

14TH BIENNALE DE LYON

FLOATING WORLDS

FROM 20.09.17 TO 07.01.18



EXHIBITION GUIDE



Artistic Director

Thierry Raspail

Artistic Production Manager

Thierry Prat

Guest Curator for "Floating worlds"

Emma Lavigne

The Contemporary art Biennale is organised
by the association La Biennale de Lyon

General Director

Sylvie Burgat

President

Bernard Faivre d'Acier

Vice President

François Bordry

INTRO 

 MAC LYON

SUCRIÈRE 

 DÔME

The flow of images and sounds, the notion of “connected history”, a proliferation of augmented objects, the dynamics of social networks and the impermanence of the world, have all profoundly altered our relationship to shapes, while shapes seem to have lost all stability. This is why I chose to make modernity the thread to run through the Biennale for 3 editions from 2015 to 2019. Since the 17th century and the famous Quarrel of the Ancients and the Moderns, there has been a constant questioning of the modern, which, with its elusive contours, is by turns despised and cherished. Yet it is the modern that structures our contemporary imagination. Emma Lavigne to whom I have entrusted this second episode has metamorphosed it into “Floating worlds”, 75 artists from all over the world.

But the Biennale also involves 3 platforms and many artists from Greater Lyon and the Auvergne-Rhône-Alpes region: *Veduta*, a laboratory for artistic experimentation, involves the inhabitants of 10 Greater Lyon municipalities in organising residencies, workshops and exhibitions, manufacturing rose water, and describing the dreams of an evening. *Rendez-Vous*, an exhibition devoted to emerging international creative art, is host to 20 artists and 10 Biennials – from Brisbane to Lubumbashi, Shanghai to Jakarta. And *Resonance*, a network of more than 150 events, one-person shows, residencies and performances throughout the region. All told, an invitation to contemplate the far side of modernity. Enjoy your visit!



Thierry Raspail
Artistic Director of the Biennale de Lyon

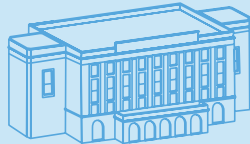
In a context of relentless globalization, generating constant mobility and accelerated flow – the «liquidity» of the world and of identities in Zygmunt Bauman’s analysis –, the Biennale is exploring the legacy and scope of the concept of “modernity» in the art of our time. We have taken the poet Baudelaire’s definition of modernity as «the transient, the fleeting, the contingent; one half of art, the other being the eternal and the immovable.” The Biennale unfolds as an atmospheric and expanding, mobile landscape that is constantly reconfiguring itself in the manner of some of the masterpieces of modernity from the Centre Pompidou (National Museum of Modern Art) – here celebrating its 40th anniversary. Calder’s random orchestration of shapes suspended in space, for example, or Fontana’s paintings that open out onto infinite cosmogonies.

The “White Cube” cracks and metamorphoses into an organism, a constellation, in which, with artists such as Hans Arp and Ernesto Neto, Lygia Pape and Daniel Steegman Mangrané, art and space become biomorphic and lead on to projects that challenge the abstraction of European modernity in order to reassess its influence around the world. Like the white sail of Hans Haacke’s, “Wide White Flow”, or the kites of Shimabuku’s “When the Sky was the Sea”, a wind of radical uprisings, poetic effulgence and contemporary aesthetic incandescence has swept through the “Floating worlds” of the Biennale de Lyon. Six trails link the artworks on show at the mac^{LYON} to the ones on show at La Sucrière and the dôme, place Antonin Poncet: Archipel de la sensation, Expanded Poetry, Ocean of Sound, Corps électrique, Cosmos intérieur and Circulation / Infini.



Emma Lavigne
Guest Curator for “Floating worlds”

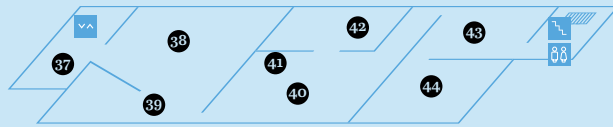
MAC LYON



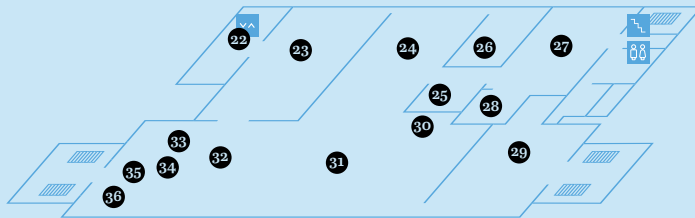
Cité internationale
81 quai Charles De Gaulle, Lyon 6^e

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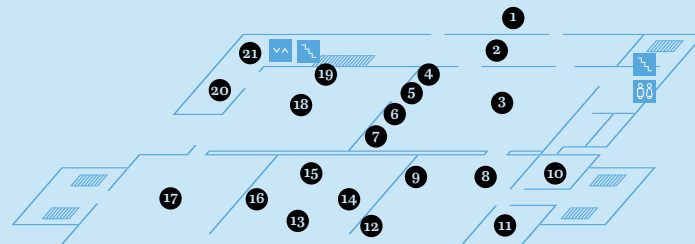
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2ND FLOOR



1ST FLOOR



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CILDO MEIRELES

Babel, 2001

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

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

With backing from the embassy of Brazil



NAM JUNE PAIK

Foot Switch Experiment, 1963-1995

Horizontal Egg Roll TV, 1963-1995

Vertical Roll TV, 1963-1995

Zen for TV, 1963-1995

Magnet TV, 1963-1995

TV Experiment (mixed Microphones), 1963-1995

1963-1995

Virgin-Vierge (écran de télévision), 1971

Born in 1932 in Seoul (South Korea), died in 2006

From the early 1960s, Nam June Paik was interested in new means of communication and he attempted to create a new kind of painting by using electronic procedures. "Just as the technique of collage replaced oil painting", he said in 1965, "the cathode-ray tube will replace the canvas". In 1963, he created 13 "prepared" television sets for an exhibition entitled *Music/Electronic Television*. In each of these, the path of the electrons was interrupted inside the cathode-ray tube, thus transforming the figurative images from one programme into abstract shapes. And so the art video was born. In 1965, Paik exhibited two works that were a primitive and humorous sort of staging of the principle of interactivity – which was to be developed considerably over the next decades. 30 years later, the curator of the 3rd Biennale de Lyon asked N.J. Paik if he would reconstruct these pioneering works, which had been lost during the 1960s, and he agreed to do so. Nine of them were acquired in 1997, thus providing the mac^{LYON} with a wonderful example of the beginnings of electronic art.

mac^{LYON} collection



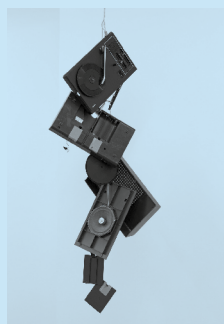
ARI BENJAMIN MEYERS

Elevator Music (LYON), 2017

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

Works by artist, musician and composer Ari Benjamin Meyers explore the structures and processes that define the social and ephemeral nature of music. In the elevator at mac^{LYON} – that inevitable feature of any visit – Ari Benjamin Meyers presents *Elevator Music*, composed and recorded in situ with violinist Ayumi Paul. The score is influenced by the floors the elevator visits, and the numbers of visitors on board. This ubiquitous “space between” becomes a place for reflection and the making of new work of art. *Elevator Music* plays on the banality and ennui of everyday life, and challenges our concepts of transition and transience. The piece allows Ari Benjamin Meyers to focus our attention on everyday moments – like stepping into an elevator – by exploiting their performative aspect.

A second work by the artist is presented at the Sucrière.



DOMINIQUE BLAIS

Sans titre (Melancholia) [Philips 523, robe bleue], 2016

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

Dominique Blais seeks to “make the invisible visible”, be it the physical properties of a raw material, electromagnetic currents recorded at the Earth’s poles, or temporal and sonar flows imperceptible to humankind without the aid of technology. His installations – often using accessories from what he calls “the world of the sound system” (microphones, cables, speakers, turntables) – serve to reveal these phenomena and given them renewed physical expression. The dismembered turntable in *Sans titre* (“Untitled”), *Melancholia* continues to function, as signalled by the rotating movement of the disc, and the faint crackling sound. The “breathing” of the loudspeaker compounds the bodily analogy hinted at in the work’s title. In Antique medicine, melancholy was associated with bile and seen as an active, physical element in the human body. The turntable’s ostentatious dismemberment is reminiscent of “écorché” paintings, in which flayed corpses reveal their inner workings to students and inquisitive members of the public, searching for the seat of life.

Two further works by Dominique Blais are on show at the Sucrière.



