



12th Biennale de Lyon

From 12 September 2013
to 05 January 2014

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



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From 12 September 2013
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biennaledelyon.com

Artistic Director
Thierry Raspail

Guest Curator
Gunnar B. Kvaran

Artistic Production Manager
Thierry Prat

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AND THEN***

Lyon Museum of Contemporary Art
La Sucrière
The Bullukian Foundation
Saint-Just Church
The Chaufferie de l'Antiquaille

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**12TH BIENNALE
DE LYON**

Editorial

by Thierry Raspail

Artistic Director

Biennales de Lyon – the rules of the game

Since the first Biennale in 1991, I have invited my guest curators to think in terms of a *key word*. The word remains the same for three successive Biennales and is always a common word with topical connections and a fairly vague semantic range, a word capable both of artistic and societal interpretations. The first word, in 1991, was *History*. Then in 1997 it was *Global*, followed by *Temporality* in 2003 and, from 2009 to 2013, *Transmission*.

When I submitted the word *Transmission* to Gunnar B. Kvaran, he responded in literal fashion with the word *Narrative*. The term is no more a subject than it is a title. It is merely the starting point for a dialogue upon which we are constructing three platforms. In the first place an *exhibition* – however the works are combined and in whatever venue, whatever is chosen and whatever is left out, it is still all about designing an *exhibition*. Second, *Veduta* – the laboratory of visual creation and experiment, in which *artists in residence*, the *collection* of the Lyon Museum of Contemporary Art, works from the exhibition, and *amateurs* of all ages and social backgrounds combine to construct a new visual relationship with the world. And third, *Résonance* – a vast, polyphonic mass of creativity in which artists' collectives, young galleries, neo-institutions, or just people taking risks with form, pay homage to the irrational in a sort of counterpoint to the exhibition, in the plural, and in the most valid of tenses, the present – the only tense that is independent of time.

Thierry Raspail

An art historian by training, Thierry Raspail began his curatorial career at the Musée de Grenoble. After several assignments in west Africa, he designed the museography of the Musée National de Bamako in Mali.

He has been the Director of the Lyon Museum of Contemporary Art since it opened in 1984. At that time, he defined a museographic project based on the principle of a collection of moments, comprising generic and often monumental artworks. He has been chief curator of a number of significant exhibitions – Robert Morris, Joseph Kosuth, Dan Flavin, Louise Bourgeois, Andy Warhol, Keith Haring, Ben, Robert Combas, *Cages's Satie*, Huang Yong Ping, Latifa Echakhch and Gustav Metzger, among others – and has authored several catalogues. In 1991, Thierry Raspail created the Biennale of contemporary art in Lyon, and has since been its Artistic Director.

Meanwhile... Suddenly, And then / Biennale 2013

The Narrative

Art, for some, is a structured language with an obvious narrative, for others it is a silent image with something that can vaguely be said about it. Like Italo Calvino's *Cloven Viscount*, it is a split terrain with permeable front lines, an area in which two opposing and antagonistic factions operate. On one side the idea that anything other than language can tell a story is rejected. On the other side, like Nelson Goodman, people think that works of art exemplify form, feeling and ideas, and can construct whole worlds. The dispute is as old as it is insoluble.

People have always sought to explain the world through narrative. It began with myths. Then came gods and legends, and then History. And, quite clearly, everything pertaining to language, whether articulated or not, spoken or written or kept silent – hysteria, poetry, literature, thought.

But what do images tell us? Does Altdorfer's *Battle of Alexander* have anything to say? Is it perhaps telling us that from Issus in the Hellenist period until William IV of Bavaria nothing ever changed, that things were always the same and History has to be reinvented? And does Piero della Francesca's *Baptism of Christ* reveal anything to us? Is it saying that the agreement between East and West is fragile or that the spirit is all one? Do these images relate all that, or none of it?

And yet, whether it is the work of art telling the story or History speaking, there is nevertheless something there which looks for all the world like a narrative.

The Text

In the middle of the 1980s a new 'universal' hero came into existence in the form of *Text*. Born of the sacred marriage of European structuralism and American academic textuality, it spread across the world, becoming in the process an 'intertext' and then a generalised 'supertext'. Fredric Jameson put it like this: "The older language of the 'work' – the work of art, the masterwork – has everywhere largely been displaced by the rather different language of the 'text', of texts and textuality – a language from which the achievement of organic or monumental form is strategically excluded. Everything can now be a text in that sense (daily life, the body, political representations), while objects that were formerly 'works' can now be re-read as immense ensembles or systems of texts of various kinds."¹ Thus the 'dictatorship' of the future, borne up until then on the shoulders of messianic History, the one of modern times, was eroded in favour of an infinite narrative encompassing the *here and now*, the *event* and, of course, the *image*.

It was at this precise moment that new modes of composition for visual narratives were seized upon by artists, or rather invented by artists. All of a sudden they were climbing up walls, filming things, wearing masks, drawing, sculpting, and all at the same time. They construct things, move things around, meander, concentrate and superimpose temporalities, supports, shadows and inversions, unfold things, uncover things. They have discovered the complexity of the world's temporalities and the micro-narratives that inform the world. Whatever it is they are doing, they are *telling stories*, which is another way of saying that they are *transmitting*.

Tell me a story

For Gunnar B. Kvaran to place *narrative* side by side with *transmission* is to state the obvious about what *happens* ("Reality is what happens", as someone said). Gunnar B. Kvaran's response to the neo-modernism that covers our walls with a patina of soft nostalgia is to place a new emphasis on *form*, which is a totally new form of *thought*. And the form of that thought is probably what is most eloquent about it. A story can be as good as you like but what makes it stand out in the end is the relevance of its form. The form creates the meaning by forming the narrative.

The Little Prince said, "Tell me a story". The poet drew it.

¹ Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Duke University Press, Durham, NC, 1991) p 76



***THE
INTERNATIONAL
EXHIBITION***

Meanwhile... Suddenly, And then

by **Gunnar B. Kvaran**

Guest Curator

Novelists and screenwriters always hope they have an interesting story. These days, politicians too and advertisers are all on the look-out for a good story that can be used to influence voters and consumers. Not only are there “countless forms of narrative in the world”, as Roland Barthes put it, but now they are everywhere and an integral part of our daily life.

The Biennale de Lyon 2013 has brought together artists from all over the world who work in the narrative field and use art to experiment with the modalities and mechanisms of storytelling. The exhibition gives pride of place to the ingenuity and inventiveness of contemporary artists in undoing mainstream narrative codes and off-the-peg plotting devices in order to tell new stories differently.

The art of these artist-storytellers comes in many and varied forms and uses a wealth of different registers, materials and techniques. So the exhibition naturally includes sculptures, paintings, fixed images, animated images, arrangements of text, arrangements of sounds and of objects in space, as well as performances. It highlights the way (or rather ‘ways’) in which young artists of today – according to whether they work in Europe, Asia, Latin America, Africa or North America – are imagining the narratives of tomorrow: narratives that dispense with the suspense and excitement of globalised fiction as practised in Hollywood, on television, or in the best-sellers of world literature. Theirs are totally new narratives that defamiliarise us with the world and restore the deep-rooted strangeness and complexity that classic storytelling devices have always sought to iron out or to stifle. These are art narratives that enable us to see and understand the world in a new light and more intelligibly.

Thus, a whole range of stories, of all kinds and sorts, developed by these artists from lived experience or imagination, from anecdotes of everyday life as well as from social phenomena and significant historical events, will be spread out around the various host venues of this year’s Biennale: La Sucrière, the Museum of Contemporary Art and the Bullukian Foundation, as well as, for this edition, two more venues, La Chaufferie de l’Antiquaille and the Saint-Just Church. Certain works will inveigle their way into private houses and apartments in Lyon for the duration of the Biennale and they and the stories they tell will be displayed and transmitted in whatever way the inhabitants of these unusual venues may choose to invent for them. There will be as many narratives as there are visitors able to absorb and, in their turn, relate them, changing them as they retell them, adding to them, and no doubt twisting them, too. They will spread in various ways – through conversations, rumour, over the social networks – and will give rise to a host of unpredictable, inflated, discontinuous, fragmentary stories.

The 2013 edition of the Biennale de Lyon grapples with the idea of contemporary art biennials as the construction of a shared world rather than a given. This is why the title we chose for the 2013 Biennale avoids any attempt at a descriptive summary of the works exhibited but seeks rather to divert them from any easy explanatory framework, the effect of which too often is only to thwart their inherent variety of meaning.

Meanwhile... Suddenly, And then

This choice of title (or titles), which places the accent on storytelling devices, is a way of asserting the importance for an exhibition of going with the flow of its subject, which in this case is a renewed attention to form; form as a generator of meaning, and the idea that in a narrative it is the way you tell it, the way you make a story of it – the invention of a new narrative form – that counts.

The Biennale de Lyon 2013 has wholeheartedly taken this question on board – in the way it is organised, the way it is advertised, in the spatial arrangements and even in the way it unfolds. A weekend in October is devoted to the question of narration in video and the contemporary art film, with special screenings and discussions. And there will be another in November devoted to performance. But, also, a whole set of new contributions by writers and theorists will be published and broadcast throughout the Biennale. Each of these projects will beget potential new sequences, and strengthen the shared interrogations that originally inspired the Biennale.

If this new edition of the Biennale de Lyon aspires above all else to being a collective and shareable event operating on many levels, I have nonetheless taken a completely subjective approach to it, for which I assume full responsibility. The list of artists involved traces the path that led me to give it its present form. Erró, Yoko Ono and Alain Robbe-Grillet are the artists who first impressed me, through their works, with their ability to invent a politics of visual narration. They did this by challenging the myth of a natural narrative order as used by any social, moral or political order for purposes of establishing and consolidating itself.

Robert Gober, Jeff Koons, Matthew Barney, Fabrice Hyber, Tom Sachs and Paul Chan form a second circle of guests – people I have worked with over the last fifteen years who have been involved in this groundbreaking exploration, working out ever more different ways of giving visual form to stories. In working with them and talking to them over the course of various exhibitions, I have come to understand how important a large collective exhibition conceived around these questions can be. However, to avoid ever being lulled into the fallacy of blinkered thinking, and aware as I am of the need to be constantly on the look-out for new modes of interpreting and narrating the world, I am also presenting a whole new generation of artists that I discovered in the course of my research and my many journeys around the world for the Biennale de Lyon. They, in their turn, are reinventing different ways of rendering the complexity of today's world through narrative experiments with forms beyond words.

Gunnar B. Kvaran

Gunnar B. Kvaran was born in Reykjavik, Iceland, in 1955. He took out his PhD in history of art in 1986, from the University of Provence, in Aix-en-Provence. From 1983-86 he was director of the Asmundur Sveinsson sculpture museum in Reykjavik; from 1986-97, of the Museum of Modern Art in Reykjavik; and from 1997-2001 of the Museum of Art in Bergen, Norway. He was the curator of the Iceland Pavilion at the Venice Biennial from 1984 to 1990. Since 2001 he has been director of the Astrup Fearnley Museum in Oslo.

Recent exhibitions Gunnar B. Kvaran has curated and organised include *In the Name of the Artists*: exhibition from the Astrup Fearnley Collection at the São Paulo Biennial in 2011; exhibitions by Ernesto Neto, Nate Lowman, Charles Ray and Richard Prince; Yoko Ono's and Jeff Koons' retrospectives... Gunnar B. Kvaran also co-curated the 2nd Moscow Biennial; organized *China Power Station*, an exhibition of Chinese contemporary art held in London and Oslo; and co-curated the tour exhibition *Indian Highway* in 2009 (Lyon, Rome, London, Beijing, Copenhagen).

WHILE...

ONLY,

THEN

The artists

Jonathas de Andrade Souza
Ed Atkins
Trisha Baga
Matthew Barney
Neil Beloufa
Gerry Bibby
Dineo Seshee Bopape
The Bruce High Quality Foundation
Antoine Catala
Paul Chan
Ian Cheng
Dan Colen
Petra Cortright
Jason Dodge
Aleksandra Domanović
David Douard
Erró
Roe Ethridge
Edward Fornieles
Gabriela Friðriksdóttir
Robert Gober
Karl Haendel
Fabrice Hyber
Jeff Koons
Ann Lislegaard
Nate Lowman
Madeln Company
Václav Magid
Helen Marten

Thiago Martins De Melo
Bjarne Melgaard
Takao Minami
Meleko Mokgosi
Paulo Nazareth
Paulo Nimer Pjota
Yoko Ono
Laure Prouvost
Lili Reynaud-Dewar
James Richards
Matthew Ronay
Tom Sachs
Hiraki Sawa
Mary Sibande
Gustavo Speridião
Tavares Strachan
Nobuaki Takekawa
Ryan Trecartin & Lizzie Fitch
Hannah Weinberger
Ming Wong
Yang Fudong
Anicka Yi
Zhang Ding

80% of the works in the 2013 edition are new and specially created for the Biennale .

