



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

From 12 September 2013  
to 05 January 2014  
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The guide

**MEANWHILE...  
SUDDENLY,  
AND THEN**

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

**THE INTERNATIONAL EXHIBITION**

*Meanwhile... Suddenly, And then*

5 venues - 14 000 m<sup>2</sup> - 77 artists - Lyon

**VEDUTA** 100 MANAGED SPACES - 6 cities - Exhibitions, performances, meetings - Rhône-Alpes

**RÉSONANCE** 150 venues - 200 events - Exhibitions, performances, meetings - Rhône-Alpes





# 12<sup>TH</sup> BIENNALE DE LYON

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**12<sup>th</sup> Biennale  
de Lyon** MEANWHILE...  
SUDDENLY,  
AND THEN

Artistic director **Thierry Raspail**  
Curator **Gunnar B. Kvaran**

Chief executive **Sylvie Burgat**

Non-profit body **La Biennale de Lyon**  
Chairman **Bernard Faivre d'Arcier**  
Vice-chairman **François Bordry**

LA BIENNALE  
DE LYON  
ART

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

Five questions to Thierry Raspail, Artistic Director



**The Little Prince said, “Tell me a story”, and the poet drew a picture.**

Thierry Raspail, we are opening the 12<sup>th</sup> edition of the Biennale of Contemporary Art: are there any rules of the game?

Since the Biennale's creation in 1991, my idea has been to connect three successive editions by one word. Having co-curated the first three Biennales around the word “history”, my next three curators were invited to work around the word “global”.

Then there were three more around the word “temporality”, with the fourth cycle, which ends in 2013, using the word “transmission”. The guest curators each interpret the term according to their own sensibility; for my part, the word guides me in my choice of curator. But these words are no more than the beginning of a dialogue between me and them; they don't really constitute a theme or a subject for the Biennale. So, when I suggested the 2013 curatorship to Gunnar Kvaran, it was of course on condition that he agree to think about this crucial notion of “transmission”. Transmission concerns art as much as it concerns history and, at a wider level, the whole of society, technique and thought. It is transmission, accelerated by the speed of radical changes in the world. For Gunnar B. Kvaran, the word “transmission” immediately sparked off the idea of “visual narrative”, because the way things are transmitted these days is through stories. And in fact, art today is simply narrating the world, which it does through new forms of narrative, and these incidentally we too often tend to reduce to styles, when actually they are far more than that...

But there is nothing new about narrative in art.

As long ago as 1297 Giotto invented a new form of “visual narrative”. It was at Assisi in Italy, and the work (the fresco) he painted told the story of St Francis. The very ‘Realist’ and totally “new” image created by Giotto would act as the medium for the legend of St Francis. For the first time ever in the mediaeval West, an image came before a text. Things have changed since that time and images, in all their forms, have invaded our screens, our gaze, and our lives. And actually we have forgotten that artists too tell stories – they might be about current affairs, or they might be fictions, or biographies, private diaries, or stories of a tragic or a happy bent. And it's these *new narratives*, whether painted or sculpted or in mixed media, with or without screen, with or without text, that are being presented at the Biennale 2013. They bear no resemblance to the past and they come from all over the world, from eighteen countries and every continent. These days, narratives have positively inundated our environment. The internet and the social networks have been the principal vectors along with politics, science and poetry. Now it's the artists' turn – with *narratives, images, and art*. The Little Prince said, “Tell me a story”, and the poet drew a picture.

There was a time when the Biennale meant the international exhibition. Nowadays you speak of three platforms. Can you discuss?

Yes, around the international exhibition, which is the heart of the Biennale, we've created two platforms, *Veduta* and *Résonance*, which have no equivalents in other international Biennales. There is a separate guide for each of these three platforms. Three platforms for a single Biennale – but of course the international exhibition is its soul and its guiding principle. This year the title is: *Meanwhile... Suddenly, And then*.

The title is the beginning of a narrative which the public can continue to write.

The exhibition is presenting the works of seventy-seven artists in five venues, with two weekends – one for performance and the other for video. Then a third weekend during which we hand over the floor to robots who, in their own way (and organised in association with Awabot), will tell the story of the Biennale. In addition to the three traditional venues, the Sucrière, the Museum of Contemporary Art (mac<sup>LYON</sup>), and the Fondation Bullukian, I have added two new, very accessible venues in Lyon, close to the Renaissance quarter and the Gallo-Roman amphitheatres: the Saint-Just church and the Chaufferie de l'Antiquaille (the disaffected boiler plant of a disaffected hospital). They are 400 metres apart (450 yards) and each one is hosting the work of an artist – telling stories that are at first sight very different: the story of slavery and that of the world music route.

## What about the other two platforms?

The name of the second platform is *Veduta*, which means “seen” in Italian. It was a term used by the Renaissance painters and, for us, it is like a little window opening on to the narratives of the world. *Veduta* is an AMATEUR's project. By amateurs, I mean those art lovers in the 18<sup>th</sup> century who were referred to as “connoisseurs”. So *Veduta* is a project open to all art lovers of all ages and social backgrounds. In 2013 *Veduta* will be happening in six Greater Lyon municipalities (Lyon, Grigny, Oullins, St Priest, Givors and Vaulx-en-Velin). There are artists' residencies, workshops, exhibitions and research projects designed for and by art lovers who will be relating how it happened and how it felt. We have created nearly a hundred *MAISONVEDUTAS*, found or built, in staircases, museums, tunnels, and even in churches and laundrettes. And in addition to that 70 private apartments (amounting to 70 *MAISONVEDUTAS*) are hosting 70 works – one by each of the artists from the international exhibition – for the duration of the Biennale. That makes 70 exhibitions, and the owners of the apartments will tell us the story of how it all went when the Biennale is over. In actual fact, *Veduta* is a little laboratory for visual experiment and the art lovers are the heroes.

## And Résonance is the third platform, I take it.

We created *Résonance* in 2003. The original idea was to shine the spotlight on artistic creation in the Rhône-Alpes region, given the amount of energy that goes into it throughout the year.

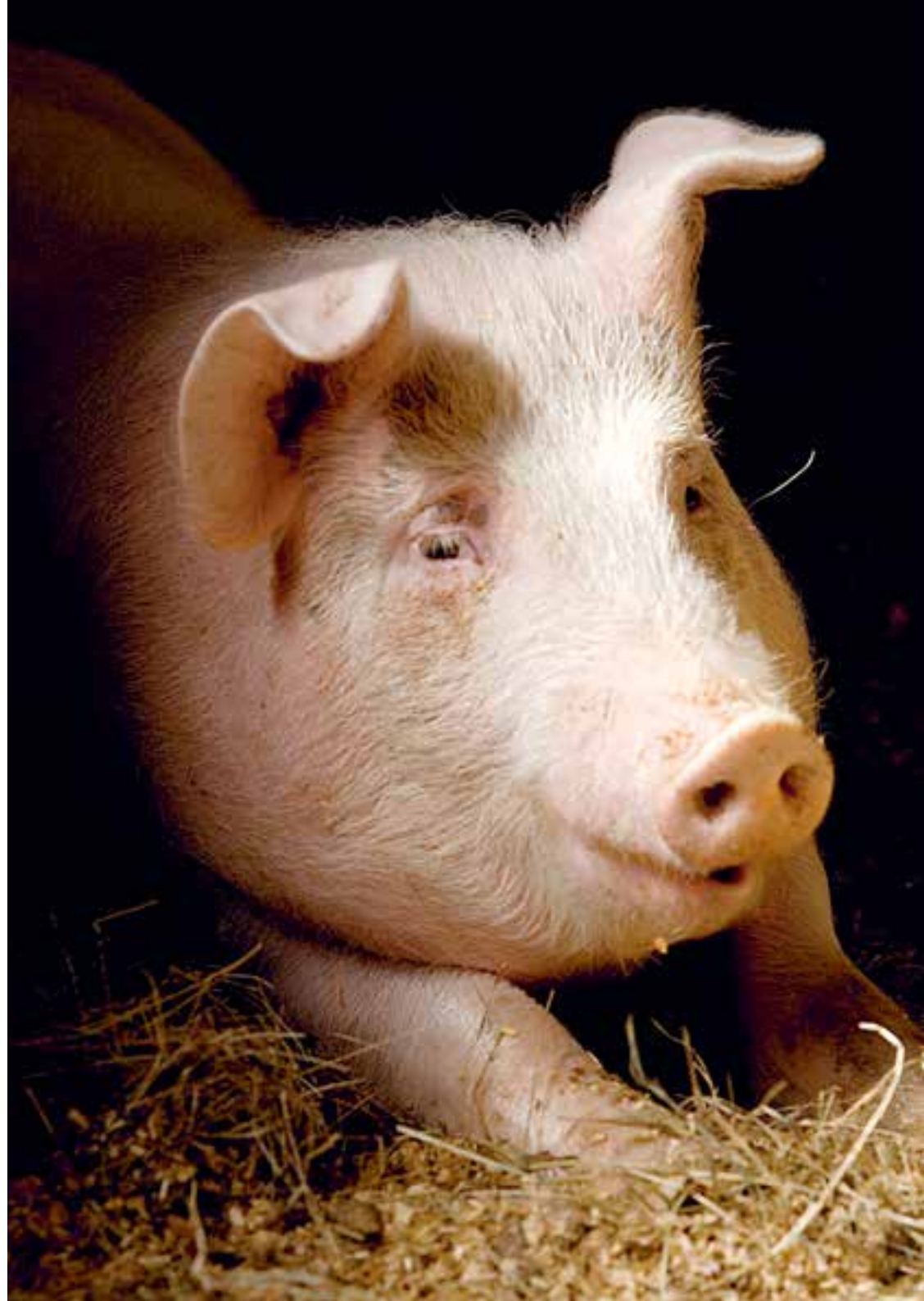
Nowadays *Résonance* groups together exhibitions, performances and concerts. These projects are initiated by artists, galleries, and other people that have particularly caught my attention. There are over 200 events going on in 2013. This year we're highlighting fifteen *Focuses*, some of which have been designed in close collaboration with the Biennale. This, for example, is the case for *Rendez-vous*, an exhibition devoted to emerging creativity and the result of a collaboration between the Institut d'Art Contemporain, the Ecole Nationale des Beaux-Arts de Lyon and the Museum of Contemporary Art (mac<sup>LYON</sup>).

The fifteen *Focuses* are presenting every kind of art: photography (Galerie Le Réverbère), installation (La Salle de Bains, La BF15), and sculpture with the latest pieces by Didier Marcel at the Vog in Fontaine (Isère), and also the latest works by Anne and Patrick Poirier at the Couvent de la Tourette, a monastery designed by Le Corbusier.

Alas, I can't mention everything. You'll have to look at the *Résonance* guide.

The 2013 edition of the Biennale is full of vibrancy and though it is likely that neither the artworks nor their visual narratives will change the world, they will certainly change our way of seeing the world.

*Enjoy your visit.*





# Meanwhile... Suddenly, And then

By Gunnar B. Kvaran, Curator



**In a story the way it is told, the construction of a new narrative form, is primordial.**

The 2013 Biennale de Lyon brings together and presents the work of artists from all over the world who work with narrative and use their artworks to experiment with the modalities and mechanisms of storytelling. The exhibition foregrounds the inventiveness which contemporary artists have brought to bear on finding new ways to tell new stories – something they do by dismantling mainstream narrative codes and off-the-peg plotting devices.

These artists present their narrative works in a wide variety of forms and they use many different registers, materials, techniques and technologies. It is not surprising, then, that the exhibition contains a mix of sculptures, paintings, still and animated images, arrangements of texts and of sounds and objects in space, performances, and other genres. It underlines how young artists today, according to whether they work in Europe, Asia, Latin America, Africa, or in North America, imagine tomorrow's stories. Their narrative methods eschew the suspense and excitements of global fiction as peddled by Hollywood, television, and international best-sellers. Theirs are completely new narratives which *defamiliarise* the world, and restore the radical strangeness and complexity that is usually flattened and smothered by conventional storytelling. They are artistic narratives that show us the world and make us understand it as something that remains constantly new and intelligible.

There are, then, a host of stories of all kinds and genres that the artists have developed from actual experience or imaginary constructs, from anecdotes of daily life, social phenomena or significant historical events, and they will spread and interact,

**Meanwhile... Suddenly, And then**

with no hierarchy and no meta-narrative intention, across the various venues of this year's Biennale: La Sucrière, the Museum of contemporary Art (mac<sup>LYON</sup>) and the Bullukian Foundation – and for, this edition, two new venues, the Chaufferie de l'Antiquaille and the Saint-Just church. There are also works which, along with the narratives they convey, will be nosing their way into private houses and flats in Lyon to be displayed there according to the curatorial whims of the inhabitants of these unusual exhibition venues for the entire time of the Biennale. All these stories are out there for visitors to appropriate and retell in their turn, perhaps with a different slant, perhaps developing them a little and no doubt distorting them sometimes as well. There are various ways in which the stories will spread: through conversations, hearsay, rumour, perhaps also through social networking technologies. And the resulting narratives will be unpredictable – embellished, discontinuous and fragmented. Although the intention is, above all, that this new edition of the Biennale de Lyon should be a pluralistic, shared, collective event, it is nonetheless a totally subjective affair and I take full responsibility for that. The list of artists reflects the path that has led me to give it its present form. In the first place, there are the established artists: Erró, Yoko Ono, Alain Robbe-Grillet, Robert Gober, Jeff Koons, Matthew Barney, Fabrice Hyber, Tom Sachs, Ann Lislegaard and Bjarne Melgaard – people I have already worked closely with, people whose experimental approaches have opened my eyes to the new narrative configurations in contemporary art. These artists have impressed me with their ability to invent a politics of visual narrative through their works that makes things that strike us as natural and inevitable seem merely incidental; and they do this by challenging the myth of natural narrative order that any social, moral or political order uses in order to consolidate and prolong its sway.

An art biennial must, of course, give an account of what is happening in contemporary art. To

avoid being lulled into blinkered thinking, and realizing that one must be constantly on the look-out for new ways of interpreting and narrating the world, I decided to present a whole new generation of artists that I have discovered in the course of research and trips to all parts of the world. These artists have been finding new ways of representing the complexity of the modern world using narrative experimental forms that transcend words.

The thinking behind the 2013 Lyon Biennale involves the idea of a contemporary art biennial as a way of highlighting what works have in common rather than constructing a prescribed world. And for this reason the title chosen for the 2013 Biennale carefully avoids any descriptive synthesis of the works presented but seeks rather to remove them from the kind of easy explanatory setting that too often works against their inherent multiple meanings. The title chosen foregrounds the processes of storytelling. It is a statement about the need for an exhibition to remain true to its purpose: in this case, a renewed attention to form as the generator of meaning, and the recognition that in a story the way it is told, the construction of a new narrative form, is primordial.

**CULTIVEZ VOS POINTS  
DE VUE, ARGUMENTEZ  
VOS CRITIQUES.**

CHAQUE JOUR LA CULTURE  
EST DANS **Le Monde**  
ET CHAQUE WEEK-END  
DANS LE SUPPLÉMENT  
**culture&idées**  
ET DANS **M** LE MAGAZINE



# **THE INTERNATIONAL EXHIBITION**

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**1 TICKET  
= 5 VENUES!**  
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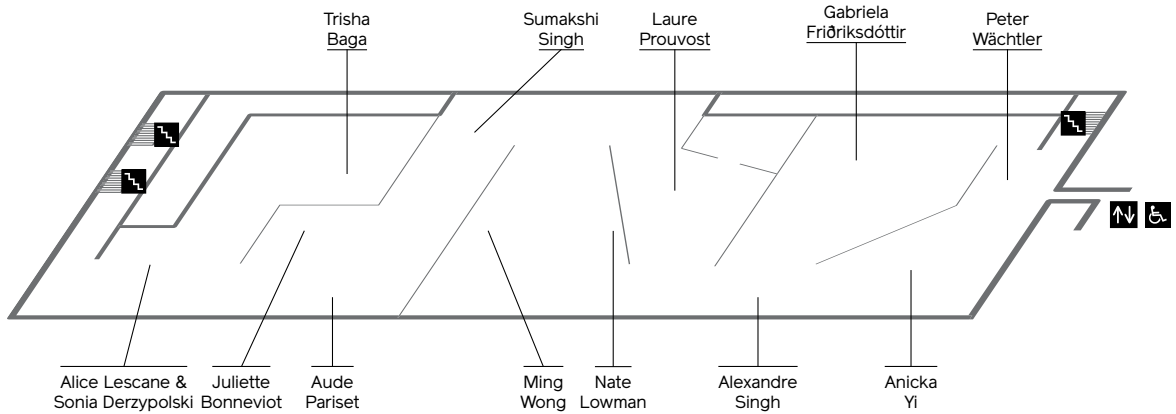
La Sucrière, Bernardo Ortiz, Eine Hungerkünstler (un artiste du jeûne), Biennale de Lyon 2011 © Stéphane Rambaud, 2011

# LA SUCRIÈRE

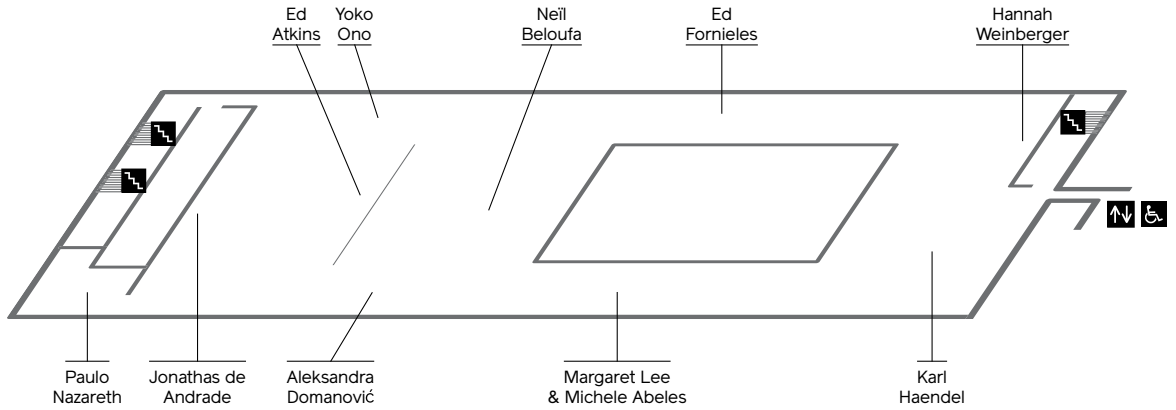
Built in the 1930s and extended in 1960, La Sucrière was a warehouse until the 90s. Its conversion into the flagship venue of the Biennale de Lyon 2003 marked an important milestone in the transformation of Port Rambaud into an area open to the public. Visitors pass through the old silos to enter the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



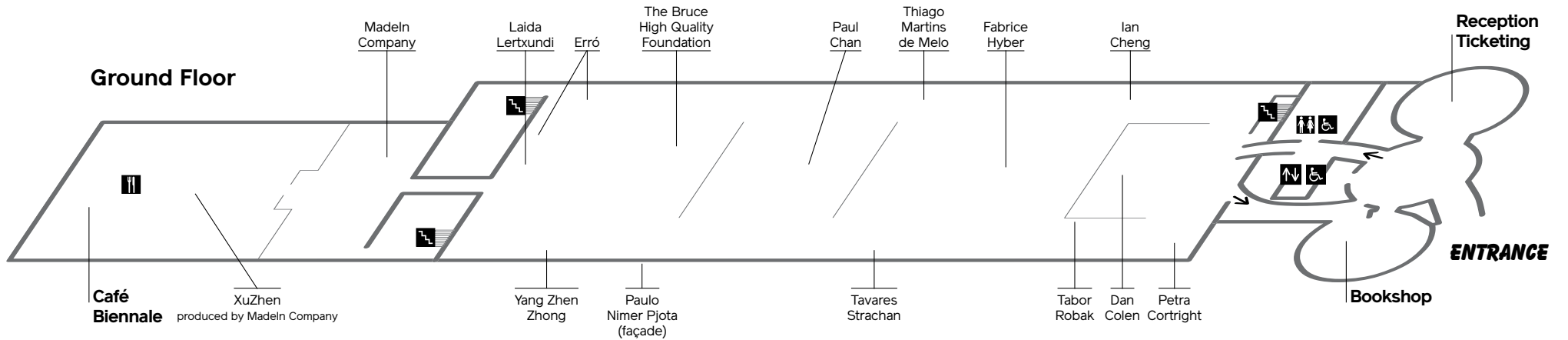
2<sup>nd</sup> Floor



1<sup>st</sup> Floor



Ground Floor



# La Sucrière

The quotations that head the artists information notes come from the texts sent by the artists for the 2013 Biennale catalogue.



Paulo Nimer Pjota, Work process, Studio, 2013, DR

## PAULO NIMER PJOTA

BIENNALE  
CREATION

b.1988 in São Jose do Rio Preto (Brazil).  
Lives and works in São Paulo (Brazil).

"There is some pink wood behind the plates. It is very common in the favelas and on construction sites..."

**Sucrière Façade**, 2013

Power and violence, good and evil, past and present colonisation, the streets and criminals' tattoos - Paulo Nimer Pjota takes as easily to the gigantic façade of La Sucrière as to the metal surface along which he marks out his urban stories. His works are at once realistic and evocative, and display a rich visual repertoire, straight out of the streets of São Paulo - plants, weapons, skulls, tools, isolated words and phrases, all floating free in surprising scales and dimensions. Pjota's narrative is never literal; in its blending of street codes with sophisticated representational art, it creates forms in which violence and splendour both exist.

The work of Brazilian artist Paulo Nimer Pjota is supported by Augis 1830, part of the Galeries Lafayette group, and a sponsor of the Biennale de Lyon. This work also enjoys the support of the Club de la Biennale de Lyon as well as technical support from the ATC Group.

Dan Colen, Silhouette Wall Cuts, preparatory sketch, 2013, DR



## DAN COLEN

BIENNALE  
CREATION

b.1979 in New Jersey (United States).  
Lives and works in New York (United States).

"Wile E. Coyote tries to catch his Road Runner. He fails every single time, but he won't be deterred from trying again..."

**Silhouette Wall Cuts**, 2013

For the 2013 Biennale, Dan Colen has created a narrative sculpture. The four prostrate figures - Wile E. Coyote, Roger Rabbit, the Kool-Aid Man (who share the gift of being able to walk through walls and leave their outline on them) and the naked artist - are the result of a chase that actually happened in September 2013 at Grigny, near Lyon. The video of this performance, along with the preliminary drawings are on display during the Biennale (see Veduta p. 88), while the sculpture stands in front of us. This work is the embodiment of the end - the conclusion - of the episode: a matter perhaps of chase, race for glory, race to succeed. What do these figures stand for, if it is not the very thing that the artist desperately strives for, as we all do?

Petra Cortright, SpringValle...ber\_girls/I, 2012 © Petra Cortright and Steve Turner Contemporary, Los Angeles



## PETRA CORTRIGHT

b.1986 in Santa Barbara (United States).  
Lives and works in Los Angeles (United States).

