuth*, Fremantle Arts Centre, Perth, 2010; *Chef d'oeuvre*, Centre Pompidou, Metz, 2010; *Talk Show*, ICA Institute of Contemporary Art, London, 2009.

ARTHUR BISPO DO ROSÁRIO

Born around 1909 in Japarutuba, Brazil. Died in 1989.

Always extremely poor, Arthur Bispo do Rosário, who also worked as a sailor and a boxer, spent fifty years in a psychiatric institution and his prolific, mysterious oeuvre was discovered only belatedly. His sculptures and installations go to the heart of the 20th century's artistic concerns.

Recent exhibitions: *Rational/Irrational*, Haus der Kulturen der Welt, Berlin, 2009; *Museum of Modern Art*, Dublin, 2006; *Galerie nationale du Jeu de Paume*, Paris, 2003; *46th Venice Biennale*, 2001.

KATINKA BOCK

Born in 1976 in Frankfurt, Germany. Lives and works in Paris, France and Berlin, Germany.

Katinka Bock's installations, photographs and videos are permanently on the razor's edge between precarious balance and disastrous fall. The outcome is a discretion that can be profoundly disturbing in the spaces, cities and landscapes where her works are shown.

Recent exhibitions: *Spatial City*, Museum of Contemporary Art, Detroit, 2010; *Frischzelle_12*, Kunstmuseum, Stuttgart, 2010; *Le Temps du dessin*, Galerie Poirer, Nancy, 2010; *A sculpture for two different ways of doing two different things*, Galerie Jocelyn Wolff, Paris, 2009.

ULLA VON BRANDENBURG

Born in 1974 in Karlsruhe, Germany. Lives and works in Paris, France.

A mix of film, theatre and performance, Ulla von Brandenburg's protean oeuvre finds inspiration in art history, the Commedia dell'Arte and images she takes from all kinds of sources. Ranging from psychoanalysis to choreography, with a visit to the late 19th century as well, her works are transitional, optically illusory structures in which nothing can ever be taken for granted.

Recent exhibitions: *K21 Kunstsammlung Nordrhein-Westfalen*, Düsseldorf, Germany, 2010; *Wagon Wheel*, Pilar Corrias Gallery, London, UK, 2009; *Whose beginning is not, nor end cannot be*, IMMA, Dublin, Ireland, 2008.

FERNANDO BRYCE

Born in 1965 in Lima, Peru. Lives and works in Berlin, Germany and Lima.

Fernando Bryce tirelessly reworks a chronicle of collective memory and of a present deleted by its own banality. Obsessed by the passing of time, Bryce reproduces traces of forgotten information, by hand and in black and white. This is his way of registering the disquieting distance between a given item of information and the drawing that represents it.

Recent exhibitions: *Linie Line Linea*, Zeichnung der Gegenwart, Kunstmuseum Bonn, 2010; *Fernando Bryce*, MUSAC, León, 2009; *An Approach to the Museo Hawai*, Museum Het Domein, Sittard, 2009; *53rd Venice Biennale*, 2009.

FRANÇOIS BUCHER

Born in 1972 in Cali, Colombia. Lives and works in Berlin, Germany and Bogotá, Colombia.

François Bucher's oeuvre combines various film sources in a celebration of the political potential of the everyday. His films and videos are based on historical and political events that have taken place in his home country of Colombia and the rest of the world. At the Biennale de Lyon 2011, Bucher is presenting *La Nuit de l'Homme (The Night of Mankind)*, which tells the story of a visionary man who eventually accepts the links between the natural and the supernatural. Together with Ayreen Anastas and Rene Gabri, François Bucher is also showing a new version of Jean Rouch and Edgar Morin's 1961 *Chronique d'un été* ("Chronicle of a Summer"), a famously unknown film specially reedited for the occasion.

Recent exhibitions: *Stills - Scotland Centre for Photography*, Edinburgh, 2011; *Rational/Irrational*, House of World Cultures, Berlin, 2009; *Politics of Vision*, Forde, Geneva, 2008; *Documentary Film Festival*, Kassel, 2008; *Cinema Paradise Festival*, Honolulu, 2008.

JOHN CAGE

Born in 1912 in Los Angeles, United States. Died in 1992 in New-York, United States.

Composer of randomness, poet and visual artist, John Cage has left us an oeuvre whose influence extends well beyond the musical field into all forms of artistic expression: happenings, performances, choreography, theatre directing, multimedia installations and more. In addition to great formal diversity and distinctive compositional techniques, he brought a uniquely poetic eye to the world. His unclassifiability, his love of mushrooms, his flexibility, his event of 1952 and his 4' 33" of the same year transformed the paradigms for art, its practitioners and its observers.

MARINA DE CARO

Born in 1961 in Buenos Aires, Argentina, where she lives and works.

Space, experiencing the body, intuition, sensitivity, tension between opposites and instability: these are the watchwords of Marina De Caro's work. Her installations unfold as delicately poetic spatial entities composed of sculptural objects like dresses and bodies, and usually involve performances that envelop the viewer in experimental forms of narrative.

Recent exhibitions: *My Head Wants To Create A World*, Galerie Vanessa Quang, Paris, 2011; *Who are you, Peter?*, Espace Louis Vuitton, Paris, 2010; *Domus/casa - Fundación Federico Jorge Klemm*, Buenos Aires, 2008.

CENTER FOR HISTORICAL REENACTMENTS/ GABI NGCOBO

Born in Durban, South Africa. Lives and works in Johannesburg, South Africa.

The creation of artist and freelance curator Gabi Ngcobo, the Center for Historical Reenactments is a curatorial platform designed to meet contemporary artistic needs in South Africa. Via exhibitions, publications, screenings, debates, performances and seminars involving South African and international artists, CHR explores the impact of historical facts on contemporary art and investigates the political potential of artistic interpretations of history.

VIRGINIA CHIHOTA

Born in 1983 in Chitungwiza, Zimbabwe. Lives and works in Harare, Zimbabwe.

Making use of engraving, painting, printing and screenprinting, Virginia Chihota produces drawings using an extremely strict discipline. The series of works she is presenting in Lyon renders the diverse very dramatic situations of a doll usually utilized in order to evoke fertility in her own culture.

Recent exhibitions: Facet, Zimbabwe Now, Gallery Delta, Harare, 2010; Another Perspective, Gallery 23, Amsterdam, 2009; Greatmore Studios, Cape Town, 2008.

ROBBIE CORNELISSEN

Born in 1954 in Utrecht, Holland, where he lives and works.

Robbie Cornelissen's drawings are on the monumental scale of a personal architectural fantasy. Spaces comprising grids, blanks, flat grey areas, lines and drawings reference an imaginary urban world as they accumulate to form a fragile, elusive narrative.

Recent exhibitions: Galerie Art Mur, Montréal, 2011; Het grote geheugen X, Gemeentemuseum Den Haag, The Hague, 2011; Studio Vertigo, Centraal Museum, Utrecht, 2011; Towing the Line, Drawing Space, White box, New-York, 2009.

JULIEN DISCRIT

Born in 1978 in Épernay, France. Lives and works in Paris, France.

Julien Discrit focuses on geography, cartography and space. By raising the issues of the perception and representation of territories, his works challenge the relationships that take shape between the world and the individual.

Recent exhibitions: Diagrammes, Galerie Martine Aboucaya, Paris, 2010; America Deserta, Parc Saint-Léger, France, 2010; Oi Futuro, Rio de Janeiro, 2009; Faux-semblants, CAB, Grenoble, 2009.

MARLENE DUMAS

Born in 1953 in Cap Town, Africa. Lives and works in Amsterdam, Netherlands.

Marlene Dumas' sensuality of gesture and feeling for the still image add up to a great personal gift for painting and drawing. Now living in Holland, she was born and grew up under apartheid in South Africa. In most cases her pictures combine political messages, personal experiences and references to art history.

Recent exhibitions: Tronies - Marlene Dumas and the Old Masters, Haus der Kunst, Munich, 2011; Marlene Dumas, Museu Serralves, Porto, 2010; Measuring Your Own Grave, The Menil Collection, Houston and MoMA, New-York, 2009; Intimate Relations, Standard Bank Gallery, Johannesburg, 2008.

MORTON FELDMAN

Born in 1926 in New-York, United States. Died in Buffalo, New-York.

A major figure in the music of the twentieth century, Morton Feldman was one of the pioneers of indeterminate music: free-floating rhythms, softly unfocused pitch shadings, mostly quiet and slowly evolving melodies, recurring asymmetric patterns and extremes of duration. From his close contact with the leading artists of the 50s and 60s, he drew his concepts of scale and scope – and he also happens to be an excellent draughtsman.

ROBERT FILLIOU

Born in 1926 in Sauve, France. Died in 1987 in Les Eyzies de Tayac, France.

By turns Resistance fighter, Coca Cola factory hand in Los Angeles, economics graduate (University of California) and UN official in Korea, Robert Filliou – like his Fluxus associates – built an oeuvre dedicated to abolition of the boundaries between art and life. With its roots in the relationships between language, the image, poetry and words, his work challenged the creative process through a Buddhism-inflected principle of equivalence: “Well done, Badly done, Not done”.

Recent exhibitions: Galerie Nelson Freeman, Paris, 2011; Museum of contemporary art of Rochechouart, 2010; Centre international de Poésie, Marseille, 2006; Musée d'art moderne de Ville-neuve d'Ascq, 2003.

STANO FILKO

Born in 1938 in Velka Hradna, Slovakia (Czechoslovakia). Lives and works in Bratislava, Slovakia.

A core figure on the Slovak art scene since the late 1950s, Stano Filko takes his inspiration from modernist architecture, Situationism and an “existential” philosophy invented by Slovak intellectuals as an antidote to Leninist materialism. Drawing on all sorts of personal research and methodological approaches, Filko sets himself at the centre of the universe in an effort to explain its underlying logic.

Recent exhibitions: Star City – The Future under Communism, Nottingham Contemporary, UK, 2010; Between Concept & Action, Galleria Sonia Rosso, Turin, 2008; Venice Biennale, 2005.

AURÉLIEN FROMENT

Born in 1976 in Angers, France. Lives and works in Dublin, Ireland.

Collective memory, fiction and cinematic form and imagination: these are the points of reference that mark out and shape Aurélien Froment's work. His oeuvre is a constellation whose individual elements interact to produce an open-ended narrative in which the registers of fiction and documentary intertwine.

Recent exhibitions: 8th Gwangju Biennial, 2010; Aurélien Froment: Fickteater, Bonniers Konsthall, Stockholm, 2009; Froebel Suite, Gasworks, London, 2009; Théâtre de Poche - The Physics Room, Christchurch, 2009; Performa 09, New-York, 2009.

ALBERTO GIACOMETTI

Born in 1901 in Borgonovo, Switzerland. Died in 1966 in Coire, Switzerland.

The 2011 Biennale reveals a major aspect of the Giacometti oeuvre with a group of rarely shown drawings: portraits characterised by an absence of any setting, a dark palette and a host of retouchings in which the fixed stare of the models is lost in an infinite network of lines that give shape not only to the human figure, but also to a position in the world: that of extreme solitude.

Recent exhibitions: Kunsthaus Zurich, 2011; Fondation Maeght, Saint Paul de Vence, 2010; Musée Rath, Geneva, 2009; Centre Pompidou, Paris, 2007.

MILAN GRYGAR

Born in 1926 in Zvolen, Slovakia (Czechoslovakia). Lives and works in the Czech Republic.

Milan Grygar is a core figure on the Czech art scene, seeking the transposition of the visual into sound and thus “digging” other art forms capable of producing sounds. In 1965 he produced the first of his “Acoustic Drawings”, tactile works whose outlines are intended as actual musical scores; he even specifies the instruments and other sound sources for their “translation”. In Lyon the artist will also be presenting his “Geometric Drawings” series, which inject surprise and instability into the world of mathematics.

Recent exhibitions: Concrete Art Connection, artmark Wien, Vienna, Austria, 2009; Arbeiten auf Papier, Galerie St. Johann, Saarbrücken, Germany, 2009; Antiphons, Zdenek Sklenar Gallery, Prague, Czech Republic, 2008.

JOANA HADJITHOMAS & KHALIL JOREIGE

Born in 1969 in Beirut, Lebanon. Live and work in Paris, France and Beirut.