MARCEL DUCHAMP

De ou par Marcel Duchamp ou Rose Selavy (la boîte-en-valise), 1966

À l’infinif (la boîte blanche), 1967

The Large Glass and related Works with Nine Original Etchings by Marcel Duchamp, 1967

La Mariée mise à nu par ses célibataires même (la boîte verte), 1934

Born in 1887 in Blainville-Crevon (France), died in 1968

Marcel Duchamp’s *Boîtes* (“Boxes”) present a series of anthologised reinterpretations of his prior work. The different versions include reproductions of pictures and (occasionally) sculptures in miniature – including ready-mades – together with the artist’s own exploratory notes. Each anthology is intended to be “read” both as a work in its own right, and as a commentary on pre-existing pieces. Encased and enclosed, the miniature models of Duchamp’s celebrated *Fountain* urinal or his glass bulb *Paris Air* suggest a poetic, fractal vision of his oeuvre. The polyptych arrangement of panels and documents prompts a back-and-forth play of references, too: from the original work to its reproduction in miniature, and from the artist’s preparatory notes to his catalogue raisonné.

mac^{LYON} collection



YUKO MOHRI

Moré Moré [Leaky]: The Falling Water Given #4-6, 2017

Asakusa Station 24.10.2015, 2015

Nippori JR station 08.06.2014, 2014

Shinjuko JR Station 02.11.15, 2015

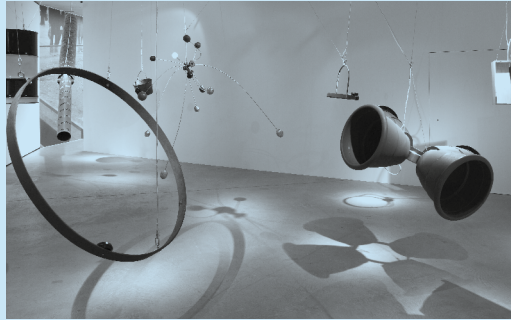
Shinjuko JR Station II 02.11.15, 2015

Shinjuko Station 02.11.15, 2015

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

Sensitive to the creative role of chance or accident in Duchamp’s ready-mades and *The Bride Laid Bare by her Bachelors, Even*, Yuko Mohri creates works that resemble autonomous ecosystems whose improvised, random conception draws on diverse, intangible phenomena: gravity, magnetism, and thermal variations. In this context, *Moré Moré [Leaky]: The Falling Water Given #4-6* is perceived as a theatre of objects inspired by networks of improvised repairs to leaks from cracks in the Tokyo metro system, as documented in the accompanying series of photographs. The juxtaposition of the fixed images and wooden structures supporting kinetic water-courses, with objects found in situ, invites us to consider the symbiotic relationship between nature and technology, aesthetic beauty and function.

With backing from the White Rainbow Gallery, London



DAVID TUDOR

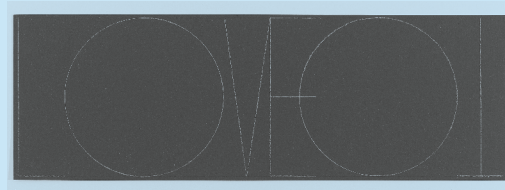
Rainforest V (variation 2), 2015

Born in 1926 in Philadelphia (USA), died in 1996
American composer, David Tudor began his career as a pianist. He became known as the leading performer of avant-garde pieces and gave the premiere of John Cage's notorious silent composition *4'33"*. He started working with Cage in 1948 and the collaboration lasted until Cage's death. David Tudor was fascinated by the spatial movement of sound in space and by technological innovations. He created the *Music for Magnetic Tape Project*, a pioneering group for improvised electronic music. His work *Rainforest V (Variation 1)* (1973-2015) is an ecosystem of objects that completely immerses the visitor in sound. Each sculpture sings, croaks, clicks or rings, playing its own score before resonating again in the exhibition space, which acts as amplifier, and entering into a happy cacophony that becomes a collective noise. This group of heterogeneous objects echoes the great diversity of the flora and fauna of the natural world breathing and resonating in a state of constant agitation – a forest of sounds.

Conception: David Tudor

Production: Composers Inside Electronics, New York – John Driscoll, Phil Edelstein

Take part in the collect organised by the Biennale de Lyon and the mac^{LYON} for this work to become part of the museum collections on www.mac-lyon.com



ROBERT BARRY

Love To, 1984

Born in 1936 in New York (USA), where he lives and works
The words "LOVE TO" are written in white chalk against a blue ground, suggesting a verb or an activity, rather than an object or a person, to complete the work's title-phrase: love to do something, love to be somewhere. Visitors are incited to complete the phrase as they see fit. In the 1960s, Robert Barry was one of the founders of conceptual art: a creative approach that focussed on the ideas expressed by the work of art, rather than its physical manifestation. *Love To* appeals to the complex mechanisms and tensions between language and empirical reality. The work's openness to endless interpretations, its absolute polysemy, enshrine the visitor at the centre of an endlessly renewed process of resolution. Barry seeks to empty words of their meaning, precisely by invoking their every possible accepted meaning or usage.

mac^{LYON} collection



RIVANE NEUENSCHWANDER

Bataille, 2017

Born in 1967 in Belo Horizonte (Brazil), lives and works in London (Great-Britain) and São Paulo (Brazil)

Created for the Biennale, *Battle*, by Brazilian conceptual artist Rivane Neuenschwander, is an installation combining the poetic tradition of *Repente* in Brazil's Nordeste region, with concrete poetry, first practiced in the 1950s by Brazilian poet Agostino do Campos – in which language is freed from the constraints of syntax and phrasing, and the poem is considered as a 'sensitive object' – and the Situationists' use of words to transform the urban environment into a theatre of transgression and political protest. Rivane Neuenschwander explores the meaning of words taken from protest banners and placards, from Brazil to Lyon: slogans of insurrection, freedom, resistance, utopia and justice. Transposed onto clothing labels – like fashion brands – the words form a lexicon that breaks away from the context of mass protest: a poetic, intimist alphabet which visitors can re-compose and take away, pinned to their clothes, so that they, too, become message-bearers of political poetry.

Rivane Neuenschwander is also taking part in the Biennale's platform *Veduta*, across Greater Lyon.

With backing from the embassy of Brazil



JOCHEN GERZ

Vivre, 1974

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

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

Centre Pompidou, Paris – Musée national d'art moderne collection

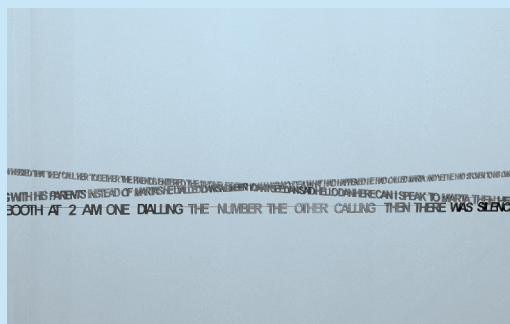


EWA PARTUM

Active Poetry. Poem by Ewa, 1971

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

Very early in her career, Ewa Partum developed both a taste for visual poetry and attention to public space. The white letters which she scattered in *Active Poetry* used an official propaganda tool of the 1970s: ready-mades available in all school supplies stores, often used to compose communist banners. By scattering these white letters first around the city, then in the countryside, she opted for a continuous redistribution of meaning. Passers'-by footsteps, rolling waves, or the wind would carry on the dispersal. In 1971, the artist took passages from Goethe, Proust, Joyce, and Kafka, and mixed up the order of typographic characters (*An Excerpt from Faust by Goethe, An Excerpt from A la recherche du temps perdu by Proust, etc.*). This dislocation resembles Dadaist practices, such as randomly drawing words cut out from a newspaper, as described by Tristan Tzara. However, Partum doesn't use chance as the organizing principle since the letters never produce any stable composition. The scattering of *Active Poetry*, realized between 1971 and 1973, generated a wind-blown flux of letters, fated to lose unity and meaning. Literally and figuratively, the artist accomplished the dissemination of logocentrism and its hierarchies, for the sake of the incommunicable and the imagination. (Hélène Meisel)



JÁN MANČUŠKA

Oedipus, 2006

Born in 1972 in Bratislava (Czechoslovakia), died in 2011

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

Centre Pompidou, Paris – Musée national d'art moderne collection



MARCEL BROODTHAERS

La pluie (projet pour un texte), 1969

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

Marcel Broodthaers has developed a caustic, poetic, singular oeuvre. Initially close to the Belgian surrealists that he used to associate with, his work gradually grew away from the influence of the great movements of the period. His experiments, particularly linguistic, produced ambitious and parodic forms: installations made from many occurrences that question the taxonomies specific to the notion of museum and the art world.

In *La Pluie (projet pour un texte)* [Rain (project for a text)] 1969, Marcel Broodthaers writes under gushing water that washes away the ink of the words. The disappearance of the text even before it can attach itself to the paper, the ridiculousness of a task that is utterly impossible in the face of the elements, along with a black-and-white image that trembles as much as the hand of the artist, add up to a metaphor for a poet's place and the fluidity of their words in the world. The tone is both melancholy and abstract.

Centre Pompidou, Paris – Musée national d'art moderne collection



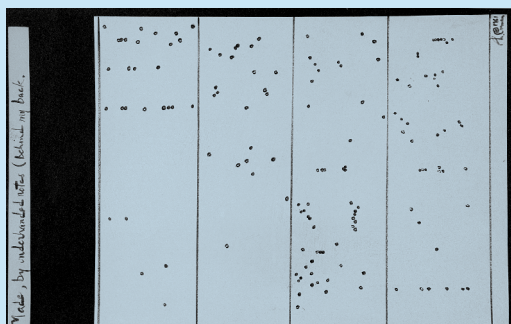
LAURIE ANDERSON

Windbook, 1974

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

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

macLYON collection



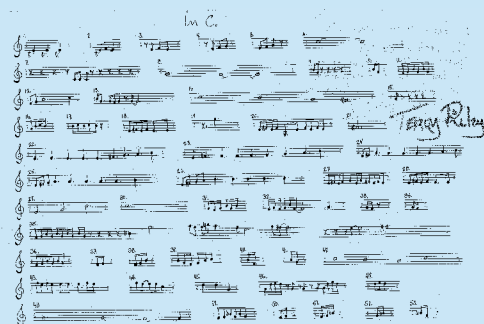
PHILIP CORNER

Made by underhanded Notes (Behind my Back), 1961

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

Made by underhanded notes (Behind my Back) is a score for barrel organ, hand-made by Philip Corner. The work's title suggests a conspiracy of musical notes, coming together "behind the composer's back", without his intervention, though a more metaphorical interpretation is also hinted at. Corner's scores often leave ample scope for free interpretation by musicians or performers, in the spirit of the Fluxus movement, with which he was involved in the 1960s. Here, the work is designed to be read by a machine: the barrel organ's mechanism transforms a perforated, folded card strip into musical notes. We sense that the perforations may have been incorporated, or appeared at random, when the piece was written. The resulting sound is a fortuitous if random combination of two elements: a calligraphy of "secret" or accidental perforations, and the implacable rigour of the barrel organ's mechanism.

