

# 15<sup>th</sup> BIENNALE DE LYON CONTEMPORARY ART

18 SEPT. 2019 ——— 5 JAN. 2020

*Where Water  
Comes Together  
With Other  
Water*

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**ISABELLE BERTOLOTTI**

Artistic director of the Lyon Contemporary Art Biennale

## AN EXCEPTIONAL LANDSCAPE

**A high point in the international art calendar,  
the Lyon Contemporary Art Biennale is gaining fresh impetus in 2019.**

**T**hanks to the exceptional Fagor Factory site being made available – a complex of more than 29,000 sqm in central Lyon – the 15th edition is unprecedented in scale. This huge disused facility, together with all the mac<sup>LYON</sup> space and interventions throughout greater Lyon and in the Auvergne-Rhône-Alpes region, make up an outsized field of experimentation that is ripe for the artists' taking and giving the event a new dimension. This augmented realm of possibility swayed the Palais de Tokyo and its curatorial team, who were invited to curate the international exhibition. To meet the challenge, Adélaïde Blanc, Daria de Beauvais, Yoann Gourmel, Matthieu Lelièvre, Vittoria Matarrese, Claire Moulène and Hugo Vitrani scoured the world, with the idea of favouring new projects. These curators were called upon for their ability to implement an energy, multiple resources, an open-minded look at current output, and a special sensitivity to the contemporary issues influencing our society.

As a result of their travels and their confrontation with the Fagor Factory, they have chosen to constitute a "landscape" in which visitors will move around, discover, observe, hear, interact, feel, and live an experience, with artists who are intervening in a spectrum ranging from microbiome to biosphere. Together, they have devised this Biennale as a physical, visual and even spiritual trail that visitors will engage with.

They have picked more than 50 artists from all generations and continents; more than half live in Europe, a third live in France, and naturally there is gender parity. They come from Bangkok, Buenos Aires, Brooklyn, Brisbane, Johannesburg, Kostêrrc, Lyon, Mexico City, Moscow, Saint-Étienne, Oslo, Rome, Paris, Pittsburgh or Zürich or many other cities; and have been invited to conceive site-specific artworks that take account of the

factory's history and architecture but also its socio-economic context. One of this Biennale's strengths is the involvement of the entire economic fabric of the Auvergne-Rhône-Alpes region, from the Puys mountain chain to the foothills of the Alps. Thanks to the local ecosystem's rich diversity (metallurgy, chemicals, textiles, construction, automobiles...); to its traditional know-how and cutting-edge technologies, and to the multi-faceted potential at the artists' disposal, they have been able to compose an incredible contemporary panorama made up of sculpted digestive systems, an abandoned tunnelling machine, remodelled vehicles, augmented brambles, recycled papers and stretched fabrics, but also actual travelled-through clouds...

**The curatorial team has devised this Biennale  
as a physical, visual and spiritual trail that visitors  
will engage with.**

This edition reflects the wish to support the making of new works with diverse forms of expression, using means of production involving short supply chains. The Lyon Contemporary Art Biennale aspires to embrace the broadest practices, favouring the porosity of fields of expression, audience diversity, and spaces where people can meet. It has been conceived without compromise but is naturally convivial, informed by a desire for dialogue and interaction, and constantly attuned to both local and international concerns.

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**A multi-site Biennale, active across the region:  
Veduta, Young International Artists, Associated Exhibitions and Résonance.**

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**F**or its 2019 edition, the Biennale is unfolding across the region. The Biennale curators' role has been revised and considerably expanded. The Lyon Contemporary Art Biennale aims to be open and accessible to all, reaching beyond the restrictive concept of an exhibition devised for one enclosed venue. This new model is based on four complementary platforms which span the region:

Veduta, Young International Artists, Associated Exhibitions and Résonance.

In Lyon and throughout the metro area, Veduta features artist interventions in collaboration with residents, thus reaching a very wide audience. This year, and for the first time in consultation with the Biennale curators, a dozen artists will intervene in districts of Lyon (7<sup>th</sup> and 8<sup>th</sup> arrondissements) but also in Chassieu, Francheville, Givors, Meyzieu, Rillieux-la-Pape, Saint-Genis-Laval, Vaulx-en-Velin, Bourgoin-Jallieu and Grand Parc Miribel Jonage.

Also for the first time, the Biennale curators have been invited to help select the participants for Young International Artists, the Biennale strand dedicated wholly to emerging figures; it is co-produced by the Lyon Biennale, the National Fine Arts School (ENSBA) of Lyon, the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes (IAC) and the Lyon Museum of Contemporary Art (mac<sup>LYON</sup>), and is being held at the IAC.

Still involving the Biennale's curatorial team, a collection of shows comes under the Associated Exhibitions banner: Fondation Bullukian, Musée des Beaux-Arts, head office of CIC - Lyonnaise de Banque: Atrium, URDLA (Villeurbanne), Halle des Bouchers (Vienne), Creux de l'enfer (Thiers), Villa du Parc (Annemasse) and Couvent de la Tourette (Éveux).

Lastly, the Résonance banner spans a substantial fabric of galleries, museums, cultural institutions and artist collectives, proposing exhibitions or events devised in tandem with the Biennale and reflecting the region's vibrant art scene.

**The Lyon Contemporary Art Biennale  
aims to be open and accessible to all,  
reaching beyond the restrictive concept  
of an exhibition devised for one enclosed venue.**

I am convinced that this tremendous common energy, this desire to open up across the region and beyond, and this multi-pronged approach will make the Lyon Contemporary Art Biennale an event rich in emotions and thoughts, shared by the greatest number from beginning to end.

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Isabelle Bertolotti

# THE BIENNALE IN THE LYON METROPOLITAN AREA AND REGION

## INTERNATIONAL EXHIBITION



Fagor Factory **NEW VENUE**



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



Central Peninsula/Rue du Président Carnot  
and LPA Cordeliers Car Park

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## YOUNG INTERNATIONAL ARTISTS



Institute of Contemporary Art, Villeurbanne/Rhône-Alpes | p.40

## A MULTI-SITE BIENNALE, ACTIVE ACROSS THE METRO AREA AND REGION

### INTERNATIONAL EXHIBITION

The Lyon Biennale takes over mac<sup>LYON</sup> and the 29,000 sqm of the disused Fagor Factory in the heart of the Gerland district, a site that epitomises Lyon's industrial history; as well as the central peninsula/Rue du Président Carnot and LPA Cordeliers Car Park (Lyon 2nd arrondissement).

### VEDUTA

The Biennale connects 12 areas (to date) in the Lyon metro area and the Auvergne-Rhône-Alpes region. Fostering direct contact between artists and residents, it brings art into urban communities and people's daily lives.

### YOUNG INTERNATIONAL ARTISTS

This year, the Biennale again features a strand dedicated to local and international emerging artists, being held at the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes.

### ASSOCIATED EXHIBITIONS

In a programme co-selected with the Palais de Tokyo's curatorial team, the exhibitions are held in venues including URDLA (Villeurbanne), Couvent de La Tourette (Éveux), and Fondation Bullukian (Lyon).

### RÉSONANCE

This platform brings together more than 150 projects led by artist collectives, art and architecture schools, galleries and cultural institutions across the region.



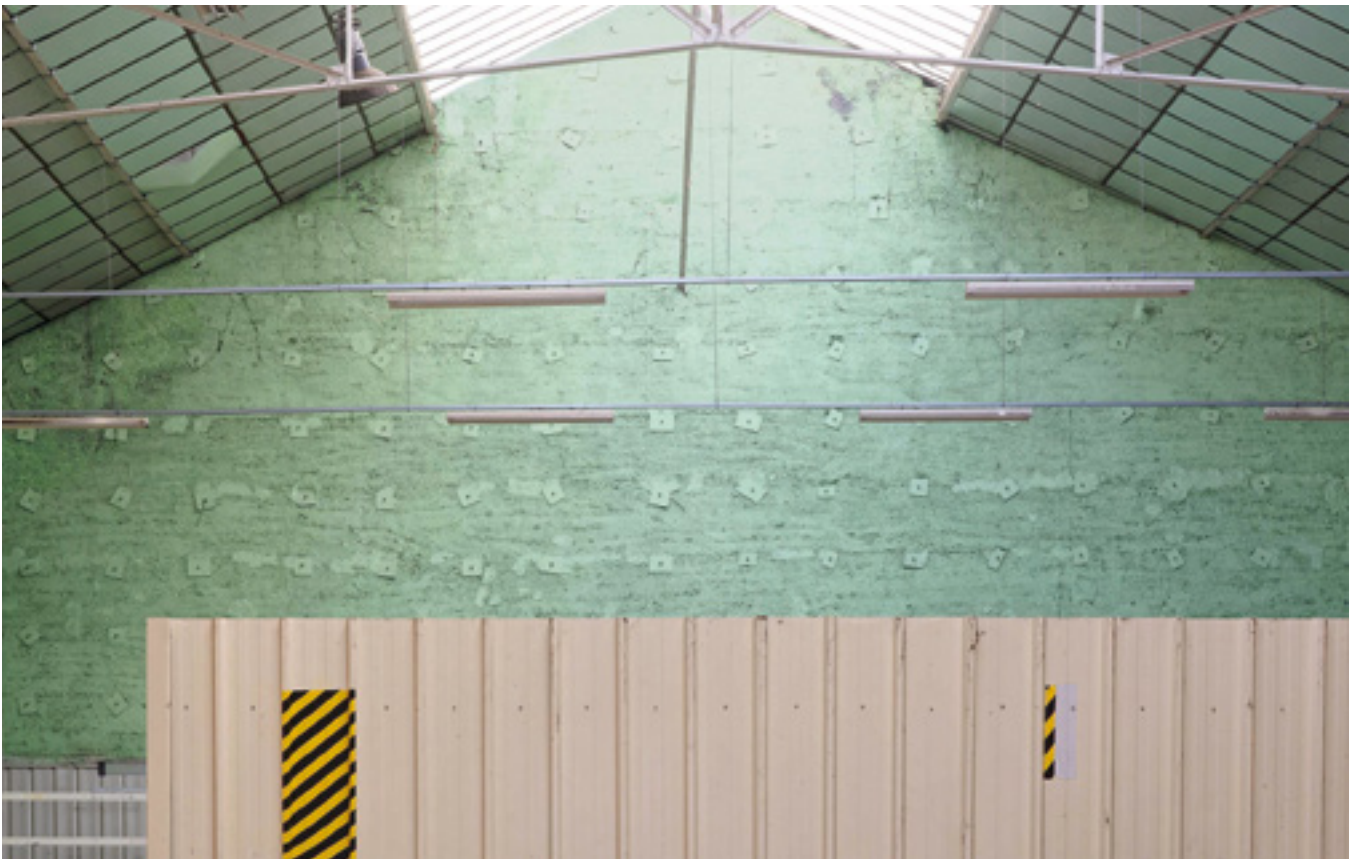
LYON  
 and its arrondissements



## FAGOR FACTORY

A former industrial powerhouse at the heart of Lyon's working-class history, the Fagor-Brandt home appliance factory, in the Gerland district, stands on a 4.5-hectare site (110,000 sqm, including 73,000 sqm of covered buildings) that is now being regenerated. The factory still employed 1,000 people in the early 1980s, but the workforce had fallen to just under 400 by the 2000s. Starting in 2005, production was gradually relocated abroad, and the factory was sold to SITL in 2010. While it was switching to the production of electric cars, the plant went downhill and closed in 2015. The site, where 29,000 sqm is currently unused, now hosts cultural events, such as the Nuits Sonores since 2017.





**MAC LYON**

Opened in 1984 in a wing of the Palais Saint-Pierre on Place des Terreaux, the Lyon Museum of Contemporary Art moved in 1995 to the Cité Internationale, a vast architectural complex that would ultimately stretch for nearly a mile along Tête d'Or Park in Lyon's sixth arrondissement. Renzo Piano, the architect in charge of the whole site, was tasked with the museum project: on the park side, the museum has kept the atrium façade of the Palais de la Foire, designed by Charles Meysson in the 1920s. The 6,000 sqm building, now fully reworked, offers several levels of modular spaces to cater for artists' projects, and is perfectly suited to new forms of contemporary expression.

**This 15th edition of the Lyon Contemporary Art Biennale is devised as an ecosystem at the intersection of biological, economic and cosmogonic landscapes. It bears witness to the shifting relationships between human beings, other living species, the mineral kingdom, technological artefacts and the stories that unite them.**

**E**choing Lyon's geography, the title of the 15th Lyon Contemporary Art Biennale is *Where Water Comes Together with Other Water*,<sup>1</sup> taken from a Raymond Carver poem. For the first time, in addition to the Museum of Contemporary Art (mac<sup>LYON</sup>) and many associate venues, the Biennale is being held in the deserted halls of the former Fagor factory, in the heart of the Gerland district.

This brownfield site – in which remains (forgotten machines, gaping cavities and absences created by the wear-and-tear of time and by human action) the old industrial world is coinciding with an uncertain future – will host a system of political, poetic, aesthetic and environmental interactions.

### Short supply chains

This landscape, at once journeying through history and bearing its mark, also charts a shift from the acme of Europe's industrial age to its speculative demise in the 21st century. But we are not there yet; and humans, who for a long time stood and beheld the landscape – a product of their desires, projections and sedimentations – are considered here as just another component of it.

The fruit of numerous collaborations between the artists and firms in Lyon and the Auvergne-Rhône-Alpes region, this 15th edition gathers artworks made according to the principle of short supply chains. These partnerships between the artists and the local technical, industrial, intellectual and non-profit terroir offer an art production model of unprecedented scale, which is embedded throughout the region and conceived as a dynamic and perpetually evolving material.

Around fifty artists of all generations and many nationalities, with gender parity, have been invited to make site-specific works. This latest edition of the Biennale, fostering dialogue with the actors on the ground and on the actual site, with its history and architecture, thus highlights production by taking account of the socio-economic context in which the event is set. With a

deliberately limited number of artists – producing grand gestures, substantial ensembles or lower-key actions – this edition will emphasise discovering and experiencing ambitious works without reducing them to a curatorial demonstration.

<sup>1</sup> *Where Water Comes Together With Other Water* by Raymond Carver. © Raymond Carver 1985, Tess Gallagher 1989, used by permission of The Wylie Agency (UK) Limited

The exhibition is thus seeking the unexpected, and cultivating areas of friction between works and practices that never allow themselves to be totally tamed. Reflecting the broad international outlook that epitomises the Lyon Biennale and sets it apart, featuring artists who for the most part are shown rarely in France or not at all, this edition also highlights the diversity of the French art scene, represented by roughly a third of the participants.

### Landscapes junction

Occupying the site's ground floor and basements (Sam Keogh, Minouk Lim, Ashley Hans Scheirl & Jakob Lena Knebl), its upper reaches (Stéphane Calais) and its walls (Dale Harding, Stephen Powers), the Biennale's sedimented landscape is created by superposing, overprinting, porosity and entanglement. It is devised as a vast ecosystem at the intersection of landscapes be

**An exhibition envisioned as a wrinkled landscape where each wave, ridge, peak and hollow (...) opens onto new perspectives and connections.**

they biological (all interactions with living things, whether plants, animals or bacteria); economic (all interactions with resources and the appetites they entail: producing, distributing, consuming); or cosmogonic (all relations with the world's spirit and therefore our awareness concerning our place in the universe).

Accordingly, it is in a quasi-alchemistic perspective that Pamela Rosenkranz, Bianca Bondi and Mire Lee give body and breath to chemical solutions and synthetic materials that will continue their metamorphosis throughout the Biennale. Inspired by the petrochemicals valley nearby, and by what artist Isabelle Andriessen calls "zombie materials", these artists induce communication between living things and the inert matter produced from scratch by human hand or machine, in a temporality that often extends beyond the exhibition's. This also applies to the gigantic alambic that Thomas Feuerstein is activating at the Biennale, thus transforming the site into a vast culture medium where machines and organicals; water and metal; and myth and science will meet and mix.