Born in Beirut, Joana Hadjithomas & Khalil Joreige are artists and filmmakers. Together they shape a territory and a field of action for the questioning of contemporary history and their own status as image makers. Working in a very personal vein with political documents, collective archives and individual biographies, they produce critical narratives and images conveying both the complexity of the situations they have to confront and the need to displace their way of seeing. This approach led them to bring Catherine Deneuve to postwar Lebanon to act in the feature-length *Je veux voir*, which drew considerable attention in 2008.

Recent exhibitions: Is there anybody out of there?, Gallery in situ fabienne leclerc, Paris, 2010; Wonder Beirut, Centre de la photographie de Genève, 2009; Wish we could tell, Space Gallery, Toronto, 2009; Zones of conflict, Pratt Manhattan Gallery, New-York, 2009.

ARTURO HERRERA

Born in 1959 in Caracas, Venezuela. Lives and works in Berlin, Germany.

While offering the eye a familiar visual hook amid a welter of abstraction, Herrera subverts the relative innocence of his images with potential narratives combining the evocative and the provocative. At the 2011 Biennale he is presenting four new large-scale drawings.

Recent exhibitions: Arturo Herrera: *Les Noces, Americas Society, New-York, 2011; Keeping it Real, Whitechapel Art Gallery, London, 2011; Arturo Herrera: Home, Haus am Waldsee, Berlin, 2010.*

JESSICA HUTCHINS

Born in 1971 in Chicago, United States. Lives and works in Portland, Oregon.

Jessica Hutchins' work is a unique combination of ceramics, found objects, prints and works on paper: a mix of grotesquerie, surfeit, self-effacement and poetry resulting in a world unlike any other. Always rooted in the chaos of human relations and material disorder, her works range from odd anecdotes to the excesses of popular culture.

Recent exhibitions: Jessica Jackson Hutchins, *Atlanta Contemporary Art Center, Atlanta, 2011; Champions, Timothy Taylor Gallery, London, 2010; Over Come Over, Small A Projects, New-York, 2010; The Whitney Biennial, Whitney Museum of American Art, New-York, 2010.*

MICHEL HUISMAN

Born in 1957 in Heerlen, Netherlands.

Michel Huisman's oeuvre is a moving analysis of the present time. In its striving for a certain kind of freedom by all possible means, his artistic quest has become a veritable utopia. In some instances his mechanical objects – often birds and other animals – are also metaphorical evocations of the pain and suffering of being human.

YUN-FEI JI

Born in 1963 in Beijing, China. Lives and works in New-York, United States.

Drawing on the great tradition of Chinese landscape painting, Yun-Fei Ji conceals a powerful political commitment beneath an utter perfection of technique: the historical references and the ferocious criticism of China's leaders signalled by his titles can only be glimpsed through the ghostly figures (especially those which come from the Three-Gorges Dam's devastating effects) that people his paintings.

Recent exhibitions: James Cohan Gallery, *New-York, 2009; Medals of Dishonour, The British Museum, London, 2009; Displacement: The Three Gorges Dam and Contemporary Chinese Art, Smart Museum of Art, Chicago, 2008.*

CHRISTOPH KELLER

Born in 1967 in Fribourg, Germany. Lives and works in Berlin, Germany.

Former mathematics, physics and hydrology student Christoph Keller addresses issues to do with awareness of and experiments with time. Confronting an entire area of rationalist science, he broadens its potential for meaning and interpretation in installations that expose and challenge its motivations.

Recent exhibitions: *Æther, Espace 315, Centre Pompidou, Paris, 2011; A Perisher's Nostalgia, Architectural Association School of Architecture, London, 2011; Archivologie, LiveInYourHead, HEAD, Geneva, 2010; Verbal/Nonverbal, Galerie Esther Schipper, Berlin, 2010; Voyages Extraordinaires, CRAC Alsace, Altkirch, 2010.*

LUCIA KOCH

Born in 1966 in Porto, Brazil. Lives and works São Paulo, Brazil.

Architecture seen as offering a unique physical experience is the launchpad for Luci Koch's work. The artist embarks on an exploration of the built environment and its spatial constraints, together with the architectural context and its influence on our daily lives. Her work makes play with natural lighting as she introduces outside forms into existing buildings.

Recent exhibitions: *When Lives Become Form, Yerba Buena Center for the Arts, 2010; Aichi Triennial, Nagoya, Japan, 2010; Places Unfolded, Iberê Camargo Foundation, Porto Alegre, Brazil, 2008.*

EVA KOTÁTKOVÁ

Born in 1982 in Prague, Czech Republic (Czechoslovakia), where she lives and works.

Eva Kotátková tests out her temperament and physical capacities against special, self-imposed living situations. Her enormous installations combine drawings and sculptures in an evocation of the power of the physical and social context over the body of the citizen. Using complex pieces of equipment to enclose or deform the human body, Kotátková's works generate situations in which his devices become living machines.

Recent exhibitions: *Dum umení, House of Art, Ceske Budejovice, Czech Republic, 2011; Educational Model, Kunstvereniging Diepenheim, Holland; City of Old, Meyer Riegger, Karlsruhe, Germany, 2010; Reading Room, Space for One Work, Moravian Gallery, Brno, Czech Republic.*

LUCIANA LAMOTHE

Born in 1975 in Buenos Aires, Brazil, where she lives and works.

A kind of art criminal, Luciana Lamothe weds the aesthetics of vandalism to those of Conceptual art. Via interventions in the form of mischievous actions she explores urban space and strives to endow it with fresh strength, tension and danger.

Recent exhibitions: *Sabotaje, Museo de Arte Contemporáneo de Rosario, 2011; Galería Oscar Cruz, San Pablo, 2010; Paraconstrucion, Banco Itáu Cultural, Buenos Aires, 2010; Argentina Hoy, Banco Do Brasil, Rio de Janeiro, 2009.*

MOSHEKWA LANGA

Born in 1975 in Bakenberg, South Africa. Lives and works in Amsterdam, Netherlands, and Bakenberg.

Moshekwa Langa's work draws extensively on his immediate surroundings. Enigmatic examinations of all forms of social, cultural and religious belonging, his paintings – successive layers of spray-paint, nail polish, acrylic. – point up the inner contradictions of a contemporary man faced with the social and psychological rituals of a country that once lived under apartheid.

Recent exhibitions: *Black Maria, Galerie Mikael Andersen, Copenhagen, 2010; Wuthering Heights, Galerie Mikael Andersen, Berlin, 2010; Open End, The Goodman Gallery, Johannesburg, 2010; 29th São Paulo Biennial, 2010; 53rd Venice Biennale, 2009.*

ROBERT KUŚMIROWSKI

Born in 1974 in Poland. Lives and works in Lodz, Poland.

Famed for his meticulously historical-seeming mises en scène, Robert Kuśmirowski combines found objects and constructed components in installations drawing on his imagination and personal recall of real or pop-culturally iconic places. Thus we find him delving into his own past and the collective memory and emerging with totally new stories.

Recent exhibitions: *Cosmorama/P.A.P.O.P - Galleria Civica di Arte Contemporanea, Trento, 2010; Shelf Life - Haifa Museum of Art, Haifa, Israel, 2010; Barbican Centre, London, 2009; T2 Turin Triennial, Turin, 2008.*

KEMANG WA LEHULERE

Born in 1984 in Cap Town, South Africa. Lives and works in Johannesburg, South Africa.

Kemang Wa Lehulere's installations, videos, paintings and performances have their roots in family accounts of major historical events. The artist combines texts and objects in works exploring reality and a very personal iconography that transpires the hardship of a context.

Recent exhibitions: *US - Iziko South African National Art Gallery, Cape Town, 2010; Ubontsi: Sharp Sharp!, AVA, Cape Town, 2009; Identity: An Imagined State, CCA, Lagos, 2009; Bring me a leaf of grass from the edge of the image, atelierfrankfurt, Frankfurt, 2009.*

CHRISTIAN LHOPITAL

Born in 1953 in Lyon, where he lives and works.

Christian Lhopital works with graphite powder, a light, unpredictable material he applies directly with his fingers or a cloth. Black and fine-grained, the graphite contrasts sharply with the white of walls and paper, yielding grey-toned images shaped by interplays of shading. In teeming drawings marked by an easy virtuosity, contradictory worlds hang suspended in a permanent tension simultaneously evocative of childhood innocence and a nightmare perverseness.

Recent exhibitions: *Cosmogonies lunatiques*, Galerie Domi Nostrae, Lyon, 2011; *An impossible Match*, Galerie Polaris, Paris, 2010; *Collection Florence and Daniel Guerlain*, Musée des Beaux-arts de Besançon, 2010; *L'énigme demeure*, Museum of contemporary art, Lyon, 2009.

LAURA LIMA

Born in 1971 in Governador Valadares, Brazil. Lives and works in Rio de Janeiro, Brazil.

Laura Lima structures her oeuvre around a personal system of naming she calls Instancias: categories and modes of classification that are also forms of thinking and ways of creating other worlds. Often focused on people or animals, Lima's works are a consideration of strangeness, fantasy and, sometimes, disappointment. With cutting humour, lightness of touch and a wealth of imagination she sets up unexpected contrasts, metaphors for triggering actions in the exhibition space.

Recent exhibitions: *Padedéu*, Galeria Luisa Strina, São Paulo, 2009; *Paisagem Ready Made*, Museu da República, Rio de Janeiro, 2009; *Fuga, A Gentil Carioca*, Rio de Janeiro, 2008.

JARBAS LOPES

Born in 1964 in Rio de Janeiro, Brazil, where he lives and works.

Jarbas Lopes's work is based entirely on experience and exchange. Plunging into an exploration of territories, personal beliefs and modes of collective thought, he has made his oeuvre a hypothetical construction and reconstruction of the world.

Recent exhibitions: *Law of the Jungle*, Lehmann Maupin, New-York, 2011; *Wild Thing*, Roberts & Tilton, Los Angeles, 2010; *Brazilian Summer*, Museum Het Domein, Sittard, Holland, 2009.

JORGE MACCHI

Born in 1963 in Buenos Aires, Argentina, where he lives and works.

Jorge Macchi work springs from the anecdotal, the random and everyday life. Images from the collective memory that haunt him are silently taken apart, fragmented, then recomposed in a vision of today's world that is both personal and universal. For the Biennale he is creating a monumental work that directly questions the Biennale's title, outside the former TASE. Factory, the newest of the exhibition spaces.

Recent exhibitions: *Echoes*, Centre Culturel Suisse, Paris, 2011; *Crónicas Eventuales*, Galería Ruth Benzacar, Buenos Aires, 2010; *Rendezvous*, Galleria Continua, San Gimignano, Italy, 2009.

CILDO MEIRELES

Born in 1948 in Rio de Janeiro, Brazil, where he lives and works.

Probably the most famous and influential artist on the current Brazilian art scene, Cildo Meireles created some of the most committed artworks from a political point of view, and the most stimulating from a conceptual point of view. Blurring the boundaries between political criticism and social commitment, his installations summon viewers to bring all their senses to bear on concrete experiences.

Recent exhibitions: *Cildo Meireles*, Museo Universitario Arte Contemporáneo, Mexico, 2010; *53rd Venice Biennial*, 2009; *À Contre-Corps*, Frac Lorraine, Metz, France, 2009; *Cildo Meireles*, Tate Modern, London, 2008.

ALEX MLYNÁRČIK

Born in 1934 in Žilina, Slovakia (Czechoslovakia). Lives and works in Žilina and Paris, France.

In the mid-1960s the Czech authorities set out to re-establish control of the country's intellectual life. Alex Mlynářčik's reaction, in 1965, was to launch with Stano Filko the "Happsosc" movement, which introduced the happening into Eastern Europe: environments and installations which as a rule called for active viewer participation – because, he has written, he wanted to "generate a real awareness, a non-violent public commitment."

Recent exhibitions: *Out of the City (Moscow)*, City Gallery, Bratislava, Slovakia, 2009; *Out of the City*, NCCA, Moscow, 2009; *Sucasnost*, City Gallery, Prague, Czech Republic, 2008; *Between Concept and Action*, Galleria Sonia Rosso, Turin, 2008.

LAURENT MONTARON

Born in 1972 in Verneuil-sur-Avre, France. Lives and works in Paris, France.