mac^{LYON} collection



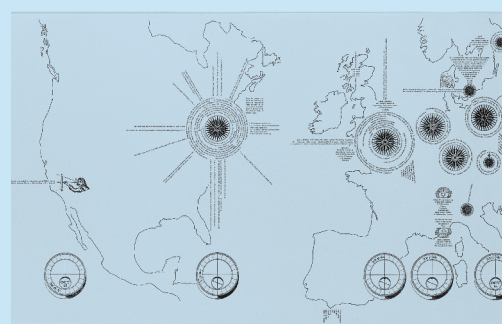
TERRY RILEY

In C Music Score, 1964

Born in 1935 in Colfax (USA)

American composer Terry Riley is hailed as one of his country's greatest exponents of contemporary music, along with Steve Reich, Philip Glass and John Adams. As a collaborator with La Monte Young, Anna Halprin and the Kronos Quartet, Riley is acknowledged as the founder of minimalist repetitive music, notably thanks to his work *In C*. Composed at a time when Riley was aspiring to create a new musical form connected to the visual arts, the work consists of a series of 53 motifs. There are no rules fixing the number of repetitions the orchestra may perform, nor its instrumental make-up: the result is a piece of music that is both meditative and organic. In the words of English musician and academic David Toop, Riley is "able to create music on the spot and ... keep it open."

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MEIKO SHIOMI

Spatial Poem N°2, 1965

Born in 1938 in Okayama (Japan), lives and works in Osaka (Japan)

Composer Meiko Shiomi was a founder member of the Japanese experimental music group Ongaku, committed to exploring concrete music, among other forms. Shiomi also took part in numerous Fluxus events in New York, alongside John Cage, La Monte Young and George Brecht. In 1965, inspired by their work, she conceived a series of nine events under the title *Spatial Poem No. 2*, for which artists around the world were sent instructions to be followed and subsequently related in epistolary form. From the replies received, Shiomi created a planisphere on which each participant was indicated by a small flag. In this way, *Spatial Poem N°2* prompted a sensitive, metaphorical reflection on motion.

mac^{LYON} collection



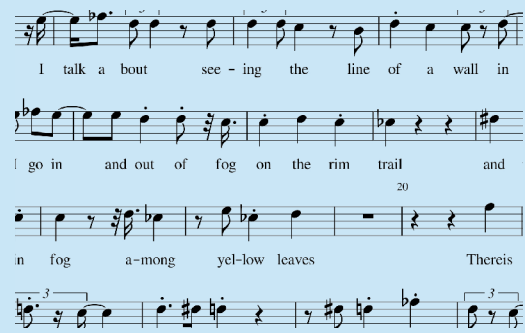
PETER MOORE

37 photographs, 1964-1978

Born in 1932 in London (Great Britain), died in 1993

From 1963 to 1978, American photographer Peter Moore worked at the heart of the New York performance scene, photographing Fluxus happenings and choreographic works by the Judson Dance Theater. As the portraitist of leading avant-garde figures, from Merce Cunningham's *Living Theatre* to artist and writer Robert Morris, Moore's lens captured epoch-making performance works for the history of art. Moore's photographs – some accompanied by his own commentary – raise multiple questions about the status of the work of art. Is the attempt to document an art "happening" a contradiction in terms, an absolute impossibility? Performance photography represented a four-dimensional challenge in space and time, he said: a slow conquest of the "eyes, mind and hand".

mac^{LYON} collection



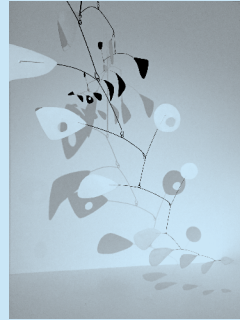
DAVIDE BALULA

Every Single Word Ever Used in this Room (24 Questions), 2017

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

Artist and musician Davide Balula's paintings, sculptures, photographs, performances and interventions *in situ* draw on natural raw materials (solids, liquids, gases, or alight in flames) and man-made structures (architectural works, sound compositions, virtual networks). The key factor generating each work, however, is the passage of time. Canvases are immersed in flowing water, buried or placed in climatic chambers; sculptures evolve in response to their visitor traffic online, and collaborative performances generate authentic, shared experiences in a spirit of openness and generosity. For the Biennale, Davide Balula is working with American poet Mei-mei Berssenbrugge to create a work inhabited by words, in which individual "signs" are given visual or plastic expression, however slight.

With backing from the gallery franck elbaz, et Gagosian, Paris



ALEXANDER CALDER

31 janvier, 1950

Born in 1898 in Lownton (USA), died in 1976

American painter and sculptor Alexander Calder is best known for his *Mobiles*, constructions that respond to movements of the wind, which he sees as a manifestation of the life force. In 1932, Alexander Calder exhibited his first motorised works at Galerie Vignon in Paris, with the support of Marcel Duchamp, who coined the name "mobiles" at the time. Poised between balance and imbalance, Calder's work *January 31* resembles a random musical score of shifting forms, suspended in space. Jean-Paul Sartre described Calder's work in terms of aeolian harps, small bursts of "hot jazz" or "lyric compositions". The organic quality of Calder's open forms had a decisive influence on the Brazilian art scene in the 1950s, from the work of Abraham Palatnik, to Lygia Clark, Lygia Pape and Ernesto Neto today.

Centre Pompidou, Paris – Musée national d'art moderne collection



ERNESTO NETO

Two Columns for One Bubble Light, 2007
Three Stops for an Animal Architecture under Gravity, 2007
Minimal Surface of a Body Evolution on a Field, 2007
Stand up, Speaker up, see up, 2007

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

Ernesto Neto conceives of sculpture as a focus for shared sensations, and a support for interaction between the viewer's body, the raw materials used, and the surrounding space. Inspired by Brazil's Neo-Concrete artists, Ernesto Neto revisits the biomorphic forms of European artists such as Hans Arp, some of whose works are displayed inside the labyrinthine piece *Two Columns for One Bubble Light*. At the margins of disparate worlds – between fauna and flora, the animate and inanimate, the modern and the contemporary – Ernesto Neto invites the visitor to wander beneath a polyamide sky punctuated with holes, allowing energies to circulate, in the manner of Dadamaino or Lucio Fontana. Thanks to a play of weights and counterweights, *Two Columns for One Bubble Light* remains perfectly balanced, together with *Three Stops for an Animal Architecture under Gravity* and *Minimal Surface of a Body Evolution on a Field* (the latter ballasted with spices or sand), as if waiting for a human presence to activate them. The work *Stand up, Speaker up, see up* acts as a stepladder for the visitor, allowing him or her to climb up and look beyond the textile horizon that divides the space.

With backing from the embassy of Brazil



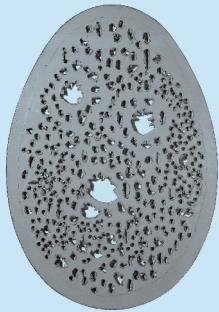
JEAN ARP

La Poupée de Demeter, 1961
Feuille se reposant, 1959
Bourgeon, 1938
Pépins géants, 1937
Objets célestes, 1962

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

Jean Arp was a leading figure in avant-garde circles in the late 1910s, and a pioneer of Dada in Zurich. In 1910, Jean Arp invented his own, so-called "biomorphic" vocabulary, in close connection with his Surrealist contacts, though he never fully embraced the movement. At the Biennale, one painting (*Objet céleste*, 1962) and a series of sculptures are presented in the context of the environment created by Ernesto Neto who, inspired by the sculptor's work, states that he "begins where Arp left off." Each work represents generous, rounded organic forms which, though determinedly abstract, recall the curves of the human body or cells in motion. The poetic titles of Arp's work (*Demeter's Doll*, *Winged Entity...*) add to the mystery of their delicate, sensual forms.

Centre Pompidou, Paris – Musée national d'art moderne collection
Musée de Grenoble collection



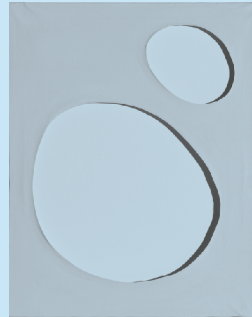
LUCIO FONTANA

Concetto spaziale, La fine di Dio
(63-FD.17), 1963

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

Italian sculptor, painter, ceramist and theorist, Lucio Fontana was one of the first Italian abstract artists and the founder of Spatialism. Refusing to treat the canvas as a mere flat surface to receive paint, from 1949 on, he turned it into a two-dimensional abstract sculpture: the canvas became the support for monochrome areas, before being transformed by means of scratches, notches (Tagli) or perforations (Bucchi). Fontana performed a physical operation on his works – the support was no longer simply something to be painted or covered, but became the receptacle for a primal, irreversible act: “I don’t want to make a painting, I want to open up space, create a new dimension for art, reconnect it to the cosmos that extends infinitely far above the flat surface of the image.” In 1963-1964, Fontana realized a set of thirty-eight large, oval, monochrome canvases, studded with notches and perforations: *La Fine di Dio*. The paintings were in a variety of colours (red, pink, green, purple, yellow, white, gold, etc.), sometimes covered with sequins and often lacerated with perforations of varying sizes. In slashing the paintings Lucio Fontana expressed the impossibility of representing the divine: open to the void, God was now assimilated into the absolute infinity of space.