## Plural shifts

As visitors explore this fallen industrial site, a second strand naturally catches the eye. This former jewel in Lyon's manufacturing crown embodies the violence of economic shifts, and proposes a transitioning landscape to which the artists, who are particularly sensitive to the social impacts of these transformations, are keen to respond. Skills, habitus, economy and social life have gradually deserted these spaces, and the transformations are at once political, philosophical and human challenges. Felipe Arturo interrogates the coffee industry's production and consumption chain, while Yu-Cheng Chou explores the monetisation of time and humans' place in the service chain. Labour as an engine of production thus faces off against macro shifts, which are examined for example by Marie Reinert, who has been to meet the region's companies and industries.

While the artists address contemporary issues related to these social transformations, also outlined transversally along the exhibition trail is the political experience of a mix of temporalities and geographies. This is the case with Fernando Palma Rodriguez' robotised machines, inspired by pre-Hispanic mythology, or the centaurs imagined by Nico Vascellari, battling for supremacy in the car-market jungle. Léonard Martin re-enacts *The Battle of San Romano* (1456, Paolo Uccello), while Stephen Powers takes inspiration from paintings of American commercial signs to write love letters on public walls. Be it humans' relationship with the other kingdoms of living and non-living things but also with their own history and the myths they have, or the fears and fascinations stemming from use of the latest technology, one of the exhibition's core themes is an interrogation of humans' place and representation in, and even their absence from, environments where they are no longer central.

**While the artists address contemporary issues related to these social transformations, also outlined transversally along the exhibition trail is the political experience of a mix of temporalities and geographies.**

Indeed, several of this Biennale's artists (Rebecca Ackroyd, Malin Bülow, Megan Rooney, Victor Yudaev) stage headless costumes, "ventriloquised" characters, floating bodies and made-up faces. At mac<sup>LYON</sup>, humans are carefully dismembered to

become a mere decorative element in the hallucinatory visions of duo Daniel Dewar and Gregory Gicquel. Lastly, from Pannaphan Yodmanee's landscapes inspired by the Buddhist pictorial tradition, made using building-site scrap, to Jean-Marie Appriou's large cast-aluminium brambles proliferating in space, we also see visions of a post-human world emerging. But as with *Supportive* (2011), a large immersive installation by Gustav Metzger – one of the few existing works on show here, borrowed for the occasion from mac<sup>LYON</sup> –, whose colourful variations equally evoke a psychedelic techno-landscape and the ebb and flow of a tsunami's waves, this Biennale's works refuse confinement to any defined landscape. Rather, they are the landscape's components, tangling and ramifying to plunge visitors into an experience that reflects the complexity of today's world, its territories and its representations.

## Communicating vessels

*Where Water Comes Together with Other Water* is thus an exhibition envisioned as a wrinkled landscape where each wave, ridge, peak, hollow and bifurcation – each variation, in fact – opens onto new perspectives and connections. Seen from the sky, it is a map that could come from any atlas. At eye level, however, it acquires relief and makes legible, literally and figuratively, the dual reality covered by the landscape, which is understood to be both a material transformation of the environment and its cultural representation. An image that we embrace, and a milieu in which the living and non-living, and the human and non-human, interact. A mental projection and a system of relationships in constant flux. An emotion where interior and exterior merge like water with other water.

In the system of permeable, streaming, communicating vessels that now serves as reality, these intersections will give rise in every Biennale venue to fantastical gardens, hybrid creatures, bouquets of epiphytic stories, synthetic perfumes and mythological machines. But also to colours, crystals, songs and infrasounds that could be intended equally for us humans and our contemporaries: plants, animals, minerals, breaths and chemistries, waves and landscapes.

— Palais de Tokyo's curatorial team



From left to right:  
Vittoria Matarrese,  
Daria de Beauvais,  
Yoann Gourmel,  
Hugo Vitrani,  
Claire Moulène,  
Adélaïde Blanc  
and Matthieu Lelièvre

## THE PALAIS DE TOKYO'S CURATORIAL TEAM

### ADÉLAÏDE BLANC

Curator and Curatorial Coordinator at the Palais de Tokyo, she is also a freelance curator and writes for various publications. She previously worked at the Frac Haute-Normandie.

### DARIA DE BEAUVAIS

Senior Curator at the Palais de Tokyo. Her experience has included work with institutions (the Biennale and the Peggy Guggenheim Collection in Venice; the Museum of Modern Art and Independent Curators International in New York) and galleries. She is also a freelance curator. She regularly sits on various committees and juries, writes for magazines and publications, and is a lecturer at Paris I Panthéon-Sorbonne University.

### YOANN GOURMEL

Curator at the Palais de Tokyo since 2016, he was in the past Guest Curator at Le Plateau / Frac Ile-de-France, Paris, and has organised exhibitions in numerous art centres throughout France and overseas. He has taught classes on exhibition history in art schools and has collaborated on the programme of gb agency, Paris. He is coordinating the Palais de Tokyo's curatorial team for the Lyon Biennale.

### MATTHIEU LELIÈVRE

Matthieu Lelièvre is an art historian who was simultaneously curator and head of collections for museums, corporate foundations and art galleries in France and abroad, including the Musée des Arts Décoratifs (MAD) and Thaddaeus Ropac Gallery in Paris. In 2018, he joined the Museum of Contemporary Art in Lyon as its Artistic Adviser in charge of young artists and international relations, while also working as a freelance curator, and joined the Palais de Tokyo's curatorial team for the 15th Lyon Biennale.

### VITTORIA MATARRESE

Vittoria Matarrese graduated in architecture and urban planning in Paris, and is currently Director of Performing Arts at the Palais de Tokyo. She has held various positions, including Artistic Director of the Villa Medici in Rome. Throughout her career she has worked at the intersection of several artistic disciplines – from cinema to dance and theatre – in different countries. This polysemy is now at the centre of her research on performance in contemporary art, which she also teaches at Paris I Panthéon-Sorbonne University.

### CLAIRE MOULÈNE

Claire Moulène has been a Curator at the Palais de Tokyo since 2016, and is the Editor-in-chief of *Initiales*, a review published by the École nationale supérieure des beaux-arts in Lyon. She previously co-edited the arts section of *Les Inrockuptibles* for thirteen years and was a correspondent for *Artforum*.

### HUGO VITRANI

Curator at the Palais de Tokyo where he initiated the LASCO PROJECT, he has directed and produced filmed interviews with artists for the *Mediapart* online newspaper (2010-2016). He is a regular contributor to *Beaux-Arts* magazine and writes for various publications. He is also a freelance curator.

**The visual identity of this 15th edition** of the Lyon Contemporary Art Biennale is based on a poster specially created by the artist **Stephen Powers**. It plays on the contrast between the poetic scope of the title, borrowed from a Raymond Carver poem, and its graphic treatment, akin to a corporate slogan reproduced on cardboard packaging. Although the blue wave evokes moving water, the typeface refers to the former logo of the Sears department-store chain, which was omnipresent in North America until its recent bankruptcy.

The cardboard and the shipping labels evoke not only the Fagor Factory's industrial past but also, and especially, the shifting of the material goods that define today's global economic landscape. From a flood of water to the flows of capital, goods and people that define our age, the damaged box in this poster also underscores humans' fragility and precariousness in the globalised, neo-liberal economic landscape that they themselves have fashioned.

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# THE ARTISTS

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 14 **NINA CHANEL ABNEY**  
 15 **GAËLLE CHOISNE**  
 15 **YU-CHENG CHOU**  
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 15 **MORGAN COURTOIS**  
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 16 **KHALIL EL GHRIB**  
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 & **JAVIER VILLA DE VILLAFANE** Veduta  
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 24 **PANNAPHAN YODMANEE**  
 25 **VICTOR YUDAEV**  
 25 **MENGZHI ZHENG**

☞ For Veduta artists, see pages 34-35

**REBECCA ACKROYD**

Born 1987 in Cheltenham (United Kingdom),  
lives and works in London (United Kingdom)

Rebecca Ackroyd's sculptures plunge us into a post-apocalyptic fantasy inspired by dark alleys and backrooms. Crafted from low-brow materials, her naked mutant bodies seem asexual: the breasts and vaginas, as if carved by scalpel, reveal blood-red cavities. For the Biennale, the artist continues this series of polymorphous bodies, confronting them with the XXL scale of the Fagor Factory: the bodies become architecture that shifts between wild and domestic spaces, ruin and construction, attraction and disgust.



*The Mulch*, Berlin, 2018. Courtesy Peres Projects, Berlin. © Photo: Matthias Kolb

**JEAN-MARIE APPRIOU**

Born 1986 in Brest (France),  
lives and works in Paris (France)

Jean-Marie Appriou appropriates traditional sculpture techniques to repurpose them and expand their potential. His experiments with materials such as aluminium, glass and bronze yield human, animal and plant figures that interact and complement one another, giving rise to various scenarios. His project for the Biennale is a monumental cast-aluminium installation of brambles spreading into space. This proliferating piece will help create a romantic fallow landscape that contrasts with its mechanical and industrial surroundings.



*Nude In The New Rye*. Courtesy of the artist, Gallery Jan Kaps (Cologne), CLEARING (New York/Bruxelles), Eva Presenhuber (Zurich / New York). © Photo: Aurélien Mole

With the support of Jacquet  
Metal Service

**ISABELLE ANDRIESSEN**

Born 1986 in Haarlem (Netherlands),  
lives and works in Amsterdam (Netherlands)

Applying notions from the fields of chemistry and physics, Isabelle Andriessen disrupts the distinction between human/non-human, living/non-living, creating what she describes as "zombie materials". She makes a new series of sculptures that perform a metamorphosis during the four months of the Biennale, creating an uncanny landscape. The sculptures behave like organisms infected by a strange virus, or like eerie mutants from a hypothetical future; they parasite, perspire, melt, metabolise. These hybrid life forms make up an unsettling and speculative ecosystem that moves beyond control.



*Resilient Bodies*, 2016, Hotel Maria Kapel, Hoorn (NL)

With the support of Mondriaan Fund

**BIANCA BONDI**

Born 1986 in Johannesburg (South Africa),  
lives and works in Paris (France)

An alchemist of an artist, Bianca Bondi conceives perpetually mutating ecosystems that she keeps evolving through chemical operations and a sprinkling of magic. Her allies include the moon's powers and the purifying properties of salt. Sensitive to the Fagor Factory's past, and to its sudden closure in 2015, Bondi has imagined for the Biennale a domestic world crystallised beneath a salt mantle. Both a literal and a figurative kitchen – a sly nod to the home appliances once made in the factory as well as to her own production secrets.

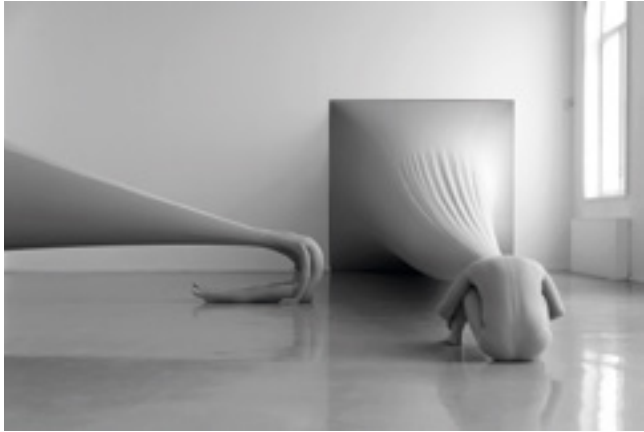


*Repressed Memories Return as Symptoms of an Inner Disorder, They Also Return as Myths*, 2017.  
© ADAGP, Paris, 2019

**MALIN BÜLOW**

Born 1979 in Jönköping (Sweden),  
lives and works in Oslo (Norway)

Malin Bülow creates large site-specific performative installations that highlight dancers' skin, which becomes a sculptural element that generates tension. The performers thus activate her sense-engaging and claustrophobia-inducing interventions. For the Biennale, she proposes a performed action, slow and extended, where tentacular bodies blend into the building's architecture and conjure a landscape commensurate with the scale of the site.



*Firkanta elastisitet - Skulptur i spenn*, 2017. Store Salen, Kunstbanken - Hedmark Kunstsenter.  
© Photo: Fruzina Berkes and Malin Bülow

With the support of Office for Contemporary Art Norway

**STÉPHANE CALAIS**

Born 1967 in Arras (France),  
lives and works in Paris (France)

In Stéphane Calais's output, painting is an economy as much as a territory that is constantly being reconquered. Just as others run through their scales, the artist practises daily a grammar made up of curls, lines, curves and colours – which, on the surface of the canvas or paper, negotiate with his very distinctive drawing style. Operating in the upper ecosystem of the Fagor Factory, Calais seeks to achieve both a radical change of scale (his miniatures act as punctuation signs) and a kind of response to the site's stigmata. These holes in the landscape, mounted on inexpensive frames and spread all over the site, are clues that the visitor is invited to collect. Conversely, his large coloured mobile is about the act of gathering, using forms and a palette from his pictorial world.



*Aux abords du temple*, 2018. Courtesy GDM. © Adagp, Paris, 2019. Photo: Marc Domage

**BUREAU DES PLEURS**

A collective created in 2018 in Lyon (France),  
based in Lyon (France)

Led by Carla Adra, Romain Bobichon, Fatma Cheffi, Sophie T. Lvoff, Lou Masduraud, Irène Mélix, François Piron and Maha Yammine, the Bureau des Pleurs ("Complaints Office"), with its slogan "We know the future of this place", proposes other realities of the Fagor Factory site. Here, times past, present and future meld in a fictitious house that becomes an enterprise: a laboratory of the affective.



Courtesy Bureau des Pleurs

**NINA CHANEL ABNEY**

Born 1982 in Chicago (USA),  
lives and works in New York (USA)

In her covering of the mac<sup>LYON</sup> façade, Nina Chanel Abney captures in paint the energy and tensions that are shaking our era – an era marked by abuses of power and by interrogations of gender and identity. In the open-source age, Abney draws on multiple references which she samples and remixes into a new language informed by popular and alternative cultures (from 1930s cartoons to graffiti to hip-hop), politics and art history. She assembles these signs, languages and events into opaque narrations, compressed like emoticon landscapes.



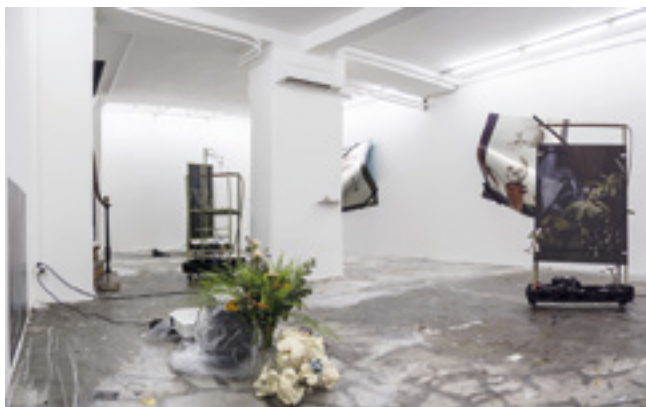
*Hobson's Choice*, 2018. © Jack Shainman gallery, New York



**GAËLLE CHOISNE**

Born 1985 in Cherbourg (France),  
lives and works in Paris (France)

Each new exhibition is an opportunity for Gaëlle Choïsne to explore production techniques that she appropriates in an experimental way. In the form of perpetually moving landscapes, she deploys resources, methods and arrangements of cultural and environmental issues that are embodied in micro-narratives of stories already written or taking shape. Choïsne's works are composed of open symbolic meanings that equally reference the artist's own story and the cultural legacies that permeate it, and which she uses as a material.