"The story is about an overweight nurse with credit card debts..."

**Vicky Deep in Spring Valley**, 2012-2013

Working at the opposite pole from classical cinema narrative, Petra Cortright appropriates teenagers' visual and narrative codes such as webcams, emoticons, and animated GIFs. Her works, which are distributed on the internet, pick up on the imagery of video-sharing platforms. But Cortright does this with a remarkable instinct for cut-ins and an innate technical style. We get lost in a poetic triumph of wonderment over kitsch. She gives us eight stories here. The beginnings are her creation, after that they take their own course. Like us, the artist has no idea of the outcome; the images are self-generating and the narrative is infinite.



Tabor Robak, Screen Peeking, 2012, DR

## TABOR ROBAK

b.1986 in Portland (United States).  
Lives and works in New York (United States).

"When you sit down to a meal, you eat a story..."

**Screen Peeking**, 2012

Tabor Robak is exhibiting a video piece whose image is spread over four monitors. It takes its inspiration from the divided screens that online games players use. Robak uses digital culture to create a post-retro aesthetics that runs counter to the frantically sought-after realism increasingly found in today's computer games. His works are not borrowings; they are images totally designed and constructed from pre-existing images. Tabor Robak parodies 3D computer graphics with hyper-synthetic, kitsch elements that satirise the instant gratification and the over-stimulation of computer games. Using a host of instantly effective, emotionally exaggerated techniques and effects with saturated imagery, Tabor Robak hovers between highly sophisticated irony and an admiration for images whose naturalness is only matched by their poverty.



Tavares Strachan, *Constellation*, Diptych, 2011, DR

## TAVARES STRACHAN

BIENNALE CREATION

b.1979 in Nassau (Bahamas).  
Lives and works in New York (United States).

"I remember when Sally Ride died. I remember it being a Thursday afternoon..."

**Installations, 2013**

For the Biennale de Lyon, Tavares Strachan tells the little-known story of the first American woman astronaut, Sally Ride, whose achievements were forgotten until her death in July 2011. As a homosexual and an eccentric, Sally Ride was not the stereotypical heroine. In a new series of sculptures, drawings and installations, Strachan retraces part of the history of the conquest of space and in so doing shows his fascination for Ride and the capacity of matter and the human body to stand up to hostile environments. Tavares Strachan studies these invisible forces in this series, using his own experience of hostile territories, which includes polar expeditions and astronaut training, and through a great deal of scientific research both historical and of his own.

Ian Cheng, *Entropy Wrangler*, 2013, DR

## IAN CHENG

BIENNALE CREATION

b.1984 in Los Angeles (United States).  
Lives and works in New York (United States).

"I'm nine years old watching Jurassic Park at the cinema for the third time..."

**Entropy Wrangler, 2013**

The way Ian Cheng captures sounds and movements and inserts them into his animated movies before handing over the scriptwriting to a computer for it to continue the story modifies any "natural" relationship we may have with reality. The computer tells a story, and the story continues without end. In the artist's words, "The narrative on display is not a human story, but a living document of evolutionary algorithms fueling the mutation of recognizable forms into unscripted combinations and disasters. A Gallimimus dinosaur, a Baiji dolphin, a coniferous tree, the Earth, the Moon, Mars, an aging celebrity athlete, a celebrity cartoon, a UAV drone, a disembodied hand, a platonic primitive, an ancient artifact, cinder blocks, precious fur, a sex toy, a microorganism, a nanobot, wood, hammer, rocks, dust, and other entities, ready and anxious to mutate forever."

Fabrice Hyber, preparatory sketch for the 2013 Biennale, DR



## FABRICE HYBER

BIENNALE CREATION

b.1961 in Paris, France,  
where he lives and works.

"I want to show how, by re-ordering the different components of my dreams and my desires, I create my world as much in its substance as in the way it functions..."

**Prototype de Paradis  
(Prototype of Paradise), 2013**

Fabrice Hyber is using his time at the Biennale to write the autobiography of his oeuvre. He proceeds by accumulation, hybridisation and proliferation, slipping and sliding between drawing, painting, sculpture, installations and video, but also between science and art. Every one of his works is an evolutionary stage in a long-haul project, which spreads like a virus or a thought web, establishing surprising connections that give rise, in their turn, to further investigations. Two storyboards stand at the entrance to a games room where we encounter the POF (Prototypes of Objects in Function) and Hyber's little green men, the greedy invaders that live in everyone's mind.

Thiago Martins de Melo, *O Suplicio do Bastardo da Brancura*, 2013, DR

## THIAGO MARTINS DE MELO

BIENNALE CREATION

b.1981 in São Luís do Maranhão, Brazil,  
where he lives and works.

"It is a cruel and erotic party, sprinkled with black, white and Amerindian blood..."

**Series of paintings, 2013**

Thiago Martins de Melo obsessively paints the narratives of his wife's frequent and politically committed dreams, compounding their content with self-portraits and thoughts personal. In the resulting visual narratives, universal symbols and cultural representations of the ethereal, the virile and the sexual coexist wildly yet realistically on large-format canvases. Painted collage, layers upon layers, memories and interpolated fragments all contribute to the aesthetics of voluntary excess with which Thiago Martins de Melo catches the flashes of wit, the dream memories and the latticework of formal vocabulary that has its source in different Brazilian cultures.

Paul Chan, 1<sup>st</sup> Light, 2005, DRThe Bruce High Quality Foundation, *Psyche In Progress*, 2013 © The Bruce High Quality Foundation

## PAUL CHAN

b.1973 in Hong Kong (China).  
Lives and works in New York (United States).

"I wanted language to work for me and no one else..."

Series of works, 2005-2008

The complex social, political and religious ramifications of Paul Chan's works unfold gradually. In a protean oeuvre ranging from print to moving images, he works on the art/politics nexus in a way that always includes a sculptural aspect: by turning the traditional image-projection screen into a window, Chan has radically transformed the tradition of video and film narrative. In this exhibition, the story unfolds on the floor as if the image and the light were filtering in through a window from outside (1<sup>st</sup> Light and 5<sup>th</sup> Light are obvious illustrations of this) – the world flickers away in front of us like an apocalyptic shadow theatre. Similarly, in the series *Truetypes*, Chan plays with text, with language and the evident lack of understanding of language, with the impossibility of communication – as if language had ceased to be a universal and had become irretrievably self-centred and personal.

## THE BRUCE HIGH QUALITY FOUNDATION

BIENNALE  
CREATION

Collective founded in 2004  
in New York (United States).

"When you were little you used to argue with me about everything..."

*Psyche Revived*, 2013

For the 2013 Biennale, The Bruce High Quality Foundation revisits an episode in the history of art. The collective, famous for its members' voluntary anonymity and their humorous yet scholarly style, has reworked Antonio Canova's *Psyche Revived by Cupid's Kiss* in order to play around with the title and mine it for all its connotations. Canova's sculpture is roughly reproduced, so roughly in fact that it becomes suspect, while the plinth on which it rests is inflated and deflated at more or less regular intervals, as if it were lying on the chest of a giant. Along with the breath of creativity and the work's comic "Psyche-analysis", a quiet voice rises out of nowhere. It is the voice of a mother talking to her children, interspersing her story with thoughts and memories.

Yang Zhen Zhong, *Long Live the Great Union*, 2011, DR

## YANG ZHEN ZHONG

b.1968 in Hangzhou (China).  
Lives and works in Shanghai (China).

"Any tourist passing by the Tian Anmen Square would take a picture of it..."

*Long Live the Great Union*, 2011

The story is about perspective. Tiananmen Square is recreated in 3D. It can be seen from every possible angle, including the best, i.e. that of the tourists that we all are at some point. Yang Zhen Zhong's work is both discreet and savage as a satire of the supposed unity of contemporary China and the price of maintaining it. One step to the side, and the tanks have to stop; one step to the side, and the unity of the nine parts of the work is irretrievably broken. It is only by means of a single line of perspective that the unity of the Imperial City is held together. The artist swears allegiance here to the Italian Renaissance, which from Giotto to Alberti invented this perspective as a way of deconstructing the ideology that unifies and orders the world. The title of the work is a reprise of the slogan "Long live the People's Republic of China. Long Live the Great Unity of the World's Peoples".

Laida Lertxundi, *The Room Called Heaven*, 2012, DR

## LAIDA LERTXUNDI

b.1981 in Bilbao (Spain).  
Lives and works in Los Angeles (United States).

"It appears as a type of shelf, where thinks are talking next to each other instead of being cut to each other..."

*The Room Called Heaven*, 2012

Laida Lertxundi's work is about cinema shots. By only keeping two kinds of shot (3 quarter shots and insert shots), Lertxundi plays with the visual grammar of popular cinema in order to create what she calls the "B side" of a film – i.e. what is left when the purely narrative elements are removed and those that communicate emotion are kept. *The Room Called Heaven* is exactly one reel long, which defines its duration. It is an ethereal *road-movie* shot in Texas and New Mexico. It is virtually a soundtrack made up of fleeting images, saturated with light and given poetic form by the music. A 16mm film spools through until there is none left, and that is the end of the story.



Madeln Company. *Physique of Consciousness*, 2011, DR

## MADEIN COMPANY

Collective founded by Xu Zhen in 2009 in Shanghai (China).

"How to initiate a dialogue between the past and present, between assumptions and new ways of thinking..."

*The Physique of Consciousness Museum*, 2013  
*Movement Field*, 2013

In the middle of the Biennale café-restaurant, MadelIn has installed a violently lit garden containing all kinds of plants. Ferns, bamboo, cacti, pearl grass and other plants map out a path whose course we discern – the overlaid trajectories of demonstrations and notable riots – on the walls of the café. In *Movement Field* MadelIn relates a Zen garden, which people in the West idealise as the absence of conflict, to demands that grow more and more visible thanks to exposure on the social networks. A café, a place of conviviality and rest, is the right place to display this work. It intensifies the contrasts, in the same way as, in the course of a conversation, despite outward appearances of agreement, horrendous conflicts still show through. This work by MadelIn (an ironic and anonymous pseudonym evoking the tag "Made in China") is concerned with the beliefs and modes of organisation that characterise our societies. In this sense, the idea of a museum is like that of the Zen garden: a form that doesn't tell the whole truth. This is why, for Lyon, MadelIn wanted to relate them to each other. Realizing that an act is the prime manifestation of a

thought and that all beliefs are embodied in rituals, MadelIn sought to translate the spirit of the world by collecting up the finest acts, those acts that embody the finest beliefs, whether religious or sporting. *Physique Of Consciousness Museum* involves ten exercises, going from the easiest to the most difficult, that amount to observations on our behaviour and the absurdity of our convictions. The ridiculously kitsch nature of these is to be seen in the showcases of this encyclopaedic museum from a new world, which acts as a fake serious epigraph to the café-restaurant.

The work by Xu Zhen / Produced by MadelIn Company, was made thanks to the support of Maison ZILLI, official sponsor of the Biennale de Lyon, and to the technical support of TARVEL.

With the kind support of Maison ZILLI, official partner of the 12<sup>th</sup> Biennale de Lyon, White Rabbit Contemporary Chinese Art Collection, Mr Shen Qibin and Mrs Lin Moru.

BIENNALE  
CREATION

Erró. *For Pol Pot (Tuol Sleng S-21)* (detail), 1993, DR

## ERRÓ

b.1932 in Ólafsvík (Iceland).  
Lives and works in Paris (France).

"As we all know, any historic event, or armed conflict, is reflected in a war of images..."

*For Pol Pot (Tuol Sleng S-21)*, 1993  
*God Bless Bagdad*, 2003-2005

Erró's work has been a constant questioning of the modern world and the excess of images it generates. His paintings and collages are a material synthesis of contemporary events and history. In the course of a journey to Cambodia in 1993, Erró consulted archives, had meetings and collected documents concerning atrocities perpetrated by the Khmer Rouge. The resulting work ranges in style from history painting to hectic comic strip. Its title, *For Pol Pot (Tuol Sleng S-21)*, was the name of a former French lycée that was used by the dictatorial regime as a detention and torture centre. The work recomposes and recycles elements of visual language. They interpenetrate and saturate the space, to create a political criticism that is both troubling and salutary. As a counterpoint to this painting, Erró is showing *God Bless Bagdad*, a work from 12 years later. The title alludes to George W. Bush's depressingly famous invocation "God bless America" at the outbreak of the war against Iraq.

With the support of the Icelandic Art Center and the Reykjavik Museum of Art, Erró Collection.

Paulo Nazareth. *From Cadernos de Africa (African notebooks) project*, 2013, DR

## PAULO NAZARETH

b.1977 in Governador Valadares (Brazil).  
Lives and works in Belo Horizonte (Brazil).

"Some say that the black man from my family was once a white man..."

*Cadernos de Africa*, 2013

For the Biennale de Lyon, Brazilian artist Paulo Nazareth decided to retrace the slave route. He ran the entire distance, several thousand kilometres, from Johannesburg to Lyon. From day to day he created an artwork as an account of his journey: "Painting my skin with blue-black Genipa juice like a black man before going to Africa". Nazareth combines the talents of an artist, a street entertainer, a poet and an anthropologist. He accomplishes simple, ordinary acts, as he discovers them through meeting people, and they have a profound transformative effect on his relationship to time, to narratives and beliefs. When he undertook his "journey", he had no idea what to "expect", any more than he knew what was going to happen. Here he recounts the story of this intentional improvisation.

With the support of the Maison de l'Amérique Latine en Rhône-Alpes.



Ed Atkins, I am inventing you as you are, 2013, DR



## JONATHAS DE ANDRADE

BIENNALE  
CREATION

## ED ATKINS

BIENNALE  
CREATION

b.1982 in London (United Kingdom),  
where he lives and works.

"Concerning 'depression' in its various nounal and  
verbal forms, I am inventing you as you are..."

*Even Pricks*, 2013

*Even Pricks* is the culmination of a series connected with depression, in both the psychological and the physical sense of the word. In this work Ed Atkins attempts to counter the levelling effect, both on things and people, of depression, and use it to create a new dramatic episode. He draws on cinema and literary conventions in order to throw light on the mechanisms of cultural mass production and its infinitely reproducible images. Atkins mixes writing and high definition video (the quality of which favours image to the detriment of language) in a precise analysis of the material qualities of the narratives of the contemporary world – narratives that he continually embroiders by constantly retelling them.

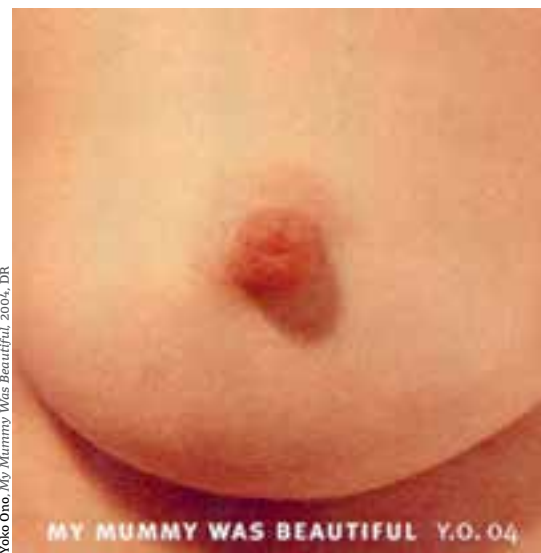
b.1982 in Maceió (Brazil).  
Lives and works in Recife (Brazil).

"Negobom is the name of a very popular  
candy here in the Northeast of Brazil..."

**40 black candies is R\$ 1.00.**, 2012-13

For the 2013 Biennale, Jonathas de Andrade tells the story of the negobom ("the black candy") a very popular sweet in the Northeast of Brazil. Using an almost anthropological documentary approach, Jonathas de Andrade develops a narrative structure that is formally very clear, and which draws on both conceptual art and Brazilian visual poetry of the 1950-70s. The candy production chain is segmented into photographs, each supported by a text and describing the various operations necessary to manufacture the sweet. These images are accompanied by accounts documents and comments from the forty workers from the factory where the artist carried out his study. The artwork here is an investigative operation; with the story of this candy, the artist uncovers the power relationships camouflaged by the myth of a democratic, multicultural, harmonious Brazil. And he asks questions about the complexity of social interactions when they are connected only to the amount of profit they generate.

Yoko Ono, My Mummy Was Beautiful, 2004, DR



## YOKO ONO

CRÉATION  
BIENNALE

b.1933 in Tokyo (Japan).  
Lives and works in New York (United States).

"This time I do it with love for you, for me, and for the world..."

*Cut Piece*, 1964  
*My Mummy Was Beautiful*, 2004

The two works by Yoko Ono presented here are based on a form of ritualised interaction with the public. What interests the artist is not so much the result as the means by which it is attained, in other words the process – what leads us all in the same direction, if only for a short moment. *Cut Piece* is a piece that Yoko Ono first performed in 1964 in New York. In it the artist sits on stage, in the traditional posture of a Japanese woman, and invites members of the audience to cut pieces out of her clothes with a pair of scissors. The strange intimacy between skin, clothes and the body make *Cut Piece* an emblematic performance. The story in it is the interaction of the artist and a stranger. *My Mummy Was Beautiful* invites Biennale visitors to take part in the erection of a volatile monument: everyone has to inscribe an expression, a memory or a homage to all the mothers in the world, in other words to their own mother.

Yoko Ono is also showing *Summer Dream* at the Fondation Bullukian (see p.67), and she is inviting us to take part: recount your summer dreams, and you will see them on a wall, just for a moment, until they are showing as part of a loop.

With the support of the EU-Japan Fest Japan Committee and Boesner Lyon, partner of the 12<sup>th</sup> Biennale de Lyon.





## ALEKSANDRA DOMANOVIĆ

BIENNALE  
CREATION

b.1981 in NoviSad (Serbia ; ex-Yugoslavia).  
Lives and works in Berlin (Germany).

"2013 : Zaha Hadid was awarded the Veuve Clicquot businesswoman of the year prize..."

*Untitled*, 2013

In an inversion of the classic printing set-up (where the graphic information is printed on a flat surface), Aleksandra Domanović's images are printed on the edges of piles of A4 paper standing on their side. Time is an integral factor of her works, not just because it takes a long time to print them but also because they are physical manifestations of time. The duration of a video-clip or performance dictates the height of the pile Domanović must make: "1 image per second" becomes "1 page per pile". Every page is numbered – and every page is a fragment of time. An image, a story and a film thus become delicate time sculptures through which the artist relates the wounds of history; particularly those that are cured by collective denial or unifying festivities.



Neil Beloufa, Kunsthaus Bregenz, DR

## NEIL BELOUFA

BIENNALE  
CREATION

b.1985 in Paris (France),  
where he lives and works.

"Whether his head is up or down, his muscles relaxed or, higher up, his abdominals and buttocks tensed, the character's hairstyle remains unchanged..."

*Superlatives and Resolution*, 2013

Neil Beloufa offers a fragmented experience of vision, memory and the stereotypes that surround and shape us. His works take the form of modular environments often made from rough and ready materials, in them he confronts the spectator with videos whose scenarios challenge our utopias and narrate the world with all its dreams and its lies. Fiction and reality here are impossible to tell apart. For the Biennale, Beloufa occupies a space with multiple projection devices, which creates a disjointed effect between two parallel narratives projected onto semi-transparent surfaces. Is this just a stage-set? Beloufa's installation may be telling the story of the everyday worries of a bogus ordinary life.



Margaret Lee & Michele Abeles, M/H/M/L, 2013, DR

## MARGARET LEE & MICHELE ABELES

BIENNALE  
CREATION

b.1980 & 1977 in New York (United States),  
where they live and work.

"Observe the peripatetic lifestyle of images and enjoy..."

*The world Is Not Your Oyster*, 2013

Are we in a magical environment or a conventional waiting room? Margaret Lee and Michele Abeles's work plays on the elimination of hierarchy between images, objects and people. Margaret Lee is interested in all kinds of collaboration, collusion and imitation. Her installations create a dialogue between meticulously reproduced and displayed objects. Michele Abeles muddles all the clues with photographs that seem to superimpose the same motifs until they vanish. Even when they are tenuous these patterns connect the elements she has staged, to the point where they eventually make a sculptural story, open to all interpretations.

With the kind support of Ultra Sofa, partner of the 12<sup>th</sup> Biennale de Lyon.



Karl Haendel, Cowgirl Dildo Perhaps, 2013, DR

## KARL HAENDEL

BIENNALE  
CREATION

b.1976 in New York (United States).  
Lives and works in Los Angeles (United States).

"I can tell stories, have dialogs, make arguments, and generally engage in communication of all sorts..."

*People Who Don't Know They're Dead*, 2013

On 20 July 2012, on the evening of the premiere of the film *Batman: The Dark Knight Rises* in a Colorado cinema, James E. Holmes opened fire with legally purchased heavy weapons, killing twelve people and wounding fifty-eight others. When he was arrested he declared that he was the Joker, Batman's sworn enemy. Karl Haendel's carefully documented installation, realised using photographs, words and press cuttings, draws links between the Aurora killings and the reality of popular culture. By changing the scale, the tone, and the significance of the elements he selects, Haendel explores the way in which the story of Holmes (one of madness, anger, violence, sexual insecurity, firearms control, and fetishisation of technology) and the story of Batman (involving good versus evil, revenge, justice, security versus terror, power relationships, and class-wasfare) come together and find both a meaning and an echo in our society.



Hannah Weinberger, Trailer (detail), 2013, DR

## HANNAH WEINBERGER

BIENNALE  
CREATION

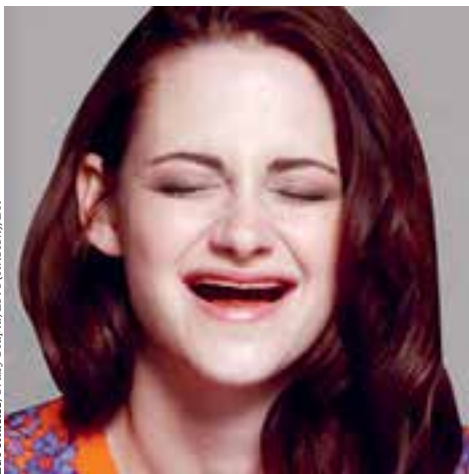
b.1988 in Filderstadt (Germany).  
Lives and works in Basel and  
Zurich (Switzerland).

"Usually, the beginning of the story introduces the characters and sets the scene for how it will subsequently unfold..."

Trailer, 2013

Hannah Weinberger's film at La Sucrière is a counterpoint to the sound work she is presenting at the macLYON. The film she is showing is exclusively made up of apparently disparate film and sound clips that have, however, been carefully edited to build up an expectation – that of a feature film in preparation. For this "trailer", she uses the conventional techniques of the genre: for example, music specially composed to emphasise the highlights of the coming film. Weinberger's statement is about the uses of "storytelling" when its aim is to shape people's behaviour or to change the identity of individuals and of communities. Here trailer, which at first sight seems to be telling what amounts to a common story, could quite easily be concealing a myth or even a tragedy.

