

FLOATING WORLDS

14TH BIENNALE DE LYON

PRESS HIT



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GENERAL INFORMATION

2017 EDITION

BIENNALE DE LYON



By **Thierry Raspail**,
Artistic Director of the Biennale de Lyon

“We are accustomed to think of physical objects as having bounded edges”.

So wrote John Dewey in *Art as Experience* in 1915, adding that “things like rocks, chairs, books, houses, trade, and science with its efforts at precise measurement, have confirmed the belief”. This is why, he maintains, “we unconsciously carry over this belief in the bounded character of all objects of experience into our conception of experience itself. We suppose the experience has the same definite limits as the things with which it is concerned”. Conversely, he notes that whether our visual experience of a scene is vast or minutely focused, “we experience it as a part of a larger and inclusive whole, [...], (whose) margins shade into that indefinite expanse beyond which imagination calls the universe”.

Today, the world has changed and the prevailing idea is that the most important properties of space can no longer be defined a priori by categories or by tying them down to a territory with borders and impregnable identities. These properties are now determined by a permanent flow of currents and fluctuations (capital, men, risks, ideas, information, etc.) that permanently change the spatial coordinates. In 2005, 90 years after John Dewey, Hartmut Rosa wrote: “The space of flows is first and foremost an organization of nodes that function in networks with no stable hierarchy, operating by means of temporal coagulation and reversible inclusions”. Today, twelve years after Rosa, this observation is simply banal, since technique, lifestyles, images, the invention of connected history, a proliferation of augmented objects with infinite edges,

the silhouette of the human, reflections on the question of modernity, the plasticity of historical models, the globalized world and the dynamics of the social networks, have all profoundly altered our relationship to shapes, while shapes have lost their stability. The *Modern* question goes back to the 17th century with the Quarrel of the Ancients and the Moderns, which has never really gone away. The word “contemporary”, which derives from late Latin, appeared around the same time. Both terms have generated crossed genealogies. But for a long time, “modern”

indicated the only way to be of one’s time. Baudelaire, for whom modernity was half ephemeral and fugitive and half eternal and immutable, Courbet whose *Atelier du Peintre* was refused for the Universal exposition and who set up the “Pavilion of Realism” in competition to it, Manet with his scandalous *Olympia*, and Monet the Impressionist painter of sunrises – these painters were all “absolutely modern”.

Contemporary art, in the sense that we understand it today, springs from the 1940s and 50s and asserted itself with the arrival of Pop, Minimalism and Concept in the 1960s. It marked, among other things, the end of the avant-garde and an attempt to escape the diktat of novelty. Then “contemporariness” became “the contemporary”. Following Barthes, Giorgio Agamben defined the contemporary as “the untimely” - this is basically what the mainstream does not see – and it is “a singular relationship to (our) own time”. The effects of all this have profoundly altered our relationship to the present, to today, to our own time, to the “contemporary”, and also, of course, to the *Modern* and the whole of history, including the future.

The *Modern* question today involves an infinitely enlarged modernity, in the manner of the connected and now porous edges of the “objects of experience”. It is re-examined in terms of the questions raised by the human sciences, science in general, reason, beliefs, cognition, critical universalism and its reverse, integral

relativism, globality, the invention of traditions, petaflop computers and the depletion of resources, the rise of fundamentalism, and art.

These are some of the reasons why I decided to make *Modern* the theme and framework of the

2015-2019 cycle of the Biennale de Lyon. After such heavy cycles as those devoted to History (1991-1995), Global (1997-2001) and Transmission (2009-2013), which fortunately were treated with admirable lightness of touch by my guest curators, we now stand on the threshold of *Floating worlds*. In 2015, the first volume of the Biennales entitled *Modern*, which was curated by Ralph Rugoff, showed the exposed outcrops of a layered sedimentary contemporariness of undeniable history. The contemporary was annexed to *Modern life*, the title of that edition.

In inviting Emma Lavigne to curate Volume 2, I was guaranteed that she would not elude the question and that she would create a bias towards “temporal coagulation and reversible inclusions”. Her *Modern* seems to be one of *Crippled Symmetry*, of the cross-woven, coloured threads in those Anatolian carpets that inspire Morton Feldman: a universe of contingent amplitudes in which the planes float, edges blur, tenuous temporalities flow, and Hans Arp hitches up with Ernesto Neto, Lucio Fontana with Julien Creuzet, and the Modern gets it together with the Contemporary. The Pompidou Centre fortieth anniversary collections, as well as collections from Grenoble, Saint-Étienne and mac^{LYON}, have contributed to the elaboration of this augmented modern, with its blurred and shifting edges – a *Modern* woven together by the unique singularity of “untimely” creations by artists of our time, working at the very heart of our contemporaneity. It is all going on at the Sucrière, and the Musée d’Art Contemporain, in Lyon.

But the Biennale also involves the **archipelagos and areas of Veduta, a multimodal platform devoted to the aesthetics of receiving and to that sharing** which is so devoutly to be wished: where exchanges, artistic experiences, and work-

shops converge with the participation of Damask roses, plucked, planted, propagated and transformed into rose water by Thierry Boutonnier with assistance from five of the cities of Greater Lyon. It is here that Rivane Neuenschwander’s angry words, collected in Brazil, meet the words of local young people, from centres and peripheries that we usually hear little from, and where poetry, cut-ups and improvisation are the elements that construct our urban narratives. This is where the mac^{LYON} collections, rejigged with “attitude” enter into dialogue with John Cage and rock, and where unannounced encounters take place in laundries, underpasses and bus shelters.

And it is here, too, that the forgotten tales of Lee Mingwei await us in a slow vehicle, driving from one city to another, inviting us to hear the intimate voice of someone in bed with an unknown listener.

The Modern question today involves an infinitely enlarged modernity, in the manner of the connected and now porous edges of the “objects of experience”.

But the Biennale is also *Rendez-vous 17*. This exhibition presents twenty emerging artists and is host to ten biennials: Shanghai, Havana, Marrakech, Jakarta, EvaInternational, Sharjah, Lubumbashi, Kochi-Muziris and also the triennials of Aichi and Brisbane (Asia Pacific Triennial) – all new and undiscovered universes. In 2017, **Résonance** spreads further into Greater Lyon and the Auvergne-Rhône-Alpes region, which also boasts porous edges, and unexpected experiences: exhibitions, a residence at the Fondation Renaud, pedestrian walks with street art in the guise of wall-drawing in the metro, and new connections arts centre, the Factory, the African Museum, the Halle des Bouchers art center in Vienne, and the creative 7th arrondissement. Special mention must be made, too, of the Lee Mingwei exhibition at the **Fondation Bullukian, of the MAGASIN CNAC de Grenoble** for its *Performances parallèles*, as well as our favourite Dominicans: **Lee Ufan is the guest of Brother Marc Chauveau at the Corbusier-designed Convent of La Tourette**

a case of the modern rubbing shoulders with the world of infinite contemplation.

There is more to see on the following pages but, above all, on the 18 and 19 September 2017.

3 QUESTIONS FOR THIERRY RASPAIL



How does the 14th edition of the Biennale de Lyon fit together?

A successful biennial is a strange alchemy between works and artists, a curator and territories. The 2017 Biennale continues its quest for the *Modern* with a new chapter that Emma Lavigne has chosen to call *Floating worlds*. Volume 1, which was curated by Ralph Rugoff in 2015 and entitled *Modern life*, was a mapping of the contemporary question and of current issues in art and the world. This second volume, designed by Emma Lavigne, does not avoid the very contemporary question of “modernity”, given the far-reaching nature of such issues as universality, reason, shared aesthetics, identities, reciprocal influences, and so on, which are all relevant issues in art today. *Modern* and contemporary have shared origins and common genealogies: with Emma Lavigne, they are both in a close relationship – a kind of crippled symmetry, to borrow Morton Feldman’s title. In 2017, *Floating worlds* is involved in a sort of capillary action with *Rendez-vous 17*, the exhibition from here, there and elsewhere, which also involves the platforms Veduta and Résonance, as well as the associated exhibitions of Lee Ufan at the Convent of La Tourette and Lee Mingwei at the Fondation Bullukian, and the MAGASIN for its *Performances parallèles*.

Why did you decide to invite Emma Lavigne?

The “enlarged modern” which characterizes the contemporary situation has led to an increase in fields, networks, superposition, poetics and politics. It is a universe with porous edges and augmented realities. Emma Lavigne is one of the few curators who has grasped the highly variable range of this reality. All the exhibitions she has put on, from *Pink Floyd Interstellar* and *Warhol Live* to *Danser sa vie* (with Ch. Macel), from *révolutions* with Céleste Boursier-Mougenot at the *Jardin infini* which she recently opened at the Centre Pompidou-Metz, where

she is Director, provide evidence of this flexibility she has, which allows her to combine poetry and rigour, and where the closest is synonymous with the infinite. The way in which she has juxtaposed Lucio Fontana with Ernesto Neto, for instance, is a perfect example of this implicit supposition, which, in my view, must characterize visual culture. From such silences artistic reflection arises.

Apart from the international exhibition, what other platforms are there in the Biennale?

The Musée d’art contemporain (mac^{LYON}) created the exhibition *Rendez-vous* in 2002 and it is now an integral part of the Biennale. It is a platform dedicated to emerging creation; we invite ten French artists and we ask ten different biennials to choose an artist from a geographical area of the world. This year we have invited, among others, the biennials of Jakarta, Marrakech, Aichi, Lubumbashi, Sharjah and Cuba...

The Veduta platform is developing over an increasingly wide area, with an ever growing number of visitors whom we get to meet in the course of our wanderings, in our art *areas*, our contact zones, in workshops and performances. Lee Mingwei’s *Bedtime Stories* are part of Veduta, so are Thierry Boutonnier’s Damask roses, Shimabuku’s flying ruminants, and Lara Almarcegui’s waste grounds, as well as Rivane Neuenschwander’s migrant words of protest re-interpreted by local young people, from centres and the edges of town and who we are not used to hearing much from.

All over the Auvergne-Rhône-Alpes region and with the collaboration of artists, art centres and *artist-run* spaces, Résonance is stretching out to new territories, with fifteen focuses on 150 offerings. These include the Cinéma Biennale at the Comœdia, the Fondation Renaud with its exhibition-residence programme, and the MAPRAA’s *12/12/12*, which will take us from Lyon to Dompierre-sur-Besbre by way of various Clermont-Ferrand artists’ studios, and the Biennale Hors Normes, which covers a completely new field of creation, from art brut to genetics.

FLOATING WORLDS

Guest Curator Emma Lavigne

↓
Sucrière
mac^{LYON}

DOUG AITKEN [p.27](#)

Born in 1968 in Redondo Beach (United States), lives and works in Los Angeles (United States)

LARA ALMARCEGUI [p.31 / Veduta p.06](#)

Born in 1972 in Zaragoza (Spain), lives and works in Rotterdam (Holland)

LAURIE ANDERSON [p.24 / Veduta p.07](#)

Born in 1947 in Glen Ellyn (United States), lives and works New York (United States)

HANS ARP

Born in 1886 in Strasbourg (France), died in 1966

RENAUD AUGUSTE-DORMEUIL [p.41](#)

Born in 1968 in Neuilly-sur-Seine (France), lives and works in Paris (France)

DAVIDE BALULA [p.34](#)

Born in 1978 in Vila Dum Santo (Portugal), lives and works in Paris (France) and New York (United States)

ROBERT BARRY [p.25](#)

Born in 1936 in New York (USA), where he lives and works

BERGER & BERGER [p.30](#)

Laurent P. Berger, born in 1972 and Cyrille Berger, born in 1975, both live and work in Paris (France)

DOMINIQUE BLAIS [p.45](#)

Born in 1974 in Chateaubriand (France), lives and works in Paris (France)

CÉLESTE BOURSIER-MOUGENOT [p.38](#)

Born in 1961 in Nice (France), lives and works in Sète (France)

THIERRY BOUTONNIER [Veduta p.05](#)

Born in 1980 in South West France, lives and works in Lyon (France)

GEORGE BRECHT [p.35](#)

Born in 1926 in New York (United States), died in 2008

ROBERT BREER [p.30](#)

Born in 1926 in Detroit (United States), died in 2011

MARCEL BROODTHAERS [p.23](#)

Born in 1924 in Saint-Gilles (Belgium), died in 1976

RICHARD BUCKMINSTER FULLER [p.29](#)

Born in 1895 in Milton (United States), died in 1983

ALBERTO BURRI [p.29](#)

Born in 1915 in Citta di Castello (Italy), died in 1995

ALEXANDER CALDER [p.18](#)

Born in 1898 in Lownton (United States), died in 1976

ELISABETH S. CLARK [p.43](#)

Born in 1983 in England, lives and works in Paris (France) and London (England)

BRUCE CONNER

Born in 1933 in McPherson (United-States), died in 2008

PHILIP CORNER

Born in 1933 in New York (United-States), where he lives and works

JULIEN CREUZET [p.32](#)

Born in 1986 in Blanc-Mesnil (France), lives and works in Montreuil (France)

DADAMAINO

Born in 1930 in Milan (Italy), died in 2004

JULIEN DISCRIT [p.29](#)

Born in 1978 in Épernay (France), lives and works in Paris (France)

LUCIO FONTANA [p.42](#)

Born in 1899 in Rosario (Argentina), died in 1968

LARS FREDRIKSON [p.41](#)

Born in 1926 in Stokholm (Sweden), died in 1997

SUSANNA FRITSCHER [p.27](#)

Born in 1960 in Vienna (Austria), lives and works in Montreuil (France)

JOCHEN GERZ [p.23](#)

Born in 1940 in Berlin (Germany), lives and works in Sneem (Ireland)

MARCO GODINHO [p.31](#)

Born in 1978 in Salvaterra de Magos (Portugal), lives and works in Paris (France) and Luxembourg

BRION GYSIN

Born in 1916 in Taplow (England), died in 1986

HANS HAACKE [p.22](#)

Born in 1936 in Cologne (Germany), lives and works in New York (United States)

ANAWANA HALOBA [p.38](#)

Born in 1978 in Livingstone (Zambia), lives and works in Oslo (Norway)

HAO JINGFANG & WANG LINGJIE [p.45](#)

Born in 1984 and 1985 in China, both live and work in Mulhouse (France)

LEE MINGWEI [Veduta p.08 / Associated Exhibitions p.07](#)

Born in 1964 in Taiwan, lives and works in New York (United States) and Paris (France)

OLA MACIEJEWSKA [p.37](#)

Born in 1984 in Poland, lives and works in Paris (France)

HEINZ MACK [p.41](#)

Born in 1931 in Lollar (Germany), lives and works in Mönchengladbach (Germany) and Ibiza (Spain)

JILL MAGID [p.35](#)

Born in 1973 in Bridgeport (United States), lives and works in New York (United States)

ANNA MARIA MAIOLINO [p.33](#)

Born in 1942 in Scalea (Italy), lives and works in São Paulo (Brazil)

JAN MANČUŠKA [p.24](#)

Born in 1972 in Bratislava (Czechoslovakia), died in 2011 in Prague (Czech Republic)

DAVID MEDALLA [p.34](#)

Born in 1942 in Manille (Philippines), lives and works between London (England), New York (United States), Berlin (Germany)

CILDO MEIRELES [p.26](#)

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

ARI BENJAMIN MEYERS [p.26 & 37](#)

Born in 1972 in New York (United States), lives and works in Berlin (Germany)

YUKO MOHRI p.17 & 42

Born in 1980 in Kanagawa (Japan), lives and works in Tokyo (Japan)

ERNESTO NETO p.34

Born in 1964 in Rio de Janeiro (Brazil), lives and works in São Paulo (Brazil)

RIVANE NEUENSCHWANDER p.24 / Veduta p.06

Born in 1967 in Belo Horizonte (Brazil), lives and works in London (England) and São Paulo (Brazil)

CAMILLE NORMENT p.38

Born in 1970 in Silver Spring (United States), lives and works in Oslo (Norway)

MELIK OHANIAN p.37

Born in 1969 in Lyon (France), lives and works in Paris (France) and New York (United States)

DAMIÁN ORTEGA p.31

Born in 1967 in Mexico (Mexico), lives and works in Berlin (Germany) and Mexico (Mexico)

FERNANDO ORTEGA p.27

Born in 1971 in Mexico (Mexico), where he lives and works

CHRISTODOULOS PANAYIOTOU p.37

Born in 1979 in Limassol (Cyprus), lives and works in Limassol (Cyprus) and Paris (France)

LYGIA PAPE p.33 & 40

Born in 1927 in Nova Friburgo (Brazil), died in 2004

EWA PARTUM p.23

Born in 1945 in Grodzisk Mazowiecki (Poland), lives and works in Berlin (Germany)

PRATCHAYA PHINTHONG p.32

Born in 1974 in Ubon Ratchathani (Thailand), lives and works in Bangkok (Thailand)

OTTO PIENE

Born in 1928 in Bad Laasphe (Germany), died in 2014

PHILIPPE QUESNE

Born in 1970, in Paris (France) where he lives and works

LOTTY ROSENFELD p.30

Born in 1943 in Santiago (Chile), where she lives and works

TOMÁS SARACENO p.43

Born in 1973 in San Miguel de Tucumán (Argentina), lives and works in Berlin (Germany)

PAOLO SCHEGGI

Born in 1940 in Florence (Italy), died in 1971

SHIMABUKU p.42 / Veduta p.06

Born in 1969 in Kobe (Japan), lives and works in Okinawa (Japan)

DANIEL STEEGMANN MANGRANÉ p.36

Born in 1977 in Barcelona (Spain), lives and works in Rio de Janeiro (Brazil)

DIANA THATER p.33

Born in 1962 in San Francisco (United States), lives and works in Los Angeles (United States)

DAVID TUDOR p.26

Born in 1926 in Philadelphia (United States), died in 1996

DARÍO VILLALBA p.40

Born in 1939 in Saint-Sebastian (Spain), lives and works in Madrid (Spain)

JORINDE VOIGT p.28

Born in 1977 in Frankfurt Am Main (Germany), lives and works in Berlin (Germany)

APICHATPONG WEERASETHAKUL p.38

Born in 1970 in Bangkok (Thailand), lives and works in Chiang Mai (Thailand)

CERITH WYN EVANS p.18

Born in 1958 in Llanelli (Wales), lives and works in London (England)

HÉCTOR ZAMORA

Born in 1974 in Mexico (Mexico), lives and works in Lisbon (Portugal)

ICARO ZORBAR p.43

Born in 1977 in Bogota (Colombia), lives and works in Bergen (Norway)

FLOATING WORLDS

INTRO



Hans Haacke, *Sky Line*, 1967



By Emma Lavigne,
Guest Curator for the 14th Biennale de Lyon

Since its creation in 1991, Thierry Raspail, Artistic Director of the Biennale de Lyon, has asked each guest curator to think about a keyword, assigned for three editions. The 2017 Biennale de Lyon is the second volume of a trilogy around the word “modernity”, and it was with this word that Thierry Raspail invited Emma Lavigne, Director of the Centre Pompidou-Metz, to imagine this 14th edition, at the Sucrière and mac^{LYON} from 20 September 2017 to 07 January 2018

“Modernity is the transient, the fleeting, the contingent; it is one half of art, the other being the eternal and the immovable”.

Charles Baudelaire

It is in a context of galloping globalization generating constant mobility and accelerated flow – the “liquidity” of the world and of identities, in Zygmunt Bauman’s analysis –, that the Biennale is exploring the legacy and scope of the concept of “modernity” in the art of our time. Bauman describes contemporary society in terms of a constant mobility generating a dissolution of relationships and identities, and an uprooting of “hypermodern” individuals. His critique of modernity, to which he ascribes a totalitarian essence in which security occupies an invasive place to the detriment of freedom, calls for a reevaluation of the place of the individual in the world, so that the individual will remain able and wise enough to steer his way around in it.

The Biennale takes its title *Floating world* from the Japanese word *ukiyo*, which describes a view of the world as impermanent and continuously renewing itself, a source of freedom and creativity. The libertarian attitudes of artists, who constantly extend the limits of the work of art to make it even more open to the world, are central to our concerns. The Biennale d’art contemporain 2017, has dropped anchor in the heart of a place whose identity is partly shaped by the omnipresence of water, in a city “born of the waters”, through which the rivers Rhône and Saône flow. The Biennale reactivates an imagination carried along by the two rivers, generating a topography inspired by Édouard Glissant who wrote: “archipelagic thought suits the pace of our worlds. It borrows from it what is ambiguous, fragile, and adrift. It allows for detours.” Some artists, such as Rivane Neuenschwander, Marco Godinho, Pratchaya Pinthong, and Julien Creuzet, are apologists for this poetics of chaos, dispersion, nomadism and movement. In the image of Hans Haacke’s huge white sail (*Wide White Flow*), or Shimabuku’s kites (*When Sky was Sea*), a wind of uprisings, poetic brilliance and contemporary aesthetic explosions is set to sweep through the *Floating worlds* of the Biennale de Lyon.

Rainer Maria Rilke raised questions about the place of the poet and the artist in the modern world, in a universe open and in expansion. “Strange to see all that was once in place, floating so loosely in space”, he mused. The Biennale explores the persistence of the modern sensibility for flows and the dissolution of forms in a mobile and atmospheric landscape that reconstructs itself constantly. As in JG Ballard’s writing, the characters who inhabit it appear in a transitional state, on the threshold of a space that they have already abandoned, as if deterritorialized – in the image of the men encapsulated in Darío Villalba’s chrysalises, or Apichatpong Weerasethakul’s celestial phantoms, which capture the frenetic flows and pulsations of the contemporary electric world.