In their skilful intermingling of randomness, history and memory, Laurent Montaron's works set up a sense of expectation in the viewer: what will come next in this narrative built of suspense and the withheld? Sculptures, sound installations, photographs and films offer enigmas hinging on interpretations they seem perpetually bent on eluding.

Recent exhibitions: *Les Paradoxes Du Temps*, Mudam, Luxembourg, 2011; *Galerie Schleicher+Lange*, Paris, 2011; *Prospectives XXI^e Siècle*, Frac Ile-De-France, Paris, 2010; *Collection '10*, IAC, Villeurbanne, 2010.

BERNARDO ORTIZ

Born in 1972 in Bogotá, Colombia, where he lives and works.

Bernardo Ortiz uses his daily, methodical practice of drawing to provide a detailed artistic account of his various activities. He also writes, and by fuelling each other the two occupations provide a fresh critical look at the standard relationship between text and image. An heir to Cage, Broodthaers and concrete poetry, Ortiz will be showing delicately intimate drawings at the 2011 Biennale.

Recent exhibitions: *Primera e Ultima*, Galeria Luisa Strina, São Paulo, Brazil, 2010; *Transpedagogy*, Museum of Modern Art, New-York, 2009; *MDE07*, Museo de Antioquia, Medellín, Colombia, 2007.

THE OTOLITH GROUP

Collective founded in London, England, in 2001 by Kodwo Eshun and Anjalika Sagar.

Founded in 2001, The Otolith Group keeps a sharp eye on today's society via films, videos, workshops, exhibition projects and publications. Through an exploration of the potential of the documentary, the film essay, archives and science fiction, the collective challenges our approach to the world and to history in works marked by allegorical scope and commitment.

Recent exhibitions: *The Otolith Group*, Thoughtform, MACBA, Barcelona, 2011; *The Otolith Trilogy*, Seven Arts Limited, New Delhi, 2011; *Turner Prize 2010*, Tate Britain, London, 2010; *29th São Paulo Biennial*, 2010.

SARAH PIERCE

Born in 1968 in Connecticut, United States. Lives and works in Dublin, Ireland.

Since 2003 Sarah Pierce has been working on a project titled The Metropolitan Complex, which brings together documents, interviews, archival material, lectures and exhibitions. Her overall concern is with the notion of artistic creativity: the status, production and reception of the work of art seen not in sociological or anthropological terms, but via the offering of new forms.

Recent exhibitions: *Neighborhood*, Mattress Factory, Pittsburgh, 2011; *Push and Pull*, Tate Modern, London, 2011; *Call for Alternatives*, Stiftung Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2011; *We Are Grammar*, Pratt Manhattan Gallery, New-York, 2011.

JOSÉ ALEJANDRO RESTREPO

Born in 1959 in Bogotá, Colombia. Lives and works in Bogotá.

José Alejandro Restrepo explores different aspects of Colombian culture in works that are meditations on ethics, control and media manipulation of images. His range of activity extends from performance and video installations to research and teaching.

Recent exhibitions: *S'envoler les pieds sur terre*, Frac Lorraine, 2010; *Teofanías*, Museo de Antioquia, Medellín, Colombia, 2008; *52nd Venice Biennale*, 2007; *Cisneros Fontanals Art Foundation*, Miami, 2007.

TRACEY ROSE

Born in 1974 in Durban, South Africa. Lives and works in Johannesburg, South Africa.

As a rule the main character in her own works, Tracy Rose presents herself as both attacker and victim, and so turns the viewer into a voyeur. A response to fraudulent, oppressive official discourse, her performances raise issues of identity, gender, sexuality and social conditions.

Recent exhibitions: *Waiting For God, Johannesburg Art Gallery, South Africa, 2011; Raison d'être, Doual'art, Douala, Cameroon, 2009; Plantation Lullabies, The Goodman Gallery, Johannesburg, South Africa, 2008; The Cockpit, MC Kunst, Los Angeles, 2008.*

ALEXANDER SCHELLOW

Born in 1974 in Hanover, Germany. Lives and works in Berlin, Germany.

Alexander Schellow's numerous series of drawings explore the power and character of memory. In some cases the drawings are the source of very short animated films in which the artist catches that fleeting moment when present becomes past. Starting out from involuntary perception of daily life – people in a train, a staircase, a passer-by – Schellow is trying to preserve what human consciousness usually consigns to oblivion.

Recent exhibitions: *RE-MADE, Rencontres Internationales Paris/Madrid/Berlin, Centre Pompidou, Paris, 2010; Een Voorspel, de Appel Artcenter, Amsterdam, Holland, 2010; T.I.C.A.B. – Tirana International Contemporary Art Biennale, Albania, 2009; Shadow/Existence, Gallery scheiblermitte, Berlin, Germany, 2009.*

GABRIEL SIERRA

Born in 1975 in San Juan Nepomuceno, Colombia. Lives and works in Bogotá, Colombia.

Fuelled by popular culture, Gabriel Sierra's work is as focused on its outcome as on its material. Taking his inspiration from everyday experiences, Sierra creates both specific installations and ephemeral pieces whose emphasis, most often, is on the problematical relationship between the natural and the artificial, between the experience of a space and its conceptualization, between an established and accepted concept of time and another experience – the one allowed by his work.

Recent exhibitions: *Center for Curatorial Studies, Bard College, New-York, 2010; Zona Maco Sur, Mexico Arte Contemporáneo, Mexico City, 2009; 28th São Paulo Biennial, Brazil, 2008; MDE07, Medellín, Colombia, 2007*

ELLY STRIK

Born in 1961 in The Hague, Netherlands. Lives and works in Brussels, Belgium.

Faceless heads, bridal veils, exotic animal pelts: treated with diluted, near-transparent paint, these motifs give Elly Strik's portraits true symbolic depth.

Recent exhibitions: *All About Drawing, Stedelijk Museum, Schiedam, 2011; Dazzle The Evil Eye, Kunsthal KAdE, Amersfoort, 2011; Hareng Saur, Stedelijk Museum, Ghent, 2010; A rebours, Centre Culturel Suisse, Paris, 2010; Le bizarre, l'étrange et l'incongru, Sélest'Art, Sélestat, 2009.*

NEAL TAIT

Born in 1965 in Edinburgh, Scotland. Lives and works in London, England.

In Neal Tait's portraits and larger, dreamlike tableaux, narratives and sub-narratives are inferred through collaged visual elements that combine the rhetoric of a fairy tale with the perverse playfulness of Surrealism.

Recent exhibitions: *Der Menschen Klee, Kunst Im Tunnel, Düsseldorf, 2011; The Milkplus Bar, Josh Lilley Gallery, London, 2010; Les Toits de Paris, White Cube, London, 2009; Neal Tait, ACME, Los Angeles, 2008.*

JAVIER TÉLLEZ

Born in 1969 in Valencia, Venezuela. Lives and works in New-York, United States.

Javier Tellez is particularly interested in inter-community dialogue and edgy social situations. His work focuses on institutions, handicap and mental illness as vectors for certain group and individual behaviours.

Recent exhibitions: *Moca, Cleveland, United States, 2011; Yebisu International Festival for Art & Alternative Visions, Tokyo, Japan, 2011; Péri-fériques, CAN, Neuchâtel, Switzerland, 2009; 4½, Kunstverein Braunschweig, Germany, 2009.*

BARTHÉLÉMY TOGUO

Born in 1967 in M'Balmayo, Cameroon. Lives and works in Bandjoun, Cameroon and Paris, France.

Barthélémy Togo works via accumulation in photographs, installations, videos and performances rooted in travel memories and sensations. Using recurring elements and motifs, he transforms a simultaneously globalised and unique everyday existence into a thoroughgoing exploration of our contemporary world.

Recent exhibitions: *8th Mercosul Biennial, Porto Alegre, 2011; New Ceramics, Manufacture Nationale de Sèvres, Paris, 2011; Environment and Object in Recent African Art, Museum and Art Gallery at Skidmore College, New-York, 2011; The Lost Dogs' Orchestra, Galerie Lelong, Paris, 2010.*

ERIKA VERZUTTI

Born in 1971 in São Paulo, Brazil, where she lives and works.

Erika Verzutti's sculptures combine all sorts of references – nature, art history, literature, etc. – as a way of associating creativity with everyday objects. Her emphasis on imagination and her ability to create new entities humans can relate to produce weird shapes which, paradoxically, always seem familiar and close to us.

Recent exhibitions: *Law of the Jungle, Lehmann Maupin, New-York, 2011; Bigminis, Museum of contemporary art of Bordeaux, 2011; Bicho de Sete Cabeças, Galeria Fortes Vilaça, São Paulo, 2010; Chopping Board, Misako & Rosen, Tokyo, 2010, in collaboration with A.I.T. (Arts Initiative Tokyo) and the Backers Foundation, Gallery Side 2, Tokyo, 2010.*

JUDI WERTHEIN

Born in 1967 in Buenos Aires, Argentina. Lives and works in New-York, United States.

Judi Werthein's oeuvre defies all pigeonholing: in a wide range of media, and in projects imbued with a poignant commitment to living among people, she explores such universally accepted concepts as identity, justice and human rights.

Recent exhibitions: *La Tierra de los Libres, Figge van Rosen Galerie, Cologne, Germany, 2011; CGEM: apuntes sobre la emancipación, MUSAC Museo de Arte Contemporáneo de Castilla y León, Spain, 2010; Lehmann Maupin Gallery, New-York, 2010.*

LYNETTE YIADOM-BOAKYE

Born in 1977 in London, England, where she lives and works.

A new series of provocative, refined works make for an impressive lesson in the political occupation of pictorial space. Each of the imaginary individuals depicted in the images grins (one could even say laughs) back at the spectator from an ambiguous and atemporal setting. These characters appear fulfilled while comfortably asserting their own presence.

Recent exhibitions: *Lynette Yiadom-Boakye, The Studio Museum in Harlem, New-York, 2010; Essays and Documents, Jack Shainman Gallery, New-York, 2010; Essays and Letters, Michael Stevenson Gallery, Cape Town, 2010; Manifesto, Faye Fleming & Partner, Geneva, 2010.*

HECTOR ZAMORA

Born in 1974 in Mexico City, Mexico. Lives and works in São Paulo, Brazil.

Most often taking public spaces as their starting point, Hector Zamora's works organise the physical features of urban and architectural settings. This enables him to create structures and adjuncts that stimulate or highlight certain characteristics and modes of social use of the space he is acting on.

Recent exhibitions: *Zeppelin Schärme, Zeppelin Museum, Friedrichshafen, 2011; White Noise, Auckland Festival, Auckland, 2011; Offered paradises, Museo El Eco, Mexico City, 2011; Credibility Crisis, Miami Basel, Miami, 2010; Cerâmica 6, Vermelho Gallery, São Paulo, 2010.*

VENUES



LYON MUSEUM OF CONTEMPORARY ART

Cité Internationale
81 quai Charles de Gaulle, Lyon 6^e

Designed by Renzo Piano, the Lyon Museum of Contemporary Art opened in December 1995 for the 3rd Biennale de Lyon. It offers temporary exhibition floorspace of 3,000 m² on three fully modular levels able to host every possible exhibition design.



THE BULLUKIAN FOUNDATION

26 Place Bellecour, Lyon 2^e

The final achievement of Napoleon Bullukian (1905, Armenia – 1984, Lyon), the Lea and Napoleon Bullukian Foundation was created in 1986 and granted public-utility status in 2003.

Today it is continuing its founder's work, supporting projects in the three fields he held dear: art, science and Armenia.

LA SUCRIÈRE

Les Docks
47/49 quai Rambaud, Lyon 2^e

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 Rambaud 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 m² building, which eloquently evokes its past.



THE SUCRIÈRE, THE BOX OF POSSIBILITIES...

After a full industrial life and 4 Biennales of contemporary art, the Sucrière has recently been restored by the "Z Architecture" agency.

From an architectural point of view, it was agreed to retain the soul of the building and dockyards so that they would serve a completely unique variety of functions.

This emblematic site of the Confluence will now be able to accommodate work spaces (offices), as well as cultural events (exhibitions, shows, concerts...), corporate events (exhibitions, conventions and seminars) and festive events (with the creation of a night club for 800 guests on the roof).