Exhibition view *Hybris*, galerie Untilthen, Paris. Courtesy of the artist and Gallery Untilthen, Paris, 2018. © D.R.

**YU-CHENG CHOU**

Born 1976 in Taipei (Taiwan),  
lives and works in Taipei (Taiwan)

Through his art, Yu-Cheng Chou crafts a subtle critique of the mass media, and of the institutions and mechanisms that produce it. Interrogating the processes by which aesthetic, symbolic, social and economic values are built in the art world, his pieces lift the lid on artwork and exhibition production modes. Often based on collaborations with industrial companies, his installations, paintings and performances take a grating look at consumer society and the monetisation of human relations.



*Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping*, www.ayibang.com, Cigarette, Dyson, *Modern People. III*, 2018. Courtesy of the artist and TKG+, Taipei

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

**LENKA CLAYTON & JON RUBIN**

Respectively born 1977 in Cornwall (United Kingdom) and 1963 in Philadelphia (USA), live and work in Pittsburgh (USA)

The works of Lenka Clayton and Jon Rubin alter the rules and norms of everyday life, extending the familiar into the realms of the poetic and absurd. Their solo and joint participatory projects, exploring our personal and collective behaviours, give rise to large-scale interventions in public spaces as well as museums and art centres. In 2017, they notably collaborated on a travelling project of ambitious scope entitled... *circle through New York*, which, along the path of an imaginary circle, brought together and mixed the activities of six New York venues: the Guggenheim Museum, a pet shop, an arts school, an institute for the study of the ancient world, a church, and a Punjabi TV station. For the Biennale, they are devising a participatory work relating to the idea of monument.



*Fruit and Other Things*, 2018. Courtesy Canregie Museum of Art, Pittsburgh. © Photo: Bryan Conley

**MORGAN COURTOIS**

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

Inspired by botany and architecture, Morgan Courtois's works convey a fluctuating world in the form of plaster or ceramic sculptures of languid naked bodies, panels evoking exhalations of smoke, and fragrant plaster-and-resin vases. For the Biennale, he is conceiving a large landscape composed of sculptures in plaster, resin, ceramic and ironwork, primarily inspired by classical nude poses. Subject to artificial climate phenomena, the bodies – reclining, seated, standing, or leaning against natural or architectural elements – depict fragments of a timeless scene that blends styles and eras.



Exhibition view *It's All Tied Up in a Rainbow*, Centre d'art contemporain Passerelle, Brest, 2018. Courtesy of the artist and Gallery Balice Hertling, Paris. © Photo: Aurélien Mole

**DANIEL DEWAR & GRÉGORIE GICQUEL**

Born 1976 in Forest of Dean (United Kingdom),

lives and works in Brussels (Belgium)

Born 1975 in St. Brieuc (France),

lives and works in Plévenon (France)

The human being, just one of many mammals, is above all “homo faber” in Dewar and Gicquel’s works. Since the early 2000s, the Franco-British duo has employed techniques that they sometimes take months to learn (ceramic, weaving, marble cutting, wood sculpting). On the top two levels of mac<sup>LYON</sup>, their solid-oak bestiary illustrates the chance wedding of a sow and a man, a network of small intestines, rustic sideboards flanked by water-buffalo heads, and other benches with inlaid snail shells. Entitled *Fantasmes mammifères*, this corpus of works, many of which are akin to furniture, deploys sublime yet grotesque cosmogonics where man and those he shares the life-space with are party to a veritable visual orgy.



Oak Relief With Man, Udders, and Vase, 2017, Kunsthalle Basel, 2019. © Photo: Philipp Hänger / Kunsthalle Basel

With assistance from Giraudière production school, supported by Total Foundation

**JENNY FEAL**

Born 1991 in Havana (Cuba),

lives and works in Lyon (France)

Jenny Feal’s poetic and fragile work fuses chance events with private, public, personal and political tragedies. Her often simple installations chiefly employ natural materials such as clay, paper, leaves and wood, which she combines with personal items that give an account of living conditions in Havana and the city’s history. Her sculptures and installations usually evoke difficulties for the individual to construct himself in an environment where political isolation is amplified by his island confines.



Mamey, 2018. © Photo: Galerie Dohyang Lee, Bris

**KHALIL EL GHRIB**

Born 1948 in Asilah (Morocco),

lives and works in Asilah (Morocco)

In his studio in Asilah, Khalil El Ghib accretes papers, packaging, wood covered in mosses and lichens, objects gleaned while wandering streets and seafront, objects rejected by people or waves, and which he leaves to decompose. His rarely exhibited works are reductions to the minimum: an addition of strings and whitewashed boxes of no pre-intended form, which the room’s dampness will crack into tiny bits. With this covering, he offers a future to a material asphyxiated by its past and what it has endured. Fascinated by these processes of decomposition, El Ghib stops the material from totally disappearing by introducing it into an environment that fosters regeneration into new life forms.



Soles et chaux

With the support of Mathaf: Arab Museum of Modern Art

**THOMAS FEUERSTEIN**

Born 1968 in Innsbruck (Austria),

lives and works in Vienna (Austria)

A researcher, artist and writer, Thomas Feuerstein is interested in the links between art and science. His projects, often developed over several years, take very varied forms. His ambitious installation *Prometheus Delivered* narrates – in a mixture of science-fiction, mythology, utopia and dystopia – a slow dissolution. A marble sculpture portraying the bound Prometheus is slowly decomposed by stone-eating bacteria. In parallel, human liver cells are fed with nutrients from the same bacteria in order to cultivate an artificial liver for Prometheus. Furthermore the liver cells are fermented and distilled to produce an alcohol beverage. The work becomes a transubstantiation machine, illustrating humans’ will to best their own mortality.



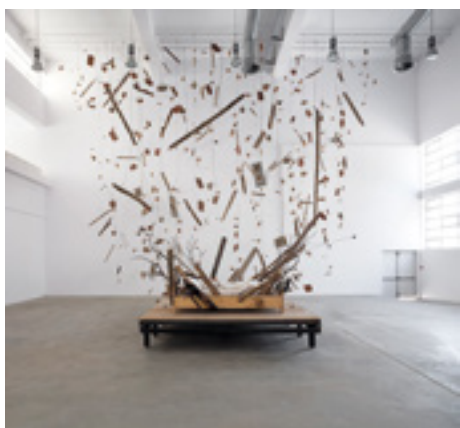
Prometheus Delivered (detail), 2017. Courtesy of the artist. © Adapp, Paris, 2019

This project is presented from a proposal of Jens Hauser, art theorist. This project was produced in cooperation with Phileas – A Fund for Contemporary Art and with the support of Forum Culturel Autrichien

**PETRIT HALILAJ**

Born 1986 in Kostërrc (Skenderaj-Kosovo),  
lives and works in Berlin (Germany) and Pristina (Kosovo)

The work of Petrit Halilaj is related to the recent history of his country, Kosovo, and to the consequences of its political and cultural tensions. His works are pervaded by themes of ethnic conflict and war, which the artist addresses by rejecting any kind of pathos and adopting a critical yet optimistic approach, which enables him to more broadly examine concepts of nationhood and cultural identity. A large installation, *Shkrepëtima* (“flash” or “lightning bolt” in Albanian), recontextualises the sets, costumes and stage props of a one night performance that the artist gave in Runik in 2018. The piece continues the artist’s research into the historical roots of the small Kosovar town where he grew up, while reflecting on the potential of art and the value of memory.



*Shkrepëtima*, 2018. Courtesy of the artist; ChertLüdde, Berlin; kamel mennour, Paris/London; Fondazione Merz, Torino

**HOLLY HENDRY**

Born 1990 in London (United Kingdom),  
lives and works in London (United Kingdom)

Holly Hendry’s sculptures stretch the interior/exterior boundary, dissecting spaces and surfaces. Her shapes flow from a mingling of techniques and imaginary scientific realms – somewhere between medical dissections and archaeological digs of our local areas. Made with the tools and aesthetics of architecture and the industrial world, her pieces sometimes look like chewing-gum stuck secretively in cracks in the tarmac. For the Biennale, the artist sculpts a vast economic and mechanical landscape that draws on the amusing craziness of industrial machines going haywire and the fragility of the body.

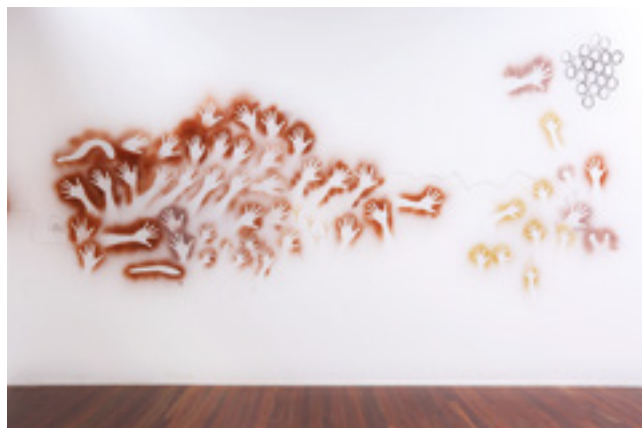


*Wrot*, 2017. BALTIC Centre for Contemporary Art. © Photo: Mark Pinder

**DALE HARDING**

Born 1982 in Moranbah (Australia),  
lives and works in Brisbane (Australia)

Dale Harding creates murals, sculptures and installations. His work explores the political, social and familial narratives of the Bidjara, Ghungalu and Garingbal peoples (from whom he is descended) as well as their network of cultural sites across Queensland. The artist draws parallels between his ancestors’ territories, the former factory that houses his Brisbane studio, and the Fagor Factory, which is now hosting the Biennale. By gathering coloured traces of these sites’ various uses, then turning them into paintings on walls and glass, he creates a common visual language that travels through space and time.



*Ngaya boonda yinda nayi yoolgoogoo/I Carry You in My Heart*, 2016 (detail). Courtesy of the artist and Milani Gallery, Brisbane. © Photo: Sam Cranstoun

**BRONWYN KATZ**

Born 1993 in Kimberley (South Africa),  
lives and works in Cape Town and Johannesburg (South Africa)

Bronwyn Katz is interested in the near-invisible frontiers that separate communities in the same space. Her fragile sculptures, made of reclaimed materials, imply territories’ collective underlying memory. In the former Fagor Factory, Katz’s installation looms large, like an obstacle; and yet, as you walk through this metal forest, Lyon’s history and topography appear in a mesh of shapes and materials.



*Wire*, 2019. © Bronwyn Katz and blank projects, Cape Town

**SAM KEOGH**

Born 1985 in Wicklow (Ireland),  
lives and works in Amsterdam (Netherlands)

Sam Keogh's mixed-media installations always conjure immersive and performance environments suggestive of myths, science fiction, political and ecological matters, and references to the TV and fashion industries. For the Biennale, Keogh takes on the huge cutter head of a tunnelling machine, around which he will arrange sculptures, videos, interviews and collages pertaining to Japanese knotweed (an invasive plant), the shipworm mollusc and its wood-boring body, gentrification processes, and the ideas of political sabotage and post-Anthropocene ecology.



*Mop*, 2013, Courtesy Kerlin Gallery, Dublin. © Photo: Sam Keogh

With the support of Culture Ireland

**EVA L'HOEST**

Born 1991 in Liège (Belgium),  
lives and works in Brussels (Belgium)

Eva L'Hoest's videos transport us into environments which, though familiar, are inhabited by hybrid forms and hazy figures. The artist plays with the accidents of 3D scanners, the aberrations of virtual images, and the flaws of algorithms to compose landscapes where the perspectives of humans and machines cross. In the former factory, images circulate from screen to screen; their virtual substance contaminates the video installation, which stretches and extends into the exhibition space.



*FigureMan @ VillaVerde*, 2018, Courtesy of the artist

**LEE KIT**

Born 1978 in Hong Kong (China),  
lives and works in Taipei (Taiwan)

Exploring the gap between things and their representation, between the personal and the collective, Lee Kit's "situations" seek to render perceptible emotions that elude any literal description. He explores these in-between states through the association of recurring motifs such as pop-song fragments, names of cosmetics, and slivers of images and words. Devised as a "three-dimensional painting", Lee Kit's intervention takes the form of an installation comprising domestic objects and paintings that feature play on light, colour and composition by means of video projections.



*It Was a Cinema*, 2016. © Lee Kit and the Massimo de Carlo gallery, Milan, London, Hong Kong

**MIRE LEE**

Born 1988 in Seoul (South Korea),  
lives and works in Seoul (South Korea)

Mire Lee's motorised sculptures feel like organic machines in which viscous liquids circulate and spread through tangled cables and pipes. The artist's works – arising from her ambiguous emotional relationship with her materials, such as steel, silicone and clay – explore the tension between attraction and repulsion, love and hatred, gentleness and violence, domination and submission. Inspired by the reference to "vore", a fetishistic practice that involves wanting to swallow or be swallowed, her piece for the Biennale explores the act of devouring as the ultimate way of uniting.



*Hysteria, Elegance, Catharsis; Words Were Never Enough*, 2018, Courtesy of the artist

With the support of Ministry of Culture, Sports & Tourism of Korea (MCST), Korea Arts Management Service (KAMS), and the grant program Fund for Korean Art Abroad (FKAA)

**YONA LEE**

Born 1986 in Busan (South Korea),  
lives and works in Auckland (New Zealand)

Yona Lee makes large, labyrinth-like installations. In the Fagor Factory, hundreds of metres of stainless-steel piping will be cut and welded to form elaborate linear structures that allow a different rapport with space. By incorporating items extracted from urban and domestic spaces, the artist infuses her piece with an everyday surrealism. Producing site-specific work, she arranges systems and networks that can equally seem authoritarian or utopian, utilitarian or playful. A musician who plays the cello, she conceives of her artworks as scores, which visitors are invited to interpret by engaging with them.



*In Transit*, 2016. Exhibition view *Alternative Space LOOP*, Seoul, South Korea, 2016. Courtesy Lee Yona and Fine Arts Sydney. © Photo: Youngha Jo

With the support of Ministry of Culture, Sports & Tourism of Korea (MCST), Korea Arts Management Service (KAMS), and the grant program Fund for Korean Art Abroad (FKAA)

**MINOUK LIM**

Born 1968 in Daejeon (South Korea),  
lives and works in Seoul (South Korea)

Minouk Lim's protean oeuvre – a blend of sculpture, sound and performance – is inspired by the recent transformation of her country, South Korea. For the Biennale, she has devised a hot water spring that winds through the spaces, conveying costumes influenced by the patterns of traditional Korean hemp costumes, which were re-appropriated during the Japanese Occupation. Floating on the water, these costumes, originally used only for funeral rites, revive both the collective memory and the still-vivid memory of the Fagor Factory, where washing machines were being manufactured just a few years ago.



Exhibition view *Mamour*, Tina Kim Gallery, New York. Courtesy Tina Kim Gallery, New York

With the support of Ministry of Culture, Sports & Tourism of Korea (MCST), Korea Arts Management Service (KAMS), and the grant program Fund for Korean Art Abroad (FKAA)

**RENÉE LEVI**

Born 1960 in Istanbul (Turkey),  
lives and works in Basel (Switzerland)

Renée Lévi's paintings spread out in space and transform it: architecture becomes paint; and pigments, an environment. Her interventions are usually executed with spraycans, a precarious technique that pressurises paint, enabling direct, radical or misty touches depending on the artist's motions and speed. For the Biennale, Lévi takes over almost all the spaces on the first floor of mac<sup>LYON</sup> for an immersive installation that leads the public into a landscape dictated by the tension of space and of abstract painting.