Some works remain deliberately open, in a fragmentary, sometimes unfinished state, through which we glimpse ideas advanced by Umberto Eco in his book *The Open Work* (1965), which envisaged the work of art as a “field of possibilities” open to a virtually unlimited range of possible interpretations. The challenge is to reveal the work of art as what Luigi Pareyson termed “an infinite contained within finiteness”. The Biennale sometimes produces porosities between works, temporalities and places, and between certain masterpieces of modern art, such as Calder’s random arrangement of shapes suspended in space, or Fontana’s paintings, “open” to new cosmogonies imagined by Tomás Saraceno or Dominique Blais. Works create connections, share complicities, which is the case for Cerith Wyn Evans’s work in suspension $A = P = P = A = R = I = T = I = O = N$, inspired by the poetry of Mallarmé, as it is for Marcel Broodthaers, who regarded Mallarmé as the source of contemporary art, the unconscious inventor of modern space.



The space progressively and metaphorically cracks, is invaded by sound streams, from the electronic rain of David Tudor's Rainforest to the rustlings of the world broadcast by Brazilian artist Cildo Meireles's immense tower of *Babel*, and the tuneful, rhythmic tinkling of water in Doug Aitken's *Sonic Fountain* or the vibrations of Susanna Fritscher's sonic propellers. Some works, such as Robert Breer's *Floats and Rugs*, driven by an animist force that cannot be controlled, create a choreography that blends into the movements of the visitors, an invitation to drift aimlessly in space-time, while a cascade of salt flows endlessly from Damián Ortega's ghost ship, and the water from Hans Haacke's *Circulation* irrigates the ground. From Hans Arp to Ernesto Neto, from Lygia Pape to Daniel Steegmann Mangrané, art and space are biomorphed, open to territories that challenge the abstraction of European modernity in order to reassess its scope, on a global scale.



Yuko Mohri's installations are like autonomous ecosystems, made of disparate mechanical elements. Household utensils or other everyday objects reconfigured by the artist are combined with machine parts that she has picked up all over the world. The improvised design of these assemblages involves intangible energies such as magnetism, gravity, light, and temperature. She designs frameworks inspired by Marcel Duchamp works such as the *Ready-mades*, *The Large Glass* or *État donné*, then creates two-dimensional works based on water leaks that have sprung in various places. The artist then tries to connect the flows between them, judging the work to be finished when she has managed to control the leaks, thus allowing the water to circulate again.

2 QUESTIONS FOR EMMA LAVIGNE



How did you relate *Floating worlds* to what is specifically connected with Lyon?

I wanted to attach the Biennale, to moor it, in the heart of this city, whose identity has been partly shaped by the omnipresence of water – this city “born of the waters”, crossed by the Rhône and Saône –, by reactivating the powers of the imagination that are carried along by the presence, at once familiar and mysterious, of those two rivers. To leave open the connections between the city, with its history of silk weaving, and certain artworks which, like those of Hans Haacke or Damián Ortega, explore fabric, as a levitating material. After wandering through Lyon, over its bridges, and along its embankments, sometimes in the company of artists, the city turned into a land of the imagination. The Musée d'art contemporain and the Sucrière, a ghost ship on the banks of the Saône, became two inspiring ports-of-call on this journey through contemporary art, punctuated by other stops that changed our perceptions, a square, for example, that transmutes into a constellation of sound under the Buckminster Fuller geodesic dome *Radome*, a masterpiece from the Centre Pompidou-Musée national d'Art moderne collection which houses Céleste Boursier-Mougenot's work *clinamen*. The Biennale is an invitation to take a privileged walk with artists who guide the visitor into unknown or transfigured territories, temporary cinemas in the open air, gardens full of Damask roses, secret islands.

What discoveries and experiences do you hope to share with visitors to the Biennale?

The works featured in these *Floating worlds* are underpinned by the awareness that imagination, poetry and art are all instruments that reveal, as well as being antidotes to, the instability of the present time. In Nelson Goodman's words, “Works of art [...] literally or metaphorically exemplify forms, feelings, affinities, contrasts, to be sought in or built into a world”. I would like people who visit the Biennale to do so as if they were going through an experimental, sensory landscape, enlarging their perception, and their conception of the world. The Biennale unfolds like a voyage through an archipelago of islands that are, by turns, scenes to be looked at or stopping places where we can slow down and steep ourselves in the wonder, the awareness, the contemplation and reflection that they generate.

→ 1 Nelson Goodman, *Manières de faire des mondes*, 1978, Paris, Gallimard, Folio essais p. 188.

From left to right Yuko Mohri, *Moré Moré [Leaky]: The Falling Water Given #4-6*, 2017 | Marcel Duchamp, *La mariée mise à nu par ses célibataires même (la boîte verte)*, 1934

Centre 40 Pompidou

THE 40TH ANNIVERSARY



To mark the 40th anniversary of the opening of the Centre Pompidou, famous masterpieces from the collection of the Centre Pompidou-Musée national d'Art moderne have been arranged to create a map, in the middle of which stands the magnificent mobile by Calder *31 janvier*, which Jean-Paul Sartre described as “une petite fête”. This work enters into a dialogue with, amongst others, Cerith Wyn Evans's hanging work *A=P=P=A=R=I=T=I=O=N*, inspired by the poetry of Mallarmé.



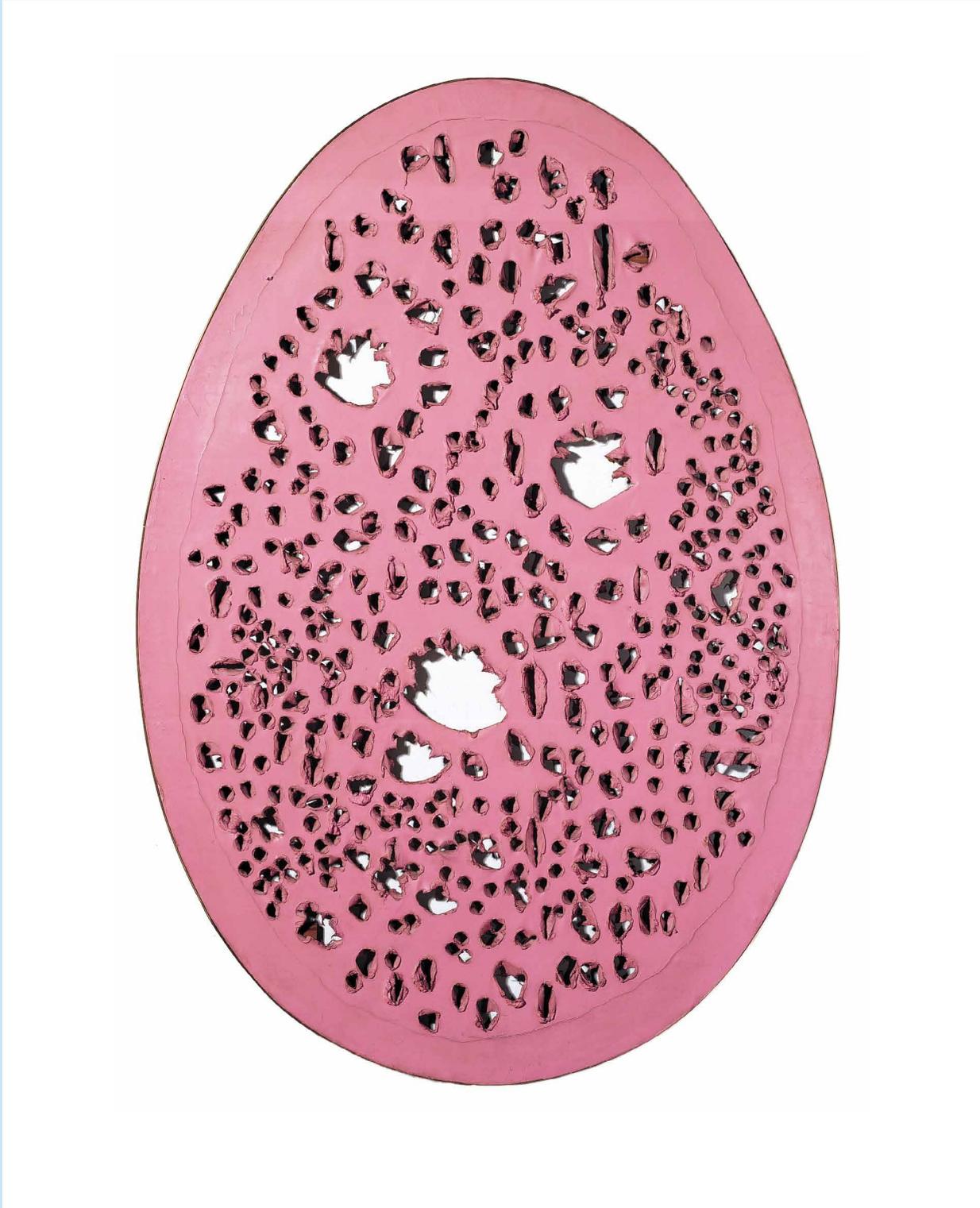
Alexander Calder, *31 janvier*, 1950

Calder's aerial artworks revolutionised the history of art and contemporary music by introducing the notions of indeterminacy and chance. Composers like Earle Brown were invited to create “open works”. Alexander Calder spent his life working towards a symbiosis between the acoustic and the visual. Jean-Paul Sartre understood this as early as 1946, when he spoke evocatively of “wind harps”, a “little hot jazz” and “lyrical inventions” to describe the mobile, this “object defined by its movement, which has no existence outside itself”.

Cerith Wyn Evans , *A=P=P=A=R=I=T=I=O=N*, 2008

Cerith Wyn Evans produces protean work in which perceptual questions are superimposed on an interplay of poetic reconfiguration. He was once an assistant director to film maker Derek Jarman and he has never lost the sense of stage management nor the elegance that he learned from Jarman. Although texts and quotations are often the starting point for Wyn Evans's installations, the various translations and restatements that he subjects them to transform them into sound or light signals which can then initiate a dialogue with the venue that displays them. Cerith Wyn Evans joined forces with Throbbing Gristle, an English experimental music group formed in 1975, to create this sound installation, which takes its name from the poet Stéphane Mallarmé. *A=P=P=A=R=I=T=I=O=N* is a new take on the mobile, an open sculpture invented by Calder. The shimmering surface of the disc-shaped sound panels modifies one's perception of this sculpture in motion, sometimes going so far as to annihilate the initial sense of monumentality to reveal an indeterminate state, suspended between appearance and diffraction in space. The installation mutates into a spatialised concert, an electric polyphony which remains in a state of constant renewal as the public move about.





“La fine di Dio signifies the birth of a new semantics, that of the eternal symbol [...] It is a natural form, in its absolute organic character, in its constant imprecision, its capacity for proliferation, in its tension which leads to an ever implicit metamorphosis”

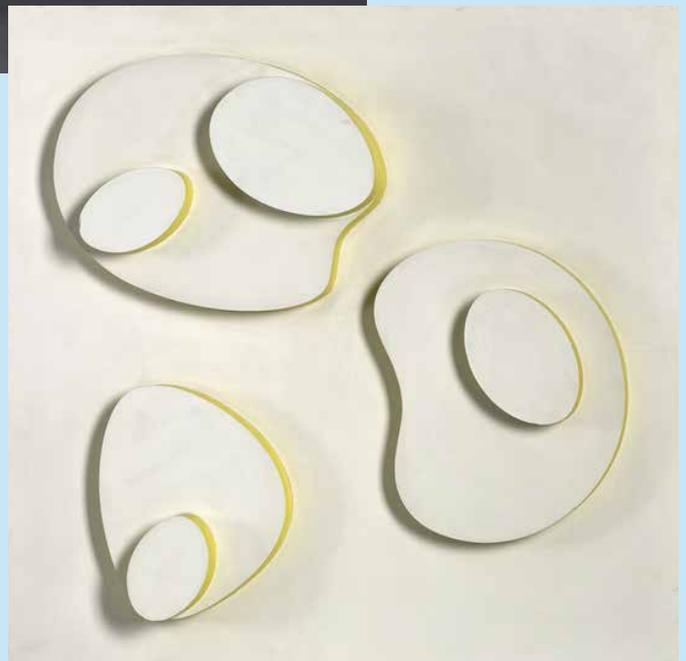
Gillo Dorfles

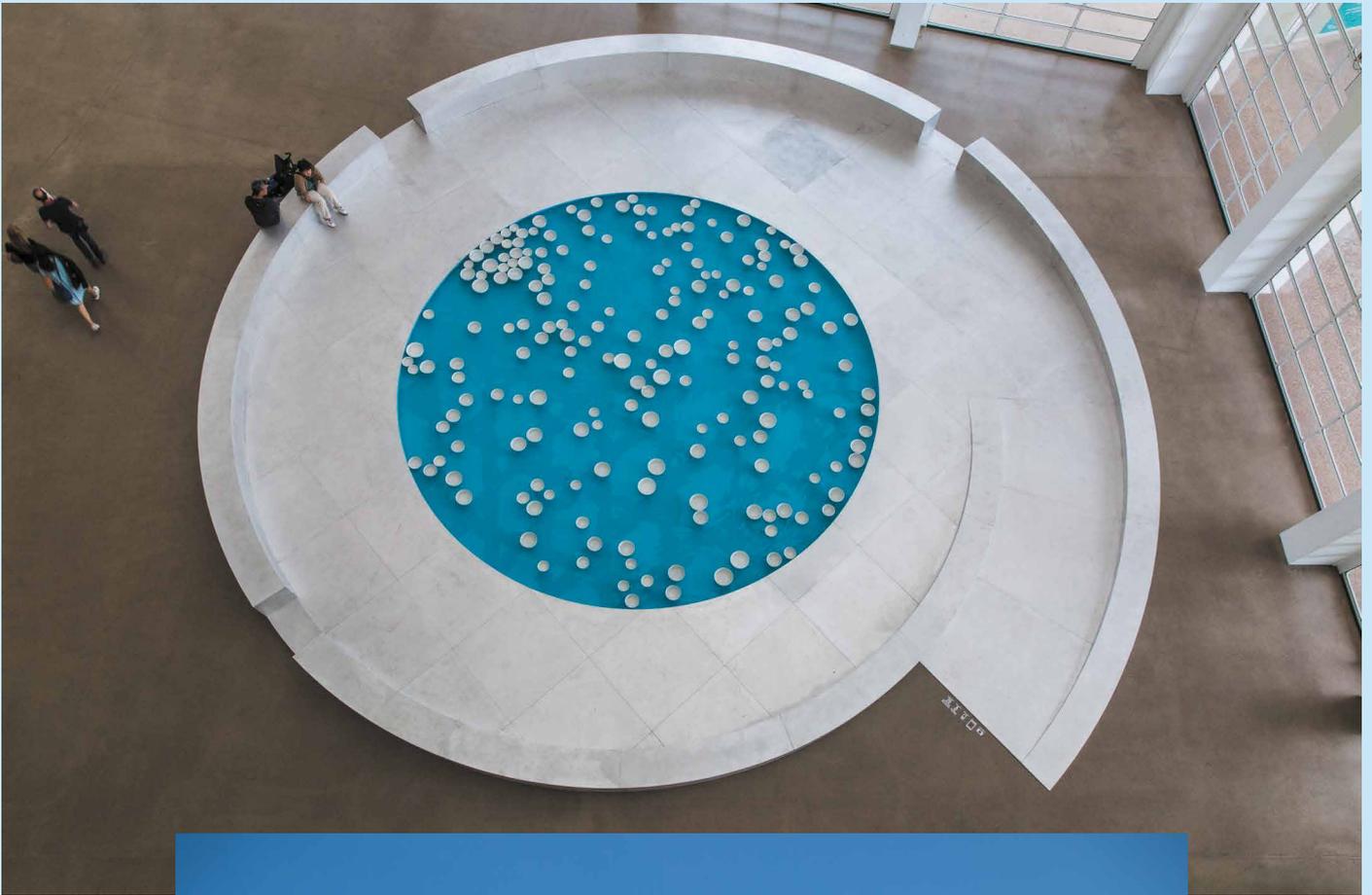


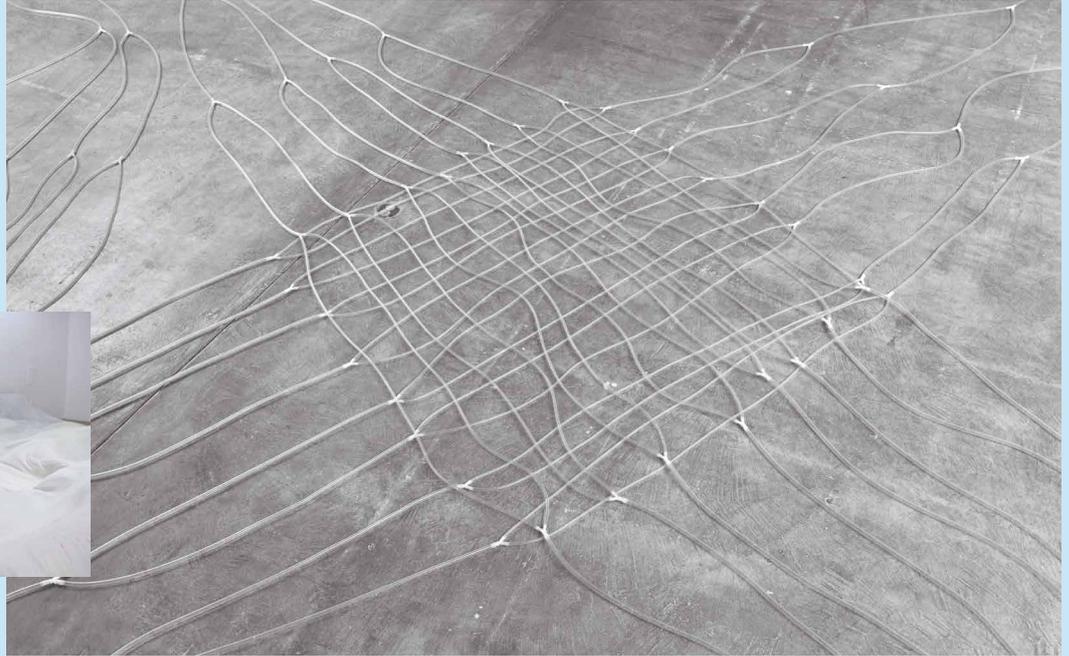
“I start where Arp stopped”*Ernesto Neto*

“Whoever wishes to destroy a cloud with arrows will use up all his arrows in vain. Many sculptors resemble these strange hunters.

Here is what to do: you charm the cloud with a violin tune played on a drum or a drum tune played on a violin. Before long the cloud will descend, it will laze around happily on the ground until, lulled into complacency, it petrifies. That is how, in the twinkling of an eye, a sculptor makes the most beautiful sculptures.”

Hans Arp***“I am born in a cloud”****Hans Arp*





HANS HAACKE



Hans Haacke's installations use modalities taken from cultural institutions and from advertising techniques, since, as he puts it, "one must learn from the opposition". Haacke considers that the world of art is an arena of political struggle, particularly because it submits to the pressures of the market. The symbols he brings to his work enable him to highlight and analyse different economic, ideological and social power relationships. Whether it is a floating silk fabric, a line of balloons gently poised in the air or water flowing through plastic tubes in the middle of the exhibition space, Hans Haacke uses energies as materials for his works. During his 1967 exhibition at the Massachusetts Institute of Technology (MIT), the artist propounded the notion of a "natural system", whereby less use is made of technology, in order to admire pieces whose natural elements are connected together. The works, submitted to the gaze of viewers – who are themselves reduced to the status of witness –, exist on their own terms and are distinguished by their autonomy and independence.

"Haacke rejects the name "sculpture" for his works. He calls them "systems", noting that they "have been produced with the explicit intention of having their components physically communicate with each other, and the whole communicates physically with the environment... Changes are desired and are part of the program – they are not due to the shifting experience of the viewer".

Peter Meschler,

"Haacke to Exhibit Kinetic Art", *The Tech*, October 17, 1967

... make something, which experiences, reacts to its environment, changes, is nonstable ...

... make something indeterminate, which always looks different, the shape of which cannot be predicted precisely ...

... make something, which cannot "perform" without the assistance of its environment ...

... make something, which reacts to light and temperature changes, is subject to air currents and depends, in its functioning, on the forces of gravity ...

... make something, which the "spectator" handles, with which he plays and thus animates it ...

... make something, which lives in time and make the "spectator" experience time ...

... articulate something natural ...

Hans Haacke,
untitled statement, in Peter Selz, *Directions in Kinetic Sculpture*, Berkeley : University of California Press, Benkley, 1966

TRAILS

EBB AND FLOW



Jochen Gerz's works are based on issues involving ethics, community and memory. His installations can take the form of works that evolve with the participation of visitors, local people and collaborators, or intentionally huge installations in public space. In the work **Vivre**, this word (meaning "Live") is drawn by hand in white chalk on the floor of a room where a text is hung on one of the walls. As spectators crosses the room to read it, they participate in the work by destroying it with their steps. This fragile, ephemeral device invokes the passage of time, the dematerialization of a hymn to life.