With the kind support of Focal, partner of the 12<sup>th</sup> Biennale de Lyon, and the Goethe-Institut Lyon.



Ed Fornieles, Crazy Stupid, Love (Kristen), DR

## ED FORNIELES

b.1983 in Winchester (United Kingdom).  
Lives and works in London (United Kingdom).

"Britney: she has her own logic, her own narratives, her own set of materials and images, her own perspective..."

Maybe New Friends (Britney Rivers), 2013

Ed Fornieles explores the impact of the virtual on the physical world – or maybe vice versa. Hinging on what he calls 'the osmosis between online and offline realities', his work is characterised by systems whose unforeseeable, uncontrollable functioning generates films, sculptures, installations and performances. Fornieles uses the social networking websites to generate narratives, which he then changes before uploading them again onto the web in an endless cycle. For the Biennale Fornieles has chosen as his point of departure a sitcom, which he has been developing on Facebook and Twitter. It tells the story of "seven ambitious young men and women as they make their way in the world" – a story that he has used to create a new series of images and installations.



Peter Wächtler, Heat up the Nickel, 2013

## PETER WÄCHTLER

b.1979 in Hanover (Germany).  
Lives and works in Brussels (Belgium)  
and Berlin (Germany).

"Two men in a room, they are sitting at a table drinking beers..."

Untitled (Heat Up The Vehicle), 2013

Peter Wächtler's work undermines the animated cartoon genre as much as it uses it, and his films often tell the story of a character in his private life. Loops and repetitive elements abound in his work and act as a critique of the amount of checking and monitoring in the world. Here Wächtler tells the story of two men, one of whom is complaining about being made the scapegoat of a group. The intended exaggeration and deadpan humour help create an uncomfortable tension between the spectators' distance from the scene and their identification with the characters. Wächtler's work makes much of the traditions and techniques of classical narratives. They appear as a means of rationalising the world and making sense of it.

With the support of the Goethe-Institut Lyon.

Anicka Yi, Aurous, Nervous Peaches, 2011, DR



## ANICKA YI

b.1971 in Seoul (South Korea).  
Lives and works in New York (United States).

"Grease could drip from the flowers onto the floor. This is a part of the piece..."

Sous Vide (Sucking All The Sensation), 2013

In their fugitive, transparent way, Anicka Yi's sculptures emphasise the fragility of her materials and the incongruity of their association, as well as the scents they exhale. Her titles, which she takes great pains over, are the beginnings of stories appealing to our emotions. But let there be no mistake, what Anicka Yi is really talking about is the connections between materials and materialism, between nature in its raw state and its exploitation value, between post-humanist theory and its socio-political implications for the body and the senses, between consumerism and metabolism.

With the support of Bernard Ceramics.



## ALEXANDRE SINGH

b.1980 in Bordeaux (France).  
Lives and works in New York (United States).

"It's like when you remember a dream: we end up doing a story for it to make sense (Michel Gondry)."

**Assembly instructions: the Pledge:**  
Michel Gondry, 2012

This work by Alexandre Singh belongs to the *Assembly Instructions* series that he has been working on since 2008 and which is part of a wider cycle of performances, lectures and installations. The drawings that make up the installation are fixed to the wall according to a scheme and connected together by dotted lines to suggest a portrait of the filmmaker Michel Gondry. The installation dramatises the logic of lived experiences in a series of obsessive details drawn from a phenomenal constellation of themes and characters. *The Pledge* analyses the way the human brain processes information, and uncovers its capacity for transforming disparate elements into a coherent story. The work is based on a train journey interview with Gondry by Singh, with Pablo Picasso also taking part. Michel Gondry plays the part of a ticket inspector who makes the tickets disappear by magic with his ticket punch.



## GABRÍELA FRÍÐRIKSÐÓTTIR

BIENNALE  
CREATION

b.1971 in Reykjavík (Iceland),  
where she lives and works.

"At the time I started my journey, transforming the drone into words, I was located on an island where the Atlantic Ocean meets the Caribbean..."

**Crepusculum Sculpture**, 2011

Gabriela Friðriksdóttir is interested in twilight, that time of day when darkness begins to infiltrate the light. The environment she has created here is imbued with melancholy and the various media – video, sculpture, drawing, performance, text, and painting – are carefully arranged to evoke fictive cosmologies rooted in Norse mythology and the Icelandic sagas of her homeland. Poems, delicate blown-glass bottles, a sound environment created with Valdimar Jóhannsson, and a protective yet delicate structure amount to a narrative that emphasises the emotions and irrational forces that govern our existence.

With the support of the Icelandic Art Center.



## MING WONG

b.1971 in Singapore.  
Lives and works in Berlin (Germany)  
and Singapore.

"In the throes of seduction, the lady exposes her tattooed body to unveil her real identity as a man, then kills her comrade..."

**Me in Me**, 2013

Ming Wong brings us simultaneously the stories of three women, each living in a different era: "classical", "modern" and "virtual". Within this framework, he writes and acts out three narratives in which the woman has to fight to achieve her destiny and to find the strength to survive. Of the many female archetypes in famous Japanese films, Ming Wong has taken pains to retain only those who have stood the test of time. "The women in these films often appear as idealised, lonely misfits in a patriarchal society, wandering in search of an achievement or somewhere to belong in order to ensure their future", says Ming Wong. In his work, the collective memory involved in movies, especially iconic movies, is used as a means of inter-connecting the concepts of gender, representation, culture and identity.

With the kind support of NAC-National Arts Council Singapore and Singapore Tote Board.



## LAURE PROUVOST

BIENNALE  
CREATION

b.1978 in Croix (France).  
Lives and works in London (United Kingdom).

"On passing through this door, visitors will trigger a new narrative..."

**Before Before**, 2013  
**After After**, 2013

Laure Prouvost is showing two works in the Biennale; one is the sequel to the other. *BeforeBefore*, created in 2011, is a series of interleaving plywood boards with little scenes hidden away in the corners. These take the form of videos, painted canvases, objects or sounds and texts telling the story of Kafka's *Metamorphosis*. Prouvost is operating with an intentionally dubious translation of Kafka's text, where the sense charms the spectator into a narrative that is at first entertaining but is then progressively undermined by the juxtaposition of other implicit narratives. Gradually a Surrealists element seems to infiltrate the work and is backed up by drawings from the storyboard of a film in the process of being made. These are hung at various points in the installation. Behind a hidden door, is *After After*, a completely dark room in which sculptures, paintings and objects flicker into sight with the flashes of a strobe light, giving rise, in the words of the artist, to "a different kind of 3D film".



Nate Lowman, *Safe Travels*, 2013. DR

## NATE LOWMAN BIENNALE CREATION

b.1979 in Las Vegas (United States).  
Lives and works in New York (United States).

"These flight safety manuals, of course, are always found in the back pockets of airplane seats..."

*Safe Travels*, 2013  
*Trash Landing*, 2013

Nate Lowman blends the detritus of pop culture with the detritus of ordinary life to give us a stimulating interpretation of contemporary imagery – an almost simultaneous narrative of images created from completely disparate objects. For this Biennale, Lowman presents a new series of pictures to be taken as a single work. They are inspired by the illustrations for the flight safety instructions found in airplanes. Removed from their original context and often chosen for their bizarrely suggestive aspect, the images are reproduced in such a way that they create a storyboard – a different narrative accompanied by a different set of pictures.

Sumakshi Singh, *Backstage: Onscreen*, 2012. DR

## SUMAKSHI SINGH

b.1980 in New Dehli (India).  
Lives and works in Chicago (United States).

"This ability to be in multiple spaces at once is now commonly understood through Facebook, Skype and Second Life..."

*Backstage: Onscreen*, 2012

Real and fake; virtual reality and reality; 3D and flatness: Sumakshi Singh uses the plastic vocabulary of animated films (drawing, scenery and line), of architecture (models) and video. "Can one inhabit a representation?" is the question that Sumakshi Singh asks us with her exercises in augmented reality. It is a reality that she distorts in an intentionally childlike way in order to make more of it and to create a gap between what one experiences and what one perceives. Singh adds fictitious objects and spaces to the space, to the point where the actual space – visible from a single clearly indicated point – is completely obliterated. Take one step back and reality takes over: the objects fragment again, creating strange two dimensional forms.



Aude Pariset, project for the 2013 Biennale. DR

## AUDE PARISET BIENNALE CREATION

b.1983 in Versailles (France).  
Lives and works in Berlin (Germany).

"Zombies find themselves in limbo, living in a world of parallel consumption..."

*Planned Fall*, 2013

Aude Pariset's work is a process that continues through the entire time of the Biennale. She works with the ghostly figure of the zombie, which she applies to consumption and the business of planned obsolescence. Her work begins with pieces of printed material being aged in the fresh air. The fragmented images of the pattern on the material are taken from advertisements for technology products. The work continues with the material being hung in the space, piece by piece, until a hyper-real scene is created, inhabited by empty, apparently waiting creatures – ghosts of images embodied by these volatile, weathered envelopes. What Pariset creates here is a poetic counterpoint in the form of a process drawn-out in time, in which the logic of consumption is gradually worn away.



Juliette Bonneviot, project for the 2013 Biennale. DR

## JULIETTE BONNEVIOT BIENNALE CREATION

b.1983 in Paris (France).  
Lives and works in Berlin (Germany).

"The heroine is this perfect young woman, a model housewife, a consumer and consumable..."

*Jeune Fille Minimale (Minimal Young Girl)*, 2013

Juliette Bonneviot tells the relatively simple tale of an ecologist housewife and the waste she generates each day. The main character is called "Minimal Young Girl" and she follows all the United States guidelines to maximise a reduction in the production of rubbish. These guidelines, taken to absurd lengths, give rise to waste that in its turn becomes the material for an installation. Moving from fiction to fact, Bonneviot eventually decided to give the narrative an autobiographical slant by producing, herself, the (quite real) waste that she needed to produce her work (of fiction).



Trisha Baga, *An Inconvenient Trash*, 2013, DR

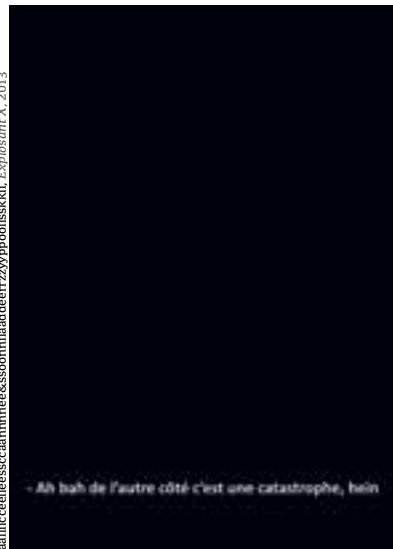
## TRISHA BAGA

b.1985 in Venice (United States).  
Lives and works in New York (United States).

"Al Gore makes drawings that he calls 'mind maps', in which he summarises the way the universe is connected to global warming..."

Installations, 2013

Trisha Baga seeks to be open to the world in every way possible using 3D video as her only tool. Her aesthetics has an intentionally "hand made" quality. Baga invokes the finest formal and conceptual qualities of sculpture, painting, cinema, music, fiction and comedy, and transforms them into a maelstrom of meticulously organised information. She places elements in front of the projector during the screening of a film in the exhibition space. This gives the impression that the space and the objects in it are part of an augmented reality. For Lyon she has a new installation which starts with the idea of climate change and which the spectator is invited to view with the optical distortion of a pair of 3D glasses.



aalllicceelle&ssoonniiaaddeerrzzyyppoollsskkii, *Explosant X*, 2013

## AALLICCEELLE BIENNALE CREATION ESSCCAANNNEEGS SOONNIIAADDEERR ZZYYPPOOLLSSKKII

(Alice Lescanne & Sonia Derzypolski,  
b.1987 & 1984 in France,  
where they live and work.

"A transformative exhibition that changes its underwear and wigs in a very short period of time..."

*Explosant X*, 2013

Alice Lescanne and Sonia Derzypolski are interested in language, its exhaustion and its resources. Though invited to the Biennale for a performance, they decided to install the "décor" for their artwork and this far exceeds and precedes the duration of the performance. As they put it, "In its primary state an installation is a hermetic thing composed of formalist works that mark out a space in which it is difficult to tell stories (unless one has a lot of imagination)". Since the Biennale is interested in new visual narrative forms, Lescanne and Derzypolski maintain that "this installation is off the subject, in fact a failure" and they suggest "improving it" during a performance acted out by Serge Gaborieau and Violaine Phavorin on the weekend of 19, 20 October 2013.



Depuis la tempête, plus aucun train  
ne dessert la zone et beaucoup de routes  
sont fermées. Dix kilomètres pour réfléchir.  
Il va y avoir tant de choses à observer,  
tant d'informations à vérifier puis à relater.  
Tout le monde attend de savoir.  
Il le sait, alors il va faire son métier.  
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# La Sucrière

## Practical information

Les Docks

49-50 quai Rambaud, 69002 Lyon

**Open Tues. > Fri. - 11.00 > 18.00**

**Weekends 11.00 > 19.00**

Night opening until 21.00: Fri. 4 Oct. - 1 Nov. - 6 Dec. 2013 and 3 Jan. 2014  
Opens at 10.00 during the Festival of Lights, on 6, 7 and 8 Dec.

Tramway: T1 (Montrochet)

Bus: S1 (Confluence-La Sucrière)

Vélo'v: station 2009 (Confluence les Docks)

Vaporetto: Confluence

River bus \*: landing stage on the quay opposite La Sucrière

Parking: on site (paid)

## Getting to La Sucrière from the other Biennale venues

### From the mac<sup>LYON</sup>

By public transport  
Approx. 45 min

Bus C5, stop at Bellecour  
/take bus S1, stop at  
Confluence-La Sucrière

By River bus\*  
1h

Landing stage in front of  
the Palais des Congrès  
Departures for La Sucrière at  
13.30, 14.30, 15.30, 16.30, 17.30

### From the Bullukian Foundation

By public transport  
Approx. 15 min

Bus S1, stop at Confluence-  
La Sucrière  
Métro A, stop at Perrache /  
take T1, stop at Montrochet

By River bus\*  
30 min

Landing stage Place Antonin  
Poncet - Rive du Rhône  
(Rhône embankment)  
Departures for La Sucrière  
at 13.00, 14.00, 15.00,  
16.00, 17.00, 18.00

By Vaporetto  
Approx. 15 min

Landing stage Quai des  
Célestins - Rive de Saône  
(Saône embankment)  
Hourly departures - 10.10  
> 21.10 (11.10, 12.10 etc.)

### From the Chaufferie de l'Antiquaille and the Saint-Just church

By public transport  
Approx. 40 min

Funiculaire F1, stop at Vieux-Lyon  
/ take métro D, direction Gare de  
Vénissieux, stop at Bellecour /  
take public transport or river bus  
from the Fondation Bullukian  
Bus C21, from St Alexandre (5  
minutes' walk from the Eglise  
Saint-Just), stop at Perrache /  
take T1, stop at Montrochet

\*weekends only, on presentation  
of exhibition entrance ticket,  
until the river bus is full.



## TOURS

Guided tours, studios, workshops  
for adults, young people, and  
children, at La Sucrière.

> see p. 108



## BE GUIDED!

Audioguides are for rent at La  
Sucrière and at mac<sup>LYON</sup>

> see p. 109



## DIARY

Consult the detailed programme  
of events at La Sucrière on  
biennaledelyon.com, under the  
heading *agenda*.



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from the Apple Store and Android  
Market.



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To have lunch, brunch or just for a  
coffee in the exhibition center...

> ground floor of La Sucrière, in Madeln  
Company's work, during the exhibition  
opening hours  
*free entry*



## COME TO THE BOUTIQUE!

The Boutique d'Art contemporain  
proposes books, Biennale  
catalogue, objects...

> in the entrance silos,  
during the exhibition opening hours



# Le Café Biennale

For lunch, brunch or just a coffee break... in the heart of the exhibition

Non-stop service by Café Cousu  
On the ground floor of La Sucrière, within the exhibit by Xu Zhen / produced by Madeln Company.

Open Tue. to Fri. - 11.00 > 18.00  
Sat. and Sun. - 11.00 > 19.00  
Bookings: +33 (0)6 13 66 43 58  
Free entrance

Café Biennale is designed in partnership with RBC Mobilier, Fermob, Ultra Sofa and Artemide.

le  
café  
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Xu Zhen / produit par Madeln Company, Movement Field © Blaise Adillon

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**CHAQUE SEMAINE RETROUVEZ L'ACTUALITE CULTURELLE SUR FRANCE CULTURE**

**LA GRANDE TABLE**  
Caroline Broué  
12h-13h30  
du lundi au vendredi

12<sup>e</sup> Biennale de Lyon

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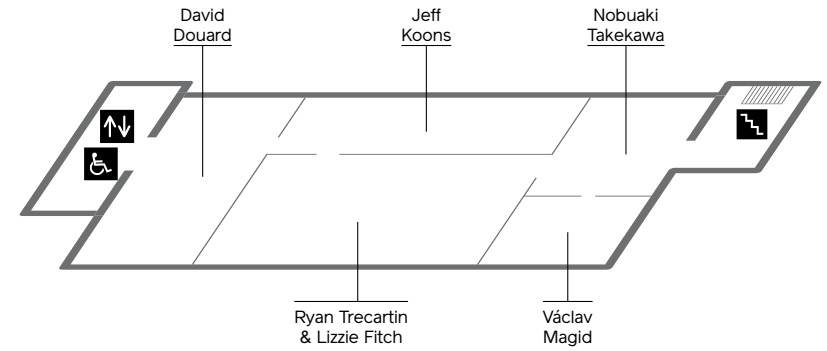
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Maurizio Nannucci, *Blue Klerdis A Forti Tantu*, 1988 © Coll mac.com

# **MUSEUM OF CONTEMPORARY ART**

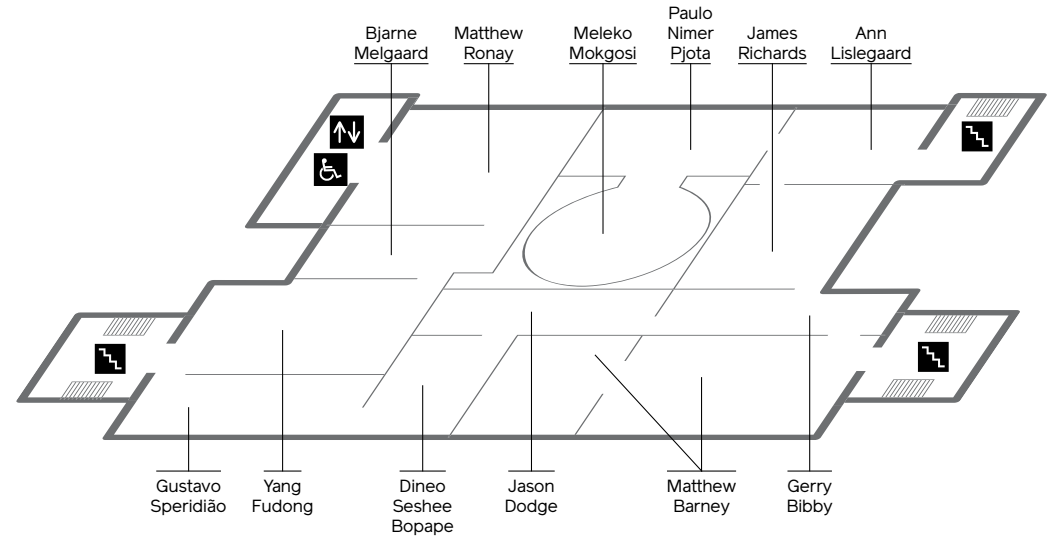
Designed by Renzo Piano, the Lyon Museum of Contemporary Art opened in December 1995 for the 3<sup>rd</sup> Biennale de Lyon. Its collection boasts the biggest number of monumental artworks in Europe. It offers a temporary exhibition floorspace of 3,000 m<sup>2</sup> on three fully modular levels able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

The quotations that head the artists information notes come from the texts sent by the artists for the 2013 Biennale catalogue.

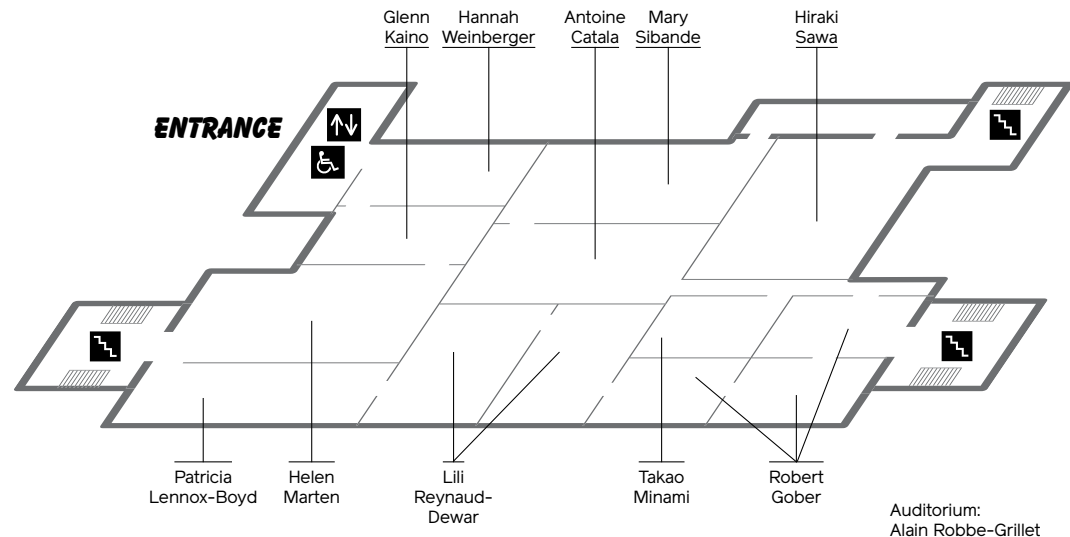
3<sup>rd</sup> Floor



2<sup>nd</sup> Floor



1<sup>st</sup> Floor



# Museum of Contemporary Art



Alain Robbe-Grillet, *L'Eden et après*; *N a pris les dés* © 1971 Fonds Alain Robbe-Grillet/IMEC Images © Catherine Robbe-Grillet



Hannah Weinberger, *When You Leave, Walk Out Backwards, So I'll Think You're Walking In*, 2012 © Gunnar Meier



## ALAIN ROBBE-GRILLET

b.1922 in Brest (France),  
died 2008 in Caen (France).

"So why don't I want to film in colour?  
It's because of green, the colour green..."