*Elaine*, 2018, Regionale 2018, Kunsthaus Baselland. © Photo: Serge Hasenböhler

**LYL RADIO**

Radio station set up in 2014 in Lyon (France),  
based in Paris and Lyon (France)

LYL is an independent music-based web radio station, founded in Lyon in 2014. Besides its webcast programming, LYL endeavours to investigate and understand all fields where sound is present. In addition to its team, the station works with free-spirited disc/record sellers, label managers, DJs, musicians, academics, collectors and scholars to develop output spanning the musical spectrum. LYL Radio will play an important role at the Biennale, creating contents and webcasts throughout the event and across the region.

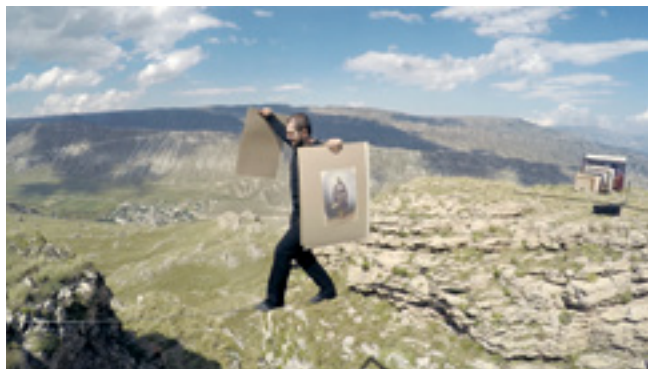


© LYL Radio

**TAUS MAKHACHEVA**

Born 1983 in Moscow (Russia),  
lives and works in Moscow (Russia)

Through her films, objects, installations and performances, Taus Makhacheva examines traditional forms of historiography, dominant cultural conventions, and gender issues. Of Dagestani heritage but raised in Moscow, she seeks to reconcile local with global and tradition with progress, with a particular focus on what happens when different cultures and customs meet and co-exist. Humorous yet critical of contemporary society, her pieces are attempts to test the resilience of today's images, objects and bodies.



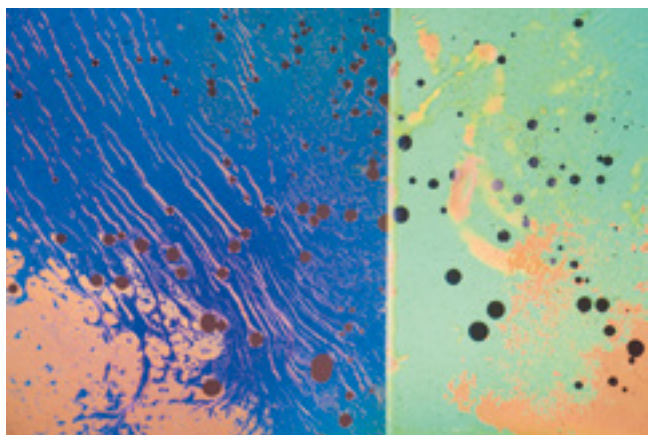
*Tightrope*, 2015, Dagestan, Courtesy of the artist

With the generous support from SAM Art Projects. Artist-in-residence SAM Art Projects

**GUSTAV METZGER**

Born 1926 in Nuremberg (Germany),  
died 2017 in London (United Kingdom)

*Supportive*, acquired by macLYON in 2012, is the artist's largest liquid-crystal installation. Using seven projectors, Metzger devised a system comprising a 28 metres long light wall, which immerses the spectator in a choreography of images, lights and colours, orchestrated in a 20-minute cycle. Creating a rhythm equivalent to the ebb and flow of a tsunami's waves – the Japanese disaster heavily influenced the work's conception –, the moving images elicit synchronous perception in the spectator.



*Supportive*, 1966-2011, Coll. Musée d'art contemporain, Lyon. © Photo: Blaise Adilon

**LÉONARD MARTIN**

Born 1991 in Paris (France),  
lives and works in Paris (France)

Currently in residency at the Villa Medici – French Academy in Rome in 2018-2019, Léonard Martin builds bridges between eras and forms. His pieces address big themes of art and literature, employing the various languages of imagery and representation in space. For the Biennale, Martin proposes a playful dialogue between art-history references and popular means of expression, orchestrating a sculptural encounter between the Italian Renaissance of Paolo Uccello, puppet theatre and Carnival games.



*Unswept Floor (The Remains of The Feast)*, 2018. © Adagp, Paris, 2019. Photo: Léonard Martin

**SHANA MOULTON**

Born 1976 in Oakhurst (USA),  
lives and works in Santa Barbara (USA)

Characterised by a certain plastic and visual strangeness, and populated by TV shopping purchases, Shana Moulton's world serves up performances, videos and installations. Here, she is devising a split installation, in Rue Carnot and the Fagor Factory, creating an effect of teletransportation between the city and the Biennale's centres. For the occasion, the artist is designing an "Oracle Portal" made partly from orgonite, a composite material that balances and harmonises energies. She will also show a video installation, whose role will be to restore the bio-energies of both the visitors and the industrial venue.



Exhibition view *Every Angle is An Angel*, Palais de Tokyo (19.02 – 11.09.2016). Courtesy of the artist & Galerie Crèvecoeur, Paris; Gallery Gregor Staiger, Zurich. © Photo: Aurélien Mole

With the support from three Lyon streets: Rues République, Grolée and Carnot.

**SIMPHIWE NDZUBE**

Born 1990 in Hofmeyr (South Africa),  
lives and works in Los Angeles (USA) and Cape Town (South Africa)

Simphiwe Ndzube's hybrid sculptures and pictures interrogate post-colonialism and the history of apartheid. Stretching out in space, their dreamlike political landscapes investigate the origins of a cosmos located between unexplored lands and unnavigable seas, with magic realism a constant influence. For the Biennale, the artist stages a procession with two groups of contrasting sculptures: spiritual people and gravediggers, caught between the fight against exploitation and the urge for change; their clothes are given special attention. The artist continues to tap the themes that haunt his work, while also making connections with the 1786 silk-worker uprising and a much larger one, "la révolte des canuts" (the Canut revolts), in 1831, which are both landmarks in Lyon's political and social history.



On The Shoulders of Giants, 2018. © Photo: Karley Sullivan

**LE PEUPLE QUI MANQUE**

Collective founded in 2005 by Kantuta Quiros & Aliocha Imhoff,  
based in Paris (France)

A People Is Missing is a curatorial platform working at the intersection of contemporary art, the social sciences and activism. Having proposed a "Constitution Migrante" and "Le Procès de la Fiction" (The Trial of Fiction), they have envisioned for the Biennale a "Parlement des traducteurs" (Parliament of Translators) inspired by the theories of Bruno Latour, a thinker on chains of translation, mediation, expanding the recognition of subjectivities, and subjects of the enunciation. How might a translational eco-diplomacy be devised? Once this is done, can one say "I" instead of non-humans? What does it mean to form an assembly from thought that eschews hierarchy and presupposes that all the world's entities have equal dignity? These are some of the questions that the voices convened to this assembly will raise.



Le Procès de la Fiction, Aliocha Imhoff & Kantuta Quiros, Nuit Blanche 2017. © Photo: Marc Domage

**FERNANDO PALMA RODRIGUEZ**

Born 1957 in Mexico City (Mexico),  
lives and works in Milpa Alta (Mexico)

The world is electronic, so Fernando Palma Rodriguez animates his precarious installations using the robotic systems he long tweaked as an engineer. The artist conjures a shrewd mixture of surreal choreographies and references to pre-Hispanic cosmogonies, which echo the landscape's current destruction by capitalist man. Living in the Milpa Alta region southeast of Mexico City, Rodriguez has founded Calpulli Tecalco, a non-profit organisation devoted to preserving Nahuatl, his native language. In Nahuatl, objects are considered as people, so you are sure to become great friends with the magic works of this indigenous artist, who brings to the Fagor Factory a vibrant shifting landscape composed of children's dresses, flying clothes-irons and clapping hands.



Preliminary drawing, 2019 © Fernando Palma Rodriguez

**THAO-NGUYỄN PHAN**

Born 1987 in Ho Chi Minh City (Vietnam),  
lives and works in Ho Chi Minh City (Vietnam)

Through paintings, videos, performances and installations, Thao Nguyễn Phan explores the traumatic consequences of Vietnam's colonisation, challenging contemporary social norms and conventions. Condensing multiple references to history, literature and philosophy, her investigations focus in particular on the 17th-century introduction of the Latin alphabet to Southeast Asia, and on the 1945 agrarian reform and famine in Indochina, under the Japanese Occupation. Blending historic events, traditional fables and tales without distinction, and blurring references to geography and time, her poetic and dreamlike works relate to universal situations of collective amnesia.

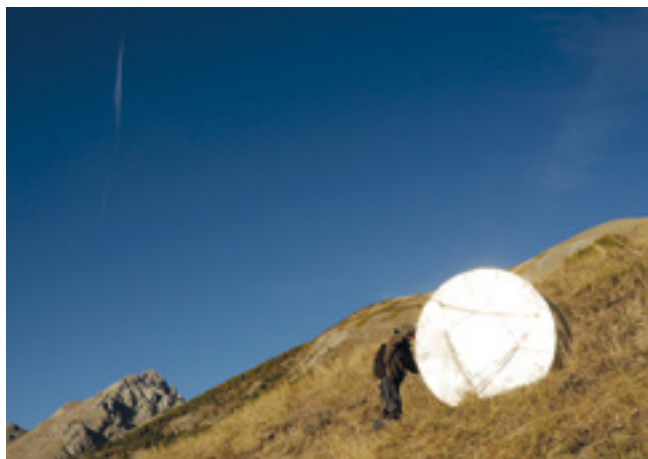


Mirror of Grain, 2018. Courtesy of the artist

**ABRAHAM POINCHEVAL**

Born 1972 in Alençon (France),  
lives and works in Marseille (France)

The performances of Abraham Poincheval involve exploring the world and experimenting with time, through singular living conditions. His inner journeys, whether mobile or static, are designed as expeditions where the body serves as a laboratory. At the Biennale, Poincheval will explore the cloud canopy. For the artist, being in this shifting skyscape is about exploring a borderless, unknown territory that humans have always contemplated, imagined and interpreted.



*Gyrovague, le voyage invisible*, Automne 2011. © Adagg, Paris, 2019. Photo: Nicolas Marquet

With the support of Aéroports de Lyon/VINCI Airports and Esker

**PHILIPPE QUESNE**

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

At the entrance to the former Fagor Factory, the stage director and visual artist Philippe Quesne, who has headed the Théâtre des Amandiers near Paris since 2014, imports a piece of island straight from his most recent production, *Crash Park*, in which a handful of survivors use all manner of means to adapt to their new environment. Taken out of its original setting, the island, mounted on a rotating stage, becomes a public-speaking platform and the hub of the cultural programming of the 15th Lyon Contemporary Art Biennale.



*Crash Park, la vie d'une île*, 2018, Théâtre des Amandiers, Nanterre. © Photo: Martin Argyroglo

**STEPHEN POWERS**

Born 1968 in Philadelphia (USA),  
lives and works in Brooklyn (USA)

Stephen Powers' huge paintings make the façades of the Fagor Factory talk. ESPO was the pseudonym under which the artist established himself on the graffiti scene in the early '80s. He then reverted to his own name to make sign paintings in public space: his graphic words are charged with poetry and shorn of their commercial intent. The artist lacerates urban scenery by deploying anonymous love letters that hold a poetic, political dialogue with the contexts he works in, always engaging with the invisible communities who live there.



*Forever Together / I Am Here Because Its Home*, Baltimore, 2014. Courtesy of the artist

**MARIE REINERT**

Born 1971 in Paris (France),  
lives and works in Berlin (Germany)

Through infiltration and documentation, Marie Reinert produces an analytical oeuvre that explores how the body and the individual are changed or conditioned by their environment – whether the city, public space or the workplace. Under protocols that she designs for long-term projects, she gathers stories and data that enable her to analyse the normative behaviours imposed by society and production processes. Her practice translates this information into installations, drawings, videos and performances.



*Globus*, 2014. © Photo: Jean-Christophe Lett

With the support of Algoé Consultants



**MEGAN ROONEY**

Born 1985 in Toronto (Canada),  
lives and works in London (United Kingdom)

In her work, Megan Rooney features a series of ongoing characters who dilate and contract in the course of fleeting incarnations. Behind the colourful surfaces of her installations, a faint taste of dread floats on a feeling of insouciance, like a damaged memory that melds worry and affection. Everything is subtly displaced and altered in a mass of detritus and desires – the shed second skin of a world or a being, whose bodily remains are scattered and stretched through space, as if they could be revived at any time. Rooney takes us on a colourful journey comprising sundry strata of destructions, crossings-out, erasures, former lives, and faces that remain when night falls.

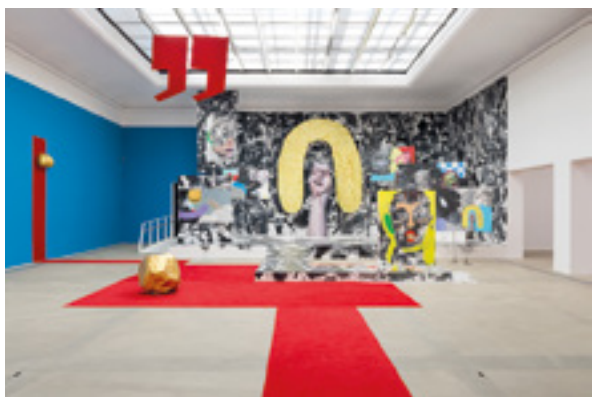


*Momma! Momma!*, 2017. Installation view *Tramway*, Glasgow, Courtesy of the artist and DREI, Cologne  
With the support of Canadian Cultural Centre

**ASHLEY HANS SCHEIRL  
& JAKOB LENA KNEBL**

Respectively born in 1956 and 1970 in Salzburg and Vienna (Austria),  
live and work in Vienna (Austria) and Berlin (Germany)

Ashley Hans Scheirl and Jakob Lena Knebl are staging gender, identity and economic issues, together or separately. At the Biennale, they are intervening as a duo. Inspired by modernist design, dark romanticist painting and Glam Rock, they will set up a space of desire where bodies, objects and images are staged to form an alternative, queer reference system. Exuding an uncanny and parodic spirit, their installation humorously and flamboyantly combines scenography, painting, sculpture, video and fashion design to interrogate the dark side of the social value system and neoliberal economics.



*Genital Economy Posing*, 2018. © Photo: Markus Krottendorfer

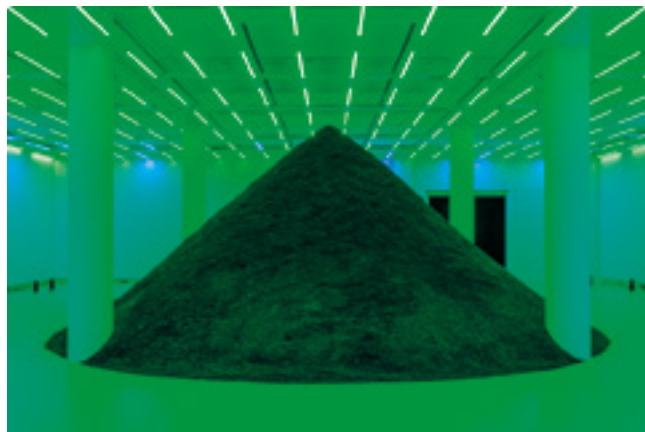
This project was produced in cooperation with Phileas – A Fund for Contemporary Art. This exhibition also benefits from the financial support of the Austrian Federal Chancellery.