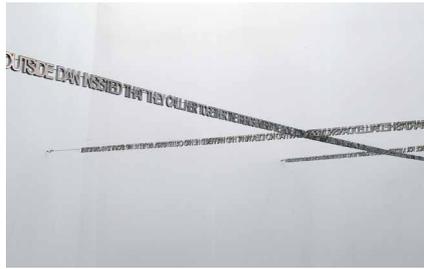
Very early on, **Ewa Partum** developed a taste for visual poetry as well as a concern for public space. In Poland, during the 1960s and 1970s, it was possible to buy ready-made letters and use them to compose different texts, including political ones. Ewa Partum used these to make art and scattered them in different places, in town and in the country. Trampled, picked up by local people or carried away by the wind, the letters contributed to the creation of new poems, a new language that gradually disappeared through the power of nature. This artistic gesture brought about a deconstruction of language but above all a liberation from authoritarian discourse under the former Polish People's Republic.



Marcel Broodthaers has developed a caustic, poetic, singular oeuvre. Initially close to the Belgian surrealists that he used to associate with, his work gradually grew away from the influence of the great movements of the period. His experiments, particularly linguistic, produced ambitious and parodic forms: installations made from many occurrences that question the taxonomies specific to the notion of museum and the art world. In **La Pluie (projet pour un texte)** [Rain (project for a text)] (1969), Marcel Broodthaers writes under gushing water that washes away the ink of the words. The disappearance of the text even before it can attach itself to the paper, the ridiculousness of a task that is utterly impossible in the face of the elements, along with a black-and-white image that trembles as much as the hand of the artist, add up to a metaphor for a poet's place and the fluidity of their words in the world. The tone is both melancholy and abstract.



Musician and visual artist **Laurie Anderson** is, by turns or all at the same time, a performer, and a manipulator of language, electronics and objects. In the 1970s, she placed her private diary in a box made of wood and glass, thus creating **Windbook** (1974). A blower system would turn the pages relentlessly and randomly, leading the reader from one story to another, never stopping on any specific episode. The air flow would also alternate from one side to the other, thereby changing, willy-nilly, the direction in which the spectator read the book and perceived objects from the artist's universe.



Ján Mančuška was born in 1972 in Bratislava and died prematurely on 30 June, 2011 in Prague, where he lived. He was one of the most renowned contemporary creative artists in the Czech Republic and his work took several forms: installations, films, performances and literary objects. Some of Ján Mančuška's works are related to the mechanisms of memory and perception and are based on creating a tension between words and images or the architecture of a place. Others are more narrative and are sourced in personal and political events but also in stories of everyday life, which the artist re-enacts, interrogates and re-uses as one might a ready-made object. **Oedipus** is part of a series of works composed of letters that cross the exhibition space. The spectator is invited to follow the narration of three texts, each aligned on a thread, dealing with the relationship between a character, his girlfriend and his mother. As in a film where time frames intersect, each line of text presents a different personal take on the same story, but in a different time frame.



Rivane Neuenschwander's art often involves participation on the part of the public. Her works can be read as games or as experiments, with all that the latter implies of potential variables, hypotheses to be tested, chance and empiricism. The materials she uses are modest and light and reflect the flexible social combinations that gather spontaneously around her works. For the Biennale de Lyon, Rivane Neuenschwander reinterprets **Watchword**, a work for which she embroidered on clothes labels words taken from the language of protest. In this new version, Neuenschwander has drawn on words from French news photographs relating to social conflicts. Displayed on the wall for all to see or discreetly pinned on visitors' clothes, these accumulated, migratory words add up to a poetic world map of resistance. The artist has also been invited to contribute to the Biennale de Lyon Veduta platform (see Veduta press kit p.06).



As a major conceptual artist, **Robert Barry** occupies an important place on the cusp of visual art, poetry and philosophy. After studying several physical phenomena in experiments with electromagnetic fields, inert gases and ultrasonic electromagnetic frequencies, Robert Barry now works with words and thoughts, which he scatters or projects onto various supports, including paper, canvas, mirrors, the wall or the floor.

His work, **Love To**, allows the viewer's subjectivity to become a constituent element of his work. The conceptual, universal and impalpable properties of those two words lead to a multitude of interpretations, ideas and concepts according to the visitor's imagination and experience.

"I use words in such a way that they are emptied of meaning, and of course the only way to empty something of its meaning is to present it in all its possible senses." Robert Barry

For **George Brecht**, "the most important events are those little things that happen in the street". George Brecht was closely connected with the collection of the Museum of Contemporary Art in Lyon, to which he made significant contributions. He was a researcher, an artist and an inventor. As a founding member of Fluxus, Brecht formalized the idea of "Event" by inventing the *Event Score*, simple instructions for performing the "Event", publicly, privately, alone or in a group. As part of his retrospective in Lyon in 1986, Brecht instructed the Museum to create **Void**. The work is a boulder about eighty centimetres in diameter that the artist asked the Museum team to find "on the banks of the Saône or Rhône". After obtaining his agreement, it was then to be engraved on its centre, in an appropriate typeface, with the word **VOID** – a poetic oxymoron for an inescapable physical presence, associated nonetheless with great lightness.

OCEAN OF SOUNDS



American composer, **David Tudor** began his career as a pianist. He became known as the leading performer of avant-garde pieces and gave the premiere of John Cage's notorious silent composition 4'33". He started working with Cage in 1948 and the collaboration lasted until Cage's death. David Tudor was fascinated by the spatial movement of sound in space and by technological innovations. He created the Music for Magnetic Tape Project, a pioneering group for improvised electronic music. His work **Rainforest V (Variation 1)** (1973-2015) is an ecosystem of objects that completely immerses the visitor in sound. Each sculpture sings, croaks, clicks or rings, playing its own score before resonating again in the exhibition space, which acts as amplifier, and entering into a happy cacophony that becomes a collective noise. This group of heterogeneous objects echoes the great diversity of the flora and fauna of the natural world breathing and resonating in a state of constant agitation - a forest of sounds.



Cildo Meireles' installations and objects are often an expression of resistance to forms of injustice and oppression peculiar to Brazil. While some of his 1970s sculptures come across as instruments designed to provoke a playful, social or poetic interaction, his more recent environments are immersive and invite the public to involve themselves physically in a symbolic political narrative. With **Babel**, which the artist describes as a "tower of incomprehension", sounds blend into an only just audible cacophony. Murmuring voices and music gradually make themselves heard. Small lights glow in the dim light, revealing a stack of radios of different sizes. A sensory experience which acts as a poetic representation of the world, and which traces, through the radio as object, a map of space so huge that it becomes infinite.



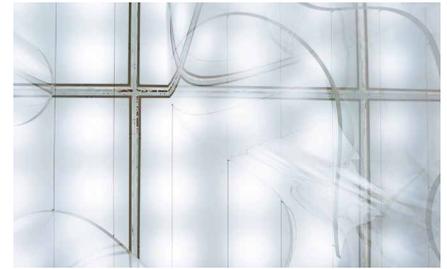
The starting point of **Ari Benjamin Meyers'** polyphonic work is always his training as a musician and composer. He is interested in the borders of musical creation, dance and spaces more traditionally dedicated to the presentation of visual artworks. In fact, although time might be devoted to concerts or performances at any exhibition of his, the instruments, the scores and the recording equipment will all have their places in installations that operate at different speeds and in multiple styles. The work of art, like a musical score deconstructed in order to multiply the narratives, can take the form of a scene, a concert, an opera or a choreography. For the Biennale de Lyon, the artist has designed two works based on the commitment and mechanisms involved in listening when the tangible physicality of space has vanished: an absolute must in the case of the first creation, a searing critique of the music industry for the second.



Fernando Ortega's poetic research is fuelled by fortuitous encounters and ordinary occurrences: the hidden water leaks on an exhibition site, the flight of a flock of humming birds, even electrical short-circuits caused by insects. His interest in ordinary, innocuous situations and processes is translated into art in constantly renewed forms: photographic documents, hybrid sculptures, installations that change and develop.



Doug Aitken's work focuses on landscape-related issues. Using refined technological devices, he operates and enters into dialogue with natural phenomena. Whether they are film works or sound installations, his various projects, which are often large-scale, come from careful observation of the locations he chooses: "What fascinates me is the process: starting from a given place without knowing what it is going to come out of it." **Sonic Fountain** is a crater dug out of the floor and filled with milky white liquid, above which nine taps, arranged in a grid, drip according to a precisely written score. In the water, microphones record the sound of the water dripping, and broadcast it direct into the space, as for a concert. As the artist has explained, **Sonic Fountain** "is a deliberately abstract work that lays the architecture bare to reveal its rhythm, its tempo and its language".

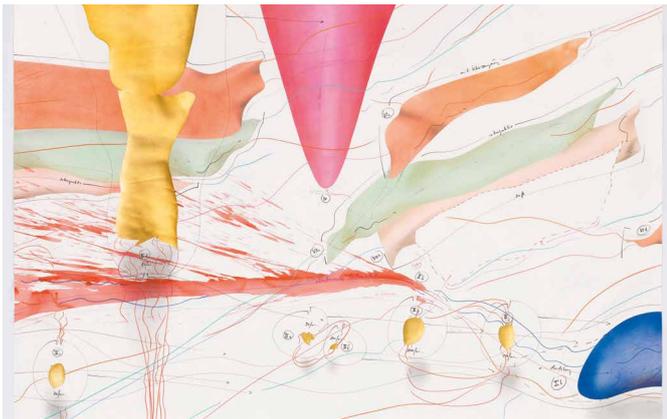


Susanna Fritscher's installations, which are always designed to closely fit the architecture that houses them, demand acuity of perception on our part. The transparent materials she uses, such as glass, acrylic film or Plexiglas, modulate the light intensities of the space in which they are exhibited and the viewer is encouraged to physically experience the variations – and to become lost in them. For the Biennale, Susanna Fritscher fills one of the three silos at the Sucrière with a sound work that reveals the flows and resonance of this vast, round industrial volume.

Susanna Fritscher's "helical" installation traces circles in the space, producing different sound tones as a result of the movement of the air.

As they accelerate, they rise and are transformed into floating discs, as if the space were split in two under the effect of the work. The listening ear and the observing eye merge into one sense, until they are whirled into a state of dissolution.

This project was possible thanks to the generous backing of *Phileas*



Drawings and large format collages, lines and writing, ink, watercolour and gold leaf are omnipresent in the works of **Jorinde Voigt**. Her works develop a visual grammar which accommodates thoughts, scientific data, meteorological phenomena and also velocity. Although Jorinde Voigt explored the medium of photography at some length, it was with a feeling of remaining on the surface of the image; with drawing, however, she seeks to make the process of creation visible. By removing the boundaries between science and art, the artist analyses the structures of cultural motifs and of highly diverse natural phenomena in order to represent the world through its hidden parameters and to reveal the simultaneity of possibilities.

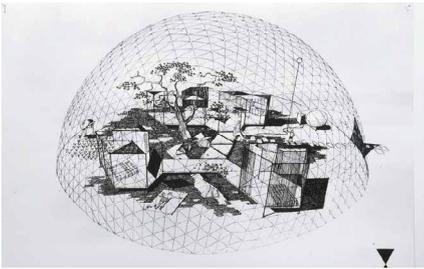
For the Biennale de Lyon, the artist presents the last chapters of her work ***Song of the Earth*** which combines visual art and music. The drawings for *Song of the Earth*, inspired by Gustav Mahler's symphony of the same name, reveal the direction of the rotation of the Earth as well as the number of rotations per day. Her work becomes a musical transcription for performers, who have complete freedom in the way they interpret the score, which means that they can begin the performance at any point in it, with improvisation and creative rhythmic structures.

Having trained as a visual artist and musician, **Céleste Boursier-Mougenot** redefines the modalities of how a sound work can be transmitted and received. His approach has much in common with the aesthetics of diversion inherited from Dada and Fluxus and also takes inspiration from the Do it Yourself attitude that has spread across the entire New York music scene, from punk to experimental music. Boursier-Mougenot finds musical potential in a highly diverse range of situations and objects, and from them he generates what he describes as living sound forms.

Céleste Boursier-Mougenot's ***clinamen v2*** takes the form of a blue swimming pool, with white china bowls clinking and moving about on its surface and creating a visual and auditory landscape that is both soothing and immersive.

The vessels, which float against one another in a circular pool influenced by a slight current, produce a melody similar to that generated by Tibetan bowls. The installation is closely related to the architecture of Buckminster Fuller's geodesic dome and it mutates into a constellation of sound and a remarkable listening experience.

INFINITE CIRCULATION



Engineer, artist, architect and visionary inventor, **Richard Buckminster-Fuller** was the author of many innovations – both theoretical and technical. In the 1950s, he popularized the geodesic dome, a spherical structure that allows a balanced distribution of the structural stress and is easy to build. In the same anticipatory vein, he designed new, aerodynamic modes of transport as well as cheap and ecologically sound designs for individual dwellings that are still valid today. His ambitious, humanistic perspective, which combined design, poetry, science and philosophy, proved to be a major influence in the establishment of alternative communities. Buckminster-Fuller's **Radome**, from the collections of the Pompidou Centre, which houses Céleste Boursier-Mougenot's artwork, is a perfect example of his desire to combine purity of form with use by the community at large.

With technical backing from CIREME/Meric



Through his art, **Julien Discrit** seeks to create a new map of the world, to experience time, and to explore the tension between the visible and the concealed. Taking as its subject Expo 67, the 1967 International and Universal Exposition in Montreal, and the geodesic dome designed for the occasion by architect Buckminster Fuller, his film *Un jour, un jour* is intended as a temporal parenthesis between 1967 and 1976, when the dome caught fire. A “reconstruction” of that fire is at the centre of this work, which aims to highlight the preoccupations of the period: doubts about our way of life, our relationship with the environment and the countryside in general.



By combining abstract shapes and recycled elements, sometimes deliberately burnt or torn, **Alberto Burri** gives us hybrid objects. Full of holes and stained black by fire, the transparent plastic of **Plastica** regains materiality through destruction. Unlike the tools traditionally used by painters, fire removes matter from the work and thus highlights the material itself. Quite different from Marcel Duchamp's *Grand Verre*, it is, as Pierre Restany wrote in 1962, “outsider art subjected to the spirit of geometry”.

“As soon as we begin to reveal other possibilities of representation by avoiding the usual codes, we embark on an infinite search that reveals different realities, which are more personal, subjective and poetic, where the rules have to be constantly invented by the person who undertakes the decoding.”

Marco Godinho



Architects Laurent P. Berger and Cyrille Berger have been working together since 2006 under the name **Berger & Berger**. They like to work with the interstices of artists' practices – the margins –, where new areas of the project are revealed, and to effect a strategy of de-framing by broaching the question of the relational mode of contemporary artefacts. Process and environment are part of the same reality. Thus, the role of the viewer is transformed into a structural element of the open work. For their creation, these works require a new, active attitude on the part of the public.



Painter, sculptor and filmmaker **Robert Breer** has spent an entire career building up a playful, atypical, stimulating oeuvre. From experience of geometric abstraction and animated films, he invented sculptures in motion in the 1960s, which were displayed, in 1970, in the American Pavilion at Expo 70, in Osaka. Thanks to small invisible wheels, his **Floats** and **Rugs** move imperceptibly within the exhibition space in a discreet, random ballet that lies somewhere between indiscipline, weightlessness, gliding and fluidity. They are slightly raised and seem to float, to be drifting, changing direction at the slightest obstacle they encounter. Because of their autonomy, they make fun of minimalist sculpture and the reverential nature of an exhibition.



An active member of the Chilean collective CADA (Colectivo Acciones de Arte) formed in 1979 in Chile in reaction to the dictatorship of General Pinochet, **Lotty Rosenfeld's** artistic practice militates against the brutality of an authoritarian social order. For **Una milla de cruces sobre el pavimento**, realized in Santiago in 1979, the artist bisected the white lines in the middle of the road with lengths of white tape, and in so doing, transformed the white traffic lines into a series of crosses. For Lotty Rosenfeld, the cross, already heavily loaded with significance, became a symbol of revolt against the social regime. While contesting the linear way in which the world is organised, Lotty Rosenfeld was also appealing for encounters and a reappropriation of public space.

“The earth calls me, its breath sucks me in, I am swallowed up, bone, carcass, the darkness has no end, hurtling. I sink deeper, in an intense patchwork, my weight pulls me down, I bend under the torrential flood. A floating corpse. The horizon is a strange movement.”

Julien Creuzet



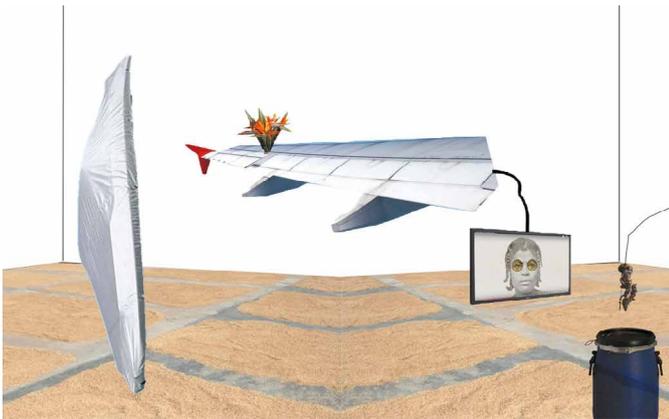
Lara Almarcegui's artistic practice involves territories inhabited by humans. Deconstructing the power relations implied or imposed by architecture and town planning, revealing invisible structures such as the materials needed for constructing institutional buildings; these are practices and processes that are as important to the artist as any works she might exhibit. The sense of time, which is often central to the spaces she chooses to work in (ruins, wastelands, building sites), involves her in explorations, beyond the exhibition site and in the city itself. The artist has also been invited to be part of the Biennale de Lyon Veduta platform (see Veduta press kit p.06) in Saint-Fons, an industrial city in Greater Lyon.



Damián Ortega displays consumer objects that he accumulates, distresses or dismantles in order to underline what he calls “the transitional zones between interior and exterior spaces”. The ease of interpretation of his composite and fragmented sculptures, often suspended above the ground, allows them to become images, then signs, hovering between literal objectivity and subjective meaning. The title of the work he is presenting at the Biennale, **Hollow / Stuffed: market law**, was inspired by TS Eliot’s famous five-part poem, *The Hollow Men* (1925), which itself refers to the character of Kurz, the “hollow sham”, “hollow to the core”, in Joseph Conrad’s *Heart of Darkness* (1899). This sculpture, based on a plastic model of a German Type XXI U-boat, dating from the Second World War, is made from industrial food sacks filled with salt and suspended from the ceiling like a mythical boat. A small hole in the lower part of the sculpture allows the salt to escape and pile up slowly on the floor throughout the exhibition.



Marco Godinho, a Portuguese artist living and working between France and Luxembourg, accosts visitors, even before they enter the Sucrière. Stamped on the wall are the words “Forever Immigrant”, repeated more or less ad infinitum. They are on all the walls and form a moving cloud that traverses and envelops the space. Like a passport covered with immigration stamps, the two words emphasise the state of not belonging in a territory. It recalls his work **Untitled (Transparent Flags)**, which replaces the traditional flags of Europe with transparent flags. Notions of territory and belonging are constantly questioned in a world marked by constant mobility and an acceleration of migrant flows.



Collective and subjective appropriation of a West Indian historical narrative, liberating static cultural categories, and creating an equivocal poetic circuit with multiple centres of gravity are all processes at work in the work of **Julien Creuzet**. For the Biennale de Lyon, the young artist has created a work that is both poetic and political. Working with the technological and social tools of our time, he has created a deliberately heterogeneous work: a visual and sonic collage of first-person comments, references to a common history, and signs from pop-culture. “On the ground, a short cut to multiple forms. A boat cover seems to float, hanging in the air, crystallized by chromium plating and electrolysis. The wing of a plane supports a bouquet of flowers from paradise [...]”



“What interests me is how things are done and how they are read. For the Biennale, I would like to show a series of images on a decomposing billboard. The images would be produced through lack of content rather than cover one topic or another. It is not a matter of telling a story, but rather of wondering what story you want to tell. In spite of the enormous tensions in contemporary Thai society, the political wants and needs of certain groups also generate such moments of suspension and inertia. Silences arbitrarily imposed by the powers that be aggravate the frustration and anger of society even further. My **Ephemeral Cinema** is a pop-up cinema on wheels, a small vehicle equipped with a projector, and, throughout the Biennale, it will drive from one place to another, screening a selection of films. While my cinema brings life to various places, the billboard will project an image of silence”. **Pratchaya Phintong**.

AN ARCHIPELAGO OF SENSATION



Diana Thater's video installations grapple poetically with threats to the natural world, from the extinction of animal species to man-made ecological disasters. Although her works often take the space where man and animal meet as their subject (a nature reserve in Cameroon, a wolf trained to work in Hollywood films, an amusement park), they adopt cyclical time signatures and extended durations rather than (human) linear narratives. She also identifies with animal subjectivity through a use of atypical camera angles, dramatic shifts in scale, and coloured lights that alter the spectrum of her exhibitions to present abstractions of time.



In the 1960s, Brazilian avant-garde artist **Lygia Pape** was interested in matters related to materials. She pursued this line of research until her death. ***New House***, in particular, brings light, destruction and the encroachment of nature into contention with each other. A pioneering work of performative, participatory and sensory art intimately linked to social issues, ***O Ovo*** had participants tear thin sheets of coloured paper or plastic wrapped around wooden cubes.