*L'Eden et après*, 1970  
*N a pris les dés*, 1971

Along with Nathalie Sarraute, Alain Robbe-Grillet was one of the leading lights of the "Nouveau Roman", which sought to overturn literary conventions by undermining the notions of "realism" and "narrator". As a writer of words and images, he was also a screenwriter (notably of *L'année dernière à Marienbad*, for Alain Resnais, in 1961) and a film director. The Biennale is presenting *L'Eden et après* (*Eden and After*) and *N a pris les dés*, two films from the same shoot. "There would be a single shoot, leading to a first film for release in cinemas and called *L'Eden et après* (*Eden and After*), then a second film, for television, with the same shots but used in a different order and telling a different story and this would be called – in a sort of anagram of *L'Eden et après* (*Eden and After*) – *N a pris les dés* (*N Feared Dante, as it might be*)". This is how Robbe-Grillet explained it; basically two versions of the same fantasmagoric, hallucinatory tale, a mixture of violently sensual mirror effects and erotic fantasies set between white houses and the sea under the hot Tunisian sun.

## HANNAH WEINBERGER

b.1988 in Filderstadt (Germany).  
Lives and works in Basel and  
Zurich (Switzerland).

"When someone tells a story, it is usually based on a narrative structure that organizes a series of events with an easily recognizable beginning, middle and end..."

*Every Other Year*, 2013

Hannah Weinberger uses loops of familiar sounds in the exhibition space. Spectators can use these works as soundtracks for their own stories, depending on where they are at and what they feel like experiencing at that moment. The artist works with compositional tools that are widely available on the internet and she creates sound flows that challenge ordinary notions of broadcast, listening and creativity. The work consists of a single flow composed in one tone from which major and minor keys harmonise to create a sound world that totally fills the room – in this case the point where the mac<sup>LYON</sup> visit begins. It acts as a starting point for the Biennale and the beginning of a narrative form. Hannah Weinberger also has a film, *Trailer*, on display at La Sucrière.

With the support of Focal, partner of the 12<sup>th</sup> Biennale de Lyon, and the Goethe-Institut Lyon.

Glenn Kaino, *19.83*, project for the 2013 Biennale, DR



## GLENN KAINO

BIENNALE  
CREATION

b.1972 in Los Angeles (United States),  
where he lives and works.

"On the night of October 16<sup>th</sup>, 1968, I had stood on a platform on the infield of the Olympic Stadium in Mexico City, with a gold medal around my neck..."

*19.83*, 2013  
*Untitled*, 2013

Tommie Smith is the American athlete who, after winning the 200 metres at the 1968 Mexico Olympics in 19 sec 83, received his medal in black socks with his head bowed and his black-gloved fist raised. This gesture of protest, seen worldwide in media images, was a sign of African Americans' commitment to their civil rights. It also meant he was stripped of his medal by the IOC and banned for life from participation in any Olympic event. He was only 24 years old. In this work, Glenn Kaino operates allusively, hinting indirectly at the event. His installation combines a soundtrack with a frieze of photographs that describe, almost image by image, Tommie Smith's exploit. To use his own word, Kaino has "repainted" these images. In the middle of the work there is a gold-plated podium, not so much a symbol of the Olympics as a reference to the endless struggles for emancipation – and a goal to be attained.

Helen Marten, *Geologic amounts of sober time (Mozart drunks)*, 2012, ©Roman März



## HELEN MARTEN

BIENNALE  
CREATION

b.1985 in Macclesfield (United Kingdom).  
Lives and works in London (United Kingdom).

"It is a gorgeously erotic moment of overlap and we enjoy spotting the treachery, quite literally finding the traps..."

*Mad Particles*, 2012

Helen Marten collects frames of reference that are taken for granted and suggests new codifications for them. In her installations, sculptures and videos, language and images are associated with perverse and stylised deliberate errors in a surreptitious and sophisticated deranging of the classical symbols of human activity. For the Biennale, Marten has created a new installation comprising existing works that she has reorganised in the manner of a conversation. The poetry of the fragment, the execution and the expressivity of the materials, the pattern, the enigma, the scale relationships, the way things are assembled, the rhythm, and the literary allusions all create a scenario that enables the visitor to grasp its multifarious layers.

Patricia Lennox-Boyd, *Ovrum*, 2013 © Ruth Clark

## PATRICIA LENNOX-BOYD

BIENNALE  
CREATION

b.1980 in London (United Kingdom),  
where she lives and works.

"The narrative propulsion – all that voltage! – is depleted through its action of movement, its desire to reach a destination..."

*One Thing After Another After Another*, 2013

An assemblage on the wall includes an electrical switch, resin casts of elements from a cable management system hung with an industrial hanging system, and photographs Patricia Lennox-Boyd took of herself cooking eggs in her studio. The photographs embody an attempt to record the activity of domestic labour while doing it: the camera misfires, the artist's own hand is caught in the frame. There is something to say about everything: do the switches function even while they are also part of the work? Both the anthropomorphised resin casts, coloured according to a makeup range, and the photographs are treated with the same severe logic of the hanging system. Patricia Lennox-Boyd engages with an entanglement between production, reproduction and self-(re)production to compose a narrative whose protagonist is the infrastructure systems that are normally out of view.



Lili Reynaud-Dewar, project for the 2013 Biennale, DR

## LILI REYNAUD-DEWAR

BIENNALE  
CREATION

b.1975 in La Rochelle (France).  
Lives and works in Paris (France).

"We are walking in the streets of Venice with Nicola, when we see a man wearing a pair of camera-equipped glasses..."

*I'm Intact and I Don't Care*, 2013

Lili Reynaud-Dewar maps out oblique perspectives that relate her position as an artist to the emblematic figures involved in the fight for racial equality and the assertion of identity. She constructs formal, fictional and symbolic relations between them. In pointing up these invisible connections between the perception of certain public figures and her own biography, she dramatises the media forces and the taken-for-granted image they reflect. For the Biennale, Lili Reynaud-Dewar is presenting a new installation, which gives symbolic substance to the notion of a room: "A Room of One's Own" in Virginia Woolf's phrase, a room in which to find refuge, a room to live in, albeit briefly. The narrative tension that the artist creates comes from the enigmatic presences that seem to float about rather than inhabit this room. In a set of performances enacted by her and presented on a screen, Reynaud-Dewar references issues of cultural transformation and the impossibility of maintaining a fixed identity.

Robert Gober, *Dollhouse3*, DR

## ROBERT GOBER

b.1954 in Wallingford (United States).  
Lives and works in New York (United States).

"I moved to New York in 1976, the day after I graduated from college. I came to New York to find out what being an artist was all about."

*Series of works*, 1978-1980

For the 2013 Biennale, Robert Gober tells, in all simplicity, the story of his life – and the genesis of his oeuvre – through some of the dolls' houses he painstakingly created in the early years of his career. Initially he was reluctant to think of them as works of art but he soon saw that "each house became more complex and more interesting to conceive and construct", until he realized that it wasn't actually the dolls' houses that he was interested in: what fascinated him was "the house as a symbol", with all its potential for narrative tension. In fact, the questions of sexuality, nature, politics and religion that have pervaded Gober's oeuvre for over thirty years have their roots in his childhood memories. Washbasins, doors, cradles, chairs and human body parts pervade his oeuvre; the details evoke an ordinary domestic setting but within this there is also a highly personal narrative. His sculptures are accompanied by a series of drawings and some hand-painted wallpaper.

Takao Minami, *Fat shades*, 2008 © Takao Minami

## TAKAO MINAMI

b.1976 in Osaka (Japan).  
Lives and works in Paris (France)  
and Osaka (Japan).

"In a way, this process is closer to composition in painting rather than film editing..."

*Fat shades*, 2008

For the 2013 Biennale, Takao Minami gives us the story of an impossible landscape for which sound and video recordings, drawings and animations are used to compose narratives dilated within the infinity of time. This work is a sort of filmed diary whose narrative structure is a product of the editing. Video and experimental film are tools in Minami's pictorial strategy. From raw material filmed in different parts of the world, he creates a continuous sequence, pictorially reworked by means of effects such as cut-ins, variations of contrast, and loops, and all this creates the effect of sending us into space, almost suspending the passage of time.

With the support of the EU-Japan Fest Japan Committee.

Antoine Catala. *Cat (serotins)*, 2012. DR

## ANTOINE CATALA

BIENNALE  
CREATION

b.1975 in Toulouse (France).  
Lives and works in New York (United States).

"In the beginning was the word.  
The word that opens the doors to every story..."

*Il était une fois... (Once Upon a Time...)*, 2013

For this Biennale Antoine Catala has created a riddle. His work comprises various elements using many different supports. Once they have been assembled in the right order, they make up the famous phrase that comes at the start of every story in the world. Whether in his video-sculptures or his witticisms, Catala plays with the imprecisions of language, the physicality of images and their tactile quality, using chance and technology, holograms, a 3D printer and morphing. His works are a response to the digital media of today and they question our physical relationship to images as well as the way we interpret them according to the media that carry them.

Production FRAC Champagne-Ardenne, Reims.

Mary Sibande. *A terrible beauty is born (détail)*, 2013 © Jurie Pongietier

## MARY SIBANDE

BIENNALE  
CREATION

b.1982 in Barberton (South Africa).  
Lives and works in Johannesburg  
(South Africa).

"When Sophie puts on her maid's uniform, the simple pattern becomes this Victorian dress which turns into a superhero's outfit..."

*Succession of Three Ages (Working title)*, 2013

Mary Sibande tells the story of Sophie, whose imaginary existence she organises in a series of sculptures and installations. Sophie lives in a dream world that offers an escape from the pragmatism of a dull life with no prospects. "What she can dream, she can live", Sibande explains. She garbs her character in work uniforms which, as if taking up a challenge, gradually morph into magnificent ball gowns. Thanks to these, Sophie gains access to a world of luxury in total contradiction with working-class life in post-apartheid South Africa. For the Biennale, Mary Sibande recounts a new chapter in Sophie's life, inspired by a particular event in South African history. In the late 1980s, anti-apartheid demonstrators were regularly sprayed with purple indelible ink to make it easy to identify them. Yet another story about colours – and Sibande uses it to create a huge sculpture with Sophie as the absolute heroine.

Event organised as part of the 2012 & 2013 South Africa-France Seasons.

Hiraki Sawa. *Did I?*, 2011. DR

## HIRAKI SAWA

b.1977 in Ishikawa (Japan).  
Lives and works in London (United Kingdom).

"He lay down for a 20-minute nap one afternoon at his workplace, and woke up not knowing who or where he was..."

*Did I?*, 2011

How can the mind lose its memory? This recent work by Hiraki Sawa was inspired by the experience of one of his friends who had to reinvent his life after losing his memory. Hiraki Sawa's installation, which consists of two screens and a vinyl record player has a soundtrack, played forwards and in reverse, that tells this lost story. The camera perspectives differ according to the direction in which it is played, some visual elements are lost while others are added and some sequences are modified. The aesthetics of Sawa's poetry lies in the quality of the image and its slowness, on discreet cut-ins, echoes and effects of scale. By blurring the linearity of the narrative through overlays and sound to image displacement, the artist enquires into the cognitive structures of memory – our own memory.

With the support of the EU-Japan Fest Japan Committee.

Ann Lislegaard. *Oracles, Owls - Some Animals Never Sleep*, DR

## ANN LISLEGAARD

BIENNALE  
CREATION

b.1962 in Tønsberg (Norway).  
Lives and works in Copenhagen (Denmark).

"A few years ago, I saw Blade Runner by chance when I turned on the television in a hotel room in Amsterdam..."

*Oracles, Owls - Some Animals Never Sleep*, 2012-2013

For these works created specially for the 2013 Biennial, Ann Lislegaard draws freely on the *Blade Runner* replicant owl. She sees science fiction as an experimental take-off point for the invention of new narrative structures. Her installations, 3D animations and architectural creations are characterised by narratives whose blend of the fragmentary and the complex challenges our cognitive and sensory capacities. The owl, a symbol of wisdom and insight in the Ancient world, became a bird of ill omen in the Middle Ages. The owl in Philip K. Dick's novel and Ridley Scott's film is a twin symbol of attraction and repulsion and Ann Lislegaard tells its dislocated story. Her video-literary fantasy gives us an oracle whose weird, enigmatic words seem totally incapable of being decoded.

With the kind support of the Office for Contemporary Art, Norway; the Danish Arts Council Committee for Visual Arts and the Royal Norwegian Embassy.





## PAULO NIMER PJOTA

BIENNALE  
CREATION

b. 1988 in São Jose do Rio Preto (Brazil).  
Lives and works in São Paulo (Brazil).

"There is some pink wood behind the plates. It is very common in the favelas and on construction sites..."

Series of paintings, 2013

Paulo Nimer Pjota is happy with any support. He takes as easily to the surface of a sheet of metal as to the texture of a canvas and marks out on the one or the other his tragic or light-hearted stories of urban life. The evocative realism of his works employs imagery straight out of the streets of São Paulo – plants, weapons, skulls, tools, isolated words and phrases, all floating free in a space which though indeterminate is definitely our own. Pjota's narrative is never literal; in its blending of street codes with representational art, it creates forms that are enigmatic, violent and close to home.

## MELEKO MOKGOSI

BIENNALE  
CREATION

b. 1981 in Francistown (Botswana).  
Lives and works in New York (United States).

"As many people already know, the British used Kaffraria as code for 'kaffir' – the equivalent of 'nigger'..."

*Pax Kaffraria: the Ruse of Disavowal*, 2013

Meleko Mokgosi borrows from the movies and psychoanalysis to tell political stories in which time and space are overlaid. His deliberately figurative painting challenges ideas of nation and colonialism and reopens issues labelled "historical" and generally considered to be closed. In this work, Mokgosi is concerned with effects of globalisation in Southern Africa. The circular piece is divided into eight chapters that question and condemn the negative effects of the Nation-State and the degree to which people are identified with a country or a skin colour. Meleko Mokgosi has painted a history painting in the classic sense of the term but has included in it the wide-angle shots and the pauses of cinema storytelling – a means of writing the history of the world in images by using exploded shots and points of view.



## JAMES RICHARDS

b. 1983 in Cardiff (United Kingdom).  
Lives and works in London (United Kingdom).

"A set of precognitive sensations, pitched at highest urgency – interlinked and rubbing against each other..."

*Not Blacking Out, Just Turning The Lights Off*, 2011

James Richards surfs on a substratum of easily accessed images which he steals unashamedly – music videos, artists' films, film archives, internet streaming and television. Pursuing the long artistic tradition of appropriation and sampling, he creates precise, sculptural installations. Here, Richards dramatises the means for projecting his film with such effects as the marked visual presence of technical references and by decentering the perspective. This is done to create a mismatch between the projected image and the atmosphere in the room, which he describes as "clinical" and like an airport. The film is a sort of collage of found images. Its narrative structure is that of an abstract film for which the artist has decided to "monumentalise" the motifs and re-shoot them with tighter shots.



## GERRY BIBBY

BIENNALE  
CREATION

b. 1977 in Melbourne (Australia).  
Lives and works in Berlin (Germany).

"I know this might sound tangential but there's a guy in the window opposite who mops the floor at around 6AM..."

*Untitled*, 2013

Gerry Bibby challenges the relevance of an artistic "language". It is a limitless process fuelled by an endless, ironic chain of cultural signifiers. His work is built on sculptural acts of great precision and complexity, personal or borrowed texts, and meticulous choreographies that he integrates into daring, deliberately random performances. Gerry Bibby considers that a sculpture can be borrowed from any of the components or forms of real things. It can thus as easily be a form of protest as an act of power, a metaphor or a poem.

With the kind support of Australia Council for the Arts.

Jason Dodge, *Pillows that have only been slept on by doctors: the doctors are sleeping*, 2010, DR

## MATTHEW BARNEY JASON DODGE

b.1967 in San Francisco (United States).  
Lives and works in New York (United States).

b.1969 in Newton (United States).  
Lives and works in Berlin (Germany).

"The film begins with a procession at a Japanese oil refinery..."

"In my town, Newtown, near Philadelphia, there are several houses where George Washington slept..."

*Drawing Restraint 9*, 2005  
*Ambergris and Winch in Flensing Station*, 2005-2010

*The doctors are sleeping*, 2010  
*The children are sleeping*, 2013  
*The knife maker is sleeping*, 2013

A ship sets out for the Antarctic laden with a mass of molten petroleum jelly. When the ship reaches the Southern Ocean and the petroleum jelly turns into a sculpture, a game takes place between two passengers on the top deck of the factory ship. *Drawing Restraint 9* by Matthew Barney breaks the narrative frame into several pieces: first a feature-length film, then a sculpture and a set of drawings. These elements are put together in the manner of a storyboard. The *Drawing Restraint* cycle is an extended oeuvre that ranges from discipline to transcendence. In it Matthew Barney, using various voluntary constraints, has been continually pushing back the limits of the human body and its representation, and experimenting with the creativity induced by obstacles and repression. His performances in sculptural environments stimulate a paradoxical desire – indulged whatever the cost – based on the antagonistic relation between body and mind.

Cushions are scattered on the ground. They are of various shapes and colours and each one has only been used by one person. Jason Dodge asked several people – the mayor of a small town, some doctors and some children – to sleep with these cushions for a few nights. By limiting his artistic statement to the ephemeral, delicate trace of something, Jason Dodge has created a narrative about absence, an absence evoked by a few objects that bear a trace and recount, in the manner of an empty mould, a memory experience that is specifically invisible. By positioning himself on the edge of the narrative, Dodge invites us to give free rein to our emotions and to imagine an indefinable story of tenuous, though totally real, connections.



## DINEO SESHEE BOPAPE

BIENNALE  
CREATION

b.1981 in Polokwane (South Africa).  
Lives and works in Johannesburg (South Africa).

"On the news back in South Africa, a man was on trial for singing an apartheid resistance song..."

*But That Is Not The Important Part Of The Story*, 2013

Dineo Seshee Bopape tells stories which she sometimes interrupts before they are finished, complementing standard linear narrative with the artistic chaos of a practice founded on the simultaneous use of painting, performance, and video. Operating on the cusp of abrupt artistic gesture and intangible poetry, she tackles issues of race, gender, politics, psychology and sexuality. Here Bopape presents a work with the title *But that is not the important part of the story*, as if to remind us that this installation was first created as a performance in South Africa, her home country, before being sent to Lyon – to be interpreted.

Event organised as part of the Saisons Afrique du Sud-France 2012 & 2013.



## GUSTAVO SPERIDIÃO

b.1978 in Rio de Janeiro (Brazil),  
where he lives and works.

"This book of Art History is able to explain Art History itself..."

*The Great Art History*, 2013

Gustavo Speridião is a painter. He paints in every format and on any support, in particular on large sheets of not particularly good paper. If paper is the traditional support for images and texts, images and texts must be the supports for the History of Art. Here, Speridião has invented his own history of art from an enormous archive that he put together himself. The archive comes in the form of a book – a book that can be taken apart and displayed in any order. This unconventional art history comprises a cleverly organised mix of current-affairs images, famous scenes, careful cut-outs, and references to different styles, artworks, periods, and geographies. All these scenes are part of socio-political reality and Speridião uses them to connect art to life.



Yang Fudong, DR



Bjarne Melgaard, A new novel (Installation view) © Adam Reich

## YANG FUDONG **BIENNALE CREATION**

b.1971 in Hebei (China).  
Lives and works in Shanghai (China).

"It is a story about the life of a girl named Ma Sise..."

**About the unknown girl – Ma Sise**, 2013–2015

Yang Fudong, who is primarily a filmmaker, has designed an installation for this Biennale featuring a young Chinese actress, Ma Sise, with whom he has already made films. He has "invented" a new life for Ma Sise. Archive material, films and photographs go to make up the potential effects of a story that is both true and untrue (the actress is filmed going about her ordinary life, then directed on a film set). Yang Fudong's films reveal the profound changes in contemporary China's cultural values that have been brought about by rapid modernisation. These visual narratives, of classical and timeless beauty, are a study of the creation of identities through myth, memory and personal experience – or of how to lend reality to a fictional character. The work was conceived expressly for Lyon and is the starting point for a film that could be three years in the making.

## BJARNE MELGAARD **BIENNALE CREATION**

b.1967 in Sydney (Australia).  
Lives and works in New York (United States).

"Listen, how many guys do you think wanna do this?..."

**Untitled**, 2012

As Bjarne Melgaard puts it, "I'd rather tell a good story than a boringly truthful one." Defying established narrative norms, his overlapping scenes, ideas and digressions confront us with reality in all its chaotic splendour. Driven by the purest creative impulse, Melgaard plunges the viewer into a surfeit of words and ideas, drawings and sculptures, paintings and installations. For the Biennale, Melgaard is "writing" a novel which is also an installation, or vice versa. Like a tide that cannot be pushed back, his narrative invades the space to the point of becoming, in all the violence of its beauty, a total environment.

With the support of the Office for Contemporary Art Norway and the Royal Embassy of Norway.

Matthew Ronay, It Comes In Waves (Installation view), 2012, DR



## MATTHEW RONAY **BIENNALE CREATION**

b.1976 in Louisville (United States).  
Lives and works in New York (United States).

"The story is of a ship heading towards a destination, a hero's trip to the underworld and his eventual return..."

**In and Out and In and Out, again**, 2013

For the Biennale, Matthew Ronay is showing a work which tells the great story of death and all that follows it. With their obsessive symbolic forms, his sculptures make their way slowly towards the threshold of a painting – a gateway to the unknown. In its mix of the contemplative and the shamanistic, Ronay's oeuvre is a sensory and mental experience with a straightforward but enigmatic storyline. Makeshift materials like papier-mâché, wood and fabric are pushed to the limits of their potential, but the artist has ensured that the work, which highlights the interplay of mind and body, defies immediate interpretation. The leading role is given to a ship in order to give substance to the idea of a journey with an unknown destination. The huge assemblage seems to connect with some kind of archaic ritual, forgotten to contemporary society.



David Douard, 5:5:ICK 54:IVACTY, 2013 © Florian Kleinfenn

## DAVID DOUARD **BIENNALE CREATION**

b.1983 in Perpignan (France).  
Lives and works in Paris (France).

"The story is of a ship heading towards a destination, a hero's trip to the underworld and his eventual return..."

**"4NIMORPH5" (yeerks/in/yeerk)**, 2013

David Douard finds that a story is often true but it feels as if it has been invented. It can be written and given shape in any kind of medium: pictures from Facebook, for example, scientific figures (especially if they have been forgotten about), science fiction, or sitcoms. In his installations, the printed word and carefully organised material (although it is not immediately obvious that it is organised), multiple sequences and their temporalities are overlaid in the service of a narrative whose thread we constantly lose. David Douard is telling us the first signs of a future, which could as easily be the traces of a recent past, in which the work unfolds – in the indefinable time frame peculiar to fiction.





## RYAN TRECARTIN & LIZZIE FITCH

**b.1981 in Webster (United States), and b. in 1981 in Bloomington (United States). Both live and work in Los Angeles (United States).**

"It has a full linear narrative unto itself as a project, and it includes another one..."