List as of 26 April 2013 (subject to changes)

Jonathas De Andrade Souza

b. 1982 in Maceió, Brazil.

Lives and works in Recife, Brazil.

For the 2013 Biennale Jonathas de Andrade Souza tells the story of a piece of candy. Based on an almost anthropological process of historical, textual and photographic documentation, his work comprises conceptual installations that highlight the amnesia affecting some of the social, political, cultural and ideological realities of today's world.

Ed Atkins

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

Ed Atkins's subject here is depression in every sense of the word. Drawing on the conventions of cinema and literature, he foregrounds the images generated by today's cultural output mechanisms. Combining writing with high definition video, whose image quality enhances the visibility of its filmed subjects to the detriment of language, character and the people depicted, Atkins brings a precise, exploratory eye to the material aspects of narratives of a contemporary world whose trappings he hones even further.

Trisha Baga

b. 1985 in Venice, United States.

Lives and works in New York, United States.

Trisha Baga works on the cusp between observation and investigation, using video, installation and performance to optimise her receptivity to the world. In a challenge to our cognitive skills, she summons up the formal and conceptual dimensions of sculpture, painting, cinema, music, fiction and comedy, to form a maelstrom of both random and meticulously arranged information.

Matthew Barney

b. 1967 in San Francisco, United States.

Lives and works in New York, United States.

Matthew Barney's contribution to the 2013 Biennale is a love story. In an extended oeuvre that ranges from discipline to transcendence, Barney endlessly pushes back the boundaries of the human body and its representation, with cycles like *Cremaster* and *Drawings Restraint* utilising the creativity triggered by obstacles and restrictions. His performances in sculptural environments are part of an all-embracing exploration – undertaken at any cost – of the relationship between body and mind.

Neil Beloufa

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

Neil Beloufa offers a fragmented experience of vision, memory and the stereotypes that surround and shape us. Within works that take the form of modular environments often made from rough and ready materials, he confronts the spectator with videos whose scenarios challenge Western utopias and speak to us of the world, with all its dreams and lies. These are fictions whose reality eludes us.

Gerry Bibby

b. 1977 in Melbourne, Australia.

Lives and works in Berlin, Germany.

Gerry Bibby challenges the very notion of an artistic 'language' in a limitless process fuelled by ironic subversion of contemporary cultural references. His work is built on sculptural acts of great precision and complexity, personal or borrowed texts, and meticulous choreographies he sometimes integrates into daring, deliberately random performances.

Dineo Seshee Bopape

b. 1981 in Polokwane, South Africa.

Lives and works in Johannesburg, South Africa.

Dineo Seshee Bopape tells stories which she sometimes cuts short, complementing standard linear narrative with the artistic chaos of a practice founded on performance, video and installation. Working a vein combining abrupt gesture and an intangible poetry, she tackles issues of race, gender, politics, psychology and sexuality.

The Bruce High Quality Foundation

Collective founded in 2004 in New York, United States.

The Bruce High Quality Foundation comes to the 2013 Biennale with a look at the concepts of breathing, the psyche and healing. Foundation members deliberately remain anonymous so as to 'protest against the star-making machinery of the art market.' Their name is a reference to fictive artist Bruce High Quality, supposedly dead in the 9/11 terrorist attack. Renowned for a style combining subversion, humour and erudition, the collective aims 'to invest the experience of public space with wonder, to resurrect art history from the bowels of despair.'

Antoine Catala

b. 1975 in Toulouse, France.

Lives and works in New York, United States.

Antoine Catala uses lo-fi and analog technology as a riposte to the digital virtuosity of today's media. Shot through with jokes and wordplay that often mask a certain seriousness, his works display a material and conceptual continuity founded equally on the aesthetics of science and semiotics.

Paul Chan

b. 1973 in Hong Kong, Republic of China.

Lives and works in New York, United States.

Paul Chan's films bring a critical eye to the social, political and religious ramifications of the convergence between man and machine. In a protean oeuvre ranging from print to moving images, he works on the art/politics nexus in a way that always includes a dose of sculpture : by structurally transforming image-projection into an actual window opening onto the world, Chan has definitively modified video's form and narrativity.

JASON DODGE - Pillows that have only been slept on by doctors... the doctors are sleeping © DR



DAVID DOUARD - Under influence 2 © kleinefem ★



RYAN TRECARTIN, LIZZIE FITCH/RYAN TRECARTIN - The Re-Search (Re-Search Waits) © DR



ROBERT COBER - Unritted © Andrew Rogers ★



NEIL BELOUFA - Série des muggets © DR ★



MELEKO MOKGOSI - Fox Kaffrinja: Sikhusele Sembumbulu © Brian Forrest ★



KARL HAENDEL - Inked #7 © DR ★



MATTHEW RONAY - Release Absorb Return © DR ★



HELEN MARTEN - Take a stick and make it sharp - © Roman März

Ian Cheng

b. 1984 in Los Angeles, United States.

Lives and works in New York, United States.

Ian Cheng is contributing an action movie to the 2013 Biennale. Meticulously written for a number of actors, Cheng's works tell seemingly banal stories – a car accident, a street fight, a rabbit hunt – which his exemplary computer skills transform into thoroughgoing ballets. Seizing the sounds and movements that will subsequently fuel his animations, he addresses the issue of human representation and the information it contains by then making the computer take over and elaborate ad infinitum on the narrative.

Dan Colen

b. 1979 in New Jersey, United States.

Lives and works in New York, United States.

For this year's Biennale Dan Colen has come up with a group of sculptures that recount a kind of headlong race and the breathlessness that follows. Appropriating mass culture phenomena, ephemeral graffiti and everyday language, he turns them into sculptures, paintings and installations that inject a real sense of magic into the daily round. Sometimes controversial but always infinitely poetic, Cohen's works teeter on the brink between expressive urgency and surface perfection.

Petra Cortright

b. 1986 in Santa Barbara, United States.

Lives and works in Los Angeles, United States.

Petra Cortright uses a multitude of video strata to explore the nature of the computer interface. Working at the opposite pole from classical cinema narrative, she herself performs in animations that address the fact of being seated in front of a screen and investigate the interaction between the Internet and its users : an infinite story of idyllic virtual worlds endlessly unsettled by other image registers.

Jason Dodge

b. 1969 in Newton, United States.

Lives and works in Berlin, Germany.

Jason Dodge recounts the time spent by a doctor and a group of children sleeping on cushions which he spreads around the exhibition space. In this way the artist highlights the experience of objects bearing the implicit trace of a relationship and a story which at first glance are invisible. Drawing on intimate, impalpable anti-narratives, Dodge asks his viewers to open up to their emotions by imagining an indefinable story composed of fragile but very real interconnections.

Aleksandra Domanović

b. 1981 in Novi Sad, Serbia, Ex-Yugoslavia.

Lives and works in Berlin, Germany.

Aleksandra Domanović speaks of history-inflicted wounds that are healed by collective denial or unifying festivities. His works are taxonomies, series of associations most often rooted in former Yugoslavia and covering issues ranging from author's rights to the geopolitical implications of the Internet, and from the postwar environment in the Balkans to the creation of real and fictive autobiographies.

David Douard

b. 1983 in Perpignan, France.

Lives and works in Paris, France.

David Douard's works take shape in stages amid a profusion of films, sound tracks and tweaked everyday objects, tersely incongruous details that saturate installations combining intensity with a fine balance. Designed to be tested to the limit, these pieces marry language and sculpture in a slide into the wildest fantasy.

Erró

b. 1932 in Ólafsvík, Iceland.

Lives and works in Paris, France.

In the course of the encounters made during his travels in Cambodia in 1993, Erró collected eyewitness accounts and documentary material relating to Khmer Rouge atrocities. Blending history painting and the graphic novel, his oeuvre rearranges and recycles visual aspects of language in a uniquely provocative way: narratives made up of intermingling images saturate the picture space, triggering fresh episodes whose surface polish conceals a disturbing, salutary political critique.

Roe Ethridge

b. 1969 in Miami, United States.

Lives and works in New York, United States.

Roe Ethridge's photography oscillates between the domains of fashion and art, between the commercial and the conceptual. In images always rooted in a direct use of the world, he explores the plastic potential of his medium via different genres – stylised versions of classical compositions, portraits, landscapes, arrestingly private everyday details – which he adapts and blends to create fresh visual experiences. From one image to the next, from one framing approach to the next, Ethridge – also the creator of the 2013 Biennale poster – builds a generous, receptive narrative.

Edward Fornieles

b. 1983 in Winchester, United Kingdom.

Lives and works in London, United Kingdom.

Edward Fornieles explores the impact of the virtual on the physical world – or maybe vice versa. Hinging on what he calls 'the osmosis between online and offline realities', the plotline of his work is characterised by systems whose unforeseeable, uncontrollable functioning generates films, sculptures, installations and performances.

Gabriela Friðriksdóttir

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

In the work she is presenting at the 2013 Biennale Gabriela Friðriksdóttir looks into the question of twilight, that time of day when darkness begins to infiltrate light – or vice versa.

Out of Norse mythology and the Icelandic sagas she creates melancholy environments whose meticulously handled media – video, sculpture, drawing, performance, text, painting – give rise to fictive cosmologies rooted in her country of origin. These works are narratives and simultaneous experiences giving pride of place to emotion and the enigmatic, irrational forces that govern our existence.

Robert Gober

b. 1954 in Wallingford, United States.

Lives and works in New York, United States.

Robert Gober is presenting some of the doll's houses he so painstakingly created early in his career, objects which recount in all simplicity the story of his life and the genesis of his oeuvre. The questions of sexuality, nature, politics and religion that have pervaded that oeuvre for over thirty years have their roots in his childhood memories. Washbasins, doors, cradles, chairs and human body parts permeate a quasi-surrealistic narrative whose details are reminiscent both of a normal domestic setting and an utterly personal history.

Karl Haendel

b. 1976 in New York, United States.

Lives and works in Los Angeles, United States.

For the 2013 Biennale, Karl Haendel returns to the Aurora, Colorado mass shooting of July 2012 in a study of envy, fascination and violence. His drawings are based on detailed documentation – photographs, spoken word, newspaper cuttings – which he subjects to modifications of scale, tone, clarity and significance. Assembled into narratives whose meaning shifts according to their formal and conceptual interconnections, his images give rise to new visions and stories.

Fabrice Hyber

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

Fabrice Hyber is using his time at the 2013 Biennale to relate the autobiography of his oeuvre. Proceeding by accumulation, hybridisation and proliferation, he shifts ceaselessly between drawing, painting, sculpture, installation and video. Each piece is an evolutionary step in a long-term work that fans out like a thought-network, setting up links and interchanges which in turn generate further connections.

Jeff Koons

b. 1955 in York, United States.

Lives and works in New York, United States.

Jeff Koons is a complete artist whose work embraces all possible media, including installation, photography, painting and sculpture. One of the few artists to have integrated all the major avant-garde trends of the 20th century, he has been working since around 2010 on a quasi-filmic narrative whose subtle, delicate paintings recount his intimate relationship with the history of art.

Ann Lislegaard

b. 1962 in Tønsberg, Norway.

Lives and works in Copenhagen, Denmark.

For this work created specially for the 2013 Biennale, the artist draws freely on the replicant owl in *Blade Runner*. Ann Lislegaard sees science fiction as an experimental take-off point for the invention of new narrative structures. Her installations, 3D animations and architectural creations are characterised by narratives whose blend of the fragmentary and the complex challenges our cognitive and sensory capacities.

Nate Lowman

b. 1979 in Las Vegas, United States.

Lives and works in New York, United States.

Nate Lowman is at the Biennale to tell us about New York. This artist mingles the detritus of pop culture with that of everyday-speak, beaming smileys with magic tree-shaped air fresheners, and iconic images of blonde Mrs O.J. Simpson with those of Jim Morrison or Che Guevara. The upshot is a resounding, exhilarating reinterpretation of contemporary imagery.

MadeIn Company

Collective founded in 2009 in Shanghai, China.