The ground is covered with 70 dozen eggs, scattered in studied disorder so that the spectator can walk through. **Anna Maria Maiolino's *Entrevidas*** explores, quite literally, the phrase “walking on eggs”. Her work, which is polymorphic and transversal, investigates issues of the body as metaphor for a permanent invention of life, as a place of feminine subjectivity, but also as metaphor for a certain fragility in the country, since democracy has only recently re-emerged in Brazil after the dictators.



Following the Brazilian neo-concrete artists, **Ernesto Neto** revisits the biomorphic forms of European artists such as Hans Arp. Hovering on the edge of different worlds – between fauna and flora, animate and inanimate, modern and contemporary – Ernesto Neto invites the visitor to discover his works under a polyamide sky in which holes, in the manner of Dadamaino or Lucio Fontana, allow energy to flow. Using a system of weights and counterweights, his work ***Two Columns for One Bubble Light*** remains in perfect equilibrium and visitors are invited to enter it as a way of making them more attentive to their surroundings.



By turns, sculptor, performer, agitator and entrepreneur, some pieces by Philippine artist **David Medalla** are considered as pioneering works of kinetic art, land art or participatory art. Created in 1963, ***Cloud Canyons*** is a bubble machine, the result of several personal experiences: flying over the Grand Canyon, visiting a Scottish brewery, a soap factory in Marseilles, observing clouds in Manila Bay... but also more personal memories like coconut milk cooked by his mother, or foam on the mouth of a resistance fighter dying under the blows of an occupying Japanese. David Medalla seeks to annihilate the barriers between spectators and the work of art, and to give free rein to the imagination. The visitor can thus project their own interpretations on the cloudy forms created by the bubble machines.



Artist and musician **Davide Balula** harnesses all forms of natural matter (solid, liquid, gas, fire) as well as man-made structures (architecture, sound compositions, and virtual networks) to generate paintings, sculptures, photographs, performances, and site-specific interventions. But it is the passage of time that really generates Balula's work: he has soaked canvases in streams, buried them underground or placed them in climate chambers, and he has created sculptures that evolve according to the spectators' Internet flows. Performance and collaboration also pervade Balula's art, generating moments of sharing that are full of openness and generosity.



“The secret in itself is much more beautiful than its revelation.” All of **Jill Magid**’s work plays on the idea of intimate relationships with power and concealment, research and the long term. Since 2013, the artist has been considering what the implications are for an artist’s legacy when a private foundation or corporation owns the artist’s archive and the complete rights to his work. subject of her inquiries is Mexican architect Luis Barragán. They, whose archive was acquired by the industrialist Rolf Fehlbaum allegedly as a gift to his fiancée, the architectural historian Frederica Zanco. Repeatedly refused access to the archives, Jill Magid suggested a swap: the repatriation of Barragán’s professional archive in exchange for a diamond from Barragán’s ashes; in other words, “the artist’s body in exchange for his body of work”. Magid is still waiting for a reply; in the meantime she has developed a long-term work that explores “the intersection of the psychological with the judicial, national identity and repatriation, international property rights and copyright law, authorship and ownership.” In this context, Magid’s **Tapete de Flores** is part of the “ofrenda” (“offering” or “altar”), inspired by those created for the Day of the Dead in Mexico; it represents the path shared between the living and the dead.



Christodoulos Panayiotou transforms the world into a theatre in which the myths that unite us are acted out. From one enigma to another, his works reveal the hidden history of the world, like a contemporary archaeologist whose role is no longer to relate history but to rephrase it. Christodoulos Panayiotou often uses Cyprus as backdrop and starting point, choreographing a constantly reinvented version of history and exploring the way in which simple gestures can act as subversive counterpoints to homogeneous, nationalist narratives. For the Biennale, the artist presents **Untitled** composed by a collection of *Pulp Paintings*, strange monochromes on paper whose faded colours come from demonetized banknotes.



DANIEL STEEGMANN MANGRANÉ



The works of Daniel Steegmann Mangrané project vanishing lines, infinitesimal, almost invisible, changing perspectives. From *Equal (Cut)*, (2008), where the artist makes a straight cut in the gallery's concrete floor the length of the space to the door and then fills the incision with invasive plants, to *16 mm*, (2009-2011), which involves a camera gliding almost motionlessly along a zip line stretched between trees in the Brazilian rainforest, Steegmann Mangrané's works direct the gaze, guide the steps, act on our senses and fissure our representation of the world, tracing another path, a fork in the road likely to bring us closer to the living. Between minimalist aspiration and organic exuberance, the aridity of desert erosions in the Anthropocene era and vegetal proliferation, Daniel Steegmann Mangrané's project for the Biennale involves tropical growth and life in a sculptural space, which is, incidentally, strictly modernist. A fable of butterflies giving life to barren ground.

“To meld the interior and exterior of an exhibition is one of the first duties of art: the museum space can no longer be a space for the accumulation of artefacts, insulated and protected from the outside world, but must become a place where our relationship to objects and reality is reconfigured.”

Daniel Steegmann Mangrané



ELECTRIC BODIES



Created from scratch at the behest of **Ari Benjamin Meyers**, the music group for the performance *The Name of this Band is The Art* plays a set of verses and choruses composed by the artist. The complex repertoire that he worked out for *The Art* acts as a basis for improvisation and freedom of interpretation. The work is ephemeral, leaving no lasting trace behind it; just a set of memories and stories that will resonate in visitors' minds.



Between science, philosophy, astrophysics and visual arts, **Melik Ohanian** explores and, in various media, transcends the material aspect of the work. Ohanian takes inspiration from various film techniques and contemporary projection techniques to work on the status of the image and the concept of time. For the Biennale, Melik Ohanian gives us a new project, a blend of film, choreography, temporality and architecture: "Those to-ings and fro-ings of time, those reminders of the past, those projections into the future, or the recall to the present, – they are the permanent state in which each one of us lives our private life. Sometimes in my work, the past takes precedence, sometimes anticipation does. Perhaps an exhibition is a matter of finding a certain stability in time..." Melik Ohanian



Inspired by the "new combination dress for theatrical dance" invented by Loïe Fuller in 1895, **Ola Maciejewska** explores the potential of becoming an object of the dancer's body through the movement of fabric. Like Loïe Fuller, the young artist seeks to trigger movement and the creation of images from the objects that surround her. Enthralled by these hypnotic dances, the eye of the spectator sees bodies metamorphose into hybrid creatures; strange figures seem to appear: a flower, a flame a bird.

"I work from Loïe Fuller to highlight this specific quality of movement that is produced by the relationship between the body and objects, precisely because I am interested in hybrids and the hybridity of things." Ola Maciejewska



Anawana Haloba's artistic practice is based on permanent research into contemporary history, culture and ideologies. Her sound, video and installation performances often arise out of poetic texts that she has previously written. They set out to confront the viewer with subjects such as human trafficking, self-identity, or repressive systems in the neo-colonial structures that still govern most contemporary societies.

For the Biennale, Anawana Haloba gives us two projects. The first is ***The Sounds of Silence, never heard before*** and is inspired by one of her own poems. The work summarizes the mental images that appeared to the artist while she was writing this text about slavery, the alienation of forced exile and the trauma associated with statelessness. The second project, entitled ***Likuta za mazwahule/Legkotha*** (meaning "court of justice headed by a man from far away") is a performative sound installation that plays on the positive meaning of the word "stranger" in Swahili: mazwahule is not the word for a newcomer with no culture; it is reserved for a traveller, someone who has learned a lot and has much to give...



Camille Norment regularly uses the notion of cultural psychoacoustics as both an aesthetic and a conceptual framework. Her artwork, which combines sound, installation, light sculptures, drawing, performance, and video, is a means for the artist to investigate socio-cultural phenomena and the contexts in which they are produced.

Camille Norment seeks to engage the spectator as a physical and psychological participant in the work and thus to create experiences that are both somatic and cognitive, like her work ***Prime***.



Thai filmmaker and visual artist **Apichatpong Weerasethakul** is an innovative figure in art cinema and winner of the 2010 Cannes Film Festival Palme d'Or. His work, which hovers between memory, politics and social crises, relates an experimental and hybrid narrative, taking spectators on a journey between dream and reality. The dream worlds he creates are a theatre of upheavals, which hint at the situation of his country on the brink of collapse.

“

I am here, look here

*I just woke up,
the noise has been muffled by falling
snow
it is so quite all around me.
I now stand in front of the window
blowing air from my mouth making
tiny
mist on the glass...
Nobody sees me...here
it is so white outside like a flood
sugar that came from
my grandmother's sugar farm a long
time
long time ago it seems now.*

*O should not have thought the word,
we made an oath not to say it or think
it or about it .*

*It, I mean the abominable word,
“sugar”.*

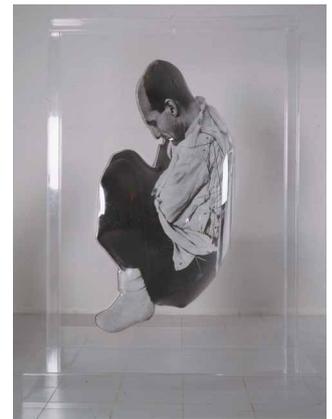
*Ever since we were forced to move
from our land.
Exodus is what we have become
journeying without a destination...
Shadows of our souls we have
become*

*Grandmother heaved for air, her
frail body could not carry her. Her
legs were like buckets of water.
Death visited us again, again...*

[...]

→ *Anawana Haloba, 2016*

”



Inhabitants of Rio of all social classes were brought together under a large white cloth by **Lygia Pape** in *Divisor*. Her action amounted to weaving a space as a creative process in order to establish new relationships. In keeping with this historic work in the collection of the Villeurbanne Institut d'Art Contemporain, a **programme of performances** has been worked out, which includes the weekend of 14 & 15 October 2017, in Lyon and at the MAGASIN de Grenoble, to discover works by such artists as Héctor Zamora, Julien Creuzet, Riva Neuenschwander, Marco Godinho, Elisabeth S. Clark, and others.

"In my work, painting is photography and photography is painting." **Darío Villalba** was a key figure in 1960s Spanish art and soon adopted a painterly approach to photography. His experiments led him to work with unusual chemical materials (methacrylate, bituminous paint), in order for the result of his collages to appear directly on his support. The violence of the subjects he addressed (cruelty and madness) found artistic expression in the sometimes aggressive manipulations he imposed on his iconography. The poor, the sick, the elderly, children and gigolos were all figures that he introduced into public representations of human bodies, which were nevertheless ordinary because of their physical proximity. More than the photographic limit of death that Roland Barthes considered inherent in the medium, the pathos of his figures leads to the restlessness of moments of transition, of change, the inability to curb one's own body or that of others in the endless pitch and roll of life, desire and the human gaze.

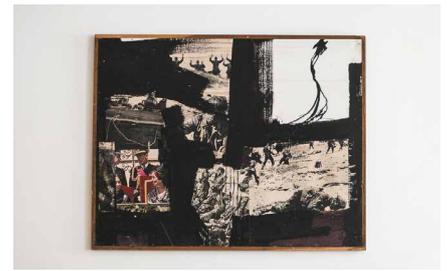
INNER COSMOGONIES



Along with Otto Piene, **Heinz Mack** was co-founder of the ZERO group in 1957, whose members included Yves Klein, Jean Tinguely, Piero Manzoni and Lucio Fontana. Mack, who was at the forefront of avant-garde influences in the 1950s and 1960s, is one of the principal representatives of German kinetic art. His sculptures, which include what he calls “dynamic structures”, often involve movement and an interplay of light. ***Lichtrotoren, Sonne des Meeres*** (Light rotator, sun of the sea) is characteristic of his work on the vibration of light. This monochrome, which hovers between something precious or something industrial, between fixity and movement, appeals to both the imagination and the senses.



Renaud Auguste-Dormeuil explores different temporalities in terms of the destruction and fabrication of images, all of which have to do with the question of point of view. For the Biennale, and in the form of a performance, ***I Will Keep a Light Burning*** gives body to the lines of tomorrow’s sky. Candles are lit over the course of the evening, and they gradually give shape to an immense circle giving substance to the invisible.



Lars Fredrikson seeks to link space and sound in order to create “plastic sounds”. Drawings and sculptures with explosives, “soundboards with random movements”, recorded signals and sounds materialising on electro-sensitive paper, stainless steel sculptures too, are all used as possible ways to achieve them. Lars Fredrikson, who is something of an adventurer and a researcher, attempts to transcend the boundaries of his art by encouraging spectators to conduct their own experiments. Combining kinetic art, minimalism and conceptualism, Lars Fredrikson distorts the real with his engraved and folded stainless steel plates and takes visitors on a journey through science and poetry.



In the 1930s, **Lucio Fontana**, one of the first Italian abstract artists, produced a pictorial and conceptual œuvre that he regularly renewed. His experiments with ceramics produced several sets of figurative sculptures, in which vibrant, sensual colour and light reigned supreme. In his monochrome paintings, which he stabbed, ripped and generally mistreated, he sought to develop “an art founded on the unity of time and space”. His habit of stabbing and slashing his canvases and the texts he wrote at the time were the beginning of Spatialism, a movement to which most of what he calls his **Concetti Spaziali (Spatial Concepts)** belong. In addition to two paintings, the Biennale is also presenting **Ambiente Spaziale** (1949), the first work acquired by the Musée d'art contemporain de Lyon when it opened in 1984: a black space with no directions or instructions. In *Ambiente Spaziale* there are several small yellow dots that have no precise justification, but are there simply to indicate the three dimensions of space, the fourth being the visitor, in the dark, alone and faced with decisions to be taken.

Shimabuku creates the conditions for poetic scripts, documenting their gestation as well as their realization. His events, which are performances, sometimes absurd, sometimes weird, make it possible to renew the intensity of the gaze we bring to bear on the contemporary world, its marvellous quirks but also the violence and arbitrary nature of its social transactions. Often the result of impromptu encounters, his trajectories branch off in many directions. At the Grand Parc Miribel Jonage, Shimabuku proposes to metaphorically turn the world upside down by transforming the sky into a landscape.

Objects that have previously appeared in works by **Yuko Mohri**, such as ribbons, feather dusters, ropes and butterflies, were organised and arranged in kinetic systems. The movements of each object were scanned continuously, and the images thus produced – in theory, an almost infinite flow – were recorded. To describe the different phases of movement and time produced by these objects, Yuko Mohri speaks of a “pleated image”, in the singular because it is not a question of multiple images but rather of different modalities of a single image. This image, which continually proliferates each time it is scanned, bends time and motion in on themselves not in the same way as a moving image, which advances linearly in time. Yuko Mohri also compares these images – with their blurry, rough quality in contrast to the defects of the digital world –, to what she calls “mind photographs” in that “they capture things that should not have existed”.



Icaro Zorbar's reincarnations of obsolete technologies are done with affection and nostalgia for an era that his generation can hardly remember. The artist is particularly interested in the humanisation of technology and highlights the aesthetic value of his toy-like machines, which he calls “little monsters”. They lie somewhere between works of art, machines, and games. Icaro Zorbar's works, like *Sympathy for the Devil*, for example, plunge the audience into a visual and sound environment consisting of screens, science fiction, and mirrors. They are a disturbing reflection of an era that has already vanished.



Tomás Saraceno explores the idea of community through experimental forms – inflatable and habitable modular balloons or platforms – as potential solutions to problems that preoccupy the contemporary world, such as population explosion, pollution, and global warming. For the Biennale, Tomás Saraceno reinterprets his work *Cosmic Dust*: “Forty thousand tons of cosmic dust fall on the Earth each year... which we breathe... like a kind of star dust... A cube of black matter... A dark energy... Beyond the breathing of spiders, the Milky Way we see at night is nothing but dust! A cosmic web of atoms, elements, chemistry... Part of this dust is still up there today and we see it twinkling at night... A zodiacal light... deposited on the spider's web of the cosmos”.



Discreetly and delicately, **Elisabeth S. Clark** begins stories that she leaves open. A literary work, an anecdote or a situation can be the starting point of her performances, scores or installations: the loss or the concealment of an object, a release of balloons, and a series of instructions... The musical nature of her poetry gives rhythm to an alternation of appearance and disappearance. For the Biennale, Elisabeth S. Clark reactivates several installations and performances: one is a spark kept alight for more than twelve hours, tracing a slow, uninterrupted trajectory across the entire exhibition space; another involves visitors having to walk through a pool of glitter, and inevitably carrying some of them away with them. Her works have a fleeting quality that remains firmly in the mind.

“

*“Sad state of the heavens
 Gestures alone remain
 That repeat themselves
 That turn into
 Ritual prayers
 I perform by tradition
 Without asking myself why
 Between my gods
 Sad state of the heavens
 What remains
 Below in the cellar
 On dry ground with a thousand
 cracks
 Marie
 The future lies in the half-light
 Sometimes it is better not to know
 The divine design
 Did you see how it rained tonight?
 Tiles ripped off
 To become instruments of death
 I stayed on my perch
 High up close to the hope
 Of heaven where
 Lightning comes from and ideas
 I invoke
 Point my finger
 At your drawing
 Is the hail levitating?
 The fall is slow
 Joseph is tired
 Shattered not to be a statue
 A scrap of salt
 I am left-handed like Adam
 I point my finger
 I wait for breath*

*By the window
 Marie I'm plunging
 In an endless dive
 At the back of the cave
 There is light
 In the cottages
 Do you see the flashing lights?
 I am showing flashes of lightning
 Thunderclaps
 I saw you at the palace
 Under the dome of the chapel
 There are memories
 Of what remained of evenings
 I did this by myself
 Like a procession
 I made seventeen variations
 To be sure
 To touch
 The truth
 I wanted to slide
 My finger over the horizon
 To tickle the arabesques
 That sparkle on my hand
 To have the sensation of being
 In an intimate relationship with the
 heavens
 As a child I wanted to rewrite Genesis
 Still to do
 Sad state of the heavens
 Gestures alone remain
 That repeat themselves
 That turn into
 Ritual prayers*

→ Julien Creuzet, *En suspens (...)*, 2014, poème-titre, vidéo-boucle, 2'20"

”

“I am interested in making the invisible visible; the flow for example. My approach is often bound to this question of immateriality and energy.”

Dominique Blais



Dominique Blais seeks to “make the invisible visible”, whether it is the physical properties of a material, electromagnetic currents such as can be recorded at the North or South Pole or various temporal or sound flows, imperceptible to man without technological assistance. His installations, which often use props from what he calls “the world of the sound system” (microphones, cables, speakers, vinyl turntables, etc.) function as devices of revelation, attributing a new materiality to these phenomena. For the Biennale, Dominique Blais works on both sound and light, using a double elliptic installation designed to model the space through sound movement, while light reveals the architecture and at the same time its absence.

Working as a duo, **Jingfang Hao & Lingjie Wang** design and make hybrid objects and environments. For their work ***L'été à venir est déjà fini*** (Next summer is already over), the ground is completely covered with lotus pollen. Here and there, a number of found objects appear. The material used is considered to be a fossil of the plant and can last for several thousand years, if not more. Historians and archaeologists use lotus pollen to analyse climate change and changes in species. By walking over a footbridge made of pallets, visitors are invited into a timeless space. The work ***Over the Rainbow*** is a fleeting moment to be seized: the rainbow is only visible from certain points; it moves as the viewer moves, then disappears. The sensory and meditative experience helps us to appreciate various phenomena related to the passage of time, to variations in light and the limits of our perception.



PROFESSIONAL PREVIEW

Monday 18 & Tuesday 19 September 2017

*Professionals' welcome desk and accreditation pick-up
La Sucrière, 47-49 quai Rambaud, 69002, Lyon*

PROGRAMME



Floating worlds

La Sucrière, mac^{LYON}, Le dôme

Monday 18 September, 10am till 7pm

Tuesday 19 September, 10am till 10pm

Official opening night, Tuesday 19 September, at 6pm

Rendez-vous 17

Institut d'art contemporain, Villeurbanne / Rhône-Alpes

Monday 18 September and Tuesday 19 September, 10am till 7pm

Official opening night, Monday 18 September, at 5pm

Résonance

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

Veduta

During the Professional Preview, access will be provided to: the Veduta areas hosting Thierry Boutonnier's *Eau de Rose* project (Givors, Factatory/ 69007 Lyon, Rillieux-la-Pape, Vaulx-en-Velin, Saint-Cyr-au-Mont-d'Or); the African Museum's exhibition at the hall on Place des Pavillons (69007 Lyon); and Lara Almarcegui's exhibit in the district of Les Clochettes (Saint-Fons), etc. All practical info will be given on the Biennale website, biennaledelyon.com

Associated exhibitions

Fondation Bullukian

26 place Bellecour, 69002 Lyon

Monday 18 September & Tuesday 19 September, 2pm till 6.30pm

Press and Professional accreditations online at biennaledelyon.com

(cultural institutions, curators, etc.)

DEPARTING FROM LYON...

57th Venice Biennial, VIVA ARTE VIVA

Curator | Christine Macel

13 May to 26 Nov. 2017

4 direct return flights daily between Lyon and Venice

5th Skulptur Projecte Muenster 2017

Curator | Kasper König

10 June to 1 Oct. 2017

2 direct return flights daily between Lyon and Düsseldorf or Frankfurt

15th Istanbul Biennial, A Good Neighbour

Curator | Elmgreen & Dragset

16 Sept. to 12 Nov. 2017

2 direct return flights daily between Lyon and Istanbul

9th Göteborg Biennial, On Secularity

Curator | Nav Haq

9 Sept. to 19 Nov. 2017

1 direct return flight daily between Lyon and Gothenburg

2th Chicago Architecture Biennial, Make New History

Curator | Johnston Marklee

16 Sept. 2017 to 7 Jan. 2018

Frieze Art Fair 2017

5 to 8 Oct. 2017

6 direct return flights daily between Lyon and London

FIAC 2017

19 to 22 Oct. 2017

Hourly Paris-Lyon TGV services (journey time: 1h50)

The Institut français runs quick-fire appointments

Tuesday 19 Sept. 9.30am till 12pm

As part of the Biennale, during the Biennale de Lyon's Professional Preview days, the Institut français is arranging quick-fire appointments to help drive the circulation and/or coproduction of monographic exhibitions by French and French-based artists.