**Installation and videos, 2009-2012**

Ryan Trecartin and Lizzie Fitch's sculpture-theatre is the scenery for a series of films – videos that you might think had been shot with mobile telephones for posting on social network sites. These artists, with their complete mastery of today's technology and in a riot of noise and visual effects, tell the story of their generation – one that is more interested in the reactions of the audience than in the film being shown, a generation for whom the idea of private life no longer makes sense and who think of life as an enormous stage-set. Situated somewhere between snuff movies and scenes from reality TV, shows and social networks, Trecartin and Fitch's work has such a comic side to it, with its ultra-rapid editing, syncopation, and amputated dialogue, that it ends up putting a certain distance between itself and the spectator. The fact that you come across these images in an installation rather than on YouTube is a strong hint not to take them at face value – in spite of their very obvious "reality".



## NOBUAKI TAKEKAWA

**b.1977 in Tokyo (Japan), where he lives and works.**

"The galley floats towards an unknown destination, propelled by anonymous rowers – they are likened to slaves..."

**We are Pirates of Uncharted History, 2013**

Nobuaki Takekawa's contribution to the 2013 Biennale is of epic proportions. He describes it as an "ideological adventure" focusing on China, Asia and the Middle East. He proposes alternatives to the West's great mythical narratives. Here maps, charts and objects form allegories that accumulate and unfold in space like exquisite accounts of personal, natural and cultural histories. Takekawa investigates the consequences of the Fukushima nuclear accident as well as its causes and the global repercussions. Struck by the flagrant lack of reaction on the part of the authorities after the accident, Takekawa symbolises the history of the world as a galley full of slaves, rowing at the disembodied command of a world economy gone completely mad – and with no one to stop the ship drifting.

With the kind support of EU-Japan Fest Japan Committee.



## JEFF KOONS

**b.1955 in York (United States). Lives and works in New York (United States).**

"Pan attempts to seduce the love goddess, who reacts with both a threateningly held sandal and a warm smile..."

**Antiquity 2 (Dots), 2009-2012**

**Antiquity 4, 2010-2012**

**Balloon Venus (Yellow), 2008-2012**

Jeff Koons's work embraces all the media, including photography, painting, sculpture and installation. He is the artist who, at the turn of this century, recreated the marvellously standardised aesthetics of popular culture. At first sight his works seem to be imbued with remarkable visual clarity, but they also develop the complex principles that Koons calls "a biological narrative". For the Biennale Jeff Koons is exhibiting a work comprising two paintings and a sculpture, which are a particularly fine illustration of this biological chain. The picture of Venus, goddess of love is central. Several layers of images and interpretations referencing Classical and contemporary themes are overlaid in his pictures. The combination of an artistic vocabulary, borrowed, discovered or found delineates a genealogy of works and artists, periods

and styles. The references to children's drawings and to Dali, who was himself inspired by the folded sheet of Raphaël Peale's *Venus Rising from the Sea*, create an infinite chain of inter-responding meanings. The same effect is at work in the Delos with Eros group, where Aphrodite, played by actress Gretchen Mol sits astride a dolphin in a three-way reference to mythology, sexuality and culture (e.g. Betty Page). The reference to the Palaeolithic era sculpture of the Venus of Willendorf rounds off the never-ending cycle of a fertility symbol that runs through all human history.

Václav Magid. From the Aesthetic Education Secret Files 01, 2013 © Markéta Magdlová



## VÁCLAV MAGID

BIENNALE  
CREATION

b.1979 in St Petersburg (Russia).  
Lives and works in Prague (Czech Republic).

"The message describes the real historical situation: a meeting of three poets (Goethe, Schiller and Hölderlin) in 1794..."

*From the Aesthetic Education Secret Files, 2013*

Václav Magid's work for this year's Biennale references both late 18<sup>th</sup> century German philosophy, which saw beauty as a path to freedom, and the 1973 Soviet television mini-series Seventeen Moments of Spring. This told the story of a Soviet secret agent who infiltrated the Nazi elite during the last months of the Second World War. Václav Magid recounts, in the style of a spy novel, the episodes of a story where a privileged space for art needs to be found and preserved.

As an artist and an essayist, Magid conceives of his works as projects for exhibitions focusing on the social and political issues that govern any cultural undertaking. Texts, models, maps, posters and videos give fresh expression to personal experiences in the way that autobiographies do and, like autobiographies, they become universal stories.

All around the Biennale

## JOHN KELSEY

b. 1965.  
Lives and works in New York, (United States)

"So I thought I'd add texts to the exhibition, all written by me..."



TARVEL, entreprise du paysage à l'intérieur comme à l'extérieur, est partenaire de la Biennale de Lyon Art et Danse, depuis 2009. Chaque année nos équipes se rencontrent et concrétisent, aux détours d'une œuvre d'art, l'intime relation entre la Nature et la Culture. Ce jardin intérieur est réalisé et pensé comme un ensemble de paysages miniatures. La diversité des végétaux, de leurs formes, de leurs couleurs et de leurs magnifiques bizarreries est à l'image de notre planète. L'art du paysagiste consiste à les mettre en scène de façon harmonieuse et naturelle. Laissez votre regard déambuler et suivez les chemins de Madeln Company.

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1600 plantes - 63 espèces

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les facettes

partenaire média de la  
12<sup>ème</sup> Biennale de Lyon

télécharger nos applications

[www.euronews.com](http://www.euronews.com)

# Museum of Contemporary Art

## Practical information

Cité internationale  
81 quai Charles De Gaulle, 69006 Lyon

**Open Tues. > Fri. - 11.00 > 18.00**

**Weekends 11.00 > 19.00**

Night opening until 21.00: Fri. 4 Oct. - 1 Nov. - 6 Dec. 2013 and 3 Jan. 2014  
Opens at 10.00 during the Festival of Lights, on 6, 7 and 8 Dec.

Bus: C4, C1 (Musée d'art contemporain)

River bus\*: landing stage in front of the Palais des Congrès

Vélo'v: station 6036 (Musée d'art contemporain)

Parking: Cité Internationale PO or P1 (paid)

## Getting to mac<sup>LYON</sup> from the other Biennale venues

### From La Sucrière

By public transport  
Approx. 45 min

Bus S1, direction Gare St Paul, stop at Bellecour / take Bus C5, direction Rillieux-Semailles, stop at Musée d'art contemporain

By River bus\*  
1h

Landing stage in front of La Sucrière  
Departures for mac<sup>LYON</sup> at 13.30, 14.30, 15.30, 16.30, 17.30, 18.30

### From the Bullukian Foundation

By public transport  
Approx. 20 min

Bus C5, direction Rillieux- Semailles, stop at Musée d'art contemporain

By River bus\*  
30 min

Landing stage Place Antonin Poncet - Rive du Rhône (Rhône embankment)  
Departures for mac<sup>LYON</sup> at 13.00, 14.00, 15.00, 16.00, 17.00, 18.00

### From the Chaufferie de l'Antiquaille and the Saint-Just church

By public transport  
Approx. 40 min

Funiculaire F1, stop at Vieux-Lyon / take métro D, direction Gare de Vénissieux, stop at Bellecour / take Bus C5, direction Rillieux-Semailles, stop at Musée d'art contemporain



## TOURS

Guided tours, studios, workshops for adults, young people, and children, at La Sucrière.  
> see p.108



## DIARY

Consult the detailed programme of events at La Sucrière on [biennaledelyon.com](http://biennaledelyon.com), under the heading *agenda*.



## FREE APP

Get all our audioguides free by downloading the 2013 Biennale app from the Apple Store and Android Market.



## BE GUIDED!

Audioguides are for rent at La Sucrière and at mac<sup>LYON</sup>.  
> see p.109



## FEELING HUNGRY?

### Le café du Musée

Light refreshments and terrace overlooking the Parc de la Tête d'Or.

> ground floor, park side  
open Tues. to Sun. - 12.00 > 19.00



## COME TO THE BOUTIQUE !

The Boutique d'Art contemporain proposes books, Biennale catalogue, objects...

> In the entrance silos, during the exhibition opening hours







Bullukian Foundation © Stéphane Rambaud, 2009

# **BULLUKIAN FOUNDATION**

The final achievement of Napoleon Bullukian (1905, Armenia – 1984, Lyon), the Lea and Napoleon Bullukian Foundation was created in 1986 and granted public utility status in 2003. Today it is continuing its founder's work, supporting projects in the three fields he held dear: art, science and Armenia. The Prix Bullukian, which supports the making of contemporary art, was bestowed in 2012 to Jérémy Gobé for his project *Monument aux Mains*. The 2013 edition of the award will be launched in September at the opening of the 12<sup>th</sup> Biennale de Lyon.

Roe Ethridge. *Untitled (self-portrait)*, 2000 - 2002 © Roe Ethridge

## ROE ETHRIDGE

BIENNALE  
CREATION

b.1969 in Miami (United States).  
Lives and works in New York (United States).

"Nancy's parents had recently moved to Vancouver, and this was the first long trip we had been brave enough to take with our two young kids..."

**Series of photographs, 2013**

How does photography tell stories? Roe Ethridge, whose work encompasses fashion photography and the world of art, offers us the beginning of an answer with a series of carefully composed photographs which he quite simply took during his family holiday. Although they were originally intended for private use, these images spool us through a warm-hearted narrative: time spent together, a child posing, fresh fruit – ordinary experiences that could have happened to anyone. The closing image of the series was taken at the end of October 2012, a few days after Hurricane Sandy had ripped through Rockaway Beach, New York, where Ethridge lives with his family. Roe Ethridge also created the visual campaign for the

2013 Biennale de Lyon. His photographs are stylised versions of classical compositions, striking and intimate details of everyday life, portraits and landscapes – adapted and combined to create new potential narratives.

Yoko Ono. *Rainbow Postcard, DR*

## YOKO ONO

BIENNALE  
CREATION

b.1933 in Tokyo (Japan).  
Lives and works in New York (United States).

"Let your dream come true  
on  
A distant wall..."

**Summer dream**

A dream has to be put into words if you want other people to share it. *Summer Dream* is subversive and interactive, a work which is intimately connected with everyday life. Yoko Ono urges us to describe our summer dreams and asks us to share them as short texts which will be posted for the duration of the Biennale at the Bullukian Foundation. *Summer Dream* connects our dreams and our hopes, the social networks and the urban environment, and is an instance of Yoko Ono's constantly renewed ability to unlock the imagination, with flawless commitment and an almost ethereal poetic quality, making her one of the foremost of today's artists. Yoko Ono is also displaying two works at La Sucrière.

Send your dreams by connecting on [www.biennale-delyon.com](http://www.biennale-delyon.com). They will be posted throughout the duration of the Biennale on a screen at the Bullukian Foundation, and on your own screens.

With the support of Boesner Lyon, partner of the 12<sup>th</sup> Biennale de Lyon

# Bullukian Foundation



## Practical information

26, Place Bellecour, 69002 Lyon

**Open Tues. > Fri. - 11.00 > 18.00**

**Weekends 11.00 > 19.00**

Night opening until 21.00: Fri. 4 Oct. - 1 Nov. - 6 Dec. 2013 and 3 Jan. 2014  
Opens at 10.00 during the Festival of Lights, on 6, 7 and 8 Dec.

Métro: A and D (Bellecour)

Bus: C20, 27, 40, C9, C5, C12, C1 (Bellecour)

River bus\*: landing stage Place Antonin Poncet -  
Rive du Rhône (Rhône embankment)

Vaporetto: Quai des Célestins - Rive de Saône  
(Saône embankment) - paid service

Velo'v: stations 2002 (Bellecour Saint-Exupéry) / 2008 (Place Antonin Poncet)

Parking: Parc Antonin Poncet / Parc Bellecour (paid)

## Getting to the Bullukian Foundation from the other Biennale venues

### From La Sucrière

By public transport

*Approx. 15 min*

Bus S1 direction Gare St-  
Paul, stop at Bellecour

By River bus\*

*30 min*

Landing stage in front  
of La Sucrière

Departures for  
Place Antonin Poncet at 13.30,  
14.30, 15.30, 16.30, 17.30, 18.30

By Vaporetto

*Approx. 15 min*

Landing stage at Confluence  
Hourly departures from 10.30  
> 20.30 (11.30, 12.30 etc.)

### From the macLYON

By public transport

*Approx. 20 min*

Bus C5, stop at Bellecour

By River bus\*

*30 min*

Landing stage in front  
of the Palais des Congrès

Departures for  
Place Antonin Poncet at 13.30,  
14.30, 15.30, 16.30, 17.30, 18.30



## TOURS

Narrative workshops in the  
exhibition spaces.

> Fri. night openings at 19.00  
(except 3 January) - see p.112

\*weekends only, on presentation  
of exhibition entrance ticket,  
until the river bus is full.

# NE PASSEZ PAS À CÔTÉ DE CE QUI SE PASSE CHEZ VOUS

Suivez la  
12<sup>e</sup> BIENNALE DE LYON  
dans les éditions d'information

**12/13 & 19/20  
GRANDSOIR/3**



VOUS ÊTES AU BON ENDROIT

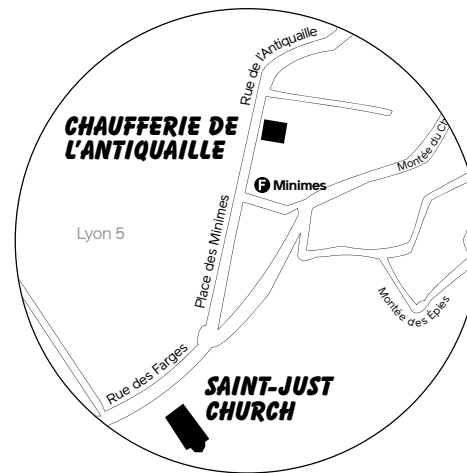
[rhone-alpes.france3.fr](http://rhone-alpes.france3.fr)

francetélévisions

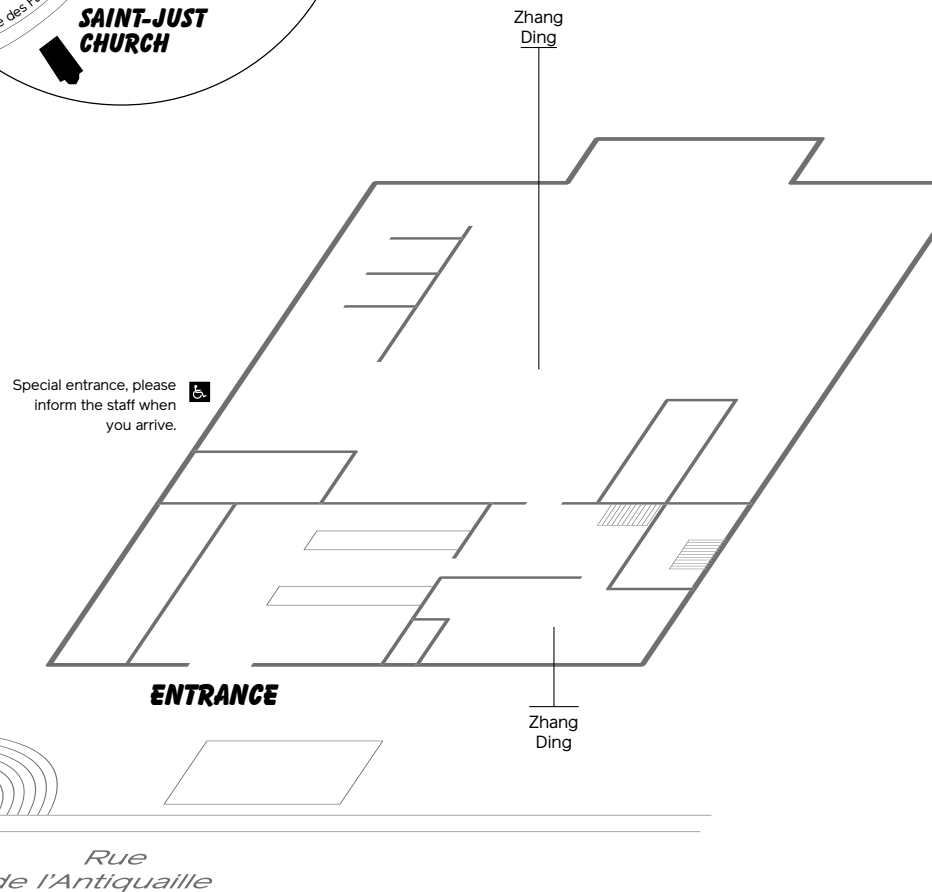




Chaufferie de l'Antiquaille Exhibition plan



Chaufferie de l'Antiquaille © Stéphanie Rambaoud, 2009



# CHAUFFERIE DE L'ANTIQUAILLE

This former boiler plant of the now-closed Antiquaille Hospital, located a few hundred metres from Saint-Just church and the Roman Theatre, is hosting two major artworks by Zhang Ding in a 300 m<sup>2</sup> space with 1930s industrial architecture.

The quotations that head the artists information notes come from the texts sent by the artists for the 2013 Biennale catalogue.



Zhang Ding, Control Club, 2013, DR

## ZHANG DING

**b.1980 in Gansu (China).**

**Lives and works in Shanghai (China).**

"A world driven to chaos by excessive control is made manifest..."

**Control Club**, 2013

**Buddah Jumps over the Wall**, 2012

Zhang Ding is showing two works at La Chaufferie. One of them uses sound in sculptural form, the other describes the out-and-out violence implicit in a traditional Chinese cookery recipe. The religious shape of the tower, its austere outline and its straightness give *Control Club* a dark tone. The sound spreads out over 360 degrees. Its sources mingle the vibrations of bells, the dull noise of riots and a Beethoven symphony with undertones and overtones of victory songs. The other work, *Buddha Jumps Over the Wall*, takes its inspiration from a famous Chinese dish which requires several days of preparation and is made with many rare and expensive ingredients. The aroma given off by this culinary speciality,

reserved only for a selected few, presents such sensual temptation that even Buddhist monks are unable to resist. In a country where food plays such an important part, where any important discussion, whether politics or business, takes place around a dinner table, the "temptation" offered by this dish is an allusion to the corruption of the system. A butcher, in the role of anonymous killer, executes plaster animals, there in the guise of ingredients. As blood gushes in increasing abundance out of their bodies, the master of ceremonies begins again...

# Chaufferie de l'Antiquaille



## Practical information

6 rue de l'Antiquaille, 69005 Lyon

**Open Tues. > Fri. - 11.00 > 18.00**

**Weekends 11.00 > 19.00**

Night opening until 21.00: Fri. 4 Oct. - 1 Nov. - 6 Dec. 2013 and 3 Jan. 2014  
Opens at 10.00 during the Festival of Lights, on 6, 7 and 8 Dec.

Funiculaire: F1 (Minimes - Théâtres Romains)

Velo'v: station 5050 (Théâtres Romains)

Parking: street parking

## Getting to the Chaufferie de l'Antiquaille from the other Biennale venues

### From La Sucrière

By public transport  
*Approx. 30 min*  
Bus S1 direction Gare Saint Paul, stop at Perrache / take bus 31 direction Cité Edouard Herriot, stop at Vieux Lyon / take F1, direction Saint-Just, stop at Minimes - Théâtres Romains

### From the macLYON

By public transport  
*Approx. 35 min*  
Bus C5, stop at Bellecour Antonin Poncet / take métro D, direction Gare de Vaise, stop at Vieux Lyon / take F1, direction Saint-Just, stop at Minimes - Théâtres Romains

### From the Bullukian Foundation

By public transport  
*Approx. 15 min*  
Métro D, direction Gare de Vaise, stop at Vieux Lyon / take F1, direction Saint-Just, stop at Minimes - Théâtres Romains or Saint-Just

### From the Saint-Just church

On foot  
*Approx. 5 min*



## TOUR

Combined visit: the Saint-Just church, the Chaufferie de l'Antiquaille, and the Roman amphitheatres of Fourvière.

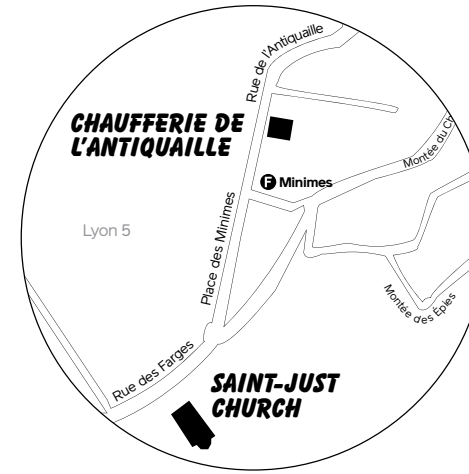
> see p.112



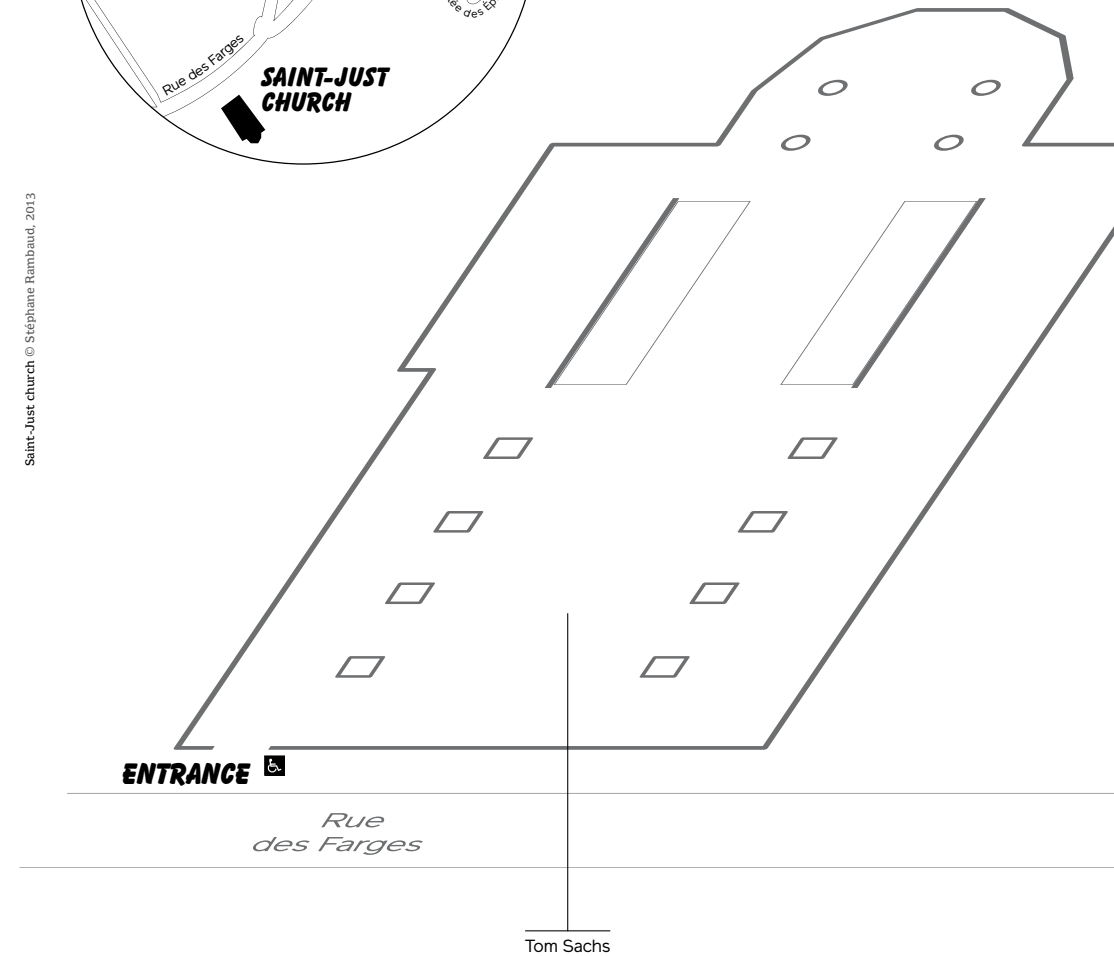
# SAINT-JUST CHURCH

A listed monument, Saint-Just church is located near the remains of Lyon's Gallo-Roman settlements on Fourvière Hill. A church was first built on the site in the fifth century AD, and then restored, destroyed and rebuilt several times over the centuries. The current church dates from 1663; and its facade, from 1704. Saint-Just is an ecumenical church, also open to the orthodox community, and is suited to large-scale ceremonies. Its 500m<sup>2</sup> space, made available to the Biennale by the church authorities, will host a work of art by Tom Sachs.