Centre Pompidou, Paris – Musée national d’art moderne collection



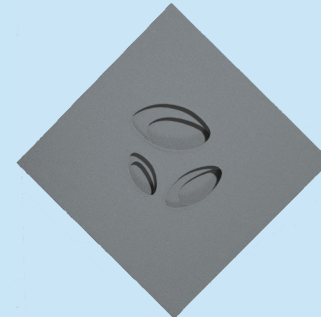
EDUARDA EMILIA MAINO, DADAIMAINO

Volume, 1959

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

Eduarda Emilia Maino, a.k.a. Dadaimaino, was a contemporary of emerging movements in the European avant-garde, which were to have a lasting impact on the history of art. She played a part in everything from the first Spatialist manifesto, to the birth of the N and T groups in Italy, ZERO in Germany, Equipo 57 in Spain, the *Groupe de Recherche d’Art Visuel* (G.R.A.V.) in France and New Tendencies in Zagreb. In the 1950s, the work of Lucio Fontana (who became her teacher) was a crucial influence on her personal researches. During the same period, she created her first *Volumi* – elliptical forms cut from the canvas, which is transformed into a frame for space as a whole. Dadaimaino’s work is a radical gesture in an era focussed more closely on the physicality of artworks, full of structural models striving for infinity, a quest that fuelled her explorations to the end of her life.

Centre Pompidou, Paris – Musée national d’art moderne collection



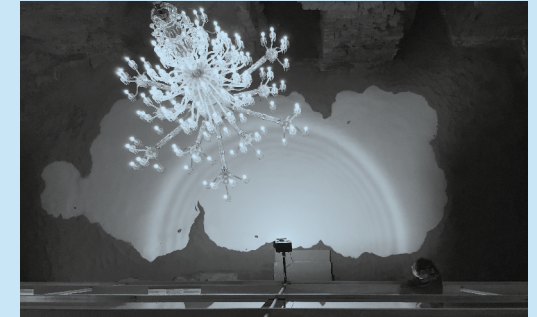
PAOLO SCHEGGI

Intersuperficie curva verde, 1966

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

Inspired by Spatialism and the innovative works of his senior, Lucio Fontana, Paolo Scheggi experimented with monochromes in the early 1960s, and expressed a determination to move beyond traditional painting (both figurative and abstract) to create three-dimensional works. Scheggi focusses his attention on elementary components such as line, points, simple geometric figures, rhythm and monochrome surfaces, with the aim of identifying and isolating the precise visual components of human perception. The work *Intersuperficie curva verde* (1966), presented at the Biennale, is one element in his *Intersuperficie* series, whose various paintings consist of several layers of canvas or metal plates, placed one on top of the other to form cavities, depth, a sense of perspective.

Centre Pompidou, Paris – Musée national d’art moderne collection



HAO JINGFANG & WANG LINGJIE

Over the rainbow, 2016

L’été à venir est déjà fini, 2016

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

Art duo Jingfang Hao & Lingjie Wang create hybrid objects and environments. In *Over the Rainbow*, a rainbow created by light reflecting on the work’s iridescent surface is presented as a fleeting moment, to be captured. Visible only from certain standpoints, the arc moves with the viewer, then disappears. The resolutely minimalist installation underscores the delicacy of the apparition, and the sensory, meditative aspect of the work, focussing our attention on phenomena connected with the passage of time, shifting light, or the limits of human perception. All around, traces of lotus pollen evoke a contrasting, cyclical sense of time. Lotus pollen is the “male” component of the plant’s reproductive system, the essence of its future germination, but also its fossil: that which remains when the rest has rotted away, and which is capable of surviving for thousands of years. Historians and paleobotanists use pollens to analyse changes in the climate and species. Pollen also symbolises immanence, and the Buddhist concept of the three stages of existence: the past, present and future.

With generous backing from Cristallerie Saint-Louis



JILL MAGID

Tapete de flores, 2016
The exhumation, 2016
Las Arboledas, 2013

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

“The secret itself is much more beautiful than its revelation”: the work of American conceptual artist Jill Magid is devoted to the intimate relationship between power and secrecy. Since 2013, Magid has been working to understand the consequences for an artist’s historical legacy, of the acquisition of his or her archive and copyright by a private company or business. Magid has focused her research on the Mexican architect Luis Barragán, whose archive was bought by the industrialist Rolf Fehlbaum as an engagement gift for his fiancée, the architectural historian Federica Zanco. After being refused access to the archive several times, Jill Magid proposed a swap: the repatriation of Barragán’s profes-

sional archive from Switzerland (where it is currently held) in exchange for a diamond (an engagement gift) made from some of Barragán’s ashes: “the body of the artist, in exchange for his works.” The disinterment of Barragán’s ashes, to this end, is the subject of Magid’s film *The Exhumation*. While waiting for Zanco’s response, Magid continues her work, which seeks to explore “the intersection between psychological and legal identity, international property rights and intellectual property, the author and his or her estate.” In this context, Magid’s *Tapete de Flores* is part of a series of *ofrendas* (“offerings” or “altars”) inspired by those created in Mexico for the traditional celebration of the Day of the Dead, representing the journey shared by the living and the departed. Lastly, with no legal permission to reproduce Barragán’s architectural works, Magid chooses, instead, to frame a copy of the book *Barragán*, published in 2001, like a photograph, making visible what has been confiscated from the collective memory.

With the support of SODIF



CHRISTODOULOS PANAYIOTOU

Untitled, 2016

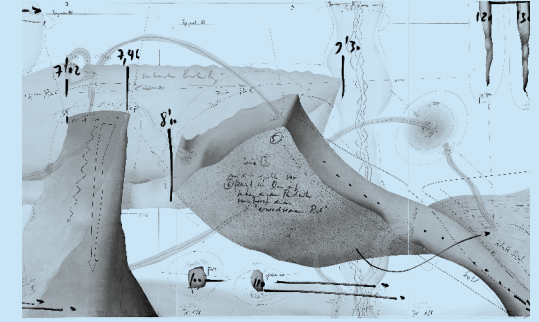
Born in 1979 in Limassol (Cyprus), lives and works in Limassol (Cyprus) and Paris (France)

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

Christodoulos Panayiotou’s work is a metaphor for the fact that work is no longer valued, but instead of destroying or giving up, his oeuvre seeks to shift interest onto the value of art. Panayiotou highlights the fragility of one of our fervently held beliefs: that trade and commerce are the mainstays of our society.

Another of Christodoulos Panayiotou’s *pulp paintings* work is on show at the Sucrière.

With backing from galerie kamel mennour, Paris
Collection Nicoletta Fiorucci, London



JORINDE VOIGT

The Shift I-VII, WV2016-107 to 114, 2017
The Blue Shift, WV 2017-136 to 17, 2017

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

Jorinde Voigt conceives her large-format calligraphies as musical scores, and some of her works are indeed designed to be performed by musicians. Voigt prefers to describe her work as writing rather than drawing, further highlighting the proximity between her practice and musical notation. The undulating trajectories of her lines, and the coordinates of her inscriptions, are graphic translations of an eclectic set of references, such as algorithms, and the rotation or movements of celestial bodies. Jorinde Voigt’s work is suffused with the chaos of this world. The artist is currently completing the final chapters of her symphonic *Song of the Earth*, inspired by Gustav Mahler’s *Das Lied von der Erde*. Tidal or invisible flows, meteorological phenomena, the rotation of the Earth: her seismographic writings reveal a world of hidden forces, rhythms and beauties. Jorinde Voigt’s work extends from mac^{LYON} to the Sucrière.

With backing from Galerie Koenig, Berlin



LYGIA PAPE

New house, 2000

Luar no Sertão, 1995

Divisor, 1969-2017

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

“As you can see, all is connected. The artwork does not exist as a finished, resolved object, but as something that is always present, constant within people.”

Lygia Pape was a leading artist on the Brazilian scene in the 1950s, working with the avant-garde group Frente, which sought to re-appropriate certain forms of European modernism. Her work

New House evokes the progressive destruction of a *favela*. The piece exists in two, very different situations: overgrown with tropical vegetation in the Yijuca forest in Rio de Janeiro, and as here, seemingly destroyed by the passage of time. Lygia Pape is a pioneer of participative, performance-based, sensory art, intimately

connected with social issues. Her work *Divisor* is an environment connecting individual bodies to form a work of “architecture in motion”. The piece is emblematic of the artist’s approach, in which destruction is seen as an essential part of the process of re-birth. Here, individual bodies are isolated within the fabric of the work, but ultimately come together to create a new organism. Finally, Lygia Pape’s work *Luar do Sertão* (*Moonlight in the Back Country*) takes inspiration from a Brazilian popular song exhorting the pleasures of the simple life. A vast expanse of pop-corn is lit with black light, creating a lyrical, ironic image of a walk through a moonlit landscape, while at the same time evoking the sense of hopelessness felt by many Brazilians today. Pape takes up the artistic metaphor of cannibalism, first explored by the Brazilian poet and theorist Oswald de Andrade, and associates the cannibalistic practices of indigenous peoples with the political struggle against dictatorship, in particular in Brazil.

With backing from the embassy of Brazil



SHIMABUKU

Let’s make cows fly, 2017

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

Shimabuku is an artist who travels the world in search of unusual encounters. Reconnecting with a transgressive Situationist aesthetic, he studied in Osaka and San Francisco before journeying through port cities worldwide, in Japan, Brazil, France, the Netherlands and the US. Shimabuku experiments with a range of possible interactions with the living world, pushing at its physical and imagined boundaries. His works create the conditions for poetic scenarios, documenting their genesis and material production. His performative, sometimes absurd or whimsical interventions refresh our perspective on the contemporary scene, which his works often seek to turn quite literally upside-down. *Let’s Make Cows Fly* is a performance of cow-shaped kites inspired by the artist’s visit to Lyon’s Grand Parc Miribel Jonage, as artist-in-residence for Veduta/the Lyon Biennale. Surprised by the presence of the region’s Aubrac and Pie Noir cattle in a park better known as a recreational amenity, Shimabuku invites volunteer members of the public to “fly cows” for an afternoon, in a poetic installation conceived as a comic reversal of the conventional order.