For the 2013 Biennale MadeIn Company is blending the timelessness of religious stories from all over the world with the body language of sport. MadeIn Company, a 'cultural production company' created by this Chinese artist in 2009, turns out installations, photographs, videos, performances and paintings. The works of Madein Company put the accent on human sensibility, using an often provocative vocabulary that addresses socio-political problems and the taboos still present in the China of today.

Václav Magid

b. 1979 in St Petersburg, Russia.

Lives and works in Prague, Czech Republic.

At this year's Biennale Václav Magid combines beauty as seen by the German philosophers of the 18th century with a Soviet TV series of 1973, his aim being to expose the hidden underbelly of art education. Artist, essayist and curator, Magid intends his works as projects for conceptual exhibitions focusing on various social and cultural issues. Texts, models, maps, posters and videos give fresh expression to personal experiences and other biographical details, transforming them into stories whose scope is universal.

Helen Marten

b. 1985 in Macclesfield, United Kingdom.

Lives and works in London, United Kingdom.

Helen Marten makes fun of accepted frames of reference with new codifications of what makes up everyday life. In her installations, sculptures and videos, language and images are associated with perverse, stylised errors in a deliberate deranging of the classical symbols of human activity.

Thiago Martins De Melo

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

Thiago Martins de Melo obsessively paints his wife's prolific, heavily political dreams, compounding their content with his own image. In the resultant visual narratives universal symbols and images of virility coexist wildly yet realistically on large-format canvases.

Bjarne Melgaard

b. 1967 in Sydney, Australia; grew up in Oslo, Norway.

Lives and works in New York, United States.

Bjarne Melgaard says frankly, 'I'd rather tell a good story than a boringly truthful one.' Defying established narrative norms, his overlapping scenes, ideas and digressions confront us with reality in all its chaotic splendour. Driven by the purest creative impulse, Melgaard plunges the viewer into a limitlessly lavish accumulation of words and ideas, drawings and sculptures, paintings and total installations.



MING WONG - *Making Chinatown* © DR ★



GABRIELA FRIDRUKSDOTTIR - *Crepusculum* video 2011 © Jiri Hronik



IAN CHENG - *BBRRRAATTSS* © DR ★



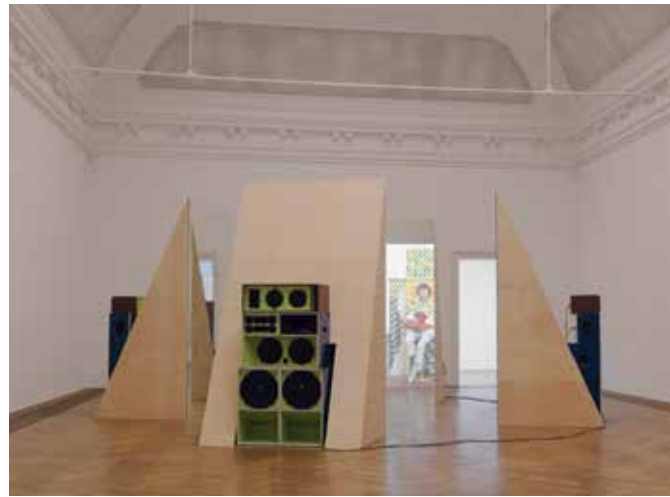
TAKAO MINAMI - *Fer-Shades* © Takao Minami



ZHANG DING - *Buddha jumps over the wall* © DR



THIAGO MARTINS DE MELO - *os trabalhos do sebastianismo alpinos* © DR ★



LILY REYNAUD DEWAR - *Installation view Interpretation Kunstschule Basel* © DR ★



TOM SACHS - *Chanel Guillotine (Greekfast noo)* © DR ★

Takao Minami

b. 1976 in Osaka, Japan.

Lives and works in Paris, France, and Osaka, Japan.

Takao Minami is bringing an infinite landscape to the Biennale. His works are based on the empirical study of his immediate environment, with audiovisual material, drawings and animations given a structured, sculptural relationship with the exhibition space so as to form narratives dilated within the infinity of time.

Meleko Mokgosi

b. 1981 in Francistown, Botswana.

Lives and works in New York, United States.

Meleko Mokgosi tells far-reaching political stories which overlay time and space using purposefully figurative painting that borrows from the movies and psychoanalysis. His practice attacks the issues of nation and colonialism in a challenge to the accepted perception of historical events.

Paulo Nazareth

b. 1977 in Governador Valadares, Brazil.

Lives and works in Belo Horizonte, Brazil.

The story Paulo Nazareth tells us here is that of the 'walking performance' of several thousand kilometres from South Africa to the Biennale in Lyon. Rooted in language, ideas, acts and objects, his oeuvre sets out to establish or reveal the interconnections between people and their environment. His subject matter often has to do with race, ideology and unequal distribution of modes of economic development. Throughout this work simple but powerful gestures are used to call up historical memory and foreground social and economic tensions in the countries he has passed through.

Paulo Nimer Pjota

b. 1988 in São Jose do Rio Preto, Brazil.

Lives and works in São Paulo, Brazil.

Paulo Nimer Pjota brings as much verve to the gigantic facade of La Sucrière, the main Biennale venue, as to the initially blank canvases he has worked on in other urban ventures. At once metaphorical, atmospheric and evocative, his works offer a rich visual repertoire – plants, crystals, skulls, flowers, mechanical objects, words and phrases, all floating free in different scales and dimensions – most of which comes directly from the streets of São Paulo.

Yoko Ono

b. 1933 in Tokyo, Japan.

Lives and works in New York, United States.

Yoko Ono speaks to us of the whole world, in all its material and spiritual dimensions. At once a peerless performance artist whose politically committed events unfailingly strike home, a celebrated visual artist long associated with Fluxus (which she helped found in 1962), a composer and a filmmaker, she has been building for years a body of experimental, subversive, interactive work relating to everyday existence; work whose conceptual richness, intellectual rigour and quasi-intangible poetry make her one of today's greatest artists

Laure Prouvost

b. 1978 in Croix, France.

Lives and works in London, United Kingdom.

In her installations and films Laure Prouvost sets out to unbalance the relationship between language and understanding. She charms and wins over the viewer with an initially amusing narrative which she then quickly subverts with other implicit or irrelevant stories, gradually endowing her works with a surrealistic dimension.

Lili Reynaud-Dewar

b. 1975 in La Rochelle, France.

Lives and works in Paris, France.

Lili Reynaud-Dewar identifies oblique perspectives common to her position as an artist and the roles of various mythical figures involved in the fight for racial equality and identity-assertion, and constructs formal, fictional or symbolic relations between them. In highlighting these invisible connections between the perception of certain public figures and her own biography, she addresses media forces and the taken-for-granted image they reflect.

James Richards

b. 1983 in Cardiff, United Kingdom.

Lives and works in London, United Kingdom.

James Richards finds inspiration in a broad range of images including music videos, online films by other artists, film archives, Internet streaming and television. Pursuing the long tradition of appropriation and sampling, he creates precise, sculptural installations that tackle the question of image conservation.

Matthew Ronay

b. 1976 in Louisville, United States.

Lives and works in New York, United States.

At the 2013 Biennale de Lyon Matthew Ronay plunges us into a vast forest haunted by symbolic forms. In its mix of the contemplative and the shamanistic, the Ronay oeuvre provides a true sensory and psychic experience. Makeshift materials like papier mâché, wood and fabric are pushed to their limits by the artist in a game of patience that deliberately defies immediate interpretation while dramatising mind-body interplay.

Tom Sachs

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

For the 2013 Biennale Tom Sachs is looking into the links between slavery and the totalitarianism of a human body perfected to the point of disembodiment. Contemporary images, masterly engineering and vernacular inventiveness: the Sachs oeuvre is just as at home with space exploration, McDonald's, Hello Kitty and Prada. This artist views America's culture and icons through a sarcastic filter that simultaneously lays bare their production techniques and the different paths they open up from excellence to alienation. Sachs's multiple narratives form a textual bricolage, convolutedly realistic stories from the far reaches of the world and geopolitics which berth like a three-master on the shores of history and tales of the utterly indescribable.



PAULO NIMER PIVOTA - *Diálogo entre Arranjos, Constelações e Tempo I* © DR



ANTOINE CATALA - *TV - Tube* © DR ★



NOBUAKI TAKEKAWA - *Island of Nucleires (Isac)*; *Gallery in the Age of Great Knowledge (front)* © Kazuo Fukunaga



BJARNE MELGAARD - *A new novel (Installation view)* © Adam Reich ★



MADAIN COMPANY - *Seeing One's Own Eyes* © DR ★



ANN LISLEGAARD - *Time Machine: Details* © DR ★



JONATHAS DE ANDRADE SOUZA - *40 biscuits candies is R\$ 1,00* © DR

Hiraki Sawa

b. 1977 in Ishikawa, Japan.

Lives and works in London, United Kingdom.

Hiraki Sawa tells the story of the enduring memory of the close friend who is the inspiration for his most recent works: delicate, dreamlike landscapes rooted in a world at once imaginary and firmly embedded in reality. His films offer subtle reflections of the notions of time, movement and travel, using a blend of digital manipulation, scissors-and-paste editing, photography, collage, movie-style illusion and various leitmotifs.

Mary Sibande

b. 1982 in Barberton, South Africa.

Lives and works in Johannesburg, South Africa.

Mary Sibande tells the story of Sophie, whose imaginary existence she organises in a series of life-size sculptures. Sophie lives in a dream that offers an escape from grey reality: as the artist puts it, "What she can dream, she can live." Sibande garbs her character in work uniforms which, as if taking up a challenge, gradually morph into enormous ball gowns; thus Sophie gains access to a sumptuous world in total contradiction with traditional working-class life in post-apartheid South Africa.

Gustavo Speridião

b. 1978 in Vermelho Novo, Brazil.

Lives and works in Rio de Janeiro, Brazil.

Using assemblage and mise en scène, Gustavo Speridião shapes fictions based on the great global archive that is our world. Every form of image – photography, collage, drawings, found materials, texts – is part of a process permeated by a mix of desire, vertigo, frustration and enthusiasm.

Tavares Strachan

b. 1979 in Nassau, Bahamas.

Lives and works in New York, United States.

Here Tavares Strachan takes a fresh look at the little-known story of Sally Ride, America's first woman astronaut. Outer space and the depths of the ocean: these places test the capacity of matter and the human body to stand up to hostile environments and extreme experiences, and Strachan studies their invisible forces in installations reflecting extensive scientific and historical research.

Nobuaki Takekawa

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

Nobuaki Takekawa's contribution to the 2013 Biennale addresses the issue of slavery. Focusing in particular on China, Asia and the Middle East, he proposes alternatives to the West's great mythical narratives. Here maps, charts and objects form allegories that accumulate and unfold in space like exquisite recordings of personal, natural and cultural histories.

Ryan Trecartin & Lizzie Fitch

b. 1981 in Webster, United States, and born in 1981 in Bloomington, United States.

Both live and work in Los Angeles, United States.

Ryan Trecartin designs each of his works in the same way as a director. Its facilities are true theatrical and community experiences that integrate many participants. With multiple, simultaneous and overlapping stories, Trecartin captures the zeitgeist of his generation, reflecting the unbounded possibilities of a popular culture.

Hannah Weinberger

b. 1988 in Filderstadt, Germany.

Lives and works in Basel and Zurich, Swiss.

Hannah Weinberger uses familiar sound loops in her deployment of works that are stories the spectator can test out according to his position in space and his personal inclinations. Using musical composition tools readily available online, she sets up sound flows that defy the standard notions of dissemination, listening and creativity.

Ming Wong

b. 1971 in Singapore, Singapore Republic.

Lives and works in Berlin, Germany, and Singapore, Singapore Republic.

Ming Wong is bringing to the 2013 Biennale the story of three women, each living in a different era: 'classical', 'modern' and 'virtual'. This artist acts out famous scenes from iconic movies and turns them into multimedia installations that explore linguistic distortions, performance and intercultural experiences. In his work cinema as collective memory becomes a means of interconnecting the concepts of gender, representation, culture and identity.

Yang Fudong

b. 1971 in Hebei, China.

Lives and works in Shanghai, China.

Yang Fudong's films lay bare the profound changes in contemporary values triggered by China's galloping modernisation. The classical, timeless beauty of these visual narratives brings a fine balance to their examination of the shaping of identity by myth, memory and personal experience.

Anicka Yi

b. 1971 in Seoul, South Korea.

Lives and works in New York, United States.

