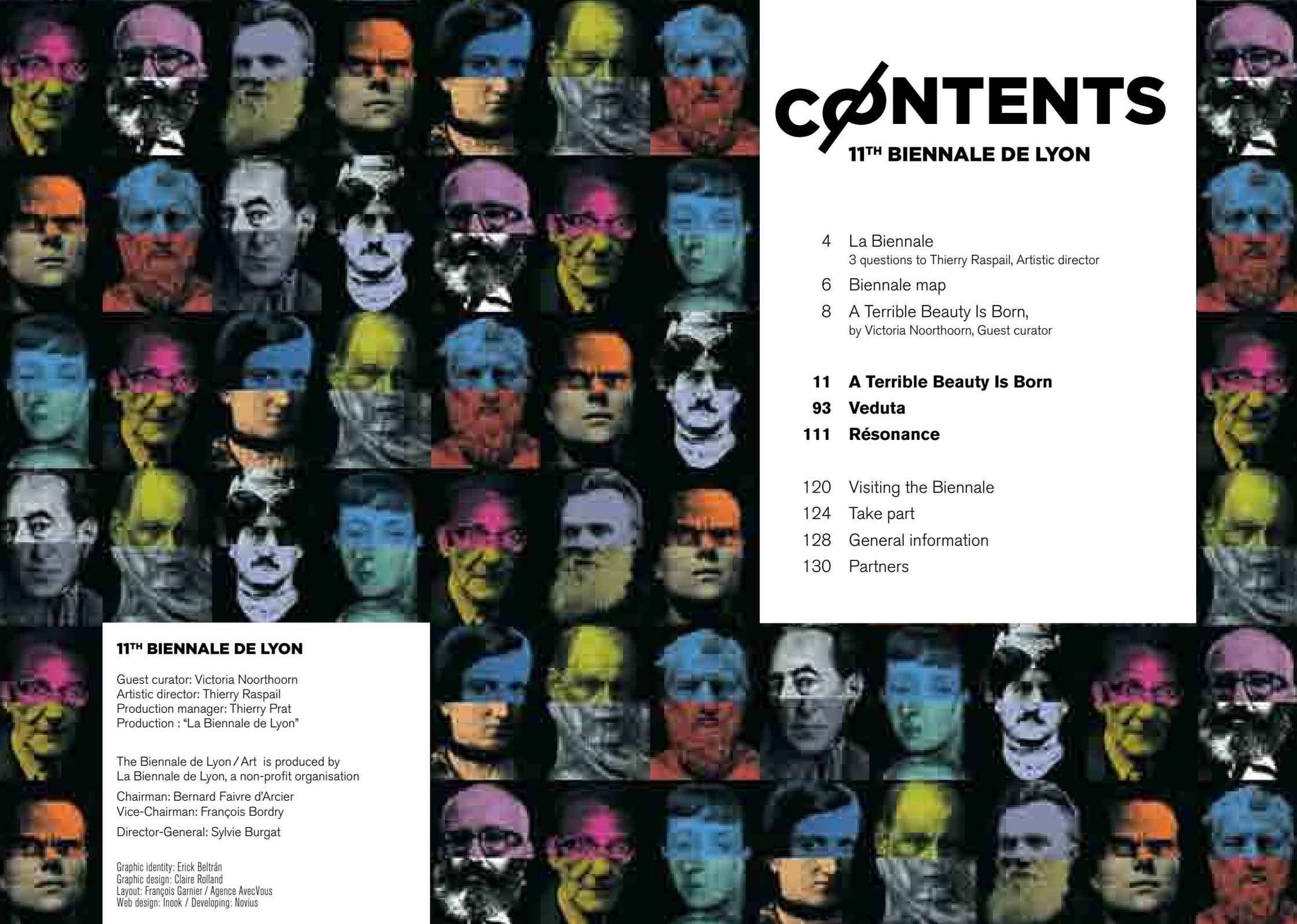


**1TH BIENNALE
DE LYON** FROM 15 SEPT. TO 31 DEC. 2011
A TERRIBLE BEAUTY IS BORN

SHORT GUIDE



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11TH BIENNALE DE LYON

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11TH BIENNALE DE LYON

Guest curator: Victoria Noorthoorn
Artistic director: Thierry Raspail
Production manager: Thierry Prat
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LA BIENNALE

3 QUESTIONS TO THIERRY RASPAIL, ARTISTIC DIRECTOR



So what exactly is the Biennale de Lyon?

With eleven editions to our credit since 1991, we're already well past the age of reason.

So this year, we wanted an extra little touch of craziness – not to mention the comedy and tragedy that are so much part of today's world. Art's not just a palliative to be thrown to the slaving hordes in times of crisis: it's a way of thinking and acting, it's an imaginative repertoire that shapes reality in its entirety, expressing all its wondrousness – and its dramatic complexity.

The artwork – infinitely diverse, unexpected, poetic or provocative – is *simple*. Like art itself. All you have to do is experience it. And to ensure that experience, Victoria Noorthoorn and I have invited 78 artists to present several works, most of them specially created for the occasion. The works are spread over 4 venues in the Lyon metropolitan area: more than 13,000 square metres in all, in Lyon and Vaulx-en-Velin.

I have to say I'm delighted with our newest space, the former T.A.S.E. Factory at Carré de Soie (which is the name of a metro station 15 minutes from central Lyon). This makes the Biennale a bit of a trek, but one with no obstacles: instead there's a story in several chapters, including weird and wonderful worlds in which chickens wear clothes, people jostle walls and water acting (probably) under the influence of the planets swamps us just the way history is swamping the present day.

But this *experience* of art also involves the two platforms Veduta and Résonance. Functioning on a metropolitan scale, Veduta invents new ways for municipalities, residents and artists to work together; mobilises works of art and regional collections; and devises games, music programmes and debates. Résonance comprises over 180 events involving 100 public institutions, artists' collectives, galleries, etc. These events have our backing and some of them are organised in close collaboration with the Biennale. To sum up, the Biennale de Lyon is creativity in all shapes and forms, wherever you are and whatever your interests are.

How does all this add up the international exhibition called, this time round, *A Terrible Beauty is Born*?

Since its founding the Biennale has been the product of close dialogue between a curator or group of curators and the artistic director. Above all, though, it's a joint venture carried out by a great team.

Since its first edition the Biennale has functioned in cycles of three. Each cycle has as its starting point – a very general term which I suggest to the curator, and which gives each "triad" a clear but flexible consistency. Since 2009 the term has been "transmission". As soon as the term is decided on, we forget it and set to work. I invited Victoria Noorthoorn to design the 2011 edition, and in the course of our conversations about it, we changed the world several times over, the way football players do during the third half. The upshot was Victoria's proposal of *A Terrible Beauty is Born*, a marvellous title taken from Yeats.

Terrible and Beauty. That says it all. Two terms that self-evidently go together while seeming contradictory at the same time. And which describe to perfection the state of today's world – and, thus, the state of art today.

What should the visitor to *A Terrible Beauty is Born* expect?

Once again it's the visitor's experience that counts; that experience is decisive. The Sucrière has just been restored and Victoria Noorthoorn has made the most of its new resources by inviting artists firstly to delve into the depths of their worlds for works that are often monumental in scale, and secondly to show lots of drawings calling for a closer look: less spectacular but much more intimate. For the Museum of Contemporary Art – a highly flexible space that's already provided a new layout for each Biennale – Victoria has come up with a totally innovative viewing itinerary: it cuts the museum in two, telling a story in five reciprocally responding verses all about lines and teeth and borders. Then there's utopia at the Bulukian Foundation and the T.A.S.E. Factory calling for the excessive and the exuberantly grotesque; in other words, art that transforms the world.

THE MAP

11TH BIENNALE DE LYON

A TERRIBLE BEAUTY IS BORN

- 1 La Sucrière
- 2 Bullukian Foundation
- 3 The T.A.S.E. Factory
- 4 Musée d'art contemporain (mac^{LYON})

VEDUTA

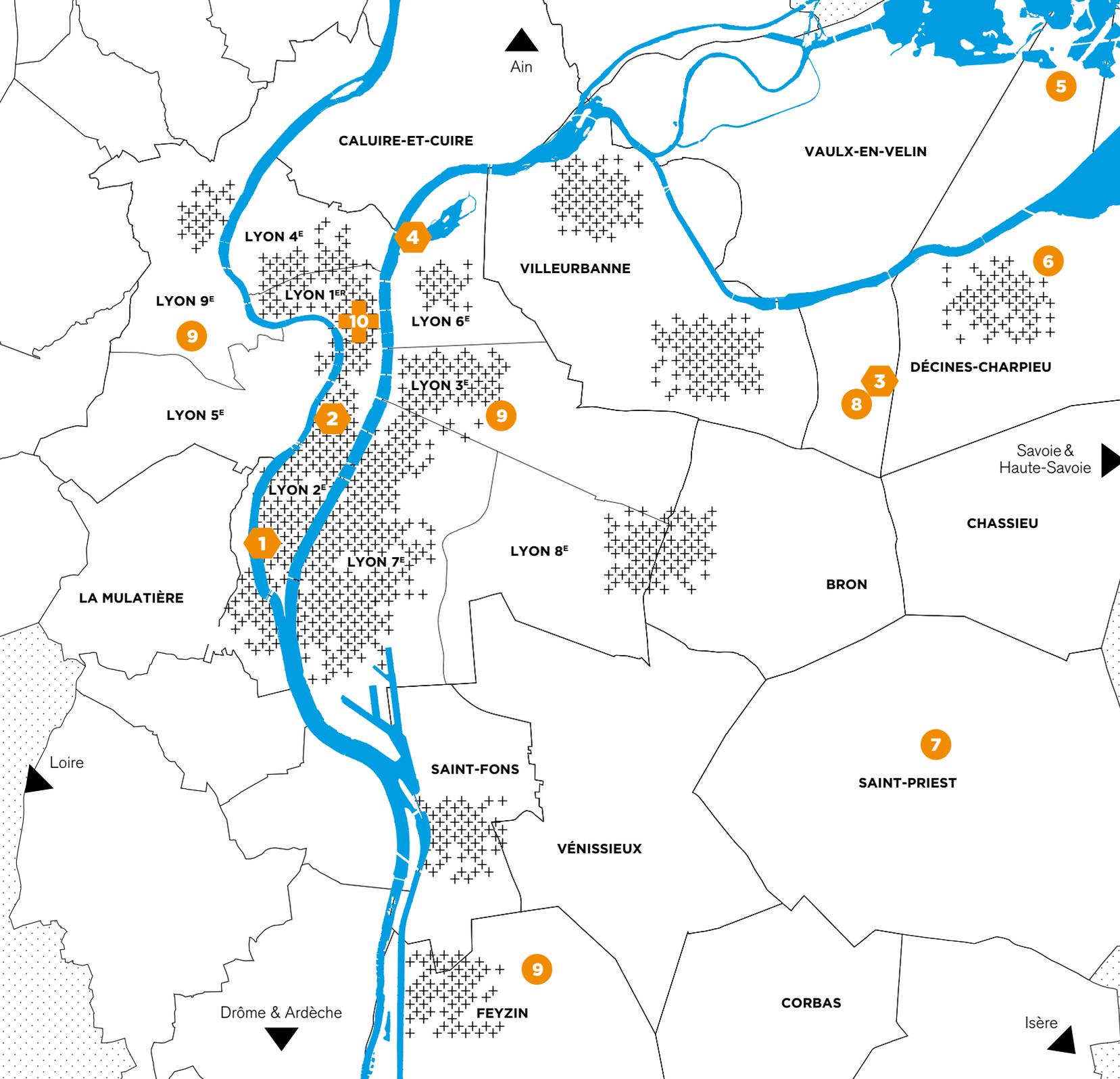
- 5 The 21st Century Museum
- 6 The White Cube
- 7 The Black Box
- 8 The Kiosque
- 9 Artists residencies

RÉSONANCE

180 events taking place in more than 100 venues all over the Lyon area and Rhône-Alpes region.

- 10 The Nuit Résonance, November 24

Full guide available (in French only) at each participant venue and at the Biennale and on labiennaledelyon.com/art



A TERRIBLE BEAUTY IS BORN

BY VICTORIA NOORTHOORN, GUEST CURATOR

For the creation of the Biennale de Lyon 2011, I have worked and travelled so that this show does it all at once: it addresses the uncertainty of the present and the near future, discusses the condition of the artist and the necessity of art, and attempts to leave the door open to doubt, to contradiction, to change and to movement. On this quest, I shared William Butler Yeats's perplexity when he addressed his own present in writing the poem *Easter, 1916* which includes the famous verse - *A Terrible Beauty Is Born* - that gives the title to this Biennale. In this poem, Yeats reflected on the uprising in which hundreds of Irish rebels claimed emancipation from the British. At first sight, the poem could be read as celebrating the martyrs who gave their lives for the cause of independence. Yet upon further scrutiny, it becomes clear that the attitude of the speaker was one of perplexity and doubt. The poem shifts uneasily between affirmation, question and negation and is, fundamentally, at war with itself.

As such, the title has proven more a methodological tool than a theme *per se*. It has enabled this project to explore the force of paradox and tension, and to address the state of urgency in the world and in the arts today. As a whole, the exhibition intends to explore imagination as the primary force for emancipation and as a fundamental medium of knowledge. While encompassing the most ample possible spectrum of poetics developed by artists today in response to our convoluted world, it examines the experiences of oppression and the fundamental need for liberation. It addresses the possibility of believing in utopia, while unmasking some of the terrifying actions that have taken place under this rubric. It allows itself to believe that art is a medium of knowledge in which the rational and the irrational may coexist productively through the conjunction and even contradiction of very diverse methodologies: both returning to modern notions of science and the encyclopaedic and recurring to mysticism, phantasmagoria, hallucination, delirium, the game, and chance.



The exhibition intends to explore imagination as the primary force for emancipation and as a fundamental medium of knowledge.

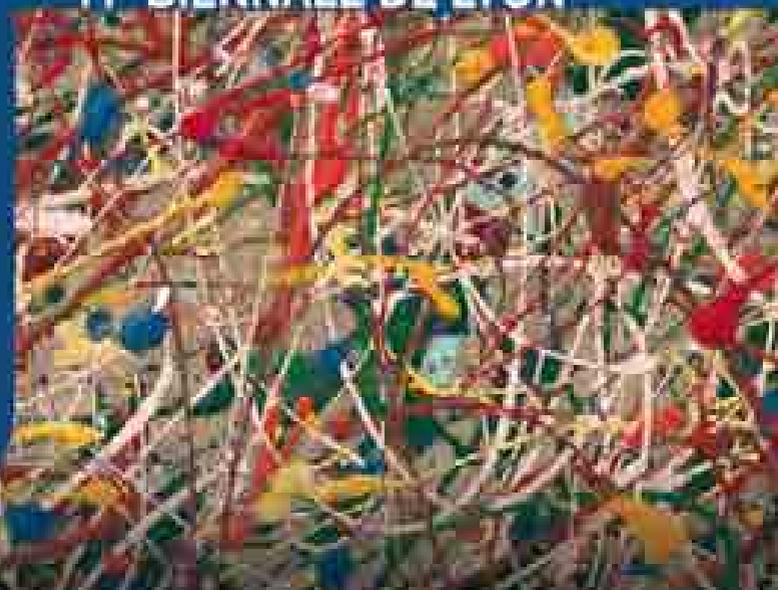
The exhibition is articulated as a sequence of *parcours* or narratives whereby each one – with its own carefully staged atmosphere and set of questions – responds to each other in *counterpoint*, as in music. These questions are shamelessly ambitious, and following our *parcours* they include, at La Sucrière and Bullukian Foundation : How can we address, from the realm of art, the question of the human condition and the condition of the artist today? How do other artistic disciplines – such as theatre, literature, and music – nurture artistic visions that are, more than ever, *holistic*? What is the power of transformation in art? Is utopia still possible? What is its relevance today? At the Musée d'art contemporain de Lyon: How do diverse artists today explore the most basic elements of the visual arts – the image, the notion of space, the notion of the line, the notion of time – so as to propose an alternative to the norm (understood as a process of *normalization*)? And at the T.A.S.E. Factory, where we stage our *gran finale*, we inquire once more (following W.J.T. Mitchell), what the images and works in this exhibition want and do, rather than what they represent. We intend to signal the power of the image, which may drastically alter an established order while simultaneously asserting the importance of artifice in art. For, as Oscar Wilde wrote, “*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.*” 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, and this very distance becomes, in turn, a central object of artistic enquiry. *A Terrible Beauty Is Born* invites the viewer to challenge the given, and to embark upon an imaginary journey in which each of the artists speaks loudly about his or her experience of the present, his or her condition as an artist, and the conditions of the exhibition itself. It invites the spectator on a sensory and intellectual *voyage* whose port of arrival is unsure or unknown.

The Biennale invites the spectator on a sensory and intellectual voyage whose port of arrival is unsure or unknown.

Soyez les bienvenus!

Le Monde

PARTENAIRE DE LA
11^e BIENNALE DE LYON



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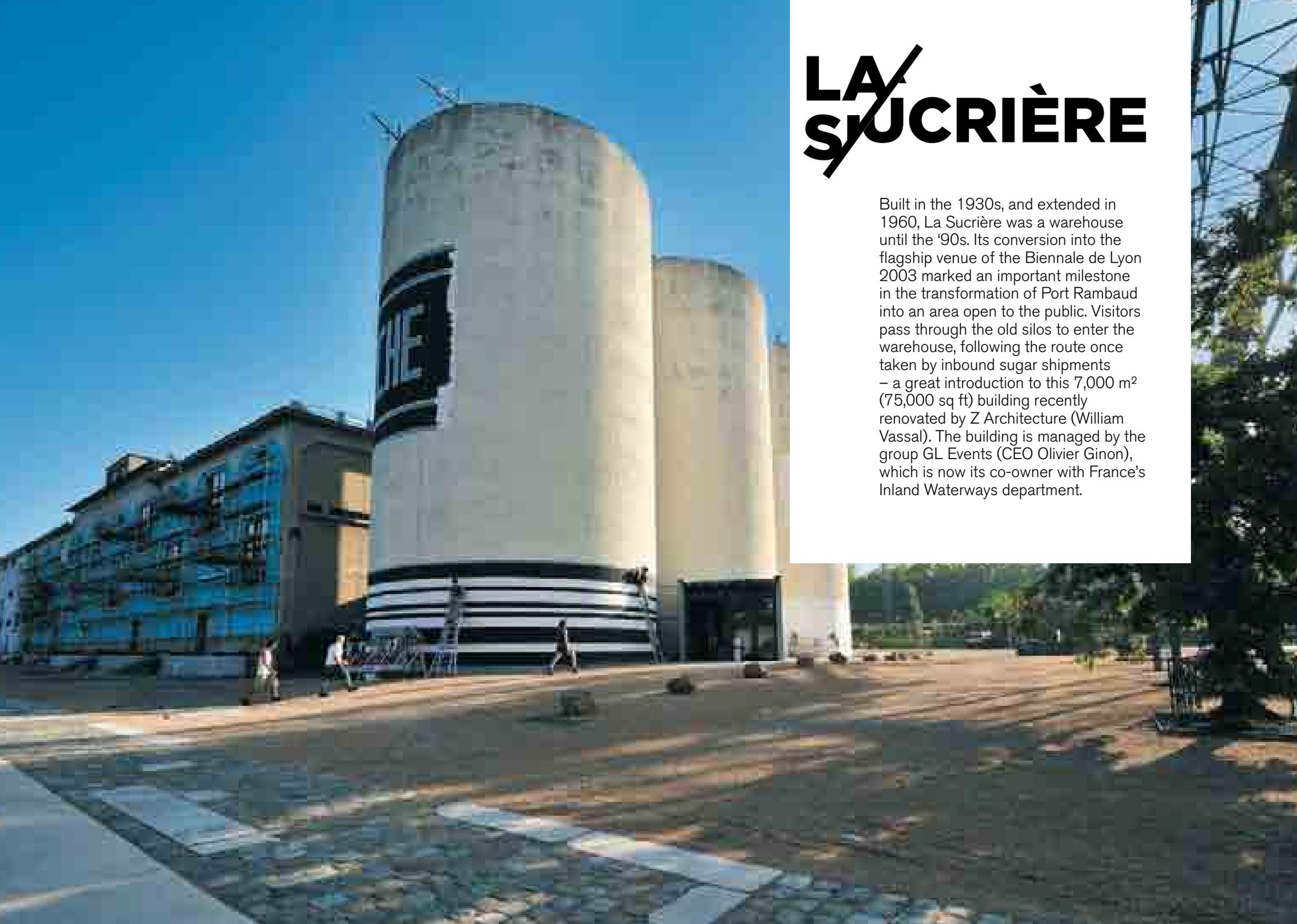
To explore the artworks, scan the QR codes!

In the exhibition spaces, six works of art unveil their secrets.
To watch the special reports, scan the QR Codes* nearby!

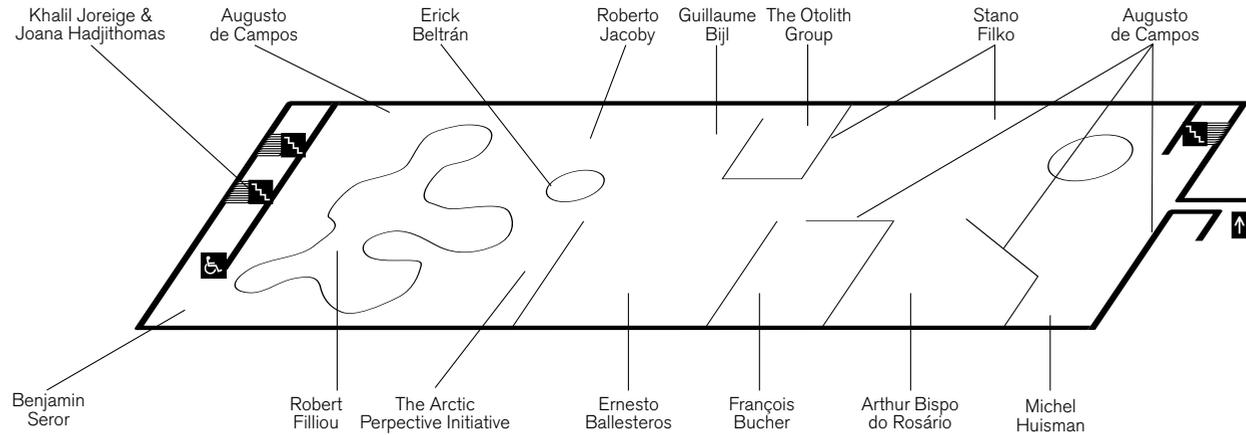
*You'll need to download a free app: QR Reader, MobileTag, etc.

LA SUCRIÈRE

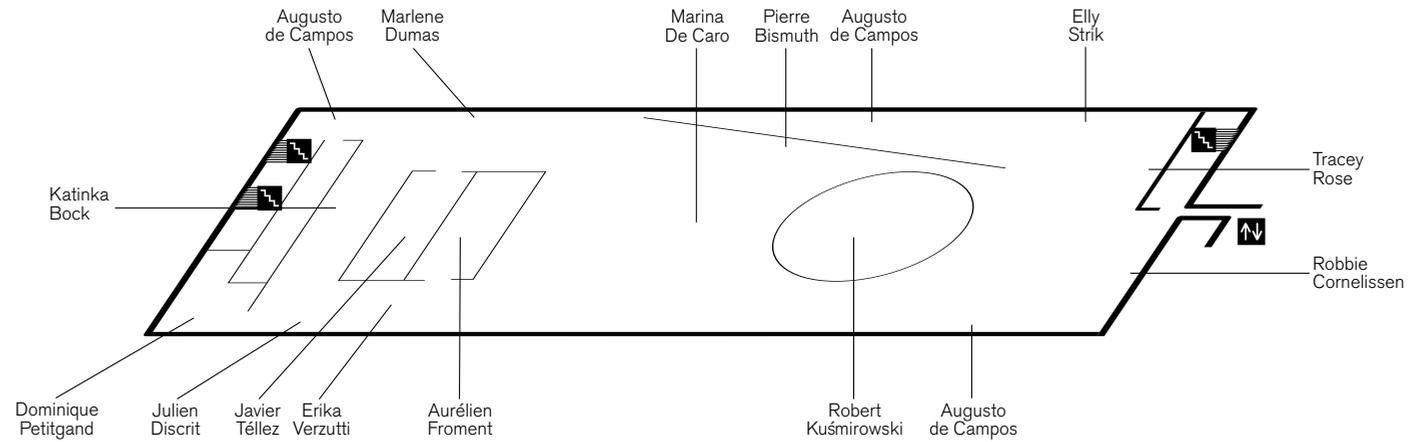
Built in the 1930s, and extended in 1960, La Sucrière was a warehouse until the '90s. Its conversion into the flagship venue of the Biennale de Lyon 2003 marked an important milestone in the transformation of Port Rambaud into an area open to the public. Visitors pass through the old silos to enter the warehouse, following the route once taken by inbound sugar shipments – a great introduction to this 7,000 m² (75,000 sq ft) building recently renovated by Z Architecture (William Vassal). The building is managed by the group GL Events (CEO Olivier Ginon), which is now its co-owner with France's Inland Waterways department.