With the support of Forum Culturel Autrichien

**PAMELA ROSENKRANZ**

Born 1979 in Uri (Switzerland),  
lives and works in Zurich (Switzerland)

In Pamela Rosenkranz's view, human relations are governed by chemistry. In particular, she focuses on the sensory stimulations around us, which can equally influence our body and mind. In an age marked by overdeveloped technology and environmental emergency, she contests the idea that humans are the baseline for every metric, by exploring the potential of new combinations of chemical and natural components, and giving form to currents of thought such as post-humanism and speculative realism. This Biennale edition is an opportunity for the artist to go further with the spatialisation of her thinking.



*Infection*, 2017. Fondazione Prada, Milan. Courtesy Fondazione Prada.  
© Photo: Delfino Sisto Legnani et Marco Cappelletti

**AGUIRRE SCHWARZ**

Born 1970 in Saverne (France),  
lives and works in Paris (France)

A historic figure of the post-graffiti scene in Europe, Aguirre Schwarz first came to attention under the pseudonym ZEVS (a tribute to the name of the train that almost crushed him while he was painting in a Paris metro tunnel). In the late 1990s, the artists intervened in public space by outlining street-furniture shadows, pictorially hijacking advertisements, and making inscriptions on filthy walls using a high-pressure washer... After being arrested in Hong Kong in 2009, the anonymous artist discarded the leopard-print tight masking his face and revealed his identity. Like a painter-cum-hitman, he intends to "liquidate" the logos of the Biennale's corporate partners to create a dripping economic landscape.



© Photo: Aguirre Schwarz

**STÉPHANE THIDET**

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

Whether releasing a pack of wolves or rerouting the bed of the river Seine, Stéphane Thidet seeks “impact”. The situations the artist creates – collective imagination colliding with intimate fantasies, a sense of déjà vu, and their sheer incongruity – generate short-circuits that yield images. Thidet will import into the Fagor Factory a portion of countryside – the scenery generally viewed through a high-speed train window, but which, for a certain kind of youth, is a reality to be sculpted and tamed, and which they sometimes rev up with trail bikes and other customised vehicles. When at rest, this landscape retains the scars of human acts, and confirms the intuition continually substantiated by Stéphane Thidet: nature has no monopoly on savagery.



*Bruit blanc*, 2017. In situ installation, Château de Versailles, Courtesy of the artist. © Adapp, Paris, 2019

**TREVOR YEUNG**

Born 1988 in Dongguan (China),  
lives and works in Hong Kong (Hong Kong)

Trevor Yeung often conceives complete micro-ecosystems for which he crafts scenarios, using life forms and natural phenomena as pretexts for describing human relations. He thus creates worlds with their own logic and rules, where objects, plants or animals only continue functioning at some secondary level, as he features them in elaborate tales that are intimately linked to human experiences. In the same vein as the *Mr. Butterflies* series he has been developing since 2012, Trevor Yeung is devising for the façade of the LPA Cordeliers Car Park an installation of vegetation and light, made up of rotating palm trees whose chiaroscuro effects seem to be as many projections of the individual in the social space.



*Mr. Butterflies*, 2012. Witte de With Center for Contemporary Art. Courtesy of the artist and Gallery Allen, Paris.  
© Photo: Cassander Eeftinck Schattenkerk

With the support of LPA – Lyon Parc Auto

**NICO VASCELLARI**

Born 1976 in Vittorio Veneto (Italy),  
lives and works in Rome (Italy)

Cultural anthropology is the common thread in Nico Vascellari's installations, which combine performance, sculpture, drawing, collage, video and musical universe. An artist and musician with ties to the underground punk scene, he is interested in witchcraft rituals, spiritualism, legends and pagan cults related to nature. Tapping a vast repertoire of elements sourced from history, science, art and popular traditions, Nico Vascellari questions more specifically the resurgence of occult beliefs in contemporary society. For the Biennale, he conceives an ambitious sculptural project stemming from his research on the links between animal power and the automobile industry: the creation of mechanical centaurs.



*Preparation Study for Lyon Biennale*, 2019. Courtesy of the artist

**PANNAPHAN YODMANEE**

Born 1988 in Nakhon Si Thammarat (Thailand),  
lives and works in Bangkok (Thailand)

Trained in Buddhist painting at a very young age, Pannaphan Yodmanee makes large installations combining found objects, natural items and painted materials that call to mind traditional Thai art and architecture. Inspired by the Fagor Factory context, she creates a monumental site-specific installation that blends past and present civilisations. Large cement and metal pipes converse with rubble, sacred trees, icons and delicate paintings depicting major events in Southeast Asia's history. In her works, the artist explores Buddhist philosophy and cosmology; the natural phenomena of time, loss, devastation and death; as well as karmic cycles.



*Aftermath*, 2016. Courtesy of the artist and Yavuz Gallery, Singapore

**VICTOR YUDAEV**

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

Victor Yudaev designs his installations as a network of sentences deployed in space. His sculptures, made using a library of objects and images that he has been enriching for several years, follow on from one another and are superposed like a system of words and punctuation marks, to be tested by moving the body. For the Biennale, Yudaev is composing a phantasmagorical and kaleidoscopic garden where his doubts and explorations grow. Juxtaposed ceramics, images and costumes meet to form a large fragmented narrative that invites visitors to drift.



Exhibition view *Rendez-vous I* Biennale de Lyon 2017. Young international artists. © Photo: Blaise Adillon

**MENGZHI ZHENG**

Born 1983 in Ruian (China),  
lives and works in Lyon (France)

Mengzhi Zheng's installations explore inhabited, travelled-through and functional space. His works sit on the border between monument and architecture, which he treats equally by striking a fascinating balance between febrility and stability. His constructions are often made with wood battens, crates, offcuts or basic planks, which accentuate the fragility of his compositions' proportions while revealing their structural strength. His chromatic and geometric references seem to call into question the very principles of modernism, and the influence it still exerts on architecture and sculpture today.



*Pli / Dépli*, 2015. Collection IAC, Rhône-Alpes. © Photo: Jules Roeser

With the support of HASAP

# VISITING THE BIENNALE

The Lyon Biennale's success is attracting ever-larger numbers of visitors. Keen to diversify its audience, it operates a mediation policy that makes the event accessible to the greatest number, and tailors itself to visitors' respective sensibilities, enthusiasms and how much free time they have, chiefly through a wide array of guided tours.

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## GUIDED TOURS

The mediation team, made up of 18 mediators and two artist educators, accompanies visitors (aged 3 and over) during tour trails and creative workshops in the two exhibition venues: the Fagor Factory and mac<sup>LYON</sup>.

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## FOR INDIVIDUALS

These weekly or event-based tours are for groups of about 20 adults.

### ⌚ pARTage Tour

A 90-minute trail to discuss a selection of compelling works, find out more about new contemporary output, and better understand the Biennale's artistic project.

### ⌚ Aperitif Tour

After the tour, continue the conversation with your mediator over a drink.

### ⌚ Backstage Tour

Go behind the scenes to unveil the (well kept) secrets of how the artworks and exhibition are put together.

### ⌚ One Hour Tour

The mac<sup>LYON</sup> exhibition essentials in one hour, for an arty lunch break.

### ⌚ Blind & Visually Impaired Tour

A tailored trail with a sensory approach to, and verbal description of, the works.

### ⌚ French & Sign Language Tour

A bilingual tour in French / French sign language.

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## FAGOR FACTORY SPECIAL

Moving into a new exhibition space involves discovering its history and what makes it special. Various tours have been devised for visitors to set off to explore the Fagor Factory.

### ⌚ Sneak Peek Tours

Local voluntary-sector actors, professionals, residents and public education partners are invited for a Fagor Factory preview to see the project's architectural and artistic scope.

### ⌚ Duo Tour

A tour based on the dialogue between a Biennale mediator and a singular guest who enriches the experience with their thematic and/or artistic approach. Planned guests include: Antoine Trolat, architect of the Fagor Factory redesign; Biennale curator Yoann Gourmel and choreographer Julie Desprairies.

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## FOR FAMILIES

INTER-GENERATIONAL | CREATIVE

### ⌚ Family Tour

A trail designed for the family to enjoy together (aged 6 and over).

### ⌚ FA-FA family workshop (Fagor FABrication unit)

After a Family Tour, parents and children (aged 6-10) do a themed workshop, experimenting with making art together in the heart of the Fagor Factory.




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### FOR KIDS (AGED 3 AND OVER) AND TEENS

EDUCATIONAL | FUN | IMAGINATIVE

#### 🕒 The FAGORistic Tour

A journey told as a story for small kids (aged 3-5) guided by Indix, our mischievous mascot!

#### 🕒 FA-FA workshop (FAGor FABrication unit)

An artist-educator accompanies the children, helping them discover the exhibition. Their journey then continues in a fun, educational session of plastic-art experiments! (For children aged 6-10)

#### 🕒 Two Day Workshop

An immersive session lasting two days, at the heart of the exhibition! Older children aged 12-15, in the company of an artist-educator, head off to discover contemporary art – artworks, making art, and critical thinking!

#### 🕒 Birthday Tour

A fun tour coupled with a festive moment when the birthday girl/boy can blow out their candles, surrounded by friends.

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### FOR GROUPS OF ADULTS AND CHILDREN

CHARITIES, WORKS' COUNCILS, FRIENDS, LEISURE CENTRES, SOCIAL CENTRES, ETC.

Groups receive a specific, high-quality welcome from the audience relations department. All guided-tour formats can be provided for groups, with a common denominator: we tailor them to your projects and make each tour a special occasion.

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### FOR SCHOOLS

To foster a better approach to contemporary art, the audience relations team offers tour trails tailored to every age and class, from final year of nursery school up to groups of students. Designed around discussion and dialogue, the formats allow real interaction between group and mediator. Also on offer: educational trails held in-school, and available across a large part of the Region. Supported by external educators (artists and mediators), we engage with pupils/students before and/or after their visit to the exhibition venue.

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### FOR PRIMARY-SCHOOL PUPILS

AWARENESS-RAISING TRAIL

#### 🕒 PetitArt

PetitArt (art awareness raising charity - [www.petitart.fr](http://www.petitart.fr)) offers a discovery exhibition, a learning pack and a creative workshop to complement the guided tour of the exhibition.

#### 🕒 Schools in the Pôle Métropolitain area

The Pôle Métropolitain (Lyon, Saint-Etienne and other local authorities), in conjunction with the Lyon Biennale, supports access to exhibitions by covering the transport costs of primary classes who want to visit them. Primary schools can reply to the call for projects issued in the spring by the Pôle Métropolitain and the Lyon Biennale.

### FOR LOWER-SECONDARY PUPILS IN THE LYON METROPOLITAN AREA

PROJECT DEVELOPMENT

Since 2017, the Lyon Metropolitan area has supported schools in its area via a call for projects. Through this scheme, we host pupils on tours and assist teachers in running art awareness-raising pathways, informed by making art themselves plus direct contact with artworks and artists.

### FOR UPPER-SECONDARY PUPILS AND APPRENTICES IN THE AUVERGNE- RHÔNE-ALPES RÉGION

REGIONAL MOBILITY

Since 2007, more than 450 projects have been run as part of the Auvergne-Rhône-Alpes Region's cultural and arts education scheme, offering real insights into the contemporary art activity showcased by the Lyon Biennale. Each school/training centre in the Region can design an original project to raise awareness, or deepen understanding, of contemporary art through class-tailored trails, funded by the Regional Council.

# PRACTICAL INFO

## DATES

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Wednesday 18 Sept. 2019 to Sunday 5 Jan. 2020

### Professional previews

Monday 16 Sept., 10am to 7pm  
Tuesday 17 Sept., 10am to 10pm  
(more info: page 30)

### Opening night

Tuesday 17 Sept. at 6pm at the Fagor Factory

## OPENING TIMES

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### Weekdays

Tuesday to Friday, 11am to 6pm  
From 9.30am for groups on guided tours (booking required)  
Closed on Mondays

### Weekends

Saturday and Sunday, 11am to 7pm  
Late Fridays opening until 10pm: 27 Sept., 11 Oct., 15 Nov., 13 Dec.

## OPENING WEEKEND

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### Extended hours at the Fagor Factory to celebrate this new venue!

Saturday 28 Sept., 11am to 11pm  
Sunday 29 Sept., 10am to 8pm

## EXHIBITION VENUES FOR

*Where Water Comes Together  
with Other Water*

- ⊗ **Fagor Factory**  
65 rue Challemeil Lacour, Lyon 7  
Metro line B and tram line T1. Station/stop: 'Debourg'.
- ⊗ **mac<sup>LYON</sup>**  
Cité Internationale, 81 quai Charles de Gaulle, Lyon 6  
Bus lines: C1, C4, C5. Stop: 'Musée d'art contemporain'.
- ⊗ **City-centre peninsula / Rue du Président Carnot  
LPA Cordeliers car park, Lyon 2**  
Metro line A. Station: 'Cordeliers'.

## PRICES

**The admission ticket** gives once-only access to the Fagor Factory, mac<sup>LYON</sup> and the Institut d'Art Contemporain Villeurbanne/Rhône-Alpes. Valid throughout the Biennale.

**Full price: €16**

**Admission ticket + guided tour or audioguide:** from €17

**Concessions: €9**

Proof of eligibility required

(under-26s, job seekers, large-family card, teachers (including art-school and architecture-school staff), disabled people's companions, cultural professionals, late-opening days after 6pm)

**Admission ticket + guided tour or audioguide:** from €13

**Free admission:** proof of eligibility required

(under-15s, Pass Région holders, students on qualification-awarding courses in the Auvergne-Rhône-Alpes Region, art and applied-arts school students, art-history and visual-arts students on qualification-awarding courses, RSA (basic income) recipients; MAPRA, Maison Des Artistes, ICOM and IBA card holders; LYON CITY CARD holders, disabled people)

**Permanent pass**

Personal pass giving unlimited access to Fagor Factory, mac<sup>LYON</sup> and Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes. Valid throughout the Biennale.

Pass Simple (1 person): €25

Pass Duo (2 people): €40

Pass Jeune (under-26s): €16

**Guided tours: €4 (1h) / €5 (1h30)**

**Workshops: €10**

**Audioguide: €5**

## TICKETING

**Buy tickets and book visits**

Online, e-tickets, queue skipping:

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

On site at the Fagor Factory, mac<sup>LYON</sup> and the Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, during opening hours. Ticket sales close 1h before exhibitions close.

**From 18 September**

By phone, Tuesday to Sunday, 10am to 3pm: 04 27 46 65 65

Fnac stores: call 0892 684 694 (0,34€ incl. VAT/min)

or [www.fnac.com](http://www.fnac.com)

Lyon Tourist Office pavilion on Place Bellecour:  
every day, 9am to 6pm.

**Group visits**

WORKS' COUNCILS | SCHOOLS | NON-PROFITS | GROUPS OF FRIENDS |  
BUSINESSES

For details and bookings, contact the Audience & Professional Relations Department: 04 27 46 65 66 | [public@labiennaledeyon.com](mailto:public@labiennaledeyon.com)  
Bookings open: Monday 13 May.

## BOOKSTORE & SHOP

**At the Fagor Factory and mac<sup>LYON</sup>**, the bookstore & shop invite you to continue getting to know our guest artists: they share their seminal books and cult objects, be they glancing references or exclusive design pieces... Explore these paths into the artists' unique worlds, together with original exhibition catalogues. Not forgetting our exclusive products around the 15th Lyon Biennale.