Let’s Make Cows Fly continues Shimabuku’s experimental work with kites (*When Sky Was Sea* or *Flying Me*), evoking childhood imagination and “floating objects” in the history art, from Magritte to Hans Richter. Shimabuku’s work is also on show at the Sucrière.



HANS RICHTER

Ghosts Before Breakfast, 1928

Born on the 6 April 1888 in Berlin (Germany), died on 1st February 1976

German experimental artist and director Hans Richter made the Dadaist short film *Vormittagsspuk* (*Ghosts Before Breakfast*) in 1927. Using stop-motion technique, the piece is a heterogenous series of surreal scenes, including everyday objects that suddenly take on lives of their own – clocks, bowler hats, a necktie, a pistol, a door, a fire hose etc. Several characters move about, disappear behind a lamp-post or stroke a beard that vanishes and reappears. Richter’s array of airborne objects had a profound influence on Japanese artist Shimabuku, who saw them as an expression of intense freedom.

Centre Pompidou, Paris – Musée national d’art moderne collection



BRUCE CONNER

Easter Morning, 1966 - 2008

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

The soundtrack of *Easter Morning*, Bruce Conner's latest film, uses a composition by Terry Riley. For this work, Conner re-used Super 8 footage from one of his previous films, *Easter Morning Raga*, 1968, with digitally enlarged images. The luminous vibration of the picture flow is in perfect harmony with the trance-like rhythm of the music. The artist sees this intense and contemplative film as a "metaphysical quest for renewal, beyond the natural, ephemeral world".



JULIEN CREUZET

En suspens (...), 2014

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

In keeping with the archipelagic thinking of Martinique-born philosopher Edouard Glissant, French artist Julien Creuzet transcribes the fleeting beauty of a single moment in life, in his video work *En suspens (...)* ('In suspense'). A fleeting expression of intense emotion, coupled with a haiku (the concise Japanese poetic form composed of three lines of five, seven and five syllables respectively).

Another work by Julien Creuzet is featured at the Sucrière.



LARS FREDRIKSON

Ensemble d'œuvres

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

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

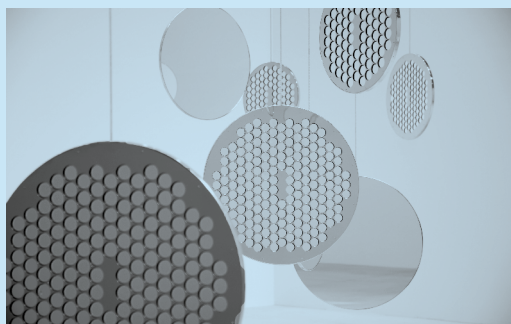


YUKO MOHRI

Pleated image, 2017

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

Japanese artist Yuko Mohri produces works that function as ecosystems, assembled from collected artefacts. *Pleated Image* presents a variety of objects, arranged in kinetic environments. The latter's movement is continually scanned, and the resulting images are transmitted in an uninterrupted stream. Yuko Mohri plays on different timescales, introducing time that folds in upon itself, and is repetitive. The quality of the images – unfocused and grainy – is reminiscent of the artist's "spirit photographs", insofar as they "capture things that should not have been". These photographs recall the experimental practices of modernists like Man Ray or Lee Miller, and should be viewed in conjunction with Yuko Mohri's other work on the first floor of mac^{LYON}.



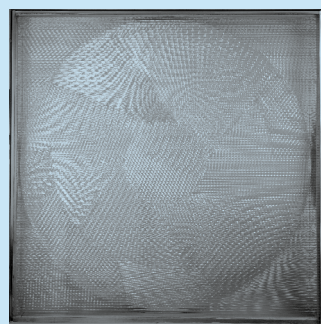
CERITH WYN EVANS

A=P=P=A=R=I=T=I=O=N, 2008

Born in 1958 in Llanelli (Wales), lives and works in London (Great-Britain)

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

Centre Pompidou, Paris – Musée national d'art moderne collection



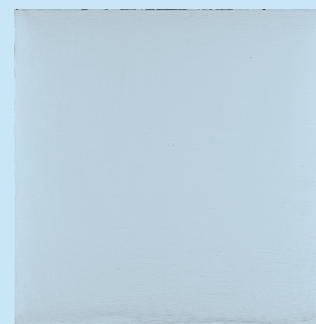
HEINZ MACK

Lichtrotoren, Sonne des Meeres, 1967

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

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

Centre Pompidou, Paris – Musée national d'art moderne collection



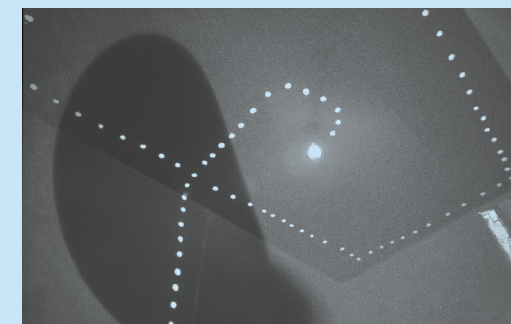
OTTO PIENE

La force pure III, 1959

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

The irregular, white, monochrome surface of *Pure Energy III* by Otto Piene – a co-founder of the ZERO group – appears to be designed not as a fleeting expression of subjectivity, but rather for the capture of a specific phenomenon. For the artist, images are "mirrors whose powers affect man." The work is a meditation on light and its effects: the "pure energies" that "stream freely, pouring forth into space." In keeping with other pieces by the ZERO group, the work traps and reveals an ensemble of vibrations, waves and rays.

Centre Pompidou, Paris – Musée national d'art moderne collection



LUCIO FONTANA

Ambiente Spaziale, 1967

Concetto Spaziale (50-B.1), 1950

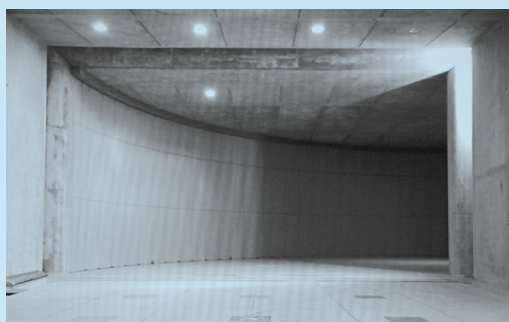
Born in 1899 in Rosario (Argentina), died in 1968

The Italian sculptor, painter, ceramicist and theorist Lucio Fontana was one of Italy's first abstract artists, and the founder of Spatialism. *Ambiente Spaziale* (1949) was the first work purchased by the Musée d'Art Contemporain de Lyon after its foundation in 1984. The piece was premiered at Galleria Del Deposito in Genoa, on October 3, 1967, from 11 a.m. to 4 p.m. Of Fontana's three *Ambiente Spaziale*, this is the only work to survive. It was produced a year before he died, and conceived as the culmination of his project, formulated in 1965, "to open up space, to create a new dimension for art, to connect with the infinite extent of the cosmos, beyond the limitations of the picture plane." Taking the form of a black space, with no directions or instructions, the piece is revealed through small yellow points serving no purpose other than to indicate its three spatial dimensions; the fourth dimension is the visitor, alone in the darkness, confronting the decisions s/he is forced to make.

Fifteen years before his *Ambiente Spaziale*, Fontana perforated the canvas of his *Concetto Spaziale (50-B.1)* ('Spatial concept'), producing a tightly-packed set of holes that highlight the support's materiality, texture and thickness. "The canvas is no longer a support, but an illusion," he wrote. Spatialism was born.

mac^{LYON} collection

Centre Pompidou, Paris – Musée national d'art moderne collection



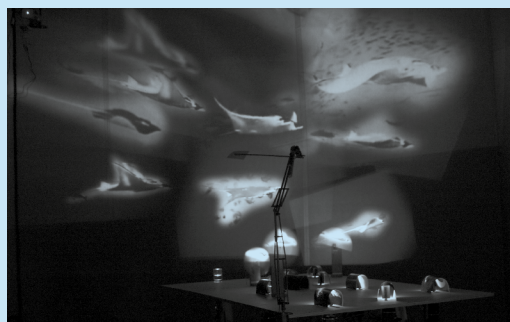
FERNANDO ORTEGA

Flute concert film, 2017

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

Mexican artist Fernando Ortega's poetic explorations are fuelled by fortuitous encounters and banal occurrences: discreet water leakages on an exhibition site, the theft of a colony of hummingbirds, or electrical short circuits caused by insects. On a river in Veracruz, Fernando Ortega invented an unforgettable work, *Music for a Small Boat Crossing a Medium Size River*, for which he asked Brian Eno to compose a piece of music that would only ever be heard by people riding in the boat of a music-loving ferryman as they cross the river. In the same spirit as that project, he devised a musical work. In the Jules-Verne wind tunnel in Nantes, Ortega filmed a solo flautist arriving in an empty space, installing his instrument and score, and beginning to play Kazuo Fukushima's *Requiem*. In this particular space, normally used for testing the resistance of materials to climatic variations, the musicality of the work was subjected to the variations in the force of the wind.