THE T.A.S.E. FACTORY

14 rue du Textile, Vaulx-en-Velin

Built in 1925, the T.A.S.E. Factory is an old silk factory listed as industrial heritage. It is now part of the urbanization project of the Carré de la Soie Lyon-Vaulx-en-Velin district. The Factory hosts part of the Biennale, on 1,200 square meters and on surrounding grounds. Together with La Sucrière, T.A.S.E. Factory is the second industrial wasteland to be invested by the Biennale.

11TH BIENNALE DE LYON

VEDUTA

A FIVE-ACT CROSSING

BY ABDELKADER DAMANI, PROJECT DIRECTOR

Within the Biennale de Lyon, Veduta is a crossing through different visual cultures. Veduta/Biennale de Lyon 2011 is co-built by different actors (the cities of Vaulx-en-Velin, Décines-Charpieu and Lyon, Grand Lyon, social centers, associations...) and different cultural and artistic institutions (Institut Lumière, mac^{LYON}, Villa Gillet, Musiques en Scène, Ecole Nationale Supérieure d'Architecture de Lyon, libraries...), around the theme of the Biennale, the "Terrible Beauty". This year the Veduta program offers a five-act staging of the transversality of artistic disciplines, with the invitation of Yona Friedman, the residency of the artists Ernesto Ballesteros and Jarbas Lopes, the building of a "White Cube" museum and of a public space, the "Kiosque", and a short story contest.

Prelude

Veduta is not, within the Biennale de Lyon, an artistic and cultural programme intended for tough neighborhoods. And this for two reasons.

First of all, we do not feel that a specific conflict exists between contemporary art and the public. There isn't either anything particularly complex about contemporary art, no more than about cooking good risotto. The problem lies, in our opinion, in the ever growing distance between artworks and the public. Contemporary art isn't difficult, it is simply difficult to find and especially to "live with". In Veduta, we are trying to bring contemporary art and the public closer together. Secondly, the notion of "tough neighborhood", a

French notion born after a surge of urbanization which since the Sixties has spread cities to the point of creating isolated suburbs landscapes, is a rather peculiar one. If it is about economical and urban difficulties, which we admit would be over-simplifying things, these are issues a biennial can't deal with. Is it then a problem specific to this kind of public, for which understanding art would be particularly difficult? But then again, why would it be more difficult for people from the suburbs to understand art? And why would they need so-called specific actions? In Veduta, humbly and with our own means, we are working to get rid of these considerations.

And who is the public anyway?

Take for example a human being of average height and average "intelligence", and place him (or her) in front of a piece of contemporary art, inside the space of a museum. For the needs of this demonstration, we will choose "la Joconde est dans les escaliers" by Robert Filliou¹ (literally "Mona Lisa is on the stairs"). One the scene is set, observe your experimental plan and note carefully and precisely what it is about to reveal. First case scenario: your spectator walks by, thinking: *The cleaning lady forgot her things*. You can either be offended, because your whole exhibition work was just crushed by a few words, or tell yourself: *after all, Filliou achieved his goal. Confusion between art and life just happened*. Second case scenario, the spectator exclaims right away: *Well, this is indeed a gesture placing a commonplace object, full of everyday ugliness,*

1/ The following observations are the fleeting and amused memories of the public's behaviour during an exhibition hosting Robert Filliou's work. We will try to render these facts as truly as possible, while agreeing deeply with Mikhael Bakhtine that *Just as man never totally coincides with his concrete situation, the world never totally coincides with the discourse that describes it.*

*in a relation between a Renaissance icon, Leonardo da Vinci's "Mona Lisa", and a modern art icon, Marcel Duchamp's "Nu descendant l'escalier". The touch of humor of this piece has been imparting it with a subtle critic of objects fetishism for more than a century. Don't you agree my dear? You can then smile at the "dear" in question to confirm her companion's "loud intelligence", and carry on with you experiment. Third case scenario, your character will think: *I too can do this and I really don't see how this is more art than piling up old suitcases in my garage*. You could then remind him or her of a few obvious facts, including: "art is what artists do", to which you could add: "piling up suitcases is what suitcase-pilers do". But that is not the end of it, because you are more and more likely to observe a fourth scenario. The case in which people say: *I'm already doing it*. You are then at a loss for what to do. And there is nothing left for you to say, except maybe complimenting the person, checking that he or she is not an incarnation of Robert Filliou, and be on your way, while wondering what you should do in this last case? *In principle*, nothing. Let's stop right here, because it would be vain and of not much interest, to try to draw a complete list of possible behaviors when confronted to a work of art.*

Now let's try to guess the origin and quality of the public hidden being these four caricatured cases. In France, a land of typologies of all sorts and endless categories, the vulgarity of common usage would agree that the first is an "uneducated" person from the suburbs, the second a downtown "scholar", the third an "idiot" from nowhere, and the last a "youngster" from everywhere. But nothing is less certain. We observe, in our daily practice, the

above described reactions from every kind of public, regardless of age and place of origin. Should we then consider that one or the other of these reactions is a failure or an incapacity to understand art? In Veduta, our answer is a principle of equivalence. All attitudes are justifiable in the process of discovering the work of art. Artwork is not a knowledge to gain, but an invitation to experience. Accepting the invitation or turning it down cannot be a criterion of evaluation, let alone of judgment.

But one last remark about this work exceeded all our expectations. A little girl, pulling a man's sleeve, asked him: *Where are the stairs?* To which the man answered: *Why are you looking for the stairs?* Her answer was the most poetic: *I'm looking for Mona Lisa*. In Veduta, we try to hide "Mona Lisas" in the stairs, while assuming entirely the innocence of such a quest.

In 2009 we followed Hou Hanru to get closer to the "spectacle of the everyday", and we built our discourse around five categories: eating, living, making, speaking and thinking contemporary art. In 2011, Victoria Noorthoorn's invitation to the "terrible beauty" will lead us, from July to the end of December, through a crossing, punctuated by five moments around which we are trying to give the encounter some spatiality.

Act 1, Yona Freideman, a tutelary figure.

The opening act for Veduta Biennale de Lyon 2011 is Yona Friedman's invitation to activate his Museum of the 21st century for a day, on July 9, in the great park of Miribel Jonage, near Lyon.

At Yona Friedman's place, in the 15th district of Paris, every single square centimeter of space entails the happy "risk" of being a work of art. His personal space is "full" of his work. Yona Friedman accepted our invitation to participate to Veduta this summer, and presented us with his ideas in the light of our context. His answer had at once the enthusiasm of young artists and the precision of a now historical figure.

Each word pronounced by Yona Friedman sounded to us like a principle for Veduta. The museum of the 21st century, he said, is an invitation to the public to display, in an open and very light structure, an object that they take pleasure in sharing. And he added, not without humor: everyone would have to accept the risk of theft. When we asked him what method should be used to determine this exhibition's scenography, his answer was fully in line with his utopia: *Set up an election on site. The person elected by the group will decide where to place the objects.*

So the principle of the Museum of the 21st century, process that was started as early as 2000, is based on the "random" construction of a collection whose inventory will end in 2010. The architecture hosting this collection of a new kind is an "architecture of survival", precarious, open and cheap. There is in this process one aspect which to us constitutes the core of Veduta's intention: visitors bring objects to be put on display, and with this gesture take part in the artist's process. In this way they create the image we have of the work of art. But what is even more important is the disappearance of all distance between the work and the spectator at the very moment when he/she will place his/her object of choice. In this new configuration, there is no room left for talking. The spectator creates the work of art. In Veduta, we are direct descendants of Yona Friedman's work.

Act 2, the "White Cube", a museum in Décines-Charpieu.

We understand that with his Museum of the 21st century, Yona Friedman openly criticizes the huge infrastructures that museums have become, and prefers to them the commitment and the opening of public space. Within the overall Veduta project, another museum echoes Yona Friedman's: the "White Cube", built in the neighborhood of "la Berthaudière", in Décines-Charpieu (69150).

The idea of the "White Cube" in Décines is to create a museum placed at the foot of apartment buildings. This project arose from the encounter of a town, a neighborhood and its inhabitants, with the social center of la Berthaudière, at the origin of this project. Its principle is simple: it wishes to create a meeting point between a museum's collection (mac^{LYON}) and a group of people, in order to put the exhibition to the test, to question its ins and outs and to try out all of its methods.

The people living in this neighborhood will be in turn curators, mediators, stage managers, protectors... of this "White Cube" which will host contemporary art exhibits designed by this group of people from October to December.

Act 3, the "Kiosque" in Vaulx-en-Velin.

Whether it is the Museum of the 21st century or the "Cube Blanc", the actions of Veduta are devices of convergence and places to meet art. In Vaulx-en-Velin (69120), we have conceived this convergence around the word "Kiosque", a term that has since become an architecture. In collaboration with the "École Nationale Supérieure d'Architecture de Lyon" and in the shape of a contest for fifth year students, this "Kiosque"'s organisational principle was conceived on a wasteland in Vaulx-en-Velin. There was neither a program nor specific intentions, but simply a word and a 4500 square meter ground. The contest's three winners, Amélie Gauthier, Vanessa Pointet and Thibaut Pierron have imagined, under their teacher's, Christophe Widerski's leadership, a "capacity" space in the form of scaffoldings, acting like a "coat rack" on which one can hang all kinds of forms and functions. Starting on September 15, various events will punctuate the life of this new public space, revolving around four themes inspired by the "terrible beauty":

- September 17, *Heritage* (le patrimoine), a modern musical program directed by Damien Pousset, artistic representative of the Biennale Musiques en scène.
- October 1st, *Urban culture*, a day organized by Bow Ruddy, manager of RevolutionR.
- October 15, *Theatricality*, performance of a play by Samuel Becket, staged by Claire Truche, director of the Nième Compagnie and acted by inhabitants of Vaulx-en-Velin.
- October 29, *Poetry*, (programming in progress).

Each day will end with the screening of a movie, chosen by Thierry Frémaux, director of the Institut Lumière.

This structure will be built by an integration building site composed of 6 persons from Forum Réfugiés. The whole building operation is overseen by group of companies, PASS Rhône-Alpes.

Act 4, artists residencies, Ernesto Ballesteros in Lyon (3rd and 9th districts) and Jarbas Lopes in Feyzin.

Veduta's scene is set between two museums and a public space, the "Kiosque". All that was missing from this staging was the artistic figure. That's when Victoria Noorthoorn offered to invite two artists who would start a residency on the Biennale's opening, one in Lyon and the other in Feyzin. You will be able to see the outcome of both residencies in two different shapes, all through the Biennale: a work of art exposed in spaces dedicated to the international exhibition and an event in the public space co-produced with the inhabitants.

Act 5, voice-over (in partnership with Télérama).

This act of Veduta 2011 doesn't end the play but rather runs through it. It takes the shape of a short stories contest named "A Terrible Beauty is Born". The rules are simple: it is open to everyone, and the short stories will have to be exactly 2011 characters long. The contest will start at the opening of the Biennale. When it closes in December, a jury will elect the 10 most significant short stories.

This competition is being held in partnership with Télérama, which will publish the winning short story.

11TH BIENNALE DE LYON

RÉSONANCE

From September to December 2011, more than 90 art centres, private galleries, cultural institutions and artist collectives will team up with the Biennale de Lyon. Every other year since 2003, Résonance has proposed an wide-reaching art trail – an event within the event that gives the widest possible public access, across Greater Lyon and the Rhône-Alpes region, to over 125 attractions – dance, performance, theatre, photography, video, installations, design, music, literature, and more.

The high points in the programme are the Biennale's opening week (10-17 September), featuring a host of openings, exhibitions, concerts, screenings and events; and the Nuit Résonance, an all-night event held in central Lyon on 24 November.