## CAFÉ BIENNALE

**At the Fagor Factory**

Since 2013, Le Cousu has evolved into Café Biennale, in line with the artistic project. For this edition, it's moving into the Fagor Factory. It will serve drinks, brunches, lunches, snacks and apéritifs during the exhibition's public opening times. The café's seasonal cuisine puts produce first: in terms of provenance (low carbon impact), cultivation (integrated farming, where possible) and respect for seasonality, through how it's cooked and reworked in the kitchen.

**At mac<sup>LYON</sup>**

The museum's café-restaurant, which offers a terrace overlooking Tête d'Or Park, serves refreshments and meals.

# PROFESSIONAL PREVIEW DAYS

Monday 16 and Tuesday 17 Sept. 2019

Accreditations for media and professionals:  
[www.biennaledelyon.com](http://www.biennaledelyon.com)  
(directors of cultural institutions, curators, etc.)

Professionals welcome desk and accreditation pick-up:  
**Fagor Factory**, 65 rue Challengel Lacour, Lyon 7

## PROGRAMME (to be confirmed)

### **WHERE WATER COMES TOGETHER WITH OTHER WATER**

Fagor Factory, mac<sup>LYON</sup>

Monday 16 Sept., 10am to 7pm

Tuesday 17 Sept., 10am to 10pm

**Opening night:** Tuesday 17 Sept. at 6pm at the Fagor Factory

### **YOUNG INTERNATIONAL ARTISTS**

Institut d'art contemporain, Villeurbanne/Rhône-Alpes

Monday 16 and Tuesday 17 Sept., 10am to 7pm

**Opening night:** Monday 16 Sept. at 5pm

### **RÉSONANCE**

During the professional preview days, galleries, art centres and artist collectives unite in one offering.

→ Full programme available early September on:

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

## DEPARTING FROM LYON...

### **58th VENICE BIENNALE** – *May You Live in Interesting Times*

Curator: Ralph Rugoff

⌚ 11 May to 24 Nov. 2019

4 direct flights daily between Lyon and Venice

### **10th GÖTEBORG BIENNIAL** – *Part of the Labyrinth*

Curator: Lisa Rosendahl

⌚ 7 Sept. to 17 Nov. 2019

1 direct flight daily between Lyon and Gothenburg

### **16th ISTANBUL BIENNIAL** – *The Seventh Continent*

Curator: Nicolas Bourriaud

⌚ 14 Sept. to 10 Nov. 2019

2 direct flights daily between Lyon and Istanbul

### **TORONTO BIENNIAL**

Curators: Candice Hopkins and Tairone Bastien

⌚ 19 Sept. through December 2019

Several flights daily between Lyon and Toronto

### **FRIEZE ART FAIR 2019**

⌚ 3 to 6 Oct. 2019

6 direct flights daily between Lyon and London

### **FIAC 2019**

⌚ 17 to 20 Oct. 2019

Paris-Lyon TGV train (2h) runs hourly





# VEDUTA



**Bron**  
**Chassieu**  
**Francheville**  
**Givors**  
**Lyon 7<sup>e</sup>**  
**Lyon 8<sup>e</sup>**  
**Mezzieu**  
**Rillieux-la-Pape**  
**Saint-Genis-Laval**  
**Vaulx-en-Velin**

**AND ALSO**  
**The Functional Rehabilitation**  
**Centre of Bourgoin-Jallieu**  
**The Grand Parc Miribel Jonage**

CULTURE & RESEAU  
DES MEDIATHEQUES BRON

Chassieu<sup>fr</sup>

Francheville  
attractive par nature

GIVORS  
TERRE D'HISTOIRE ET D'AVENIR

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

VILLE DE LYON | 8<sup>e</sup>

VILLE DE MEYZIEU



Rillieux-la-Pape



Saint  
Genis  
Laval

vaulx-velin  
METROPOLE DE LYON

CRE  
Salon Vincent de Paul  
Médecine Physique et de Rééducation

grand parc  
miribel jonage

## VEDUTA ART, CITY, RESIDENTS

The Lyon Contemporary Art Biennale connects 12 areas (to date) in the Lyon metro area and the Auvergne-Rhône-Alpes region. Fostering direct contact between artists and residents, it brings art into urban communities and people's daily lives.

⇒ Under the artistic direction of Isabelle Bertolotti

*"A neighbourhood is not just a collection of buildings but a tissue of social relations and a cluster of warm personal sentiments"*<sup>1</sup>

Artworks on show at the swimming pool, at the laundrette, at the police station and in a white cube built from scratch; an opera singer in a shopping centre; rose water being distilled outside blocks of flats; flying cows, and a soccer match with three teams... Just a few examples of the many ways in which art has occupied public spaces in the Lyon metro area with Veduta since 2007.

Part of the Lyon Contemporary Art Biennale, Veduta is an experimental space without walls, for hosting pieces of visual art. Based around a shared, common and collective experience of art, Veduta proposes situations whose main actors are cities and users – those who look and who, in this case, also make. In each edition, these situations generate points of contact and convergence between these voluntary experimenters and artists, artworks and cities. They all meet, debate and create together.

*"Art can cease to be a report on sensations and become a direct organization of higher sensations. It is a matter of producing ourselves, and not things that enslave us."*<sup>2</sup>

The Italian term "veduta", used by Renaissance painters, is generally translated as "view". It describes an open window that breaks a painting's perspective, encouraging the spectator to look "outside".

Within the Lyon Contemporary Art Biennale, Veduta invites people to shift their gaze and question what they see, how they see it, and how it is (re)presented. This window opens onto diverse metro areas in the midst of urban renewal, where people – irrespective of age, gender, or social and geographic origin – agree to take inspiration from the artworks and artists in order to experiment with, develop, transform, ingest, digest and deploy the potential of art. They thus explore the stages of the visual creative process – conceiving, conveying, disseminating. A group of several people devise the conditions of an act, an idea, a thought, an exhibition or an attitude with regard to the art, in order to take part in "permanent creation".<sup>3</sup>

*"Poetry must be made by all. Not by one."*<sup>4</sup>

In 2019, seven curators are conceiving the international exhibition. Likewise, Veduta is giving rise to collective dynamics in the social space. Through residences, exhibitions and strolls, Veduta makes visible the flows, movements and possibilities at work in the heart of a dozen metropolitan landscapes with multiple realities. It is here that communities are born by doing. The idea is to create with others rather than alone, horizontally rather than top-down, over a long timescale, and in the places of everyday life.

The activation of these projects reveals the respective sites' physical, social, cultural and environmental dimensions. In return, the creative and artistic processes are contaminated by the dynamics of the host territories.

*"Landscape is all the forms which, at a given moment, express what remains of the relationships that have succeeded one another in a given place (...). Space is these forms plus the life that animates them."*<sup>5</sup>

Artists in residence, relocated artworks and nomadic experiments are hosted in various public spaces to offer encounters between cultures, habits and desires. They give rise to *rebellious plants* and *thoughts of caffeine*, an unexpected *escape*, and landscapes by turns natural, telluric and quotidian. Fauna and flora have their say, and the possibility to suggest real or functional narratives. Users appropriate satire, contributing their "know-how" to make a few leaps forward while keeping an eye on the past.

*"The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city."*<sup>6</sup>

Adeline Lépine  
HEAD OF VEDUTA

<sup>1</sup> Lewis Mumford about Jane Jacobs, *The Death and Life of Great American Cities*, Random House, New York, 1961 in *The New Yorker*, 15th of December 1962, p.150

<sup>2</sup> Guy Debord, *Theses on Cultural Revolution* – published in the *Internationale Situationniste* review, issue 1, June 1958, translated by John Shepley

<sup>3</sup> As devised by Robert Filliou

<sup>4</sup> Isidore Ducasse, *Poetry II* in *Complete Works*, Éditions José Corti, 1953, p.386

<sup>5</sup> Milton Santos, *The Nature of Space*, Paris, l'Harmattan, 1997

<sup>6</sup> David W. Harvey, *The Right to the City*, an expanded version of the article first published in *New Left Review*, issue 53, 2008

# ARTIST RESIDENCIES

## Building common landscapes

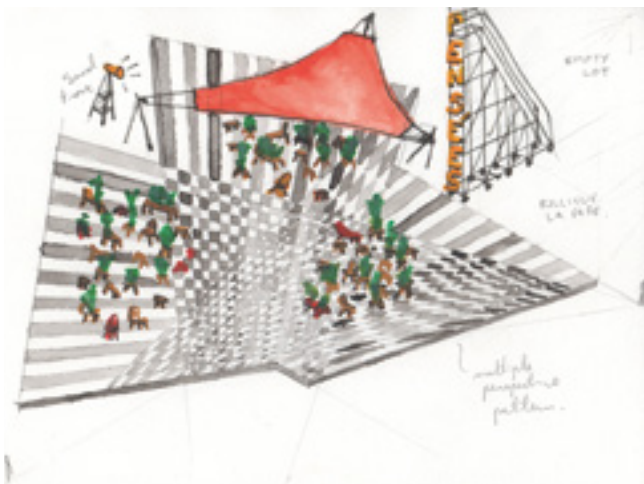
### FELIPE ARTURO THOUGHTS OF CAFFEINE Nomadic landscapes

📍 **Rillieux-la-Pape** — spring-winter 2019  
Public presentation from summer 2019

An artist with a background in architecture, Felipe Arturo draws on urban planning, history, economics and geography in his practice. *Thoughts of Caffeine* is a journey through the coffee production chain, from growing the beans to consuming the drink. For Veduta, Arturo is partnering with the residents of the Velette district and with the trainee joiners and cabinetmakers at Lycée Professionnel Georges Lamarque. Their discussions will give rise to roaming architecture and collective installations, intended to help devise a common use for an old square that is currently being refurbished. In the former Fagor Factory, a body of works will depict the historical nomadism of this plant, which, once its seeds have been cultivated and processed, becomes a vehicle for socialising and meeting up.

**Felipe Arturo was born in 1979 in Bogota (Colombia), lives and works in Bogota (Colombia)**

With the generous support from SAM Art Projects.  
Artist-in-residence SAM Art Projects



*Thoughts of Caffeine*, preliminary image for Rillieux-la-Pape, Lyon, 2018 © Felipe Arturo

### ESCIF Everyday landscapes

📍 **Vaulx-en-Velin** — spring-summer 2019  
Public presentation from summer 2019

Escif has created many murals worldwide. His projects stem from his investigations of the sites where he works, defending the autonomy and power of the people who live there. Immersed in the Mas du Taureau district, Escif wants to capture the everyday dynamics of its residents and users, to make visible a language different from the one that usually occupies public space. If walls are boundaries that condition relationships in cities, the artist thinks that creative acts such as writing or drawing on them are faults and perspectives that renew our common space. Walls must therefore be (re)conceived as free and autonomous. “Art [as a channel] that enables horizontal communication between people” thus lays bare, on the neighbourhood’s walls, the relationships and stories that are played out there.

**Escif was born in 1980 in Valencia (Spain), lives and works in Valencia (Spain)**



*La Ficción no es delito (Secret Wall)*, Palais de Tokyo, Paris, 2018. © Escif

## JULIETA GARCÍA VAZQUEZ & JAVIER VILLA DE VILLAFÑE

Telluric landscapes

📍 Lyon 7<sup>e</sup> — spring-autumn 2019  
Events and other public situations, July-September 2019

In the Cités Sociales near the Fagor Factory, in a dialogue with the local fabric of institutions, Julieta García Vazquez and Javier Villa de Villafañe produce a collective, collaborative project related to the specific nature of the Gerland district. In recent years, they have devised actions that swing between a necessary response to a social or environmental situation and utopian and poetic emergences. The Argentinian duo will thus explore the district's history, its residents' and users' experiences, and the elements that make up its subsoil, its air, and the sky above – in a bid to touch the stars.

**Julieta García Vazquez & Javier Villa de Villafañe were born in 1978 in Buenos Aires (Argentina), live and work in Buenos Aires (Argentina)**



Untitled, 2019 © Julieta García Vazquez and Javier Villa de Villafañe

## NICOLAS MOMEIN

Natural landscapes

📍 Grand Parc Miribel Jonage — spring-summer 2019  
Public event on Saturday 21 September 2019  
as part of the Fête de l'Automne event

Nicolas Momein is walking around the Grand Parc Miribel Jonage to discover its residents and users, whom he wishes to enlist for an outdoor artwork that will be sited temporarily in this 2,200-hectare expanse of unspoilt nature. Often process-based, Momein's pieces sometimes have an eccentric quality arising from repurposed actions, methods and material; or from collaborations with a business, a person, an animal... This spring, he is acquainting himself with the park's wildlife (and maybe its flora too). His wanderings, encounters and experiences will yield a novel proposition to be experienced amid nature.

**Nicolas Momein was born in 1980 in Saint-Étienne (France), lives and works in Paris (France)**



Everyone Is Light You Are Light, Centre d'art de l'Onde, Vélizy-Villacoublay, 2016.  
© Adagp, Paris, 2019. © Photo: Aurélien Mole

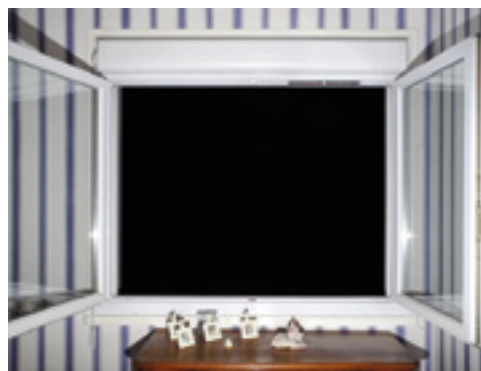
## KARIM KAL

THE ESCAPE  
Inner landscapes

📍 Meyzieu and Bourgoin-Jallieu — spring-winter 2019  
Public presentation from summer 2019

The main subject of Karim Kal's photographic practice is the question of territory, whether addressed directly through places or through meeting with local residents. In his works, which he dedicates to urban surroundings, he considers the built environment as a cultural and ideological marker, and is equally interested in the boundaries it generates and the strategies adopted to bypass them. During this dual residency, the artist explores living places by suggesting to volunteers that they give him access to their point of view on the world.

**Karim Kal was born in 1977 in Geneva (Switzerland), lives and works in Lyon (France)**



The Escape - Rillieux La Pape, 2018. © Karim Kal

In collaboration with Alliage/ Maison des Projets & the juvenile detention centre in Meyzieu, and under the Culture et Santé programme in Bourgoin-Jallieu

## JOSÈFA NTJAM

Effervescent landscapes

📍 Givors — spring-summer 2019  
Public presentation from September 2019 at La Mostra

Josèfa Ntjam belongs to this generation of young artists who grew up with the Internet. Her work forms a narrative: each fragment, performance, installation, video and photomontage is a sensory clue to the world around us. Taking as a starting-point her immersion in the urban tempo of the Cité des Étoiles and the Canal Thorez districts in Givors, she and the residents imagine other possible worlds through objects, readings and performances that bring together all kinds of stories – fictional, futuristic, mythical, marginal, political, dissident, insubordinate – where the body is no more and plants are rebelling.

**Josèfa Ntjam was born in 1992 in Metz (France), lives and works in Paris (France)**



Ifa 3.0 Beta, photomontage, 2019 © Josèfa Ntjam

# EXHIBITIONS

Workshops to create ecosystems based on artworks chosen from the mac<sup>LYON</sup> collection

## MODERNITÉ: Un bond en avant ? Un pas en arrière ?

📍 **La Mostra, Givors** — 16 March to 11 May 2019  
As part of the Printemps d'Étoiles festival, organised by the Médiathèque de Givors

With works by Christian Boltanski, Philippe Droguet, Jean-François Gavoty, Aernout Mik, Eduardo Paolozzi, Alain Séchas, Daniel Spoerri and Krzysztof Wodiczko.

Between Biennales, Veduta and the mac<sup>LYON</sup> continue to build ties with the metro area, and to show works in living areas throughout greater Lyon.