With backing from SAM Art Projects and CSTB – Soufflerie Jules Verne



ICARO ZORBAR

HOME, 2017

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

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

With backing from the Office for Contemporary Art Norway, Royal Embassy of Norway and the city of Bergen



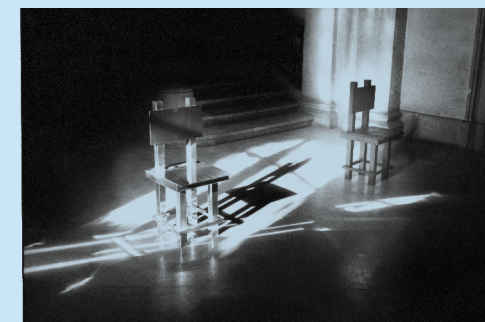
DOMINIQUE BLAIS

Phases of the moon (Full moon cycle), 2017

Born 1974 in Chateaubriand (France), living and working in Paris (France)

Phases of the moon (Full moon cycle) is the daily dispatch from the artist to the Biennale, of a glass representation of the Moon. The first dispatch is dated September 6, 2017; the last, October 5. The work extends from one full moon to the next: a complete lunar cycle. Each parcel is scrupulously identical to the last, with the exception of the stamp, which depicts the moon-phase of the postage date, and therefore changes each day. Dominique Blais's protocol is a finite project that resonates with the infinite motion of celestial bodies. The delicacy and fragility of the artist's materials and means (glass and paper) are superimposed on a permanent, inalterable material reality. The completion of the artistic project is dependent on the involuntary collaboration of the postal service, whether the dispatches are lost, shattered, or delivered, to their destination. The work is thus collectively activated, and plays on the interdependence of its constituent elements, in a suspended, dynamic system. Other works by Dominique Blais are presented at the Sucrière.

With backing from the Groupe La Poste, associated sponsor of the 14th Biennale de Lyon



MARIA NORDMAN

Lyon, 1987, 1987

Born 1943 in Görlitz (Lower Silesia, now Germany)

Artist Maria Nordmann's work *Lyon, 1987* presents two chairs in association with the shifting light of the sun. Each chair can be dismantled. One, in stainless steel, reflects the light, while the other, in black-painted wood, absorbs it. On the exterior, either side of the installation, mirrors are positioned so that they capture the light of the sun throughout September, between noon and five minutes past noon, as reflected on every floor of the museum housing the piece. Created for mac^{LYON} but installed here in a section of the Musée des Beaux-arts, the work may be displaced within the urban landscape, around public fountains, inviting passers-by to sit and contemplate the scene. Visible for five minutes per day in September (provided the sun is shining), the piece exists in space as a whole, thanks to the external mirrors which reflect it to the cosmos.

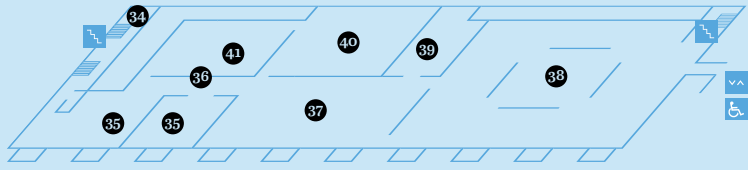
SUCRIÈRE



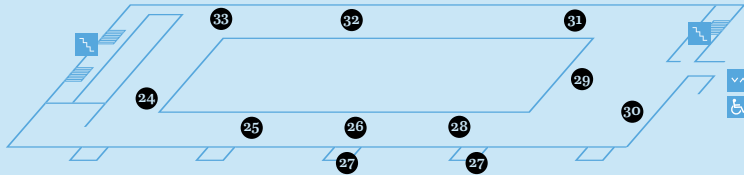
Les Docks
47 quai Rambaud, Lyon 2^e

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Apichatpong Weerasethakul p.54
Héctor Zamora p.41

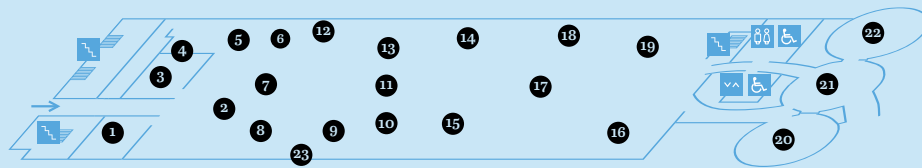
2ND FLOOR



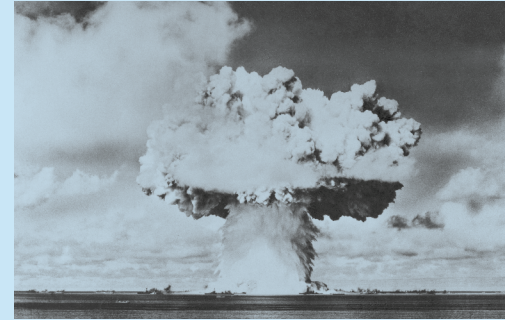
1ST FLOOR



GROUND FLOOR



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|-------------------------|-----------------------------|--------------------------|------------------------|
| 1 Julien Discrit | 12 Pratchaya Phinthong | 23 Marco Godinho | 34 Mathieu Briand |
| 2 David Medalla | 13 Nairy Baghramian | 24 Mathieu Briand | 35 Shimabuku |
| 3 Bruce Conner | 14 Molly Davies | 25 Carole Douillard | 36 Jorinde Voigt |
| 4 Pratchaya Phinthong | 15 Lara Almarcegui | 26 Dario Villalba | 37 Berger & Berger |
| 5 Mathieu Briand | 16 Diana Thater | 27 Camille Norment | 38 Melik Ohanian |
| 6 Héctor Zamora | 17 Damian Ortega | 28 Marcelo Brodsky | 39 Anawana Haloba |
| 7 Robert Breer | 18 Christodoulos Panayiotou | 29 Philippe Quesne | 40 Julien Creuzet |
| 8 R. Buckminster Fuller | 19 Gordon Matta Clark | 30 Ola Maciejewska | 41 Ari Benjamin Meyers |
| 9 Hamid Maghraoui | 20 Susanna Fritscher | 31 A. Weerasethakul | |
| 10 George Brecht | 21 Doug Aitken | 32 D. Steegmann Mangrané | |
| 11 Hans Haacke | 22 Tomás Saraceno | 33 Dominique Blais | |



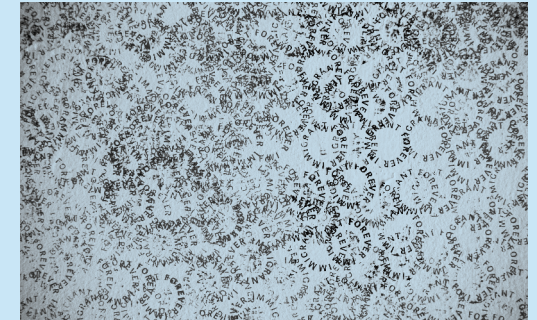
BRUCE CONNER

Crossroads, 1976

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

In *Crossroads*, named after a series of nuclear tests conducted by the US army off Bikini Atoll in 1946, Bruce Conner compiles 24 sequences of atomic explosions. The tests were filmed by more than 500 military cameras. The artist transforms none of the footage, which was previously classified and unavailable to American viewers. The soundtrack of Conner's piece is drawn from two sources: a collage by Jack Gleason and a synthesiser composition by Terry Riley. The grandiose and brutal spectacle of this succession of gigantic water-and-steam mushrooms unfurls like a mantra, by turns fascinating and terrifying.

Bruce Conner's last film, *Easter Morning*, is also shown at the mac^{LYON}.



MARCO GODINHO

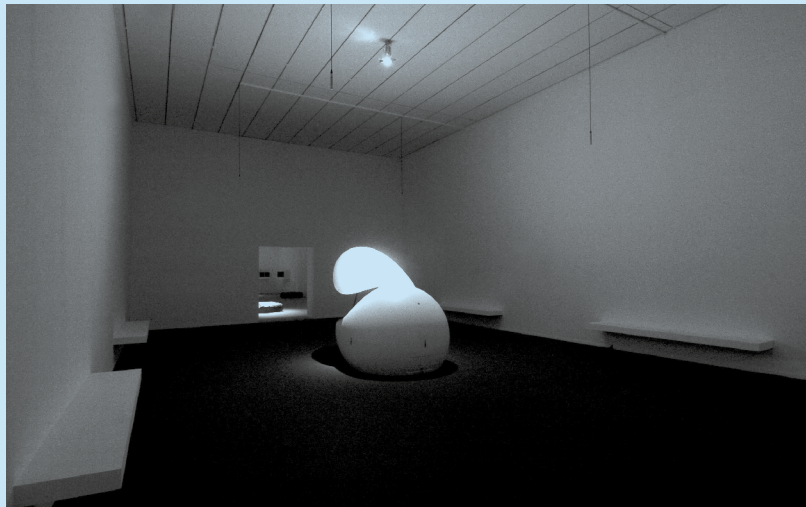
Forever Immigrant, 2017

Untitled (Transparents Flags)#3, 2007-2011

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

For the Biennial of Contemporary Art, Marco Godinho has reworked his installation *Forever Immigrants*. The artist has used a stamp on the walls of the exhibition space as well as on the exterior facade of the Sucrière building, which reads "Forever Immigrants". The inscription, applied by means of an inkpad like those used by bureaucrats, is repeated thousands of times. The imprints are juxtaposed or superimposed, so that they merge and fuse together. According to the point of view adopted by the spectator it is possible to perceive the work by turns as a multitude of fragments or as a whole, while its different occurrences in the spaces refer to the complexity of political and human realities: the separation between interior and exterior, the individual dissolving into a group, or migration as a permanent state for the individual, whether it is voluntary or, as is more often the case, a necessity. Also highlighting the state of non-belonging to a given territory, outside the Sucrière, Marco Godinho presents *Sans Titre (transparent flags)* (2007-2017), twelve transparent flags made of organza and featuring the twelve stars of the European Union flag.