The idea is to generate connections between project-leading foreign and French professionals, in order to encourage partnerships.

Full details on taking part will be published soon on the Biennale de Lyon and the Institut français' websites.

www.institutfrancais.com

Francophone Artist Award 2017

Awards ceremony on Tuesday 19 Sept. 2017

The Francophone Artist Award, created to coincide with the 2009 Biennale, will be presented at the opening ceremony to a participating artist, chosen by an international panel of judges, who comes from one of the member countries of the Organisation Internationale de la Francophonie; or who, quite simply, espouses some form of Francophile culture. Today, 84 countries proudly embrace a shared language and worldview. Through this undertaking, one third of the world's countries reject uniformity and speak up in support of difference, cultural diversity, and movement – another vision of a world undoubtedly floating!

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

The Francophone Artist Award was presented in 2009 to Maria Thereza Alves (Brazil), in 2011 to Dominique Petitgand (France), in 2013 to Jonathas De Andrade (Brazil), and in 2015 to Hicham Berrada (Morocco/France).

La Maison de la Francophonie

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

GENERAL INFORMATION

DATES

***From Wednesday 20 September 2017 to
Sunday 7 January 2018***

Professional preview

Monday 18 September from 10am till 7pm and Tuesday 19
September from 10am till 10pm

Opening night

Tuesday 19 September at 6pm

Closed on Mondays

EXHIBITION VENUES

Floating worlds

La Sucrière

Les Docks, 47-49 quai Rambaud, 69002 Lyon

Lyon Museum of Contemporary Art (mac^{LYON})

Cité Internationale, 81 quai Charles de Gaulle, 69006 Lyon

Le dôme

Place Antonin Poncet, 69002 Lyon

(from 20 Sept. to 5 Nov. 2017 - Free entrance)

Rendez-vous 17

Institut d'art contemporain Villeurbanne / Rhône-Alpes

11 rue Docteur Dolard, Villeurbanne

OPENING TIMES

Weekdays

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

And from **9.30am** for groups on guided tours (booking required)

Weekends

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

Late openings until 10pm

On Friday 29 Sept., 13 Oct., 17 Nov. and 15 Dec.

Official partner of the mac^{LYON}

JACQUETMETALSERVICE

TICKETS

Admission ticket

New this year! 1 ticket = 2 exhibitions

Your ticket gives you access once to each venue of the *Floating worlds* exhibition as well as the Rendez-vous 17 exhibition at the IAC.

Valid throughout the entire time of the exhibition.

Full price: €16

Admission + Guided tour pack or visioguide: from €17

Concessions: €9

Proof required

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

Admission + guided tour pack or visioguide: from €13

Free Admission

Proof required

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

Unlimited access pass

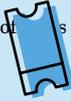
Gives unlimited access to all the exhibition's venues from 20 September 2017 to 07 January 2018.

There are three types of pass:

Single pass: €27

Duo pass: €37 (two people)

Youth pass: €16 (for under-26s)

* Price varies according to type of ticket 

TICKET SALES

Admission ticket & individual visits

Online, book your e-ticket in advance  and beat the queues!

www.biennaledelyon.com

At venues, at la Sucrière, mac^{LYON} and IAC

from the 20 Sept. during opening hours

By phone from 20 September

Tuesday to Sunday, 10am till 3pm

04 27 46 65 65

Fnac Store, from 20 September

0892 684 694 (€0,34 TTC/min) or online at www.fnac.com

Lyon Tourist Office, (On place Bellecour)

From 20 Sept.

Daily from 9am till 6pm

GUIDED TOURS

The Biennale de Lyon invites visitors to discover the 14th Biennale de Lyon Floating worlds as they wish, venue by venue, according to their sensibility, what tempts them, and how much time they have.

The guiding team, comprising about 20 guides and artists, offers various trails through the exhibitions, at mac^{LYON} and La Sucrière. The team fosters dialogue with visitors around a selection of powerful artworks that deepen their exhibition experience.

FOR FAMILIES

Family Tour

Explore and discover the exhibition as a family (for children aged 6 and over).

Sugar Pit Family Workshop

After a family tour of La Sucrière, parents and children experiment, together, around an art activity during a themed workshop (for families: 1 adult + 1 child aged 6-10)



More information at
www.biennaledelyon.com

FOR INDIVIDUALS

pARTage Tour

In a 90 minutes tour, take your time to discover and explore an artworks' selection in the heart of the exhibition.

Aperitif Tour

After visiting the exhibition, continue the conversation, over a drink, on late-opening nights at La Sucrière (29 Sept., 13 Oct., 17 Nov. and 15 Dec.)

Backstage Tour

Go behind the scene and lift the lid on the secrets of artwork installation and the exhibition, at La Sucrière and mac^{LYON}.

Blind & Visually Impaired Tour

A tailored trail with a touch-based approach and an oral description of the artworks, at mac^{LYON} and La Sucrière

French & Sign Language Tour

A bilingual tour in French plus French sign language at mac^{LYON} and La Sucrière.

Themed Tour

Consider the exhibition from a thematic perspective.

Duo Tour

Based around a dialogue, between a Biennale guide and a guest from the world of films, literature, sociology, philosophy...

One Hour Tour

The essence of the exhibition in 60 minutes, at mac^{LYON}.

Confluence Tour

A combined tour of La Sucrière and the Confluence district.

FOR CHILDREN *aged 3 and over* & TEENS

Fantasy Tale Tour

Young children discover the exhibition while being told a fantasy story! For ages 3-5, daily during school holidays, at La Sucrière.

Birthday tour

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

Sugar Pit Workshop

A tour and a workshop in an area for fun, instructive experiments around visual arts (for ages 6-10).

Workshop

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

Art holiday

During the autumn-half term and Christmas holidays, youngsters aged 3-15 have the place of honour, and can enjoy an activity every day!

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

FOR GROUPS *adults and children*

(associations, works' councils, groups of friends, leisure centres, social centres, etc.)

pARTage Tour for 1 or 2 venues

A guided tour of La Sucrière and/or mac^{LYON} (90 minutes per venue)

Fun Tour

A game-based tour for younger kids and teens who have plenty of composure!

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

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





FOR SCHOOLS

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

Group tours operate from 9.30, Tuesday to Friday both at La Sucrière and mac^{LYON}.

For primary schools

PetitArt (a non-profit organisation) runs a discovery exhibition with a learning kit and a creative workshop to complement the guided tours of the Biennale exhibition.

Fun, educational experiences to experiment with and share in class.

For schools in the multi-metro area

For the second edition running, the Pôle Métropolitain multi-metropolitan area (covering Lyon, Saint-Étienne, Vienne, etc.), in conjunction with the Biennale de Lyon, is promoting access to the exhibitions by covering the cost of transport for classes of primary-level pupils who wish to visit the Biennale.

Primary schools can answer a call for projects run by the Pôle Métropolitain and the Biennale.

For lower-secondary pupils in and around Lyon

Under a partnership with the Métropole de Lyon metro area (an extended Greater Lyon), lower-secondary schools can visit the exhibitions and take part in projects to support their learning and raise awareness around contemporary art.

For upper-secondary pupils and apprentices in Auvergne-Rhône-Alpes

Since 2007, more than 350 projects have been run under the Auvergne-Rhône-Alpes Regional Council's arts and culture support programme, offering a real insight into the latest developments in contemporary art, as provided by the Biennale de Lyon. To mark the 10th anniversary of the partnership, the projects are now extending to include the Auvergne, since its

2016 merger with the former Rhône-Alpes region. Each school, in the new region, can devise an original project to raise awareness and deepen knowledge of contemporary art, through a learning pathway tailored to each class, and funded by the Auvergne-Rhône-Alpes Regional Council.

TRAINING COURSES FOR ALL

'Histoires et Toiles', a non-profit association that partners with the Biennale de Lyon, runs training courses for adults who want to expand or deepen their understanding of art through the Biennale exhibition.

On the agenda: readings and examinations of the exhibits; historical and theoretical reference points; and bibliographic and documentary information. Courses can cover three Biennale venues in one day, or span in-depth tours over several days.

→ histoires-toiles@wanadoo.fr | www.histoires-toiles.fr

FOR TEACHERS

From 26-29 September, tailored tours are run free of charge for primary and secondary teachers to help prepare for their class tours of the mac^{LYON} and La Sucrière.

As part of its training plan, the Lyon education authority, in partnership with the Biennale de Lyon, offers a two-day course for teachers and other state education staff. It includes instruction in contemporary art and a look at learning methods that can be based on the international exhibition, *Floating worlds*. This course is also open to teachers employed by the neighbouring, Grenoble and Clermont-Ferrand, education authority.

Two other one-day courses are also offered, at the mac^{LYON} and at La Sucrière, in liaison with the education authority's teaching inspectorate, solely for teachers of the visual and applied arts.



Enquiries | public@labiennaledelyon.com

BIOGRAPHIES

EMMA LAVIGNE



Emma Lavigne is Director of the Centre Pompidou-Metz, France. As curator at the Paris Cité de la Musique, she curated many exhibitions devoted to the connections between music, sound and contemporary art; she also organised the solo shows of major music or visual art artists such as Chen Zen, Christina Kubish, Saâdane Afif or Christian Marclay.

In 2008, she moved to the Centre Pompidou where she was the curator of the much admired Pierre Huyghe and Dominique Gonzalez-Foerster retrospectives, and *Danser sa vie* (in collaboration with Christine Macel). As Director of the Centre Pompidou-Metz, she has curated, amongst other exhibitions, *Warhol Underground*, *Kimsooja – To Breathe*, *Musicircus*, and *Oskar Schlemmer*, among others. She was the curator of the French pavilion at the 2015 Venice Biennale with Céleste Boursier-Mougenot's experimental project *révolutions*. She is now preparing *Infinite Garden*, due to open in March 2017 at Centre Pompidou-Metz, a group show dedicated to the idea of a subversive, chaotic and unnatural garden, staged by the artist Daniel Steegmann Mangrané.

THIERRY RASPAIL



He has been the Director of the Museum of contemporary art de Lyon since it opened in 1984. At that time, he defined a museographic project based on the principle of a collection of moments, comprising generic and often monumental artworks. He has been chief curator of a number of significant exhibitions Robert Morris, Cages's Satie, Joseph Kosuth, Dan Flavin, Louise Bourgeois, Andy Warhol, Keith Haring, Ben, Huang Yong Ping, Gustav Metzger, Jean-Luc Mylayne, Imagine Brazil, Oliver Beer, Open Sea, Antoine Catala, among others – and has authored several catalogues.

In 1991, Thierry Raspail created the Biennale of contemporary art in Lyon, and has since been its Artistic Director.

TIMELINE



Artistic Director *Thierry Raspail*
Artistic Production Manager *Thierry Prat*

1991

The Love of Art

Curators: *Thierry Raspail and Thierry Prat*

Guest artists included: Arman, César, Robert Filliou, Pierre Soulages, Erik Dietman, Fabrice Hyber, Robert Combas, La vérité (Dominique Gonzalez-Foerster, Pierre Joseph, Bernard Joisten et Philippe Parreno), Pierre & Gilles, Sophie Calle, Alain Séchas...

1993

And They All Change the World

Curator: *Marc Duchy*

Guest artists included: Marcel Duchamp, Kurt Schwitters, Kasimir Malévitch, Jean-Michel Basquiat, Andy Warhol, John Cage, William S. Burroughs, Ilya Kabakov, Bill Viola, Bruce Nauman, Imi Knoebel, David Hammons...

1995

Interactivity, moving picture, video

Curator: *Georges Rey*

Guest artists included: Nam June Paik, Vito Acconci, Dan Graham, Peter Campus, Dennis Oppenheim, Rirkrit Tiravanija, Dumb Type, Carsten Höller, Douglas Gordon, Tony Oursler, Pierre Huyghe...

1997

The Other

Curator: *Harald Szeemann*

Guest artists included: Katharina Fritsch, Chris Burden, Richard Serra, Emery Blagdon, Matthew Barney, Jason Rhoades, Chen Zhen...

2000

Sharing Exoticisms

Curator: *Jean-Hubert Martin*

Guest artists included: Esther Mahlangu, Sol Lewitt, Navin Rawanchaikul, Takashi Murakami, Yan Pei-Ming, Yinka Shonibare, Bjarne Melgaard, Tunga, Hervé Di Rosa, Gilbert & George, Anish Kapoor, Xavier Veilhan, Barthélémy Toguo, Erwin Wurm...

2001

Connivance

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

Guest artists included: Jérôme Bel, Marco Berrettini, Xavier Le Roy, William Eggleston, Adrian Piper, Steve McQueen, Kolkoz, Robert Wyatt...

2003

It Happened Tomorrow

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

Guest artists included: Mike Kelley & Paul McCarthy, Tim Head, Gustav Metzger, Steven Parrino, Larry Clark, Yayoi Kusama, Catherine Sullivan, Bridget Riley, Ugo Rondinone...

2005

The Experience of Time

Curators: *Nicolas Bourriaud and Jérôme Sans*

Guest artists included: La Monte Young, Terry Riley, James Turrell, Martin Creed, Kader Attia, John Bock, Erwin Wurm, Kendell Geers, Tony Conrad, Robert Crumb, Daniel Buren, Olafur Eliasson...

2007

00's, Story of a Decade as Yet Unnamed

Conceptors: *Stéphanie Moïsdon and Hans Ulrich Obrist*

Guest artists included: Josh Smith, Kelley Walker, Urs Fischer, Tomás Saraceno, Hilary Lloyd, Nathaniel Mellors, Sheela Gowda, Ryan Gander, Tino Sehgal, Wade Guyton, Seth Price, Jennifer Allora & Guillermo Calzadilla, Michel Houellebecq...

2009

Le Spectacle of the Everyday

Curator: *Hou Hanru*

Guest artists included: Adel Abdessemed, Pedro Cabrita Reis, Dan Perjovschi, Tsang Kin-wah, Sarkis, Agnès Varda, Maria Thereza Alves, Shilpa Gupta...

Besides the international exhibition, the Biennale now includes two further platforms: Veduta and Résonance.

2011

A terrible beauty is born

Curator: *Victoria Noorthoorn*

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

2013

Meanwhile... Suddenly, And Then

Curator: *Gunnar B. Kvaran*

Guest artists included: Matthew Barney, The Bruce High Quality Foundation, Dan Colen, Erró, Fabrice Hyber, Jeff Koons, Nate Lowman, Yoko Ono, Laure Prouvost, Alain Robbe-Grillet, Matthew Ronay, Tom Sachs, Anicka Yi...

2015

Morden life

Curator: *Ralph Rugoff*

Guest artists included: Kader Attia, Yto Barrada, Hicham Berrada, Michel Blazy, Céleste Boursier-Mougenot, George Condo, Cyprien Gaillard, Anthea Hamilton, Camille Henrot, Liu Wei, Andreas Lolis, Daniel Naudé, Ed Ruscha, Tatiana Trouvé...

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P.15 Hans Haacke, *Sky Line*, 1967 ©Hans Haacke / VG Bild-Kunst

P.17 **From left to right** Yuko Mohri, *Moré Moré [Leaky]: The Falling Water Given #4-6*, 2017 ©Damian Griffiths | Marcel Duchamp, *La mariée mise à nu par ses célibataires même (la boîte verte)*, 1934 ©Blaise Adilon ©The estate of Marcel Duchamps/Adagp, Paris Collection du mac^{LYON}

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Meyers, *Elevator Music (TRAF0)*, 2016 ©Ari Benjamin Meyers and Esther Schipper, Berlin

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P.36 **From left to right, from top to bottom** Daniel Steegmann Mangrané, *Orange Oranges*, 2001, *M O R P H O*, 2017 & ('), 2013 ©Daniel Steegmann Mangrané

P.37 **From left to right** Ari Benjamin Meyers, *The Art*, 2016 © Conradin Frei | Melik Ohanian, *DAYS — I See what I Saw and what I Will See*, 2011 ©Melik Ohanian |

Ola Maciejewa, *Yellow Object « Loie Fuller Manual by Ola Maciejewska* © Martin Argyroglo

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P.46 Ernesto Neto, *Two Columns for one Bubble Light*, 2007 ©def image

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TGITLO

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2017

The 14th Biennale de Lyon

Artistic Director

Thierry Raspail

Guest Curator

Emma Lavigne



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RENDEZ-VOUS 17

14TH BIENNALE DE LYON

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STAGE 01

May
2017

RENDEZ-VOUS 17



Institut d'art contemporain – Villeurbanne/Rhône-Alpes

RENDEZ-VOUS 17

YOUNG CREATIVE ARTISTS

20 artists, 1 graphic designer, 10 international biennials

Rendez-vous is an exhibition expressly devoted to discovering the work of young French and international creative artists. Launched in 2002 by the Musée d'art contemporain de Lyon with the support of the Auvergne-Rhône-Alpes Region, *Rendez-vous*, dedicated to young creativity, is jointly run by four institutions : the Biennale de Lyon, the École Nationale Supérieure des Beaux-Arts de Lyon, the Institut d'Art Contemporain de Villeurbanne and the Musée d'art contemporain de Lyon, which is responsible for the artistic direction of the exhibition.

The artistic Directors select ten artists working in France and invite ten international biennials to each present an artist whom they support from their geographical area.



THE VENUE
Institut d'art contemporain
11 rue Docteur Dolard, 69100 Villeurbanne
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THE DATES
From 20 Sept. 2017 to 07 Jan. 2018

10 artists working in France



Amélie Giacomini and Laura Sellies

Amélie Giacomini, born 1988 in Lyon (France); Laura Sellies, born 1989 in Grenoble (France)

Both live and work in Paris (France)

Amélie Giacomini and Laura Sellies create installations that are a form of visual and sound narrative, with live or filmed performances combining sculptures and bodies in action, and based on narratives drawn from mythology, literature or relating to architecture.



→ Amélie Giacomini et Laura Sellies, *Au sol camaïeux...*, 2016

Igor Keltchewsky (alias Abraham Murder)

Born 1989 in Paris (France), lives and works in Lyon (France)

Inspired by electronic imagery and science fiction, Igor Keltchewsky explores the world of video games by designing his own game into which he incorporates the music of his group Abraham Murder.



→ Igor Keltchewsky, *Something Has Been Seen*, 2017

Anne Le Troter

Born 1985 in Saint-Étienne (France), lives and works in Paris (France)

Language is the raw material of Anne Le Troter's works. Inspired by situations in everyday life, she composes sound installations that explore the mechanism of language in the social environment.



→ Anne Le Troter, *Liste à puces*, 2017

Laure Mary-Couégnias

Born 1989 in Bonneville (France), lives and works in Lyon (France)

Laure Mary-Couégnias fills the canvas or the wall with an apparently naive world, in which painted vegetables and animals are equally likely to feature. With great mastery of form and colours she juggles, not without irony, notions of attraction and repulsion that connect with contemporary Internet iconography.



→ Laure Mary-Couégnias, *Le Dormeur du Val*, 2017

Nathalie Muchamad

Born 1979 in Nouméa (New Caledonia), lives and works in Lyon (France)

Nathalie Muchamad combines memory and history in her installations, prompting viewers to create their own narrative from given clues. She plays with the codes of documentary and fiction, between real facts and the imagination, reality and the subconscious.

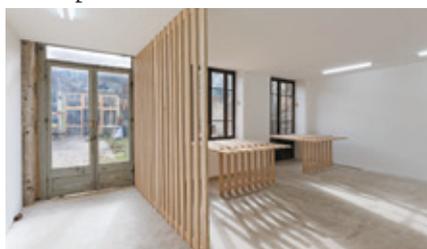


→ Nathalie Muchamad, *Rosa, Scarlett, Lorraine*, 2014

Éléonore Pano-Zavaroni

Born 1988 in Romans-sur-Isère (France), lives and works in Lyon (France)

In her installations done *in situ*, Éléonore Pano-Zavaroni provokes situations, creating moments of encounter and exchange, trying to highlight communities of thought through interventions that are sometimes slight, sometimes more spectacular.



→ Éléonore Pano-Zavaroni, *Passer par la fenêtre*, 2016

Marion Robin

Born 1981 in Clermont-Ferrand (France), where she lives and works

Marion Robin focuses on a characteristic of the place in which she intervenes to create visual illusions. She creates an ephemeral work that exists only in relation to the time and the surroundings of the exhibition.



→ Marion Robin, *Sans titre*, 2015

Ludwig Sahakyan

Born 1988 in Leninavan (Armenia), lives and works in Lyon (France)

Ludwig Sahakyan is equally at home with drawing, embroidery, sculpture or performance, while always keeping in mind the idea of a combination between his material and the “memory of the Armenian world” that he comes from.



→ Ludvig Sahakyan, *À l'ombre des ancêtres oubliés*, 2017

Thomas Teurlai

Born 1988 in Meaux (France), lives and works in Paris (France)

Thomas Teurlai takes everyday objects or icons of art history; he tinkers with them, distorts them and, with a slightly school-boy humour, changes their purpose.