Full programme to be published in August 2011 in the Résonance guide (30,000 copies) available in Biennale participating venues and at www.labiennaledelyon.com

RÉSONANCE VENUES

Lyon 1st and 4th districts

La BF 15
september: Clémence Torres / november: Eric Hattan

Ecole Nationale Supérieure des beaux-arts de Lyon
september / october / november: group shows

Galerie Caroline Vachet
september: Anya Belyat Giunta / november: *La beauté s'appelle plurielle*

Galerie Céline Moine
september: *Photographie onirique*

Galerie Elizabeth Couturier
september: Carlos No, Hélène Katz

Galerie Henri Chartier
september: Georges Romathier / october: Caroline Demangel

Galerie José Martinez
september: Renaud Layrac

Galerie Le Bleu Du Ciel
september: Marco Delogu and Lyon September de la Photographie 2011 / november: Tom Wood

Galerie Vrais Rêves
september: Arno-Rafael Minkkinen

Atelier Ramet Gaudin
september: Vincent Ramet and Virginie Gaudin)

Interior
september: *Collection n°1*

IUFM
september: Valerio Adami / november: group show

Maison de l'architecture Rhône-Alpes

MAPRA
september, october and november: group shows

Modern Art Galerie
september: Frédéric Périmon / november: Lina Manousogiannaki

Néon

Opéra national de Lyon
september: Maguy Marin / october: William Kentridge

Regard Sud
september: Jocelyne Saab / november: Nabil Boutos

Le Réverbère
september: William Klein / december: Alain Fleischer

La salle de bains
september: Paul Pfeiffer, Nicolas Leavenworth / november: Mélanie Gilligan

Solid'arte
september, october and november: group shows

4, Barbier
september: *Rumeurs au Transfo*

Spacejunk Lyon
september: Caia Koopman and *Venus 2* / november: Will Barras

Lyon 2nd, 5th and 9th districts

Célestins, Théâtre de Lyon
october-november: Festival Sens Interdits

Quelques Cercles (*concerts*)

Festival Micro Mondes (november)

Broadcast Posters
september: Matt Coco and Scott Barry

Cabaret Contemporain (*concerts*)

Galerie Jean-Louis Mandon
september: Madeleine Lambert

Galerie L'Attrape-Couleurs
september: Yann Lévy / november: Gaëlle Retière and Elise Sorin

Galerie Olivier Houg
september: Aurélie Pétrel

Galerie Georges Verney-Carron

Galerie Saint-Charles
september: Frédéric Adrait / october: Zhang Haiying / november: Helen Uter

Goethe Institut
september: Maix Mayer

Musée de l'Imprimerie
october: Roger Excoffon

6 petites cycliques
october: group show

Lyon 3rd, 6th, 7th and 8th districts

Cinéma Le Comœdia

Alliance Française
september: Thomas Collet / october: Ghislaine Hamid ; november: Noriyuki Muraki

Art Tripping
september: Myanm-Art(s) / december: AyeKo and Laurence Médioni)

Association Rêve Général
september: Bernard Garcier / december: Fanny Press

Bibliothèque Lyon Part Dieu
september: Wolman Watier

Cabinet Plastique
october: group show

Ecole Normale Supérieure
october: Rodolphe Töpffer

Galerie Artaé
september: *Les Yeux vernis* / november: *Allers/Retours*

Galerie Domi Nostrae
september: Olivier Masmonteil / november: Sigurdur Arni Sigurdsson

Galerie Nouvelle Echelle d'Or
september: Bernard Clarisse

Galerie Roger Tator
september: FocAr, Studio 21 bis

Grame
november: Iannis Xenakis / december: Mauricio Kagel

Centre hospitalier Saint-Joseph Saint-Luc

Le Croiseur (*dance*)

Maison de la Danse (*dance*)

Greater Lyon

Espace d'arts plastiques, Vénissieux
october: Simon de Saint-Martin

L'Epicierie Moderne, Centre Léonard de Vinci, Feyzin

La Ferme du Vinatier, Bron
october: Gorgia Volpe

INSA, Villeurbanne
september: Enrique Ramirez / october: group show

Maison du Livre, de l'Image et du Son, Villeurbanne
october: Julien Nédélec / december: Le Gentil Garçon

La Spirale, Décines
september: David Morel / november: Yannick Vey

Le Toboggan, Décines
october: *Fight Art*

Rhône-Alpes region

Ain

H2M Hôtel Marron de Meillonas, Bourg-en-Bresse
october: *Moi l'art je ne pense qu'à ça*

BIAPI, Bourg-en-Bresse
september: colloque

Ardèche

Gac, Annonay
september: Philippe Favier / november: Susanne Bruynzeel

Drôme

art3, Valence
september: Raffaella Spagna and Andrea Caretto
november: Gabriela Oberkofler

Les enfants du facteur, Grignan
september: Brigitte Laurendeau

Lithos, Saint-Restitut
september: Marie-Laure de Decker

Angle Art Contemporain, Saint-Paul-Trois-Châteaux
september: Not Valid from

Isère

Médiathèque de L'Isle d'Abeau
september: rétrospective Agnès Varda

Creafactory/Pays Viennois
september: *Voir plus loin sans jamais*

Oui, Centre d'art contemporain, Grenoble
september: David Lefebvre / october: *L'usine*

Spacejunk, Grenoble
september: *Skateboarding is not a crime* / october: Caia Koopman / december: Will Barras

NOTE

As part of their cooperation programme, the four conurbations support major cultural events of metropolitan scale.

Accordingly, in addition to Greater Lyon and Greater Saint-Etienne, two further multi-municipal authorities – CAPI-Agglomération and Vienne Agglomération, respectively east and south of Lyon – will echo the Biennale of Contemporary Art 2011 by staging complementary events in their own areas.

- Médiathèque de L'Isle d'Abeau
september: rétrospective Agnès Varda
- Creafactory/Pays Viennois
september: *Voir plus loin sans jamais*
- Musée d'Art Moderne de Saint-Etienne Métropole
from september to january: Bertrand Lavier



Centre d'Art Bastille, Grenoble

Le VOG, Fontaine

Espace Vallès, Saint-Martin-d'Hères
september: Marie Frier / november: group show

Musée Géo-Charles, Echirolles
september: Jean-Marc Rochette

La Halle Jean Gattégno, Pont-en-Royans
october: *Sur la pointe des pieds* / november: *Rendez-vous avec l'art en Sud-Grésivaudan*

Loire

Cité du Design, Saint-Etienne
september: *Design Map*

Galerie Bernard Ceysson, Saint-Etienne
september: Claude Viallat

L'assaut de la menuiserie, Saint-Etienne
september: Bayrol Imenez / november: *Carte Blanche !*

Artothèque Idéographe, Saint-Etienne
september: Christelle Franc / october: Jacqueline Salmon / november: Flavie Cournil

Rhône

Musée Paul-Dini, Villefranche-sur-Saône
october: *La collection a 10 ans*

Galerie le 116 art, Villefranche-sur-Saône
september: *Tapis rouge*

Savoie

La Conciergerie, La Motte-Servolex
september: Lucy Watts / october: Yves Monnier

©box, Chambéry

Haute-Savoie

imagespassages, Annecy
september: *Franchir* / october: *Partager* and *Le Nomade and la transphère* / november: *Transmettre* and *Poétique du monde, politique de l'autre et esthétique de l'échange*

Fondation pour l'art contemporain Claudine et Jean-Marc Salomon, Alex
september: Paul Rebeyrolle

Villa du Parc, Annemasse
september: Kaz Oshiro

La Robertsau, Rumilly
september: group show

Le Point Commun, Cran-Gevrier
september: *Ecosse 74*, Alain Boulivet

Non-definitive list as of 6 May 2011.

RÉSONANCE’S “FOCUS”

Rendez-Vous 2011

Institut d’Art Contemporain
11 rue du Docteur Dolard, 69100 Villeurbanne
12 September to 13 November 2011
Opening: Monday 12 September 2011

Dedicated to young artists, “Rendez-Vous” was initiated in 2002 by Thierry Raspail, director of the Lyon Museum of Contemporary Art, and co-devised with Yves Robert, director of the Ecole Nationale Supérieure des Beaux-Arts of Lyon (ENSBA-Lyon). It grew in scope the following year through a collaboration with the Institut d’Art Contemporain (IAC) of Villeurbanne, directed by Nathalie Ergino, and is now run jointly by the three institutions. At first devoted to emerging artists from the Rhône-Alpes region, “Rendez-Vous” has, in just a few years, become a truly international platform. The Biennale de Lyon’s relationships with the world’s key biennales help to make “Rendez-Vous” a unique project: in 2008, international residencies and exchanges were set up with Moscow, Buenos Aires, Beijing and Miami, while the Shanghai Art Museum first hosted the exhibition in 2008 before asking “Rendez-Vous” to curate France’s participation in the Shanghai Biennale 2010 (Delphine Balley, Vincent Olinet, Marlène Mocquet, Chourouk Hriech), while mac^{LYON} hosted “Infantization”, an exhibition of young Chinese artists. “Rendez-Vous 2011” is co-curated for mac^{LYON} by Isabelle Bertolotti and Thierry Raspail; for the IAC by Nathalie Ergino; and for ENSBA-Lyon by Yves Robert, with a selection of 10 young artists who work in France and recently left art schools, mainly in Rhône-Alpes. They include: Fouad Bouchoucha, Julia Cottin, François Daillant, Thomas Léon, Camille Llobet, Sandra Lorenzi, Emilie Peythieux and Anne-Lise Seusse. “Rendez-Vous” has also further extended its international network, building ties in 2009 with 10 international biennales and institutions, which each propose an artist. In 2011, the participating events are: the Biennale de Dakar (N’Goné Fall); Gwangju Biennale (Massimiliano Gioni) with Sasa; the Istanbul Biennial (Adriano Pedrosa and Jens Hoffmann) with Zarouhie Abdalian; the Kochi-Muziris Biennale (Bose Krishnamachari), with Rohini Devasher; the Liverpool Biennial (Lewis Biggs); the Moscow Biennale for Young Art (Daria Pyrkina) with Anya Zholud; Prospect New Orleans (Dan Cameron) with Sophie Lvoff; the Sao Paulo Biennial (Moacir dos Anjos) with Matheus Rocha Pitta; the Biennale of Sydney (David Elliott) with Harry Newell; and the Yokohama Triennale (Akiko Miki) with Soichiro Murata.

Antoine de Galbert, collectionneur

Musée des Beaux-Arts de Lyon
20 place des Terreaux, 69001 Lyon
16 September 2011 to 2 January 2012

Responding to Sylvie Ramond’s proposal, Antoine de Galbert, collector and founder of the Maison Rouge in Paris, kindles a conversation between one hundred or so pieces from his own collection of old, modern and contemporary art with those of the 20th-century department at Lyon’s museum of fine arts.

Docks Art Fair 2011

International contemporary art fair

Quai Rambaud, 69002 Lyon
www.docksartfair.com
13 to 18 September 2011

With an ideal riverside location outside La Sucrière, the 3rd Docks Art Fair will bring together 40 international contemporary-art galleries from 13-18 September 2011.

Founded in 2007 on the initiative of gallerists Olivier and Patricia Houg, Docks Art Fair is the only international biennial fair devoted to solo shows.

The participating galleries, carefully selected by a committee of prestigious figures from the world of contemporary art (Georgina Adam, Isabelle Bertolotti, Barbara Polla, Patrizia Sandretto Re Rebaudengo, Richard Leydier and Pascal Neveux), will each exhibit work by a single artist on one-sized stands.

Docks Art Fair thus gives all its gallerists and artists equal visibility, and offers the public a chance to discover contemporary art of international calibre in an accessible, convivial environment.

Driven by this unique and innovative concept, Docks Art Fair has made its mark in the calendar of major contemporary-art events.

Les Enfants Terribles

Lowbrow & Pop Surrealism Exhibition

Le Plateau Exhibition Space
Rhône-Alpes Regional Council
1, Esplanade François Mitterrand, 69002 Lyon
September 15 to December 31, 2011

“Les Enfants Terribles” exhibition sheds light on two artistic movements from the United States which enjoy an international acknowledgment: the Lowbrow and the Pop Surrealism” – two movements that have been intersecting and colliding with each others since the 70s – with the help of some of the art world’s enfants terribles. Drawing their inspiration from comic books, cartoons, the “custom culture” and more recently from the world of tattoos, skateboarding and alternative music, these artists confront us with our own references through unexpected artworks such as album covers, concert posters, skate boards and sportswear brands. Robert Crumb, Robert Williams, Ed Roth, Jean-Michel Basquiat or Keith Haring, among others, were recognized as artists whose demanding and popular practice has had a huge influence on a younger generation. If Pop Surrealism has its undisputed masters – with Mark Ryden, Ray Caesar and Todd Schorr showing the highest talent in painting –, Lowbrow remains faithful to the pure line, to pencil drawing “on a tablecloth corner” or in school notebooks. The European young guard is one of the Lowbrow voices with French artists such as Nicolas Thomas or Odö. If these movements are figure-based, other works rely on humor such as those by Australian Reg Mombassa, or make connections with street art as does Chilean Victor Castillo or American Jeff Soto, who remains faithful to live painting on walls and covers them with dreamlike figures, just like the dreaming expression of Japanese Naoto Hattori. Like American Caia Koopman, most of these artists capture – often very frontally – the international and local news. This exhibition brings together ten artists from the Lowbrow and Pop Surrealism movements with a number of their contemporaries – artists who were also, in their way, enfants terribles such as Art Keller, Jerome Basserode, Robert Combas or Charlemagne Palestine.