Done with support from the Fonds culturel national, Luxembourg and with backing from the Fondation Calouste Gulbenkian, Lisbonne



MATHIEU BRIAND

*SYS*021.IsN*01/EsE-AcE.InR-ExR\Mic-EnE*4, 2004*

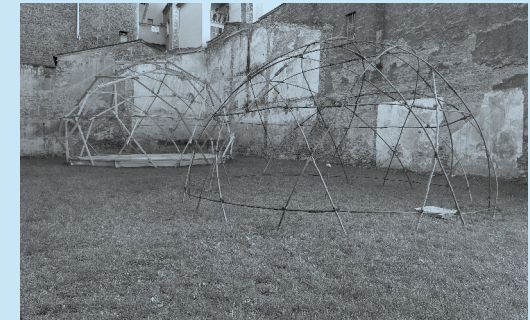
I dream of you, 2017

Ax/O, 2017

Born in Marseille (France), lives and works in Melbourne (Australia) and Nosy Tanga (Madagascar) Works by Mathieu Briand combine the virtual, the real and the imaginary, transporting us on a journey *in situ* that opens the way to a world that is externalised and limitless, but nonetheless rooted in reality. Echoing the 2017 Biennale's theme, Briand revisits his exhibition *Derrière le monde flottant* ("Behind the floating world"), held at mac^{LYON} in 2004. The resulting installation consists of three works linked in time and connected in space by red piping that ascends vertically, unbroken, through the space of the Sucrière, from the ground to the second floor. In pride of place on the ground floor, the artist revisits a work from the 2004 exhibition. Visitors are invited to enclose themselves in an egg-shaped sensory chamber and experience a paradoxical, intra-uterine sensation. The sound heard in the chamber derives not from its immediate surroundings, but from those of the next work in the sequence, on the first floor. There, installed in a hammock, like the protagonists in Chris Marker's science fiction film *La Jetée* ("The Jetty"), and equipped with video glasses, the

visitor is immersed in a hypnotic sequence, alternately visiting the previous exhibition at mac^{LYON}, and exploring an island off the coast of Madagascar, where Mathieu Briand launched his art project *Et In Libertalia Ego*, in 2008. Images of both settings – the traditional museum space, transfigured by the artist, and the seemingly opposite, fantasy space of the uninhabited island – mingle to become mental spaces liable to give rise to creative forms and participatory experimentation. Lastly, the red piping (sheath casing for electric wires) leads us to the top floor, via a stairwell whose final steps have been removed, transforming it into a dead end. From here, the piping plunges down into a moving half-body on the ground below: an android. At this moment, the visitor enters a twilight zone described by the Japanese theorist Masahiro Mori (in the 1970s) as "*the uncanny valley*": a space in which we feel empathy for a machine, albeit one seemingly destined to replace us. The "floating world" (*Ukiyo-e*) is not far off. The android's presence prompts a telescoping which Mathieu Briand sees as "symptomatic of modernity. The android dreams, and we are a part of its dreams, and share in them, in equal measure." Inspired by Philip K. Dick, Mathieu Briand seems to be posing the same question as one of the celebrated science-fiction author's most prophetic novels: *Do Androids Dream of Electric Sheep?*, and to add, "Are we, after all, this android's dream-world?"

With backing from MONA, Tasmania, Australia and the Fondation Antoine de Galbert, Paris and with support from ATC Groupe



JULIEN DISCRIT

67_76, 2017

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

67_76 takes as its subject and setting the former "Expo 67" site in Montreal, and in particular the geodesic dome designed for the occasion by Buckminster Fuller. The project is rooted in a physical and pictorial exploration of the event – the 1967 World Expo, entitled "Man and his World" – which forever marked the city and its residents' imagination.

The project is meant as a parenthesis in time, between the year 1967 – when the Expo and Fuller's geodesic dome opened – and 1976, when a major event occurred: the dome was partly destroyed by a fire. So: a parenthesis in time and history, but also in social and political affairs, through questions raised by the Expo. The film, which centres on a "reconstruction" of the fire, aims to highlight the issues that came to the fore at the turn of the decade: lifestyle, and our relationship with our environment and nature in general. Buckminster Fuller cited these issues in *Operating Manual for Spaceship Earth*, a book he wrote in 1967 and which remains acutely topical, so clearly does it set out the challenges we now face.

Produced with backing from the Fondation Nationale des Arts Graphiques et Plastiques, the Centre National des Arts Plastiques, and the Lafayette Anticipations – Fonds de dotation Famille Moulin, Paris.

RICHARD BUCKMINSTER FULLER

Dôme, récréation, 2017

Born in 1895 in Milton (USA), died in 1983

Visionary engineer, artist, architect and inventor Richard Buckminster Fuller was the author of numerous theoretical and technical innovations. In the 1950s, he popularised the geodesic dome, a spherical structure that allowed for the harmonious distribution of forces, and could be easily built. He also proposed futuristic schemes for aerodynamic transport systems, and economic and ecological concepts for individual housing, which remain key references today. His ambitious humanist perspective embraced design, poetry, the sciences and philosophy, and became a vitally important influence in the establishment of alternative communities. For the Biennale, his *Radôme*, now in the collection of France's National Museum of Modern Art at the Centre Pompidou, houses work by Céleste Boursier-Mougenot, on Place Antonin Poncet, in the centre of Lyon; the piece is a perfect example of Buckminster Fuller's application of pure form to structures for communal use, in the broadest sense. The *Radôme* finds a double echo here in Julien Discrit's work – the latest example of the latter's fragile, hazel-wood structure is presented in front of the mac^{LYON} building.

mac^{LYON} collection, gift of the Estate of Richard Buckminster Fuller



DAVID MEDALLA

Cloud Canyons, 1963 - 2016

Born in 1942 in Manila (Philippines), lives and works between London (Great-Britain), New York (USA), Berlin (Germany)

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



ROBERT BREER

Rug, 1969

Rug, 1966

Rug, 1965

Float, 1970-2000

Float, 1970

Born in 1926 in Detroit (USA), died in 2011

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



HÉCTOR ZAMORA

Synclastic/Anticlastic, 2010

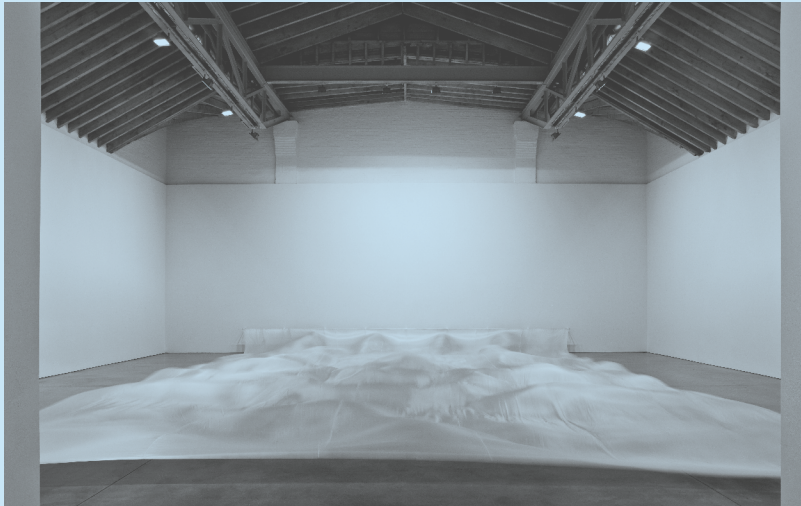
Born in 1974 in Mexico (Mexico), lives and works in Lisbonne (Portugal)

Ephemeral architect and artist Hector Zamora uses everyday objects and the basic, structural components of architecture to intervene in the public space, and in the physical fabric of built structures. For the Biennale, Zamora hangs 50 concrete shells from the ceiling of the Sucrière – evoking the flight of birds, in obedience to the opposing laws of mathematics which give the work its title: *Synclastic / Anticlastic*. “Synclastic” describes a form whose dominant curves all follow the same direction (a bowl, for example). When an object’s two main axes curve in opposite directions (a riding saddle, for example), the form is described as “Anticlastic”. The artists’ concrete birds are made from shells of reinforced concrete – a material used for structures

with no external support. The shells represent the seven stages by which a synclastic form becomes into an anticlastic form. The shells are mostly flat or domed, but some may also be elliptical or cylindrical in shape, or a combination of both. First seen in the 2nd century CE, these concrete shells symbolise the mathematical mysteries that shape the architecture we experience every day.

The work of architects Frei Otto, Buckminster Fuller and Felix Candela is also invoked, all of whom inspired Hector Samora’s exploration of transparency and gravity. For the opening of the Biennale on September 19, 2017, Hector Zamora will present his performance *Ruptura*, with 147 participants, at the headquarters of GL Events, at 8 p.m. A record of the making of the performance can be seen at [mac^{LYON}](#), on the third floor.

With backing from GL Events, Official partner of the 14th Biennale de Lyon and AJC3Dim, Lyon



HANS HAACKE

Together, 1969 - 2017

Wide White Flow, 1967 - 2017

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

Hans Haacke is a German conceptual artist influenced by the experimental work of the ZERO group. His politically-charged oeuvre highlights and analyses economic, ideological and social forces and tensions. A floating silk fabric, a line of balloons swaying gently in the air, water circulating through the exhibition space: Hans Haacke draws on pure, natural energies as the raw material for his works. Haacke's 1967 installation at the Massachusetts Institute of Technology (MIT) marked his first defence of the concept of the "natural system" in which art works, subjected to the gaze of a viewer (who is himself reduced to the status of a witness), assume an existence of their own, and are notable for their independence and autonomy. For *Together*, the artist creates a network of plastic tubes through which air and water are pumped alternately. The entire circuit is spread out on the floor, like an écorché or a medical dissection. The liquid and gas are propelled by the electric pump along

a circuit that branches in places and comes together or crosses over in others, depending on the work's changeable configuration. The title of the installation implies a clear metaphorical aspect, but remains ambivalent: it is plainly suggestive of a grouping, a collective, social body whose solidarity guarantees its effectiveness. But the transparent, empty installation, with no end and no function, and whose silhouette also recalls mesh or netting, may be read from a quite different perspective, too.