→ Thomas Teurlai, *Foot Locker*, 2015

Victor Yudaev

Born 1984 in Moscow (Russia), lives and works in France

With his installations / sculptures made of found or machined objects, Victor Yudaev constructs a kind of complex fictional literary narrative, where the carefully assembled elements take the place of words placed deliberately.



→ Victor Yudaev, *Bouchon*, 2017

A graphic designer



Léna Araguas

Born 1989 in Bordeaux (France), lives and works in the Paris region

The graphic identity of *Rendez-vous 17* and the exhibition catalogue are the work of graphic designer Léna Araguas.

10 international biennials 10 Curators

the artists are in the process of selection



Asia Pacific Triennial of Contemporary Art [Brisbane, Australia]

Guest Curator

Maud Page, Curator of the 8th Asia Pacific Triennial of Contemporary Art (APT8) in 2015-2016, Deputy Director and Director of Collections at the Art Gallery of New South Wales, Sydney

Shanghai Biennial [China]

Guest Curator

Raqs Media Collective, artists and curators of the 11th Shanghai Biennial *Why Not Ask Again* in 2016

Havana Biennial [Cuba]

Guest Curator

Jorge Antonio Fernández Torres, art critic and Director and Curator of the 12th Havana Biennial *Between the Idea and Experience* in 2015

Sharjah Biennial [United Arab Emirates]

Guest Curator

Sheikha Hoor Al Qasimi, founder and president of the Sharjah Biennial

Kochi-Muziris Biennial [India]

Guest Curator

Sudarshan Shetty, artist and Curator for the 3rd edition of the Kochi-Muziris Biennial in 2016

Jakarta Biennial (Indonesia)

Guest Curator

Melati Suryodarmo, artist and artistic Director of the 2017 Jakarta Biennial JIWA (*Soul*)

Eva International (Ireland)

Guest Curator

Koyo Kouoh, Curator of the 37th edition of Eva International – Ireland's Biennial Still (the) Barbarians in 2016

Aichi Triennial [Japan]

Guest Curator

Haito Masahiko, Head Curator for visual arts at the 3rd Aichi Triennale *Homo Faber: A Rainbow Caravan* in 2016 and Curator for the Aichi Triennale 2010/2013

Marrakech Biennial [Morocco]

Guest Curator

Alya Sebti, artistic Director for the 5th edition of the Marrakech Biennial *Where are we now?* in 2014, independent exhibition Curator since 2011 and Director of the ifa-Gallery Berlin

Lubumbashi Biennial [Democratic Republic of Congo]

Guest Curator

Sammy Baloji, artist and co-founder of the Lubumbashi Biennial

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For the Biennale de Lyon

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For the École nationale supérieure des Beaux-arts de Lyon

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For the Institut d'art contemporain, Villeurbanne

Nathalie Ergino

For the mac^{LYON}

Isabelle Bertolotti

Assisted by Magalie Meunier, assistant Curator, Head of artistic projects and research at the Institut d'art contemporain and Marilou Laneuville, Exhibition Administrator at the mac^{LYON}.



Prizes awarded during Rendez-vous 17

Prix Jeune création Auvergne-Rhône-Alpes 2017

Prix Boesner



Conference for young artists on becoming professional (date to be announced)

With Adéra, the network of Écoles Supérieures d'Art in Auvergne-Rhône-Alpes

Programme

Morning

In the auditorium of the mac^{LYON} (students only)

Panorama – Stake and perspectives of contemporary art in Auvergne-Rhône-Alpes

Lecture by Agnès Tricoire on the rights and the status of the visual artist

Afternoon

In the auditorium of the mac^{LYON} (students only)

Workshops and encounters

Evening

In the auditorium of the IAC (open to all)

Evening of performances

Rendez-vous outside Europe

The year after the Biennale de Lyon, *Rendez-vous* will be exhibited outside Europe. The ten French artists of *Rendez-vous 15* exhibit from April 12 to May 3, 2017 at the CAFA Art Museum in Beijing with six Chinese artists: Gaëlle Choisine, Ruth Cornelisse, Fabrice Croux, Adelaide Feriot, Nicolas Garait-Leavenworth, Lola Huang Yang, Maxime Lamarche, Leng Wen, Li Linlin, Lu Zhengyuan, Daniel Otero Torres, David Posth-Kohler, Qiu Yu, Johann Rivat and Wu Hong.

Artistic Direction in China

Fan Dian, Academic Advisor, CAFA Art Museum | Chunchen Wang, Head and Chief Curator, Curatorial Research Department, CAFA Art Museum

VEDUTA

14TH BIENNALE DE LYON

PRESS HIT



STAGE 01

May
2017

VEDUTA

*Archipelagos, areas, strolls, exhibitions,
residencies, workshops...*



*Chassieu
Francheville
Givors
Lyon 7 and Lyon 8
Meyzieu
Oullins
Rillieux-la-Pape
Saint-Cyr-au-Mont-d'Or
Saint-Fons
Vaulx-en-Velin
Grand Parc Miribel Jonage*



VEDUTA 2017

May 2017

STAGE 01

Artistic Director

Thierry Raspail

Head of Veduta

Adeline Lépine

Since 2007, in urban localities brought together by its existence, Veduta has created situations which amount to areas of contact and convergence between strong-willed, curious experimenters, artists, artworks and cities. Wherever it may be, they all meet, talk, argue, create and experience the timeless questions posed by art.

In Italian, the term veduta was used by Renaissance painters. It is usually translated as “view” or “that which is seen” and then describes an opening, an open window that breaks the perspective of the painting, encouraging the gaze to look elsewhere. As an integral part of the Biennale de Lyon, Veduta invites us to look elsewhere, but also to think about what we see, how we see it, how we (re)present it, and what it all adds up to. This window opens out onto various localities in Greater Lyon, and their inhabitants, who are happy to draw inspiration from the works and the artists in order to experiment, develop, transform, ingest, digest and unfold the potential of art, as a vector of poetry, questioning and action.

Each person is asked to explore the various stages of visual creation (from conception to distribution, including transmission) and, both independently and together, to construct the conditions for an act, an idea, a thought, a creation, an exhibition and for an attitude towards art that leads to having a role in permanent creation.

With Veduta, the Biennale de Lyon creates new *areas*, i.e. permanent or temporary meeting points that arise from the artists' dialogue with the cities and their inhabitants. Whether they are meeting places, libraries, town-hall squares, gardens, or just any available space, these *areas* are the places where Veduta creates aesthetic situations through actions and events. This series of *areas* operates like an archipelago, using alternative forms that question the modern city (its memory, its language, the exchanges it generates, its desires for modes of existence).

As a response to *Floating worlds*, they propose a speculative reading of the present and invite us to use the artworks as a means of reflection on visions of the future, on other “dimensions” and other “views” that can be brought to bear on ordinary spaces and on the way we live together in the heart of the cities.

In 2017, ten communes of the Greater Lyon as well as the Grand Parc Miribel Jonage are hosting Veduta. The platform is also associated with three artistic partners who have agreed to take on an area.

Artists' residencies, exhibitions and “strolls” (flâneries), are all forms to be found in the archipelagos that are moving into the areas. They provide new connections between differing visual cultures, and artistic experiences that are both connected and dispersed in these localities with the help of their creators.

Thierry Boutonnier's *Eau de Rose*, for example, spreads its perfume across five *areas* of the metropolis. This migratory scent will cross paths with Lee Mingwei's *Bedtime Stories*, which will reach the ears of young and old alike during their trip on board a story-bus. In the course of these walks and strolls, we will also discover abandoned places, which Lara Almarcegui will summon up for us. And strollers will also be treated to the errant and anarchic words of Rivane Neuenschwander or to Shimabuku's kites, which turn the world upside down and defy the rules of both physics and politics.

Dialogues and ideas are spread and circulated by artworks and artists. Veduta revives the idea of exhibitions designed by local people from the mac^{LYON} collection. It is *the Modern*, keyword for the Biennale, that inspires these curators “for the nonce” to speak to us of humanism, cycle, revolution, and the sounds of our environment. In their turn, they create special worlds for us, an archipelago of poetic and critical exhibitions designed to give us a space to dream and in which to open ourselves to utopias that, we must hope, are attainable.

RESIDENCIES FOR ARTWORKS OR ARTISTS

Poetic forms scattered and sown...

EAU DE ROSE

by Thierry Boutonnier

A work of art – to plant, to grow, to pluck and to share

From February to December 2017 and beyond

From 2017, at the invitation of the Biennale de Lyon and Veduta, the municipalities of Lyon 7, Givors, Rillieux-la-Pape, Saint-Cyr-au-Mont-d'Or and Vaulx-en-Velin are host to the *Eau de Rose* (Rosewater) project to be spread across Greater Lyon.

Damask rose bushes sponsored and planted in unexpected spaces of their district by local inhabitants; petals harvested and then distilled to extract the rose water; shared moments of construction followed by moments for celebration: since 2013, French artist Thierry Boutonnier's project has taken root and grown in Greater Lyon, with help from the MJC Laënnec-Mermoz (Lyon 8).

The artist invites long-term residents and newcomers alike to adopt a shared approach to transplanting rose bushes in the heart of a number of developing neighbourhoods. In a cooperative impulse to construct the way these communities are seen, *Eau de Rose* gives people a different take on their day-to-day environment, as they come together in the shared and festive ritual of growing damask roses.

In the 7th arrondissement of Lyon, the artwork *Eau de Rose* is hosted by the Factory, a group of artists', architects' and designers' studios connected to the Galerie Tator, which is also a partner of the Résonance platform.

galerierogertator



The *Eau de Rose* project is being carried out in partnership with Tarvel, landscape gardeners.



About Thierry Boutonnier

Thierry Boutonnier develops artistic processes that focus on the environment and its challenges (climate change, erosion of biodiversity, the effects of globalisation, etc.). These processes involve principles of cooperation which give rise to actions and objects that function interdependently with ecosystems (areas of urban renewal, waste lands) and involve local inhabitants, landscapers and researchers ... the aim being to create sustainable places of life together.



↓
Thierry Boutonnier, *Eau de Rose*, 2013-2017. Plantation in the Semailles quarter of Rillieux-la-Pape, March 2017
©Blandine Soulage



LARA ALMARCEGUI

The potential of urban waste land

Spring / Summer 2017,
presentation as of
September 2017

Lara Almarcegui marches back and forth all over the Clochettes district in Saint-Fons on the lookout for “places of interest”, “vacant lots, wasteland, buildings due for demolition; places which, because of neglect [...] are open to all sorts of possibilities”. At the end of her investigations in the heart of the city, she invites the public to experiment, explore and preserve as long as possible the spaces thus reclaimed.

In her explorations of Saint-Fons, Lara Almarcegui will be accompanied by the Saint-Fons CAP (Visual arts centre) team too. The CAP is also a partner of the Résonance platform.

→ [About the artist: see page p.31](#)



↓
Lara Almarcegui, *The Rubble Mountain*, Saint-Trond, Belgique, 2005 ©Lara Almarcegui



MOT D'ORDRE

by *Rivane Neuenschwander*

Migratory words

Presentation as of
September 2017

Since the social demonstrations that shook Brazil in 2012, Rivane Neuenschwander has been collecting words of protest on the internet and printing them on labels. The latter are destined to be spread through the intermediary of visitors to *Floating worlds* at the mac^{LYON}.

An augmented version of the work, which is “in residency” in the partner libraries, schools and social centres in the Veduta areas, is to be revisited and activated by people from the district, who will appropriate it, embody it, manipulate and transform it, in order to accompany the migratory words and participate in the poetry of this map and this journey, after their own fashion.

→ [About the artist: see page 24](#)

↓
Rivane Neuenschwander, *Repente* (detail), 2016
©Eduardo Ortega



SHIMABUKU

An upside-down world

16 September 2017 in the
Grand Parc Miribel Jonage

In the Grand Parc Miribel Jonage, Shimabuku proposes to turn the world upside down metaphorically by transforming the sky into a landscape criss-crossed by transitory and fleeting forms and activities. Experienced and enthusiastic kite-fliers are invited to add their touch to the artistic principles of the artist, during a poetic day on which things, beings and time will be suspended !

As part of the Grand Parc's Autumn festival and European Heritage Days

→ [About the artist: see page 42](#)



↓
Shimabuku, *When Sky was Sea*, 2002 © Shimabuku and Air de Paris.

THE EXHIBITIONS

Veduta questions the Modern in the light of the 14th Biennale de Lyon's Floating worlds. Based on the mac^{LYON} collection and in dialogue with the inhabitants and partners of the areas, the exhibitions will generate parallel worlds, places of convergence, spaces for exchange, places for discussions, sensitive experiences and poetic visions.

At la Salle des Vieilles Tours, Saint-Cyr-au-Mont-d'Or

Figures

18 May – 18 June 2017

How can we reinvent modern visual narratives through experiences that are disparate, sometimes shared but always human? The exhibition presents works by Philippe Droguet, William Kentridge, Alain Pouillet, Henri Ughetto and Carmelo Zagari, selected by the Association Les Rencontres Artistiques and the mac^{LYON} in partnership with Veduta.



→ William Kentridge, *Shadow Procession* (detail), 1999. Collection FNAC, at mac^{LYON} ©All rights reserved

Title to be announced

28 Sept. – 05 Nov.

Attentive to subtle phenomena and the song of the worlds we are passing through or in which we live, this exhibition explores the methods of visual and sound observation of a certain number of artists, in collaboration with the Association Les Rencontres Artistiques and a group of people who live in Saint-Cyr-au-Mont-d'Or and Vaulx-en-Velin.

→ *Selection to be announced*

At la Médiathèque de l'Espace Culturel Pierre Poivre, Chassieu

À l'écoute des mondes

14 Oct. – 09 Dec. 2017 (dates to be confirmed)

In the 1960s, with John Cage and rock and roll, the concert hall disappeared and music was turned into "sound". A story told through an other-worldly, immersive and sensory work, outside the world.

→ *Presentation of the artist p.24*



→ Laurie Anderson, *The Handphone Table - When you we're hear*, 1978. Collection du mac^{LYON} ©Blaise Adilon

At the MéMO, Oullins

Cycle et régénérations

14 Oct – 09 Dec 2017 (dates to be confirmed)

A collective dialogue based on the word *Modern* and its regenerative and revolutionary potential: the presentation of a work from the mac^{LYON} collection, chosen by a group of people who live in Oullins, generates a conversation devoted to life cycles and multigenerational historical visions.

→ *Bob Gramsma, Seebach, OI#0785, ca. 2007*

At la Salle place des pavillons, 69007 Lyon

With Musée Africain de Lyon

16 Sept. – 02 Dec. 2017 (dates to be confirmed)

With the African Museum in Lyon, Veduta continues to reflect and experiment on the theme of Modernity, which was initiated in 2015.

The exhibition tells a story about the convergence of cultures and distinct zones, through the juxtaposition of works from the mac^{LYON} and the Musée Africain, the artworks of the artist, Massinissa Selmani.



→ Cotonou (Bénin), 2005 ©Antonio Porcellato, SMA

 Musée Africain

LES FLÂNERIES STROLLS

While the work of art is traditionally a static affair, Veduta proposes to promote the spread of art in the form of walks, wanderings and poetic expressions.

Bedtime Stories, Lee Mingwei

May – November 2017

Specially conceived by Lee Mingwei for the Biennale de Lyon, his work *Bedtime Stories* will be travelling around the Veduta areas, with stories, dreams and imaginations on board. They are an invitation to return to our childhood to get a better idea of the landscapes of our everyday life.

“One of my fondest childhood memories is the bedtime stories my mother read to me before I went to sleep. Even though some of the stories were quite scary, what I remember most are that intimate time with mom and the magical realm created by the stories which led into my sleep and dreams.

The aim of this project is to enable visitors to re-experience that powerful yet delicate moment that most of us remember from childhood, although in this case the children's book will be read to us not by our mother, but by a stranger.

The van library will be furnished with a platform bed large enough for two on one side, and shelves containing children's books on the other.”

As part of Veduta 2017, the artist is also reactivating his piece *The Moving Garden*, which can soon be discovered in various public locations...



→ Lee Mingwei, *Bedtime Stories*, 2017. Researches ©Lee Mingwei

About Lee Mingwei

Lee Mingwei works with local people, places and institutions throughout the world to create installations based on an exchange of private experiences. From these permanent interactions of personal stories, memory and chance, Lee Mingwei produces works that reveal the most diverse and unexpected aspects of everyday life.

The work *Bedtime Stories* keeps moving thanks to the partnership with JCDecaux.

JCDecaux

Work by Lee Mingwei displayed at the Fondation Bullukian is part of an exhibition designed in association with the Biennale de Lyon.

→ [See also page 7 of the Associated Exhibition kit](#)

Poetry contest

Floating worlds of poetry

For the fourth consecutive year, Veduta renews its collaboration with Télérama, this time to celebrate the talents of poets inspired by floating, terrestrial, marine, cosmic or fictional worlds.

To each world its constraints! Those for this competition will be announced after the summer holidays. Contestants' creations will then be studied by a jury of professionals, and the ten selected poems will be read, recited, sung, slammed... and published!

un événement
Télérama

Performance programme

Around the world and through the ages, the notion of *Modern* has taken on unexpected forms – both light-hearted and ephemeral. The artists' urban performance protocols will move into action during the Biennale with volunteers' assistance, in order to help map the *Floating worlds*.

→ [Programme \(in preparation\) – see p.40 in the Floating worlds press kit](#)

VEDUTA PARTNERS

In the Veduta areas, we are working closely with local networks, as well as with teams from the various municipalities. The exchanges, dialogues, encounters, and experiments are works in progress, so this list is not exhaustive and it is liable to change right up to September – and even after that.

In Chassieu

La Ville de Chassieu
Espace Culturel Pierre Poivre
Médiathèque de Chassieu
Conservatoire de musique et de danse
Théâtre Karavan
Association Aimer Lire

In Francheville

La Ville de Francheville
Médiathèque de Francheville
Foyer Résidence de Personnes
Âgées Chantegrillet
Association Régionale des Tsiganes et de leurs Amis Gadje de l'Aire d'accueil des Gens du Voyage de Francheville/Sainte-Foy-lès-Lyon
Centre Social Michel Pache
Festival Les Estivales au Fort du Bruissin
Biennale de la Petite Enfance
Association des Amis de la Bibliothèque

In Givors

La Ville de Givors
Lyon Métropole Habitat
Centre Social Camille Claudel
École maternelle La Presqu'île
Centre Communal d'Action Sociale (CCAS)
Art Ô Vernes
Point Information Jeunesse
Sport dans la Ville
Terrain de foot But en Or
Les Amis des Arts de Givors
Ateliers d'arts plastiques
Les Potagers du Garon
La Mostra
adsea69
Groupe d'entraide Mutuelle
«La main sur le cœur»
Mouvement National de Lutte pour l'Environnement
Mission Locale Rhône Sud MIFIVA
CEFI

Le Grand Parc Miribel Jonage

In Lyon

La Ville de Lyon
La Mission Gerland
MJC Laënnec-Mermoz
Galerie Tator/Factatory
Musée Africain de Lyon
EHPAD La Vérandine
LES CROQUEURS de pommes
Bibliothèque Municipale de Lyon – Gerland
Pôle Mobile de la Bibliothèque municipale de la Part-Dieu
Centre Socio-culturel Gerland
La Légumerie
Centre de Semi-Liberté de Lyon
Direction Interrégionale des Services Pénitentiaires de Lyon (section action sociale, culturelle et sportive)
Groupe Éveil & Lire

In Meyzieu

Médiathèque municipale

In Oullins

La Ville d'Oullins
La MÉMO
ACSO (Association des centres sociaux d'Oullins)
Accueil et Hébergement d'Urgence
ADOMA
Théâtre de la renaissance
Société d'Encouragement aux Écoles Laïques d'Oullins (SEELO)
CCAS – Résidence la Californie
Mission Locale du Sud-Ouest Lyonnais
Maison d'enfants Saint-Vincent
Association Le P'tit Jardin de la Saulaie
Les Nouveaux Ateliers de la Danse (association Lez'arts rythmiques)
A.D.S.E.A. du Rhône
Compagnie Désoblique
Association Miam Anim'
MJC d'Oullins
Lycée polyvalent du Parc de Chabrières
École de la Saulaie

In Rillieux-la-Pape

La Ville de Rillieux-la-Pape
Grand Projet de Ville de Rillieux-la-Pape
Association des Centres Sociaux de Rillieux-la-Pape
MJC Ô Totem
Espace Baudelaire
La Recyclerie/REED/Jardin des Semaines
Point d'Information Médiation Multiservices
Confédération Syndicale des Familles
OVE-Institut médico-éducatif Aline Renard
École maternelle Les Semaines
École primaire Les Alagniers
Dynacité
Association Les Mères Z'Abelles
Eranthis
Aux clics citoyens
PIMMS
Union locale CSF de Rillieux-la-Pape

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

La Ville de Saint-Cyr-au-Mont-d'Or
Association Les Rencontres Artistiques
Association Rendez-Vous Des Artistes
Association Solanum et bois tordu
Les Cafés de Saint Cyr
Association le Mont Cindre et son Ermitage
Dojo des Monts d'Or
Harmonie de Saint-Cyr-au-Mont-d'Or
Monts D'Or Vélo
Hameau d'enfants LES ANGELIÈRES
École maternelle du Bourg
École élémentaire de Champlong

In Saint-Fons

La Ville de Saint-Fons
LE CAP – Centre d'arts plastiques de Saint-Fons
Espace créateur de solidarités
Centre Social arc-en-ciel
Chantal Dugave &
Itziar Gonzalez Viros

Archives
AFPA
Maison de la Métropole
Mission Locale
Innovation & Développement

In Vaulx-en-Velin

La Ville de Vaulx-en-Velin
Grand Projet de Ville de Vaulx-en-Velin
Bibliothèque Georges Perec
Association Accolade
IFRA
Alliade
Association la Bricologie
LES CROQUEURS de pommes
Espace Benoit Frachon
Espace CARCO
LCR des Grolières
ÉbulliScience
Centre Social Georges Lévy
FRHCU – FEDEVO
Atelier Gagarine
SLEA Prévention spécialisée
MJC Vaulx-en-Velin
Planète Sciences Rhône-Alpes
Collectif Pourquoi Pas?!
Plan Local d'Urbanisme
Foyer Malval
Association Dans tous les sens
Pépinière Carco
Association Forme et Saveurs
Association Le passe-jardins
Est Métropole Habitat
Forum réfugiés-Cosi

Re-integration project

In 2017, Veduta is also continuing to co-pilot a re-integration project, initiated in 2009 in collaboration with ICARE and the Maison de l'Emploi et de la Formation, and with backing of the Fonds Groupe SEB and Fonds Serfim Mécénat.