Curator: Jerome Catz /Spacejunk; in collaboration with the Rhône-Alpes Collection /FRAC Rhône-Alpes Region; coproduction: Rhône-Alpes Region/Spacejunk Art Centers.

Alan Charlton

Couvent de la Tourette
69210 Éveux
10 September to 6 November 2011

This English artist takes over the interior of the convent designed by Le Corbusier and Xenakis, and creates specific paintings that light up a world half tamed by the architect and by the musician – from the chapel to the conventional spaces.

Bertrand Lavier

Musée d’Art Moderne de Saint-Etienne Métropole
La Terrasse, 42006 Saint-Etienne
18 September 2011 to January 2012
Opening: Friday 17 September 2011

Bertrand Lavier is creating a new monumental installation for the city’s museum of modern art. His intent? To fundamentally transform the main central hall, once again challenging categories, casting doubt on our certainties, and toying with pretence.

Les 25 ans du CAP Saint-Fons

Centre d’Arts Plastiques de Saint-Fons
Centre Léon Blum, Place du Pentacle, 69195 Saint-Fons
3 September 2011 to 13 January 2012

Founded in 1986 by Jean-Claude Guillaumon, the visual arts centre in Saint-Fons, a south-east Lyon suburb, celebrates its 25th birthday with two monographic exhibitions devoted to Pierre-Olivier Arnaud and Sarah Tritz, and also presents its own collection at La Médiathèque in Feyzin and at the Musée Urbain Tony Garnier in Lyon. Featured artists include: Ben, John Armleder, Olivier Mosset, Gottfried Honegger, François Morellet, Carlos Cruz Diez, Peter Downsbrough...

On The Road

20 pieces of mac^{LYON} collections at the Salon de l’Automobile

Salon de l’Automobile
Boulevard de l’Europe, 69680 Chassieu
8-16 October 2011

The Biennale de Lyon is taking part in the 2011 Salon de l’Automobile (motor show) with a selection of art from the mac^{LYON} collection. In conjunction with the product-design section at ENSBA-Lyon, “On The Road” stages exhibits on the theme of cars and creativity. Featured artists include: Lilian Bourgeat, Daniel Canogar, Philippe Favier, Damien Mazières, Hans Neleman, Philippe Perrin, Thomas Ruff, Edward Ruscha, Frédéric Sanchez, Keith Sonnier, Krzysztof Wodiczko, Erwin Wurm, Shen Yuan and Blair Thurman.

Mai-Thu Perret: The Adding Machine

Le Magasin – Centre National d’Art Contemporain de Grenoble
155 Cours Berriat, 38000 Grenoble
9 October 2011 to 1 January 2012
Opening: Saturday 8 October 2011

The first major solo exhibition in France by the Swiss artist, *The Adding Machine* presents sculptures, installations, paintings, videos and performances that reflect the diverse range of Mai-Thu Perret’s approach to art.

PROFES- SIONAL PREVIEW

**TUESDAY 13TH AND WEDNESDAY 14TH
SEPTEMBER 2011**

Accreditations, hotel booking and information available on the Biennale's Website www.labiennaledelyon.com, "professionals" section.

Performances, happenings, conferences... will be held during the professional previews (programming in progress).

Professionals will be welcomed and given their pass at:

La Sucrière, Quai Rambaud, Lyon 2^e

During the professional previews, river shuttles and buses will be available at regular intervals between the Sucrière and the other venues.

TUESDAY 13TH OF SEPTEMBER 2011

Sucrière: open from 11am to 7pm

Museum of Contemporary art, Bullukian foundation, T.A.S.E. factory: open from 12 to 7pm

WEDNESDAY 14TH OF SEPTEMBER 2011

All venues: open from 10am to 10pm

Official preview at the Sucrière: 6:30pm

2011 FRANCOPHONE ARTIST AWARD

Maison de la Francophonie

The purpose of this centre is to promote Francophone culture in the Rhône-Alpes region.

It receives funding from bodies including the Organisation Internationale de la Francophonie, the French Ministry of Foreign Affairs, the City of Lyon, the Rhône County Council, the Rhône-Alpes Regional Council, the Association Internationale des Régions Francophones, and the Lyon Chamber of Commerce and Industry.

The Francophone Artist Award, created at the last Biennale, will be presented at the opening to a participating artist who comes from one of the 75 member-countries of the Organisation Internationale de la Francophonie; or who, quite simply, embraces some form of Francophile culture.

"A Terrible Beauty is Born": Léopold Senghor, then president of Senegal, could have declared this when he created the concept of Francophonie with three other heads of decolonised countries, just 41 years ago. Today, 75 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.

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, most notably through events such as the "10 Word Caravan"; the "Francophone Short Film Festival"; the "Francophone School Film Festival"...

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 difference, with its terrible beauty, is still our best passport to the future. In 2009, the "prix de la Francophonie" is awarded to Maria Thereza Alves.

NOTE

1th Biennale pour l'Image de Beyrouth, Liban / "Defy the Medias"

Curator : Ghada Waked

From 11 September to 15 October 2011

3rd Biennale d'art contemporain de Thessalonique, Grèce / "A Rock And A Hard Place"

Curator : Paolo Colombo, Mahita El Bacha Urieta, Marina Fokidis

From 18 September to 18 December 2011

www.thessalonikibiennale.gr

12TH ISTANBUL BIENNIAL

"Untitled (12th Istanbul Biennial), 2011"

Guest curators: Adriano Pedrosa and Jens Hoffmann

**From September 17th to November 13th, 2011
Professional previews: Thursday 15th
and Friday 16th of September 2011**

www.iksv.org/bienal/english

The Istanbul Biennial 2011 explores the relationship between art and the political, based on works that are both formally innovative and politically committed. The works of the Cuban American artist Felix Gonzalez-Torres (1957-1996) are one of the main sources of inspiration for this 12th Biennial. The Biennale's title, "*Untitled (12th Istanbul Biennial), 2011*", is also an intentional reference to the way Gonzalez-Torres named most of his pieces of work: "Untitled", followed by a description in parentheses. The Istanbul Biennial is composed of five group exhibitions and approximately 45 solo exhibitions.

From Lyon to Istanbul, departure from the Lyon-St-Exupéry airport
Direct flight with Turkish Airlines, Wednesday 14th of September, 6pm
Direct flight with Turkish Airlines, Thursday 15th of September, 1:35pm

VISITING THE BIENNALE

The Biennale de Lyon puts visitors at the heart of its hospitality and mediation programme, offering experiences to suit every preference: a guided tour with the emphasis on discussion, an audioguided tour that lets you roam the exhibition spaces – or you can use the complimentary free guide given to each visitor.

EVEN MORE TOURS!

A wide range of tours is available to satisfy all kinds of visitor and provide experiences for the largest number: everyone – tots aged three upwards, visitors with special needs, secondary-school pupils, groups of friends, and more – will find a tour tailored to them.

- **pARTage Tour**, a guided tour focused on sharing your impressions, lasting 1hr to 1hr30 depending on the venue
- **Aperitif Tour**, rounded off with an early-evening drink
- **NEW Backstage Tour**, offering a technical perspective on the exhibits
- **NEW Visually Impaired Tour**, with a tailored, sensory trail and an oral description of the exhibits
- **NEW Sign Language Tour**, a bilingual tour in French and French sign language
- **River Tour**: the pleasure of a boat ride on the Rhône between two guided tours at La Sucrière and the Museum of contemporary art
- **Meeting Evenings** to connect with art and other people

• Ideas for families

- **The Family Tour**, to discover the exhibition together
- **NEW The Sugar Pit Workshop**, where parents and kids can enjoy a creative session together

For children

- **Birthday Tour** for kids aged 5-12
- **The Sugar Pit Workshop** for kids aged 6-10
- **NEW La visite des Sucripants!** Discover the exhibition through a story. For kids aged 3-5

The educational-workshop areas are designed and built in partnership with IKEA.

NOTE

An free guide, given to each visitor, provides commentary on the exhibits and also includes a magazine section about Lyon.

Guided tours can also be booked by groups (schools, associations, leisure centres, activity clubs, etc.).

In partnership with the City of Lyon's elderly persons unit, social/inclusion stakeholders and the Culture Pour Tous association, the Biennale opens its doors to everyone, with tailored prices and awareness-raising trails.

SPECIAL OPERATIONS FOR SCHOOLS

Kids, teens and adults can thus enjoy a special setting and explore the exhibition on a tailored trail.

For primary school pupils

The PetitArt association is running a discovery exhibition, a learning pack and a creative workshop to complement the guided tour of the exhibition – a fun, educational experience for a better grasp of contemporary art.

For upper secondary pupils

The Rhône-Alpes Regional Council offers M'ra card holders (upper secondary pupils and apprentices) free entry to the Biennale. The Soprano scheme run by culture clubs provides a special approach to the exhibition and to contemporary art, through a range of enriching experiences to enhance the guided tour.

TRAINING

The Histoires et Toiles association works in partnership with the Biennale de Lyon and offers training courses for adults keen to develop or deepen their knowledge through the Biennale. The programme includes: interpretation and exploration of the exhibits, historical and theoretical references, and bibliographic and documentary information. Tour three Biennale sites in a day, or take an in-depth tour over several days.

www.histoires-toiles.fr

COMMUNICATION CAMPAIGN

La Biennale de Lyon has chosen Mexican artist Erick Beltrán to design its 2011 visual. Erick Beltrán will produce a set of 10 faces which, throughout the communications campaign, will be displayed around the city.

A WORD FROM ERICK BELTRÁN

Yeats' proposition of beauty arrives within a confrontational moment. It was conceived at the center of a problem (epistemological knot) which ultimately grants identity. Beauty as a territory of contradictions and non concessive questions.

In the same pathway the 11th Biennale de Lyon's image proposes:

- 1** Beauty is an ideological proposition and not exclusively a formal or aesthetic solution.
- 2** The origin of ideas is blending and multiplicity. Fusion generated in creation opens and enriches our language and referential iconic frame continuously.
- 3** These assemblies tend to acquire a life of their own, since they suggest a tacit system similar to cells reproducing and combining from a auto generated order.
- 4** These forms at the same time are affected by subconscious patterns which allow irrational and uncontrollable solutions.
- 5** Continuity of the idea of a convulsive beauty.
- 6** Since the basic units used for the graphic image are fragments of faces, we can see the complete collection as an archive of references and footnotes to be combined as neologisms in a new text : the biennale itself.
- 7** It is exponential and could be used by anyone, anywhere.

THE 2011 PHOTO CONTEST

The Biennale gives everyone the possibility to express their imagination freely and to reinterpret the campaign and the visual for 2011. 100,000 stickers bearing the effigy of the 10 portraits of the "terrible beauty" communication campaign will be available in shops*, at the tourist information center and in the exhibition venues, and will be handed out in the streets. People are invited to collect as many stickers as they can, to "stage" them and to take a picture of them. Every week, the 10 best photos will be displayed in the entrance hall of the Sucrière and on the Biennale's Website.

*In partnership with Greater Lyon, Tendance Presqu'île and the Chambre de Commerce de l'Industrie de Lyon.

THE POSTER CONTEST

In partnership with Étapes magazine, the Biennale organizes a poster contest open to graphic arts students, on the theme of the "Terrible Beauty". The contestants are invited to create and propose alternative posters for the 2011 campaign. A jury will vote for the winning posters, and these will be displayed in the Sucrière's restaurant, published in the December, 2011 issue of Étapes.

ARTIST'S FURNITURE

RBC Mobilier has invited some artists of the Biennale to reinterpret freely the major work by Arne Jacobsen: chair 3107, an icon of designer furniture. Each of these original creations will be presented at RBC Mobilier, throughout the whole duration of the Biennale, then put up for auction in December. The whole of the collected sum will be given to an association. RBC Mobilier, partner of the 11th Biennale de Lyon, wishes to participate in a remarkable way to the highly creative period starting next September.