Saint-Just church Exhibition plan



Saint-Just church © Stéphanie Rambaud, 2013



The quotations that head the artists information notes come from the texts sent by the artists for the 2013 Biennale catalogue.





Tom Sachs, Barbie Slave Ship, studio view, New York, 2013, DR

## TOM SACHS

BIENNALE  
CREATION

b.1966 in New York (United States), where he lives and works.

"Slavery got us to the Moon..."

*Barbie Slave Ship*, 2013

In the solemn atmosphere of the Église Saint-Just, Tom Sachs tells the story of slavery. The impressive model of the *Victory*, an 18<sup>th</sup> century ship of the line, epitomises the logic of it. But placed inside the vessel, like slaves on the transatlantic crossing, are Barbie dolls.

Tom Sachs's work takes on the illusory utopias of modernism, the myths of American culture (which for the most part also apply to Europe), and the fables of the consumer society. He views space exploration, Hello Kitty, and slavery through the same sarcastic filter and reveals both their production techniques and the ideology underlying them. By associating slavery with Barbie, he makes a link between the Afro-American slave trade and the absolutism of a human body perfected to the point of disembodiment. The *Victory* is also the story of the United States, a country whose cultural and economic dominance could never have been achieved without exploiting an imported workforce. If the Americans landed a man on the Moon in 1969, it was because, long before, they had had slaves.

Tom Sachs creates the formal language at the moment when he creates the work. The tools he used for building *Barbie Slave Ship* are enshrined in the ship itself, like precious but ridiculous relics. Sachs's many-layered stories are cobbled together in a convoluted text that takes us to the edges of the geopolitical world, like a three-master sailing into all the most tragic episodes of History.



# Saint-Just church

## Practical information

41 rue des Farges, 69005 Lyon

Open Tues. > Fri. - 11.00 > 18.00

Weekends 11.00 > 19.00

Night opening until 21.00: Fri. 4 Oct. - 1 Nov. - 6 Dec. 2013 and 3 Jan. 2014  
Opens at 10.00 during the Festival of Lights, on 6, 7 and 8 Dec.

Funiculaire: F1 (Minimes - Théâtres Romains or Saint-Just)

Bus: C20, C21 (Saint-Alexandre), 5 min walk

Velo'v: station 5001 (Place Varillon), 5008 (Saint-Irénée)

Parking: in the street

## Getting to the Saint-Just church from the other Biennale venues

### From La Sucrière

By public transport  
*Approx. 30 min*  
Bus S1 direction Gare Saint-Paul, stop at Perrache / take bus C21, direction Gorge de Loup, stop at Saint-Alexandre, 5 min walk

### From the mac<sup>LYON</sup>

By public transport  
*Approx. 35 min*  
Bus C5, stop at Bellecour Antonin Poncet / take métro D, direction Gare de Vaise, stop at Vieux Lyon / take F1, direction Saint-Just, stop at Minimes - Théâtres Romains or Saint-Just

### From the Bullukian Foundation

By public transport  
*Approx. 15 min*  
Métro D, direction Gare de Vaise, stop at Vieux Lyon / take F1, direction Saint-Just, stop at Minimes - Théâtres Romains or Saint-Just

### From the Chaufferie de l'Antiquaille

On foot  
*Approx. 5 min*



## TOUR

Combined visit: the Saint-Just church, the Chaufferie de l'Antiquaille, and the Roman amphitheatres of Fourvière.

> see p.112

# Performances Weekend

Sat. 19 and Sun. 20 Oct. at La Sucrière and the mac<sup>LYON</sup>

Presented by Jean-Max Colard

Donna Kukama, Not Yet (mind Nobody knows why not), 2009 © Justus Kyallo



To gain access, show your ticket (see p.118).

In partnership with

**LES**  
**laRockuptibles**

Today's society inundates us with fictions and *storytelling*; demands that we show ourselves in our best "light"; forces us to "perform well" in every sphere of our lives – professional, private, physical, cerebral. In such a society, we may wonder what artists in the field of performance have to say. Through their actions, happenings, gestures and statements, how do they endeavour to narrate and reveal the world to us?

With this question in mind, the Biennale de Lyon and its guest curator Gunnar B. Kvaran have decided to devote a whole weekend to the art of performance, together with interviews and discussions orchestrated by art critic Jean-Max Colard. On the programme: extended performances, savvily screwball lectures, and a group coaching session.

Performances weekend

With

## Xavier Cha

b.1980 in Los Angeles, USA.  
Lives and works  
in New York, USA.

"I vanished. No more body,  
and no more ideas about the  
possible meaning of then or now,  
here or there, day or night..."

*Disembodied Selfie*, 2013

## Mette Edvardsen

b.1970 in Norway.  
Lives and works in  
Brussels, Belgium.

"I don't know, I don't know,  
I don't know if it's the  
best place to start..."

*Black*, 2013

## Rana Hamadeh

b.1983 in Beirut, Lebanon.  
Lives and works  
in Amsterdam, Netherlands.

"A journey through the spatial-  
legal encoding of the terms  
'fall ill' and 'immunity'"

*The Big Board or And Before  
it Falls It Is Only Reasonable  
to Enjoy Life A Little*, 2013

## Louise Hervé & Chloé Maillet

b.1981 in Loudin  
and Chauny, France.  
Live and work in Paris, France.

"There's a secret passageway  
at the Bibliothèque de l'Arsenal  
which the public can't access..."

*Le retour du père*, 2013

## Aalliiicceelleessc- caannnnnee & ssoonniiaaddeer- rzzzyppoolsskkii

Alice Lescanne  
& Sonia Derzypolski  
b.1987 and 1984 in France,  
where they lives and work.

"A transformist installation,  
capable of changing wigs  
and pants in record time..."

*Explosant X*, 2013

## Georgia Sagri

b.1979 in Athens, Greece.  
Lives and works in  
New York, USA.

"The History that Man creates  
is greater than the histories  
intended to explain it ..."

*Art Strike*, 2013

## Helga Wretman

b.1985 in Stockholm, Sweden.  
Lives and works  
in Berlin, Germany.

"In Shakespeare's day,  
all the female parts were  
played by men..."

*Dave*, 2013

## Paulo Nazareth

b.1977 in Governador  
Valadares, Brazil.  
Lives and works in  
Belo Horizonte, Brazil.

"One day, the black man in my  
family, who used to be a white  
man with blonde hair as stiff  
as that of a Japanese, washed  
himself with poor-quality soap..."

*Carnets d'Afrique*, 2013

## Donna Kukama

b.1981 in Mafikeng,  
South Africa.  
Lives and works in  
Johannesburg, South Africa.

"An ongoing reorganisation of  
fragments of historic moments  
thanks to disruptions caused  
by personal experience..."

*Over and Over, All Over  
Again (A Thousand  
Ways of Being)*, 2013

Organised as part of the 2012 &  
2013 South Africa-France Seasons

**ALL**  
**PROGRAMMING**  
ON **BIENNALELYON.COM**

# Study day

Fri. 22 Nov. - 9.00 > 19.00

At the Planétarium, Vaulx-en-Velin

A Veduta colloquium, held in conjunction with the Rencontres Jacques Cartier event and with the involvement of Jean Moulin Lyon 3 University.



© NASA

**Planétarium, Vaulx-en-Velin**  
Place de la Nation  
Free registration  
(subject to availability)  
veduta@labiennaledelyon.com

## The world is made of stories or How contemporary artists formalise visual narratives

This study day is an opportunity to revisit a fundamental aspect of narration: giving form to the world and linking past, present and future. If "the world is made of stories", and if this world is undergoing radical change, is it not significant to be seeing the emergence of new narrative forms and new ways of telling stories? If the present is seeking to reconstruct its relationships with past and future, how does storytelling switch between tenses? What forms are artists inventing to embody the stories they tell?

After the opening lecture by Mieke Bal (professor of cultural studies, video artist) and Marie Fraser (art historian, professor at the Université du Québec), four roundtables will explore narration: Telling time / Postmedia: new connections and narrations / Transversalities: visual and cinematographic narrative forms / Back to the text?: renewing narrative forms. In French and English with simultaneous interpretation.

# Video Weekend

Sat. 30 Nov. and Sun. 1<sup>st</sup> Dec.

At the Auditorium of the mac<sup>LYON</sup> and cinema Comœdia

Presented by Fabrice Bousteau



Sawa Hirakki, Digi 17, 2013, DR

To gain access, show your ticket (see p.118).

In partnership with

**BeauxArts**  
magazine

It is rare for an audience to properly watch a single-screen video lasting more than 15 minutes. That's why the Biennale has decided to hold a weekend dedicated wholly to the screening of single-reel films and videos – so that visitors can watch, debate, and meet the artists in the best possible setting.

**Auditorium du mac<sup>LYON</sup>**  
Cité Internationale, Lyon 6

Sat. 30 Nov. and sun. 1<sup>st</sup> Dec.  
14h > 18h  
Works by Alain Robbe-Grillet,  
Matthew Barney, Patricia Lennox-  
Boyd, Petra Cortright, Laure  
Prouvost, Neil Beloufa, Laida  
Lerxundi, Helen Marten, Gustavo  
Speridiao, Ryan Trecartin....

**Cinema Comœdia**  
13 avenue Berthelot, Lyon 7

Sat. 30 Nov. - 11.15  
Special projection : *Drawing  
Restreint* de Matthew Barney,  
introduction by Gunnar B. Kvaran,  
Curator.  
Sun. 1<sup>st</sup> Dec. - 19.00  
Special Projection: *Le mépris*, by  
Jean-Luc Godard, introduction by  
Gunnar B. Kvaran, Curator

**ALL  
PROGRAMMING  
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La Sucrière

# Robots Weekend

Sat.14 Dec. and Sun.15 Dec. – 11.00 > 19.00 at La Sucrière



Robot Nao - Aldebaran

For people who have tickets and have already visited La Sucrière: a single price of €5, just show your ticket

For other people: usual price conditions apply

In partnership with

un événement  
Télérama

## Bots like art too!

The 12<sup>th</sup> Biennale de Lyon is welcoming special guests. Coming from different labs around the globe, they are unique visitors and actors of the exhibition at La Sucrière. They are made of plastic and metal, they communicate through radio wave and WiFi. They are considered as artificially intelligent... they are the ROBOTS !

During the week end, more than 30 robots will be invading the place. Some for display and interactions with the public, some to be connected through Internet with the outside world. For the first time, you will be able to get a live-visit of the floor from your home.

Weekend organized by Awabot, associate partner of the 12<sup>th</sup> Biennale de Lyon.

# VEDUTA



- 87 *Chez Moi*
- 87 *World Trade Center Recording: Winds after Hurricane Floyd, 1999 - 2002, Stephen Vitiello*
- 88 *Symphonie en sous-sol*
- 88 *Courir avec Vil Coyote et Roger Rabbit..., Dan Colen*
- 89 *La Poïpoïgrotte, Bruit du Frigo*
- 89 *Artist residency by Paulo Nimer Pjota*
- 90 *Un monde parfait ?*
- 90 *Salon de Musique et Salle de Billard, 1991, Michel Aubry*
- 91 *Petites chroniques d'un original introuvable, Jean-François Gavoty*
- 92 *Archéologie du savoir ?*
- 93 *Enquête sur une disparition*
- 93 *Rencontres avec une œuvre*
- 94 *"Forget about the cemetery, come and eat strawberries!"\**

\* A line from Abbas Kiarostami's film *The Wind Will Carry Us*



# Veduta

by Thierry Raspail, Artistic Director  
and Abdelkader Damani, Veduta Project Director

Veduta is an amateur project and a lab for creating art. For us, the amateur is a person described in the 17<sup>th</sup> century as “curious” or a connoisseur. In this sense, we are all amateurs. Veduta is a term of Italian origin meaning view, and much used by painters from the Renaissance onwards. Back then, a view was an open window in the perspective of a painted canvas, so the beholder could look elsewhere. Like Renaissance painters, the purpose of Veduta – in the Biennale – is to *look elsewhere*, but with the collaboration of AMATEURS. In 2013, six towns in Greater Lyon form the territory for multiple points of convergence that MAKE Veduta. Inspired by the international exhibition, which presents the new storytelling methods used by artists the world over, Veduta is in turn inviting AMATEURS to tell their story of Art. It will be written from works at once familiar and enigmatic, by means of investigations, encounters, workshops, exhibitions...

The metaphorical leitmotif of Veduta 2013 is MAISON (house/home), which hosts every imaginative realm.

Firstly, more than 70 private flats and houses will each accommodate a piece by each artist showing work at the international exhibition. The person hosting the piece in their lounge or kitchen is then free to hold a private or public gathering to present their guest – the artwork.

In addition to these homes are “found” (ready-made) houses, public spaces, a *Poipoidrome*, a railway roundhouse, underground passages, a laundromat, a staircase, a church, art centres, museums, a planetarium...

Each is a *MAISONVEDUTA*.

## Veduta



Bjarne Meigaard & Sverre Bjertnes. If you really loved me you would be able to admit that you're ashamed of me. 2012. DR



La Rotonde, Grigny

## MAISONVEDUTAS

**GIVORS, GRIGNY, LYON,  
OULLINS, VAULX-EN-VELIN**

An exhibition in over 70 Greater Lyon homes.

### Chez Moi

In creating *Chez Moi*, Veduta wants the international exhibition to reach far beyond its five main venues. Each artist has agreed to lend a piece of work (painting, sculpture, video or iPhone application) to a resident, thus turning their home into a *MAISONVEDUTA*. For four months, from 10 September 2013 to 5 January 2014, the work will live in a new place. After the Biennale, each host resident will tell us about this original adventure.

**Tue. 10 Sept. 2013 to 5 Jan. 2014**

Givors, Grigny, Lyon, Oullins, Vaulx-en-Velin

> Watch the web documentary that goes behind the scenes of *Chez Moi*: [webdocveduta.com](http://webdocveduta.com).

An interactive narrative co-directed by video artist Christophe Acker and graphic designer Elise Desmars-Castillo, and produced by the Capa agency.  
Release: mid-October 2013

In partnership with

un événement  
**Télérama**

## MAISONVEDUTA

**ROTONDE, GRIGNY**

The creak of metal structures.

**World Trade Center Recording: Winds after  
Hurricane Floyd, 1999 - 2002, Stephen Vitiello**

Stephen Vitiello's sound work, conceived at and for the World Trade Center in New York, converses with the large-scale iron architecture of La Rotonde, a former train roundhouse in Grigny. The replaying, in La Rotonde, of the sounds that Vitiello recorded at the top of the WTC towers in September 1999, slips the memory of one piece of architecture into another. A world within a world, so we may lend an ear to the creak of metal structures.

**Tue. 10 to Sun. 29 Sept.**

Rotonde, Grigny

Gare de triage de Badan

88 rue de Bouteiller

Tue. 10 and Wed. 11 Sept. - 10.00 > 19.00

Tue. to Fri. - 11.00 > 18.00

Sat. and Sun. - 10.00 > 19.00

Free entrance





Souterrains, Grigny

## MAISONVEDUTA

### UNDERGROUND PASSAGES, GRIGNY

A story of displacement.

#### *Symphonie en sous-sol*

Kentridge presents a theatre of shadows; Jacoby pays tribute to the children of Izieu; Erró is scared by the rebirth of Nazism; and in front of Israel's wall, Tracey Rose plays a hymn on an out-of-tune guitar.

**Shen Yuan**, *Pousse Pousse 18km/h*, 2004

**William Kentridge**, *Shadow Procession*, 1999

**Suchan Kinoshita**, *Sans titre*, 1999

**Martine Aballea**, *Les Derniers jours de Clinton Creek*, 1984

**Roberto Jacoby**, *Le fil rouge de l'histoire*, 2011

**Marie-Ange Guilleminot**, *Chapeau-vie*.

*Les démonstrations*, 1994-1996

**Sandor Pinczehelyi**, *In mémoriam Andy Warhol « Made in Central Europe »*, 1987

**Gérard Collin-Thiebaut**, *Le sujet laisse place aux décors de sa vie*, 1982

**Erró**, *La renaissance du nazisme*, 1979-1991

**Edouardo Paolozzi**, *Tim's Boot*, 1971

**Tracey Rose**, *San Pedro V*, 2011

A group of amateurs from Grigny interpret the exhibition for visitors and devise its narrative.

**Tue. 10 Sept. to Sun. 17 Nov.**

Underground passages, Grigny

Rue Gilbert Bernard

Open to all, at weekends - 11.00 > 19.00

Dan Colen, preparatory sketch, Courir avec Vil Coyote et Roger Rabbit



## MAISONVEDUTA

### TOWN HALL, GRIGNY

Wile. E. Coyote attempts to capture Road Runner. He fails every time, but nothing and nobody can stop him from trying again.

#### *Courir avec Vil Coyote et Roger Rabbit...*, Dan Colen

For the 2013 Biennale, Dan Colen is creating a sculpture whose four characters – Wile E. Coyote, Roger Rabbit, the Kool Aid Guy and the artist, naked – are literally exhausted after a frantic chase round the town. Both performance and film, the race took place on 7 September in the streets of Grigny. The exhibition at the town hall shows the preparatory drawings for this two-part work, and the film of the performance.

**Tue. 10 to Sun. 29 Sept.**

Town hall, Grigny  
exhibition room

3 avenue Jean Estragnat

Mon. to Fri. - 13.30 > 17.00

Thur. until 19.00

> see p.10 (La Sucrière, ground floor)



Bruit du Frigo, La Poïpoïgrotte, simulation dans le jardin du Manoir

## MAISONVEDUTA

### MANOIR, GRIGNY

A cave for "joy, humour and participation".

#### *La Poïpoïgrotte*, *Bruit du Frigo*

Veduta has tasked *Bruit du Frigo*, a collective of artists and architects, with interpreting *Le Poïpoïdrome*, devised by Robert Filliou and Joachim Pfeufer in 1963. What can a space intended for permanent art making look like in 2013? Tapping Filliou's spirit, the collective is proposing a *Poïpoïgrotte* – after all, art began in a grotte (cave) tens of thousands of years ago. *La Poïpoïgrotte*, like *Le Poïpoïdrome*, is for the general public. To take part in the actions and thinking at *La Poïpoïgrotte*, there is nothing to learn. "What the users know is enough." (Robert Filliou)

With the support of POINT P. Matérieux e construction, DISPANO and BROSSETTE.

**Mon. 14 to Wed. 30 Oct.**

Manoir, Grigny

82 rue Pierre Semard

Thur. to Sun. - 14.00 > 18.00

Sun. 13 Oct, opening picnic at 13.00 with the artists

Paulo Nimer Pjota, Permuta entre Dois Estrados Temporais (detail), 2013



## MAISONVEDUTA

### TOWN CENTRE, GRIGNY

From São Paulo to Grigny.

#### *Artist residency by Paulo Nimer Pjota*

Paulo Nimer Pjota harnesses with equal power the impressive façade of La Sucrière, the emblematic venue of the 2013 Biennale's international exhibition, and the surface of ordinary objects – car bodywork, sheet metal, canvases – on which he tells urban tales. Veduta is inviting this young Brazilian artist to Grigny for a month-long residency, during which he will hold a series of events with various audiences. The resulting work will be shown on 16-17 November at L'Autre Salon, Grigny's publishing and independent media fair.

**Mon. 14 Oct. to Sun. 17 Nov.**

Results of residency show during L'Autre Salon

Sat. 16 and Sun. 17 Nov.

Centre Brenot, Grigny

5 rue Waldeck Rousseau

> events programme available in early October:  
biennaledelyon.com

Barthélemy Toguio, Théâtre infini, 1996-1999, coll. mac<sup>e</sup>™ (détail)



Michel Aubry, Salon de Musique et salle de Billard, 1991, coll. mac<sup>e</sup>™



## MAISONVEDUTA

### ARTOTHÈQUE, SAINT-PIERRE

A dream turns into a nightmare.

#### Un monde parfait ?

This exhibition addresses Chernobyl, suburbs, borders and normalities. A vision of the world that is somewhat pessimistic but certainly clear-eyed.

**Fabien Verschaere**, *Le Conte Seven Days Hotel*, 2007  
**Kader Attia**, *Fidges*, 2006

**Louis James**, *Tchernobyl le sarcophage*, 1991  
**Barthélemy Toguio**, *Théâtre infini*, 1996-1999

A group of amateurs in Saint-Pierre interpret the exhibition for visitors and devise its narrative.

**Thur. 17 Oct. to Sun. 15 Dec.**

Artothèque, Saint-Pierre

Place Charles Ottina

Tue. - 14.00 > 19.00 - Thur. - 11.00 > 17.00

guided tours by appointment:

Tue. to Fri. - 10.00 > 18.00

guided tours by amateurs:

Sat. - 13.00 > 18.00

04 27 86 53 27

## MAISONVEDUTA

### BAC À TRAILLE, OULLINS

Music or snooker?

**Salon de Musique et Salle de Billard,**  
**1991, Michel Aubry**

For the first Biennale de Lyon in 1991, Michel Aubry created *Salon de Musique et Salle de Billard*, a piece acquired by mac<sup>e</sup>™. It comprises a snooker table in the middle of a 90m<sup>2</sup> floor made up of 50 bakelite tiles showing 50 musical scores of Sardinian songs. What, the visitor wonders, has snooker got to do with the music of Sardinia?

The artist invites us to play one or the other, separately or together: a game of snooker able to be played as music. In 2013, Veduta makes it happen.