Other projects are being developed within the framework of the interstices Culture and Health structure, as well as the "culture in prison" project.

RÉSONANCE

74TH BIENNALE DE LYON

PRESS HIT



STAGE 01

May
2017

RÉSONANCE



***150 venues in the
Auvergne-Rhône-Alpes Region***

RÉSONANCE 2017



STAGE 01

In these times of urban communities and greater European regions, to actively and dynamically set up a regional cultural network is an obvious thing to do. Along with Greater Paris (*La Grande Couronne*), Auvergne-Rhône-Alpes is probably the region of France that hosts the largest number of cultural institutions, arts centres and galleries; it is a vast network and it works hand in hand with the Biennale de Lyon. As early as 1985, *Octobre des arts* had brought together the most dynamic players in the regional cultural scene in a shared series of events. The idea was taken up and amplified by the Biennale in 2003 under a generic banner entitled *Résonance* (i.e. *reverberation*). Every two years since then, the Biennale de Lyon has invited art centres, galleries, cultural institutions and artists' collectives from the Rhône-Alpes region to respond to a call for project proposals. The final choice is left to the artistic director of the Biennale, although there is no limit to the total number of projects. The dual objective is for all the essential players on the regional scene to pick up on the Biennale's theme and, at the same time, for them to increase their visibility. *Résonance* is more than a series of fringe events or a mere calendar of cultural events; over the years, it has become an umbrella poster that successfully brings together venues of very different types and sizes – different sorts of spaces, budgets and teams –, not only in the field of contemporary art, but also in literature, dance, theatre and music. The result is a remarkable and unique buzz of activity in the world of biennials. From about thirty events in 2003, *Résonance* has grown to such an extent by 2015 that more than 200 exhibitions, performances, concerts, screenings or shows all share the same bill. This network, which is both dynamic and multipurpose, is now fully integrated into the Biennale and constitutes an important platform. Focus, was created in 2009 as part of *Résonance*, in order to create specific projects in close collaboration with various institutions, especially those dedicated to the young artistic scene.

**Full programme as of Sept. 2017
on biennaledelyon.com**

THE FOCUS VENUES

in progress

Centre d'art contemporain La Halle des bouchers

Juan Fernando Herran
Sept. – Dec. 2017

→ [7 rue Teste du Bailler, 38200 Vienne](#)

Tarik Kiswanson
Sept. – Dec. 2017

For the Gallo-Roman Museum, Tarik Kiswanson will present a performance right in the middle of the permanent collections, in which visitors, equipped with headsets, will be guided by uniformed performers giving a live recitation of a text written by the artist, and thus leading them towards a novel trail through the collections. The project also involves large panels of polished metal (steel, copper or brass), cut out and braided, sometimes movable, intended to play on the perspectives of the exhibition, to change the viewer's point of view on the objects displayed, and also to make visitors aware of their body in the space and of the flow of forms in history.

→ [Musée gallo-romain, 69560 Saint-Romain-en-Gal](#)

La Salle de bains

John M Armleder
Sept. – Dec. 2017

After bathing in the alternative waters of the Fluxus movement, John M Armleder turned his quizzical attention in the 1980s to abstraction and the notion of modernity, using appropriation and quotation. In addition to drawing, performance and painting, John M Armleder has developed a composite practice in his installations, in which found objects are integrated into deliberately abstract paintings, thus demonstrating the complexity of relationships that a work of art is likely to set off. For the Salle de Bains, John M Armleder is working on a three-stage project.

→ [1 rue Louis Vitet, 69001 Lyon](#) [www.lasalledebains.net](#)

Fondation Renaud

**Residency 10 Aug. – 17 Sept.,
Exhibition 18 Sept. – 29 Oct. 2017**

The Fondation Renaud's mission includes developing the arts as well as patronage for artists. In collaboration with the Biennale de Lyon and the ENSBA-Lyon, the Fondation is delighted to welcome artist Thierry Liegeois for a five-week residence. Liegeois's work always flows from the context in which it is created. His residence will be followed by an exhibition at the Fort de Vaise, headquarters of the Fondation.

→ [Fort de Vaise, 25 Boulevard Antoine de Saint-Exupéry, 69009 Lyon](#)
[www.fondation-renaud.com](#)

Centre commercial la Part-Dieu | mac^{LYON}

Ange Leccia, Arrangement, 1991
From 22 Sept. to 9 Oct. 2017

The Part-Dieu shopping centre is hosting Ange Leccia's *Arrangement*, a work composed of 350 globes without their stands. The work was created for the 1st Biennale de Lyon in 1991 in the image of a proliferating, evolving world: countries no longer exist, borders are covered over, empires come to an end, and kingdoms persist...

→ [17 Rue du Dr Bouchut, 69003 Lyon](#)

[www.mac-lyon.com](#)

[www.centrecommercial-partdieu.com](#)

Wall Drawings 2

Sept. – Dec. 2017

In the exhibition *Wall Drawings*, ten artists from around the world were invited to work on the walls of the Musée d'art contemporain de Lyon, as well as in more than twenty venues in Greater Lyon in 2016. Now, *Wall Drawings 2*, curated by the artist Seth (alias Julien Mallard), gives us an amazing trail, running between the Museum and the Sucrière during the Biennale de Lyon – above ground (on windows in the Cité Internationale) and underground (in the Lyon Parc-auto car park). The chosen international artists combine tradition and modernity, both in their technique and their sources of inspiration (coproduction Biennale de Lyon / mac^{LYON}).

→ [Lyon](#)

MAPRAA – Maison des arts plastiques / visuels Auvergne-Rhône-Alpes

12 / 12 / 12 – 12 artists, 12 venues, 12 departments

Sept. – Dec. 2017

Since its creation in 1983, MAPRAA has developed a twin-headed mission: support for the social conditions of the artist, and the administration of an information centre on the visual arts in the Auvergne-Rhône-Alpes region. In this perspective, it organizes a cycle of exhibitions by inviting artists who have rarely or never been exhibited. Since 2011, for the Biennale de Lyon, MAPRAA has created a network of twelve exhibitions throughout the Region that take account of the diversity of creativity, venues and localities. In the twelve departments of the Auvergne-Rhône-Alpes Region, twelve venues have each chosen to exhibit an emerging artist selected from the MAPRAA programme: Art Fareins (Ain); La Résidence, Dompierre-sur-Besbre (Allier); GAC Groupe d'art contemporain, Annonay (Ardèche); Médiathèque du Bassin d'Aurillac (Cantal); Maison de la Tour / Le Cube, Valaurie (Drôme); Galerie Test du Bailler, Vienne (Isère); EAC Les Roches, Chambon-sur-Lignon (Haute-Loire); Centre culturel le Bief-Manufacture d'images, Ambert (Puy-de-Dôme); La Remise / Association Geneviève Dumont, Pollionnay (Rhône); Galerie 29, Évian (Haute-Savoie); and Espace Larith, Chambéry (Savoie).

→ www.mapra-art.org

MAMCO

William Leavitt

10 Oct. 2017 – 28 Jan. 2018

MAMCO presents the first retrospective in Europe of William Leavitt (b. 1941, lives and works in Los Angeles, USA), a conceptual artist well known for his paintings, photographs, installations and performances and who, in his own words, “examines the vernacular culture of Los Angeles through the filter of the entertainment industry and literature.”

→ Rue des Vieux-Grenadiers 10, 1205 Geneva, Switzerland | www.mamco.ch

Biennale Hors Normes (BHN)

L'étang moderne de l'art brut

28 Sept. – 8 Oct. 2017

The 7th Biennale Hors Normes interrogates the various conceptions of art that have prevailed since the Renaissance. From “outsider art”, dubbed art brut by Dubuffet, i.e. art immune to the influences of past cultural models (retrospective Alain Bourbonnais), to genetic art (Li Shan) and the use of new technologies, the BHN seeks out contemporary hybrids, whether of images, the body or words.

→ Lyon and Auvergne-Rhône-Alpes Region www.art-horslesnormes.org

CNSMD

Interventions

14 and 15 Dec. 2017

The Lyon National Conservatory of Music and Dance (CNSMD Lyon) offers a programme of choreographed events in spaces at the Sucrière. The Dance department will perform written and improvised dances which lead to chance encounters and interactive meetings with the spectators. Juliette Beauviche and Anne Martin, professors of contemporary dance, take over the exhibition space and turn it into a stage for third year CNSMD students of classical and contemporary dance.

→ La Sucrière, 49-50 Quai Rambaud, 69002 Lyon | www.cnsmd-lyon.fr

Moly-Sabata | Fondation Albert Gleizes

En crue : 90 ans d'une résidence d'artistes au bord du Rhône

16 Sept. – 29 Oct. 2017

Founded in 1927 by patrons of art Albert Gleizes & Juliette Roche, Moly-Sabata is now the oldest still-functioning artists' residency in France. This exhibition marks the culmination of a season of events to celebrate the 90th anniversary. The house, which opens onto the river and is now owned by the Albert Gleizes Foundation, will take the visitor through nine decades of commitment to contemporary art of the day. The living and historical aspects will be presented with the same energy, enthusiastically advocating for an equivalence between those artists of the past who fuelled the modernist heritage and those in residence today, who will be producing specific works. They include Caroline Achaintre, Serge Charchoune, Anne Dangar, Charlotte Denamur, Lucie Deveyle, Josephine Halvorson, Robert Pouyau, Romain Vicari. Curators: Patrice Béghain and Joël Riff

→ 1 rue Moly-Sabata, 38550 Sablons www.moly-sabata.com

Musée africain de Lyon

Malala Andrialavidrazana,
Marius Dansou

20 Sept. – Dec. 2017

Artist Malala Andrialavidrazana is an indefatigable traveller; she also trained as an architect. Her research focuses on notions of boundaries and intercultural interactions. In a succession of to-ings and fro-ings, taking in private spaces and world problems, the artist explores various kinds of social imagery. Her work has an anthropological quality that leads to a multitude of narratives.

Marius Dansou has drawn inspiration from the photo archives of the great Nigerian photographer Ojeikere and his own family archives. Using iron reinforcement rods (rebars), he has created majestic headdresses whose messages he seeks to decode.

→ 150 Cours Gambetta, 69007 Lyon www.musee-africain-lyon.org

URDLA - centre international estampe & livre

Rob Mazurek

Sept. – Dec. 2017

More than being a musician or visual artist, Rob Mazurek sees himself as a composer. His work is fundamentally neither sound nor visual: it is constant to-ing and fro-ing between sound and image. When he composes, he alternates layers of paint on paper and layers of sound on the computer.

This link between painting and music is intimate and powerful, and the two share sensations and vocabulary; one refers to colour, tone, saturation, patterns and even rhythms, because after all, colour and sound are of the same nature. The exhibition will underline the diversity of expressive languages: lithographs anaglyphs, paintings, sounds, and performances.

→ 207 rue Francis-de-Pressensé, 69100 Villeurbanne | www.urlda.com

Galerie de l'Étrave

Camille Llobet

14 Oct. – 16 Dec. 2017

Non-verbal language is at the heart of Camille Llobet's artistic practice. He explores the perception of speech and movement through performances that involve and quiz different aspects of the "speaking body" and the "filming body". For this exhibition at the Galerie de l'Étrave, Camille Llobet will create two new films.

→ 4 bis Avenue d'Évian, 74200 Thonon-les-Bains

Cinéma Comœdia

Screenings and talks

Sept. – Dec. 2017

As it does every two years, the Cinéma Comœdia teams up with the Biennale de Lyon in a series of screenings and talks introduced by artists exhibiting at the Biennale, film makers and researchers.

→ 13 Avenue Berthelot, 69007 Lyon www.cinema-comoedia.com

InExtenso

Zoe Barcza

5 Oct. – 16 Dec. 2017

The works of Zoe Barcza compartmentalise and examine the human form while at the same time questioning the psychological aspect of the portrait. Every one of her paintings is an Exquisite Corpse which, from abstraction to the text crudely drawn on the canvas, evokes the complexity of human feelings.

→ 12 Rue de la Coifferie, 63000 Clermont-Ferrand | www.inextensoasso.com

Espace arts plastiques

Madeleine-Lambert

Niek Van de Steeg

16 Sept. – 18 Nov. 2017

Damir Radovic

2 Dec. 2017 – Feb. 2018

Niek Van de Steeg is presenting new works dealing with the very current problems of resource depletion, preser-

vation of the ecosystem, and economics in general, as they relate to China, where the artist is currently in residence.

Damir Radovic is presenting new works produced specially for this exhibition and related to territory and its history. As a multidisciplinary artist working mainly on drawings, sculpture, video and neon installations, and his first move is always a process of research, an exploration of the historical sediment and the local archives.

5 rue Eugène-Peloux, 69200 Vénissieux

Musée des beaux-arts de Lyon

Los Modernos

Beginning on 30 Nov.

The Lyon Musée des Beaux-Arts joins forces with the Museo Nacional de Arte (MUNAL), Mexico City, to showcase two different modern art scenes. On display are items from the collections of the MUNAL in Mexico City and the Lyon Musée des Beaux-Arts, augmented by works lent by such prestigious European and Mexican partners as the Musée National d'Art Moderne (Pompidou Centre), the Picasso Museum, Paris, the Museo de Arte Contemporaneo Rufino Tamayo in Mexico City as well as several private collections. A selection of significant works of French art and Mexican art draws out the echoes, the correspondences and the influences that developed between the two scenes, each mirroring the other. It thus casts new light on masterpieces in the Lyon Musée des Beaux-Arts, on things we learned from the avant-gardes, and on the influence of a Léger, a Matisse and a Picasso.

Also Fred Deux, 21 Sept. – Nov. 2017

→ 20 Place des Terreaux, 69001 Lyon www.mba-lyon.fr

Musée d'art moderne de Saint-Étienne Métropole

The Museum celebrates its 30 years of existence

Sept. – Dec. 2017

With outreach exhibitions, collections and new exhibitions, the Musée d'Art Moderne in Saint-Étienne celebrates its thirty years since opening on 10 December, 1987.

→ [La Terrasse, BP 80241, 42006 Saint-Étienne cedex 1 | www.mam-st-etienne.fr](#)

Musée Paul-Dini

Vagabondage

15 Oct. 2017 – 11 Feb. 2018

In literature, travel narratives oscillate between introspection and wandering. The latter refers to the body moving forward, but also to the fact that one's thoughts are liberated and clarified in the process. Today, from the guide book to the travel diary, forays into distant lands stand alongside stories of rambling in familiar landscapes. Whether they are journeys by land or of the mind or spirit, whether dreamed or imagined or expeditions into the exotic, more than twenty visual artists share their visions of roving and roaming: Jean-Philippe Aubanel, Carole Benzaken, Jean-Marc Cérimo, Marc Desgrandchamps, Hilary Dymond, Véronique Ellena, Philippe Favier, Patrice Giorda, Ernst Kapatz, Jackie Kayser, Jérémy Liron, Patrice Mortier, Hubert Munier, Eric-Roux-Fontaine, Mathias Schmied, Max Schoendorff, Djamel Tatah, Jacques Truphémus, Henri Ughetto.

→ [2, place Faubert, 69400 Villefranche-sur-Saône](#)

[www.musee-paul-dini.com](#)

Théâtre de Villefranche

Nouvelles Voix en Beaujolais

13-19 Nov. 2017

In ten years, the *Voix en Beaujolais* festival has become an unmissable event for anyone wishing to discover promising young artists on the contemporary music scene. And it has not stopped developing since its early years. It is open to all aesthetics and has consolidated its identity as a place for discovering young talent as well as gaining a reputation as a demanding, eclectic and innovative musical event, where audience and musicians rub shoulders in an atmosphere of openness and encounter.

→ [Place des Arts, 69400 Villefranche www.theatredevillefranche.asso.fr](#)

Résonances métropolitaines



As part of the cultural activities of the Pôle Métropolitain, events have been organized in the various different localities to “resonate” with the Design, Contemporary Art, Dance, and Circus Biennales, the Vienne Jazz Festival and the *Nouvelles Voix en Beaujolais* Festival. The events presented at the Halle aux Bouchers, the Musée Paul-Dini, the Théâtre de Villefranche and the Musée d'art Moderne in Saint-Étienne are part of this dynamic of sharing and exchange between the member cities, bringing original, innovative, educative and fun initiatives to the local inhabitants. In addition to these events, a call for projects has also been launched to enable schools in Saint-Étienne Métropole, ViennAgglo, CAPI and the Communauté de Communes de l'Est Lyonnais to discover the main sites of the Biennale de Lyon.



The Powers of Screens

Symposium

International Symposium led by Mauro Carbone

(Jean Moulin Lyon 3 University/Institut Universitaire de France) in conjunction with Anna Caterina Dalmaso and Jacopo Bodini

In Lyon on 21 – 23 Sept. 2017

Held by Jean Moulin Lyon 3 University with support from the Institut Universitaire de France and the Auvergne-Rhône-Alpes Regional Council, and in conjunction with the Museum of Contemporary Art de Lyon, the 14th Biennale de Lyon, and the Lyon Municipal Library, within the partnership between the Vivre par(mi) les écrans (“Living through/among Screens”) permanent laboratory and the University of Yale’s Genealogy of the Excessive Screen Sawyer Seminar.

Opening round table

Screens and Contemporary Art with Mauro Carbone, Emma Lavigne (director of the Centre Pompidou-Metz and guest curator of the 14th Contemporary Art Biennale de Lyon), Thierry Raspail (director of the Lyon Museum of Contemporary Art and artistic director of the Biennale de Lyon)

The Powers of Screens

15 Sept. – 15 Oct. 2017,

Opening 14 Sept. 2017

Exhibition Curator: Mauro Carbone

Guest artists: Bruno Metra, Laurent Mulot, Marta Nijhuis, Thaïva Ouaki, Guillaume Robert...

The powers of images have forever been highlighted tirelessly. But what about the powers of screens, then and now? Today, without a doubt, it would actually be restrictive to talk of our condition simply as living among screens, because very often we live through them. Artists and philosophers are invited here to accept the challenge of reflecting personally upon the multiple facets of such a condition. There is however no doubt that their conversations can be mutually enriching, and enlightening for us all.

—> *Galerie Françoise Besson, 10 rue de Crimée, 69001 Lyon*

In the Light of Our Screens

10 Oct. 2017

Public lecture by Mauro Carbone as part of the 2017 Science Festival.

In conjunction with the Lyon Museum of Contemporary Art and the Françoise Besson contemporary art gallery

In the course of prehistory and history, there have been changes in how humans are perceived, due to various factors. One of the main ones is the influence of optical systems and viewing models that were dominant during an era or within a culture. The window was doubtless the dominant optical system and viewing model in the Western world from the 15th century onwards. Is this still true today? Or have screens taken its place? And if such is the case, what implications does this have for our way of perceiving, but also of desiring, knowing and thinking?