Anicka Yi recounts the interconnections between materials and materialism, between the state of nature and its usage value, between consumerism and metabolism, between fragrance and the perfume industry, and between post-humanist theory and its sociopolitical implications for the body and the senses. Her interest in the sensory springs from an urge to reorganise and redefine the prevailing concepts of value and experience in the art of today.

Zhang Ding

b. 1980 in Gansu, Republic of China.

Lives and works in Shanghai, Republic of China.

Zhang Ding is showing two works at La Chaufferie de l'Antiquaille, one of the Biennale's new venues. One of them offers sound in sculptural form, the other describes the out-and-out violence implicit in a traditional cooking recipe. Like meticulously deconstructed stage pieces, his colossal installations blend sound, video, sculpture and photography. The resultant immediacy of aural and visual impact creates what the artist calls a 'mysterious, compelling atmosphere' intended to plunge the spectator into both the sublime and the horrific.

The work of the Chinese collective Madein Company is realized thanks to the support of La Maison ZILLI, official sponsor of the Biennale de Lyon.

Augis 1830, a member of the Galeries Lafayette group and official sponsor of the Lyon Biennale, supports the work of Brazilian artist Paulo Nimer Pjota. This work has also received support from the Club de la Biennale de Lyon, and technical support from the ATC Groupe.

Venues

Lyon Museum of Contemporary Art

Cité Internationale

81 quai Charles de Gaulle, Lyon 6

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

La Sucrière

Les Docks

47/49 quai Rambaud, Lyon 2

Built in the 1930s, and extended in 1960, La Sucrière was a warehouse until the '90s. Its conversion into the flagship venue of the Biennale de Lyon 2003 marked an important milestone in the transformation of Port Rambaud into an area open to the public. Visitors pass through the old silos to enter the warehouse, following the route once taken by inbound sugar shipments – a great introduction to this 7,000 m² building, which eloquently evokes its past.

Today, the building is managed by the group GL events (CEO Olivier Ginon), which is now its co-owner with France's Inland Waterways department.

The Bullukian Foundation

26 Place Bellecour, Lyon 2

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

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

The Saint-Just Church

Rue des Farges, Lyon 5

A listed monument, Saint-Just Church is located near the remains of Lyon's Gallo-Roman settlements on Fourvière Hill. A church was first built on the site in the fifth century AD, and then restored, destroyed and rebuilt several times over the centuries. The current church dates from 1663; and its facade, from 1704. Saint-Just is an ecumenical church, also open to the orthodox community, and is suited to large-scale ceremonies. Its 500m² space, made available to the Biennale by the church authorities, will host a work of art by Tom Sachs.

The Chaufferie de l'Antiquaille

Rue de l'Antiquaille, opposite No. 6, Lyon 5

This former boiler plant of the now-closed Antiquaille Hospital, located a few hundred metres from Saint-Just Church and the Roman Theatre, is hosting two major artworks by Zhang Ding in a 300 m² space with 1930s industrial architecture.

60 households

in Lyon, Saint-Priest, Oullins, Grigny, Givors, Vaulx-en-Velin

During *Veduta* (Chez moi), people living in the greater Lyon area are giving houseroom to an artwork by one of the invited artists of the international exhibition throughout the period of the Biennale.

See "Chez moi" / Veduta, p. 38



THE MUSEUM OF CONTEMPORARY ART © Stéphane Rambaud



THE CHAUFFERIE DE L'ANTIQUAILLE © Stéphane Rambaud



LA SUCRIERE © Stéphane Rambaud



THE SAINT-JUST CHURCH © Stéphane Rambaud



THE BULLKRIAN FOUNDATION © Stéphane Rambaud

The Biennale images

Photography: Roe Ethridge

Design: Brendan Dugan / An Art Service

At the same time as working as a professional magazine photographer, Roe Ethridge draws on a wide variety of subjects to create both 'captured' images and what he calls 'hyper-images'. The latter are carefully staged scenes using the techniques of commercial photography to ambiguous effect. The approach involves portraits, landscapes and still lifes. Indeed, what characterises his work is his ability to exploit all the genres, the techniques and the history of photography.

New York graphic designer Brendan Dugan brought in Roe Ethridge to create the visual identity of the 12th edition; he wanted it to directly reflect the theme of narrative using the concept of characters. The Biennale images have thus become the first "artists' stories" to be told, even before we go into the exhibition.

Roe Ethridge and Brendan Dugan have chosen several images from Roe Ethridge's library that function as a whole while, at the same time, each telling its own story. They are drawn directly from experience and happenings in the author's own life, and include: an unlucky fall on Long Island on New Year's Day, 2000; a photo-report on Proenza Schouler's Farm; a trip to Japan, and a feature for a fashion magazine.

The four images chosen for the campaign are of characters on the edge of a story. Their form, however, remains ambiguous; it hovers somewhere between classical portrait, fashion shot and work of art. Roe Ethridge has juxtaposed these images to create, as in all his work, open narratives into which the spectator can let his imagination wander

Roe Ethridge - selected exhibitions: *Greater New York*, MoMA/PS1, New York (2000), *The Americans*, Barbican Center, London (2001) ; *Hello My Name Is...*, Carnegie Museum of Art, Pittsburgh (2002) ; *Momentum 4: Roe Ethridge*, Institute of Contemporary Art, Boston (2005) ; The Whitney Biennial, Whitney Museum of American Art, New York (2008) ; *New Photography 2010: Roe Ethridge*, Museum of Modern Art, New York (2010) and *Les Rencontres D'Arles*, Arles, France (2011).



Weekends

Performance Weekend

Saturday 19 and Sunday 20 October 2013

An exhibition that includes performances typically reserves them for the opening night, after which only leftovers or remnants are shown: traces, photographs, a film or a scene... By devoting a whole weekend to performance, the Biennale de Lyon is giving the genre its own timeframe, which is not solely that of the exhibition.

There is one exception: Paulo Nazareth's "walking performance" from South Africa to Lyon will be constructed (and narrated) right along his route, during the period of the Biennale.

Programming in progress

Video Weekend

Saturday 30 November and Sunday 1 December 2013

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

Programming in progress

Robotics Weekend

December 2013

Interactive narrative

A forum organised by AWAbot and the Lyon Biennale

AWAbot, a company created in 2011 by Bruno Bonnel (founder of Infogrames-Atari, Infonie, and Robopolis) and the Lyon Biennale, is organising a forum on the subjects of narrative interaction and mechanical, artificial, and artistic intelligence. It will be a discussion between artists, researchers and... robots.

Programming in progress

Colloquium “The world is made of stories” How contemporary artists formalise visual narratives

22 November 2013

At the Planetarium in Vaulx-en-Velin

As part of the Entretiens Jacques Cartier

In partnership with Lyon 3 University

“The world is made of stories”

This colloquium, held in Vaulx-en-Velin, Greater Lyon, is part of a week-long programme devoted to film. It provides an opportunity to review a fundamental aspect of narration: giving form to the world and linking past, present and future. If “the world is made of stories”, and if this world is undergoing radical change, is it not significant that we are seeing the emergence of new narrative forms and new ways of telling stories? If the present seeks to reconstruct its relationships with past and future, how does storytelling switch between tenses? Contemporary art asks these questions in a particularly incisive way, by effecting a displacement from narration to narrative form: what forms do artists invent to embody the stories they tell?

Scientific committee,

Normand Biron, commissioner for international cultural relations and excellence awards, directorate of culture and heritage, City of Montreal.

Abdelkader Damani, Veduta Project Director.

Marie Fraser, chief curator and director of education, Musée d'Art Contemporain de Montréal; and professor of art history and museology, Université du Québec à Montréal.

Gunnar B. Kvaran, curator of the 12th Biennale de Lyon.

Thierry Raspail, artistic director, Biennale de Lyon; director of mac^{LYON}.

See page 41



Image by ROETHRIDGE FOR VEDUTA

VEDUTA

Veduta

Veduta, part of the Biennale de Lyon, is a lab for artistic experimentation. Art history is its narrative; reality, its actor; and urban space, its stage. This platform focuses on two pairs of concepts: "Creation/Reception" and "Art/Public Space". With each edition of Veduta, we engage in a conversation with towns in Greater Lyon in order to implement actions: artist residencies, exhibitions, performances in public space, cross-disciplinary forums, etc.

In 2013, six towns are taking part in Veduta: Grigny, Givors, Oullins, Lyon, Saint-Priest and Vaulx-en-Velin. And various cultural institutions are working together to build the artistic and cultural project: mac^{LYON}, Palais de Tokyo, Musée Gadagne, Théâtre de la Renaissance, Musiques en Scène, La Mostra in Givors, the participating towns' media centres, etc.

Veduta is based on three principles:

- Formalising artists' utopias and concepts in reality by using the city as a place of experiment.
- A curatorial project co-produced with amateur enthusiasts. This year, they are being invited to narrate the history of Veduta.
- Extending the international exhibition outside the city of Lyon.

After the "Forum" in 2009 and the "Kiosk" in 2011, "Maison Veduta 2013" is blazing new art trails:

Chez moi

A process by which the international exhibition reaches out into the homes of people in Veduta's host towns. Each Biennale artist produces an artwork, or proposes an existing one, to be shown privately in their flat or house. For four months the residents live with it, and hold at least one event around the work with a private or public circle of guests. At the end of the Biennale, they tell the story of this cohabitation.

Residencies

Veduta is hosting two artists in residence in Grigny.

Dan Colen is staging a performance in the urban space, based on and around a sculpture created for the occasion. Its epicentre is La Rotonde, a brownfield railway site of outstanding quality (*see p. 19*).

Paulo Nimer Pjota, after completing an artwork on the façade of Biennale venue La Sucrière, will hold a month-long residency in Grigny to create a group work with residents from the district of Le Vallon.

In reality

Did you see Terra?

Investigating a disappearance

Lyon 9, La Duchère district

Terra, an artwork created by Claudio Parmiggiani in 1989, was intended to be seen briefly then rendered invisible. Lyon's Museum of Contemporary Art (mac^{LYON}) exhibited the work from 30 March to 18 April 1989, then buried it permanently in the garden of the Palais Saint-Pierre in Lyon. Veduta 2013 is conducting an investigation with enthusiasts from the Lyon district of La Duchère to find eyewitnesses and relive the legend of this vanishing artwork. The investigation's findings will be displayed in the stairwell in La Duchère's youth and culture centre.

Which *Poïpoï* are you?

Constant art creation

Saint-Priest, town centre

The *Poïpoïdrome* was created by Robert Filliou and Joachim Pfeufer in 1963. In 1991, the *Poïpoïdrome à Espace-Temps Réel* was acquired by Lyon's Museum of Contemporary Art (mac^{LYON}). In 2013, the Bruit du Frigo collective will devise a 21st-century *Poïpoïdrome*, describe its workings and give it a new name. This post-*Poïpoï* piece is to be sited in central Saint-Priest. This town centre is the venue for constant creative experimentation and for showing the results of the creative workshops conducted over eight months with Saint-Priest residents around the collections of mac^{LYON} and the municipal art centre.

Le Bruit du Frigo is a collective of artists and architects who spend their time creating things and educating people to believe in participatory initiatives, the power of art, and cultural magic (bruitdufrigo.com).

Musical snooker

Playing

Oullins, La Saulaie district, at Le Bac à Traille

(rehearsal and performance venue that belongs to Théâtre de la Renaissance)

Salon de musique et salle de billard is an artwork by Michel Aubry from 1991, created for the 1st Biennale de Lyon and acquired by mac^{LYON}. It consists of a snooker table at the centre of a 90m² floor of 50 tiles. These engraved Bakelite tiles list 50 *launeddas*¹ songs from Sardinia's musical heritage. Each is a polyphonic sonata, a specific combination of 10 notes played on the instrument with two hands. A game of snooker will thus be put to music.

Veduta is holding a snooker competition: the final will yield a musical score, which will be played at the event courtesy of contemporary-music composers and performers.

¹ The term *launeddas* refers to a sort of triple-pipe clarinet made with reeds, today only played in southern Sardinia.

School for fans

In 2009, we asked lower-secondary school pupils to devise a contemporary-art exhibition based on the collections at mac^{LYON}. They became the curators and guides of the exhibition, which was held in their school. They were our first ambassadors. In 2011, Veduta created a "white cube", located in a district of Lyon suburb Décines-Charpieu; and a "black box" in the centre of Saint-Priest, which hosted an art show whose curators, guides and attendants were local residents. Veduta 2013 extends the process to all the projects, and is asking participants to tell the stories of the works on display.