From May 2018 to March 2019, a group of residents in Givors, assisted by La Mostra, the mac<sup>LYON</sup> and Veduta, worked to devise the exhibition *MODERNITÉ* in every respect – from choosing works to exhibition design to mediation. The local participants chose to focus on the ephemeral nature of our modern world, its leaps forward and steps back. They invite visitors to explore them too, through a selection of works that consider and critically narrate our era.



Krzysztof Wodiczko, *Homeless Vehicle*, 1993. Collection mac<sup>LYON</sup>. © Photo: Blaise Adilon

## Faire savoir et savoir-faire

📍 **Espace Culturel Pierre Poivre  
Hall de la Médiathèque, Chassieu**  
March to December 2019

In Chassieu, textiles and clothes-making are part of the landscape of "know-how" (*savoir-faire*) that the town likes to make known (*faire savoir*). Echoing the 15th Lyon Biennale, which invites visual artists to collaborate with practices from other creative fields, the exhibition will show a work whose process tugs on fabric's threads. To choose a piece from the mac<sup>LYON</sup> collection, knitting specialists will team up with culture, education and social-action specialists and with all volunteers keen to take part in this collective decision. Around the exhibition, a fringe of events will showcase fabric in all its layers, textures and subtleties with mesh.

In collaboration with Karavan Theater's clothes-making workshops.



© Photo: City of Chassieu

## BUT ALSO

📍 **Médiathèque Jean Prévost, Bron**

📍 **Médiathèque B612, Saint-Genis-Laval**

In 2019, Veduta is partnering with new play areas! In spring, groups of residents and users in Bron and Saint-Genis-Laval are being invited to devise an exhibition – from selecting works (among those in the mac<sup>LYON</sup> collection) to design to mediation – which will be held in a public space in their respective towns during the Biennale.

# STROLLS

## Shared walks

### EVENT-BASED COLLABORATIVE FORMS

As in every edition, Veduta creates situations to foster encounters and dialogues, which in turn generate collective and convivial forms that are disseminated in various contexts and places. Devised in the course of discussions with the partner areas' experimenters and associates, these collaborative, ephemeral, light-hearted and unexpected forms will yield occasional events in the form of a Veduta weekend conceived by residents, a contest, or a series of talks open to all, in conjunction with Lyon University.

(Programme in progress)



Lygia Pape's performance reactivation, *Divisor*, in 2017 in the Parc de la Tête d'Or, Lyon 6<sup>e</sup>.  
© Photo: Bandine Soulage

### IMPROMPTU ENCOUNTERS WITH THE ARTWORKS

Since 2009, Veduta has been shaking up the exhibition concept through experiences that involve taking art out of public collections to show it for a very short time (from a half-hour to a day!) in conventional or quirky locations. The work's presence thus generates a pop-up space where a specially-invited group, or passing users of the town, engage in a collective ad hoc discussion.

♥ Bron, Chassieu, Francheville, Givors, Lyon 7<sup>e</sup>, Lyon 8<sup>e</sup>, Meyzieu, Rillieux-la-Pape, Saint-Genis-Laval and Vaulx-en-Velin

### And a nomadic residency by **LIONEL ESTÈVE**

March to December 2019  
Travelling events from September 2019

Lionel Estève enjoys exploring manual techniques. His work, using poor materials, is informed by the context and history of his intervention sites. Whether figurative or abstract, his visions are inspired by patterns found in the organic world and derived from multiple sensory experiences. Estève seeks to delve beneath the surface of things, through merry artifices and the sense of wonder elicited by the presence of his works. For Veduta, after meeting with volunteer residents, the artist will propose workshops and shared creative sessions around an extended approach to "marionettes", which may lead to other discoveries, depending on the enthusiasms kindled by the group's time together. Their interactions and creations will give rise to figures, forms, landscapes and narrations. The joint production will travel the metro area to re-enter the everyday life of each person, whose perception will be transformed by what they experience.

**Lionel Estève was born in 1967 in Lyon (France),  
lives and works in Brussels (Belgium)**

With the generous support of Fondation Thalie and in partnership with the Amateur Artistic Practice workshops of the ENSBA Fine Arts School in Lyon



© Lionel Estève

# VEDUTA'S PARTNERS

## BRON

### Confirmed partners:

Ville de Bron  
Médiathèque Jean Prévost

### Partners to be confirmed:

Cinéma Les Alizés

## CHASSIEU

### Confirmed partners:

Ville de Chassieu  
Espace Culturel Pierre Poivre  
with the Médiathèque de Chassieu  
and the Conservatoire de Musique  
et de Danse  
Théâtre Karavan  
(direction and clothes-making  
workshops)  
Association Aimer Lire

### Partners to be confirmed:

CCAS Chassieu

## FRANCHEVILLE

### Confirmed partners:

Ville de Francheville  
Médiathèque de Francheville  
Foyer Résidence de Personnes  
Âgées Chantegrillet  
Association Régionale  
des Tsiganes et de leurs  
Amis Gadji de l'Aire d'accueil  
des Gens du Voyage  
de Francheville/Sainte-  
Foy-lès-Lyon  
Centre Social Michel Pache  
Centre aquatique Aquavert  
Centre commercial Carrefour

### Partners to be confirmed:

IMP Judith Surgot  
La Maisonnée

## GIVORS

### Confirmed partners:

Ville de Givors  
La Mostra  
Théâtre de Givors  
Médiathèque Max-Pol Fouchet  
Conservatoire de Musique  
et de Danse  
Archives Municipales  
Association Art Ô Vernes

### Groupe d'Entraide Mutuelle

« La main sur le cœur »  
CEFI Formation – Culture  
Éducation Formation  
Individualisée

### Partners to be confirmed:

Point Information Jeunesse  
Les Maisons citoyennes  
Le conseil citoyen

## GRAND PARC MIRIBEL JONAGE

### Confirmed partners:

Team of the Grand Parc  
(General Authority of the site,  
operations service, development  
and social cohesion department,  
communication department, Iloz  
management)

## LYON 7<sup>e</sup>

### Confirmed partners:

Ville de Lyon  
La Mission Gerland  
Centre Socio-culturel de Gerland  
EHPAD Les Girondines  
Bibliothèque municipale  
de Gerland  
La Légumerie  
ENS de Lyon  
Les Inattendus  
Art & Développement  
LACLA

### Partners to be confirmed:

Collège Gabriel Rosset

## LYON 8<sup>e</sup>

### Confirmed partners:

Ville de Lyon

### Partners to be confirmed:

École élémentaire Jean Giono  
La Cité des Pianistes  
Collège Henri Longchambon  
Centre social Langlet Santy

## MEYZIEU

### Confirmed partners:

Ville de Meyzieu  
Médiathèque de Meyzieu

## Territorial network

Veduta works closely with networks of local stakeholders as well as municipal-council departments. The programme of interactions, dialogues, encounters and experiences is still being prepared, therefore the list below is not exhaustive and is liable to change up until September – and beyond.

### Établissement Pénitentiaire

pour Mineurs de Meyzieu  
Centres sociaux et culturels  
de Meyzieu  
Alliade/Maison des Projets

## RILLIEUX-LA-PAPE

### Confirmed partners:

Ville de Rillieux-la-Pape  
Grand Projet de Ville  
de Rillieux-la-Pape  
Lycée Professionnel  
Georges Lamarque  
Club des jeunes  
Association Des espèces  
parmi Lyon

### Partners to be confirmed:

Association des Centres  
Sociaux de Rillieux-la-Pape  
MJC Ô Totem – Cafés Culture  
Espace Baudelaire  
CAUE

La Recyclerie/REED/  
Jardin des Semailles  
Confédération Syndicale  
des Familles

Dynacité  
Aux clics citoyens  
La Traversante  
Association ELARJIR  
Groupe scolaire La Velette  
Collège Paul Emile Victor  
Pôles Territoriaux d'Éducation  
Artistique et Culturelle

OVE SESSAD  
Maison de la Métropole  
Relais Assistantes Maternelles  
Les Bout'Choux  
Crèche municipale Saperlivelette  
Crèche municipale Les Calinous  
Mission locale de Rillieux-la-Pape

## SAINT-GENIS-LAVAL

### Confirmed partners:

Ville de Saint-Genis-Laval  
Médiathèque B612  
La Mouche  
Mixcube

## VAULX-EN-VELIN

### Confirmed partners:

Ville de Vaulx-en-Velin

Grand Projet de Ville  
de Vaulx-en-Velin  
Bibliothèque Georges Perec  
Association Bricologis  
FRHCU – FEDEVO  
Atelier Gagarine  
Collectif Pourquoi Pas?!

### Partners to be confirmed:

Association Accolade  
IFRA  
Alliade  
Centre Social Georges Lévy  
SLEA Prévention spécialisée  
MJC Vaulx-en-Velin  
Association Dans Tous Les Sens  
Est Métropole Habitat  
École de la Deuxième Chance

## INCLUSION SCHEME

In 2019, the Lyon Contemporary Art Biennale's inclusion scheme will be run by the GEIM group.

This year, 10 participants will again do six-month placements with the set up (and dismantling) and then the visitor-relations teams of the 15th Lyon Contemporary Art Biennale. In parallel, they will benefit from cultural excursions to find out more about the sector's professions from a variety of metro-area actors.





# YOUNG INTERNATIONAL ARTISTS

## ARTISTIC DIRECTION

### Lyon Contemporary Art Biennale

Isabelle Bertolotti, artistic director

### National fine arts school (ENSB) of Lyon

Gilles Levavasseur, deputy director

### Institute of Contemporary Art, Villeurbanne/Rhône-Alpes

Nathalie Ergino, director

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

Marilou Laneuville, head of exhibitions

## GUEST CURATORS

### Palais de Tokyo's curatorial team

Adélaïde Blanc, Daria de Beauvais, Yoann Gourmel, Matthieu Lelièvre, Vittoria Matarrese, Claire Moulène & Hugo Vitrani

## ARTISTS

Giulia Cenci (Italy), Charlotte Denamur (France), Cedric Esturillo (France), Sebastian Jefford (Wales), Zsofia Keresztes (Hungary), Randolpho Lamonier (Brazil), Théo Massoulier (France), Naomi Maury (France), Jean-Baptiste Perret (France) et Zhang Xu-Zhan (Taiwan)

This first edition of Young International Artists/Lyon Biennale follows on from the Rendez-vous event, which it replaces; but also taps a dynamic even closer to the central exhibition of the 15th Lyon Contemporary Art Biennale, *Where Water Comes Together with Other Water*. For this edition, the Biennale curators are invited to propose five young international artists to complement the five artists residing in the Auvergne-Rhône-Alpes region and chosen by the co-organising institutions: the Lyon Biennale, the National Fine Arts School in Lyon, the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes and mac<sup>LYON</sup>. The complementary nature of this institutional mix – with combinations of areas, pooled networks, and exposure to various audiences – is an exception in both France and internationally, and gives greater visibility to young artists, whose oeuvre is as yet little known.

Devised in 2002 by mac<sup>LYON</sup> and the National Fine Arts School in Lyon, later joined by the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes, and then incorporated into the Lyon Biennale, the Rendez-vous event initially focused on supporting young artists who were struggling after leaving art school. A springboard for new work, the event soon grew in scope by building ties with curators from other biennials and triennials and inviting them to help select artists but also to host the event on various active scenes (Shanghai, Cape Town, Singapore, Beijing, Havana...). Although this latest edition, entitled Young International Artists/Lyon Biennale has put down even stronger roots in the Lyon Biennale by inviting Palais de Tokyo's curators to take part in the selection process, it also fits this edition's theme; the idea of landscape. The event will thus compare artistic propositions from local and international emerging scenes, in direct relation to the main exhibition, and represent the "young artists" strand of this Biennale.



The Institute of Contemporary Art is located between Lyon Part-Dieu train station and the Gratte-Ciel (skyscraper) district of Villeurbanne, near the Totem sculpture on Cours Tolstói.

## PRACTICAL INFO

🕒 18 Sept. 2019 to 5 Jan. 2020

### OPENING TIMES

Wednesday to Friday: 2-6pm

Weekends: 1-7pm

Tuesday to Friday, 9am to 6pm: for groups (booking required)

Closed: Monday and Tuesday

Also closed: 1 January and 25 December

Closes at 5pm on 24 and 31 December

### 📍 Lyon Contemporary Art Biennale

11, rue Docteur Dolard

69100 Villeurbanne

[www.i-ac.eu](http://www.i-ac.eu)

### COMING BY PUBLIC TRANSPORT

#### 🚌 Bus

C3. Stop: "Institut d'art contemporain"

C9. Stop: "Ferrandière"

C16. Stop: "Alsace"

#### 🚇 Metro

Line A. Station: "République"

Line B. Station: "Gare Part-Dieu Vivier Merle"

# ASSOCIATED EXHIBITIONS



**COUVENT DE LA TOURETTE**

**CENTRE D'ART CONTEMPORAIN  
LE CREUX DE L'ENFER**

**CIC - LYONNAISE DE BANQUE: ATRIUM**  
(programme to be confirmed)

**FONDATION BULLUKIAN**

**HALLE DES BOUCHERS**  
(programme to be confirmed)

**MUSÉE DES BEAUX-ARTS**  
(programme to be confirmed)

**URDLA**

**VILLA DU PARC  
CENTRE D'ART CONTEMPORAIN**

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Still involving Palais de Tokyo's curatorial team, a selection of exhibitions under the "Associated Exhibitions" banner joins the line-up of this 15th Lyon Contemporary Art Biennale. Five exhibitions have already been selected: Couvent de La Tourette (Éveux), Creux de l'enfer (Thiers), Fondation Bullukian (Lyon 2), URDLA (Villeurbanne) and Villa du Parc (Annemasse). Other venues will soon be added to the list, including: the head office of CIC - Lyonnaise de Banque: Atrium (Lyon 1), Halle des Bouchers (Vienne) and Lyon's Musée des Beaux-Arts.

➔ **Programme selected in consultation with the artistic director and the Palais de Tokyo's curatorial team**

# COUVENT DE LA TOURETTE

**Curator:** Friar Marc Chauveau  
24 Sept.— 22 Dec. 2019

For the past 10 years, the community of Dominican friars at the Couvent de La Tourette, built by Le Corbusier in the '50s, have been holding exhibitions of contemporary art. The vocation of the place conveys something that, in a sense, exists nowhere else: the singularity of a fusion of Le Corbusier's architecture, religious life, everyday life and contemporary art. This linkage between a living spiritual place, the architectural quality of the convent and the artistic quality of the chosen works makes each encounter a unique experience.

## ANSELM KIEFER AT LA TOURETTE

For the 15th Lyon Contemporary Art Biennale, Anselm Kiefer is invited back to the convent, 52 years after his first stay at the age of 21, when, deeply struck by Le Corbusier's architecture, he stayed for three weeks and shared the friars' daily life. Kiefer would later say that he perceived in this place "the spirituality of concrete" – a material which, as we know, would take on great importance in his œuvre. Following this truly initiatory stay, he began training as an artist at the Kunstakademie in Freiburg im Breisgau. Kiefer has ploughed a powerful and original furrow in contemporary art. His exhibitions around the world, in leading cultural institutions (Grand Palais, Centre Pompidou, Bibliothèque Nationale, Musée Rodin, etc.), have made him a major figure of the contemporary art scene. For the artist, this return feels like an engagement with a spiritual place that changed his life. He thus wanted the artworks to be chosen in consultation with the friars. The resulting selection is diverse indeed: monumental sculptures, stained glass, paintings, books, etc.