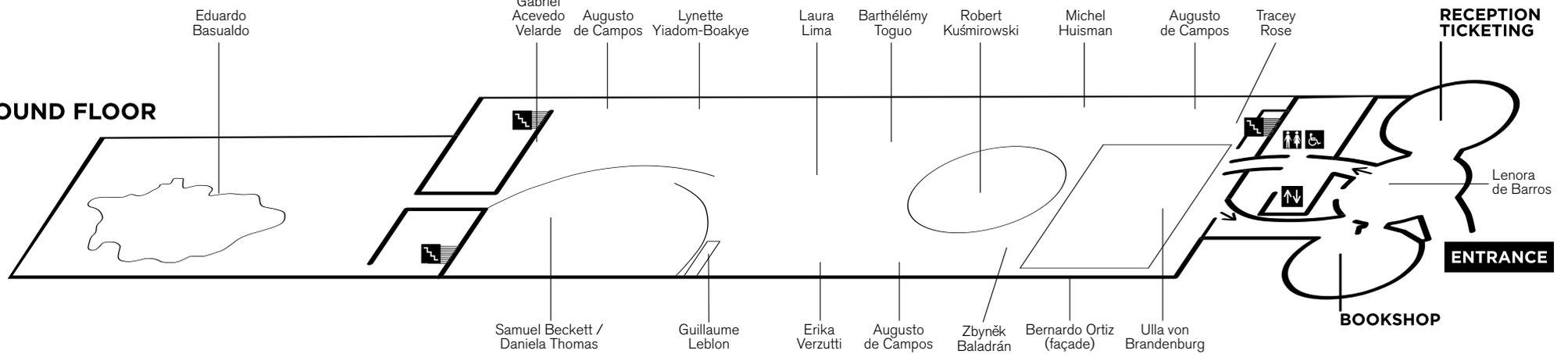
2ND FLOOR



1ST FLOOR



GROUND FLOOR



LA SUCRIÈRE



BERNARDO ORTIZ

BIENNALE
CREATION

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

Eine Hungerkünstler (A Hunger Artist), 2011

After Michael Lin in 2005, Josh Smith in 2007 and Eko Nugroho in 2011, the Sucrière facade is once more offered to an artist for a brand new creation. In 2011, artist and writer Bernardo Ortiz is the first to actually deal with the Sucrière's history *per se*, creating a map of what could be read as a counterpoint between the site's previous function as a sugar factory and the seminal *A Hunger Artist* short story written by Franz Kafka a few months before his death in 1924. In Ortiz's piece, Kafka's story acts as a framing device for the exhibition as a whole, affecting the way the audience might approach the work of the artists in the building. In the meantime, the offset grid that covers the facade makes reference to the cage, home of the "hunger artist" in Kafka's story.

Supported by M.E.R.I.C, Cireme, PLETTAC, EBS, C'PR Lyon, and Peintures CHAGNEAU, partners of the 11th Biennale de Lyon

Extract from *Un artiste du jeûne* by Franz Kafka, a translation of Brigitte Vergne-cain and Gérard Rudent, *Le Livre de Poche*, collection La Pochothèque © Librairie Générale Française 1990

Photo: *Eine Hungerkünstler*, project for the Sucrière façade, for the 11th Biennale de Lyon, © DR



LENORA DE BARROS

BIENNALE
CREATION

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

La rencontre entre Écho et Narcisse, 2011

Inspired by the relationship between the two mythological figures Echo and Narcissus, the audiovisual installation by Lenora de Barros for the central silo of the Sucrière is characteristic of the artist's practice in which, following the Brazilian Concrete Poetry tradition, she explores the relationship between text and image, sound and image, and the position of the individual (meaning, the subject, and his or her voice) in its history. In the silo, the soundtrack is composed by vocal performances of the dialogue between the nymph Echo and the beautiful Narcissus, evoking the dramatic moment when he brutally rejects her, and she becomes, in the words of Ovid, nothing but "a voice that lives among the hills."

With this work, the poet, artist and performer Lenora de Barros, has in a single gesture, summed up the clash of forces and tensions that is present in the title of this Biennale: *A Terrible Beauty is Born*, and in the exhibition as a whole, providing us with the perfect entrance.

With the support of IKEA, partner of the 11th Biennale de Lyon

Photo: *La rencontre entre Écho et Narcisse*, Sketches for the installation *La rencontre entre Écho et Narcisse*, 11th Biennale de Lyon, 2011, © Lenora De Barros



ULLA VON BRANDENBURG

BIENNALE
CREATION

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

Kulissen, 2011

At the 11th Biennale de Lyon, Ulla von Brandenburg introduces the indoor spaces of La Sucrière, emphasizing the exhibition space as an artistic stage *par excellence*. Her project signals the space of La Sucrière as being intentionally set aside for art by making the entrance into a passageway or threshold across which the artistic experience will begin. Her design, so reminiscent of the conventions of 19C theatre, has subtly reversed parameters such as the direction of the stage and the use of the curtain to indicate the start of a given theatrical performance. Here, the stage is defined – yet, the direction one must face to experience it remains uncertain, as does the length of the visitor's performance.

Photo: *Kulisy*, 2010, © DR



ZBYNĚK BALADRÁN

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

Model of the Universe, 2009

With just a sheet of paper, a pencil and a few diagrams, Zbyněk Baladrán turns the exhibition into an experimental field and potential model for the creation of various hypotheses about what reality actually is. The work embodies the paradoxical impossibility of its goal: the artist offers models, ranging from the extremely simple to the highly complex, which might be used to come to some kind of understanding of reality (of the exhibition, of the world).

Photo: *Model of the Universe*, 2009, © DR



Listen to the artists talking about their work:
labiennaledelyon.com/art, videos menu



AUGUSTO DE CAMPOS

Born in 1931 in São Paulo, Brazil, where he lives and works.

Series of visual poems, 1953-1986

In 1952, Augusto de Campos, his elder brother Haroldo de Campos and Décio Pignatari launched the literary magazine Noigandres and so introduced the international movement of Concrete Poetry to Brazil. The young poets searched for a "verbivocovisual" poetry, a radical fusion of the most advanced techniques so as to enable a "poetry of invention", in which conventional syntax and versification would be abandoned.

At La Sucrière, several poems written at different times by Augusto de Campos are exhibited in dialogue with the diverse artists in the exhibition. In his poem *Bestiario* (1955), de Campos poignantly refers to the solitude underlying the poet's artistic practice.

His poetry is also shown at the T.A.S.E. Factory.

Photo: *Código*, 1973 © DR



ROBERT KUŚMIROWSKI

BIENNALE CREATION

Born in 1973 in Lodz, Poland.
Lives and works in Lublin, Poland.

***Stronghold*, 2011**

Robert Kuśmirowski's oeuvre is haunted by the weight of memory. The respect tinged with mistrust which the artist feels for history leads to the creation of a solemn, critical space for discussion. His work for the Biennale is separated into two parts: first, the visitors are confronted with an inaccessible circular structure and then, they become witness to a monumental scenario staged – down to the smallest details – by the artist himself.

Supported by the Polish Institute in Paris

Photo: *Untitled*, sketches for the Biennale de Lyon 2011 © DR



GUILLAUME LEBLON

BIENNALE CREATION

Born in 1971 in Lille, France.
Lives and works in Paris.

***Pile*, 2011**

At once monumental and discreet, Guillaume Leblon's work for the Sucrière uses found materials – such as rubble, and pieces of cut stone – to construct a fragile landscape. Pervaded by silence, the work appears to be awaiting an event or movement that will slowly disrupt its equilibrium.

Photo: *Untitled*, model for a pile of objects created for the project for the Biennale de Lyon 2011 © Guillaume Leblon



LAURA LIMA

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

***Puxador [Pilares]*, 1998-2011**

Laura Lima's works will be performed throughout the Biennale. They include *Puxador*, part of the artist's long-term project *Men=flesh/Women=flesh*, which places the human body at the centre of her artistic practice. *Puxador* has the potential to destabilise a given scenario: the architecture of the exhibition space, the viewer's position, and the arrangement of the works on view.

Photo: *Men=flesh/Women=flesh - Puller [columns]*, view of Museu de Arte da Pampulha, 1998-2002. © DR



LYNETTE YIADOM-BOAKYE

BIENNALE CREATION

Born in 1977 in London, United Kingdom, where she lives and works.

Series of paintings, 2010-2011

A powerful blend of sophistication and provocation, Lynette Yiadom-Boakye's gallery features portraits of people in relaxed poses, whose calm, insouciant expressions belie their psychological intensity. However, they are all purely imaginary; existing only in painting. Appropriating the codes of classical painting, the artist places her subjects in undefined, timeless settings from where they confidently assert their presence in the world.

Photo: *Knave*, 2011, © RG Image

MICHEL HUISMAN

Born in 1957 in Heerlen, Netherlands, where he lives and works.

No. 84 (Document 2000 Hiroshima), 2000

Michel Huisman's universe of mechanically-based dream-like sculptures is continually unfolding. Each work draws the viewer's attention towards a specific scene that proposes a reflection on universal feelings: love, understanding, solitude, pain... *No. 84 (Document 2000 Hiroshima)* is more exception than rule in that here, the artist is addressing a very precise reference: it was created for the exhibition *Document 2000 Hiroshima* in Japan.

Supported by the Mondriaan Foundation, Amsterdam

Photo: *No.84 (Document 2000 Hiroshima)*, 2000, © Michel Huisman

TRACEY ROSE

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

San Pedro V, 2005

In 2005 Tracey Rose decided to fly to Jerusalem to address the political situation of which the wall dividing Israel from Palestine is a symbol. As she recalls, "earlier in the day there are fewer patrols. I painted my body and we hired a car and drove up to the wall at sunrise". Once there, Rose got out of the car and played the Israeli national anthem on a guitar – badly. Simultaneously comic and brave, Rose's masquerade was undertaken, she says, "to create humour and to provoke a reaction, to point out the absurdity of the situation," but her outrageous performance might well have landed her in an Israeli jail. Although a guard in a watchtower can be seen in the background of one of Rose's images, she left the scene without being arrested. Only her engaging video and the photographs taken at the scene live on to bear witness to the moment.

Photo: *San Pedro V*, 2005-2011, © DR

» Artist in residence hosted as part of Veduta (see p. 107)

GABRIEL ACEVEDO VELARDE

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

Escenario, 2004

“Occasionally, during moments of clarity, one takes a decision to make radical changes. One naturally begins to recognise, without pomposity or heroism, that the time has come to cease being an accomplice. When I made this animation I wanted to describe the time that passes until this moment arrives - if it ever does.”

– Gabriel Acevedo Velarde

Photo: *Escenario*, 2004, © Gabriel Acevedo



SAMUEL BECKETT

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

Breath, 1969

We can think of Beckett as the artist of dispossession *par excellence*. Beckett was the man who took every possible risk to find his voice, deciding to unlearn what he had learned and to write in French – a language he had not yet completely mastered – to impoverish himself still further. In *Breath*, his most ephemeral play, Beckett leaves actors, timing, even language aside in order to concentrate on the acts that sum up human existence and its precarious nature: inhalation and exhalation. *Breath* was written in English some time before it was sent to New York, in 1969, in response to Kenneth Tynan's request for a contribution to his play *Oh! Calcutta!* It was first produced at the Eden Theater, New York, on 16 June 1969; and first performed in Britain at the Close Theatre Club, Glasgow, in October 1969.

DIRECTED BY
DANIELA THOMAS

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

For the 11th Lyon Biennale, the renowned Brazilian filmmaker and stage-designer Daniela Thomas has chosen to follow Beckett's instructions to the word. She first staged *Breath* in Porto Alegre, Brazil, on the occasion of the 7th Mercosul Biennale (2009) curated by Victoria Noorthoorn.

Supported by Youcast, partner of the 11th Biennale de Lyon

Photo: *Breath*, directed by Daniela Thomas for the Mercosul Biennial 2009, 1971-2009 © DR



Read the indepth articles
on the Biennale by specialists
and students, then have your say!
labiennaledelyon.com/art_blog_menu



ERIKA VERZUTTI

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

Works from the series
Pet Cemetery, 2008-2011

Burro, *Neorex* and *Sao Francisco* belong to Erika Verzutti's series of sculptures entitled *Pet Cemetery*, in which the pedestals form an integral part of the works. In them, the artist fantasizes about the death and burial of different animals in order to create sculptures in their honour in complete freedom, independent of considerations of style or art history. In exploring these diverse ambiguities, the artist casts a critical eye over different aspects of exhibition dynamics and language, asking the question: Why would anyone propose a pedestal for a gravestone?

Photo: *Batalha*, 2010. ©Eduardo Ortega



EDUARDO BASUALDO

BIENNALE
CREATION

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

El silencio de las sirenas
(The Silence of the Sirenes), 2011

“ If the Moon were to crash into the Earth, it would cause a genuine revolution throughout the seas and oceans of the world.

The maximum expression of the subversion of the waters. Water would advance slowly and imperceptibly until it controlled everything. Subject to the stars' dictates, it would cease to be a domesticated element and establish new rules upon the earth.

Water holds dominion over the low, the physical, the irrational.

In this work, a paradigm shift becomes manifest: the mind's established order succumbs to another which defines the whole body as the centre of the system.

Water, soft, asserts itself.

— Eduardo Basualdo ”

With backing from the Argentinian Ministry of Foreign Affairs, International Trade and Worship, Paris, and supported by M.E.R.I.C, Cireme, PLETTAC and EBS, partners of the 11th Biennale de Lyon

Photo: *Vista*, 2011, © DR



BARTHÉLÉMY TOGUO

BIENNALE
CREATION

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

The Time, 2011

At the Sucrière, Barthélémy Togo presents 55 coffins. When asked about their significance, he replied, "These coffins are an acknowledgement of the dramatic state of Africa's 55 countries today."

Photo: *The Time*, 2011, © Barthélémy Togo



PIERRE BISMUTH

BIENNALE
CREATION

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

Something Less, Something More, 2011

At the heart of Pierre Bismuth's practice, there is an emphasis on the process of transformation, on how a simple gesture may drastically alter a given point of view. His work often makes use of very ordinary materials (wood, paper, posters) and traces of existing artworks, which are submitted to very precise alterations (movements) that allow their status, their reality, to shift, to become something else. By means of the simple processes of subtraction and accumulation – generating excess of material, of translations, of possibilities – Bismuth challenges any criteria of efficiency and usefulness. His works are metaphors of human activity – proliferating and polluting until the logic and the energy of the system that engenders them is exhausted.

With backing from the Flemish Community

Photo: *Something Less Something More The Self Contained version* (Les trous de Bâle), 2004, © DR



KATINKA BOCK

BIENNALE
CREATION

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

Series of sculptures, 2009-2011

When invited to participate in the Biennale de Lyon, Katinka Bock stated: "The present has a body subject to all the conditions and contradictions of the past and future. I would like to make a sculpture made of time and space to represent this body at La Sucrière. I am very interested in working with ceramics, because the material has, at first, no shape, and you need no tools, only your hands. It is somehow "neutral". But, when it comes into contact with the present it has to be shaped and conditioned, showing that the neutral, as such, doesn't exist. We must, at all times, be aware of the present and make decisions." The diverse ceramic sculptures presented at la Sucriere all bear distinctive characteristics of some sort or were "dragged" around the building, thus articulating a form whose very presence, however small, makes itself felt.

The artist is also presenting a work at mac^{LYON}.

Photo: *Miles and Moments*, 2010, © Katinka Bock



MARLENE DUMAS

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

Obsessive Envy, 2011
The Producer, 2010

Expressions of madness in its different guises have always played a major role in Marlene Dumas's work. For the Biennale de Lyon 2011, Dumas requested that her work be shown alongside one of the five remaining paintings by Gericault depicting insanity, which belongs to the Musée des Beaux Arts de Lyon. As the painting had been reserved for another exhibition, the artist created her own version of *The Woman Suffering from Obsessive Envy*. For *The Producer*, she was inspired by images of the music producer Phil Spector, famous for his *Wall of Sound* and the wonderful pop songs he produced in the sixties, but who was also recently convicted of murder. When asked about these new images, Dumas notes: "I recognize something of all of us in these sad, damaged faces."

Supported by the Mondriaan Foundation, Amsterdam, and by the Royal Netherlands Embassy in Paris

Photo: *The Producer*, 2010 © DR



JAVIER TÉLLEZ

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

O Rinoceronte de Dürer **(Dürer's Rhinoceros), 2010**

O Rinoceronte de Dürer was filmed entirely on location at the panopticon of the Miguel Bombarda Hospital in Lisbon and made in collaboration with psychiatric patients of the outpatients clinic, who form the main cast of the film. Built in 1896 on the grounds of the largest Psychiatric Hospital in Lisbon, the panopticon was designed as a prison for the criminally insane, following the original plans of Jeremy Bentham.

The fragmentary narrative of *O Rinoceronte de Dürer* was written by the patients in a series of workshops conducted prior to the shooting of the film, where they imagined themselves as inhabitants of the former insane asylum and acted out fictional scenarios within their assigned cells. This reconstruction of the everyday life of a mental institution is complemented by voice-overs quoting texts such as Jeremy Bentham's letter presenting the Panopticon, Plato's *Cave*, and Kafka's short story *The Burrow*.

Photo: *O Rinoceronte de Dürer (Dürer's Rhinoceros)*, 2010. © Courtesy of the artist & Galerie Peter Kilchmann, Zurich



JULIEN DISCRIT

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

The Day Trip Project, 2011

The Day Trip Project depicts a strange machine, a combination of mobile sculpture and unidentified prototype. Throughout the film, this geometrical shape, built from mirrors which reflect only the sky and the ground, advances through a tree-filled landscape from sunrise to sunset. Employing very limited resources, Julien Discrit conjures up the symbolic motif of the *speculum*, a Latin term which refers to both the mirror and the image it reflects. The result is a hypnotic vision in which space and time are captured by the concerted movement of the sculpture and the camera recording its progress.

Photo: *The Day Trip Project*, image extracted from *The Day Trip Project*, 2011.
© Julien Discrit



DOMINIQUE PETITGAND

Born in 1965 in Laxou, France.
Lives and works in Paris, France.

À la merci (At the mercy), 1998-2011

“ *À la merci* is a sound installation in the form of an archive with an on-screen translation. A child makes an adult repeat a convoluted sentence, dictating it word by word and sometimes syllable by syllable. The subtitles (*At the mercy*) function as a visual tracing, reproducing the stammering and repetition heard in the recording. The work casts doubt on its own authenticity by its presentation of a seemingly unreal situation: that of a barely articulate child dictating to an adult a very long sentence – inaudible and illegible as a whole – which might be a text by an artist, a kind of excuse addressed to the public, or a evasively polite formulation: ‘I leave you at the mercy... of this absence of direction that's explicit.’ ”

— Dominique Petitgand

Photo: *À la merci (At the mercy)*, © Marc Damage



AURÉLIEN FROMENT

BIENNALE
CREATION

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

The Plate Tectonics, 2011

This film by Aurélien Froment documents an exhibition built on the same scale as its open-air setting. The two main characters traverse the countryside as though they were touring an exhibition: the universe has effectively become their gallery. Aurélien Froment's fictional approach highlights behaviours which are common in our reactions to both art works and landscapes, our tendency towards labelling the things we see and the time it takes us to properly appreciate them.

Photo: *The Plate Tectonics*, 2011 © Aurélien Froment



ERIKA VERZUTTI

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

Series of sculptures, 2008-2011

“Jaca – or Jackfruit – is a very generous fruit: its monolithic shape and texture allow me to play with geometry as if I were carving a “lump of nature.” I am mesmerized by the shapes that appear when we chop fruits and vegetables; the complexity of their interior structures. In *Brasilia*, the shapes created by carving the jackfruit seemed to me to address modern architecture and philosophy. The work took a domestic approach to modernist traditions – admiring them, quoting from them, humanizing them and if not mocking them, definitely not embracing the modernist cause. *Batalha/ Battle* has a political aspect that is actually more sentimental – there’s a sense of context-loneliness – the way I feel towards the excess of Latin American conceptualism. This feeling was present when I felt the urge to cast watermelons in green concrete. As if the visual solutions to this piece were drawn from disbelief, or surrender. Repeating a heavy casting dozens of times and arranging the works in a seemingly abandoned way allowed me to come to terms with my political anger. None of this would have been possible if the green concrete had not worked so well for the watermelons. It is a military green to match its title. I offer up this big green “meal” to the viewer to make my *Battle* visible.”

— Erika Verzutti

Photo: *Batalha*, 2011. © Eduardo Ortega

MARINA DE CARO

BIENNALE CREATION

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

***Hombre semilla o el mito de lo posible (Man Seed or the Myth of the Possible)*, 2011**

“As work on the sculptures for La Sucriere progressed, for reasons related more to chance and intuition than design, I found myself confronted with these plaster structures resembling gigantic seeds from which people, or beings with a human quality, were born. I thought at the time that they were man seeds – a metaphor for a new man in a state of rebirth, who can reappear with a new way of doing things. Everything begins with a birth. Our world needs new forms for new beginnings: political, economic, social and emotional. We need the rebirth of a new kind of subjectivity. It is a myth of the possible: a new way of seeing things which, I believe, will enable new utopias, or at least make the creation of new projects possible. The man seed is inherently involved in and connected to the natural world. And that’s a good (and necessary) point of departure.”

— Marina De Caro

With the support of the Ministry of Foreign Affairs, International Trade and Worship of the Republic of Argentina, Paris

Photo: *Boceto, Hombres semilla*, © DR

» Artist in residence hosted as part of Veduta (see p. 106)



ELLY STRIK

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

Series of drawings, 2001-2010

Constantly shifting between monumentality and intimacy, Elly Strik’s figures provide a visual provocation, prompting the viewer to reflect on the condition of transformation as a state of being, seeking “to discover an inner condition, where outward and inward looks coincide”. While many of her works reflect on the threshold of creation of a work of art, comparing it to the eve of marriage (or, in Duchampian terms, the condition of being one’s own bride or groom), the portraits presented here address the spectator’s own inner search and inquiries directly. This is indicated in their titles: “When you read this, my dearest, I will be near you” and “Your Look Will Give the Angels Strength”. The latter is a phrase uttered by the Archangel Rafael in the prologue of Goethe’s *Faust*.

Supported by the Mondrian Foundation, Amsterdam

Photo: *Your Look will Give the Angels Strength*... , 2001 © DR



TRACEY ROSE

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

***Lucie’s Fur: The Prelude*, 2004**

In *Lucie’s Fur*, Tracey Rose addresses the issue of the archetypal Western version of Genesis that is the Garden of Eden. In her video performance piece, the artist fleshes out a carnivalesque character based on Lucie, the first female African hominid that was discovered in 1974 and was long considered the mother of humankind. With a bright costume, a garden, a donkey, low-tech esthetics and broad swathes of bawdy slapstick humour, Tracey Rose questions the myth of Eden and wonders: was Adam actually a black woman?

Photo: *Lucie’s Fur: The Gardenpath*, 2004. © Nacho González

» Artist in residence hosted as part of Veduta (see p. 107)



ROBBIE CORNELISSEN

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

Het Grote Geheugen X / The Capacious Memory, 2011

Robbie Cornelissen's drawings embody a kind of fantasy architecture: grids, blanks, areas of flat colour and lines form an imaginary, oppressive urban world that invites the viewer on a mental tour while at the same time telling a fragile, elusive «story». The pencil drawings of Capacious Memory are the product of the artist's inner exploration "of my own mind, memory and body". He notes, "Kafka is in the air; his stories are very similar in their intention: getting lost in the labyrinth of life, between the inner and the outer world. We are locked in. On the other hand, the perspective effect is an invitation to enter the drawing. Come in!"