Une histoire certaine

In Givors

This workshop with artist Jean-François Gavoty retraces the story of "sculpted" art. The resulting documents and artworks will be exhibited in a new venue in the district of Les Vernes. The workshop will centre on Gavoty's oeuvre and engage in a conversation with the collection of the Museum of Casts at Lyon 2 University. An exhibition will be held at art centre La Mostra; and a new venue, dedicated to reading and to audio works, will show artworks and their stories.

Un monde parfait

In Saint-Priest

Exhibition at the art centre, 17 October to 15 December.

Artworks from the mac^{LYON} collection by Kader Attia, Ange Leccia, Barthélémy Toguo and Fabien Verschaere. A history of the world in images – and the world's not perfect!

Décors de vie

In Grigny

Eight artworks decorate an underground walkway in the town centre, from 10 September to 17 November 2013.

With Gérard Collin-Thiebaut, Marie-Ange Guilleminot, Roberto Jacoby, William Kentridge, Eduardo Paolozzi, Sandor Pinczehelyi, Kinoshita Suchann, Shen Yuan.

Archéologie du savoir ?

In Lyon

Musée Gadagne from 10 October to 5 January.

A new archaeology of memory and forgotten knowledge, inspired by the removed artwork *Terra*. With Giovanni Anselmo, Marinus Boezem, Christian Boltanski, Marcel Broodthaers, Luciano Fabro, Mario Merz, Claudio Parmiggiani.

“The world is made of stories”

How contemporary artists formalise visual narratives.

Colloquium at the Planetarium in Vaulx-en-Velin

As part of the Entretiens Jacques Cartier

In partnership with Lyon 3 University

22 November 2013

This colloquium, held in Vaulx-en-Velin, is part of a week-long programme devoted to film. It provides an opportunity to review a fundamental aspect of narration: giving form to the world and linking past, present and future.

See p. 35

Film week at the Pathé cinema multiplex at Carré de Soie

In partnership with Pathé

20 to 26 November 2013

In Vaulx-en-Velin, a line-up of films from the 2000s that shook up narrative structures and our understanding of storytelling in film (selection in progress).

Tell your art story

Short story competition in partnership with Télérama

The short-story competition is open to all French-speaking countries. Rules: Open to all; the short story must tell your story in French about art and be exactly 2013 signs in length. The competition will be launched at the opening of the Biennale. At the close in December, a jury will select the most striking stories.

Routes to art

In 2009 and 2011, the PASS anti-unemployment initiative and Veduta/Biennale de Lyon ran a programme giving people on professional-integration schemes a chance to take part in producing the Biennale.

In 2013, four stakeholders are teaming up around the same idea: PASS, Forum Réfugiés, ICARE (a non-profit body that helps jobless people find work) and Biennale platform Veduta. Eight people are being helped through this operation.

Veduta is involving these people in various actions: constructing the post-*Poïpoï* artwork in Saint-Priest, installing exhibitions, etc. Starting in September, eight people will join the Biennale team: four as technicians, four as security staff.

Other pathways and schemes are being studied with stakeholders from Oullins, Grigny and Saint-Priest.

Our partners

Saint-Priest

Ville de Saint-Priest ; DSU Centre ville ; Médiathèque François Mitterrand ; Artothèque ; Cyberbase ; Centre Social l'Olivier ; Centre Social La Carnière ; Centre Social Louis Braille ; Maison de Quartier Claude Farrère ; Maison de Quartier Diderot ; Maison de Quartier La Gare ; MJC Jean Cocteau ; IDEO: Association Potager Mi-plaine

Lyon

Ville de Lyon ; Mission coopération culturelle de la ville de Lyon ; Musée Gadagne ; mac^{LYON} ; GPV de la Duchère ; Bibliothèque municipale de la Duchère ; Association Mirly solidarité ; MJC La Duchère ; Centre Social du Plateau ; Association "Trait d'Union Duchère"

Grigny

Ville de Grigny ; Médiathèque Léo Ferré ; Collège Emile Malfroy ; Centre municipal de santé ; Centre social et culturel de Grigny ; Crèche du Vallon ; La M@ison TIC (association de sensibilisation aux usages de l'internet et du multimédia) ; Alliade Habitat

Givors

Ville de Givors ; La Mostra ; Centre social des Vernes ; MJC Vernes ; Médiathèque Max Pol Fouchet ; Archives municipales de Givors ; Association Amis des Arts ; Association Art et Développement ; Alliade Habitat

Oullins

Ville d'Oullins ; Théâtre de la Renaissance – Bac à Traille ; Billard Club-Le Retro ; Ludothèque d'Oullins ; Laboratoire Ouvert Lyonnais ; Association A Tout as'Art

Vaulx-en-Velin

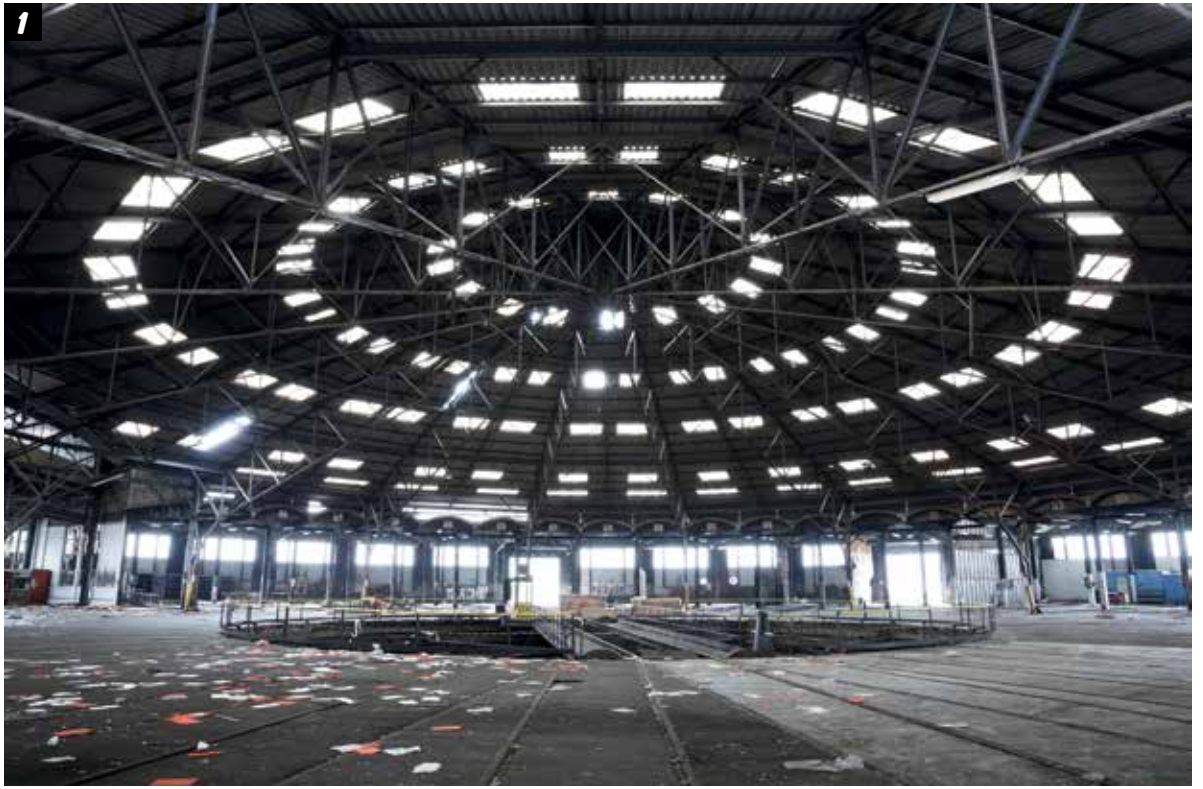
Ville de Vaulx-en-Velin ; Le Planétarium ; Cinéma Pathé Carré de Soie

Employment-scheme partners

PASS Rhône-Alpes ; ICARE ; Forum Réfugiés ; Maison de l'emploi de Lyon ; DIRECCTE Rhône-Alpes ; Département du Rhône

Colloquium

Entretiens Jacques Cartier, Université Jean Moulin Lyon 3



© Stéphane Rambaud



© Stéphane Rambaud



© Thierry Chassepoux



© Stéphane Rambaud



© Laurence Danière / Mission Lyon La Duchère - juin 2012



© DR

- 1** Grigny - La Rotonde, inside view
- 2** Givors - City center, Cité des étoiles
- 3** Oullins - Bac à Traille
- 4** Grigny - Undergrounds
- 5** Lyon - La Duchère
- 6** Oullins - City hall



RÉSONANCE

Résonance

In these times of large urban communities and vast European regions, the need to set up active and dynamic regional cultural networks is obvious. Along with the greater Paris area, Rhône-Alpes is probably the French region with the highest number of cultural institutions, art centres, and galleries – a vast network whose density is reflected in the Biennale de Lyon. As long ago as 1985, *Octobre des arts* (October of the Arts) was a project whose aim was to bring together the most dynamic actors on the regional cultural scene in one show, an idea that was taken up and amplified by the Biennale from 2003 on, under the generic and unifying title *Résonance*. Every two years since then, the Biennale de Lyon has sought collaboration with art centres, galleries, cultural institutions and artists' collectives in Rhône-Alpes by inviting them to submit projects. Final choice rests with the artistic director of the Biennale, with no limit on the number of projects. The twin objectives are to associate all the essential elements of the regional scene with the Biennale and to provide greater visibility for them. *Résonance* is more than what might be called a 'fringe' and, rather than a mere cultural agenda, has become over the years a collective programme that brings together some very diverse areas (spaces, budgets, teams, and so on), not only in the field of contemporary art but also in literature, dance, theatre and music. The burgeoning of activity that has resulted is unique in the world of biennials. From thirty events in 2003, *Résonance* has grown in 2011 to more than 200 exhibitions, performances, concerts, projections and shows, presented in many different ways (e.g. during the opening week of the Biennale, and as part of The Résonance Night). All the selected projects are described in a catalogue with a print run of 30,000. This dynamic network is now an integral part of the Biennale and one of its major platforms.

Focus was created in 2009 as part of Résonance. Its raison-d'être is to nurture specific projects in close cooperation with a number of institutions, particularly those dedicated to the emerging art scene.

Full programme available from 1 September 2013 on the Biennale website and in the Résonance guide distributed in all Biennale and partners venues.

Résonance, 1st May 2013 (ongoing)

Greater Lyon

- | | | |
|--|--|--|
| Lyon 1 <ul style="list-style-type: none">- Galerie le Réverbère- 360m3- Ecole nationale supérieure des beaux-arts de Lyon- Galerie Elisabeth Couturier- Librairie Musicalame-Un Certain Détachement- Musée des Beaux-Arts de Lyon- Opéra de Lyon- Galerie Regard Sud- Spacejunk Art Center- Atelier la Mire- Galerie alt.net- Musée de l'imprimerie- Le Bleu du Ciel- Néon- Interior & the Collectors- Buffet Froid- Atelier le Transfo- La Salle de bains- La BF15 | Lyon 3 <ul style="list-style-type: none">- Galerie Domi Nostrae- Alliance française- IESA Lyon | Feyzin <ul style="list-style-type: none">- L'épicerie moderne |
| Lyon 2 <ul style="list-style-type: none">- Docks Art Fair- Galerie Jean-Louis Mandon- Galerie Hough- Gramme, centre national de création musicale- Festival Sens Interdits- Festival Micro Mondes- Musée des Tissus- Broadcast Posters- Goethe Institut- Le Plateau - Hôtel de Région | Lyon 4 <ul style="list-style-type: none">- Théâtre de la Croix-Rousse- Galerie IUFM Confluence(s)- modernartgalerie- Galerie Vrais Rêves | Pierre-Bénite <ul style="list-style-type: none">- Atelier laMezz |
| Lyon 7 <ul style="list-style-type: none">- Bikini- Galerie Tator- La Turbine- Mac Guffin / Le Croiseur- Musée Africain- ENS- Université Lyon 2- Centre hospitalier Saint-Joseph-Saint-Luc- Art Tripping- Cinéma Comoedia | Lyon 5 <ul style="list-style-type: none">- Musées Gadagne | Décines <ul style="list-style-type: none">- Le Toboggan |
| Lyon 8 <ul style="list-style-type: none">- Maison de la Danse | Lyon 9 <ul style="list-style-type: none">- L'attrape-couleurs- Conservatoire national supérieur musique et danse | Villeurbanne <ul style="list-style-type: none">- URDLA- Galerie Domus / Université Lyon 1- IAC- INSA |
| Villeurbanne <ul style="list-style-type: none">- Maison du livre, de l'image et du son Saint-Fons- Le CAP | | Rillieux-la-Pape <ul style="list-style-type: none">- ATC |
| | | Vénissieux <ul style="list-style-type: none">- Espace Arts Plastiques |