**Sun. 29 Sept. to Tue. 3 Dec.**

Bac à Traille (annexe de Théâtre de la Renaissance), Oullins

on the corner of Rue Tepito and Rue de la Convention

group tours by appointment

veduta@labiennaledelyon.com

> More details: biennaledelyon.com

Jean-François Gavoty, Cheval XII, 1990



## MAISONVEDUTAS

### LA MOSTRA, TOWN CENTRE

### MAISON ROMAIN ROLLAND AUX VERNES, GIVORS

"The idea for the film comes just when the film is finished"  
 Jean-Luc Godard

**Petites chroniques d'un original introuvable, Jean-François Gavoty**

From 12 October to 15 December 2013, this exhibition will run at Maison Romain Rolland in the district of Les Vernes in Givors, and at La Mostra in the town's centre. La Mostra is hosting a solo exhibition, while Maison Romain Rolland will show the results of the artist's workshop attended by Les Vernes residents, from 16 to 27 September 2013.

A group of amateurs in Givors will interpret the exhibition for visitors and devise its narrative.

**Sat. 12 Oct. to Sun. 15 Dec.**

Exhibition by Jean-François Gavoty

La Mostra, Givors

Rue du Suel

every Wed. and Sat. - 15.00 > 18.00

every Thur. and Fri. - groups only, by appointment

04 72 49 18 18

**Mon. 15 to Fri. 27 Sept.**

Exhibition of workshop with residents

Maison Romain Rolland, Givors

Rue Romain Rolland

every Wed. and Sat. - 14.00 > 17.00

every Thur. - groups only, by appointment

04 72 49 18 18



## MAISONVEDUTA

**MUSÉES GADAGNE, LYON 5  
AND ÉGLISE SAINT-BOVAVENTURE, LYON 2**

### Archéologie du savoir ?

Inspired by *Terra*, an artwork buried in the courtyard of the Palais Saint-Pierre in Lyon, a new archaeology of memory and knowledge is taking up residence in the Musées Gadagne: Luciano Fabro's "world" in suspension; the news stopped forever, by Mario Merz; the ghostly sheets of Marinus Boezem, sculpting space to an old fan's repetitive tempo; a series of silent images, speaking volumes in Marcel Broodthaers' piece; and Christian Boltanski's "light boat", on a long journey. Amid all of this, the memory of a disappearance foretold fills the space, with documents bearing witness to the burial of *Terra*. A few minutes away, at Saint-Bonaventure church, Giovanni Anselmo's material breathes and its detailing marks three dimensions, while George Brecht's void is embodied. Veduta, in association with the Musées Gadagne, is devising this mysterious exhibition, with its narrative written by a group of amateurs from La Duchère, a district in Lyon's 9<sup>th</sup> arrondissement.

Musées Gadagne  
**Claudio Parmiggiani**, *Terra*, 1989  
**Luciano Fabro**, *appamondo geodetico*, 1968  
**Mario Merz**, *Proliferazione di notizie e di parole*, 1970/1976  
**Marinus Boezem**, *Wind Tables*, 1968  
**Christian Boltanski**, *Lanterne magique*, 1980  
**Marcel Broodthaers**, *Signatures*, 1971 / *Bateau-tableau*, 1973 / *Ombres chinoises*, 1975 / XIX<sup>e</sup> siècle images d'Epinal, 1974  
 Église Saint-Bonaventure  
**Giovanni Anselmo**, *Respiro*, 1969 & *3 Particolari*, 1988/1989  
**Georges Brecht**, *Vide*, 1986

**Thur. 10 Oct. 2013 to Wed. 15 Jan. 2014**  
 Musées Gadagne  
 1 place du petit Collège, Lyon 5  
 Wed. to Sun. - 11.00 > 18.30  
 Église Saint-Bonaventure  
 7 place des cordeliers, Lyon 2  
 Mon. - 8.30 > 19.00 / Tue. to Fri. - 7.30 > 19.00 /  
 Sat. - 8.30 > 20.15 / Sun. - 9.30 > 12.30 - 17.30 > 21.30



## MAISONVEDUTA

**LA DUCHÈRE, LYON 9<sup>E</sup>**

Did you see *Terra*?

### Enquête sur une disparition

In 1989, Claudio Parmiggiani created a very odd piece of art: it was meant to disappear. macLyon accepted the condition and acquired the work. It belongs to France's heritage, and yet it disappeared; it is now buried in the cloister of the city's Palais St Pierre. Veduta is conducting an investigation with amateurs from the Lyon district of La Duchère, and finding eye witnesses to this strange story, in order to tell its legend. The investigation's findings will be on show from 10 October 2013 to 15 January 2014 in the stairwell in La Duchère's youth and culture centre and at the Musées Gadagne. A group of amateurs in Lyon 9 will interpret the exhibition for visitors and devise its narrative.

**Thur. 10 Oct. to Fri. 15 Dec.**  
 MJC de la Duchère, 237 rue des Erables, Lyon 9  
 Tues., Thur. and Fri. - 16.30 > 18.30  
 Wed. And Sat. - 14.00 > 17.30  
 holydays, from Tues. To Fri. - 14.00 > 17.30, close on Sat.  
 opening Fri. 15 Dec.  
 Guided tour about the restitution of the investigation  
 MJC La Duchère  
 Mon. 21 Oct. - 14.30 and Tues. 22 Oct. - 18.30  
 04 78 35 39 21



**FULL PROGRAMME  
OF VEDUTA!**

**ON BIENNALEDELION.COM  
AND IN THE VEDUTA GUIDE**

Available at La Sucrière, at the macLyon and in every Veduta venues





Extrait de l'affiche du film de David Lynch, Mulholland Drive, 2001



# MAISONVEDUTA

## CINÉMA PATHÉ CARRÉ DE SOIE, VAUX-EN-VELIN

The world is made of cinema stories.

**"Forget about the cemetery, come and eat strawberries!"\***

Six films from the 2000s portray the world as we would like to see it, or flee it. While David Lynch tells a tale of impossible love, Jim Jarmusch takes time for coffee and cigarettes in the company of Iggy Pop, Tom Waits and Roberto Benigni. Gus Van Sant portrays the everyday life of Columbine high school; Marjane Satrapi involves us in a little girl's destiny in Austria and the Islamic Republic of Iran. In a village in Kurdistan, Abbas Kiarostami sets the scene for a story in which death gives way to life. And on the Sunday, *Finding Nemo* by Andrew Stanton and Lee Unkrich will capture children's imagination.

**Wed. 20 to Tue. 26 Nov.**  
 Cinéma Pathé Carré de Soie, Vaux-en-Velin  
 Retail and leisure centre, Carré de Soie  
 Opening ceremony and screening of *Coffee and Cigarettes*, Jim Jarmusch, Wed. 20 Nov., 20.00  
*Elephant\*\**, Gus Van Sant, Thur. 21 Nov., 20.00  
*The Wind Will Carry Us\*\**, Abbas Kiarostami, Fri. 22 Nov., 20.00  
*Mulholland Drive\*\**, David Lynch, Sat. 23 Nov., 20.00  
*Finding Nemo* (3D), Andrew Stanton and Lee Unkrich, Sun. 24 Nov., 17.00  
*Persepolis*, Marjane Satrapi, Tue. 26 Nov., 20.00  
 > Details of daytime screenings: [biennaledelyon.com](http://biennaledelyon.com)

\* A line from Abbas Kiarostami's film *The Wind Will Carry Us*  
 \*\* Original version with French subtitles (other films in French only)

All artworks in the Veduta exhibitions come from the collection of mac<sup>LYON</sup>, Veduta's lead partner.

# biennale: 4

ΜΠΙΕΝΝΑΛΕ ΣΥΓΧΡΟΝΗΣ ΤΕΧΝΗΣ ΘΕΣΣΑΛΟΝΙΚΗΣ  
 THESSALONIKI BIENNALE OF CONTEMPORARY ART

18/09/2013  
 31/01/2014

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 3<sup>rd</sup> PERFORMANCE FESTIVAL//  
 4<sup>th</sup> YOUNG ARTISTS'  
 WORKSHOP//  
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 INTERVENTIONS IN  
 PUBLIC SPACES//

PARALLEL PROGRAM  
 EXHIBITIONS//  
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12<sup>e</sup> Biennale  
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Bellecour → Sucrière avec le S1

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# RÉSONANCE

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# Résonance

By Thierry Raspail, Artistic Director  
and Nicolas Garait, Résonance Artistic Coordinator

We created Résonance in 2003. At the time, the very simple idea was to give visibility, over the period of the Biennale, to the marvellous network of galleries, institutions, associations and artists who, throughout the year, create, invest in and contribute to the development of contemporary "plastic thinking", in the splendid phrase of the art historian Pierre Francastel.

From 30 venues in 2003 the project has grown to more than 150 in 2013. Although coordination and selection of what is on show is a matter for the Biennale artistic director's team, every project, it should be remembered, (whether artwork, installation, performance, or exhibition) has been conceived and signed by each of the participating venues, associations, or artists' collectives, and it is they who are the creators. Today the Lyon Biennale Résonance platform is unique and without equivalent in the chorus of world biennials.

We have decided to give particular support to 15 excellent Focuses, some of which have been created in close collaboration with the Biennale. This is the case, for example, for *Rendez-vous* at the Institut d'Art Contemporain (which shares curatorship with ENSBA-Lyon and mac<sup>LYON</sup>), and for Anne and Patrick Poirier at the Couvent de la Tourette.

15 Focuses: they are at the VOG in Fontaine, at the Cinéma Comoedia in Lyon, at the MAPRA everywhere in Rhône-Alpes, at the Plateau-Hôtel de Région, at the Salle de Bains and at BF15, at the headquarters of Euronews, at the Musée des Tissus de Lyon, and at the Palais de Tokyo, which has relocated its Modules for the duration of the Biennale. These 15 Focuses have not necessarily been conceived by large establishments, and they are joined by nearly 200 events throughout the Rhône-Alpes Region, representing the plastic arts, the performing arts, literature, cinema, music, and performance. Résonance owes its power and its impact to the artists and the venues that work with them in the Rhône-Alpes Region, and of course to the public that goes to see and support them.

*Thank you all. And enjoy your visits!*

Résonance

# La Nuit Résonance

Thursday 28 November, from 18.00 till late



Nuit Résonance 2011 © Bialise Adillon

On Thursday 28 November 2013, from 18.00 onwards, La Nuit Résonance is featuring an outstanding line-up of events: first nights, late-opening exhibitions, performances, gigs, DJ sets, artist studios opening to the public in partnership with MAPRA... Save the date! Come to creative hub the Village des Créateurs and Passage Thiaffait in Lyon's 1<sup>st</sup> arrondissement.

Supported by Greater Lyon.

#### Lyon 1, 2, 3 & 4

- FOCUS - La Salle de bains
- FOCUS - La BF15
- FOCUS - Galerie le Réverbère
- FOCUS - La MAPRA
- Galerie Pome Turbil
- Galerie des pentes
- Art-Tripping
- INSA de Lyon
- Touch Wood
- Le Bleu du ciel
- Néon
- 360m3
- CreArtCom
- Le Lavoir Public
- Galerie Elizabeth Couturier
- Galerie Atelier 28
- L'Œil de Bœuf
- LaMire
- Galerie Regard Sud
- Agence pour l'Autogestion Esthétique
- L'Estancot
- Un Certain Détachement / Librairie Musicalame
- Broadcast Posters

- Ubik
- INTERIOR and the collectors
- Galerie Houg
- La Turbine
- Galerie Jean-Louis Mandon
- Micro Mondes, Festival des arts immersifs
- Twentytwo Gallery
- Université Lyon 2
- Galerie Vrais Rêves
- Galerie atelier Frédérique Fleury
- Modernart Galerie

#### Lyon 5, 6, 7, 8 & 9

- Donner la main
- La Passerelle / MJC Monplaisir
- Université Claude Bernard Lyon 1/ENSSIB

#### Rhône-Alpes Region

- Monastère royal de Brou et Hôtel Marron de Meillonas - H2M
- Angle art contemporain
- Atelier Chroma
- Galerie le 116art
- La Conciergerie
- Fort du Bruissin



# Venues

## Lyon 1, 2, 3 & 4

- École nationale supérieure des beaux-arts de Lyon
- Le bleu du Ciel
- Néon
- 360m3
- CreArtCom
- Le Lavoir Public
- Galerie Elizabeth Couturier
- Atelier 28
- Spacejunk Lyon
- L'Œil de Bœuf
- Sunset Résidence
- Buffet Froid
- LaMire
- Galerie Regard Sud
- Galerie Françoise Besson
- Agence pour l'Autogestion Esthétique
- L'Estancot
- Opéra national de Lyon
- UCD/Librairie Musicalame
- Broadcast Posters
- Ubik
- INTERIOR and the Collectors
- Galerie Céline Moine et Caroline Vachet
- Galerie Artichaut
- Galerie Houg
- Galerie Georges Verney-Carron
- La Turbine
- Galerie Jean-Louis Mandon
- Goethe Institut
- Festival Sens Interdits
- Micro Mondes, festival des arts immersifs
- Musée de l'Imprimerie

## Greater Lyon

- Maison du livre de l'image et du son/arthrothèque (Villeurbanne)
- Le Couac (Villeurbanne)
- URDLA (Villeurbanne)
- Université Claude Bernard Lyon 1 / ENSSIB (Villeurbanne)
- INSA de Lyon (Villeurbanne)
- Planétarium (Vaulx-en-Velin)
- Le CAP de Saint-Fons
- Touch Wood (Vénissieux)
- Espace arts plastiques Madeleine-Lambert (Vénissieux)
- laMezz (Pierre-Bénite)
- Médiathèque de Décines
- ATC Groupe (Rillieux-La-Pape)
- La Mostra de Givors
- Les Amis des Arts de Givors
- Maison du fleuve Rhône (Givors)
- L'Épicerie Moderne (Feyzin)
- Les Samedis d'adele

## Rhône-Alpes Region Museums & art in public space

- Musée des Beaux-Arts de Lyon
- Musées Gadagne (Lyon)
- Musée d'Art Moderne de Saint-Étienne Métropole
- Musée Paul-Dini (Villefranche)
- Fort du Bruissin (Francheville)
- Magasin - Centre National d'Art Contemporain (Grenoble)
- Musée de Grenoble
- Les Rives de Saône (River Movie)
- Caluire-et-Cuire (Peter Downsbrough)
- Grand Parc de Miribel-Jonage (Ugo Rondinone)

## Lyon 5, 6, 7, 8 & 9

- Galerie Domi Nostrae
- Alliance Française
- IESA Lyon
- Twentytwo Gallery
- Galerie Artae
- Ampoule Théâtre
- Préfecture/Hôtel du Département/Pôle Pik
- Université Lyon 2
- Stimultania
- Grame
- Galerie Vrais Rêves
- Galerie IUFM Confluence(s)
- Modernart Galerie
- Théâtre de la Croix-Rousse
- Donner La Main
- Restaurant Têtedoie
- Nouvelle échelle d'or
- Art-Tripping
- Galerie Tator
- Bikini
- ENS de Lyon
- Musée Africain
- La Passerelle - MJC Monplaisir
- Théâtre de l'Uchronie
- Institut Lumière
- Maison de la Danse
- L'attrape-couleurs
- Conservatoire National Supérieur Musique et Danse

## Rhône-Alpes Region

- Ain (01)**
  - Monastère royal de Brou et H2M (Bourg-en-Bresse)
  - Centre d'art contemporain de Lacoux (Hauteville-Lompnes)
  - La Collection de la Praye (Fareins)
  - Ateliers U66 (Argis)
- Ardèche (07)**
  - Galerie d'Exposition du Théâtre de Privas
  - Groupe d'Art Contemporain (Annonay)
- Drôme (26)**
  - Centre d'art contemporain de Saint-Restitut
  - art3 (Valence)
  - Angle Art Contemporain (Saint-Paul-Trois-Châteaux)
  - Château des adhémar - Centre d'art contemporain (Montélimar)
  - Les enfants du Facteur (Grignan)
  - Atelier Chroma (Saoû)
- Isère (38)**
  - Lieu d'art contemporain de la Halle (Pont-en-Royans)
  - Moly-Sabata/Fondation Albert Gleizes (Sablons)
  - Espace Vallès (Saint-Martin-d'Hères)
  - Spacejunk (Grenoble)
  - Centre d'Art Bastille (Grenoble)
- Rhône (69)**
  - Galerie le 116art (Villefranche-sur-Saône)
- Loire (42)**
  - Galerie Bernard Ceysson (Saint-Étienne)
  - L'Assaut de la Menuiserie (Saint-Étienne)
  - Le LAC/Arthrothèque Idéographe (Saint-Étienne)
- Savoie (73)**
  - La Conciergerie (La Motte-Servolex)
- Haute-Savoie (74)**
  - Villa du Parc | cac (Annemasse)
  - imagespassages (Annecy)
  - Chapelle de la visitation - espace d'art contemporain (Thonon-les-Bains)

# Focus



Hasan & Husain Essop, *Grave of Moses, Jericho, 2011* courtesy Goodman Gallery

Jennifer Caubet, *Plug-in rhizome, 2010-2011* © François Nanjo



## INSTITUT D'ART CONTEMPORAIN, VILLEURBANNE /RHÔNE-ALPES

11 rue docteur Dolard, Villeurbanne

04 78 03 47 72 - i-ac.eu

Wed. to Sun. - 13.00 > 19.00

### Rendez-vous 13

Tue. 10 Sept. to Sun. 10 Nov.

Opening: Mon. 9 Sept.

The exhibition *Rendez-vous 13* created in 2002 - an international platform by mac<sup>LYON</sup>, the Institut d'Art Contemporain of Villeurbanne/Rhône-Alpes and the ENSBA fine-arts school in Lyon, co-devised with 10 curators of biennials (Dakar, Gwangju, Istanbul, Kiev, Kochi Muziris, Los Angeles, Sao Paulo, Shanghai, Singapore and Sydney) - features 20 artists from five continents, including 10 resident in France, in association with a team of young graphic designers.

The artists 2013: **Mathilde Barrio Nuevo, Sophie Bonnet Pourpet, Thibaut Brunet, Jean-Alain Corre, Dan Finsel, André Fortino, Nikita Kadan, Karim Kal, Guillaume Louot, Paribartana Mohanty, Nicolas Momein, Nelly Monnier, Mathilde Du Sordet, Hasan & Husain Essop, Paula Kraus, Charles Lim, Angelica Mesiti, Iz Öztat, Part Time Suite et Lu Yang.**

## LA BF15

11 quai de la Pêcheurie, Lyon 1

04 78 28 66 63

infos@labf15.org - labf15.org

Wed. to Sat. 14.00 > 19.00

## Slow stories, Edith Dekyndt

Fri. 13 Sept. to Sat. 16 Nov.

Opening: le jeu 12 sept,  
18h > 21h

In a tribute to the history of Lyon (the birthplace of silk, cinema and chemicals) Edith Dekyndt shows pieces in which imagery and material fuse.

## Topographies relatives, Jennifer Caubet

Fri. 29 Nov. 2013 to Sat. 18 Jan. 2014

Opening: Thur. 28 Nov. - 18.00

Jennifer Caubet's exhibition leads us into virtual spaces using fragments and architectural grafts that temporarily occupy the venue.

Bruno Botella, Oborot, 2012, courtesy de l'artiste et Galerie Sanny Abraham, Paris



© Huz & Bosshard



Philippe Pétremant, La Photographie n'est pas responsable - Gun, courtesy Galerie Le Réverbère, Lyon



## LA SALLE DE BAINS

27 rue Burdeau, Lyon 1  
04 78 38 32 33  
infos@lasalledebains.net  
lasalledebains.net  
Tue. to Sat. 13.00 > 19.00

### Bruno Botella

Tue. 10 Sept. to Sat. 30 Nov.  
**Opening: Tue. 10 Sept.**

Artist Bruno Botella humorously portrays darkly absurd situations through the confinement or endless repetition that they evoke. With quasi-scientific experiments, and through his sculptures, he invents modes of reproducing images and forms that stem from perception- and cognition-related traps and from hallucinations.

## LA SALLE DE BAIN HORS LES MURS

**CENTRE HOSPITALIER SAINT-JOSEPH SAINT-LUC**  
20 quai Claude Bernard, Lyon 7  
04 78 61 86 50  
culture@ch-stjoseph-stluc-lyon.fr  
ch-stjoseph-stluc-lyon.fr  
Daily 9.00 > 19.00

### Displays, David Malek

Thur. 5 Sept. to Tue. 5 Nov.  
**Opening: Fri. 6 Sept. - 18.00 > 20.00**

For his exhibition at this central Lyon hospital, David Malek is showing a collection of site-specific works. Embracing a materialistic approach to art, Malek's painting stems from a belief in rationalism.

## GALERIE LE RÉVERBÈRE

38 rue Burdeau, Lyon 1  
04 72 00 06 72  
galerie-le-reverbere@wanadoo.fr  
galerielereverbere.com  
Wed. to Sat. - 14.00  
> 19.00 and by appt

### Mort à crédit et en stéréo, Philippe Pétremant

Tue. 10 Sept. to Sat. 28 Dec.  
**Opening: Tue. 10 Sept. - 18.00 > 21.00**

*Mort à crédit et en stéréo* is a feature-length exhibition, i.e. an exhibition devised as a film which could have as its teaser this statement by Edward Steichen: "An exhibition is a film in which you move around and the pictures stay still".

Benoit Pype, exhibition view, Fabrique du résiduel, Palais de Tokyo (Paris) © Aurélien Male



Anne and Patrick Poirier, Amnesia, 2007, DR



## PALAIS DE TOKYO, CENTRE D'ART CONTEMPORAIN

palaisdetokyo.com

### Modules Fondation Pierre Bergé - Yves Saint Laurent hors les murs

#### Des présents inachevés

Tue. 10 Sept. to Sun. 3 Nov.  
**Opening: Tue. 10 Sept.**  
Euronews HQ,  
Quai Rambaud, Lyon 2

In Euronews' new building, artists Oliver Beer, Julian Charrière, Benoît Pype and Jeremy Shaw present work "informed by the fragility and precariousness of knowledge, understanding and languages".

#### Les lauréats du Salon Montrouge

Thur. 7 Nov. 2013 to Sun. 12 Jan. 2014  
**Opening: Thur. 7 Nov.**  
Museum of Textiles and Decorative Arts of Lyon, 34 rue de la Charité, Lyon 2  
Daily except Mon. 10.00 > 17.30

Justine Pluinage, NoneFutbol-Club and Pierre Seinturier, winners of the 58th Salon de Montrouge, take over the Museum of Textiles. A unique opportunity for the public to engage with the work of emerging artists.

## COUVENT DE LA TOURETTE

Route de La Tourette, 69210 Eveux près de L'Arbresle  
04 72 19 10 90  
accueil@couventdelatourette.fr  
couventdelatourette.fr  
Tue. to Sun. - 14.30 > 18.00

### Traces et confrontations éphémères, Anne et Patrick Poirier

Wed. 11 Sept. to Sat. 20 Nov.  
**Opening: Fri. 4 Oct. from 18.30, in the artists' presence**

Anne and Patrick Poirier explore the sites and remains of ancient civilisations, breathing fresh life into them through miniature reconstructions. Their works are reinventions of a past that merges real places, dreamed landscapes, imagined ruins and archaeological fragments.