Supported by the Mondriaan Foundation, Amsterdam, and the Royal Netherlands Embassy, Paris

Photo: *Het Grote Geheugen X / The Capacious Memory*, 2011, © 2008 Peter Cox



MICHEL HUISMAN

Born in 1957 in Heerlen, Netherlands, where he lives and works.

No. 46 (The Secret Garden), 1990

“The soap in the bucket is only a few centimetres deep; a watertight glass bottom is fitted two thirds of the way up the bucket. Hidden underneath is a garden. A berth can be created by pulling the cloth draped under you smooth. Here, lying on your back, you can slide your head into the hollow space underneath the bucket and rest it on a pillow. The head is hidden from view by a second, smaller cloth.”

— Michel Huisman

Supported by the Mondriaan Foundation, Amsterdam

Photo: Haco de Ridder in *The Secret Garden*, 2011 © Victoria Noorthoorn



STANO FILKO

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

Series of objects, 1937-1997

“Reflections Upon Milieu dealing with

- 1 – synthesis of psychic and physical space between work and consumer
- 2 – dco-authorship with the visitors of the milieu, becoming a part of it by their existence
- 3 – internationally in the broadest sense of the word, with an almost cosmic internationality
- 4 – collective creation and anonymity of contributors from various professions
- 5 – synthesis of technology and mankind
- 6 – synthesis of free, spiritual effect of art with a useful function
- 7 – ethereal space, radio sounds (music, cosmic sounds, machine sounds, sounds of the street, of life, of essence, of reality)
- 8 – synthesis of particular categories of art with other social and technical sciences
- 9 – time reality – fourth dimension and the life in it

10 – deal movement, optical movement, movement of light... (inner and outside movement)

11 – counteraction to handmade work, participation of mechanical and automotive elements in the realization process

12 – i.e. the active, dynamic, incessantly metamorphosing milieu, which, unlike academic and classical art, represents an open state of play, waiting on a live action and co-participation by the visitor – human

— Stano Filko, 1966

Supported by the Slovakian Institute in Paris
Stano Filko's participation at the Biennale de Lyon 2011 has been possible thanks to the significant collaboration of curator Mira Keratová.

Photo: *Breathing - Celebration of the Air*, 1970, © Sylvia Sternmüllerová



FRANÇOIS BUCHER

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

La nuit de l'homme, 2008-2011

“ A woman survives a clinical death in 1988 and wakes up hearing voices in her head. Samuel, a spirit, has started to speak through her. People identify her as a medium. Samuel proclaims a mission to save the world before the year 2012. The entity's name soon changes from Samuel to EN KI, a Sumerian God who claims to be the father of the human race. The mission is under way: to dig up the mummy of Cheops, the builder of the Great Pyramid, and to find a man in a holy mountain in Peru, Severiano Olivares, who needs to remember something, from a former incarnation, about the construction of the Pyramid in Egypt. All this must be accomplished in time to save humanity from a recurring cycle of destruction that has already begun.

There is another way to tell the story. A man, excited by his spiritual awakening – following a shamanic ceremony in Colombia – decides to portray a mysterious story involving a certain group in Poland: a so-called mission to save the earth. He is keen on erring on the side of doubt at every step of his adventures within a newly discovered esoteric world. But doubt and belief are the very issues at play, feedback being the real name of the game that he has become involved in.

— François Bucher ”

Photo: *La nuit de l'homme*, 2011, © François Bucher

BIENNALE
CREATION



ARTHUR BISPO DO ROSÁRIO

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

Series of works

Arthur Bispo do Rosário did the great bulk of his work during the fifty years following December 1938, when he was admitted to the Colônia Juliano Moreira, on the outskirts of Rio de Janeiro. His entry into the asylum was the moment the artist started on an artistic path with an intensity and freedom that would see him create one of the most marvelous bodies of work in Brazilian art. Bispo's method combined autobiography and creative practice. The blue thread he used for his embroideries came from the psychiatric hospital uniforms. And recent criticism suggests that Bispo made use of the protection and stability of the asylum to create his work.

Bispo's output expressed his experience of the Universe. He endlessly listed every single person he met, and his works incorporated every element he came across in his daily life. He declared his belief in God, but still criticized dogmatic stances, in hundreds of texts obsessively rendered in innumerable embroideries. Bispo asserted his belief in the power of art, the imagination, and play as crucial tools for the acquisition of knowledge.

Arthur Bispo do Rosário's participation at the Biennale de Lyon 2011 has been possible thanks to the significant collaboration of Wilson Lázaro, Curator of Museu Bispo do Rosário Arte Contemporânea, Rio de Janeiro.

Photo: *Semblantes*, © Rodrigo Lopes



ERNESTO BALLESTEROS

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

Vuelos de interior, 2011

Ernesto Ballesteros's practice moves beyond the realm of art to incorporate notions from astronomy, mathematics, engineering and other sciences. His quest is to render the invisible visible: movement, time, the fragility of the present moment. For the Biennale de Lyon, he has been invited to relocate one of his ongoing projects for the entire duration of the show: his indoor flights (which entail the building of ultralight aeroplanes, flying them, and the organization of competitions). He also presents drawings from two different series: drawings in which he uses a specific amount of lines as materials for the construction of a landscape, and drawings in which he depicts impossible vehicles. Referring to his work, he says: "The application of lines to create atmospheres, the projects with self-propelled cars and the indoor flights generate other invisible lines: the path of the plane flying in circles, the predetermined routes and the different intensities – revealing time as the principal object of study."

Photo: *Trimming the indoor model*, 2009, © Violeta Mallo

» Artist in residence
hosted as part of Veduta (see p. 107)



GUILLAUME BIJL

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

The Nun of Bruges, 2002

Meditation or prayer, irony or mystical communing? As tragic as it is surprising, Guillaume Bijl's *The Nun of Bruges* stages a tension between gravity and absurdity, the everyday and the spiritual.

Photo: *The Nun of Bruges*, view of the installation: SMAK, Gent, Belgium.
© Dirk Pauwel



THE OTOLITH GROUP

BIENNALE CREATION

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

Anathema, 2011

“START
Anathema is a speculative fiction in which the microscopic behaviour of liquid crystals undergoing turbulence is reimagined as a sentient entity that inhabits the bodies that make contact with the LCD touch-screens of contemporary communicative capitalism. *Anathema* can be understood as an object-oriented video that isolates the magical gestures of dream factory capitalism. By bringing the telecommunicating couplings of mother-father-daughter-son-machines and boyfriend-girlfriend-objects into contact with the conductive imagery of liquid crystals, *Anathema* proposes itself as a prototype for a counter-spell assembled from the possible worlds of capitalist sorcery.
 END

”
 – The Otolith Group

Photo: *Otolith III*, 2009. © Otolith Group



ERICK BELTRÁN

BIENNALE CREATION

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

Perikhórein Knot, 2011

Erick Beltrán explores the concept of the encyclopedia: its structure and use and its factual and potential applications. For the Biennale de Lyon 2011 he has chosen to construct a sphere reminiscent of the 17C apparatuses that enabled kings to conceive of the world as an object and geographers to create an iconic map of knowledge, in both their exterior and interior. In his *Perikhórein Knot* – Greek for the concept of *dwelling within* – Beltrán presents the viewer with a multilayered notion that involves “the circular rotatory movement which turned matter in the cosmos, the impossibility of a precise localization and the relationship between multiple elements inhabiting each other simultaneously.” While on the exterior we are presented with a map documenting (and critiquing) the political and social forces involved in the presentation of the world as a measurable historical image (the acquisition of “objective” knowledge), on the inside Beltrán offers an approximation to its opposite; a “subjective” struggle between forces striving to form an image of the world.

Erick Beltrán has also designed the Biennale de Lyon's communications campaign: a set of 10 faces, each formed by halves of faces of cultural icons: Beckett meets Plato, but also Freud, Darwin and Dreyer's *Joan of Arc*... Multiple references and combinations that give Beauty its very own contradiction.

Supported by the Jumex Foundation/Collection, Mexico

Photo: *Untitled*, project for the Biennale de Lyon 2011. © Erick Beltrán

Le fil rouge de l'histoire représenté par 400 billets de euros qui, après être exposés à la Biennale de Lyon



ROBERTO JACOBY

BIENNALE
CREATION

Born in 1944 in Buenos Aires, Argentina, where he lives and works.

Le fil rouge de l'histoire..., 2011

An artist and sociologist, Roberto Jacoby first presented his "mass media" works in the mid-1960s at the groundbreaking Instituto Torcuato Di Tella. Always active in his response to his political context he participated in Tucumán Arde in 1968 and affirmed that art should involve the creation of "new ways of life." He protested forthrightly against the military dictatorship in Argentina, and proposed alternative approaches to local politics and the place of art in society, promoting «strategies of joy», based on music, songs and collective artistic celebrations: he wrote the lyrics for Virus, an influential pop band, and produced novels, poems, essays, critical works and manifestos. Throughout the last decade he has developed social networks of artists and people from other disciplines which take the form of micro-societies featuring their own currency, interactive databases, artists' residencies and monthly magazines, amongst other projects, such as the ongoing Centro de Investigaciones Artísticas (C.I.A.), which he directs in partnership with Judi Werthein (see *mac*^{LYON} p. 56).

At the Biennale de Lyon 2011, Jacoby confronts the spectator with a moral dilemma. The observer becomes personally involved in historical intrigues and tragedies that stretch across time and space from La Sucrière in 2011 to times as long ago as 1944 and places as far away as South America.

Supported by Musée-mémorial des enfants d'Izieu

ROBERT FILLIOU

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

Recherche sur l'origine, 1974

By turns Resistance fighter, Coca Cola factory hand in Los Angeles, University of California economics graduate and UN official in Korea, Robert Filliou – like his Fluxus associates – built a body of work dedicated to abolition of the boundaries between art and life. With its roots in the relationships between language, the image, poetry and words, the Filliou oeuvre is a probing of the creative process. According to the artist, art can be «well made, badly made, not made». Inspired by Buddhist philosophy, this principle of equivalence was applied by Filliou to the creation of the world, the outcome being *Recherche sur l'origine*: the work reconsiders the main scientific theories of his time, from the birth of the universe to the origins of human consciousness, in terms of the equivalence between Far Eastern philosophy and scientific knowledge, and expresses the result in a modest pastel narrative on a piece of unbleached canvas 84.845 metres long and 2.71 metres high. Each scientific discovery – DNA, the expanding universe, etc. – is summed up in a square woven into the canvas. A vertical group of ideograms provides a schematic representation of what is narrated within the square. The work was created by the artist during a residency in West Berlin in 1974.

Photo: *Recherche sur l'origine*, 1974, © Blaise Adilion



BENJAMIN SEROR

BIENNALE
CREATION

Born in 1979 in Grenoble, France.
Lives and works in Brussels, Belgium.

Le Principe TOTOCHABO, 2011

Benjamin Seror's performances and installations are a reflection on the transmission of narrative and possible ways of reenacting memory. Tying in with Robert Filliou's *Recherche sur l'origine*, Seror presents a work intended as a novel whose narrative structure unfolds like a model, with each chapter approached as both model and performance.

Photo: *5 semaines (5 Weeks)*, Bétonsalon, Paris, 2010, ©DR



JOANA HADJITHOMAS & KHALIL JOREIGE

BIENNALE
CREATION

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

The Lebanese Rocket Society, 2011

Over the period 1960–1967 students at Haigazian, the Armenian university in Lebanon, worked on a space craft development programme under professor Manoug Manougian. They quickly received support from the Government and the army, and in particular from General Youssef Wehbe. Nine highly sophisticated models were designed and launched, but the Lebanese Rocket Society's project – which had no military applications and was aimed at promoting science and research – was abruptly halted in 1967 and has since been completely forgotten. Based on documents and archival material, Joana Hadjithomas and Khalil Joreige's long-term *The Lebanese Rocket Society* examines history and its representation in the light of contemporary issues. At the Sucrière the artists are presenting two parts of the work, *L'album du Président* and *Golden Record*.

Supported by IKEA, partner of the 11th Biennale de Lyon

Photo: *Lebanese Rocket Society*, © Harry Koundakjian



THE ARCTIC PERSPECTIVE INITIATIVE

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

The Sea, Tundra and Ice Papers, 2011

The Arctic Perspective Initiative works with and learns from Northern and Arctic populations in order to promote open authoring, communication and data sharing infrastructures and strategies with the goal of supporting autonomy, creativity and sustainability. Working since 2006 in these regions in collaborative frameworks, API has been creating situations where traditional knowledge, sciences, technologies and the arts form networks of opportunity, awareness, understanding and exchange.

API's work embraces the central tenets of Inuit Quajima-jatuqangit (IQ), a long-standing code of ethics that are central to the Inuit way of life. The guiding principles of IQ are:

Pijitsiraniq, whereby everyone is understood to be a valued contributor to their community.

Aajiiqatgiiniq is the concept of consensus building, conflict resolution and consulting various perspectives and differing world views when making decision within a group.

Pilimmaksarniq, whereby the skills of knowledge and capacity building are understood to be key in leading a productive and successful life while being respectful to all.

Pilirqatigiingniq is the concept of collaboration and working collectively for a common purpose, stressing the importance of the group.

Avatimik Kamattiarniq stresses the importance of one's relationship to the environment and the world.

Supported by the Ministry of Culture of the Republic of Slovenia and the Cultural Affairs Department of the City of Ljubljana, Slovenia, and by the Canada Council. Supported by IKEA, partner of the 11th Biennale de Lyon

Photo: BRAMOR UAS Instant Aerial photos, projet API 2009. © Arctic Perspective Initiative

BIENNALE CREATION

biennále: 3

THESSALONIKI
SEPTEMBER 18 – DECEMBER 18, 2011

Old Intersections

Make it New

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“A ROCK AND A HARD PLACE”
Curators
Paolo Colombo, Mahita El Bacha Urieta, Marina Fokidis

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Exhibitions at the **“5 Museums’ Movement in Thessaloniki”**
Workshops, Performance Festival, Conferences, Concerts...

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ΚΡΑΤΙΚΟ ΜΟΥΣΕΙΟ ΣΥΓΧΡΟΝΗΣ ΤΕΧΝΗΣ
HELLENIC MINISTRY OF CULTURE AND TOURISM
STATE MUSEUM OF CONTEMPORARY ART

5 Museums’ Movement in Thessaloniki

Director
Katerina Koskina

CITY OF THESSALONIKI
DEPARTMENT OF CULTURE, EDUCATION & TOURISM

The project is cofunded by Greece and the European Union.

Untitled (12th Istanbul Biennial), 2011
17 September–13 November

LA SUCRIÈRE

USEFUL INFORMATION

Les Docks, 49 quai Rambaud, Lyon 2

Open Tuesday to Friday, 11am to 6pm, and weekends, 11am to 7pm
Late opening until 9pm on Fridays October 7, November 4 and December 9, 2011

 Tramway T1 /stop Montrochet
Bus S1/ stop Confluence - La Sucrière

 Landing-stage facing La Sucrière
(NB: Saturdays and Sundays only)

 Parking: at venue
(fee-paying and free)



GUIDED TOURS

*Guided Tours and workshops
at La Sucrière for children and adults*

» see p.120



DIARY

*Unexpected events: talks, audiences
with special guests, and more.*

» For full details:
labiennalede lyon.com/art, Diary menu

TO GET TO LA SUCRIÈRE FROM OTHER BIENNALE VENUES

FROM macLYON

By public transport

about 45 mins
Bus C5, direction Bellecour /
stop Bellecour
- then bus s1 direction
Confluence - La Sucrière
stop Confluence - La Sucrière

By River shuttle*

1 hr
Landing-stage outside
Conference Centre.
Departures for La Sucrière:
1.30pm, 2.30pm, 3.30pm,
4.30pm, 5.30pm.

FROM BULLUKIAN FOUNDATION PLACE BELLECOUR

By public transport

about 15 mins
Bus s1, direction Confluence
- La Sucrière /
stop Confluence - La Sucrière

River shuttle*

30 mins
Landing-stage on
Place Antonin Poncet.
Departures for La Sucrière:
1pm, 2pm, 3pm, 4pm, 5pm, 6pm.

FROM THE T.A.S.E. FACTORY

By public transport

about 45 mins
Metro line A direction Perrache /
stop Perrache
- then tram T1 direction
Hôtel de Région - Montrochet /
stop Hôtel de Région
- Montrochet

PLACES TO EAT

THE ROOF

Restaurant located on La Sucrière's roof.

Open from Tuesday to Sunday from 12am

Light food, bar, tapas...

RUE LE BEC

37 quai Rambaud,
Lyon 2
150m from
La Sucrière
Open daily
except Monday.
Bar and
outdoor terrace.
Quality fast food,
sandwiches, brasserie.

DOCKS 40

40 quai Rambaud,
Lyon 2
Open from
Monday to Friday,
all day long, and
Saturday from 6pm
Outdoor terrace
Restaurant
(tapas, menus),
bar, night club

DO MO

39 quai Rambaud,
Lyon 2
50m from
La Sucrière
Open daily for
lunch and dinner.
Afternoon
bar service.
French-Japanese
restaurant.
Eat in or take out.

BIENNALE SHOP

Artbooks, reproductions,
art editions, Biennale merchandising
and catalogues, and more!

In the silos of La Sucrière
Open from Tuesday to Friday
from 12am to 6 pm and
the week-end from 11am to 7 pm.



If you want to have something to eat while you are at La Sucrière, go up to the roof.

There, Le Toit («the roof» in French), a café restaurant run by Nicolas Le Bec (La Rue Le Bec) and Sylvain Larose (Docks 40), will welcome you for a break during your visit. An original space with a wonderful view and food to match.

The café's facilities are decorated in partnership with RBC mobilier, Fermob and UltraSofa.

✦ Private evening events

Le Toit also hosts corporate and private evening events organised by the Biennale.

More information: labiennaledelyon.com/art, "Private evening events menu" section

Open Tuesday to Sunday, from 11 am to 6pm
Light cuisine, café...

88.8/94.1

france culture

HUMER

L'AIR DU TEMPS

Le RenDez-Vous
Le direct Culture/Musique/Médias
Laurent Goumarre
19h/20h - du lundi au vendredi

franceculture.fr

DREAMON - Philippe Remets. Exploration nationale des fonds sous-marins : promenade inattendue, 2005. Photo : Marc Donagie © Philippe Remets. Courtesy galerie Ugas



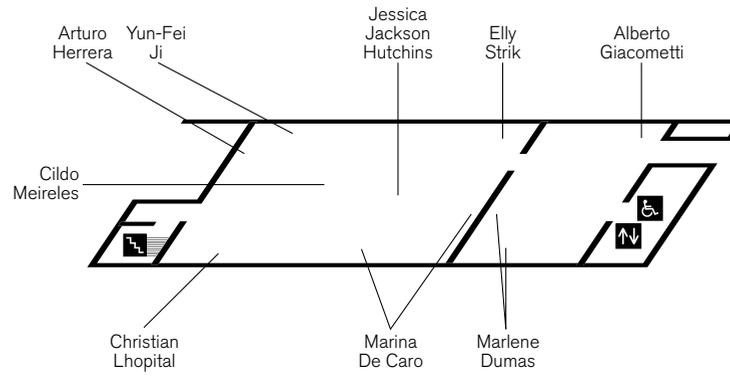
musée d'art contemporain lyon

lyon

LE / MUSÉE D'ART CONTEMPORAIN

Designed by Renzo Piano, Le Musée d'art contemporain (mac^{LYON}) opened in December 1995 for the 3rd Biennale de Lyon. It offers temporary exhibition floorspace of 3,000 m² (33,300 sq ft) on three fully modular levels able to host every possible exhibition design.

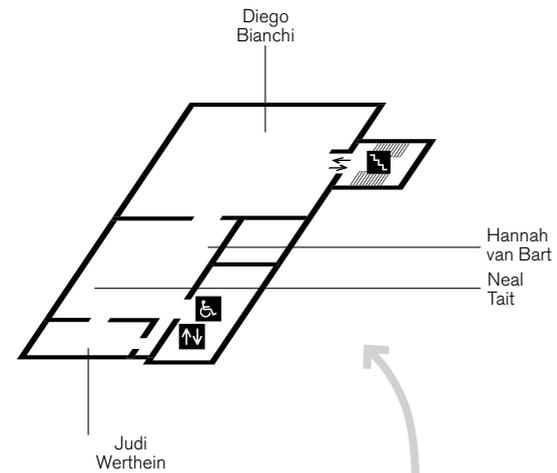
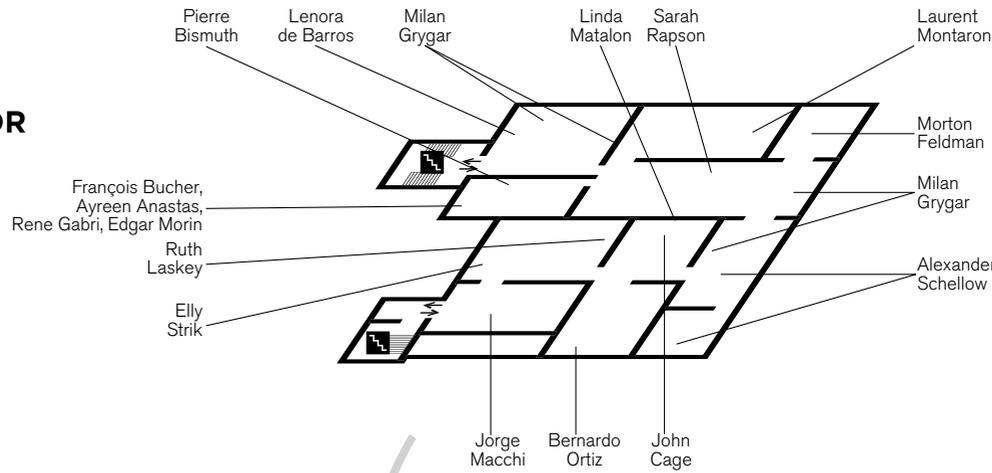
3RD FLOOR



Due to the highly unusual exhibition design, you are invited to follow the directional arrows.

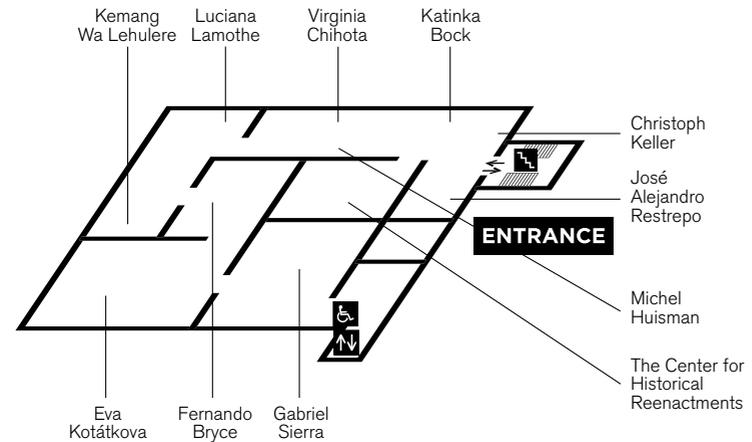
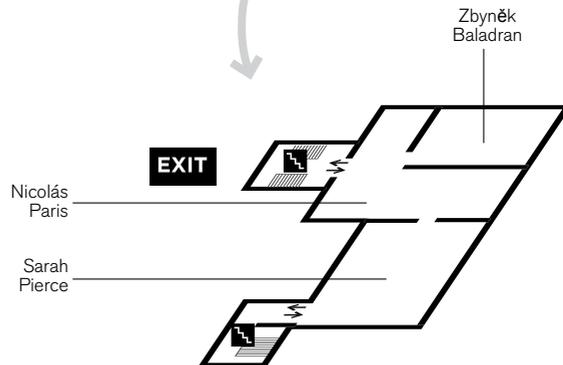
→ Direction of tour

2ND FLOOR



2ND FLOOR

1ST FLOOR



1ST FLOOR

LE MUS E D'ART

CONTEMPORAIN



GABRIEL SIERRA

BIENNALE
CREATION

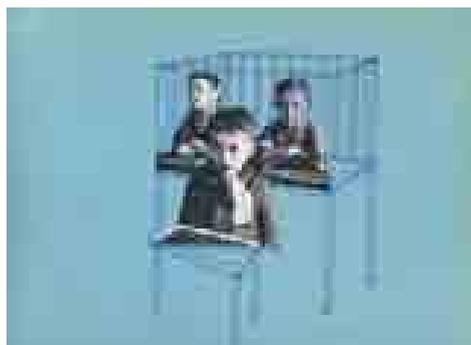
Born in 1975 in San Juan Nepomuceno, Colombia.
Lives and works in Bogotá, Colombia.