Rhône-Alpes Region

- | | | |
|--|---|---|
| Éveux <ul style="list-style-type: none">- Couvent de la Tourette | Bourg-en-Bresse <ul style="list-style-type: none">- Monastère royal de Brou et H2M | Privas <ul style="list-style-type: none">- Théâtre de Privas |
| Villefranche <ul style="list-style-type: none">- Musée Paul-Dini- Galerie le 116 art | Hauteville-Lompnes <ul style="list-style-type: none">- Centre d'art contemporain de Lacoux | Annonay <ul style="list-style-type: none">- Groupe d'art contemporain |
| Fontaine <ul style="list-style-type: none">- Le Vog | Valence <ul style="list-style-type: none">- Art3 | Annecy <ul style="list-style-type: none">- Imagespassages |
| Grenoble <ul style="list-style-type: none">- Magasin-CNAC- CAB | Grignan <ul style="list-style-type: none">- Centre d'art contemporain de Saint-Restitut- Les Enfants du Facteur | Annemasse <ul style="list-style-type: none">- Villa du Parc |
| Pont-en-Royans <ul style="list-style-type: none">- Lieu d'art contemporain La Halle | Saint-Paul-Trois-Châteaux <ul style="list-style-type: none">- Angle Art Contemporain | Thonon-les-Bains <ul style="list-style-type: none">- Chapelle de la Visitation |
| Sablons <ul style="list-style-type: none">- Moly-Sabata Fondation- Albert Gleizes | Montélimar <ul style="list-style-type: none">- Château des Adhémar | La Motte-Servolet <ul style="list-style-type: none">- La Conciergerie |

Metropolitan network

- | | | |
|--|---|--|
| Saint-Etienne <ul style="list-style-type: none">- Musée d'art moderne de Saint-Etienne Métropole- L'Eglise Le Corbusier, Firminy- Novaciéries | ViennAgglo <ul style="list-style-type: none">- Chasse-sur-Rhône- Pont-Eveque- Saint-Romain en Gal- Vienne | CAPI <ul style="list-style-type: none">- Bourgoin-Jallieu- L'Isle d'Abeau- Saint-Quentin-Fallavier- Villefontaine- Nivolas-Vermelle |
|--|---|--|



The Résonance Night

Thursday 28 November 2013 from 6 pm onward

On Thursday, November 28, 2013 from 6pm, the Résonance Night offers a unique program: openings, performances, concerts, DJ sets, artists studio visits... Save the date !

With support from Le Grand Lyon, in association with the MAPRA

6th French Contemporary Art Trade Congress

Necessities of Art

Lyon – 27-29 November 2013

France's visual-arts professionals, gathered within the CIPAC federation, are holding their 6th Contemporary Art Trade Congress in Lyon on Wednesday 27, Thursday 28 and Friday 29 November 2013 during the next Biennale de Lyon.

The CIPAC congress is an unmissable, unifying occasion for visual-arts professionals in France. An array of round tables and other events on a broad theme – this year, “necessities of art” – will address the big issues on today's scene. This events programme, prepared with a future-facing perspective and harnessing a network of French and worldwide experts, aims to envision France's contemporary-art scene about five to 10 years from now. The

congress is primarily a forum for propositions, underpinned by an analysis of the reforms and upheavals currently shaking the ecosystem of contemporary art – and, consequently, that of society as a whole. The congress also wants to let artists have their say: our environment is evolving through political reforms, but also through changes and advances in the practice of art.

This three-day session of debates, round tables, workshops and encounters, will explore art's place in society from a political, professional and theoretical standpoint.

The CIPAC is an association composed of organisations representative of the professionals involved in the field of contemporary art. Its objective is to foster the development of and support for the life of contemporary art in France. In this perspective, the association constitutes a permanent platform for reflection, exchange and proposal-making around issues that are considered essential by those involved in contemporary art, organising regular congresses and commissioning studies.

Metropolitan resonances

Within the Metropolitan Region consisting of Greater Saint-Etienne, Greater Lyon, the Porte de l'Isère conurbation (CAPI) and Greater Vienne, events are held in each metro area to resonate with the biennales of design, contemporary art, dance and circus arts, and with the Jazz à Vienne festival.

The events listed here are part of this new dynamic of inter-territorial sharing and exchange, offering the residents of these four metro areas pleasure-enhancing, mind-enriching cultural initiatives with original and innovative content.

Saint-Étienne Métropole

21 September to 1 December 2013

Opening: 20 September 2013

ECHO(s))

ECHO(s)) is a multi-site exhibition project staged at landmark venues: the Musée d'Art Moderne de Saint-Etienne Métropole, the Le Corbusier-designed church in Firminy, and the Novaciéries site in Saint-Chamond. All three sites foster echoes of individual or group narrations. The exhibition, in line with the Musée d'Art Moderne's commitment to encouraging local young artists, illustrates a shift in narration towards humanist, anthropological and sensory visions of our age, and a new kind of empathy that is being manifested in today's output.

agglo-st-etienne.fr

ViennAgglo

9 September to 7 December

Opening: 9 September 2013

Columna 02: MakeSHIFT(S)

After the success of its maiden edition in 2011, Columna is this year choosing to present contemporary-art installations in Chasse-sur-Rhône, Pont-Evêque, Saint-Romain-en-Gal, and Vienne. They will occupy public space in a different cultural environment. The artists, invited by curator Petra Bungert, include: Greet Billet, Terry Haggerty, Clemens Hollerer and Cora von Zezschwitz in Vienne; Ward Denys in Chasse-sur-Rhône; Colombe Marcasiano in Saint Romain-en Gal; and Léopoldine Roux in Pont-Evêque.

vienne.fr

vienne-tourisme.com

CAPI

October 2013 – January 2014

Un parcours d'art

By creating what is truly an art trail, the Porte de l'Isère conurbation (CAPI) aims to take contemporary art out of its usual exhibition venues and make it accessible to all, in more unlikely locations in Bourgoin-Jallieu, L'Isle d'Abeau, Saint-Quentin-Fallavier, Villefontaine and Nivolas-Vermelle.

capi-agglo.fr

GRAND LYON / SAINT-ETIENNE MÉTROPOLE

Pôle métropolitain

VIENNAGGLO / CAPI PORTE DE L'ISÈRE

Résonance/Focus

Institut d'Art Contemporain

11 rue du Docteur Dolard, 69100 Villeurbanne

10 September to 10 November 2013

Opening: 9 September 2013, from 6.30pm

Rendez-Vous 2013

Created in 2002, *Rendez-vous* is an international platform dedicated to young artists. One of a kind in France, it combines three institutions: the Lyon Museum of Contemporary Art; the Institut d'Art Contemporain, Villeurbanne / Rhône-Alpes; and the École Nationale Supérieure des Beaux-Arts de Lyon.

In bringing together Biennale curators and directors, *Rendez-vous* is a unique project which, one year, yields an exhibition in the Rhône-Alpes region in parallel with the Biennale de Lyon; and the next year, an event held abroad, in the form of exhibitions and residencies.

Rendez-vous 07 involved residencies in Moscow, Beijing, Miami and Buenos Aires.

The following year, *Rendez-vous 08* was shown at the Shanghai Art Museum. In 2010, the Shanghai Biennale hosted four French artists from *Rendez-vous* (Delphine Balley, Vincent Olinet, Marlène Mocquet, Chourouk Hriech). In 2012, *Rendez-vous* travelled to South Africa, to the South African National Gallery in Cape Town. In 2013, *Rendez-vous* will be held – as in 2011 – at the Institut d'Art Contemporain, Villeurbanne / Rhône-Alpes, in parallel with the 12th Biennale de Lyon.

Rendez-vous 13 is an international platform, devised in conjunction with curators from 10 biennales (Dakar, Gwangju, Istanbul, Kiev, Kochi Muziris, Los Angeles, Sao Paulo, Shanghai, Singapore and Sydney). The present edition features 20 artists from five continents, including 10 resident in France, with original projects in fields such as painting, sculpture, video and installation.

Artists 2013: Mathilde Barrio Nuevo; Sophie Bonnet Pourpet; Thibaud Brunet; Jean-Alain Corre; Dan Finsel; André Fortino; Nikita Kadan; Karim Kal; Guillaume Louot; Paribartana Mohanty; Nicolas Momein; Nelly Monnier; Mathilde du Sordet..

Exhibition curators: Thierry Raspail, director, and Isabelle Bertolotti, curator, Museum of Contemporary Art; Nathalie Ergino, director, Institut d'Art Contemporain, Villeurbanne / Rhône-Alpes; and Emmanuel Tibloux, for the École Nationale Supérieure des Beaux-Arts de Lyon.

In collaboration with: Juliana Engberg, Biennale of Sydney (Australia); Andre Severo, São Paulo Biennial (Brazil); Li Xu, Shanghai Biennale (China); Sunjung Kim, Gwangju Biennale (South Korea); Bose Krishnamachari, Kochi Muziris Biennale (India); Riason Naidoo, Biennale de Dakar (Senegal); Tan Boon Hui, Singapore Biennale (Singapore); Fulya Erdemci, Istanbul Biennial (Turkey); Natalia Zabolotna and Oleksandr Soloviov, Kiev Biennale (Ukraine); Ali Subotnick, Los Angeles Biennial (USA).



RESONANCE NIGHT 2011 - Outside view, rue des Capucins, Lyon 1 © Stéphane Rambaud



COUVENT DE LA TOURETTE © DR



RENDEZ-VOUS 2011, ANTHONY WARD - Work, Work, my Fingers to the Bone, IAC © Blaise Adlon

Couvent De La Tourette

Route de la Tourette, Éveux

4 October to late November 2013

Opening: 4 October, from 6pm

Anne et Patrick Poirier

At once sculptors, architects and archaeologists, Anne and Patrick Poirier explore the sites and remains of ancient civilisations in order to breath fresh life into them through miniature reconstructions. Their work – sets of herbariums, drawings, photographs and models – are reinventions of the past that merge real places, dreamed landscapes, imagined ruins and archaeological fragments. For their exhibition at the Couvent de la Tourette, the Poiriers wanted to appropriate the tension specific to Le Corbusier's masterpiece – a hybrid of landscape and realised architectural utopia – through a collection of pieces produced for the occasion, accompanied by other of their recent works.

La Salle de bains

27 rue Burdeau, Lyon 1

**10 September
to 30 November 2013**

Opening: 10 September 2013, from 6pm

Bruno Botella

In his exhibition at La Salle de bains, Bruno Botella presents a series of experiments intended to obtain the imprint of a cerebral process. His procedures seek to trap the mechanisms of hallucination in order to recombine them with other protocols associated with image-making.

Le Palais de Tokyo

10 September to October 2013

Opening: 10 September 2013

The Palais de Tokyo in Lyon with the Modules - Fondation Pierre Bergé – Yves Saint Laurent

The Palais de Tokyo is alive to the latest trends in contemporary creation and devotes much of its activity to the promotion of emerging artists. In the few years since it started, the 'Modules – Fondation Pierre Bergé – Yves Saint Laurent' program has become a tremendous tool for experimentation – a laboratory for creative artists, reflecting the energy and vitality of the art scene. As a means of expanding its reach, the Palais de Tokyo sends the Modules to important international art events. At the Lyon Biennale, they are presenting the work of four young artists in a very special venue.

La BF15

11 quai de la Pêcherie, Lyon 1

9 September to 16 November 2013

Opening: 12 September, from 6pm

Edith Dekyndt

Magnetic waves, wind, cold... The experiences proposed by Edith Dekyndt's tenuous yet profoundly physical works, investigate the relationship between science and world's subjectivity. Following a collaboration with a company in "chemicals valley", near Lyon, the Belgian artist is showing a set of pieces that explore the physical potential of materials.

**28 November 2013
to 25 January 2014**

Opening: Thursday 28 November 2013

Jennifer Caubet

Jennifer Caubet tackles space and volume like a challenging gamble. Her works constantly reference architecture, both in their use of building materials (wood, metal, concrete) and in the forms and spaces that they occupy. Caubet's proposition, further to a residency at La BF15, opens up a space for architectural storytelling around notions of fragments and grafts. .