## FULL PROGRAMME OF RÉSONANCE!

ON BIENNALEDELYON.COM

AND IN THE RÉSONANCE GUIDE

Available at La Sucrière, at the mac<sup>LYON</sup> and in every Résonance venues



## LE PLATEAU – HÔTEL DE RÉGION

1 Esplanade François  
Mitterrand, Lyon 2  
04 26 73 40 00 – rhonealpes.fr  
Tue. to Fri. - 11.00 > 18.00,  
Sat. and Sun. 11.00 > 19.00

### Les fantômes de la liberté, Laurent Mulot

Tue. 10 Sept. 2013 to  
Sun. 5 Jan. 2014  
Opening: Thur. 12 Sept. from 18.00

Laurent Mulot's artistic activity is organised by a long-term generic work called *Middle of Nowhere*. It tells the story of phantom art centres that he marks with a simple plaque in places around the world.

## LE VOG

10 avenue Aristide Briand,  
38600 Fontaine  
04 76 27 67 64  
vog@fontaine38.fr – levog-fontaine.eu  
Wed. to Sat. - 14.00 > 18.30

### Didier Marcel

Fri. 27 Sept. to Thur. 26 Oct.  
Opening: Thur. 26 Sept.

Renowned French sculptor Didier Marcel plays on the ambiguity between natural and artificial in his plant or mineral casts.

### De part et d'autre, Samuel Rousseau

Fri. 22 Nov. to Sat. 21 Dec.  
Opening: Thur. 21 Nov.

Samuel Rousseau presents poetic pieces ranging from videos to animated sculptures, which seem to have emerged from an offbeat world and display advanced mastery of technology.



## DOCKS ART FAIR

Quai Rambaud, Lyon 2  
docksartfair.com  
Thur. 12 Sept. and Fri. 13 Sept. -  
15.00 > 19.00, Sat. 14 Sept. and  
Sun. - 15 Sept. 12.00 > 19.00  
Opening: Wed. 11 Sept.

For its fourth edition, Docks Art Fair is hosting over 30 local, national and international galleries and as many artists.



## CINÉMA COMEDIA

13 avenue Berthelot, Lyon 7  
04 26 99 45 00  
info@cinema-comoedia.com

### Batman: The Dark Knight (2008), Christopher Nolan

(original version with French subtitles)

Introduced by Karl Haendel, a guest artist at the 2013 Biennale  
Sun. 8 Sept, 11.15

### During the video weekend (see p. 81)

### Drawing Restraint\* (2005), Matthew Barney

Sat. 30 Nov, 11.15  
**Le Mépris\***, Jean-Luc Godard  
Sun. 1 Dec, 19.00

### Glissements progressifs du plaisir\* (1971), Alain Robbe-Grillet

(not open to under-16s)  
followed by an audience  
with Catherine Robbe-Grillet,  
hosted by Jean-Max Colard  
(Les Inrockuptibles)  
Fri. 29 Nov, 18.00  
(date and speakers to be confirmed)  
\* in French only



## LA MAPRA

7-9 rue Paul Chenavard, Lyon 1  
04 78 29 71 39 – exposition@mapra-art.org – mapra-art.org  
Tue. and Sat. - 14.30 > 18.30, Wed. to Fri. - 10.30 > 12.30 & 14.30 > 18.30  
Wed. 4 Sept. to Tue. 31 Dec.

To celebrate 30 years of unfailing support for artists from Rhône-Alpes, the region's visual arts information centre (MAPRA) wanted to stage a network of eight exhibitions reflecting the spirit of its work across the creative spectrum and in all kinds of venues and locations around the region.

### Laurent Vernier MAC de Pérouges

rue du Fort, 01800 Pérouges (Ain)  
Fri. 6 Sept. to Sun. 6 Oct.

### Sarah Battaglia Espace du Larith

39-41 rue du Larith, 73000  
Chambéry (Savoie)  
Wed 16 Oct. to Sat. 30 Nov.

### Roxane Andrès Galerie 29

29 rue Nationale, 74500 Evian-  
les-Bains (Haute-Savoie)  
Tue. 26 Nov. 2013 to Sat. 18 Jan 2014

### Noémie Huard Maison de la Tour / le Cube

1 rue des Ecoles, 26230  
Valaurie (Drôme)  
Fri. 6 to Sun. 29 Dec.

### Agnès Mariller Galerie Test du Bailler

4bis rue Teste du Bailler,  
38200 Vienne (Isère)  
Fri. 15 Nov. to Sat. 21 Dec.

### Florent Espana Musée des Civilisations

Place Madeleine-Rousseau, 42170  
Saint-Just Saint-Rambert (Loire)  
12 Sept. to 31 Dec.

### Marrousia Chanut GAC

1 boulevard de la République,  
07100 Annonay (Ardèche)  
Sat. 12 Oct. to Sun. 10 Nov.

### Rémy Courage MAPRA

7-9 rue Chenavard, Lyon 1 (Rhône)  
Wed. 4 to Tue. 24 Sept.



Clemens Hollerer



François Dailliant, Traversée, 2010, DR



Catherine Noury, Nulle n'est parfaite, DR



## RÉSONANCES MÉTROPOLITAINES

### Columna 02 – Make\_Shift(s)

Sun. 8 Sept. to Fri. 6 Dec.  
Public spaces in the towns of  
Vienne, Chasse-sur-Rhône  
and Saint-Romain-en-Gal  
viennne.fr  
**Opening: Sat. 7 Sept.**

The intent behind *Columna 02*  
Take artworks out of their usual  
venues for an experience of  
public spaces, so that artists can  
re-engage with the community.

### Echo(s))

Fri. 13 Sept. to Sun. 29 Dec.  
Greater Saint-Etienne Museum of  
Modern Art, Le Corbusier's church in  
Firminy, Novaciéries in Saint-Chamond  
mam-st-etienne.fr  
**Opening: Thur. 3 Oct.**

Twenty young artists active in  
Rhône-Alpes are invited to show  
work at three sites: a factory  
(Novaciéries in Saint-Chamond),  
a Le Corbusier-designed church  
(Eglise Saint-Pierre in Firminy) and  
a museum (Greater Saint-Etienne  
Museum of Modern Art) to kindle  
a dialogue between architecture,  
usage, and collective and indivi-  
dual memories.

### Récits de vêtements : un parcours de fil en habit

17 rue Victor Hugo, 38300  
Bourgoin-Jallieu  
04 74 28 19 74 – bourgoinjallieu.fr  
Mon. 9 Sept. 2013 to Sun. 5 Jan. 2014  
**Multi-venue opening tour on  
Sat. 16 Nov. from 9.30, star-  
ting at Nivolas-Vermelle**

Five towns host five artists on the  
theme of clothing and how it is  
narrated.

**Danielle Stéphane**  
at municipal library of Nivolas-  
Vermelle

**Catherine Noury**  
at municipal museum, Bourgoin-  
Jallieu

**Nadine Lahoz-Quilez**  
at Town Hall, Isle d'Abeau

**Maud Bonnet**  
at Espace Jacques Prévert,  
Villefontaine

**Claire Deville**  
at Espace Georges Sand, Saint-  
Quentin-Fallavier



THE INTERNATIONAL ART  
MAGAZINE OF CONTEMPORARY CHINA

[www.leapleapleap.com](http://www.leapleapleap.com)

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# Visiting the Biennale

Guided tours, studios, workshop



Biennale de Lyon, 2011 © Stéphanie Rambaud

## Friendly

Guided tours are conducted in small groups to encourage meetings, exchanges and sharing ideas...

## Surprises

Eventful and unconventional events. Learn more on the diary page at [biennaledelyon.com](http://biennaledelyon.com)

## For all ages

Contemporary art is for everybody and at any age!

> Guided tours for only 4 or €5 (plus the price of the entrance ticket)

Visiting the Biennale

## Adults & Teenagers

### pARTage Tour

There's a story at the Biennale. Listen to the comments of an art mediator who will keep you company on your visit.

At La Sucrière

Every Sat. and Sun. - 11.30, 15.00 and 16.30

At mac<sup>LYON</sup>

Every Sat. and Sun. - 15.00

Price: €5 - Duration: 1h30

Special offer, admission + tour: €15 or €12

**During holidays:**

**every day at 15.00**



### pARTage Tour with translation into French Sign Language (LSF)

At La Sucrière

Sat. 23 Nov. - 11.00 > 13.00

At mac<sup>LYON</sup>

Sat. 14 Nov. - 11.00 > 13.00

Free of charge for deaf and hearing-impaired visitors and their guest or helper.



### pARTage Tour (adapted)

At La Sucrière

Sun. 24 Nov. - 11.15 > 13.15

At mac<sup>LYON</sup>

Sun. 15 Nov. - 11.15 > 13.15

Free of charge for blind and visually impaired people and their guest or helper

### Aperitif tour

After the guided tour, continue the discussion with the mediator over a glass of something in the friendly atmosphere of the Biennale Café.

At La Sucrière

Night opening, Fri. 4 Oct. - 1<sup>st</sup> Nov. - 6 Dec. - 3 Jan. - 19.00

Price: €9 - Duration: 1h45

Special offer, admission + tour: €16

### 1 Hour Tour

An unusual lunch break at the exhibitions. Discover a selection of important works.

At La Sucrière

Every Wed. - 12.30

At mac<sup>LYON</sup>

Every Thu. - 12.30

Price: €4

Special offer, admission + tour: €14 or €11

### Backstage Tour

Discover the secrets of how some of the works were made or assembled.

At La Sucrière

Fri. 4 Oct. and 6 Dec. - 18.00

At mac<sup>LYON</sup>

Fri. 1<sup>st</sup> Nov. and 3 Jan. - 18.00

Price: €5 - Duration: 1h30

Special offer, admission + tour: €15 or €12



### Be guided

Audioguides available at La Sucrière and at mac<sup>LYON</sup>.

Price: €5

Special offer, admission + audioguide: €15 or €12

### Workshop **NEW!**

Two days of total immersion: discover the artworks and art experiments.

At La Sucrière

Thu. 24 and Fri. 25 Oct. for 16-18 year olds

Thu. 31 Oct. and Fri. 1<sup>st</sup> Nov. for 12-15 year olds

Price: €50

**INFORMATION & RESERVATION**  
**ON LINE: BIENNALEDELYON.COM**

Telephone: 04 27 46 65 65

Wed. to Sun. 10.00 > 15.00





## Families

### Family Tour

Parents and children share the experience of an exhibitions tour. Everyone learns from the different way each generation has of looking at the art. An experience rich in discovery. For one adult and one child between 6 and 11 years old.

At La Sucrière

Every Sat. and Sun. - 14.30

At mac<sup>LYON</sup>

Price: 1 adult + 1 child: €5

€5 per extra child

Special offer, admission + tour: €15

Duration: 1h30

**During the holidays:  
every day - 14.30**

### Sugar Pit Workshop for the Family

Give rein to your creativity with your children in a workshop. A special moment!

At La Sucrière

Sun. 13 Oct. - 24 Nov. - 1 Dec. - 15.00

Price 1 adult + 1 child: €20

Special offer, workshop + ticket: €30 or €27

## **ON HOLIDAY AT THE BIENNALE!**

**BIENNALELYON.COM**

A programme of tours and activities for old and young is available during the Toussaint and the Christmas Holidays.

## For children 6 - 10 year olds

### Sugarpit Workshop

Shape things and pull them out of shape, create and draw... all while you have fun!

After a trail through the exhibitions, children take part in a collective workshop.

At La Sucrière

Every Sat. - 15.00

Certain Wed. - 15.00

Tues. and Wed. - 15.00 during the Toussaint Holiday

Fri. at 15.00 during the Christmas Holiday

Price: €10 - Duration: 2h30 (including snack)

**During the holidays,  
workshops on weekdays!**

### Birthday Tour

A happy, fun-packed tour - an original idea for a fun birthday!

At La Sucrière or at mac<sup>LYON</sup>

Price: €35 and €60

Reservation essential

### The Sucripants Tour!

The story of the exhibition told to the little ones in a magic tale!

At La Sucrière

Tues. 29 Oct. - 31 Oct. - 28 Dec. - 29 Dec. - 11.00

Price: €6 - Duration: 1h

**During the holidays,  
for 3-5 year olds**



## **KEEP YOUR TICKET!**

It gives you access to the 5 venues and allows you to take a guided tour or to enjoy a special event. Valid for the duration of the exhibition.



**DADA**  
Le grand salon d'art



### Games booklets for children

Discover Indix in the exhibition spaces in a games booklet, available at the ticket desk and free of charge for children aged between 4 and 10!



## Rendez-Vous

### Thema Tour **NEW!**

A theme in a tour!

At [macLYON](#)

*Une histoire orale de la performance*

*(An oral history of performance)*

Sun. 20 Oct. - 15.30

At [La Sucrière](#)

Sun. 20 Oct. - 15.30

Price: €5 - Duration: 2h

Special offer, admission + tour: €15 or €12

### Duet Tour **NEW!**

A guided tour for two voices in the presence of an invited celebrity.

*Avec une voix de la littérature (With a literary voice)*

Sat. 16 Nov. - 16.00

*Avec une voix du cinéma*

*(With a voice from the cinema)*

IPrice: €5 - Duration: 2h

Special offer, admission + tour: €15 or €12

> Guests and venues to be announced at [biennaledelyon.com](#)

### Combined City Tour

Combining exploration of a district with tours of exhibition venues.

[La Sucrière - Confluence](#)

Sat. and Sun. in Sept. and Oct.

Price: €18 or €15

> Information and reservation at the Lyon Tourist

Office: [lyon-france.com](#)

04 72 77 69 69

[From Fourvière to St-Just - La Chaufferie](#)

and the Saint-Just church **NEW!**

*Il était une fois !... (Once upon a time...).*

A "story tour": where artistic stories flow into the History of Lyon.

every Sat. from 5 Oct.

Price: €15 or €12



**FIND THE WHOLE  
PROGRAMMING  
ON BIENNALEDELYON.COM**

### Narrative Workshop **NEW!**

Writing workshops in the exhibition spaces.

Tell the story of the works in your own words.

Linked to the works by Roe Ethridge and

Yoko Ono.

At the [Fondation Bullukian](#)

During the night visit, on Fri. 4 Oct. - 1<sup>st</sup> Nov. and 6 Dec. - 19.00

Price: €13 - Duration: 2h

### Creative Tour **NEW!**

**Meanwhile**, the works respond to one another on a narrative trail... **Suddenly**, the tour becomes a narrative; the visitors are creators **and then...** notes, scripts, sketches... a unique story is written collectively.

At [La Sucrière](#)

Sat. 26 Oct. - 16.00

At [macLYON](#)

Sun. 17 Nov. - 16.00

Sat. 14 Dec. - 16.00

Price: €10 - Duration: 2h

Special offer, admission + tour: €20 or €17

### Your own event

Organise your own tour with help from us.

Between friends, as a family, clubs, schools

etc.

> More information at [biennaledelyon.com](#)



**BIENNALE  
PLAYBOOK!**

Kids can have fun while exploring the international exhibition! **Indix**, the Biennale's mascot, tours the exhibits with them.

Handed out free of charge by ticketing staff at La Sucrière, [macLYON](#) and Saint-Just church, and also downloadable at [biennaledelyon.com](#)

Illustration Indix: SMALL Studio

## LOOK AND LISTEN IN TOTAL FREEDOM! WITH THE AUDIOGUIDE

Commentaries, interviews with artists and the curator, and more...

For a guided tour at your own tempo, pick up an audioguide!

Available at La Sucrière and [macLYON](#)

Rent at the venue or download it for free on the App Store and Android Market.



## CULTURE IS EVERYWHERE, TÉLÉRAMA TOO

*World is on the move.  
Every week,  
full of curiosities  
and new aspirations,  
Télérama shows  
you the way.*



# Participate



## Roe's exquisite corpse

### Writing a collective story / A story to invent together

Roe Ethridge is an artist and photographer who tells stories through pictures. Using his four character portraits that are the images of the 2013 Biennale, Roe has written the beginning of a story and invites you to continue it in the manner of the French Surrealist game Exquisite Corpse, while having fun with the Biennale's title.

#### To take part

Go to the Twitter page @BiennaleLyon on 12 September to see Roe's first tweet and continue the story yourself (in French). Your tweet should start with #BiennaleStory and end with one of the adverbs in the Biennale's title: *Meanwhile...Suddenly, And then*. The game ends on 26 Sept. Roe Ethridge will create a story using all the tweets sent.

In partnership with

**Le Monde**



## The visitors' view on Instagram

### Contribute to the great public gallery

Give us your perspective on the exhibits! Every week Blaise Adilon, the Biennale's official photographer, will select his favourite photos. These will be shown on our website: [biennaledelyon.com](http://biennaledelyon.com).

#### To take part

Photograph the artworks of the 12<sup>th</sup> Biennale and share them on Instagram with the hashtag #Biennaledelyon2013.

## Participate



Gaudenzio Ferrari, *Saint Paul en méditation*, musée des Beaux Arts de Lyon, inv. 1957-21 © Lyon, MDA, Alain Basset

## Short story contest #2 **VEDUTA**

### Narrate your history of art... Grab your keyboard, pen or quill!

This year, we're running our second short story contest! The rules are as follows: write a short story that tells "your" history of art in 2,013 characters (spaces included). The best 10 stories will be read aloud at an evening event at La Sucrière on 6 December, while the top three will be published in *Télérama* magazine on 4 December 2013.

#### To enter

Email your story between 12 Sept. and 15 Oct. to [nouvelles@labiennaledelyon.com](mailto:nouvelles@labiennaledelyon.com) with the following details: surname, first name, address, age, email address.

un événement  
**Télérama**



**WRITE "I WAS THERE!"**  
**21-22 SEPT AT LA SUCRIÈRE**

Groupe La Poste, official partner of the 12<sup>th</sup> Biennale de Lyon, is providing visitors with pre-stamped postcards so they can share their Biennale experience with family and friends...

LE GROUPE LA POSTE





**La Boutique d'Art Contemporain**  
La Sucrière / mac<sup>LYON</sup> / Croix-Rousse

À la Sucrière et au mac<sup>LYON</sup>  
du mar au ven, 11h > 18h  
le week-end, 11h > 19h

04 72 43 03 19  
boutiqueartcontemporain@gmail.com  
fb : la boutique d'art contemporain de lyon

MERCHANDISING  
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**ENTRE-TEMPS...  
BRUSQUEMENT,  
ET ENSUITE**

**The Biennale catalogue**

Edited by Gunnar B. Kvaran, this book comprises original interventions by all the guest artists: texts, photographs, scripts, working notes and sketches that portray the "negative space" of the 12<sup>th</sup> Biennale de Lyon.

560 pages, bilingual (English/French), Les Presses du Réel. On sale from the Biennale shops at La Sucrière and mac<sup>LYON</sup>, and in all good bookshops.

**28€**

## ONE BIENNALE, THREE GUIDES!

For the international exhibition, Veduta and Résonance...

A complete guide for each Biennale platform.

Just ask for them!



The international exhibition guide will be provided when you buy your ticket (available in English).

The Veduta guide is available from welcome desks at La Sucrière, mac<sup>LYON</sup> and all Veduta venues (in French only).

The Résonance guide is available from welcome desks at La Sucrière, mac<sup>LYON</sup> and all Résonance venues (in French only).



# GENERAL INFORMATION

## When?

### 12 Sept. 2013 to 5 Jan. 2014

Open Tues. > Fri. - 11.00 > 18.00  
Weekends 11.00 > 19.00

Night opening until 21.00: Fri. 4 Oct. - 1 Nov. - 6 Dec. 2013 and 3 Jan. 2014  
Opens at 10.00 during the Festival of Lights, on 6, 7 and 8 Dec.  
Closed 25 December and 1 January 2014  
Closed on Mondays

## Where?

### La Sucrière

Les Docks, 47-49 quai Rambaud, Lyon 2  
> getting there p. 38

### The mac<sup>LYON</sup>

Cité Internationale  
81 quai Charles De Gaulle, Lyon 6  
> getting there p. 62

### The Bullukian Foundation

26 place Bellecour, Lyon 2  
> getting there p. 68

### The Chaufferie de l'Antiquaille

6 rue de l'Antiquaille, Lyon 5  
> getting there p. 73

### Saint-Just church

41 rue des Farges, Lyon 5  
> getting there p. 77

## How much?

**The ticket is valid for one entry to each exhibition venue for the duration of the exhibition, as well as for the performance and vidéo Weekend.**

Tickets on line: admission, guided tours and workshops on [biennalelyon.com](http://biennalelyon.com)  
Information and reservation, telephone + 33 (0)4 27 46 65 65  
Wed. to Sun. - 10.00 > 15.00

### Admission: €13

### Admission + guided tour or audio guide: €15

### Concessions: €7

### Admission + guided tour or audio guide: €12

Under 26, jobseekers, large families  
with card, night opening

### Free

Under 15, students from the Rhône-Alpes Region,  
art students, m'ra cardholders, disabled visitors  
and their guest or helper, RSA beneficiaries,  
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### Permanent Pass

Unlimited (named) access to all exhibition  
venues and all event weekends.

Pass solo: €21

Pass duo: €31

Pass jeune, under 26: €13

### Night Opening

### Special charge: €7 for everybody!

1<sup>st</sup> Fri. of each month 18.00 > 21.00

### Robots Weekend

Sat. 14 and Sun. 15 at La Sucrière  
> For people who have tickets and have already  
visited La Sucrière: a single price of €5, just show  
your ticket  
> For other people: usual price conditions apply

### Audio guide: €5

At La Sucrière and at the mac<sup>LYON</sup>

### Admission + audio guide: €15 or €12

Guided tours, studios, workshops for  
adults, young people and children  
> see p. 108



## BY BOAT

### SAIL FROM ONE VENUE TO ANOTHER ON THE RIVER BUSES! (WEEKENDS ONLY)

Boats are free for Biennale visitors on presentation of the entrance ticket until the boat is full.

#### From the mac<sup>LYON</sup>

Landing stage in front of the Palais des Congrès  
Departure for La Sucrière calling at Place Antonin Poncet for the Fondation Bullukian:  
13.30 14.30 15.30  
16.30 17.30 18.30

#### From the Bullukian

**Foundation – place Bellecour**  
Landing stage Place Antonin Poncet – Rive du Rhône (Rhône embankment)  
Departure for the Contemporary Art Museum (mac<sup>LYON</sup>) and La Sucrière:  
13h 14h 15h 16h 17h 18h

#### From La Sucrière

Landing stage in front of La Sucrière  
Departure for the Contemporary Art Museum (mac<sup>LYON</sup>) calling at Place Antonin Poncet for the Fondation Bullukian: 13.30, 14.30, 15.30, 16.30, 17.30, 18.30

**LATEST NEWS, MEETINGS,  
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