Sin Título (El día como un hueco en la mitad de la noche), 2011

“ With *Sin Título (El día como un hueco en la mitad de la noche)* (ie. Untitled, day as a gap in the middle of the night), I investigate the true relationship between the floor and the walls, exploring whether it is possible to build walls without a supporting plane; or to make buildings without surfaces for people to walk on. Here, the floor of the museum is changed so that the relationship between the spectator and the physical place can be questioned objectively, uncovering hidden relationships solely related to the experience of space. ”

— Gabriel Sierra

Photo: *Sin Título*, 2008-2011. © Gabriel Sierra



EVA KOTÁTKOVA

BIENNALE
CREATION

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

The Re-education Machine, 2011

Eva Kotátkova's imaginary *Re-education Machine* continues her ongoing exploration into restrictive and manipulative regimes and the ways in which they affect individuals. She is particularly interested in education's role in social control and abuse. The installation incorporates fragments of an old printing machine from 1960s Czechoslovakia. In it, the body is subjected to mechanisms that, according to the artist, “serve only to unify communication patterns and force opinions; allocating specific social norms to people.” The individual is “trapped in the net of mutually repressive dependencies which are no longer invisible – they become wooden cages, metal scaffolding, isolated rooms, and rope shackles.”

Photo: *Re-education Machine*, project for the 11th Biennale de Lyon, 2011. © DR



FERNANDO BRYCE

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

L'Humanité, 2010

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.

Photo: *L'Humanité (Dracula)*. © Fernando Bryce



KEMANG WA LEHULERE

BIENNALE
CREATION

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

Hang Katswa Madi 2 (Even if I Bleed 2), 2011

Kemang Wa Lehulere's body of work is based on a series on narratives taken from interviews and texts written by the author that approach themes of memory and forgetting, amnesia and/or erasure. When asked about his relationship to such issues, Kemang says: “These works are united by a personal interest in and fear of such matters.”

Photo: *Abamakali*, 2009. © Kemang Wa Lehulere.



Read the indepth articles
on the Biennale by specialists
and students, then have your say!
labiennaledelyon.com/art_blog_menu.



LUCIANA LAMOTHE

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

Plan, 2011

“ Architecture supporting architecture supporting architecture. The weight of the black book placed on top of the plank. The Plan will be realized from an architecture removed from its foundations, it is suspended, or torn out or hanging, with no other place to turn than its supportive friend; architecture.

The base of the Plan which demands to be constructed is trust between architectures, the spectator and the piece; this is what will support everything to the end.

— Luciana Lamothe, 2011 ”

— Luciana Lamothe, 2011

Photo: *Plan*, 2010, © Luciana Lamothe



KATINKA BOCK

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

Haltung, 2010

In most cases Katinka Bock's installations have a direct impact on the exhibition venue. In *Haltung* she lays bare the self-evident simplicity of sculpture: for a body to remain stable, at least three non-aligned points of support are required. *Haltung* is a position, a posture. Here the exhibition space is the third point of support for a sculpture with two feet. Katinka Bock is also presenting a number of works at the Sucrière.

Photo: *Haltung*, © Katinka Bock



VIRGINIA CHIHOTA

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

Fruit of the dark womb, 2011

For Virginia Chihota, the doll is the subject of a series of impossibilities: the impossibility of speaking, reacting, hitting and hitting back if necessary. Universally associated with women, the doll can be seen as a symbol of surrender, of submission, of a no-way-out situation. “You can do anything to a doll”, says Chihota, speaking quietly in her home town of Harare. She further reveals that the dolls, depicted in a series of spontaneous drawings in her notebook, were used in fertility rituals.

Photo: *Fruit of the Dark Womb*, © Virginia Chihota



MICHEL HUISMAN

Born in Heerlen, Netherlands, where he lives and works.

No. 74 (Surrendering Birds), 1999

Michel Huisman is present throughout the Biennale: at mac^{LYON}, the Sucrière and the T.A.S.E. Factory.

Supported by the Mondriaan Foundation, Amsterdam

Photo: *No. 74 (Surrendering Birds)*, 1999. © Michel Huisman

BIENNALE
CREATION



THE CENTER FOR HISTORICAL REENACTMENTS

Xenoglossia, 2010-2011

The Center for Historical Reenactments (CHR) is a Johannesburg-based independent and collective platform that seeks to promote dialogues in order to reveal how certain histories are formulated, repeated, universalized and preserved. At the Biennale de Lyon, the Center presents *Xenoglossia*, an ongoing research project launched in November 2010. *Xenoglossia* is a rare and disputed condition occurring when the subject speaks or writes in a language entirely unknown to them, a condition that is often explained through another often disputed phenomenon: reincarnation. *Xenoglossia* takes this description as a point of departure for thinking about how language has historically played a central part in some of the gravest historical misunderstandings and contradictions that have occurred in recent history. For *Xenoglossia*, a research team of curators, writers and artists have compiled data on existing historical and contemporary cases in which language becomes a point of departure for generating ideas that highlight and/or dismantle concepts of strangeness, difference, sameness and otherness.

CHR is directed by Gabi Ngcobo. Its members also include Sohrab Mohebbi (founder), Kemang Wa Lehulere (co-founder, artist and creative researcher), Donna Kukama (artist and creative researcher), Jabu Chen Pereira (curator and creative researcher), and Sanele Manqele (artist).

Supported by Youcast and IKEA, partners of the 11th Biennale de Lyon

Photo: *Untitled*, © DR



CHRISTOPH KELLER

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

Retrograd

A reverse chronology of the medical films made at the Berlin hospital Charité, 1999-2000

From the very beginnings of film until the dismantling of its Film Institute, the Berlin Charité hospital produced approximately 1000 educational, medical, documentary and experimental scientific films. There is no cinematic footage of the Charité itself. There are scraps: fragments in the form of notes, articles, a few photos and the films that have survived. How can one tell a story that does not exist, that appears only intermittently in a context of images and documents full of gaps?

Photo: *Retrograd*, 1999-2000. © Keller Christoph



JOSÉ ALEJANDRO RESTREPO

Born in 1959 in Bogotá, Colombia, where he lives and works.

El arte de la retórica manual, 2010

When asked about his thoughts for conceiving the exhibited film, Restrepo signaled to a most eloquent fragment from Montaigne's *Essays*: "We use our hands to question, promise, call, say our farewells, make threats, beg, supplicate, refuse, reject, question, admire, recount, confess, regret, fear, express shame, doubt, instruct, give orders, incite, encourage, swear, bear witness, accuse, condemn, absolve, insult, disdain, defy, scorn, offer adulation, applaud, bless, humiliate ourselves, mock, reconcile, recommend, exalt, celebrate, rejoice, complain, express sadness, exclaim, reprimand, what do we not do, and with such a wealth of expression that the tongue is made envious?" (*Essays*, II, 12).

Photo: *El arte de la retórica manual*, 2010. © Jose Alejandro Restrepo



GARRETT PHELAN

BIENNALE
CREATION

Born in 1965. Lives and works in Dublin, Ireland.

Electromagnetic Synergy, 2008-2011

“Someone asked me recently what I thought of conspiracy theories about 9/11 and I answered: ‘The way I look at things is that I am on a planet, in the middle of the universe, spinning endlessly, at 1000 mph and no one is in charge and I am liberated by that image and belief.’ With my work I want to present my experience of confusion, contemplation, uncertainty, formlessness, the infinite and the meditative. These are the subjects that are important to me and together they become a personalised politics of feeling, rationalisation, contradiction and response and inform my reactions to the world outside. They become a ‘Politics of the Self.’”

— Garrett Phelan

With backing from Culture Ireland, Dublin

Photo: *Electromagnetic Synergy* 8, 2011, © Garrett Phelan



DIEGO BIANCHI

BIENNALE
CREATION

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

The Ultimate Realities, 2011

“I think that when we look at the abject, infinite world around us, a potentiality develops which envelops and enhances it, transforming its nature. The known world expands and dark areas are illuminated. I work with diverse materials, objects and structures, as well as exhibition devices, undoing their functionality, their shape, their origins. Using anti-conceptual and anti-linguistic techniques I subject these objects to a series of ‘brutalities’, ‘tortures’ and ‘perversions’ to remove them of references and metaphors. Re-made, they become real objects; I try to draw evidence of the present out of them.”

— Diego Bianchi

With backing from the Argentinian Ministry of Foreign Affairs, International Trade and Worship, Paris

Photo: Model of the project for the Biennale de Lyon 2011, © Diego Bianchi



NEAL TAIT

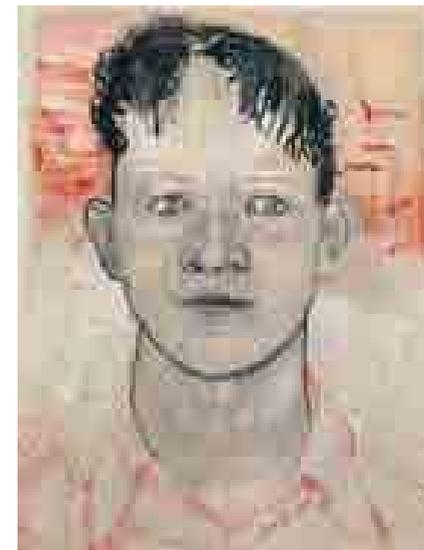
BIENNALE
CREATION

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

Series of paintings, 2004-2011

Can images and objects hold on to their meanings at all? This is one of the many questions posed by Neal Tait's process of painting – one in which diverse strategies of deformation, alteration, disguise and transformation collide. Tait's work presents us with an approach to painting that is not far from Max Ernst's or Joan Miró's embrace of chance and chaos. On Tait's surfaces, processes of decomposition and destruction – of a figure, of an abstract form – are articulated in ways similar to the procedure of collage or of the palimpsest. A given surface is comprised of the collision between a set of diverse realities, resulting in deformed, incomplete utterances and phantom traces which linger, hang out even, under later additions and alterations.

Photo: *Untitled*, 2011, © Ben Westoby



HANNAH VAN BART

Born in 1963 in Maarssen, Netherlands.
Lives and works in Amsterdam, Netherlands.

Series of paintings, 2010-2011

Each of Van Bart's portraits of imaginary figures provides the perfect setting for the emergence of a presence, of a “being there.” In the artist's own words: “This moment of disclosure is the moment the painting has become form. It has jumped out of something.” In this quest a series of dislocations occur, as if the figures' centre were hard to define, or to find. The artist goes on to say: “Depicting figures to me means depicting their being within their mental landscape. The ‘inside stories’, the thoughts and moods that fill their space and define and transform the world. I go on until there is someone there, someone at home. An ‘interior sense’ of the self in the world transforms into an enveloping space. The moment this happens, the painting has arrived. It is the process that transforms the substance, the beings of this world into something I don't know. To make this happen one can't work according to a set of rules or a formula. It is a process that feels like it is born from concentration and yet I can only stumble upon it in the dark. I try to stumble or stutter my way in to get hold of a structure in paint that makes this jump – to form – happen.”

Supported by the Mondriaan Foundation, Amsterdam

Photo: *Boy with the air and the sky*, 2010, © Tom Haartsen



JUDI WERTHEIN

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

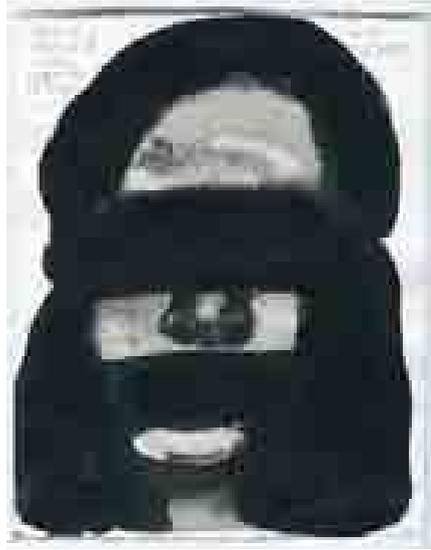
Cosa (Thing), 2009-2011

“Cosa arrives in Lyon after an international journey which started in August 2009 and has included sojourns in Stockholm, Banja Luka, Miami, Madrid, Mexico City, Köln, and New York. At each exhibition venue, Cosa inhabits its negative space, never displaying its complete form. It was intentionally made in China; it was ordered over the phone, with one very simple instruction: that the weight of the piece should be no larger than FedEx's maximum package weight.”

— Judi Werthein, 2011

With backing from the Argentinian Ministry of Foreign Affairs, International Trade and Worship, Paris

Photo: Cosa, view of the installation, galerie Figge von Rosen Cologne, 2009-2010 © DR



MARLENE DUMAS

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

Series of drawings, 1979-2004

Nothing is more abstract or innocent than a line on paper, anyone might think. But let the same line be traced on the ground, and everything is changed. This becomes inescapably clear when viewing Marlene Dumas's recent Territory Paintings on the wall diving Israel and Palestine. At the Biennale de Lyon 2011, we present one hundred drawings created by Dumas between 1979 and 2004, in regards to which these other lines in her poem *Contra o Muro* (2010) might prove fitting.

“The first mark is the worst.

The drawing of a line cuts the paper in two.
The drawing of maps and borders turns neighbours into foreigners.

Within military cultures whole generations of children have grown up, thinking only in enemy-images.
Art is a way of sleeping with the enemy.”

(Marlene Dumas, *Contra o Muro*, May 2010 ; originally published in *Contra o Muro*, Marlene Dumas 2010, exh. cat., Porto: Museu Serralves, 2010, p. 57)

Supported by the Mondriaan Foundation, Amsterdam, and by the Royal Netherlands Embassy in Paris

Photo: *And Speechless*, 2001, © Peter Cox



ALBERTO GIACOMETTI

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

Series of drawings, 1947-1965

“I certainly paint and sculpt and have done so for a very long time. From the very first moment I drew or painted to get my teeth into reality, to protect myself, to nourish myself, to grow, to grow more so as to better protect myself, to be able to make better attacks, to get a grip, to move ahead as far as possible in every way, in every direction, to protect myself against hunger, against cold, against death, to exist as fully as possible; as fully as possible so as to try – using the resources that work best for me right now – to see better, to understand my surroundings more clearly, to better understand them so as to be as free, and as big as possible, to exert, to exert myself to the limit in what I do, to live my own adventure, to discover new worlds, to fight my war, for the pleasure? the joy? of war, for the pleasure of winning and losing.”

— Alberto Giacometti

(Alberto Giacometti, replying to Pierre Voldboudt's «A chacun sa réalité» survey in the magazine *XXe Siècle*, no. 9, June 1957, p. 35)

Photo: *Tête d'homme dans un encadrement*, around 1947-1949, © Fondation Giacometti, Paris / Succession Giacometti, ADAGP Paris, 2011



CILDO MEIRELES

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

La Bruja 1 (The Witch), 1979-1981

La Bruja employs some 6000 kilometers of thread to invade the entire exhibition space.

In Cildo Meireles's own words: “I first exhibited this work at the Sao Paulo Biennial in 1981, using 2500 kilometers of thread which ran through all three floors of the building. It was my take on... a kind of chaos when order is suddenly imposed upon it, giving it meaning, a sort of explanation. The broom is ambiguous, it can be seen as the start; the source of an enormous expansion, or perhaps the final point where everything is contracted and compressed. And there is also another paradox in the fact that, instead of cleaning, the broom produces a chaotic mess. At the Sao Paulo Biennial, the cleaning staff got very frustrated because they couldn't keep the area properly clean!” For the Biennale de Lyon 2011, Cildo Meireles accepted a challenge: to install *La Bruja* in such a way that it would structure the entire third floor of the museum in which other artists would also be exhibiting.

Supported by YTM and by the Latin American cultural centre in Rhône-Alpes

Photo: *La Bruja*, Kunstverein, Hamburg, Germany, 1979-1981, © Kunstverein, Hamburg Fred Dott



JESSICA JACKSON HUTCHINS

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

Series of sculptures, 2009-2011

“ My work comes out of the hard working stuff in the room. Banal and common objects are meant to be all but overlooked but somewhat paradoxically can convey a sense of personal history and nostalgia. My sculptures contain a sense of priorness that suggests that content is already there in the materials in the world. In this way the work becomes about this shared activity of recognition, and the compulsion to make meaning out of the things we encounter as much as other specific content. I want to engage and question this habit of ours of reading ourselves through the things that we encounter. This fixation on matter, on the hard won physicality of being and its containment of conceptual and metaphysical value is a fascination of much art and of my own making. ”

— Jessica Jackson Hutchins, 2011

Photo: *Couple*, 2010. © Dan Kvitka



MARINA DE CARO

BIENNALE CREATION

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

Series of drawings, 2003-2011

“ There's always something you never knew existed until you actually see it, like a whisper that becomes an incredible song or as if our silence sheltered many different voices. ”

— Marina De Caro

With backing from the Argentinian Ministry of Foreign Affairs, International Trade and Worship, Paris.

Photo: *Erupción*, © DR

»» **Artist in residence hosted as part of Veduta (see p. 106)**



ELLY STRIK

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

Series of drawings, 2001-2010

In Elly Strik's drawings, the lines of her pencil explore the potential of metamorphosis and the process of (artistic) creation. Constantly shifting between monumentality and intimacy, her mutant figures provide a visual provocation, prompting the viewer to reflect on the condition of mankind today, and, in the artist's own words, “to discover an inner condition, where outward and inward looks coincide.” This is the case with *Ophelia*, who is able to look and not look at the same time: “As her body floats away she transports my gaze and makes me realize that the origin is unattainable.” This quest, this search for the origin, is more explicit in *The Difficulty of a Monkey to Throw off its Instinctive Fear and Hatred of a Snake*, a series whose title refers to Darwin's autobiography, in which he wrote that it is as difficult for a man to abandon his faith in God, as it is for a monkey “to throw off its instinctive fear and hatred of a snake.” Darwin's wife (who was a devout believer) considered the line too controversial and took it out of the autobiography. Later, one of their children reinstated it.

Supported by the Mondriaan Foundation, Amsterdam

Photo: *The Bride Fertilized By Herself*, © Elly Strik



CHRISTIAN LHOPITAL

BIENNALE CREATION

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

Series of drawings, 2002-2011

An absurdist caricature of our society, a sharp-edged critique of the human condition masked by apparent lightheartedness: in Christian Lhopital's drawings contradictory worlds in a state of permanent tension conjure up both the innocence of childhood and the perverseness of nightmares. For the Biennale the artist is presenting, among other works, a series of drawings from his *4 à 5 Gouttes de Sauvagerie* (“Drops of Savagery”): a mix of the grotesque and the tragic in family portraits of prancing, dancing hybrid monsters.

Photo : *4 à 5 gouttes de sauvagerie*, © Christian Lhopital

»» **Artist in residence hosted as part of Veduta (see p. 108)**



ARTURO HERRERA

BIENNALE
CREATION

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

Rapt, 2011

Attempting to redefine the legibility between images from popular culture and abstraction, Arturo Herrera probes a pliability of meaning which progresses through stages of fragmentation. In this dissected and contradictory reality, the artist sets up a tension between perception and recognition.

At the Biennale, the artist is presenting four mixed media works. This new series of large-scale cut-out collages, using snapshots of dwarfs and cut felt, explore the impact of the contaminated language of abstraction, proposing a condition replete with ambiguity and associative readings.

Photo: *Tail*, 2010, © Lepkowski Studios GmbH, Berlin



YUN-FEI JI

BIENNALE
CREATION

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

Series of drawings, 2009-2011

Yun-Fei Ji experiments with metaphor in the domain of traditional Chinese landscape painting and calligraphy. As his drawings develop, they surprise the viewer with unexpected contemporary references. Ji also smuggles in a silent denunciation of the misuse of power and criticizes the governmental policies of both the US and China, including the construction of the Three Gorges hydro-electric dam, which has displaced two million people, caused ecological changes and flooded cultural and archeological treasures. Ji denounces – using techniques that help him to disguise open criticism – the eradication of the memory of age-old customs and ways of thinking once threatened by the Cultural Revolution and now by unbridled economic growth.

Photo: *Sweeping Wind*, 2009, © Ji Yun-Fei



JORGE MACCHI

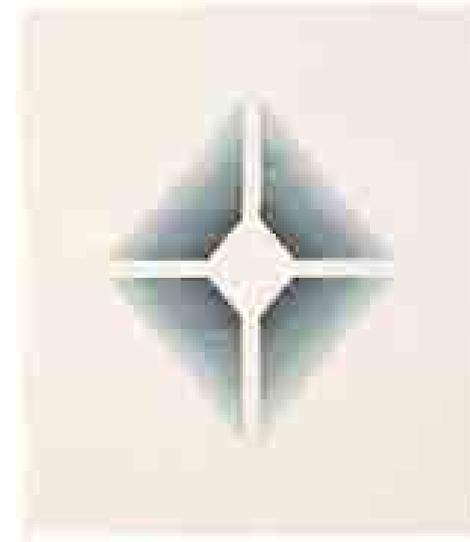
Born in 1963 in Buenos Aires, Argentina, where he lives and works.

10:51, 2009

Jorge Macchi also presents *Marienbad* at the T.A.S.E. Factory (see p. 88).

With backing from the Argentinian Ministry of Foreign Affairs, International Trade and Worship, Paris.

Photo: *10:51*, 2009, © Gustavo Lowry



RUTH LASKEY

Born in 1975 in San Luis Obispo, USA.
Lives and works in San Francisco, USA.

Twill Series, 2009

Ruth Laskey's silently woven works seem to evoke a suspension of time or the notion of atemporality. These meticulously woven works emphasize the silent, regular and obsessive process of their making, of their weaving. In the artist's own words:

“ It is about the mindfulness in the exploration of the inherent qualities of the material
About paying attention to the moment of the weaving, to the experience of this engagement
Each thread embodies a thought, the extended interaction with it a presence in the work
Marking the time of its making and the relational experience of the maker
Manifesting the intimacy of the process
An interaction that breathes life into the materials
Weaving gives access to the forming of an object
Cultivating a depth of intimacy that intensifies with the time spent
The weaving exists only because of the process of its making
It is only about that which produced it, its process
It is a complete and pure statement of its existence ”

Photo: *Twill Series (Better Black)*, 2009, © Don Tuttle 2009

INTERVIEWS

Listen to the artists talking about their work:
labiennaledelyon.com/art, videos menu



ELLY STRIK

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

Series of drawings, 2007-2009

In *The Bride Fertilized by Herself*, Elly Strik revisits Marcel Duchamp's masterpiece *The Bride Stripped Bare by her Bachelors*, *Even* also known as *Large Glass* (1915-1923). Her series, a succession of drawings which border on the erotic, portrays the ecstatic suspension of time and refers to the dynamics of the artistic process itself in which "every artist is his own bride and every female artist her own groom," as Jean-Christophe Ammann said, in reference to this series of drawings. To accompany this work, we present the drawing *Initiation* and the mirroring series *Le Cri des Mariées* which started out as an exploration of possible crossovers and dialogues between Duchamp and Edward Munch – two major, radically different, if not diametrically opposed artists – in their preoccupations and goals. While in *Initiation*, Strik includes a profile of Duchamp and clear references to his rotoreliefs, in *Le Cri...*, she includes an approximation of Munch's own self-portrait. In both works we are able to revisit Strik's obsession with the process of transformation (and ecstasy). *Le Cri...*, is perhaps the most explicit in this respect as the drawings evolve; each changing in response to the previous one..