Having explored creation and design for more than 25 years, RBC Mobilier Lyon, placed at the heart of the Confluence, in the "Cube Orange" created by Jacob and Mc Farlane, had to be a part of the major international event of the Biennale de Lyon.

A collection of by-products will be available within the context of the communication campaign, in partnership with the B.A.C. (la boutique d'art contemporain).

~~REFE-~~
~~REN~~ENCES
POINTS

PORTRAIT

A “BIENNALE D'AUTEUR” ROOTED IN A MUSEUM PROJECT

The Biennale de Lyon stemmed from a project by the Lyon Museum of Contemporary Art, directed by Thierry Raspail since its inception in 1984. From 1984-1988, the Biennale was preceded by an annual event entitled “October of the Arts”, which ended with the exhibition “Colour Alone”: “The Experience of Monochrome”. This retraced the adventure of monochrome, from the beginnings of Impressionism and the historical avant-gardes to topical work by artists ranging from Malevitch to Anish Kapoor. Staged in various venues around the city, “Colour Alone” was highly successful, making its mark and illustrating Lyon's potential for hosting an international event, following the Paris Biennale's failure in 1985. The event gave rise to the inaugural Lyon Biennale in September 1991 (co-curators Thierry Prat & Thierry Raspail).

The desire to create an event capable of artistic self-renewal while building a stable, long-term international project that bonded with its host territory led to an organisational model specific to the Lyon Biennale: an Artistic Director builds the event's identity over time, and for each edition chooses a curator/ curators with whom he collaborates closely to devise an artistic project.

The Lyon Biennale is therefore truly a *Biennale d'auteur* and, as Jean-Hubert Martin noted, “a clever way of having themes addressed through the personalities of others”. Each biennale provides the opportunity to explore a specific issue. Its nine editions thus far have formed three successive trilogies: the first devoted to History, the second to Globalisation, and the third to Temporality. They have been curated by an international array of art historians, critics and professional curators including: Harald Szeemann, Jean-Hubert Martin, Le Consortium (with Robert Nickas and Anne Pontégnie), Stéphanie Moisdon and Hans Ulrich Obrist, and in 2009, Hou Hanru.

HISTORY

THE BIENNALE DE LYON: 11 EDITIONS BY THIERRY RASPAIL, ARTISTIC DIRECTOR OF THE BIENNALE DE LYON

The first three Biennales de Lyon – in 1991, 1993 and 1995 – were part of a largely historical perspective, from which problematics, stakes and themes were derived. The first one, called “The love of art”, chose to assess the situation of creation in France.

Resolutely going against the trend, this Biennale noted that since the so-called “Pompidou exhibition” (Paris 1969), no such far-reaching project had been imagined in France. And yet, since 1981, new impetus was given to contemporary art on the whole territory, with the creation of the FRACs, of art centres and with the reorganization of museums. The institution had imported works massively, contributing in this way to opening France up, but in the same time also to increasing the asymmetry of the cultural balance, French export being ineffective. A few years before the Paris triennial, the Biennale de Lyon wished to explore, as an opening, “la force de l'art” (the strength of art) in France. With a scenography from Patrick Bouchain, 69 artists were each given a space equivalent to 120 square meters closed by a door, in which they were to produce 69 original works: Arman, César, Robert Filliou, Pierre Soulages, Erik Dietman, but also Fabrice Hyber, “La vérité”, (Dominique Gonzalez-Foerster, Pierre Joseph, Bernard Joisten and Philippe Parreno), Pierre & Gilles, Sophie Calle, or even Alain Séchas... This first Biennale attracted 73.000 visitors in 4 weeks and reached a European audience. It embodied the potential of Lyon and its public, and represented a major step in the organisation of the structure.

The second Biennale, in 1993, also going against the trend, took the opposite course of international creation by not respecting the standard criteria of international biennials. The project was ambitious: It intended, 7 years before the end of the century, to reconsider 20th century art in the light of the “Dada and Fluxus” pair. This opus aimed at drawing the problematic found in the question of links between visual art, poetry, sound field, gesture and performance, by studying the question of the limits set by historical avant-garde (manufactured objects, ready-made, monochrome, Art and life...). The Biennale, named “And Together They Changed the World”, (Julian Beck), built an original path from Marcel Duchamp, Kurt Schwitters, Kasimir Malevitch, to Jean-Michel Basquiat, and Andy Warhol, John Cage, William S. Burroughs, Ilya Kabakov, Bill Viola, Bruce Nauman, Imi Knoebel, David Hammons.

In 1995, on the 200th anniversary of cinema (Lumière brothers), the Biennale traced the brief story which led in about thirty years from the first artistic experiences on TV (Wuppertal 1963) to interactivity and high-speed Internet. The Museum of Contemporary Art, opened for the first time for the occasion, co-produced with the Biennale a collection of lost historical pieces: Nam June Paik, Vito Acconci, Dan Graham, Peter Campus, Dennis Oppenheim, together with new works by Rirkrit Tiravanija, Dumb Type, Carsten Höller, Douglas Gordon, Tony Oursler, Pierre Huyghe.

In 1997, Harald Szeemann was curator of the Biennale de Lyon and accepted to work on the issue of “the Other”. It was, according to him, the “das”, the neutral, and he chose it as a title.

Harald Szeemann made of the Biennale de Lyon one of the major issues of the reconstitution of criteria at the end of the 20th century, by confronting monumental pieces (Katharina Fritsch, Chris Burden, Richard Serra) with other works more associated to primitive art. Besides, he made of the Facteur cheval, a regional artist, the symbol of “the Other”, opening up to Chen Zhen as well as Emery Blagdon, Eugène Von Bruenchenhein and Elisar Von Kupffer whose works flirt with a strong mysticism. He also presented, for the first time in Europe, a large group of Chinese artists, and would renew the experiment successfully in Venice two years later.

1997 marked a new step in the history of the Biennale. Harald Szeemann proved that when confronted to strongly historical and solid structures like La Documenta, the Venice Biennial or Munster, Lyon could play its game well by asserting its will to think globally - at a time when the word wasn't commonplace yet - and in terms of multiculturalism.

In 2000, the Biennale de Lyon was for once held on an even year to celebrate the three zeros. At the threshold of the third millennium, the 5th Biennale wondered about the validity of art and of the numerous uses of the term on a worldwide scale, in particular when applied to the material productions of cultural eras evading

western criteria. This Biennale, called “Sharing exoticism”, dealt with the question, both traditional and central, of the relationship between universality and relativity. A committee of anthropologists, including Marc Augé and Alban Bensa, was made part of the artistic project. Curating was entrusted to Jean Hubert Martin who, some 10 years before, was responsible for “Les magiciens de la terre” (“Magicians of the earth”) a very polemical exhibition. 140 artists were invited. The Biennale started with a joint work by Sol LeWitt and Ester Mahlangu, and gathered, among others, artists such as Navin Rawanchaikul, Takashi Murakami, Cai Guo Qiang, Georges Adeagbo, Gedewon, Kallatte Parameswara Kurup, John Goba.

2001, back to odd years. There was only one year to organize the Biennale. A team composed of 7 curators came up with “Connivence” (“Connivance”), that dealt with the convergence between different forms of art: video games, choreography, photography, cinema, literature and music, through artists like Jérôme Bel, Marco Berrettini, Xavier Le Roy, William Eggleston, Adrian Piper, Steve McQueen, Kolkoz, Robert Wyatt...

“It Happened Tomorrow”, in 2003, marked the beginning of the Biennale taking place in several locations, among which La Sucrière, a restored industrial warehouse, and the Museum of Contemporary Art.

Curating was entrusted to the Consortium, starting in this way a trilogy dedicated to the question of temporality. This problematic was partly related to the increasing number of biennials everywhere in the world (there were over 110 at the time), and to their great success, and presented an up to date version of the current

1991

The Love of Art

Curators: Thierry Raspail and Thierry Prat

1993

Together They Are Changing the World

Curator: Marc Dachy

1995

Interactivity, Moving Pictures, Video

Curator: Georges Rey

1997

The Other

Curator: Harald Szeemann

2000

Sharing Exoticisms

Curator: Jean-Hubert Martin

2001

Connivence

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

2003

It Happened Tomorrow

Curator: Le Consortium, Dijon (Xavier Douroux, Franck Gautherot, Eric Troncy and Anne Pontégnie, Robert Nickas)

international artistic trend, like a continuous flow. Lyon wondered with reason about this phenomenon which seemed to produce an infinite and never-ending news stream, within a system of historicity produced artificially and by the exhibition world. At that time, the Biennale went back to taking place in autumn, after being held three times in a row in the summer. Among the guests of the 7th Biennale were: Mike Kelley & Paul McCarthy, Tim Head, Katharina Fritsch, Steven Parrino, Larry Clark, Yayoi Kusama, Catherine Sullivan, La Monte Young, Bridget Riley, Ugo Rondinone...

In 2005, the second volume of this new trilogy was conducted by Nicolas Bourriaud and Jérôme Sans. It was called “The experience of duration” and brought together the works of the collection of the museum (La Monte Young, Terry Riley, James Turrell) and spectacular pieces (Martin Creed, Kader Attia, John Bock, Erwin Wurm, Kendell Geers), but also rediscovered Tony Conrad, showed Robert Crumb, and produced a monumental work by Daniel Buren acquired by the Museum of Contemporary Art.

In 2007, with “The 00's: The History of a Decade That Has Not yet Been Named”, Stéphanie Moisdon and Hans Ulrich Obrist invited 50 curators from all over the world to chose a work embodying the decade. It was an issue focused on the question of the present, and a bet on history. Among the invited artists were: Josh Smith, Kelley Walker, Urs Fischer, Tomas Saraceno, Hilary Lloyd, Nathaniel Mellors, Sheela Gowda, Ryan Gander, Tino Sehgal, Wade Guyton. The Only Lyon award was given to Seth Price.

9 editions, in cycles of 3: history, the global, temporality.

In 2009, the 10th Biennale de Lyon was named “The spectacle of the everyday”, and was signed by Hou Hanru, a young Chinese curator. This comprehensive theme suggested to reflect on the reason of art within our spectacular world, and tried to find the close link between creation and everyone's life.

This Biennale is built on several dimensions: “The magic of things” presented the work of artists altering objects or situations of the everyday; “Celebrating the Drift” was interested in artists who play a part in urban space; “Living Together” explored the dialogue between the city and the communities living inside it; and “Another World is Possible” received the words of artists exploring reality with criticism and imagining new social codes. Several artists were invited, including: Adel Abdessemed, Pedro Cabrita Reis, Dan Perjovschi, Tsang Kinwah, Sarkis, Agnès Varda... In 2009, the “prix de la Francophonie” was awarded to Maria Thereza Alves.

2005

Experiencing Duration

Curators: Nicolas Bourriaud and Jérôme Sans

2007

The 00's: The History of a Decade That Has Not Yet Been Named

Curators: Stéphanie Moisdon and Hans Ulrich Obrist

2009

The Spectacle of the Everyday

Curator: Hou Hanru

~~GENERAL INFOR- MATION~~

USEFUL INFORMATION

IT'S TIME TO WEEKEND IN LYON!

There's nothing easier than a weekend savouring Lyon's seductive flair for living.

Its airport hosts direct flights from nearly 100 destinations in 30 countries (Europe, North America, North Africa...). And by high-speed train the city is two hours from Paris, 90 minutes from Marseille and three-and-a-half hours from Brussels. Lyon is the ideal location for a weekend of culture.

An exceptional flair for living

As in a history book, the architecture of Lyon unfolds from one listed quarter to the next, in a journey through 2,000 years of history. You need not walk for long: nestling between two rivers and two hills, Lyon offers myriad views of its matchless city-centre fabric, awarded World Heritage status by Unesco.

Lyon is also a city of light. Golden shafts at dawn and dusk, along the Rhône and

Saône embankments, bathe their Florentine façades; and more than 250 buildings are illuminated nightly in a fairytale tableau.

With its Museum of Contemporary Art, its many galleries and artists' collectives, its National Opera, its Auditorium, its Maison de la Danse and an array of festivals, Lyon has a cultural vibrancy you can almost touch. Exhibitions, cutting-edge music, theatre, dance, literature, summer festivals... generate a compelling effervescence.