The previous guest artists were: François Morellet (2009); Vera Molnar, Ian Tyson and Stéphane Couturier (2010); Alan Charlton (2011); Éric Michel (2012); Anne and Patrick Poirier (2013); Philippe Favier (2014); Anish Kapoor (2015); the group exhibition *Formes du silence* with Geneviève Asse, Michel Verjux, Friederike von Rauch and Jaromir Novotny (2016); Guillaume Bardet and Lee Ufan (2017), and an exhibition of contemporary stained glass in 2018.



Anselm Kiefer at Couvent de La Tourette, 2018



Route de la Tourette  
69210 Éveux  
[www.couventdelatourette.fr](http://www.couventdelatourette.fr)

# CENTRE D'ART CONTEMPORAIN LE CREUX DE L'ENFER

**Curator:** Sophie Auger-Grappin, artistic director of the Creux de l'enfer  
12 Oct. 2019 — 2 Feb. 2020  
Opening night: Friday 11 Oct. at 7pm

Located in the picturesque “Vallée des Usines” (Factory Valley), the Creux de l'enfer is a former knife factory that became a contemporary art centre in 1988. Since 2001, the venue has offered a showcase for new work from the region. Over the years, the venue has made its mark from Moscow to New York, becoming the ambassador of the town of Thiers.

## ALEXIS GUILLIER NOTRE-DAME DE FRANCE

*Notre-Dame de France*, a 22-metre-high virgin with child in Le Puy-en-Velay, was created in 1860 from the iron of the 213 cannons captured at Sebastopol. At the time, the sculpture was a “super-synthesis” of the interests of the Church, the Army, the French Empire, industry and tourism. Scarlet, metallic and penetrable in appearance, it draws on the motif of the female giant, a mixture of mercy and domination. To climb into her head is to contemplate the panorama that she permanently occupies. Step into her history and you also perceive, inside her bloody and conservative confines, the grumblings of emancipation.

The exhibition is devised as the physical and sensory experience of a critical remounting of the statue, mobilising its mass and structure in an abstract way. Spread over the venue's levels, immersive structures will host a film in several parts. With them are an ensemble of new works made for the exhibition: these will depict a stained landscape where the material and local dimensions will be linked with the powers of politics, symbolism and the imaginary realm.



Restoration work on the Notre-Dame de France statue, 1937



Vallée des Usines  
85, avenue Joseph Claussat  
63300 Thiers  
[www.creuxdelenfer.fr](http://www.creuxdelenfer.fr)

# FONDATION BULLUKIAN

**Curator:** Fanny Robin, artistic director of the Fondation  
18 Sept. 2019 — 5 Jan. 2020  
Opening night: Wednesday 18 Sept. 2019 at 6.30pm

The Fondation Bullukian is delighted to continue its long-standing partnership with the Lyon Biennale, which began in 2007. For this associated exhibition, it presents two artists who will take over the new spaces in its art centre: Jérémy Gobé and Andrea Mastrovito. By supporting new work wrought in the complexity of encounters between artists and scientists, the Fondation Bullukian wishes to help foster the emergence of novel and plural forms, conducive to an evolving culture.

## JÉRÉMY GOBÉ ANTHROPOCÈNE

A graduate of the national fine arts school in Nancy, then of the national decorative arts school in Paris in 2012, Jérémy Gobé's work directly addresses the issues of our age. His artistic practice reflects a vision of art "in life", attuned to society. The artist thus poses the matter of labour and repeated motions, and explores the topic of abandoned factories, which leave workers without output, materials without workers, objects without purpose, and goods unworked.

Following his residency at the Weber Saint Gobain factory in Ain county, which unusually is both a manufacturing facility and the company's R&D centre in France, Jérémy Gobé is creating a monumental piece, *Anthropocène*, for the garden of the Fondation Bullukian. As with his *Corail Artefact* project, he is developing for his Biennale venue a project that connects contemporary art, science, industry and sustainability, and which flows from his wish to show virtuous ecosystems where art is a vehicle for, by turns, raising awareness of today's challenges and inspiring tangible solutions.

**Born 1986 in Cambrai (France), lives and works in Paris (France)**



*Corail restauration, Variation 13, 2016.* Courtesy Gallery Odile Quizeman

## ANDREA MASTROVITO LE MONDE EST UNE INVENTION SANS FUTUR

A graduate of the Accademia Carrara di Belle Arti in Bergamo, Andrea Mastrovito works across an array of media including drawing, performance, video, sculpture and installations. His pieces have been shown in many solo and group exhibitions in institutions and galleries across Europe and the United States: MAXXI (Rome), MUDAM (Luxembourg), Belvedere 21 (Vienna), MAD (New York), etc.

At the Fondation Bullukian's invitation, Andrea Mastrovito is presenting four large site-specific installations in its spaces. Through his thinking on landscape, how it is displaced and changed, the artist presents other interpretations of objects and materials – wood, books, films and found objects – to immerse spectators in the actual artwork. He thus offers them a rereading of the present, characterised either by the melancholy of an inescapable fate or by the enchantment of a life that is always born out of its own destruction.

**Born 1978 in Bergamo (Italy),  
lives and works in Bergamo and New York (USA)**



*Pour chaque homme sur La Lune, une femme sur le Soleil.* Courtesy Gallery Wilde, Genève



26, Place Bellecour  
69002 Lyon  
[www.bullukian.com](http://www.bullukian.com)



# URDLA

**Curator:** Cyrille Noirjean, artistic director of URDLA

14 Sept. — 30 Nov. 2019

Opening night: Saturday 14 Sept., 2.30pm to 6.30pm

**Performances**

26 Sept. at 7.30pm, 19 Oct. at 7pm, 14 Nov. at 7pm

Founded in 1978, URDLA is an art centre devoted to the so-called original print. Its exhibition spaces are surrounded by workshops that apply various printing techniques: relief, intaglio, lithography and typography. The combination of safeguarding a technical and artisanal heritage with support for contemporary new work – through

publishing, promoting and disseminating printed images – has for more than 40 years formed a hybrid venue for producing printed images and displaying contemporary visual art practices.

## MARK GEFFRIAUD

### *RAÚL D.*

Mark Geffriaud has had several solo shows, notably at Le Plateau / Frac Île-de-France (Paris), Palais de Tokyo and Jeu de Paume in Paris, Witte de With in Rotterdam, Édouard Malingue Gallery in Hong Kong and Westbeth Center in New York.

For his exhibition entitled *Raúl D.*, Geffriaud wanted to reshape the factory premises by moving some of the machines and tools into the exhibition space, so that the exhibition could be introduced into the printmaker shop. This new form of cohabitation aims to shift uses by modifying habits of circulation, production and seeing. Real/fake sculptures, accidental assemblages and bricolaged tools rub shoulders and tame one another. The prints produced for the exhibition share the walls with tests forgotten years ago. Through installations, sculptures, films and performances, Mark Geffriaud plays with the multiple representations of time and the construction of memory. The appearance (circulation) and the disappearance (oblivion) of images and forms lay the foundations of a fragmentary archaeology in which misunderstandings are clarified by free association, neighbourhood and fiction. Interstices then appear to the gaze.

**Born 1977 in Vitry-sur-Seine (France), lives and works in Paris (France)**



Courtesy of the artist and gb agency. © Mark Geffriaud



207, rue Francis-de-Pressensé  
69100 Villeurbanne  
[www.urdla.com](http://www.urdla.com)

# VILLA DU PARC CENTRE D'ART CONTEMPORAIN

**Curator:** Garance Chabert, artistic director of the Villa du Parc  
12 Oct. 2019 — 18 Jan. 2020  
Opening night: Saturday 12 Oct. 2019 at 6pm

The Villa du Parc, a contemporary art centre in Annemasse, echoes the title *Where Water Comes Together With Other Water* of the Lyon Contemporary Art Biennale, favouring art production projects developed in short supply chains and in settings exogenous to art. The Villa du Parc is located in a region that, geographically speaking, is set in an Alpine landscape, and was historically home to an industrial economy. Tapping the resources of this specific context, the venue supports creative projects related to the distinctive features of the surrounding landscape, and since 2015 has been developing a bespoke programme of in-company artist residencies – a major strand of its programming.

## **ON Y MARCHE AVEC L'OREILLE (L'APPEL DU TERRAIN)**

Group exhibition (list of artists to be confirmed)

The group exhibition *On y marche avec l'oreille* being held during the 15th Lyon Contemporary Art Biennale at the Villa du Parc will bring together artworks produced in direct contact with varied experimental terrains that are sometimes difficult to access (a natural site, a group of people, a private company, etc.). The artists work in consultation and collaboration with actors in the field in question, drawing on the skills and know-how of people who are trained in the specific environments where the artists wish to intervene. The artworks on show are pervaded by issues of workplace fulfilment and atmosphere; the collective and experience sharing; and the permeability of aesthetic and societal practices.



Joséphine Kaepelin, Audit Siegwark, *Il s'est passé quelque chose* (wall-based report), 2018, Villa du Parc - centre d'art contemporain. © Photo: Aurélien Mole



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The background is a vibrant, abstract composition of blue and orange tones. It features thick, horizontal brushstrokes and layered textures, creating a sense of depth and movement. In the lower right, there are stylized, geometric shapes in orange and blue, resembling architectural elements or patterns. A white rounded rectangle is positioned on the left side, containing the word 'RÉSONANCE' in a bold, black, sans-serif font.

**RÉSONANCE**



## 150 VENUES IN THE AUVERGNE-RHÔNE-ALPES REGION

In an age of metro-area authorities and large European regions, it made obvious sense to actively and dynamically implement a regional cultural network. Besides the greater Paris area, Auvergne-Rhône-Alpes is probably the French region that is home to most cultural institutions, art centres and galleries: a vast and dense fabric that supports the Lyon Biennale. Back in 1985, the *Octobre des Arts* event aspired to gather the most vibrant actors on the region's cultural scene – an idea picked up and amplified by the Biennale from 2003 onwards, under a generic and uniting banner: *Résonance*. Every two years, the Lyon Biennale invites art centres, galleries, cultural institutions and artist collectives from across the region to partner with it via a call for projects. The final choice is made by the Biennale's selection panel, with no limit on the total number of projects. The objective is twofold: associate all the essential actors on the regional scene with the Biennale's theme, and offer them enhanced visibility. *Résonance* is more than a fringe festival or a mere cultural diary: over the years, it has brought together a hugely diverse array of venues – not only from the field of contemporary art but also from literature, dance, theatre, music and film. The result? A teeming abundance that is both exemplary and unique in the world of biennials: in 2003, *Résonance* comprised about 30 events; and in 2017, more than 250 exhibitions, performances, concerts, screenings and shows. This network – vibrant and kaleidoscopic – is now fully part of the Lyon Biennale, and is one of its platforms.

### COORDINATION

For all contemporary art projects:

Marilou Laneuville, **Résonance coordinator**

For all performing arts and film projects: Élisabeth Tugaut, **director of the audience and professional relations department**

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Full programme  
available in September:  
[www.biennaledelyon.com](http://www.biennaledelyon.com)

# HISTORY

## 1991

*L'AMOUR DE L'ART  
(‘THE LOVE OF ART’)*

**Curators:** Thierry Raspail & Thierry Prat

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

## 1993

*ET TOUS ILS CHANGENT LE MONDE  
(‘AND THEY ALL CHANGE THE WORLD’)*

**Curator:** Marc Dachy

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

## 1995

*INTERACTIVITÉ, IMAGE MOBILE, VIDÉO*

**Curator:** Georges Rey

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

## 1997

*L'AUTRE  
(‘THE OTHER’)*

**Curator:** Harald Szeemann

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

## 2000

*PARTAGE D'EXOTISMES  
(‘SHARING EXOTICISMS’)*

**Curator:** Jean-Hubert Martin

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

## 2001

*CONNIVENCE*

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

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

## 2003

*C'EST ARRIVÉ DEMAIN  
(‘IT HAPPENED TOMORROW’)*

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

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

## 2005

*EXPÉRIENCE DE LA DURÉE  
(‘THE EXPERIENCE OF TIME’)*

**Curators:** Nicolas Bourriaud & Jérôme Sans

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

## 2007

*00'S, L'HISTOIRE D'UNE DÉCENNIE QUI N'EST PAS ENCORE NOMMÉE  
(‘STORY OF A DECADE AS YET UNNAMED’)*

**Devised by:** Stéphanie Moïsdon & Hans Ulrich Obrist

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

## 2009

*LE SPECTACLE DU QUOTIDIEN  
(‘THE SPECTACLE OF THE EVERYDAY’)*

**Curator:** Hou Hanru

**Guest artists included:** Adel Abdessemed, Pedro Cabrita Reis, Dan Perjovschi, Tsang Kin-wah, Sarkis, Agnès Varda, Maria Thereza Alves... Besides the international exhibition, the Biennale now included two further platforms: Veduta and Résonance.

## 2011

*UNE TERRIBLE BEAUTÉ EST NÉE  
(‘A TERRIBLE BEAUTY IS BORN’)*

**Curator:** Victoria Noorthoorn

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

## 2013

*ENTRE-TEMPS... BRUSQUEMENT, ET ENSUITE  
(‘MEANWHILE... SUDDENLY, AND THEN’)*

**Curator:** Gunnar B. Kvaran

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

## 2015

*LA VIE MODERNE*

**Curator:** Ralph Rugoff

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

## 2017

*MONDES FLOTTANTS  
(‘FLOATING WORLDS’)*

**Curator:** Emma Lavigne

**Guest artists included:** Shimabuku, Marcel Duchamp, Cildo Meireles, David Tudor, Peter Moore, Terry Riley, Jill Magid, Jorinde Voigt, Hans Richter, Yuko Mohri, Jean Arp, Ernesto Neto, Julien Creuzet, Fernando Ortega, Richard Buckminster-Fuller, Julien Discrit, Camille Norment, Hector Zamora, Céleste Boursier-Mougenot...

# TEAM

## Curated by

Palais de Tokyo

## Curatorial team

Adélaïde Blanc, Daria de Beauvais,  
Yoann Gourmel, Matthieu Lelièvre,  
Vittoria Matarrese, Claire Moulène,  
Hugo Vitrani  
Assisted by Dimitri Levasseur

## Artistic Director

Isabelle Bertolotti

## General Management of the Biennale de Lyon

Sylvie Burgat  
Assisted by Toscane Angelier

The contemporary art Biennale  
is organised by  
**the Biennale de Lyon association**

## President

François Bordry

## Vice-president

Bernard Faivre d'Arcier

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Michèle Daclin

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Thierry Prat  
Assisted by Ludovic Chemarin

## Artistic Coordination

Frédérique Gautier  
Assisted by Alexandra Chopin and Lisa  
Leandri

## Veduta

Adeline Lépine, **Head of Veduta**  
Assisted by Léonor Rey  
Nicolas Coutable, Jessica Palm,  
Fanny Ventre, **Outreach Officers**  
Julien Jay, **Production Manager**

## Résonance

Marilou Laneuville, **Coordinator**

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Alexis Bergeron, **Video Production  
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Romain Sicard, **Site Production Manager**  
Olivier Emeraud, **Technical Director,**  
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Samir Ferria, **Production Manager,**  
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Léa Rieux, **Intern**

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Isabelle Huguet, **Director**

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& Corporate Events Manager**  
Charlotte Roux, **Corporate Relations  
Manager**  
Catherine Farkas-Thiebeauld, **Business  
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Lilas Cuby de Borville, **Intern**

## Secretariat, Reception & Switchboard

Amina Murer

... supported by 150 other team members.

## And with the support of the Palais de Tokyo

Christopher Miles, **Executive Director**  
Natascha Jakobsen, **Communications  
Director**, and their team.

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Artwork: Stephen Powers.

*Là où les eaux se mêlent* by Raymond Carver, in *Poésie*  
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