Supported by the Mondriaan Foundation, Amsterdam

Photo : *The Bride Fertilized By Herself*, © Elly Strik



JOHN CAGE & HENNING LOHNER

(John Cage) Born in 1912 in Los Angeles, USA.
Died in 1992 in New York, USA.
(Henning Lohner) Born in 1961, in the USA.
Lives and works in Los Angeles and Berlin.

One¹¹, 1992

With *4' 33"* (1952), his famous piece made up entirely of silence – or, more exactly, of the absence of musical notation – John Cage used what he called "chance operations" to cut back the subjective elements of composition. In 1992 he created *One¹¹*, his only feature-length film: in black and white, with no subject, no plot and no actors. "Of course," Cage said, "the film will be about the effect of light in an empty space. But no space is actually empty and the light will show what is in it. And all this space and all this light will be controlled by random operations." The film's 17 parts are based on over 1200 computer-generated random operations governing the intensity of the light and the movements of the crane-mounted camera. *103*, its soundtrack, is also a composition in 17 parts, but these are totally unrelated to the 17 parts of the film.

Photo: *One¹¹ and 103*, 1992, © DR



MILAN GRYGAR

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

Acoustic Drawings, 1965-1969

In 1965, Milan Grygar created his first acoustic drawings in Prague, which he has characterized since as follows:

“ An acoustic drawing is a drawing you can listen to, a sound created and organized by the process of drawing. It is a creative activity which oscillates between the stable and the unstable, between the permanent and the transient. It is a consonance of an image and a sound that exploits the strategy and the structure of the visual and the acoustic. It is a language of objects that creates both the line and the sound, a symbiotic interplay of drawing and acoustics, of a visual and aural happening. The objects which create sound as they progress along their path leave a visible trace structured by the parameters of a continuous time-frame of the event. The event connects the delimited with the limitless, optical with acoustic, opaque with transparent, face-to-face with oblique.

”

Supported by Youcast, partner of the 11th Biennale de Lyon

Photo: *Linear Score*, 1966, © DR



ALEXANDER SCHELLOW

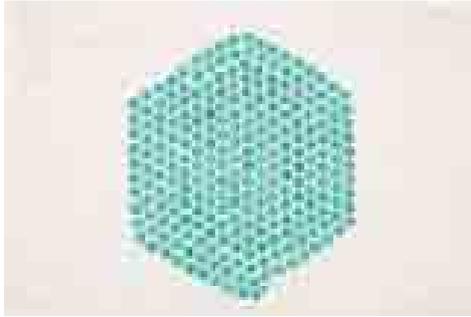
BIENNALE
CREATION

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

Storyboard, since 2011
Untitled (Fragment), 2007

For the Biennale de Lyon 2011, Alexander Schellow presents two essential bodies of work. Firstly, his ongoing series of drawings; *Storyboard*, started in 2001, in which the artist reconstructs from memory specific encounters seen in everyday urban settings several days, or even months, previously. For his second contribution, we present one of his most ambitious animation projects. *Untitled (Fragment)* is a work in progress based on several visits to a 96-year-old woman who lives at a clinic for Alzheimer's patients in Berlin. In his studio the artist meticulously recreates the subtle movements of her face after-the-fact. Overall, Schellow's work is the result of a combination of what remains of the seen and an obsessive attempt to recover what the consciousness shields from us, thus challenging the usual process of memory in which specific details sink into oblivion forever.

Photo: *Ohne titel (fragment)*, 2007-2011, © Schellow Alexander



BERNARDO ORTIZ

BIENNALE CREATION

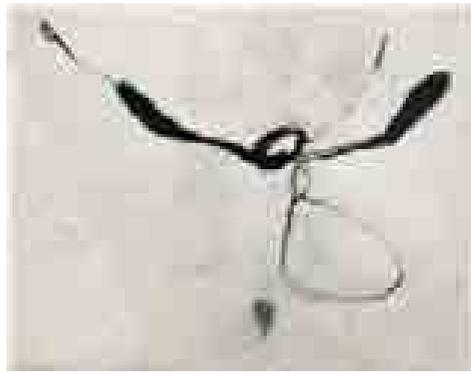
Born in 1972 in Bogotá, Colombia, where he lives and works.

Untitled, 2010-2011

Bernardo Ortiz methodically documents his daily activities (eating, sleeping, reading, cooking, teaching) in his drawings. He also writes and the two occupations feed off one another to provide a fresh critical look at standard perceptions of the relationship between text and image. Influenced by John Cage (see p. 62) and Concrete Poetry, Ortiz presents a series of obsessively detailed drawings that dismantle notions about the grandiloquence of art while asserting the importance of the modest artistic gesture and its ability to infiltrate the diverse corners of daily life.

Bernardo Ortiz also conceived the work on the Sucrière façade (see p. 16).

Photo: *Sin título*, 2008, © Bernardo Ortiz



LINDA MATALON

BIENNALE CREATION

Born in 1958 in New York, where she lives and works.

Untitled, 2011

In Linda Matalon's drawings the tiniest gesture is recorded on wax-saturated paper. These gestures are tightly controlled yet subject to art's randomness and accidents. Her colours – marks, lights and shadows – arise from the process itself, deploying a personal vocabulary that has taken shape with the passing of time. For the Biennale de Lyon, Matalon says, "Chance – Cage being on the other side of the wall assigned to me – inspired me to think of my installation of drawings as a musical score."

Photo: *Untitled*, 2005-2009, © Linda Matalon



SARAH RAPSON

BIENNALE CREATION

Born in 1959 in London, England.
Lives and works in Bridport, England.

Series of drawings and paintings, 2003-2011

“ In 1981, I worked at The National Gallery in London, selling postcards and guidebooks at the entrance to an exhibition, which concentrated on one single painting, *The Enchanted Castle* by the French artist, Claude Lorrain (c.1600-1682). Later, online, I read that the English Romantic poet John Keats (1795-1821) was inspired by this particular painting to write his *Ode to a Nightingale*. So, despite the sign at his house pointing out the tree under which the ode got composed, I now imagine the young poet, bored by nature and persistent birdsong, leaving the garden and walking from Hampstead to Camden Town, through Bloomsbury, along Charing Cross Road, towards Trafalgar Square and into The National Gallery, then later, in possession of an Oyster card, he takes the tube, crowded at Leicester Square, home to Haverstock Hill.

In 2011, for my work at the museum in Lyon, I offer visitors the following footnotes: English Georgian architecture and American minimalism, huts in the wood, ash, Savile Row suits, catalogues, currency, male artists, female artists, luxury, history, planks of wood, the Arcadian landscape, and black and white trees.

— Sarah Rapson

Photo: *The Major Poets*, installation view, New York, 2004, © DR



MORTON FELDMAN

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

XXX, Anecdotes and Drawings, 1984

A major 20th-century composer, Morton Feldman was a pioneer of indeterminate music, characterised by rhythms which seem to be free and floating, melodies that develop slowly and subtly, pitch shadings which seem softly unfocused and extremes of duration. *XXX, Anecdotes and Drawings* comprises thirty "improvisations" performed at a lecture Feldman gave at the Theater an Turm in Frankfurt in 1984. Supposedly discussing "the future of local music", Feldman was in fact creating a synthesis of his oeuvre past and present. As a transcription of sound phenomena, these drawings demonstrate how powerfully visual sound is in his work.

Photo: *XXX, Anecdotes et Drawings*, 1984, © Blaise Adillon

LAURENT MONTARON

BIENNALE
CREATION

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

Short Study on the Nature of Things, 2011

A voice recounting childhood memories tells us how it has shaped its relationship with the world and with space and time. Then excerpts from Heraclitus accompany a succession of images linked to a certain notion of light and duration: measuring devices, glaciers, the miraculously preserved body of St Bernadette, etc. The title of the work is a direct reference to Lucretius's *De Rerum Natura*, in which the Latin poet sets out to explain the true nature of things, the world and visible phenomena.

Photo: *Short study on the nature of things*, © DR

AYREEN ANASTAS, FRANÇOIS BUCHER, RENE GABRI, EDGAR MORIN

BIENNALE
CREATION

(Ayreen Anastas)
Born in Bethlehem, Palestine.
Lives and works in New York.

(François Bucher)
Born 1972 in Cali, Colombia.
Lives and works in Berlin,
Germany, and Bogota, Colombia.

(Rene Gabri)
Born in Tehran, Iran.
Lives and works in New York.

(Edgar Morin)
Born 1921 in Paris,
where he lives and works.

Chronique d'un film, 1961-2011

In 2007, Anastas, Bucher and Gabri decided to collaborate on a project: to revisit – within the context of the social upheavals caused by the 2006 revolts in Paris – the revolutionary ethos of the 1960s, regarding it as an unfinished collective project. They decided to analyse the film *Chronique d'un été* (*Chronicle of a Summer*, 1961) by Edgar Morin and Jean Rouch which ended up winning the Jury Prize at Cannes in 1961. During the research process, they found an interview with Edgar Morin in which he called for someone to find the rushes of this film in the hope of making a new, longer montage that would be in tune with the theories that were the basis of one of the most radical cinematic experiments of its time. The artists searched for the material, then set up numerous discussions with Morin and other protagonists of the film. A long painstaking process had begun: trying to comprehend the complex events which occurred during the shooting and montage of the film as well as in the multifaceted conflicts between the two authors and the producer regarding the content, form and format of the final

film. As the artists state: "The implications of these dialogues were crucial as the film broke new ground in many different ways: It is one of the first films ever to include real shots of workers inside a factory; it explores the problems associated with decolonisation and also contains what is thought to be one of the first instances of a recorded Holocaust testimonial, a much more nuanced and complex account than subsequent examples of what would later become an archival genre. But even more significantly, the film contributed to the development of a documentary aesthetic based on improvisation, hand-held cameras and direct sound, producing a critical discourse on the 1960s which provoked thoughtful debates on the relationship between cinema, reality and truth. The basic concern of the film is the fundamental question of a human society; one we have forgotten how to ask: "How do you live?"

Supported by the Palestinian Mission to France, Paris
With the support of IKEA, partner of the 11th Biennale de Lyon

Photo: *Chronique d'un film*, © DR



PIERRE BISMUTH

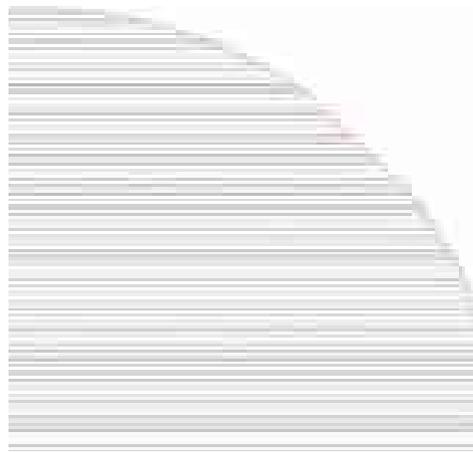
Born in 1963 in Paris, France.
Lives and works in Brussels, Belgium.

Unfolded Origami-Buren, 2004
Work from the series One thing made of another, one thing used as another, 2004-2011

In Pierre Bismuth's works presented at the mac^{LYON} the artist plays one representation against another – posters and origami – in order to make us see what is not present. After creating the paper sculpture, the artist carefully unfolds it, then frames the result. If what attracts the viewer is the image of the poster, or the reference to a specific historical work of art (by Kasimir Malevitch, Daniel Buren, or Andy Warhol, to name just a few), the title of the work (*Fleur de Lys*; *Colombe*...) indicates, as Aaron Schuster rightly says, "the missing origami piece, rendered quasi-present through the network of folds and creases that traverse the original material... What we see is literally 'neither here nor there' – not here in the image which is treated instrumentally as material for a folding craft, and not there in the origami which exists only as traces of the folding procedure – but somewhere in between. *The Unfolded Origami* series renders clearly Bismuth's general conceptual strategy: the chance encounter of two competing logics, a crisscrossing of foreign intentionalities."

With backing from the Flemish Community

Photo: *One thing made of another, one thing used as another*, Paul Klee, 2004.
© David Aebi



MILAN GRYGAR

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

Series of drawings, 1965-1981

The Biennale presents a selection of Milan Grygar's Geometric Drawings in which the artist brings together the expected and the unexpected, a dry rationality and a large measure of humour, with which he uplifts the parameters that he himself has established. When considering these drawings, it might be appropriate to refer to some of the artists' convictions:

“ Simplicity implies concentrated energy.
The colour black is the extreme point of light.
A direction to the origin of light.
Colour is light.
Colour and sound are a condition of Space.
The unison of colours is in harmony with space and light.
Colour is light.
Colour and sound are a condition of space.”

Supported by Youcast, partner of the 11th Biennale de Lyon

Photo: *Drawing and Movement*, 1979, © DR



LENORA DE BARROS

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

Umas, 1993-1996
Tempinhos/Tiny Times, 2008

At mac^{LYON}, Lenora de Barros presents works from two very different bodies of work. On the one hand, a series of weekly columns entitled *Umas*, published by the *Jornal da Tarde* (São Paulo, Brazil) between 1993 and 1996, in which, in a space that we could today call "pre-blog", the author published innumerable photo-performances, visual poems, and poetic texts proposing unique relationships between text and image while commenting on the status of art, photography, poetry, etc. Secondly, she presents the more recent *Tempinhos/Tiny Times* in which the artist explores what she refers to as "improbable times, the absurd hours, the possible and impossible moments."

Photo: *Tempinhos/Tiny Times*, 2008, © Lenora De Barros



NICOLÁS PARIS

BIENNALE
CREATION

Born in 1977 in Bogota, where he lives and works.

Lectura de casualidades o Incertidumbre calculada, 2011

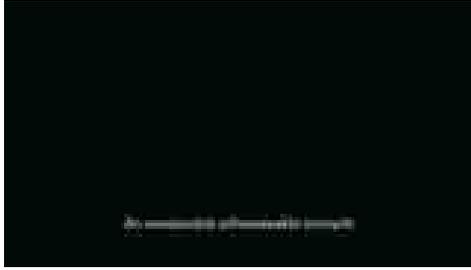
“ Drawing as a tool – carrying ideas and functions at any given moment – constructing itinerant architectures and ephemeral artistic works. These are used as a platform to re-live one's experiences, images, places and memories, which defy the relationship between the world of phenomena and visual representation. My aim is to create paradoxes associated with the supposed material and perceptive order of one's work.

I work on artistic projects which are assembled and built upon pedagogical experiences; more than a record of events, they are experiments and exercises that speak of suggestions. It is a practical analysis of work types that endure in time thanks to oral possibilities supported by visual aids.

My aspiration for the pieces at the Biennale de Lyon is that they become 'structures' which invite and 'serve' to 'accompany' the spectators' visits: working laboratories which suggest a journey within a journey and pose the question: What is a work of art?

— Nicolás Paris

Photo: *Untitled*, (from the series *Estructuras que ceden / estructuras ...*), 2010.
© Oscar Monsalve



ZBYNĚK BALADRÁN

BIENNALE
CREATION

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

Night of the World, 2011

“*Night of the World* is a short excursion through the hinterlands of Hegelian darkness to the moment before contemplation, in which everything already exists but is not yet revealed. The motif of mysterious origins and the inception of thoughts and images relate not only to creation as such, but also to the general principle of self-awareness and the recognition of reality around oneself.

– Zbyněk Baladrán, 2011 ”

Photo: *Night of the World*, 2011. © DR



SARAH PIERCE

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

An Artwork in the Third Person, 2009

Describe an artwork in the third person... is the first task posed to participants in a series of one-to-one interviews presented by Sarah Pierce in her multi-channel installation made in association with a group of international students from the Dutch Art Institute (2009). After each response, another question appears, interrupting the immediacy of a two-way conversation, and intensifying the dynamics between thought and language. As the interviews unfold, grammatical tensions mount, and the subjects become aware that they are part of the artwork they are attempting to describe. Set in a black cube with theatre props and lighting, the installation stages its own creation and reception.

Supported by Culture Ireland, Dublin.

Photo: *An Artwork in the Third Person*, 2009. © Vincent Lestienne

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LE MUSÉE D'ART CONTEMPORAIN

USEFUL INFORMATION

mac^{LYON}



GUIDED TOURS

Guided Tours and workshops at mac^{LYON} for children and adults

» see p.120

Cité internationale
81 quai Charles de Gaulle, Lyon 6

Open Tuesday to Friday, 11 am to 6pm, and weekends, 11 am to 7pm
Late opening until 9pm on Fridays October 7, November 4 and December 9, 2011

 Bus C4, C1, C5 /
stop Musée d'art contemporain

 Landing-stage
outside the Conference Centre

 Cité Internationale
car parks P0 and P1 (fees apply)



DIARY

Unexpected events: talks, audiences with special guests, and more.

» For full details:
labiennaledelyon.com/art, Diary, menu

GETTING TO mac^{LYON} FROM OTHER BIENNALE VENUES

FROM LA SUCRIÈRE

Public transport

about 45 mins
Bus s1, direction Gare St Paul/
stop Bellecour - then bus C5
direction Rillieux-Semailles/
stop Musée d'Art Contemporain

By river shuttle*

1 hr
Landing-stage facing La Sucrière.
Departures for mac^{LYON} at 1.30pm,
2.30pm, 3.30pm, 4.30pm, 5.30pm

FROM BULLUKIAN FOUNDATION / PLACE BELLECOUR

By public transport

about 20mins
Bus C5 direction Rillieux-
Semailles / stop Musée d'Art
Contemporain

By river shuttle*

about 30mins
Landing-stage on
Place Antonin Poncet.
Departures for mac^{LYON}:
1pm, 2pm, 3pm, 4pm, 5pm, 6pm.

FROM THE T.A.S.E. FACTORY

By public transport

about 30mins
Metro line A direction Perrache/
stop Foch then bus C4 direction
Cité Internationale/ stop Musée
d'Art Contemporain

PLACES TO EAT

LE CAFÉ DU MUSÉE

Ground floor, facing Tête d'Or Park

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Snacks and light meals, and a terrace facing the park

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33 quai Charles de Gaulle, Lyon 6
Open daily, 12 noon to 2.30pm
and 7-11pm

Tree-shaded terrace

Refined cooking, set menus
and à la carte

Suelta Verde Cité Internationale

45 quai Charles De Gaulle, Lyon 6
Open daily, for lunch and dinner

Terrace, lounge ambience,
Latino cuisine

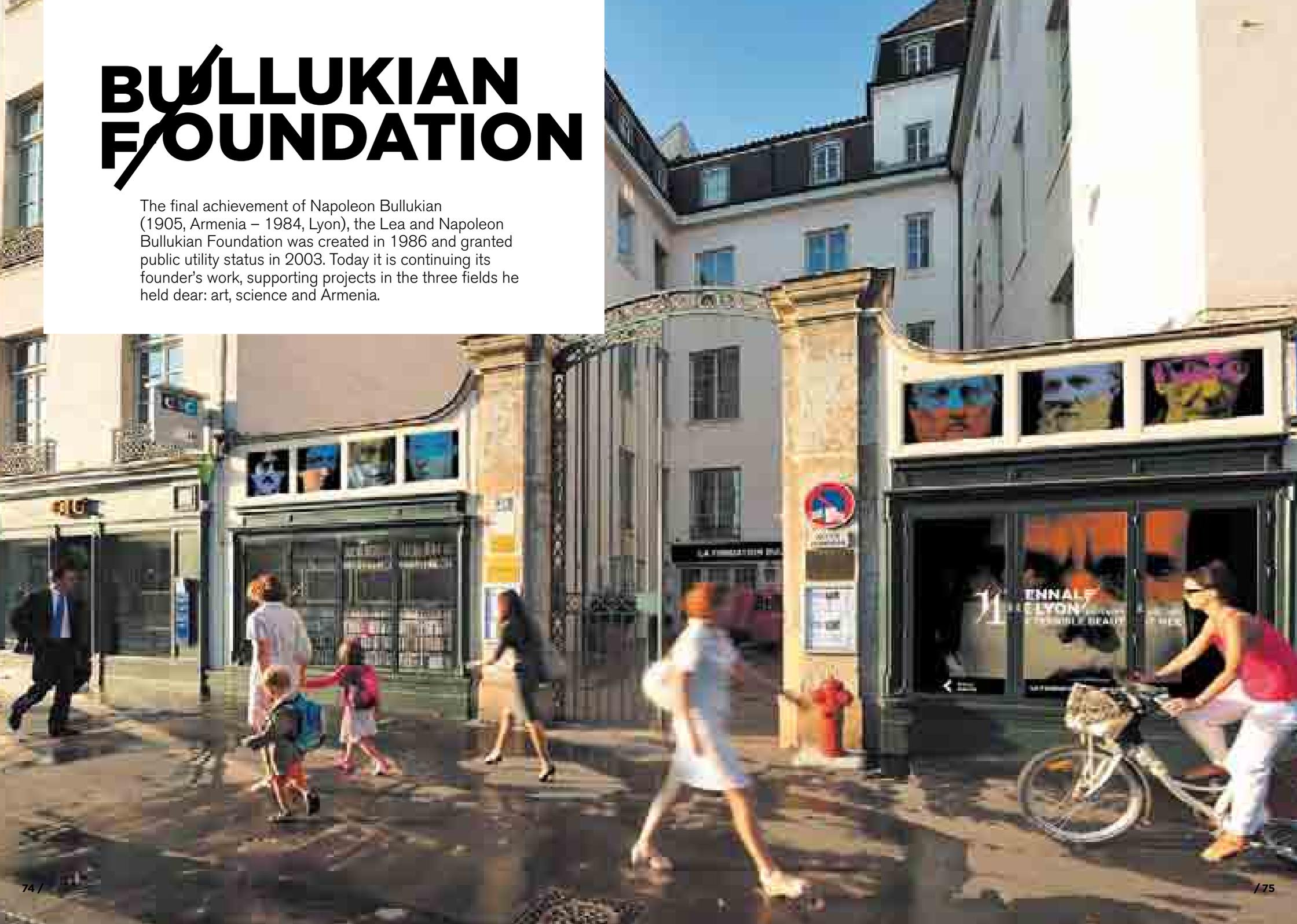
BIENNALE SHOP

Artbooks,
reproductions, art editions,
Biennale merchandising
and catalogues, and more!

Open from Tuesday to Friday
from 12am to 6 pm and
the week end from 11am to 7 pm.

BULLUKIAN FOUNDATION

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.





RICHARD BUCKMINSTER FULLER

BIENNALE
CREATION

Born 1895 in Milton, Massachusetts, USA.
Died in 1983 in Los Angeles, California, USA.

Richard Buckminster (“Bucky”) Fuller was one of the most forward thinking intellectuals of his time. An architect, designer, scientist, and artist, he created design solutions inspired by nature’s structural principles, that sought to benefit the largest segment of humanity while consuming the fewest resources, and he shared his discoveries with governments, institutions, and citizens all over the world. Among his most well-known inventions, *geodesic domes* derive their great strength from the triangulated spherical great circles which he discovered operating in nature. For the Biennale de Lyon 2011, we have worked with Jaime Snyder from The Estate of R. Buckminster Fuller and the architect Deacon Marvel. Together, we present two of Fuller’s *geodesic domes* constructed entirely from local materials at the garden of the Bullukian Foundation, and indoors, we have chosen to present a number of documents from Fuller’s Archive that address the way in which he conceived the Earth as a holistic design system – proving that he was one of the most important utopian thinkers of the past century.

Specifically, we include a selection of the *World Design Science Decade Documents* that Fuller developed from a presentation he made to the International Union of Architects (I.U.A) in 1961 “in order to render the total chemical and energy resources of the world, which are now exclusively preoccupied in serving 44% of humanity, adequate to the serving of 100% of humanity at higher standards of living and total enjoyment than any man has yet experienced”, that we consider deeply pertinent still today.

The construction of the domes was made possible with the consent and support of Jaime Snyder (Estate of Buckminster Fuller) and of the architect Deacon Marvel.

Photo: *Bear Island Dome*, Bear Island, Maine - original construction 1965, reconstruction 2004, © Deacon Marvel



NICOLÁS PARIS

BIENNALE
CREATION

Born in 1977 in Bogota, where he lives and works.