—> *Auditorium de l’Université de Lyon, 92 rue de Pasteur, 69007 Lyon*

RÉSONANCE

VENUES

in progress

LYON 1

Galerie le Réverbère

38 rue Burdeau, 69001 Lyon
www.galerielereverbere.com

Julien Magre, *Elles*, 16 sept. – 10 nov. 2017

Mexique, *aller et retour*, 2 déc. 2017 – 3 mars 2018

La BF15

11, quai de la Pêcherie, 69001 Lyon
www.labf15.org

Volet 1 : Eva Taulois, 8 sept. – 10 nov. 2017

Adrianna Wallis, *Être Pont* (performance),
14 nov., 18h

Cent mille poèmes, deux tercets (volet 2),
23 nov. 2017 – 20 jan. 2018

Galerie Françoise Besson

10, rue de Crimée 69001 Lyon
www.francoisebesson.com

Des pouvoirs des écrans, 15 sept. – 15 oct. 2017

Marie-Anita Gaube, 20 oct. – 9 déc. 2017

Clément Montolio, 14 déc. 2017 – 18 fév. 2018

École nationale supérieure des Beaux-Arts de Lyon

8bis quai Saint-Vincent, 69001 Lyon
www.ensba-lyon.fr

Post-diplômes, 15 sept. – 14 oct. 2017

Prix Fondation Renaud, 20-21 sept. 2017

Le Bleu du Ciel

12 rue des Fantasques, 69001 Lyon
www.lebleuduciel.net

Mark Curran, *The Market*, 28 sept. – 25 nov. 2017

Guy Le Querrec, *Big Foot* ; White Eagle, *The way back*, 30 nov. 2017 – 27 janv. 2018

Galerie Regard Sud

1/3 rue des pierres plantées, 69001 Lyon
www.regardsud.com

Hicham Gardaf, *Quelle architecture pour la banlieue ?*, 21 sept. – 28 oct. 2017

Illies Issiakhem, *Panta Rhei*, 2 nov. – 23 déc. 2017

Galerie Atelier 28

28 rue Burdeau, 69001 Lyon
www.galerie-atelier28.fr

Adel Akremy, 16 sept. – 11 nov. 2017

Pascale Morelot-Palu, 16 nov. 2017 – 13 janv. 2018

Solid'arte

3 rue St-Claude - 69001 LYON
www.solid-arte.com

Raphaël Petitprez, *Slow Sculptures*, 1-31 oct. 2017

Résidence-sortie de résidence : Clémentine May, Céline Dodelin, Judith Bordas, Anaïs Plasse,
1-11 nov. 2017

Multiples, 1-24 déc. 2017

UBIK / Le Lavoir public

4 impasse Flesselle, 69001 Lyon
www.ateliersubik.org

UBIK/DéDALE/PUBLIC (Ronald König, Renaud Denier, Joseph Dérens), sept. 2017

Néon

41 rue Burdeau, 69001 Lyon
www.chezneon.fr

Spacejunk Lyon

16 rue des Capucins, 69001 Lyon
www.spacejunk.tv

L'œil de bœuf

2 rue René Leynaud, 69001 Lyon
www.atelier-oeildeboeuf.com

Opéra national de Lyon

Place de la Comédie, 69001 Lyon
www.opera-lyon.com

LYON 2

Musée de l'imprimerie

13 rue de la Poulallerie, 69002 Lyon
www.imprimerie.lyon.fr

Histoire de logo(s), nov. 2017 – janv. 2018

Goethe-Institut Lyon

18 rue François Dauphin, 69002 Lyon
www.goethe.de/lyon

Clair-obscur, Nathalie Wolff & Matthias Bumiller,
21 sept. – 17 nov. 2017

Terror complex, Simon Menner,
23 nov. 2017 – 31 janv. 2018

Galerie SBK

24 rue des remparts d'Ainay, 69002 Lyon

Ipin Alias, David Bartholomé, Emmanuel Gleizes, Cédric Ponti, sept. – oct. 2017

La Galerie

33 rue Auguste Comte, 69002 Lyon
www.lagaleriesartalyon.com

Marc-Antoine Decavele et Uraraka Konno,
sept. – nov. 2017

Exposition de groupe, déc. 2017 – janv. 2018

Festival Sens Interdits

Les Célestins Théâtre de Lyon

4 rue Charles Dullin, 69002 Lyon
www.sensinterdits.org

Body revolution/Waiting, 24-25 oct. 2017

Le Showroom Galerie 7

7 place du docteur Gailleton, 69002 Lyon
showroomtextile.wordpress.com

Sabine Cibert, *Émergence*, 20 sept. – 6 oct. 2017

Agence Arch'in Design Lyon

43 rue Franklin, 69002 Lyon

Caroline Capelle-Tourn, nov. – déc. 2017

Galerie Jean-Louis Mandon

3, rue Vaubecour, 69002 Lyon

Daniel Tillier, *Devenir flou*, 3 oct. – 4 nov. 2017**Docks Art Fair**

Pavillon 8 - 59 Quai Rambaud, 69002 Lyon

www.docksartfair.com

Docks Art Fair 2017, 18-25 sept. 2017

Grame – centre national de création musicale

11 Cours de Verdun Gensoul, 69002 Lyon

www.grame.fr

LYON 3

Auditorium-Orchestre national de Lyon

149 rue Garibaldi, 69003 Lyon

www.auditorium-lyon.com

Schubert/Chostakovitch, 30 sept., 18h

Bibliothèque Municipale Lyon part-Dieu

30 boulevard Vivier-Merle, 69003 Lyon

www.bm-lyon.fr

Guillaume Martial, 5 sept. – oct. 2017

Shaun Gladwell, nov. 2017

Conférence de Guy Le Querrec, 28 nov. 2017

Taverne Gutenberg, résidence artistique

5 Rue de l'Épée, 69003 Lyon

www.taverne-gutenberg.com

LYON 4

Galerie vrais rêves

6 rue Dumenge, 69004 Lyon

www.vraisreves.com

LYON 5

Interior and the Collectors

40 rue Tramassac, 69005 Lyon

www.interiorandthecollectors.com

Conservatoire à Rayonnement Régional de Lyon

4 montée Cardinal Decourtray, 69321 Lyon cedex 05

www.conservatoire-lyon.fr

LYON 6

Orangerie du Parc de la Tête d'Or

Parc de la Tête d'Or, 69006 Lyon

Pierre Pilonchéry, *We take A Walk*,

11 sept. – 13 oct. 2017

Galerie mémoire des arts

124 rue de Sèze, 69006 Lyon

Bernard Clarisse, *Mégalos : le raz de marée*, 20 sept. – 31 oct. 2017Astrée Lhermitte, *Otom Potom*, 2-21 nov. 2017Pascal Berger, *Plans et peintures 2016 / 2017*,

23 nov. 2017 – 7 janv. 2018

LYON 7

Galerie Tator

36 rue d'Anvers, 69007 Lyon

www.rogertator.com

Amandine Arcelli, *Mera Naam Joker*,

8 sept. – 10 nov. 2017

Structure Bâtons, 30 nov. 2017 – 26 janv. 2018

snap.projects

4 rue de la Thibaudière, 69007 Lyon

www.snap-projects.com

Vivien Roubaud, 7 sept. – 1^{er} nov. 2017

Cécile Bart, nov. – déc. 2017

Bikini

15 Rue de la Thibaudière, 69007 Lyon

www.capsule-bikini.com

Miscible

Gare Lyon-Jean-Macé

Place Jean-Macé, 69007 Lyon

www.miscible.fr

Post#1 *Disturbed Landscapes*, 7-21 oct. 2017**Centre hospitalier Saint-Joseph Saint-Luc**

20 Quai Claude Bernard, 69007 Lyon

ENS de Lyon

15 parvis René-Descartes, 69007 Lyon

www.ens-lyon.eu

Théâtre de l'Uchronie

19 rue de Marseille, 69007 Lyon

www.theatredeluchronie.com

LYON 8

Maison de la Danse

8 Avenue Jean Mermoz, 69008 Lyon

www.maisondeladanse.com

Eun-Me Ahn, *Let me change your name*,

5 et 6 oct. 2017, 20h30

LYON 9

Théâtre Nouvelle Génération CDN de Lyon

23 Rue de Bourgogne, 69009 Lyon

www.tng-lyon.fr

Micro Mondes, Festival des arts immersifs,

ARTEFACT ; *Je suis la Bête*, nov. 2017**L'attrape-couleurs**

Place Henri Barbusse, 69009 Lyon

www.attrape-couleurs.com

Collectif Les Ateliers, 9 sept. – 22 oct. 2017

Commissariat Sophie Pouille, 4 nov. – 17 déc. 2017

GRAND LYON MÉTROPOLE

Maison du livre, de l'image et du son / artothèque

247 cours Émile Zola, 69100 Villeurbanne

Valentin Guillon & Jacques, 14 oct. – 9 déc. 2017

INSA de Lyon

Centre des humanités, 1 rue des Humanités,

69100 Villeurbanne | www.insa-lyon.fr

Lisa Duroux, Benedetto Bufalino, sept. – déc. 2017

Galerie Domus / ENSSIB

31 Avenue Pierre de Coubertin, 69100 Villeurbanne | galeriedomus.univ-lyon1.fr

Carlos Ayesta et Guillaume Bression, *Fukushima**No Go Zone*, 5 oct. – 23 nov. 2017**Le CAP - Centre d'arts plastiques de Saint-Fons**

Rue de la Rochette, 69190 Saint-Fons

www.lecap-saintfons.com

Lara Almarcegui / Domènec, 15 sept. – 28 oct. 2017

Lars Cuzner & Cassius Fadlbi,

17 nov. 2017 – 13 janv. 2018

La Spirale, espace d'exposition du Toboggan

en collaboration avec Les Ateliers du Grand-Large de l'Adéra à Décines

14, avenue Jean Macé, BP 274, 69152 Décines

cedex | www.adera-reseau.fr

Julie Digard et Laura Pardini, *Point de**convergence # 2*, sept. – oct. 2017

Zohreh Zavareh, oct. – nov. 2017

Rémy Drouard, déc. 2017 – janv 2018

ATC groupe

403 rue D'Atyhènes, 69140 Rillieux
www.atc-groupe.com

Vincent Dulom, *Phosphène*, sept. – déc. 2017

De Facto

14 rue du Bac - 69600 Oullins

Guillaume Robert, Jordi Galí, Mathilde Chénin,
Melina Faka, Julien Quartier, oct. – déc. 2017

La Mostra de Givors

37 rue Roger Salengro, 69700 Givors

Les amis des arts de Givors

Chemin du Fortunon, 69700 Givors

AUVERGNE-RHÔNE-ALPES**AIN (01)**

Centre d'art contemporain de Lacoux
Hameau de Lacoux, 01110 Hauteville-Lompnes
www.cacl.info

Guillaume Robert, *Le jardin des délices*,
1^{er} oct. – 5 nov. 2017

H2M - Hôtel Marron de Meillonas

5 rue Teynière, 01000 Bourg-en-Bresse

Scène artistique africaine (Amadou Sanogo, Ismaila
Fatty, Zanele Muholi, Ninar Esber),
oct. 2017 – janv. 2018

La MAC – maison des arts contemporains

La cité, 01800 Pérouges
www.lamacdeperouges.fr

Septembre octobre, présente le travail d'un collectif
de jeunes artistes bruxelloises (Angélique Aubrit,
Juliette Cazalic, Jeanne Tara, Marion Voegelé), sept.
– oct. 2017

La demeure du collectionneur (Bruno Rosier,
Rémi de Chiara, Laura Ben Haïba et Morgane
Demoreuille), oct. – nov. 2017

collectif U66

Argis
Installations in situ, sept. – déc. 2017

L'Allegro

Place de la République, 01700 Miribel

ARDÈCHE (07)

Galerie du Théâtre de Privas

Place André-Malraux, 07000 Privas
Recycle Group, 29 sept. – 25 nov. 2017

La Perspective du monde (Adrien Missika,
Dominique Petitgand, Dimitri Mallet, Armin Linke,
Hans Op de Beeck...),
8 déc. 2017 – 20 janv. 2018

DRÔME (26)

Les enfants du facteur

Place du jeu de ballon, Espace Ducros, 26230
Grignan

Détour numérique, 14-15 oct. 2017

En simultanément : Angle art contemporain, Espace
d'art François-Auguste Ducros, Chapelle St Vincent,
Centre d'art contemporain de St Restitut, Hôtel
Burrhus de Vaison La Romaine, Maison de la Tour /
Le Cube, Galerie Eric Linard

Angle Art Contemporain

Place des arts
26130 St-Paul-Trois-Châteaux
Suzy Lelièvre, Sébastien Tailleferre,
oct. 2017 – janv. 2018

Château des Adhémar / MAC Saint-Martin

26230 Grignan / 1 Avenue Saint-Martin, 26200
Montélimar

Pop Art, voir plus..., 6 mai – 31 oct. 2017

art3

8 Rue Sabaterie, 26000 Valence
www.art-3.org

ISÈRE (38)

Musée de Grenoble
5 Place de Lavalette, 38000 Grenoble
www.museedegrenoble.fr

Daniel Dezeuze, *une rétrospective*, à partir du 27
oct. 2017

AAA / Galerie Showcase

Place aux Herbes, 38000 Grenoble
www.galeriesshowcase.com

Rétrospective, 08 sept. – 22 oct. 2017
Commissariat invité, 27 oct. – 10 déc. 2017
Commissariat invité, 15 déc. 2017 – 28 janv. 2018

Galerie Marielle Bouchard

7 rue Pierre Termier, 38000 Grenoble
www.mariellebouchard.com

Muriel Rodolosse, 7-30 sept. 2017
Alice Assouline, 12 oct. – 4 nov. 2017

Yuanchi Jiang et Mengpei Liu,
16 nov. – 8 déc. 2017
Wandrille Duruflé et Géraldine Pastor Lloret,
15 déc. – 6 janv. 2018

La Halle – Centre d'art

Place de la Halle, 38 680 Pont-en-Royans
www.lahalle-pontenroyans.org

Matt Coco, oct. – déc. 2017

Spacejunk Grenoble

15 Rue Genissieu, 38000 Grenoble
www.spacejunk.tv

CAB - Centre d'Art Bastille

Fort de la Bastille, 38000 Grenoble
www.cab-grenoble.net

LOIRE (42)

L'assaut de la menuiserie

11 rue Bourgneuf, 42000 Saint-Étienne
www.lassautdelamenuiserie.com

Pierrick Faure et Martin Guillaumie,
16 sept. – 14 oct. 2017

Elena Salah, 18 nov. – 16 déc. 2017

Artothèque Le LAC

MOF de Saint-Étienne, 4 rue Jean Itard, 42000
Saint-Étienne

Cent nuages (Sophie Dupré, Annick Picchio, Giorgia
Volpe, Isa Bernard...),
22 sept. – 15 déc. 2017

Cité du design

3 Rue Javelin Pagnon, 42000 Saint-Étienne
www.citedudesign.com

Galerie Ceysson & Bénétière

8 Rue des Creuses, 42000 Saint-Étienne
www.ceyssonbenetiere.com

Les Limbes – Céphalopode

7 rue Henri Barbusse, 42000 Saint-Étienne
www.leslimbes.wordpress.com

La Serre

15, rue Henri Gonnard, 42000 Saint-Étienne

Greenhouse

11, rue de l'Egalerie 42000 Saint-Étienne
 assogreenhouse.blogspot.fr

PUY-DE-DÔME (63)

Le Creux de l'enfer

Vallée des usines, 85, avenue Joseph Claussat, 63300
 Thiers
 www.creuxdelenfer.net

FRAC Auvergne

6, rue du Terrail 63000 Clermont-Ferrand
 www.frac-auvergne.fr

La Comédie de Clermont-Ferrand scène nationale

71 Boulevard François Mitterrand,
 63000 Clermont-Ferrand

Musée Bargoin, archéologie / arts textiles

45, rue Ballainvilliers, 63000 Clermont-Ferrand

La Tôlerie

10 Rue de Bien Assis, 63100 Clermont-Ferrand

RHÔNE (69)

Galerie le 116 art

116 route de Frans, 69400 Villefranche-sur-Saône
 www.galeriele116art.com

Eric Vassal, 25 images seconde,
 25 sept. – 28 oct. 2017

Miréi l.r., wallpowerunlimited,
 10 nov. – 30 déc. 2017

SAVOIE (73)

Centre hospitalier Métropole Savoie

505 Faubourg Mâché, 73000 Chambéry
 Georges Rousse, 18 sept. – 29 déc. 2017

Musée des beaux-arts de Chambéry

Place du Palais de Justice, 73000 Chambéry
 Anselme Boix-Vives (commissariat Jean-François
 Chevrier), 25 nov. 2017 – 18 mars 2018

La Conciergerie

Hôtel de Ville, 73290 la Motte-Servolex
 www.conciergerie-art.com

Yves Monnier, Les vaches de Monsieur Yoshizawa,
 sept. – déc. 2017

HAUTE-SAVOIE (74)

imagespassages

26 rue Sommeiller, 74000 Annecy
 www.imagespassages.com

*Zone de convergence II, avec Ricardo Saavedra Vega,
 Sonia Rojas Lopez, Claudia Robles, 15 sept. – 15 nov.
 2017 (Arteppes, Galerie Marc Limousin)*

*Kaléidophone, avec Philippe Astorg et Axel
 Bernolin, 20-25 nov. 2017 (CRRA Annecy)*

*L'inconfort moderne, avec Hector Zamora, Joseph
 Dadoune, Enrique Ramirez..., 2-20 déc. 2017
 (FabriC, espace d'art contemporain de la Fondation
 Salomon)*

Villa du Parc, centre d'art contemporain

12 rue de Genève, 74100 Annemasse
 www.villaduparc.org

Danilo Duenas, 16 sept. – 23 déc. 2017

Le Point Commun

12 avenue Auguste Renoir, Cran-Gevrier,
 74960 Annecy
 www.lepointcommun.eu

ASSOCIATED EXHIBITIONS

14TH BIENNALE DE LYON

PRESS HIT



STAGE 01

May
2017

ASSOCIATED EXHIBITIONS



Couvent de la Tourette
Fondation Bullukian

COUVENT DE LA TOURETTE

LEE UFAN

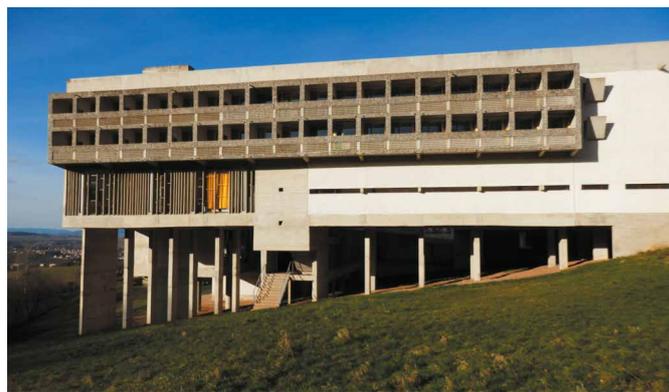
September-December 2017

Curator Marc Chauveau

The Convent of La Tourette was built in the Lyon region in the 1950s by Le Corbusier. The Dominicans who inhabit it, and who are keen that it should remain open to the world of today, have been holding contemporary art exhibitions there for nine years. Their bold choice of architect more than half a century ago is matched today by their vision in organising exhibitions that are conceived as encounters between the works of a visual artist and the architecture of Le Corbusier. The aim is to foster a fruitful dialogue between the architectural heritage and contemporary creation. The artists invited in previous years are François Morellet (2009); Vera Molnar, Ian Tyson and Stéphane Couturier (2010); Alan Charlton (2011); Éric Michel (2012); Anne and Patrick Poirier (2013); Philippe Favier (2014); Anish Kapoor (2015); and the collective exhibition *Formes du silence* in 2016, which brought together Geneviève Asse, Jaromir Novotný, Friederike von Rauch and Michel Verjux.

On the occasion of the 2017 Biennale, Lee Ufan (1936, South Korea), one of the most influential Korean contemporary artists on the international scene, has been invited to create a dialogue with the convent architecture. In his sculptural work, Lee Ufan brings together antagonistic elements. He confronts natural materials (wood, stone, cotton) with industrial materials (metal, glass, mirrors) and plays with notions of emptiness, space and energy. Through (the balance of) their contrasts, the elements reveal their shape, their mass and their relationship with the surrounding space. Lee Ufan has exhibited at the Guggenheim Museum in New York, the Tate Modern in London, the Kunstmuseum, Bonn and the Yokohama Art Museum. He also took over the Château de Versailles in spring 2014.

What has been done at La Tourette is unique on the French art scene. The vocation of the place reflects something that, in some way, does not exist anywhere else, namely the peculiarity of an alliance that brings together Le Corbusier's architecture, religious life, everyday life, and contemporary art. The exhibitions over the last few years showed how naturally artworks find their place in the convent; they established what always proved to be a genuine dialogue with the architecture. The result has been a renewal of people's gaze, both on the building and on the works. This harmony between a living spiritual place, the architectural quality of the convent and the artistic quality of the selected works, makes each encounter a unique experience. The works are not exhibited; they "inhabit" the convent. They take on the sense of a presence in a place which is itself inhabited.



→ Le Couvent de La Tourette ©Frère Marc Chauveau



FONDATION BULLUKIAN

LEE MINGWEI



Seven Stories

20 Sept. 2017 – 6 Jan. 2018

Lee Mingwei (b. Taiwan, 1964, lives and works in Paris and New York) exhibited in France for the first time at the Biennale de Lyon 2009. His work is based on encounters with a very diverse public and engagement with issues directly related to their lives.

Lee Mingwei sets up joint projects with local people, places and institutions all over the world to create installations based on an exchange of intimate experiences. From these permanent interactions between personal stories, memory and chance, Lee Mingwei produces works that reveal the most diverse and unexpected aspects of everyday life.

The conceptual and theoretical framework of Lee Mingwei's projects always springs from the institution and its history: the public has to enter into it, in order to engage with ritual frameworks or to carry out instructions left by the artist. His works thus build relationships that resemble an invisible weaving together of connections whose intangible and immaterial quality is the most beautiful of offerings.

In line with the Fondation Bullukian's objectives of research and support for artists, Lee Mingwei is creating a set of works for Lyon that have never been shown before in France. For *Veduta* he has created the *Bedtime Stories* project (*Veduta* press kit p. 08).

Lee Mingwei represented Taiwan at the Venice Biennale in 2003. His work has been acquired by some of the most important public and private collections in the world, including the MoMA, the Whitney Museum, and the National Taiwan Museum.



→ Lee Mingwei, *The Quartet Project*, 2005-2017, Courtesy of the artist