The birthplace of cinema, Lyon provided the setting for the first-ever film, shot in 1895 by the locally-born Lumière brothers. Today the Lumière Institute runs an outstanding year-round programme, and in autumn 2009 will for the first time stage a film festival where leading cineastes will come to present their work.

This consummate gastronomic capital, with its perfected art de vivre, awakens your inner epicurean and taste for good and beautiful things. Courtesy of Lyon's many chefs, you will discover the fine produce of the French terroirs beyond the city, matched with a lineup of famed Rhône Valley crus. Michelin-starred leading artists – Paul Bocuse, Nicolas Le Bec, Pierre Orsi, Mathieu Viannay, Jérôme Soonberg, Franck Delhoum, Aurélien Gourrat – and their supporting cast await the chance to beguile your taste-buds with their inimitable savoir-faire.

Lyon – The warm-spirited atmosphere and art de vivre of a southern city and the effervescence of an inventive, experimental hub: don't let a single moment pass you by!

To organise your weekend:
www.lyon-france.com
www.monweekendalyon.com

DATES

**Thursday 15 September 2011
to Saturday 31 December 2011**

Closed 25 December 2011

Professional preview:

Tuesday 13 and Wednesday 14 September 2011

OPENING HOURS

In 2011, the Biennale de Lyon is changing its opening hours to suit its visitors better! There'll be more time for school groups on weekdays and for individual visitors at weekends!

Weekdays

Tuesday to Friday, **11am to 6pm**

Weekends

Saturday and Sunday, **11am to 7pm**

Closed Mondays

Special extended opening during
Lyon's Festival of Lights:

Thursday 8 and Friday 9 December, 10am to 6pm
Saturday 10 and Sunday 11 December, 10am to 7pm

Special late opening on first Friday
of every month, 6pm to 9pm

7 October, 4 November and 2 December 2011

VENUES

The Sucrière

Les Docks, 47-49 quai Rambaud, Lyon 2^e

Lyon Museum of Contemporary Art

Cité Internationale, 81 quai Charles de Gaulle, Lyon 6^e

Bullukian Foundation

26 place Bellecour, Lyon 2^e

T.A.S.E. Factory

14 rue du textile, Vaulx-en-Velin
Pedestrian entrance: rue du Rail

PRICES

Full rate: €12

Concessions: €6

For under-26s, job-seekers, large families.
Tickets give once-only access to each venue during the Biennale.

Permanent Pass: €19

Unlimited access to the four venues during the Biennale.

Duo Pass: €28

For two people. Same conditions as Permanent Pass.

Young People's Pass: €12

For under-26s. Same conditions as Permanent Pass.

Guided tour: €4 or €5

Children's workshop: €8

Free entry

For under-15s, students (from the Rhône-Alpes region, from art schools, studying art history and visual arts), M'ra card holders, recipients of minimum income support; MAPRA, Maison des Artistes and ICOM card holders; people with reduced mobility.

RIVER SHUTTLES

On Saturdays and Sundays throughout the Biennale, cruisers will sail between La Sucrière, the Lyon Museum of Contemporary Art and the Bullukian Foundation – a great way to ride the river en route to these exhibition venues. To board, just show your exhibition ticket.

Saturdays and Sundays, 1pm to 7pm.

TOURIST PACKAGES

Lyon's Convention & Visitors Bureau operates a booking centre that offers stays at over 90 hotels in the Lyon area, including packages with Biennale entry – a quick, convenient way to arrange your Biennale de Lyon stay.

www.lyon-france.com

LET'S GO WITH TER!

From September 15th to December 31st, go and return by train to the Biennale de Lyon. Find out all information and special offers on website ter-sncf.com (Rhône-Alpes) "Les + TER Occasionnels" and enjoy your freetime with your family or your friends.

Rhône-Alpes *ter* / SNCF

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At Vaulx-en-Velin

Centre social Peyri
Centre social Lévy
Les ateliers artistiques
L'artistorium
Le jardin de l'ecoin
Révolution-R
La Fédération Vaudaise
La Nième de la Compagnie
Le collège Duclos,
Réseau Ambition Réussite

At Décines-Charpieu

Centre social de la Berthaudière
Centre social Marillat
L'Espace Jeunes

At Feyzin

L'Épicerie Moderne,
Bureaux de quartier de Vignettes-Figuières/Les Maures
Les Razes
La Bégude/Plateau Carré Brûlé
Bandonnier/Géraniums
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La Tour/Oasis

At Meyzieu

Médiathèque de Meyzieu

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La Biennale d'art contemporain is staged by *La Biennale de Lyon*. This non-profit body devises, produces and organises *La Biennale de la Danse* in even years and *La Biennale d'art contemporain* in odd years.

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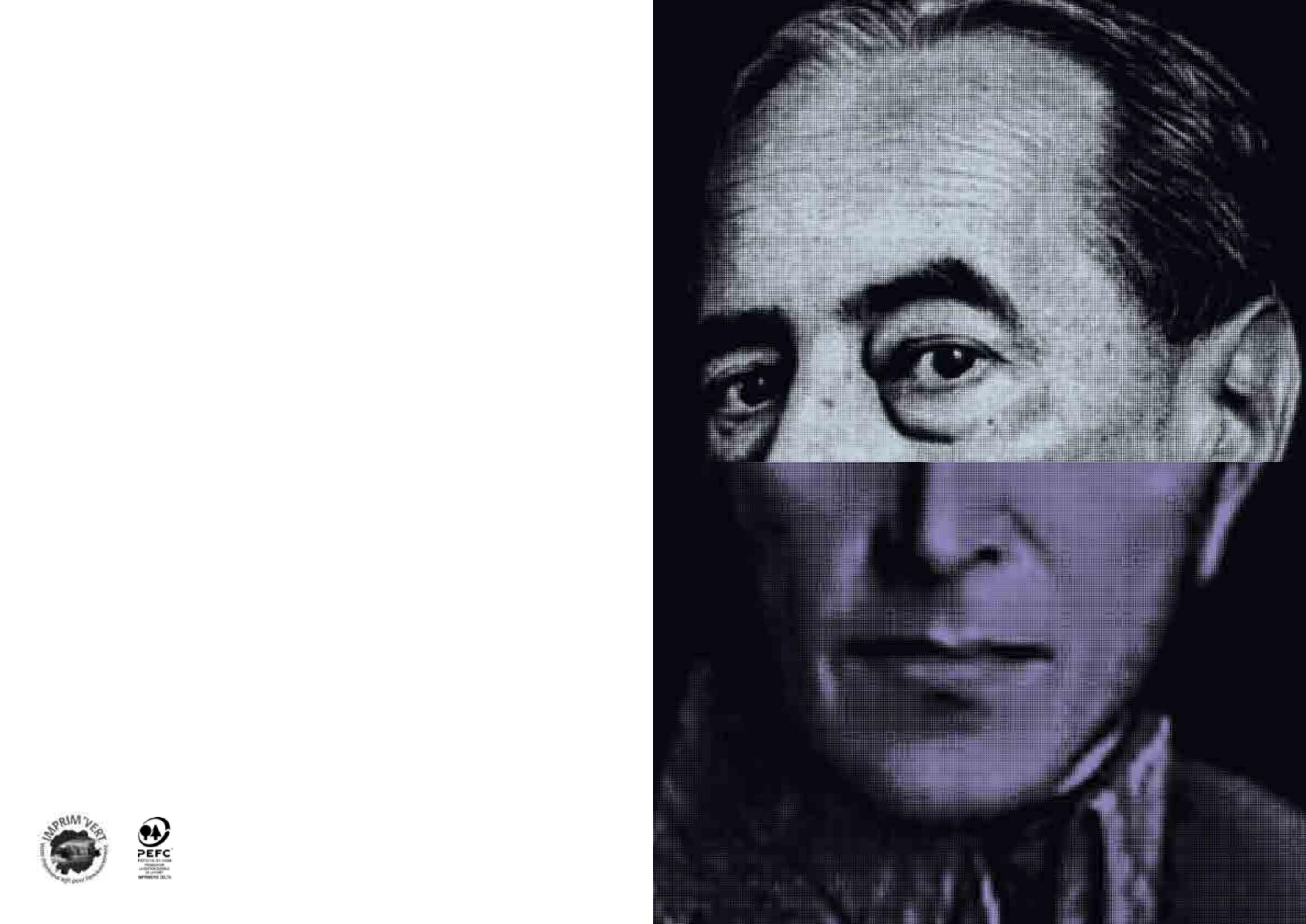
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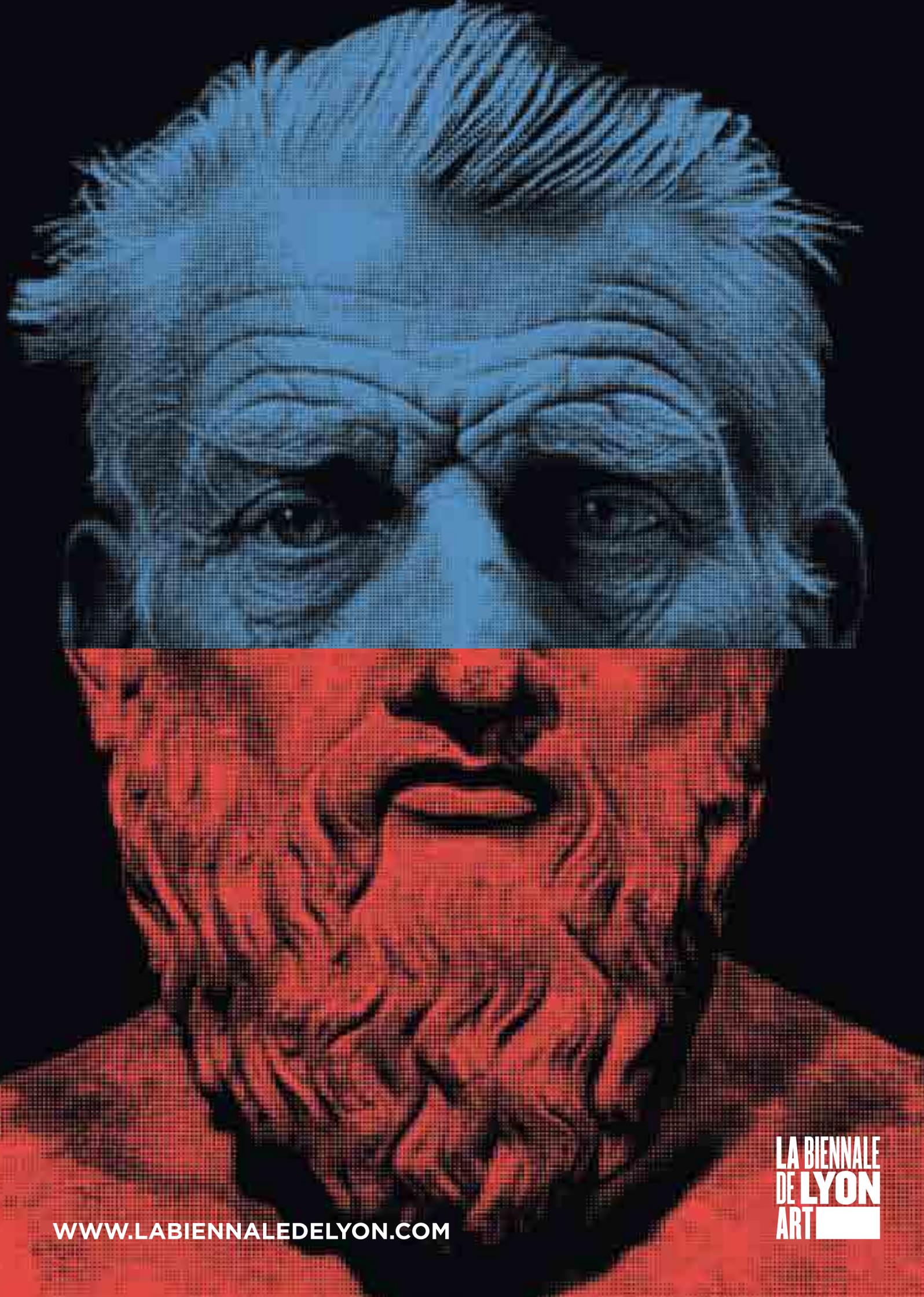
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