Utopía en espera o Diagramas de un territorio en contracción, 2011

“ Every working method changes according to its environment. I like to think of the environment as *the spectator*; the one really responsible for transforming the work and giving it new dimensions. My practice explores new methods of interaction between the artist, the medium and the spectator via new drawing tools (experimental drawing, graphic work, educational material, furniture, laboratories and drawing workshops) which multiply readings, perceptions and relationships with environment, structure and form. The work thus responds to the idea of sharing working methods and processes of renewal. In this case, this involves bringing ourselves up to date with the thoughts and reflections of Yona Friedman, Richard Buckminster Fuller and the spectator. *Utopia in Waiting* is a possible working model of this process of renewal, with drawings and objects created from geometry and chance, located somewhere between diagram and gesture, between planning and speculation, between fullness and emptiness. Places where Utopia lies in wait.

— Nicolás Paris

Photo: *Untitled (from the series Interaction method Ramdom order)*, 2010, © DR



YONA FRIEDMAN

BIENNALE
CREATION

Born in 1923 in Budapest.
Lives and works in Paris.

Untitled, 2011

Yona Friedman sees “mobile architecture” as the basis for a form of organization that is simultaneously public, social, artistic, flexible and shared – and so potentially universal in application. For him, housing and town planning must be designed by their users and leave room for the unforeseeable behaviour of future users. Considered one of today’s great architectural thinkers, Friedman regards utopia as realisable and his ideas have had a huge influence on contemporary planning. At the Biennale he is presenting a cardboard sculpture, which is at once architecture and furniture, medium and project, with a potentially infinite capacity for adaptation, that lends itself to a range of possibilities and functions.

Photo: *Untitled*, 2011, courtesy of the artist and Galerie Kamel Mennour, Paris © DR

BULLUKIAN FOUNDATION

USEFUL INFORMATION

26, place Bellecour, Lyon 2

Open Tuesday to Friday, 11 am to 6 pm, and weekends, 11 am to 7 pm
Late opening until 9 pm on Fridays October 7, November 4 and December 9, 2011



Metro lines A and D / stop Bellecour
Buses: C20, 27, 40, C9, C5, C12, s1 / stop Bellecour



Landing-stage on
Place Antonin Poncet



Parc Antonin Poncet and Parc Bellecour
(fees apply)

GETTING TO BULLUKIAN FOUNDATION FROM OTHER BIENNALE VENUES

FROM LA SUCRIÈRE

By public transport

about 15 mins

Bus s1 direction Gare St Paul / stop Bellecour

By river shuttle*

30 mins

Landing-stage outside La Sucrière. Departures for Place Antonin Poncet:
1.30pm, 2.30pm, 3.30pm, 4.30pm, 5.30pm, 6.30pm.

FROM macLYON

By public transport

about 20 mins

Bus C5 direction Bellecour / stop Bellecour

By river shuttle*

30 mins

Landing-stage outside the Conference Centre. Departures for Place Antonin Poncet:
1.30pm, 2.30pm, 3.30pm, 4.30pm, 5.30pm, 6.30pm..

FROM THE T.A.S.E. FACTORY

By public transport

about 30 mins

Metro line A direction Perrache / stop Bellecour

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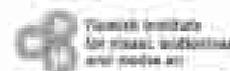
London

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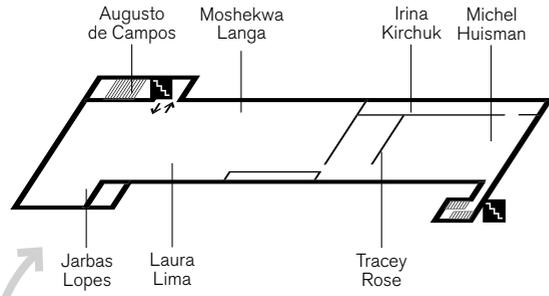


THE T.A.S.E. FACTORY

Built in 1924, the T.A.S.E. Factory is an old artificial silk factory listed as industrial heritage. It is now part of the urbanization project of the Carré de Soie Lyon-Vaulx-en-Velin district. The Factory hosts part of the Biennale, on 1,200 m² (13,000 sq ft) and on surrounding grounds. Together with La Sucrière, T.A.S.E. Factory is the second industrial wasteland to be invested by the Biennale.

→ Direction of tour

1ST FLOOR



Héctor Zamora

ENTRANCE

prohibited access

Jorge Macchi

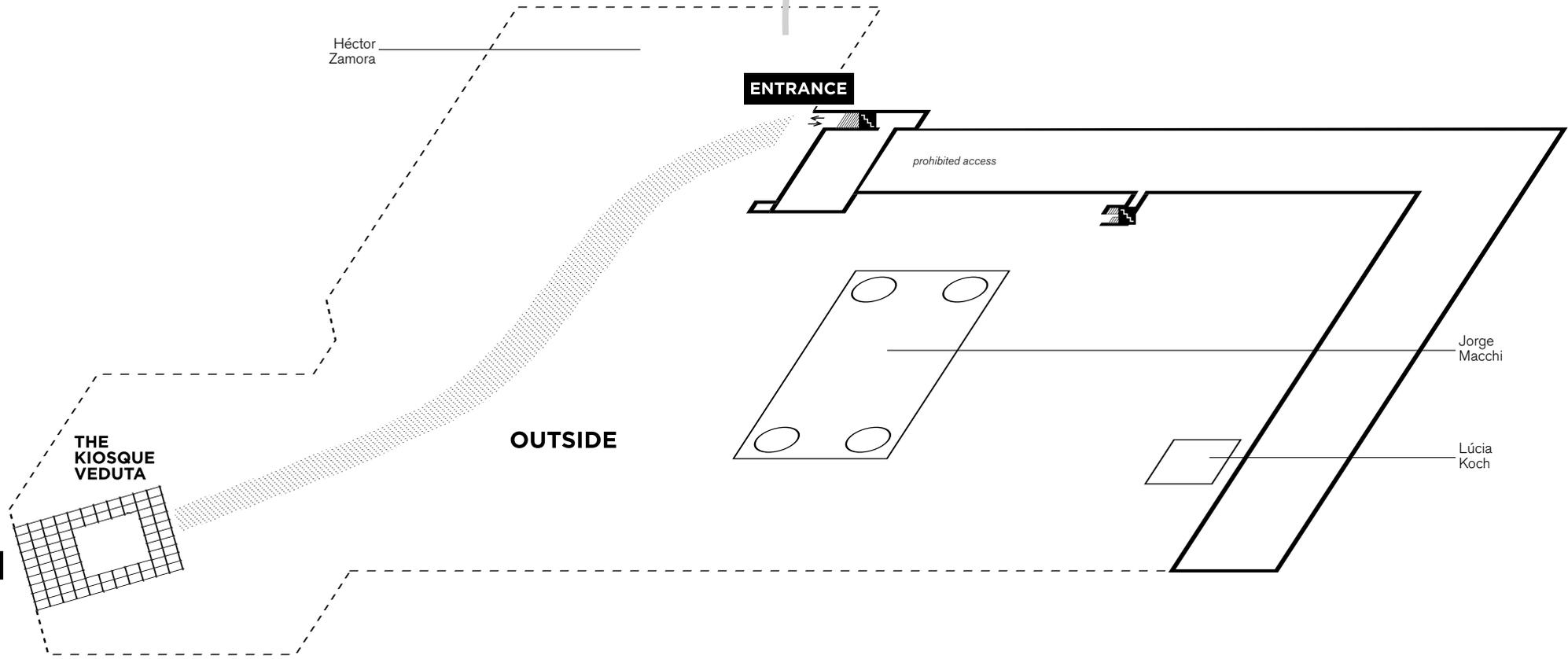
Lúcia Koch

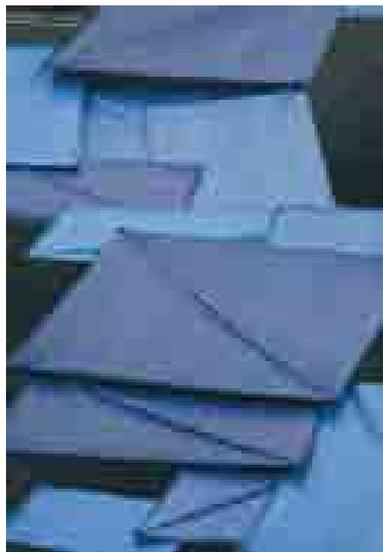
OUTSIDE

THE KIOSQUE VEDUTA

ACCESS

T.A.S.E. FACTORY





axenord
volfixe
axeoeil
solfixe
axepôle
sudfixe

HÉCTOR ZAMORA

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

Azul. Las razones de los toldos, 2011

Héctor Zamora often responds to the given (social, political, formal and functional) characteristics of a specific public space examining and critiquing selected aspects. At the Biennale his series of stretched, overlaid blue tents, each a different shade of blue, festoon the entrance to the T.A.S.E. Factory, emphasizing its industrial architecture. The work might be regarded as a reference to the current "Indignant" movement at the Puerta del Sol in Madrid.

Photo: *Untitled (Azul)*, parking du Muro Museum, Curnavaca, Morelos, Mexico for the exhibition *Sueño de una noche de verano*, 2006. © Fernando Medellín

AUGUSTO DE CAMPOS

Born in 1931 in São Paulo, Brazil, where he lives and works.

Axenord, 1957

In 1952, Augusto de Campos, his elder brother Haroldo de Campos, and Décio Pignatari launched the literary magazine *Noigandres* and so introduced the international movement of Concrete Poetry to Brazil. The young poets searched for a "verbivocovisual" poetry, a radical fusion of the most advanced techniques so as to enable a "poetry of invention", in which conventional syntax and versification would be abandoned.

His poetry is also shown at La Sucrière.

Photo: *Axenord*, 1957



LAURA LIMA

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

Gala Chicken and Gala Coop, 2004-2011

Embellished with brightly coloured natural feathers attached like hair extensions, forty chickens move about inside a distinctively shaped hen house. A metaphor of the social order and the norms it imposes, Laura Lima's "gala chicken" take their inspiration from the carnival and its role reversals and the overall organisation of society. In a work created several times since 2004, the artist has observed numerous changes in the chickens' behaviour: timid animals become exuberant, for example, and some actually change gender. *Gala Chickens*, then, is the living proof that anything can happen.

Photo: *Gala Chicken*, 2004, © Cadu d'Oliveira



JARBAS LOPES

BIENNALE
CREATION

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

Work in Progress, 2011

Jarbas Lopes' projects often arise from shared experiences of personal encounters and explorations of places, personal beliefs and collective modes of thought. This was the case for his *Veduta* residency in Lyon and Feyzin, which resulted in a project entitled *Ciné Afrodisiabacchus*. The project combined a multiple-projection space, itself a development of his earlier *Cinema Parado* project (2002–2011), which he enacted at the Rex Cinema in Feyzin. Local spectators were invited to draw on slide film, and later the drawings were screened to the accompaniment of live music, creating an all-sensory environment. At this exhibition in the T.A.S.E. Factory, Lopes presents some of the materials which were generated during this residency as well as new work developed to enter into a dialogue with works by Laura Lima and Moshekwa Langa.

Photo: *Serie Aerobikeway Bicycle*, © Moisés Alcuña

» Artist in residence
hosted as part of *Veduta* (see p. 108)

INTERVIEWS

Listen to the artists talking about their work:
labiennaledelyon.com/art, videos menu



MOSHEKWA LANGA

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

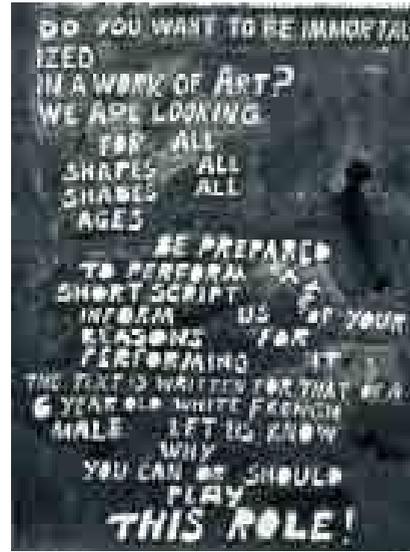
Series of paintings, 1999-2011

At the Biennale de Lyon, Moshekwa Langa presents works from two very different series: his new series of plastic-bag-collages and the car-paint-on-paper paintings. On the first, the artist states: "I have vivid memories and sensations of things that have happened. I make them into collages. I have moved very rapidly over the years, always putting things in plastics, always trying to make something new from the old, always rearranging. I like beautiful things, colours, and surfaces, so I work with them: torn and repaired, scars, traces; these are the multitudes of lines that manifest themselves in these collages." On the second series he has mentioned: "Car paint is a beautiful material... I also have recently witnessed beautiful moments that were destroyed in seconds due to crashes. There are no beautiful disasters, only disasters."

And further, "As a young man growing up in South Africa, the opportunity to grow up in what is considered a normal way was just not there; and human relationships with people from other cultural groups were always fraught. I went away, yet I followed the Truth and Reconciliation Commission. Sometimes it seemed that more than retribution, what people wanted was not only forgiveness, but an expression of remorse. *I am so sorry*. I made these works almost as an apology, to no-one in particular. Those words make me consider the things that over the years have cumulatively shaped me, and to seek to eventually make amends. They remind me on a personal level that bad things are happening, and a few words can go a long way towards providing comfort."

Photo: *Collapsing guides*, 2004, © Moshekwa Langa

BIENNALE
CREATION



TRACEY ROSE

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

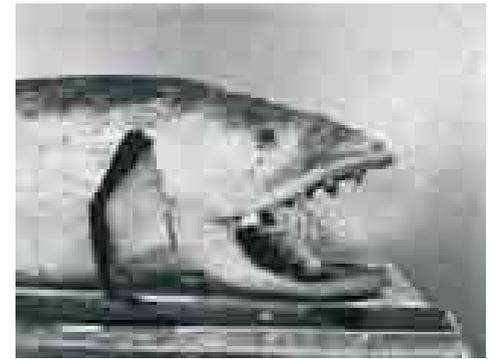
In The Castle Of My Skin, 2011

In residence in Feyzin as part of the Veduta program, Tracey Rose creates a fictional cast featuring nearly thirty people. In what could be seen as a reality-show, the artist questions the assignment of individuals to compartmentalized cultural representations, according to a wilfully xenophobic typology based on a chapter of Franz Fanon's book *Black Skin, white Masks*, in which the author is terrorized by a small French boy who exclaimed upon seeing him: "Look, a Negro! Mama, see the Negro! I'm afraid!".

Photo: *Curtain Call*, 2011, © Eve Brown

» Artist in residence hosted as part of Veduta (see p. 107)

BIENNALE
CREATION



MICHEL HUISMAN

Born in 1957 in Heerlen, Netherlands, where he lives and works.

No.84 (Le Poisson), 2011-2012

No.84 is an idea which Michel Huisman has cherished for a long time. In this work, the artist invites two viewers at a time to experience the secret as a means of discovering reality. He states:

“ If art is a state of mind, then the space-time continuum dictates that it must also be a place to be. This ‘place’ might well be considered sacred. Only when I bring you back to your earliest *state of wonder*, such as the times when you were a small child, can I truly reach you* (* ‘you’ is here considered as everything that ‘I’ is definitely not). If giving birth to beauty is so hazardous and melancholy a process that many are deterred from the act of production, a hidden space might well be the final refuge. We live in a time where we seem to separate the two halves of our brain more and more. There is no wall between ‘alfa’ and ‘beta’, there is a *corpus callosum*, it is the virtual space where we live our reality. Pre-apocalyptic romanticism.”

Supported by the Mondriaan Foundation, Amsterdam

Photo: *No.84 (Le Poisson)*, project for the 11th Biennale de Lyon, 2011, © Michel Huisman

THE T.A.S.E. FACTORY



IRINA KIRCHUK

BIENNALE
CREATION

Born in 1983 in Buenos Aires, Argentina, where she lives and works.

Défense passive, 2011

Numerous “duo-plungers” line a passage in the T.A.S.E. Factory. The windows of the Factory were originally painted blue, in accordance to “passive defence” strategy conceived during the Second World War. This technique prevented enemy bombers from seeing the lights emitted from inside the buildings. The work explores the idea of defence as a foundation of architectural structure and transfers the “blue defence” from the windows to the wall.

With backing from the Argentinian Ministry of Foreign Affairs, International Trade and Worship, Paris

Photo: *Défense passive*, sketches of the project for the 11th Biennale de Lyon, 2011, © DR

JORGE MACCHI

BIENNALE
CREATION

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

Marienbad, 2011

Marienbad is a site-specific installation for the backyard of the T.A.S.E. Factory in Vaulx-en-Velin. The formal garden (ie. “jardin à la française”), is reminiscent of the famous garden in Alain Resnais' *Last Year at Marienbad* (1961). Macchi's ghost-like piece operates as the representation of a representation, creating a strong contrast with the environment.

If *Marienbad* is a piece that deals with time and memory, the video work *10:51* presented on the 2nd floor of mac^{LYON}, freezes both concepts.

Supported by the Municipalities of Vaulx-en-Velin and Décines, by TARVEL, partner of the 11th Biennale de Lyon, and by the Argentinian Ministry of Foreign Affairs, International Trade and Worship, Paris

Photo: *Marienbad*, 2011, © Jorge Macchi

LÚCIA KOCH

BIENNALE
CREATION

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

New Development, 2011

In her series *Fundos*, Lúcia Koch creates spaces where they do not actually exist while eradicating the boundary between exterior and interior architectural spaces as well as their scale. For the Biennale de Lyon 2011, Koch was initially invited to intervene in the monumental building now in ruins towards the back of the site. Halfway through the process, the Biennale was informed that the venue had been sold and that it would be completely demolished during the course of the exhibition. Koch therefore decided to ironically advertise the new development to come.

Photo: *New development* (from the series *Fundos*), 2011, © Lucia Koch



Read the indepth articles
on the Biennale by specialists
and students, then have your say!
labiennaledelyon.com/art, blog menu.

THE T.A.S.E. FACTORY

USEFUL INFORMATION

14, rue du Textile, Vaulx-en-Velin
Pedestrian entrance, rue du Rail

Open Tuesday to Friday, 11 am to 6 pm, and weekends, 11 am to 7 pm
Late opening until 9 pm on Fridays, October 7, November 4 and December 9, 2011

 Metro line A direction Vaulx-en-Velin La Soie / stop Vaulx-en-Velin La Soie
Tram line T3 / stop Vaulx-en-Velin La Soie
Buses C8, C15, 16, 52, 68, 83 / stop Vaulx-en-Velin La Soie

 At venue (free)



GUIDED TOURS

Guided Tours at T.A.S.E. Factory

» see p. 120

GETTING TO THE T.A.S.E FACTORY FROM OTHER BIENNALE VENUES

FROM LA SUCRIÈRE

By public transport

about 45 mins

Tram line T1 direction Hôtel de Région- Montrochet/stop: Perrache- change to Metro line A direction Vaulx-en-Velin La Soie/ stop Vaulx-en-Velin La Soie

FROM mac^{LYON}

By public transport

about 30 mins

Bus C4 direction Jean Macé/ stop Foch -then metro line A direction Vaulx-en-Velin La Soie/ stop Vaulx-en-Velin La Soie

FROM BULLUKIAN FOUNDATION

By public transport

about 30 mins

Metro line A direction Vaulx-en-Velin La Soie/ stop Vaulx-en-Velin La Soie

OUTSIDE



JOCHEN DEHN

Born in 1968. Lives and works in Paris.

Theatre performances in apartments, mud wrestling, a play for actress and elephant. But Dehn isn't joking: these works encapsulate our social behaviour, our responsiveness, our politically correct inertia – in other words, everything we'd like to keep at arm's length. Working up forms and strategies that trigger real encounters, Dehn sets out to reveal the distance between the body and its surroundings. For the Biennale he is continuing his long-term project *L'école pour devenir invisible* ("The School of Invisibility") by exploring the possibilities "of becoming diffuse, of dissolving without disappearing and of passing through walls without having to use doors." In this way *The School of Invisibility* tries to bring tangibility to the abstract, and notably to the multifaceted concept of fusion.

Photo/from left to right: *God is Nivéa (Dieu est Nivéa)*; in collaboration with: M. Gintersdorfer, Deutsches Schauspielhaus, Hamburg and Inn-Motion Festival, Barcelona 2005, © K. Madsen – *Been down so long it looks like up to me*, 2009, © A. Mole

Tout ce que je touche me touche (God is Nivéa)

Théâtre des Célestins

Alone beneath the proscenium arch of the Théâtre des Célestins, Dehn demonstrates the concept of fusion as he is gradually coated with the products of fifteen major players on the world economic scene, among them Procter & Gamble, Nestlé and Monsanto.

Flocks

Galerie la Salle de bains

"Flocks" as in "flocks of birds". A demonstration of why one must become liquid, of how to plunge into a crowd and of the rules for becoming invisible once you're part of it.

Why stand when you can fall

Musée des beaux-arts de Lyon

The performance begins in the Museum cloister, then continues in the pre- and post-Renaissance rooms. With a straight line as its point of departure, the audience will come to understand the fourth dimension and the issues of perspective and perception.

Snow, sled, horses, wolves

With artist Loreto Martinez Troncoso, Jochen Dehn explores the ways in which empathy can become a tool, and leads his viewers from being too cold to very hot.

Where and When?

All information on:
labiennaledelyon.com/art

BIENNALE
CREATION

YOKOHAMA TRIENNALE 2011

OUR MAGIC HOUR

How Much of the World Can We Know?

Director General: OSAKA Eriko / Artistic Director: MIKI Akiko

August 6 → November 6

www.yokohamatriennale.jp



si c'est de l'art... c'est dans le mag

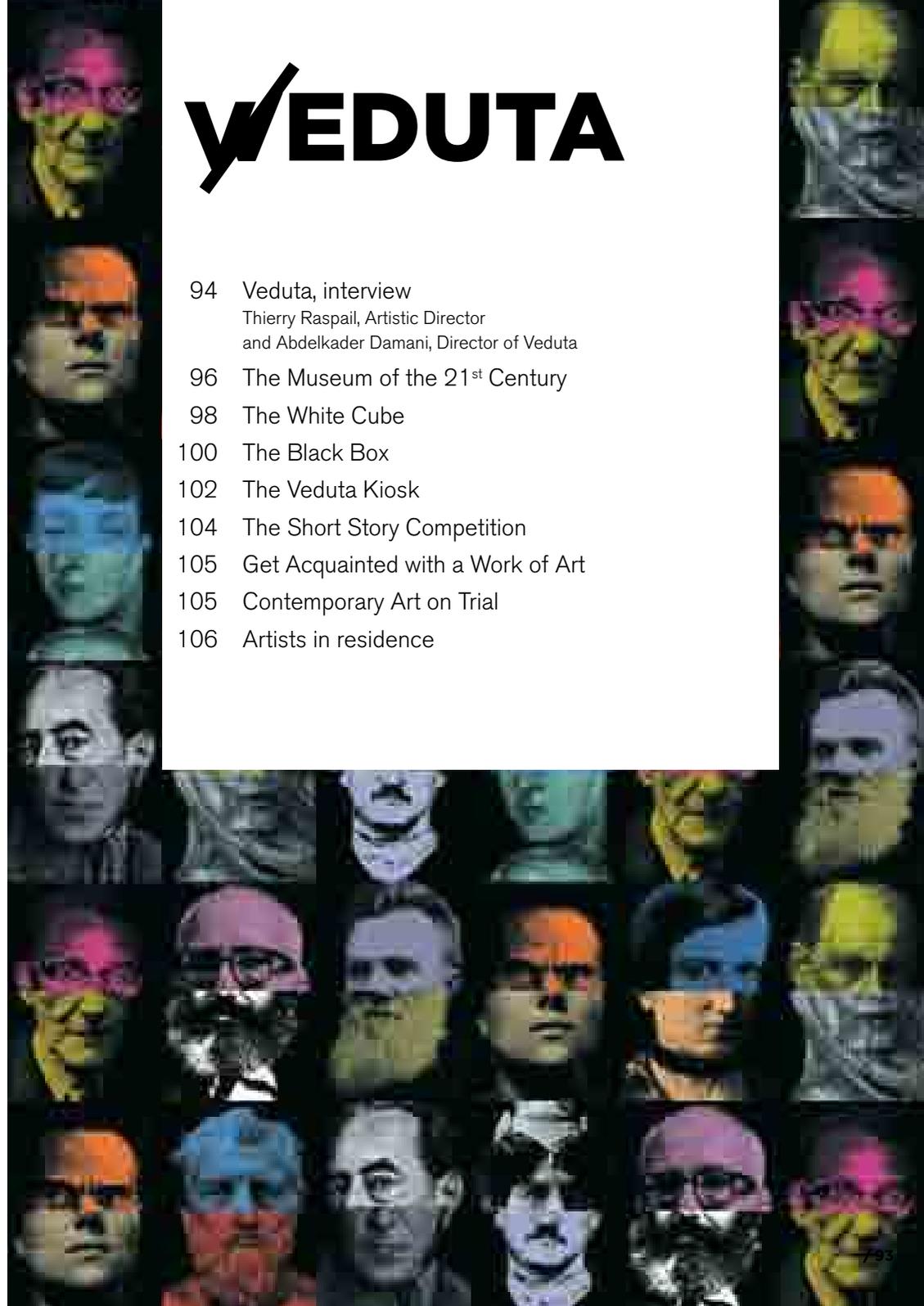
Le mag ou l'art et la culture du monde entier chaque jour sur euronews.

partenaire media de la
Biennale de Lyon 2011
www.euronews.net



VEDUTA

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VEDUTA

INTERVIEW,

Thierry Raspail, Artistic Director
and Abdelkader Damani, Director of Veduta

Why did you add Veduta to the Biennale de Lyon?