Le Vog

10 avenue Aristide Briand, Fontaine

26 September to 26 October 2013

Opening: 26 September, from 6pm

Didier Marcel

Didier Marcel borrows from reality and sculpts nature. Whether the imprint is taken from living things or from the mineral world, or the model is itself artificial, his choices always stem from a highly personal rapport with banality – with all that is ordinary or invisible, all that melts into the scenery. For his monographic exhibition at Le Vog, Marcel presents a series of works on first-time show in France.

**21 November
to 21 December 2013**

Opening: 21 November, from 6pm

Samuel Rousseau

In handling changes of scale across a very wide range – from miniature objects to monumental architecture – Samuel Rousseau repurposes or invents systems in which images, animated by looped micro-movements, first appear in enigmatic form before creating new worlds. Blending popular culture, humour and new technology, Samuel Rousseau takes over Le Vog with a new and original piece of work.

Le Plateau

Hôtel de Région, Esplanade François Mitterrand, Lyon 2

**10 September 2013
to 5 January 2014**

Opening: 12 September 2013, from 6pm

Laurent Mulot : *Les fantômes de la liberté*

Laurent Mulot's artistic activity is organised by a long-term generic work called *Middle of Nowhere*, a matrix that begins and ends his exhibition at Le Plateau. *Middle of Nowhere* tells the story of phantom art centres that the artist decides to create and mark with a simple plaque in places around the world: Australia, China, France, Latin America, Morocco, Antarctica, and soon perhaps the MIR space station. Passing through *Middle of Nowhere* are other pieces involving fundamental research and the poetry it engenders, thus yielding a retrospective in perpetual motion. They include *Augenblick*, which Mulot created during a stay at CERN; *Thinkrotron*, born during a residency at the Synchrotron in Grenoble; and *Aganta-Kairos*, which arose from experiments at Antares (neutrino laboratory).

Maison des arts plastiques Rhône-Alpes

7-9 rue Paul Chenavard, Lyon 1

9 September to 31 December 2013

8/8/8

8 artistes / 8 lieux / 8 départements

Founded in 1983, MAPRA (Rhône-Alpes visual arts centre) is active in two areas: presenting and evolving the artist's condition; and managing an information centre on the visual arts in the Rhône-Alpes region. Within this remit, it programmes exhibitions for artists who have rarely or never shown their work. To celebrate 30th years of steadfast backing for artists in the Rhône-Alpes region, MAPRA wanted to stage a network of eight exhibitions to reflect its ethos – reflecting the diversity of the art being created, but also that of venues and territories. These organisations, often located outside the big cities, work all year in close conjunction with local residents who in some cases are unfamiliar with cultural amenities. Located in each of the Rhône-Alpes region's eight "departments" (counties), these eight venues – MAC, Pérouges (Dept. of Ain); GAC, Annonay (Ardèche); Maison de la Tour, Valaurie (Drôme); Galerie Test du Bailler, Vienne (Isère); Musée des Civilisations, Saint-Just-Saint-Rambert (Loire); MAPRA, Lyon (Rhône); Galerie 29, Evian (Haute-Savoie); Galerie du Larith, Chambéry (Savoie) – have thus each chosen to exhibit an emerging artist.

In addition, following the success of the "RDV à l'atelier" ("Meet you at the studio") operation run by MAPRA in 2012, the Biennale de Lyon wanted to team with MAPRA, and has asked it to coordinate the opening of artists' studios throughout The Résonance Night, an all-night event on Thursday 28 November 2013.

**MEANING
SUDDENLY
AND THE**

GENERAL INFORMATION

Professional preview

Tuesday 10 and Wednesday 11 September 2013

Press accreditation: please contact the relevant agency for your area (see Press contacts p.4)

Professional accreditation (directors of cultural establishments, curators, etc.): on-line accreditation request at biennaledelyon.com under the heading "professionnels".

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

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

Professionals will be welcomed and given their pass at:

La Sucrière, Quai Rambaud, Lyon 2

Tuesday 10 September

La Sucrière: open from 11am to 7pm

Museum of Contemporary Art, Bullukian Foundation, Saint-Just Church and the Chaufferie de l'Antiquaille: open from 12 to 7pm

Wednesday 11 September

All venues: open from 10am to 10pm

Venue for the private view and award ceremony for the 2013 Francophone Artist Award: La Sucrière, 6.30 pm

2013 Francophone Artist Award

The Francophone Artist Award, created on the occasion of the 2009 Biennale, will be presented at the opening to a participating artist who comes from one of the 77 member-countries of the Organisation Internationale de la Francophonie ; or who, quite simply, embraces some form of Francophile culture. Today, 77 countries proudly embrace a shared language and worldview. Through this undertaking, one third of the world's countries reject uniformity and speak up in support of difference, cultural diversity, and movement. In 2008, Lyon was chosen to host France's first Maison de la Francophonie. The city has thus become a magnet for and catalyst of Francophone cultural activity, most notably through events such as the "The Francophonie Month" ; the "Francophone Short Film Festival" ; the "Francophone School Film Festival"...

In 2009, the Lyon Biennale of Contemporary Art succumbed to the Francophone community's aspiration for a multi-polar world that respects diversity – especially in the cultural sphere – at a time when globalisation is all too often a byword for a flattened world. The Francophone Artist Award is bestowed in recognition of a body of work that affirms – in our globalised spectacle of the everyday – that art is still our best passport to the future. In 2009, the Francophone Artist Award was awarded to Maria Thereza Alves (Brazil) and in 2011, to Dominique Petitgand (France).

Maison de la Francophonie

The purpose of this centre is to promote Francophone culture in the French territory. Its headquarters are in Lyon, with branches in Provence-Alpes-Côte-d'Azur and Burgundy. It receives funding from bodies including the Organisation Internationale de la Francophonie, the French Ministry of Francophony, the City of Lyon, the Grand Lyon, the Rhône County Council, the Rhône-Alpes Regional Council, the Association Internationale des Régions Francophones, and the Lyon Chamber of Commerce and Industry.

Note

13th Istanbul Biennial *Mom, Am I Barbarian?*

Guest curator: Fulya Erdemci

From 14 September to 10 November 2013

Preview : 12-13 September 2013

bienal.iksv.org/en — accreditations@iksv.org

The title of the Istanbul Biennial *Mom, Am I Barbarian?* is a quote from the Turkish poet Lale Müldür's book of the same title. The notion of the public domain as a political forum will be the focal point of the 13th Istanbul Biennial. This highly contested concept will serve as a matrix to generate ideas and develop practices that question contemporary forms of democracy, challenge current models of spatio-economic politics, problematize the given concepts of civilization and barbarity as standardized positions and languages and, above all, unfold the role of contemporary art as an agent that both makes and unmakes what is considered public.

Direct flights from Lyon to Istanbul via Turkish Airlines on 11 September 2013:

TK1808 Lyon (12.05) Istanbul (16.10)

TK1810 Lyon (18.25) Istanbul (22.25)

Visiting the Biennale

The Lyon Biennale helps each visitor to discover the exhibition through a wide array of tour experiences. Visitors are free to engage with the work as they wish – depending on their sensibility, how much time they have, the venues they are visiting, etc.

Tours

The 2013 Lyon Biennale is based on the premise that the world is made of stories. Artists from around the world, who work in the narrative field, will present recent pieces of work. Each artist undertakes to tell stories – about other things or people, or themselves – in a visual narrative form specific to them.

The Biennale's mediators (guides) will explore these narrative experiences with special reference to the forms and structures being used. Once upon a time... there was a tour.

For individual visitors

pARTage Tour A guided tour that you *share* with a mediator, every Saturday and Sunday

Aperitif Tour After visiting the exhibition, continue the conversation over a drink on late-opening nights at La Sucrière

Backstage Tour Go behind the scenes and lift the lid on the secrets of installing the artworks and exhibition

Blind & Visually Impaired Tour A tailored trail with a touch-based approach and oral description of the artworks

French & Sign Language Tour A bilingual tour in French and (French) sign language

NEW Themed Tour Consider the exhibition from a thematic angle *new*

NEW Duo Tour A writer, stage director or philosopher is invited to converse with the guide and visitors *new*

One Hour Tour The essence of the exhibition in 60 minutes

For families

Family Tour Discover the exhibition together. Aged 6 and over

Sugar Pit Family Workshop In this themed session, parents and kids share an experience of making visual art together.

For parents and their children (aged 6 to 10)

For children

Birthday Tour The tour is followed by a party to blow out the candles in a fabulous setting! *For children aged 5 to 12*

Sugar Pit Workshop A tour and a workshop of fun, educational visual-art experiments. *For children aged 6 to 10*

Les Sucripants Tour! Small kids discover the exhibition while being told a fantasy story! *For children aged 3 to 5*

NEW Immersive workshop

A two-day programme during which participants move between exhibition and workshop to experiment and discover contemporary art together. *For youths aged 12 to 18*

NEW Art holiday!

During the autumn half-term and Christmas holidays, the focus is on kids and teens, who can enjoy an activity daily. Tours and workshops (both short and immersive) offer a variety of perspectives on the exhibition.

For groups of adults and children (associations, works councils, groups of friends, leisure centres, social centres, etc.)

pARTage Tour of 1 or 2 Sites Guided tour (lasting 1hr30) of La Sucrière and/or mac^{LYON}

River Tour An enjoyable boat ride on the Rhône between guided tours of La Sucrière and mac^{LYON}

NEW Sweet Tour A tour of La Sucrière followed by a discussion over a scrummy snack – for sweet-toothed art fans!

NEW Fun Tour A surprise-packed, game-based experience for younger and older children with plenty of composure!

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

For schools

Guided tours tailored to age are on offer for pupils from the final year of nursery school to secondary school.

Specific products are on offer:

workshops, in-class activities, conversation forums, etc.

For primary schools Non-profit association PetitArt runs a discovery exhibition plus learning kit and creative workshop to complement the guided tour of the exhibition. Fun, educational experiences to promote a better approach to contemporary art.

For secondary pupils and apprentices As part of the Rhône-Alpes Regional Council's culture and art support programme, each establishment in the region can build an original pathway-based project to raise awareness and enhance understanding of contemporary art.

Learn more: biennaledelyon.com

The Biennale mediation programme also includes...

An exhibition guide Free to all visitors, it describes the artworks and also contains a magazine section to introduce you to Lyon.

A playbook Given to all our youngest visitors, to help them observe and discover a selection of powerful artworks.

An audioguide This exhaustive companion is available at La Sucrière and mac^{LYON} ticket offices

Training courses

For all

Histoires et Toiles, a non-profit association that partners with the Biennale de Lyon, runs training courses for adults who want to expand or deepen their understanding of art through the Biennale exhibition. On the programme: readings and examinations of the exhibits; historical and theoretical markers; and bibliographic and documentary information. Courses can cover two Biennale venues in one day or involve in-depth tours over several days.

histoires-toiles.fr

For teachers

As part of its training plan, the Lyon education authority, in partnership with the Biennale de Lyon, offers a two-day course for teachers and other state education staff. It includes instruction in contemporary art and a look at learning methods able to be based on such an exhibition.

Two other one-day courses are offered, in liaison with the education authority's teaching inspectorate, solely for teachers of visual arts and applied arts.

Full programme details will be available in May: biennaledelyon.com

The Caisse d'Epargne Rhône Alpes, as an official sponsor of the Lyon Biennale, supports these policies of making culture accessible to all. We are donating a course in understanding contemporary art to 100 people from the associations that we support as part of our social and societal commitment.



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© Blaise Adillon



© Blaise Adillon



© DR



© Stéphanie Hambaud



LA SUCRIÈRE - BERNARDO ORTIZ. Outside view © Blaise Adillon

Useful information

Dates

**Thursday 12 September 2013
to Sunday 5 January 2014**

Closed 25 December 2013 and 01 January 2014

Professional previews:

Tuesday 10 and Wednesday 11 September 2013

Opening hours

Weekdays

Tuesday to Friday: 11am to 6pm

Weekend

Saturday and Sunday: 11am to 7pm

Closed on Mondays

Special opening times during the Festival of Lights in December:

Thursday 5, 10am to 6pm; Friday 6, 10am to 9pm; Saturday 7 and Sunday 8 December, 10am to 7pm.

Late opening on the first Friday of every month, 6-9pm: 4 October, 1 November and 6 December 2013; and 3 January 2014.