Thierry Raspail – A biennial is first and foremost an enormous exhibition, a bringing-together of incredibly diverse works by artists from all over the world; a kind of gigantic show-window for all the best art of the moment. But even giving directly onto the street, a show-window is shut in: it's beautiful but cut off. Veduta is an attempt to put the show-window in the street, and in such a way that it's the street that designs the window – or better still, doesn't even care about having one. It's a creative project shared with artists, with works and with people who in turn can become museum curators, security personnel and art critics. In fact it's an art experience with no show-window.

In 2011 Veduta came to an agreement with 8 municipalities in the Lyon urban area (Vaulx-en-Velin, Lyon, Feyzin, Saint-Priest, Décines-Charpieu, Villeurbanne, Le Grand Parc Miribel Jonage, Bron and Meyzieu): together with them we'll be offering works in the public space, welcoming artists in residence and organising music programmes, improvised theatre, games and workshops involving visual culture in all its shapes and forms.

I think that what counts most in art today is the experience of art, which calls for no advance knowledge or education. All you need is some sensibility – and we all have that – plus a capacity to respond. That's all you need to trigger an interest in art. But first the experience has to be offered. And this is what Veduta's all about: it's what you might call a "hands-on" approach. Cubism? Okay, let's play with cubes. You think you can do just as well? Okay, let's do it together. "A Terrible Beauty"? Okay, let's experience beauty. And so on. With Veduta project manager Abdelkader Damani we're co-designing an art platform with the artists and the local people. For 2011 we're offering a kiosk, a white box and a black box, a short story competition, an indoor gliding championship and a local-internet-designed YouTube programme. These represent the preferences and concerns of all of us: the key factor remains this terrible beauty which gnaws at us and moves us every day; it's different every day and never lets go of us.



What territory does Veduta cover?

Abdelkader Damani – Veduta is a multifaceted venture built around the creation/reception pairing. For each new Biennale implementation of the overall project is discussed with the municipalities making up the Lyon metropolitan area. The starting point is always a territory relating in planning terms to community development, urban regeneration or social solidarity, but obviously these are not absolute restrictions. The aim is to mobilise as many urban players as possible for jointly designing and taking part in the ventures; but even more so, to involve local residents.

So who are the players in this joint shaping of the project?

There are three groups of players at different levels. Firstly, the "artistic and cultural" group: the museums, media centres, municipal libraries, theatres, cinemas – and, of course, the schools of architecture and art – which are the sources of all the proposals. Then comes the sociocultural group: the social welfare centres, youth and culture centres, "missions locales", etc. They join us in coming up with new ways of discovering art, such as an encounter with a particular work, exhibitions, performances and guided tours. And then there are the residents of the municipalities we work in: the people behind Personal Video at the Black Box (see p.100), the group that keeps the White Cube running (see p.98) and more generally anybody and everybody interested in contributing. To cite just one example: the idea of choosing videos on YouTube with the Biennale title as a common denominator. There you have potential for national and even international participation.

THE 21ST CENTURY MUSEUM

AT MIRIBEL JONAGE PARK, IN JULY
AT THE GRAND LYON HEADQUARTERS, IN NOVEMBER

An invitation to people to share something they'd like to show.

On July 9 the Biennale was inaugurated at the 21st Century Museum in the Miribel Jonage Park. For the entire day a work by Yona Friedman was host to things people wanted to put on show.

Friedman's aim was simple: a museum that was first and foremost a collection. Here, though, the collection was to be created by the visitors. There had to be a simple "structure" for the object, and so Friedman created *Iconostase*, a shape made of 3-metre hoops spreading through space as a simple, open architectural form. Humour, memories, the unexpected and the exuberant: in all, 54 items on show. In the course of the day hundreds of people took part in workshops and guided tours, and listened to a specially designed music programme.

WHERE? WHEN?

Miribel Jonage Park

July 9 - 18
(July 9: event from 2 pm to midnight)

Le Grand Lyon Headquarters

20 Rue du Lac, Lyon 3
November

Admission
free

—
Iconostase and the event
of July 9 are coproduced
with the le Grand Parc Miribel Jonage



YONA FRIEDMAN'S 21ST CENTURY MUSEUM

Artist in residence, Grand Parc Miribel Jonage

Iconostase is the form Yona Friedman chose for his 21st Century Museum. A museum which, he says, "is an invitation to people to display, in a very light, open structure, an object they'd like to share with others."

As for the actual placement, his solution is simple: "Organise an election on the spot, and the person elected by the group will decide where the objects are to be put."

Iconostase was first shown on July 9 in Miribel Jonage Park. In November and December it will be on show at Le Grand Lyon headquarters in the city's Part Dieu district.



INTERVIEW

Patrick Perron, participant – exhibitor

“Actually, participating couldn't be easier. You just have to decide on something to share visually. I've been painting since I was a kid, and when I happened to pass by yesterday I felt like sharing two recent canvases. It's great for me to be able to take part in the Biennale like this, in this fun atmosphere, and to see what other people wanted to show. I was really touched by a little girl who brought a bottle of water to show in the museum. She explained that for her the scarcity of water made it a work of art.”

THE WHITE CUBE

DÉCINES

A new exhibition space run by local residents.

The White Cube is a totally new kind of exhibition space, a 6x6m cube in the Sablon-Berthaudière neighbourhood. It's run, artistically and culturally, by a group of residents who are curating two exhibitions, one drawing on the mac^{LYON} collection and the other with Christian Lhopital, artist in residence in Décines. With a helping hand from the Veduta team, the group has been attending weekly workshops since April and learning about all the aspects of putting an exhibition together.

WHERE? WHEN?

Sablon-Berthaudière neighbourhood

Open Wednesday to Friday

2 - 7 pm

Saturday 11 am - 6 pm

6 Oct - 13 Nov

The mac^{LYON}

Dan Graham, Hiroshi Sugimoto,
John Armleder...

24 Nov - 31 Dec

Christian Lhopital, recent works

**Admission
free**

The White Cube is coproduced with the City of Décines-Charpieu
And the collaboration of the Centre Social de la Berthaudière, OPAC 38, Maison de l'emploi de Décines, l'ADSEA 69



White Cube participants, exhibition curators, the registrar, mediators and security staff

Raja Benromdhane, Stéphane Croville, Monjia Horrigue, Salhia Latrache, Souad Liard, Henriette Martinez, Lila Merzouk, Louisa Metri, Magalie Morand, Hubert Tauron, Muriel Tille, Gaëlle Vivier, Pape Niang (Centre social de la Berthaudière Director)

INTERVIEW

Louisa Metri, Le Cube Blanc participant and elected "manager"

"I heard about the project while I was looking for work. The job centre in Décines suggested I do a self esteem and confidence workshop, where I was told about the Veduta project. It was like a door opening onto other people, onto new encounters and experiences, and I discovered a new kind of professional relationship. We met once a week to build everything: choosing the artworks, visiting the exhibitions and the collections at mac^{LYON}, meeting with the professionals, familiarising ourselves with the Chinese artists' work – putting everything in place, basically. Tuesdays became a precious moment for me – I didn't miss a single one. It was real teamwork. We worked together, and shared our visions. I can't wait for the public to engage with it. It's a real challenge."

THE BLACK BOX

SAINT-PRIEST

All kinds of video works.

The Black Box is a real, 12x 6x4m black box, totally devoted to video art and set up in the centre of Saint-Priest, at the foot of the Alpes estate A and B apartment blocks.

Open every day, it's offering four programmes: Art Video, Personal Video, Sample and Open Space.

WHERE? WHEN?

Square Raverat
20-21 rue Maréchal Leclerc
In front of the City hall of Saint-Priest
October 17 - 31
Open daily, 2 - 7 pm

**Admission
free**

The Black Box is coproduced with the City of Saint-Priest, the Groupe MCP and Atelier Thierry Roche et Associés

And the collaboration of the DRU, the CUCS centre ville Beauséjour, the community centres of Lacarnière, l'Olivier and Diderot, the MJC Jean Cocteau and the Lycée Condorcet



Join in!

Become a YouTube video curator at the Biennale

Come up with a selection of YouTube videos on the theme of "A Terrible Beauty is Born", and have it shown in the Black Box

Check out www.youtube.com/labiennaledelyonart



THE PROGRAMME

Art Video

Artist Jean-Claude Guillaumon and a group of Saint-Priest residents have made a selection of videos from the collections at mac^{LYON} and the Visual Arts Centre in Saint Fons.

Personal Video

Individually and collectively – community associations, schools, social welfare centres, neighbourhood centres, etc. – Saint Priest residents are presenting their own videos. A selection made by a local judging panel is being shown over four days.

Sample – in partnership with YouTube

Become a programmer or a curator by choosing the best videos on YouTube. Subject: "A Terrible Beauty is Born". Duration: minimum 5 minutes, maximum 15 minutes.

Sample is the choice of the best Black Box programmes, with a prize awarded by Arte Créative.

Open Space

The artists of tomorrow. A selection from the art schools in the Rhône-Alpes Region and Geneva (HEAD-Genève). The future's where art's at!

THE VEDUTA KIOSK

VAULX-EN-VELIN

A brand new architectural idea:
1000 metres of tube, 7600 m³ of volume

The Veduta Kiosk in Vaulx en Velin, on the outskirts of Lyon, measures 500 square m² (5400 sq ft) at ground level and is 28 metres high. The design is due to three students from the Lyon School of Architecture, whom we asked to come up with a building offering unlimited possibilities: concerts, movies, debates, a restaurant, etc., as well as a space for just chilling out before or after the exhibition at the T.A.S.E. Factory.

September 15 – October 31: four chances to get acquainted with the latest in contemporary creativity.

WHERE? WHEN?

Near the T.A.S.E. Factory
14 allée du Textile, Vaulx-en-Velin

Concerts, performances, encounters...
September 17 and October 1, 15
and 29, from 2 pm to midnight

**Admission
free**

The Kiosque Veduta is built by a social insertion project, established by six persons, and piloted by the PASS Rhône-Alpes and Forum Réfugiés. The Kiosque Veduta Partners: Grand Lyon, PASS Rhône-Alpes, Forum Réfugiés, Le Département du Rhône, La Région Rhône-Alpes, la DIRECCTE Rhône-Alpes, La Mission Carrée de Soie, l'ENSA-Lyon, M.E.R.I.C, Cireme, PLETTAC et EBS

INTERVIEW

**Vanessa Pointet, Amélie Gauthier, Thibaut Pierron:
the three designers of the Kiosk.**

“We started out with a short-term, inexpensive material that could be set up easily and quickly: scaffolding, which has its own geometry but changes its dimensions radically once adapted to a specific location. Here we had a brownfield site whose character we wanted to stick with. We saw it as vital that the neighbourhood and its residents should know in advance of the arrival of the monumental Veduta Kiosk and an international event like the Biennale – rather than the building just being parachuted in without warning. This was the aim of the Veduta mediation programme, which organised, for example, gardens on the site for the locals to share. The idea was to bring the place back to life and change people’s perception of it: this would lead to a better understanding of the Biennale and the Kiosk’s cultural programme. We called this the ‘urban grapevine’.

”



PROGRAMM

Contemporary music
17 September,
2 pm to midnight

To mark the annual European Heritage celebrations, Damien Pousset, artistic delegate for the **Musiques en Scène biennial**, is presenting a mind-blowing programme: Berio, Stockhausen and more.

Urban cultures
1 October,
2 pm to midnight

Under the direction of **Bwoy Rudy**, FEDEVO – the Vaulx en Velin Hip-Hop and Urban Culture Federation – is offering a programme of rap, graffiti and surprises.

Theatre - Performances
15 October,
2 pm to midnight

Headed up by Claire Truche, the **Nième Compagnie** presents a Beckett Museum that has all sorts of fun with the Irish master of the absurd who was also a rugby flyhalf. Plus an oratory competition organised by the students of the Collège Duclos.

Vocal electronica
29 October,
2 pm to midnight

Vocal-electro pixellations: a great experience provided by Serge Dorny, director of the **Lyon Opera**.



**Social insertion project
members**

Ken Ejimi, Jean-Pierre Mpanzu, Djibril Outman, Mohamadou Sanghott, Saroian Movsses, Youssouf Adam Younoussn and Damien Malard, coordinator.



THE SHORT STORY COMPETITION

WITH THE TNP AND TÉLÉRAMA

Write "A Terrible Beauty is Born"

Veduta is launching a short story competition.

The rules are simple: residents of all French-speaking territories are eligible; the short story must contain exactly 2011 characters (i.e spaces included); and it must be titled "A Terrible Beauty is Born". The competition opens along with the Biennale.

The writers of the 6 best stories will each receive a prize at a special evening event at the TNP theatre in Villeurbanne on December 13. The stories will be read by actors. The 3 best will be published in Télérama magazine on December 7.

WHERE? WHEN?

Story readings and prize night:
TNP theatre, Place Lazare Goujon,
Villeurbanne

13 December, 8 pm

All welcome

Get in training!

The municipal libraries of Vaulx-en-Velin are holding writing workshops around the Biennale's short-story competition.

More information,
Bibliothèque Georges-Perec
at Vaulx-en-Velin, +33 4 72 97 03 50

How to enter

Send your story to nouvelles@labiennaledelyon.com between 15 September and 15 October, together with your full name, age, and postal and e-mail addresses.

The judging panel will meet in mid-November and the winners will be contacted then.

The judging panel

Thierry Raspail, Artistic director of La Biennale de Lyon

Abdelkader Damani, Director of Veduta

Jean-Pierre Jourdain, Executive Director of the TNP, Villeurbanne

Noëlle Nicoloso, Director of the Bibliothèque Georges Perrec at Vaulx en Velin

Yasmine Noussi, Manager of Arts et Spectacle, Télérama

Nathalie Crom, Manager of Livres, Télérama

And two writers selected by Télérama



GET ACQUAINTED WITH A WORK OF ART

Works of art go out on the town.

This is an exhibition pushed to its limits. "Get Acquainted with a Work of Art" involves taking works out of public collections and putting them on show for two hours in perfectly ordinary, totally unexpected places like a laundromat or a bus. With a chance to have a drink and chat about the work.

Décines-Charpieu

Médiathèque

Saturday December 3 - 11.00am.

Wednesday December 7 - 11.30am

Vaulx-en-Velin

Bibliothèque Georges Perec

Thursday November 3 - 6.00pm

Bibliothèque Paul Eluard

Saturday November 5 - 11.00am

Bibliothèque Chassagne

Wednesday November 18 - 6.00pm

Lyon 3

Bibliothèque municipale

Saturday September 24 - 2.00pm

Wednesday November 25 - 6.30pm

Lyon 9

Association Mirly Solidarité

Monday November 14 - 2.00pm

Bibliothèque de St Rambert

Tuesday September 20 - 6.30pm

Médiathèque de Vaise

Tuesday October 4 - 6.30pm

Bibliothèque de la Duchère

Tuesday November 22 - 6.30pm

Feyzin

Ecole Élémentaire De La Tour

Wednesday November 9 - 8.00pm

Ecole des Grandes Terres de

Feyzin

Tuesday November 15 - 8.00pm

Saint-Priest

Centre socioculturel Louis Braille

Tuesday November 15 - 2.30pm

MJC Cocteau

(coming soon)

Maison de quartier Zodiak

(coming soon)

Meysieu

Médiathèque

Saturday October 22, November 19

and December 3 - 10.30am

To register, please contact the above institutions.

All welcome

CONTEMPORARY ART ON TRIAL

Prosecuting and defending Contemporary Art!

Encountering Contemporary Art can trigger a love affair or maybe a conflict. To take this situation to its logical conclusion, Veduta is putting art on trial. Guilty or innocent?

With the (non-criminal) collusion of lawyers and the Lyon Bar.

WHERE? WHEN?

Rhône-Alpes
Region headquarters

1 esplanade François
Mitterrand, Lyon 2

2 December,
starting at 6.00pm

All welcome

ARTISTS IN RESIDENCE

Veduta has invited five artists in residence. Through workshops, long stays, performances and exhibitions each offers his or her own experience of art. With a point of convergence provided by active residents participation in the creative process.



MARINA DE CARO VILLEURBANNE

The artist invites young people to become performers of her work during the Biennale. Properly kitted out, each will be a marionette within the installation.

This residency has the backing of the Feyzin Mission Locale

» See p.28 and 56



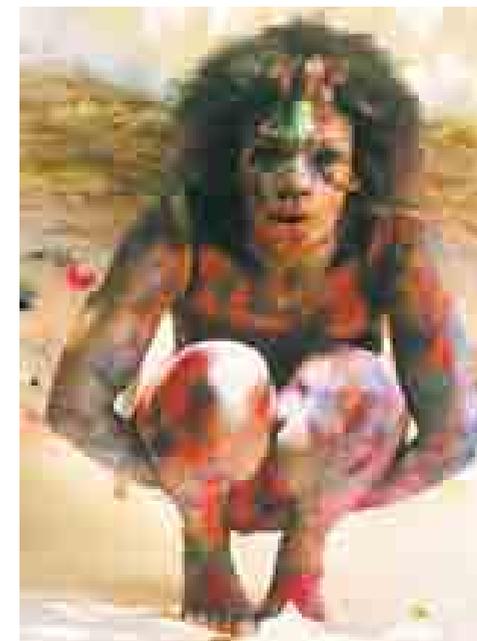
ERNESTO BALLESTEROS LYON 3 AND LYON 9

In two parts, Ernesto Ballesteros's residency covers the entire duration of the Biennale. The artist begins by inviting children and grown-ups to get together with him and make paper planes like the ones in his installation at the Sucrière. After a few practice sessions he will be organising an indoor paper-plane flying competition in different Lyon venues. The winner will receive a model plane made and signed by the artist.

This residency is coproduced with the City of Lyon

And with support from the Lyon Cultural Cooperation Mission, the Olivier des Sages Association's K'fé Social, the Alliance Française, the Maison pour tous - Salle des Rancy, and the La Duchère Youth and Culture Centre

» See p.33



TRACEY ROSE LYON 2 AND FEYZIN

Between June 27 and July 1, 2011 Tracey Rose shot her Biennale film at the Bullukian Foundation in Lyon and the Rex Cinema in Feyzin. During those five days the public was invited to take part in the project. She is also presenting a selection of her works in the Black Box.

This residency is coproduced with the City of Feyzin

And with the participation of strollers on Lyon's Place Bellecour and the residents of Feyzin

» See p.21, 29 and 87



JARBAS LOPES FEYZIN

Jarbas Lopez first came to Feyzin in early July, then got to know the place and its people. At the Rex, an old cinema in the Razes neighbourhood, he organised regular sessions of drawing on slides for the people he met.

On July 23 and September 4 and 10, he presented a programme that combined his own work and screenings of the slide drawings with performances and shows collectively created by the local people.

This residency is coproduced with the City of Feyzin
And with the support of the Portuguese Cultural Association, the Mission Locale, the Bureaux de Quartier, the Mission Jeunesse and the Trois Cerisiers Leisure Centre

Photo : Ateliers Lopes © Mélanie Fagar

» See p.85



CHRISTIAN LHOPITAL DÉCINES

Christian Lhopital asked the White Cube's curatorial team to come to his studio and choose the works for his exhibition. Several visits later they were ready to decide what form the exhibition should take.

This residency is coproduced with the City of Décines-Charpieu And with the support of the Berthoudière Social Welfare Centre

Photo : *Sous tension*, 2007, © Christian Lhopital

» See p.59

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RÉSONANCE

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RÉSONANCE

INTERVIEW

Thierry Raspail, Artistic director
and Nicolas Garait, Artistic coordinator of Résonance

Why Résonance?

Thierry Raspail – Art was long identified with a style, that of a reign or an era. Then, with the 20th century everything exploded and dispersed. Result: a gigantic saraband, both exuberant and tragic, which sometimes upset the museums, scandalised the critics and had a steadily growing public beaming with pleasure. Art in all its forms became the embodiment of true creativity: the word “art” was used to describe a certain kind of perfection, be it that of an athlete, a recipe or a work; and often it was this perfection that set us thinking hardest. This diversity is characteristic of our modernity – and since there are now several hundred million of us “moderns” on the planet, no biennial could ever cover it all: humour, drama, tragedy, the grotesque, the utopian, commitment, imagination, sound, bodies, debates, technology – art is the most protean of the tools available to today’s citizen. And that’s why Résonance is here. Résonance is made up of works and artists: more than 100 public institutions and private galleries, more than 180 events, performances, exhibitions, concerts and debates, all accompanying and centering on the Biennale throughout its duration and throughout the Rhône-Alpes Region. Coordinated by Nicolas Garait, Résonance is a unique creativity platform on the international biennial network.

What local impact does Résonance have?

Nicolas Garait – Résonance spotlights various initiatives and projects certified by the Biennale. After Greater Paris, Rhône-Alpes is probably home to more art institutions, art centres and galleries than any other region in France. Part of the Biennale’s mission is to support this diversity and give it a higher profile. Résonance, then, is a platform that provides a summing-up of the local scene and organises – not just during the four months of the Biennale, but all year round – a host of projects, residencies and creative ventures, together with production of works and exhibitions. Nor is Résonance restricted to Contemporary Art: theatre, readings, dance and music are on the programme too. The main thing is to trigger that hankering for creativity!

The 2011 Résonance catalogue is freely available at all Biennale and Résonance venues.



PARTICIPATING VENUES

LYON 1 AND 4

Opéra National de Lyon
Galerie le Réverbère
La BF15
La Salle de bains
Galerie José Martinez
Lyon Septembre de la Photographie
Le Bleu du ciel
Bloomworkshops
Néon
Spacejunk Lyon
ENSBA-Lyon
INTERIOR and the Collectors
Galerie Françoise Besson
Galerie Caroline Vachet
Galerie Elizabeth Couturier
Galerie Regard sud
La Mapra
Atelier Ramet Gaudin
Galerie Céline moine
4 Barbier
Solid’arte
Galerie IUFM Confluence(s)
Galerie Vrais Rêves
Modernartgalerie

LYON 2, 5 AND 9

Move for Life
Olivier Houg Galerie
Galerie Georges Verney-Carron
Goethe Institut
Musée de l’Imprimerie
Broadcast Posters

Galerie Jean-Louis Mandon
Galerie Saint-Charles
Le Cabaret Contemporain
Micro Mondes
Festival Sens Interdits
Les Célestins, théâtre de Lyon
Théâtre des Ateliers
CNSMD
L’Arfi
Quelques cercles
Musées Gadagne
Musée des Tissus
L’attrape-couleurs

LYON 3, 6, 7 AND 8

Galerie Domi Nostrae
Artothèque – Bibliothèque de Lyon
Part-Dieu
Galerie Artaté
UCD / Calligaris
Alliance française
Cinéma Comedia
Nouvelle échelle d’or
Galerie Roger Tator
Galerie Sandra Nakicen
Centre hospitalier Saint-Joseph
Saint-Luc
Cabinet plastique
Art-Tripping
Rêve Général
ENS-LSH
Le Croiseur
Maison de la Danse

GREATER LYON

Maison du Livre de l’Image et du Son / Artothèque (Villeurbanne)
INSA de Lyon (Villeurbanne)
Ferme du Vinatier (Bron)
Espace Arts Plastiques (Vénissieux)
L’épicerie moderne (Feyzin)
La Spirale (Décines)
Le Toboggan (Décines)
ATC (Rillieux-la-Pape)

RHÔNE-ALPES REGION

Ain (01)

H2M (Bourg-en-Bresse)
BIAPI (Villars-les-Dombes)

Ardèche (07)

Groupe d’art contemporain (Annonay)

Drôme (26)

art3 (Valence)
Centre d’art contemporain / Maison de la cure (Saint-Restitut)
Château des Adhémar – Centre d’art contemporain (Montélimar)
Les enfants du Facteur (Grignan)
Angle art contemporain (Saint-Paul-Trois-Châteaux)

Isère (38)

Centre d’Art OUI (Grenoble)
Centre d’Art Bastille (Grenoble)
VOG, Espace municipal d’art contemporain (Fontaine)

Spacejunk (Grenoble)
Espace Vallès (Saint-Martin-d’Hères)
Musée Géo-Charles (Échirolles)
Lieu d’art contemporain La Halle (Pont-en-Royans)
Théâtre Jean-Vilar hors les murs / Musée (Bourgoin-Jallieu)
Créa-Factory (Vienne et Chasse sur Rhône)

Loire (42)

Cité du Design (Saint-Étienne)
Galerie Bernard Ceysson (Saint-Étienne)
L’Assaut de la Menuiserie (Saint-Étienne)
Artothèque Idéographe (Saint-Étienne)

Rhône (69)

Musée Paul-Dini (Villefranche-sur-Saône)
Galerie le 116 art (Villefranche-sur-Saône)

Savoie (73)

La Conciergerie (La Motte-Servolex)

Haute-Savoie (74)

Fondation pour l’art contemporain Claudine et Jean-Marc Salomon (Alex)
Villa du Parc – Centre d’art contemporain (Annemasse)
imagespassages (Annecy)
©box (Annecy-le-Vieux)
La Robertsau (Rumilly)



THE RÉSONANCE NIGHT

Thursday 24 November 2011

Art openings, concerts, evening events, performances
and relaxed strolls in over thirty venues, starting at 6 pm

Full programme: labiennaledelyon.com/art

LYON 1 AND 4, TERREAUX-BURDEAU-PENTES

Place des Terreaux
Spacejunk Lyon
Passage Thiaffait
La Salle de bains
Galerie José Martinez
Galerie Le Réverbère
Le Bleu du ciel
Néon
La BF15
ENSBA Lyon
Galerie Françoise Besson
Galerie Caroline Vachet
MAPRA

Atelier Ramet Gaudin
Galerie Céline Moine /
Atelier 15
Galerie Elizabeth
Couturier
Interior and the Collectors
4 Barbier
Regard Sud
Galerie IUFM
Confluence(s)
Modernartgalerie
Galerie Pome Turbil
Atelier de la Mire

LYON 2, 5 AND 9

Goethe Institut
Musée de l'Imprimerie
Micro Mondes

LYON 3, 6, 7 AND 8

Alliance Française
Galerie Artaté
UCD – Un Certain
Détachement
Nouvelle Échelle d'Or
Association Rêve Général

RHÔNE-ALPES REGION

art3
Théâtre Jean-Vilar hors
les murs / Musée de
Bourgoin-Jallieu
Musée Géo-Charles
Artothèque Idéographe
Galerie Le 116 Art
La Conciergerie
La Robertsau

With specific support from Grand Lyon Urban Community



© Jean-Michel Perichon / A. S. S. S. S.

Depuis la tempête, plus aucun train
ne dessert la zone et beaucoup de routes
sont fermées. Dix kilomètres pour réfléchir.

Il va y avoir tant de choses à observer,
tant d'informations à vérifier puis à relater.

Tout le monde attend de savoir,
il le sait, alors il va faire son métier.

L'INFORMATION EST UNE VOCATION.

franceinfo.fr





INSTITUT D'ART CONTEMPORAIN, VILLEURBANNE / RHÔNE-ALPES

11 rue du docteur Dolard, Villeurbanne
04 78 03 47 00 / www.i-ac.eu
Wednesday to Sunday, 1-7pm

Rendez-vous 11

Opening/brunch on Sunday September 11, 2011, from 11am

A platform dedicated to young creators from around the world, *Rendez-vous* brings together – in a format unmatched in France – three curatorial institutions: the Musée d'Art Contemporain de Lyon, the École Nationale Supérieure des beaux-arts de Lyon and the Institut d'Art Contemporain. The 2011 edition features twenty artists from five continents; ten of them are French or live in France. *Rendez-vous 11* was devised in close collaboration with the biennales of Istanbul, São Paulo, New Orleans, Dakar, Liverpool, Sydney, Gwangju, Kochi Muziris and Moscow and the Yokohama Triennale, whose artistic directors or curators have each chosen an artist.

Photo: *L'édifice persistant*, Sandra Lorenzi, 2011 © Sandra Lorenzi

COUVENT DE LA TOURETTE

BP 105, Eveux, L'Arbresle
04 74 26 79 70
www.couventlatourette.com
Tuesday to Sunday, 2.30pm to 6pm

Alan Charlton

Saturday September 10
to Sunday November 6, 2011
Opening: Thursday September 15, from 6pm

Alan Charlton picks from his oeuvre the works he feels best resonate with Le Corbusier's architecture and the rhythms of Xenakis's undulating glass expanses.

Photo: Alan Charlton, *Painting in 36 Parts*, 1987, collection mac^{LYON} © George Dupin

A COLLECTION

By appointment and prior registration only. Please provide full contact details: unecollection@labiennaledelyon.com
September 17 to December 17, 2011
Every Saturday

A passion for contemporary art has led a collector to the four corners of the earth, searching for works with which she feels complete affinity. This passion has now prompted her to open her collection to the public, on a one-off basis.

Photo: *Untitled*, 2011, Courtesy of the artist and CLEARING, New York, Collection privée

DOCKS ART FAIR

45 quai Rambaud, Lyon 2
04 78 42 98 50 / www.docksartfair.com

Docks Art Fair

September 15-18, 2011

Initiated in 2007 by Lyon gallerists Patricia and Olivier Houg, Docks Art Fair is the only contemporary art fair where the selected galleries exhibit just one artist in a solo show. This year's fair – the third edition – features over thirty galleries and artists.

© DR

MUSÉE DES BEAUX-ARTS DE LYON

20 place des Terreaux, Lyon 1
04 72 10 17 40 / www.mba-lyon.fr
Open daily except Tuesdays and public holidays, 10am to 6pm (Fridays: 10.30am to 6pm)

Ainsi soit-il Antoine de Galbert's collection – extracts

Friday September 16, 2011
to Monday January 2, 2012
Opening: Thursday September 15, 2011, from 6pm

A gallerist, collector and founder of La Maison Rouge in Paris, Antoine de Galbert here selects masterpieces from the collection of the Musée des Beaux-Arts de Lyon, which he places alongside and in perspective with his own collection of artworks and ethnographic objects.

Photo: Chihacu Shiota, *State of bieng n° 24*, 2009, coll. de Galbert, © DR



**LE PLATEAU
- HÔTEL DE RÉGION**

1 esplanade François Mitterrand, Lyon 2
04 26 73 40 00 / www.rhonealpes.fr
Tuesday to Friday, 11am to 6pm, Saturday and Sunday, 11am to 7pm
- free entry

Les Enfants Terribles

Thursday September 15 to Saturday December 31, 2011
Opening: Monday September 19, 2011

Les Enfants Terribles is devoted to two art movements that originated in the United States and now enjoy established recognition: Lowbrow and Pop Surrealism.

Photo: *Jeff*, Jeff Soto, 2010

**FORT DU BRUISSIN
- CENTRE D'ART
CONTEMPORAIN DE
FRANCHEVILLE**

Chemin du Château d'eau, Francheville
04 72 13 71 00 / www.mairie-francheville69.fr

Coup d'éclat

Thursday September 15, 2011 to Sunday February 5, 2012
Opening: Friday September 16, 2011, from 6.30pm

Echoing the venue's military architecture and its connotations of isolation and confinement, Coup d'éclat stages works by eleven South American artists who explore the shifting power structures that condition much of our daily lives.

Photo: *Coup d'éclat*, Graciela Carnevale, Ciclo de Arte Experimental, Rosario, Argentine, 1968 (photographic documentation: Carlos Militello)

**CENTRE D'ARTS
PLASTIQUES DE
SAINT-FONS**

Centre Léon Blum, rue de la Rochette, Saint-Fons
04 72 09 20 27 / www.saint-fons.fr
centre.arts.plastiques@saint-fons.fr

25 ans

Saturday September 3, 2011
to Saturday January 28, 2012

The visual arts centre of this southeast Lyon suburb celebrates 25 years in existence by staging several exhibitions on-site and elsewhere, featuring both its own collection and work by artists Pierre-Olivier Arnaud and Sarah Tritz.

Photo: *sans titre (projet cosmos - Fleur 58)*, 2011, Pierre-Olivier Arnaud

**MAGASIN-CNAC /
ISERE**

Site Bouchayer-Viallet, 155 cours Berriat, 38 000 Grenoble
04 76 21 95 84 / www.magasin-cnac.org
Tuesday to Sunday, 2-7pm

**Mai-Thu Perret:
The Adding Machine**

October 9, 2011 to January 1, 2012
Opening: Saturday October 8, 2011, from 6pm

First monographic exhibition in France by this Swiss artist, *The Adding Machine* features Perret's sculptures, installations, paintings, videos and performances.

Photo: *Little Planetary Harmony*, 2006, © Tom van Eynde, Chicago, exhibition view at the Renaissance Society, Chicago

**MUSÉE D'ART
MODERNE DE
SAINT-ÉTIENNE
MÉTROPOLE**

La Terrasse, Saint-Etienne
04 77 79 52 52 / www.mam-st-etienne.fr
Open daily from 10am to 6pm, except Tuesdays and public holidays

Bertrand Lavier

Friday October 14, 2011
to Sunday February 5, 2012
Opening: Friday October 14, 2011, from 6pm

At the city's museum of modern art, Bertrand Lavier takes over the monumental space of the central hall to create an original installation, with which he intends to utterly redefine the venue's architecture.

Photo: *IFAFA IV*, 2004, Bertrand Lavier © Coll Musée d'Art Moderne de Saint-Etienne Métropole

VISITING THE BIENNALE

Why not enjoy a guided tour, discussion or workshop... It's the chance to cultivate your eye, ask questions, and share ideas.



LATE OPENING

**Special price:
6€ for everyone**

Fridays, October 7
and November 4, 6-9pm.

Special late opening
for Lyon's Festival of Lights: Friday
December 9

Think ahead!

Book your guided tour online: labiennaledelyon.com

Or just turn up!

For a guided tour without booking ahead, just turn up at reception on the day of your choice.



IN A HURRY?

ONE HOUR TOUR

Sixty minutes to discover a variety of artworks – for an unorthodox lunch break or intense interlude!

At La Sucrière on Wednesdays, 12.30pm to 1.30pm; and at mac^{LYON} on Thursdays, 12.30pm to 1.30pm

Price: €4 / Entry + tour pack: €13

FOR ALL

PARTAGE TOUR

On Saturdays and Sundays, tour the exhibitions with a mediator (guide) who will help you discover the artworks and enhance your visiting experience.

At La Sucrière and mac^{LYON}
Saturdays and Sundays, 3pm
At La Sucrière: Sundays, 11.30am
At the T.A.S.E. Factory: Sundays, 3pm
Duration: 1 hr30
(1 hr at the T.A.S.E. Factory)
Price: €5 / Entry + tour pack:
€14 / €4 at the T.A.S.E. Factory

BACKSTAGE TOUR

Everything you ever wanted to know about exhibition set-up and techniques but were afraid to ask! Escorted by Biennale production director Thierry Prat, explore behind the scenes of the exhibition. A unique experience!

At the T.A.S.E. Factory
Friday October 7, 6.30pm
At La Sucrière:
Friday November 4, 6.30pm
At mac^{LYON}: Friday 9 December, 6.30pm
Price: €5 / Entry + tour: €11 or €14
Booking required: call 04 27 46 65 65
or write to: public@labiennaledelyon.com

APERITIF TOUR

From 7-9pm on Fridays October 7, November 4 and December 9.

A great idea to kick off the weekend: a guided tour of the exhibition followed by a discussion over a drink with your guide – to give your visiting experience a particularly convivial flavour!

At La Sucrière
Duration: 2 hrs
Price: €15 per person:
entry + tour + aperitif

FOR DISABLED PEOPLE

free

SIGN LANGUAGE TOUR

A guided tour with simultaneous French sign-language interpretation.

At the T.A.S.E. Factory
Saturday October 8, 3pm
At La Sucrière
Saturday November 5, 2.30pm
At mac^{LYON}
Saturday December 3, 2.30pm
Booking required:
call 04 27 46 65 66 or write to:
public@labiennaledelyon.com

free

BLIND AND VISUALLY-IMPAIRED TOUR

A tailored trail with a touch-based approach and oral description of the artworks.

At the T.A.S.E. Factory
Saturday October 15, 3pm
At mac^{LYON}
Friday November 4, 6pm
At La Sucrière
Saturday December 3, 11.30am
Booking required:
call 04 27 46 65 66 or write to:
public@labiennaledelyon.com





WITH THE FAMILY

For ages 6 upwards **FAMILY TOUR**

Visiting an exhibition with kids isn't always easy... The Biennale offers you a tour designed for parents and children to share. Accompanied by a guide who provides avenues for conversation, participants feel their perspectives fuse for the enrichment of all.

At La Sucrière: Sundays, 2.30pm

At mac^{LYON}: Sundays, 3.30pm

Duration: 1 hr30

Price: 1 adult + 1 child: €15 / 2 adults + 2 children: €30 / €5 per extra child

No bookings. Just turn up at the venue's reception desk, at least 15 mins before the tour starts.

1 adult 1 child For ages 6 to 10 **SUGAR PIT WORKSHOP FOR THE FAMILY!**

A special interlude to share with the kids... On an exceptional basis, the Sugar Pit Workshop opens its doors to parents for a joint creative session. For one adult and one child aged 6 to 10.

At La Sucrière on Wednesdays and Saturdays,

3pm to 5.30pm

Price: €8 per child

(booking required: call 04 27 46 65 66 or go online)

The educational-workshop areas and the birthday room have been designed and built in partnership with IKEA, partner of the 11th Biennale de Lyon



FOR THE KIDS

For ages 6 to 10 **SUGAR PIT WORKSHOP**

Form and deform, imagine and model, create and draw – all while having fun!

After an exhibition trail, the children take part in a group workshop inspired by artworks they discovered during their tour.

At La Sucrière on Wednesdays and Saturdays, 3pm to 5.30pm

Price: €8 per child

(booking required: call 04 27 46 65 65 or go online)

For ages 3 to 5 **LES SUCRIPANTS TOUR!**

Smaller kids are invited to discover the exhibition through a tale told by a storyteller.

At La Sucrière on Saturdays October 8,
November 19 and December 10, at 11am

Price: €5 per child

(booking required: call 04 27 46 65 66 or go online)

BIRTHDAY TOUR

Celebrate your birthday at the Biennale – a really original idea!

At La Sucrière and mac^{LYON}

Duration: 1hr tour + 1hr tea (at parents' expense)

Price: €35 at mac^{LYON} and €50 at La Sucrière

Booking required: call 04 27 46 65 66

Biennale playbook: game on!

Accompanied by Biennale mascot Indix, the playbook allows kids to have fun while exploring the exhibition.

Handed out free of charge at venue entrances, and also downloadable at: labiennaledelyon.com/art



Illustration Indix : SMALL Studio

GUIDED TOURS IN YOUR IPHONE!

FOR €2.99

The whole experience at your fingertips – guided tours, practical info, etc....

Download the app from
Apple Store: available
from September 13.



Vous avez dit

culture?

Festivals Jeune Conférences Plaisir découverte
public Musique Partage Audace
Musées Rencontre Théâtre Livres

► culture.lyon.fr Le portail culture de la Ville de Lyon



meotic

Les vendredi 7 octobre, 4 novembre et 9 décembre,
affichez avec humour votre état d'esprit amoureux !

Visitez la Biennale en nocturne, à Deux (c'est tellement mieux !)
ou Single (mais plus pour longtemps) !

TAKE PART!

Be your own artist or exhibition curator, redesign the posters, write a short story, etc.

Add your personal touch to the Biennale!

For full details:
labiennaledelyon.com/art



TRY YOUR HAND AT WRITING!

Open to all. Your short story will be written in French, be exactly 2,011 characters long (spaces included), and be titled "Une terrible beauté est née". The authors of the best six stories will receive awards at an evening event at the TNP in Villeurbanne, and the best three will be published in French cultural weekly *Télérama*.
 Entry period: September 15 and October 15



Win free Biennale tickets with U Snap and JC Decaux!

The Biennale and its partner JC Decaux are running a game based on the U Snap application. Download the U Snap app from Apple Store or Android Market to your Smartphone, photograph a 2011 Biennale poster using your phone, then access the game to try and win free tickets!

From September 14-21 only – so hurry!



WITH YOUTUBE, BECOME A BIENNALE VIDEO CURATOR!

Devise a selection of YouTube-sourced videos on the theme "A terrible beauty is born". The best compilations will be screened at The Black Box, a museum dedicated to video art in Lyon suburb Saint-Priest, from October 17 to 31.



Le mensuel plus féminin du cerveau que du capiton.
 Causette transgresse toutes les règles de la presse féminine française.
 The Times: il y a des femmes, j'aurais pu penser qu'il existait une magazine pour elles les femmes et les news générales.
 Télérama

Causette

À Lyon, dans le cadre de la Biennale.
 Le 4 novembre 2011
www.causette.fr

UNE TERRIBLE BEAUTÉ EST NÉE

PLAY THE ARTIST!

WITH CAUSETTE MAGAZINE

With *Causette*, the forward-thinking woman's magazine, offer your perspective on the Biennale theme, "A terrible beauty is born". Express your creativity – through collage, illustration, graphics, text and more! The two best submissions will receive an award and be published in *Causette*.



STICK'ART

STICK, SNAP, WIN AND SHOW!

During the Biennale, the team will be handing out a collection of 2011 Biennale stickers in the exhibition venues, various stores, and on Saturdays in the city centre. Create your own collection and photograph it in an original staging, setting or location! Every week, 10 winning designs will be exhibited at La Sucrière.



MAKE YOUR OWN POSTER!

WITH ETAPES MAGAZINE

Send us your alternative to the 2011 posters. The three winning creations will be published in French graphic-design monthly *étapes* and displayed at La Sucrière.

étapes:



CHECK OUT THE TAILORED BIENNALE CITY GUIDE BY MY LITTLE LYON



ON LABIENNALEDELYON.COM/ART
Shops, eateries, offbeat places and original ideas, compiled specially for Biennale visitors by the team at My Little Lyon. A great way to explore the city from a fresh perspective. Be surprised!

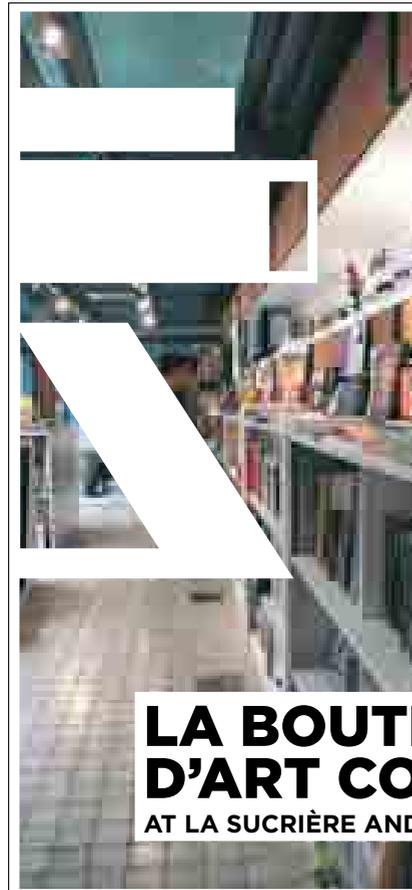
FRANCE 3 PARTENAIRE DE TOUTES LES CULTURES

12/13 • 19/20 • SOIR 3
VOTRE INFORMATION LOCALE,
RÉGIONALE, NATIONALE
ET SUR FRANCE3.FR

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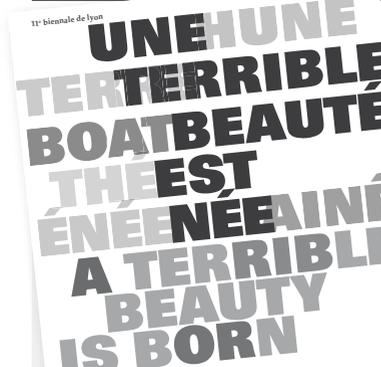


**Artbooks,
reproductions,
art editions,
Biennale merchandising
and catalogues,
and more!**

At La Sucrière and macLYON
Open from Tuesday to Friday 11am to 6pm
Saturday and Sunday 11am to 7pm
+33 4 81 92 80 18
boutiqueartcontemporain@gmail.com

LA BOUTIQUE D'ART CONTEMPORAIN

AT LA SUCRIÈRE AND THE macLYON



THE BIENNALE'S CATALOGUE

A Terrible Beauty is Born

The exhibition catalogue, which was written under Victoria Noortoom's direction, together with an original editorial team composed of Carlos Gamerro (writer and literary critic), Ruben Mira (writer and scriptwriter) and Alejandro Tantanian (playwright, writer, director and translator), and in close collaboration with 10 authors from Latin America, invites you to an unexpected journey: 400 pages to relive the exhibition through words and images.

30€

Published by *les presses du réel*
On sale in the Biennale's stores, at La Sucrière and the macLYON
and in all good bookshops.

GENERAL INFORMATION



THE BIENNALE BY BOAT

Every weekend, river cruisers shuttle along the Rhône between mac^{LYON}, La Sucrière and Bullukian Foundation – a different way of travelling to the Biennale.

free boarding just show your entry ticket.*



GUIDED TOURS

Guided Tours and workshops for children and adults

» see p. 120

WHEN?

15 SEPTEMBER TO 31 DECEMBER 2011

Open Tuesday to Friday, 11 am to 6 pm, and Saturday and Sunday, 11 am to 7 pm

Special late opening until 9 pm on Fridays October 7, November 4 and December 9, 2011

Special early opening during the Festival of Lights: 8-9 December, 10 am to 6 pm, and 10-11 December, 10 am to 7 pm.

WHERE?

LA SUCRIÈRE

Les Docks
49 quai Rambaud, Lyon 2

mac^{LYON}

Cité internationale
81 quai Charles de Gaulle, Lyon 6

BULLUKIAN FOUNDATION

26, place Bellecour, Lyon 2

THE T.A.S.E. FACTORY

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

» see access information p.40-72-78-90

HOW MUCH?

FULL RATE: €12

Entry + guided tour or audioguide: €13

Tickets give once-only access to each venue. They are valid throughout the Biennale

FREE FOR:

Under-15s; Rhône-Alpes region students; art-school students, art-history and visual-art students; active solidarity income (RSA) recipients; MAPRA and Maison des Artistes card holders; M'IRA and ICOM card holders; disabled people.

CONCESSIONS: €6

under-26s, job-seekers, large families, late opening

Entry + guided tour: €10

Entry + audioguide: €9

PERMANENT PASS: €19

Unlimited access to all exhibition venues. Valid throughout the Biennale

Duo Pass: €28
for two people

Youth Pass: €12
for under-26s

Let's go with TER!

From September 15 to December 31, 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.

PARTNERS OF THE 11TH BIENNALE DE LYON

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UltraSofa
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And of :

The Netherlands Embassy, Paris
The Flemish Community
The Canada Council for the Arts / Conseil des Arts et des Lettres, Quebec
Culture Ireland, Dublin
The Jumex Foundation/Collection, Mexico

The Mondriaan Foundation, Amsterdam
The Polish Institute in Paris
The Slovakian Institute in Paris
The Latin American cultural centre in Rhône-Alpes
The Ministry of Culture of the Republic of Slovenia and the Cultural Affairs Department of the City of Ljubljana, Slovenia
The Palestinian Mission to France, Paris

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