Exhibition venues

La Sucrière

Les Docks, 47-49 quai Rambaud, Lyon 2

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

Cité Internationale, 81 quai Charles de Gaulle, Lyon 6

The Bullukian Foundation

26 place Bellecour, Lyon 2

NEW VENUES

The Chaufferie de l'Antiquaille

(former district boiler plant)

Rue de l'Antiquaille, opposite No. 6, Lyon 5

The Saint-Just Church

Rue des Farges, Lyon 5

Tickets

Tickets at the door: at La Sucrière and the Museum of Contemporary Art (mac^{LYON}) from 12 September 2013

Online tickets: biennaledelyon.com, from 4 September 2013

At Fnac : 0892 684 694 (0,34€ inc tax/min), fnac.com

Prices

Full price: €13

Concessions*: €7

*For under-26s, job seekers and large families.

Tickets gives once-only access to each exhibition venue.

Free admission

Under 15 years old; students on diploma courses in the Rhône-Alpes Region; art-school students; art history and plastic arts students; RSA beneficiaries; MAPRA and MDA card holders; m'RA card holders; ICOM card holders; disabled visitors.

Permanent Pass: €21

Unlimited access to all venues throughout the exhibition.

Duo Pass: €31

Pass for two people. Same conditions as for Permanent Pass.

Youth Pass: €13

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

Guided tour: €4 (1h tour), **€5** (1h30 tour)

Children's workshop: €10

Audio guides

Audio guides are available for rent at La Sucrière and the Museum of Contemporary Art (mac^{LYON}) (charges to be announced in September).

River shuttles

Saturdays and Sundays, 1-7pm.

On Saturdays and Sundays throughout the Biennale, river boats will operate between La Sucrière, the Foundation Bullukian and mac^{LYON} – a pleasant water-borne way of travelling to these venues. To board, just show your exhibition ticket.

Tourist package

To make staying in Lyon easier, the Lyon Tourist Office runs a central booking centre for over 90 hotels across Greater Lyon. It also offers a tourist package including a Biennale ticket – a quick, handy way of arranging your Lyon Biennale stay.

To book: lyon-france.com

It's time to weekend in Lyon!

There's nothing easier than a weekend savouring Lyon's seductive flair for living. Its airport hosts direct flights from nearly 115 destinations in 30 countries (Europe, North America, North Africa...). And by high-speed train the city is two hours from Paris, 90 minutes from Marseille and three-and-a-half hours from Brussels. Lyon is the ideal location for a weekend of culture.

An exceptional flair for living

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

Lyon is also a city of light. Golden shafts at dawn and dusk, along the Rhône and Saône embankments, bathe their Florentine façades; and more than 250 buildings are illuminated nightly in a fairytale tableau.

With its Museum of Contemporary Art, its many galleries and artists' collectives, its National Opera, its Auditorium, its Maison de la Danse and an array of festivals, Lyon has a cultural vibrancy you can almost touch. Exhibitions, cutting-edge music, theatre, dance, literature, summer festivals... generate a compelling effervescence. The birthplace of cinema, Lyon provided the setting for the first-ever film, shot in 1895 by the locally-born Lumière brothers. Today the Lumière Institute runs an outstanding yearround programme, and in autumn 2009 will for the first time stage a film festival where leading cineastes will come to present their work. This consummate gastronomic capital, with its perfected art de vivre, awakens your inner epicurean and taste for good and beautiful things. Courtesy of Lyon's many chefs, you will discover the fine produce of the French terroirs beyond the city, matched with a lineup of famed Rhône Valley crus. Michelin-starred leading artists – Paul Bocuse, Nicolas Le Bec, Pierre Orsi, Mathieu Viannay, Jérôme Soonberg, Franck Delhoum, Aurélien Gourrat – and their supporting cast await the chance to beguile your tastebuds with their inimitable savoir-faire. Lyon – The warm-spirited atmosphere and art de vivre of a southern city and the effervescence of an inventive, experimental hub : don't let a single moment pass you by!

To organise your weekend:

lyon-france.com

monweekendalyon.com

REFERENCES

POINTS

WHILE...

ONLY,

THEN

History

1991

The Love of Art

Curators: Thierry Raspail et 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 and Philippe Parreno), Pierre & Gilles, Sophie Calle, Alain Séchas...

1993

Together They Are Changing 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

Interactivity, Moving, Pictures, Video

Curator: Georges Rey

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

1997

The Other

Curator: Harald Szeemann

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

2000

Sharing Exoticisms

Curator: Jean-Hubert Martin

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

2001

Connivence

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

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

2003

It Happened Tomorrow

Curators: Le Consortium, Dijon (Xavier Douroux, Franck Gautherot, Eric Troncy and 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

Experiencing Duration

Curators: Nicolas Bourriaud et 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, Martin Creed...

2007

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

Conceptors: Stéphanie Moisdon et 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

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, Shilpa Gupta...

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

2011

A Terrible Beauty is Born

Curator: Victoria Noorthoorn

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

The association La Biennale de Lyon

La Biennale de Lyon is a non-profit body that devises, produces and stages two major international events in alternate years: the Dance Biennale and the Biennale of Contemporary Art.

Its main missions are:

- supporting the creation and dissemination of new work ;
- educating audiences in the arts ;
- promoting France, and especially Lyon and its region ;
- fostering vibrant local communities of Lyon metropolis and Rhône-Alpes Region.

Management committee

Chairman: **Bernard Faivre d'Arcier**
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For the Rhône-Alpes Regional Council

The vice-president for culture and the fight against discrimination, **Farida Boudaoud**

For the City of Lyon

The deputy mayor for culture, heritage and citizens' rights, **Georges Képénékian**

The team

Guest Curator

Gunnar B. Kvaran

Artistic Director of the Biennale de Lyon / Contemporary Art

Thierry Raspail

General management of the Biennale de Lyon

Sylvie Burgat, General Manager
assisted by Laetitia Chanel

Artistic production management

Thierry Prat, Artistic Production Manager
assisted by Ludovic Chemarin

Artistic Coordination

Frédérique Gautier, Artistic Coordinator
assisted by Alexandra Chopin

Veduta

Abdelkader Damani, Project Director
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Mélida Bidal, Mélanie Fagard,
and Jessica Palm, Outreach Officers

Résonance

Nicolas Garait, Coordinator

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Grand Lyon, contemporary art venue

July will see the inauguration of the first part of the art route of the Rives de Saône, one of Europe's most ambitious public art projects. 13 artists of various nationalities will be signing 22 works of art of equal quality whatever the landscapes of Grand Lyon from which they flow. They form part of the urban installations and are not simply after-thoughts. Helping to give a common cohesion, sense and sensibility to the diversity of Lyon's 5 *arrondissements* and the 14 parishes crossed, these works will allow the perception of these areas to change, and their use to be influenced, inviting contemplation, rest, a stroll or play.

Like Lyon's prestigious Biennale, the 12th staging of which in September will explore the various forms of international contemporary narrative art, Rives de Saône, by its breadth, helps to elevate Lyon to the ranks of the great metropolises of art. But beyond the image, Grand Lyon is home to a veritable network of artistic institutions and structures. Two museums of contemporary art (including the IAC, the *Institut d'Art Contemporain* in Villeurbanne which includes the FRAC, *Fond régional d'art contemporain*), a highly regarded Fine Art School, numerous art centres and public and private galleries, a network of collectors and a web of artists explore original and intentionally cross-disciplinary approaches, far from the centralism of Paris.

From this wealth of individual trajectories, an original dynamism has emerged which helps in particular to turn the spotlight on the Rives de Saône. In Grand Lyon, the plastic arts, along with other disciplines of contemporary creation, are devising ways of revealing, qualifying and linking territories. In Lyon, the artists are involved in the construction of the city, its new districts, its car parks (LPA), its tram and metro lines (Aubanel station Valmy), its public spaces etc. By incorporating derelict industrial land in the new districts of the Confluence or the Carré de Soie (*Nuits sonores, Biennales*), cultural events act as detonators for urban projects. Today, a public art project heralds the new conquest of the Rives de Saône.

15 years ago, UNESCO made the historic city of Lyon a world heritage site for its "exceptional testimony to the continuity of urban settlement" over the centuries: since the old Fourvière, the city has throughout the ages expanded and re-invented itself constantly moving its centre eastwards, while preserving its previous centres. It is the pursuit of this urban regeneration movement which is revealed and supported, in Grand Lyon, by the plastic arts and contemporary creation.

The River Movie of the Rives de Saône

On 7 July 2013, Grand Lyon will unveil the majority of the creations of the Public Art programme of the development project to rehabilitate the Rives de Saône by an intimate mix of heritage, urban planning and contemporary art along a landscaped route punctuated by 22 new works by 12 international artists.

Produced under the artistic direction of Jérôme Sans the River Movie takes place over close to 50 kilometres. The first phase of this project invites us to travel into the heart of the agglomeration of Lyon and to follow the river, from the district of Ainay in the city centre to the parish of Rochetaillée. This involves swimming against the current as we travel through the ages: that of the district of Saint-Jean, a Renaissance area made a World Heritage Site by Unesco; that of Bas-port Gillet, which saw the silk industry prosper in the 19th century; and the mediaeval district of the Île Barbe.

While this project has a definite heritage dimension, it is above all contemporary and is the fruit of an unprecedented approach. The work of urban designers, landscape architects, building contractors and artists was considered jointly, and art, nature, landscape and architecture live here in a sort of symbiosis as the entire artistic project was thought of, from the outset, as a film. A careful cast selection enabled the best possible development of the dialogue between its actors (architects, urban designers, landscape architects and artists). Moreover, the route was broken down into sequences, like the pages of a storyboard.

The action could start on the Presqu'île along the promenade on the banks of the Saône. By way of introduction, Tadashi Kawamata invites us to embrace with our eyes the majesty of the site, perched on a wooden balcony cantilevered on the abutment of the old bridge of Ainay. On the other bank, at the foot of the law courts, an enigmatic scene is played out: a man is carrying in his arms the inanimate body of another. Has he fished it out of Saône which flows along below? And yet their faces are identical, which accentuates the troubling nature of this astounding sculpture in immaculate white, by Michael Elmgreen & Ingar Dragset. In the following sequence, at the Bas-port Gillet, the action introduces us to the topic of history: the heraldic hopscotch of Meschac Gaba and the tentacular sculptures of Pablo Reinoso evoke perennial plants every bit as much as the silken threads of Lyon's silks.

The stroll continues to Caluire where the riverside becomes a path. The "Nature Trail" has on display the African masks of Pascale Marthine Tayou, like the gargoyles populating the riverside wharf. Further on, the flood vanes of Érik Samakh, rocks which the current manipulates at will, but also his amphibian fireflies which at nightfall enter into an intimate conversation with the starry vault. Finally, the terrace of Tadashi Kawamata appears as an excrescence of a route which, originally urban and mineral, gradually becomes verdant with vegetation.

Inspired by the druid past of the Île Barbe, Jean-Michel Othoniel reinforces the ethereal tone of the tale with his scenic viewing point of the Caluire lock and his glass bead lanterns which dialogue from either side of the river, between the point of the island and the old lock of Caluire-et-Cuire. The oneiric atmosphere is felt once again on the promenade of Fontaines-sur-Saône. The works of Gentil Garçon here bring into play the element of disquieting strangeness which evokes the films of Tim Burton: factory chimneys rising from the waters, tree trunks carved with esoteric labyrinths, long knot theory from diverse cultures hanging along the riverbank, a tree whose branches produce fish ... Here again, a viewing point by Kawamata offers the best angle for contemplating the river.

A halt on the image at the open-air restaurants of Rochetaillée-sur-Saône. The scene here is rural, like a family Sunday afternoon at the water's edge. The strange meteorite of Gentil Garçon appears to have fallen from the sky and becomes a playground. Not far away, the stairway of Lang / Baumann, like the drawings of M. C. Escher takes anyone who climbs it into an improbable position, between sky and water.

The cabin in the trees of Kawamata and the reflective advertising panel of Didier Fiuza Faustino are observation points for solitary and solar contemplation, to better disappear into the landscape.

Throughout this open-ended tale, the visitor invents his or her own story, and becomes immersed in the landscape in the same way as in a cinema screen.

As recurrent presences, the sculptures of Tadashi Kawamata are a leitmotif, a foundation from which anything can arise. Two further works by the Japanese artist complete this story - the *Planches* and *Double-rampe*, 180 m long, situated on the approaches to the narrows of the Saône, right in the centre of Lyon. During the summer of 2013, their construction and their installation at water level will be the scenes of one of the making-ofs of this *River Movie*. But this will not signal the end. Other sequences are yet to be filmed, in particular near the Confluence, between the Saône and the Rhône, near the Sucrière and the Biennale de Lyon, in a fast-changing district, a new face of the agglomeration of Lyon in this early 21st century.