Wide White Flow recreates a 1967 installation from Haacke's "systems" series: unstable pieces that respond to their environment. A large piece of white silk is fixed to a wall along one edge. Four fans placed under the fabric create a movement of air that keeps the silk suspended above the floor, endlessly undulating. The silk's iridescent surface is constantly moving, like a rippling, swirling expanse of water. Our eye is drawn to the work's periphery: there is no fixed point to anchor our gaze, and the contemplative atmosphere generated by this immaculate landscape seems to borrow from German Romanticism and Zen meditation alike, while at the same time evoking the possibility of political revolt.

With backing from the Goethe Institut Lyon and with support from Brochier Soieries



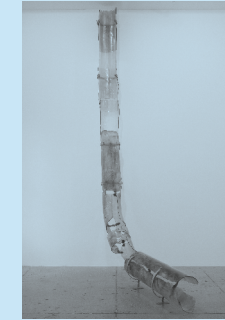
PRATCHAYA PHINTHONG

Ephemeral Cinema, 2004

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

Ephemeral Cinema is an electric car designed in 2004 by the Thai conceptual artist Pratchaya Phintong for the exhibition "Here & Now" in Bangkok. It raises the question of the function of the art world in relation to the real world. The sculpture remains inside the Sucrière during the day (to recharge the battery) and turns into a mobile cinema at night. Starting from two different points (the contained space of the museum and the open expanse of the city), Pratchaya Phintong offers us the choice of linking those two realities while, at the same time, emphasizing the space that separates them. The contained area of the museum thus encounters the open expanse of the city. On its nocturnal peregrinations during the Lyon Biennale, the *Ephemeral Cinema* projects works by Babette Mangolte (*There? Where?*, 1979), Perrine Lacroix (*Winfred*, 2013), Robert Breer (*Fuji*, 1974), the Japanese collective Chim Pom (*Black of Death*, 2014), Monica Bonvicini (*Hammering Out*, 1998) and Ewa Partum (*New Horizon is a wave*, 1972-2017). In complete contrast to his mobile mini-cinema on wheels, the artist also presents *Reality Ripple*, an image of silence screened on the 1st floor of the Sucrière.

With backing from the gb agency, Paris



NAIRY BAGHRAMIAN

Dwindler_Updraft, 2017

Born in 1971 in Isfahan (Iran), lives and works in Berlin (Germany)

Nairy Baghramian exploits the architectural narratives of the museums where she exhibits, to interrogate the status of sculpture and its role in institutional scenography. Her sculptures all contain intentional references. From the formal language of minimalism to surrealist juxtaposition or interior decoration, Baghramian makes play with the delicate relationships created between elements that should never normally be combined. For the Biennale, Nairy Baghramian has chosen to exhibit *Dwindler_Updraft*, a mysterious pipe-like sculpture that recalls both a medical stents and a water slide. Standing against a column, *Dwindler_Updraft* is so carefully constructed that it seems to have been designed for the place; the bluish reflection of the plastic mixes with the metallic colour of the armature, like the evanescent prosthesis of the industrial building in which it is exhibited with such discreet ambiguity.



MOLLY DAVIES

David Tudor's Ocean, 1994

Born in 1944 in Kansas City (USA)

In the 1960s, experimental film-maker Molly Davies worked for extended periods with avant-garde artists such as John Cage and David Tudor, on multimedia performance projects. The installation *David Tudor's Ocean* is a portrait by Molly Davies of David Tudor executing the work *Ocean* in 1994, with the Merce Cunningham Dance Company, in Amsterdam. Dancers in the piece move to the music created by John Cage, describing a circle in space that gives palpable expression to the infinity of sound contained within the ocean. Three screens show three successive performances of *Ocean*, while three others show Tudor at work. Devised and written by Cunningham, with John Cage, the concerto version of *Ocean* was based on Tudor's electronic score, which was also played by John Adams, together with an orchestral score by Andrew Culver, and Cunningham's choreography. Molly Davies describes the installation as a meditation across six screens, on a piece of music created in parallel with Cunningham's choreography for *Ocean*.

mac^{LYON} collection



CHRISTODOULOS PANAYIOTOU

Common Denominator, 2017

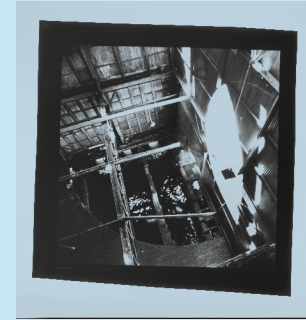
Born in 1979 in Limassol (Cyprus), lives and works in Limassol (Cyprus) and Paris (France)

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

Christodoulos Panayiotou's work is a metaphor for the fact that work is no longer valued, but instead of destroying or giving up, his oeuvre seeks to shift interest onto the value of art. Panayiotou highlights the fragility of one of our fervently held beliefs: that trade and commerce are the mainstays of our society.

Another of Christodoulos Panayiotou's *pulp paintings* work is on show at the mac^{LYON}.

With backing from the Galerie kamel mennour, Paris



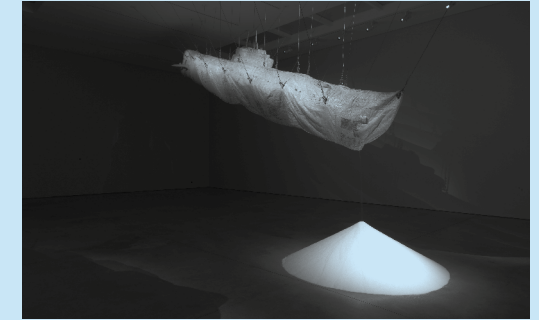
GORDON MATTA CLARK

Day's end, 1975

Born in 1943 in New York (USA), died in 1978

A major figure in American art in the 1970s, Gordon Matta Clark is particularly famous for his "building cuts". Like a levitating tightrope walker tethered to a rope, Gordon Matta-Clark illegally took a blowtorch to cut into the sheet metal of a huge waterfront industrial shed in New York City in order to create, in his own words, "an interplay of shadows and light, of sunlight and darkness." The *anarchitecture* of Gordon Matta-Clark duplicates that of La Sucrière: the water of the Hudson River, shimmering through that elliptical oculus cut out of metal, merges into that of the Saône, opening the space up to the elements. "What I do to buildings is what some do with language and others with groups of people: i.e. I organize them in order to explain and defend the need for change" (Gordon Matta-Clark)

mac^{LYON} collection

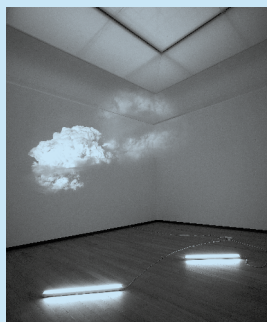


DAMIÁN ORTEGA

Hollow/Stuffed: market law, 2012

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

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



DIANA THATER

White is the color, 2002

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

Diana Thater's large-scale video installations directly engage their physical context with moving imagery that uses and transforms the existing architecture. The artist addresses the construction of the beautiful and the nature of the sublime in works that combines her ideas about Structuralist Film of the 1970s and modern technology with the images of endangered nature. In *White is the Color* Thater projects images of white clouds onto the walls of the darkened space while fluorescent tubes placed in the room emit a brilliant white light to dissolve the edges of the projection. Though the floating clouds may evoke a transcendent sky in a 19th-century landscape painting, they are actually huge billowing clouds of smoke in the skies over Los Angeles from the record-setting wildfires of 2001. Here Thater emphasizes the actual time and place that the viewer occupies by projecting an image of an ephemeral event onto the geometric architecture of the Sucrière. The title of the work points out that white light is not made by the absence of color but by the presence of all colors combined.



LARA ALMARCEGUI

Mâchefer, 2017

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

Whether through restoration or decline, Lara Almarcegui seeks to shine a spotlight on derelict urban spaces. The 85 m³ of clinker (*mâchefer* in French) that constitute her work of the same name came from the destruction of the gateway of Halle Girard, a disused boiler factory built in 1857. It is located some 200 metres from La Sucrière, on the other side of the Lyon peninsula (the *Presqu'île*), and was part of the now almost invisible industrial past of the Confluence area. Clinker is the fused residue of coal combustion, and its re-use in urbanism projects was particularly common in the Lyon region until the 1990s. This double local connection – the industrial identity of the district and local use of this waste product – is a typical example of the acuteness of Lara Almarcegui's views about geographical, urban or architectural specificities: "In a context where most architects and many artists are busy saying that all places are the same, I am doing the opposite, maintaining that all places are different from one another, a terrain 200 metres away from another one is different and of course one town is not the same as the neighbouring one." Lara Almarcegui is also in residence with Veduta / Lyon Biennale.

*With backing from Acción Cultural Española, AC/E, Madrid and the Fondation Mondriaan, Amsterdam
Produced with support from Soterly*

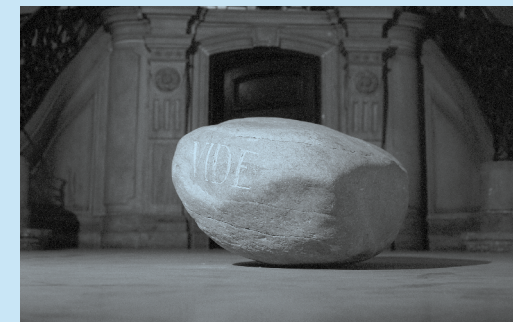


HAMID MAGHRAOUI

23 tonnes, 2016

Born in Nîmes (France), lives and works in Avignon (France)

In the video artwork *23 tonnes*, Hamid Maghraoui offers a novel perspective on the city of Avignon. The panoramic shot that forms the piece was done using a GoPro camera, fitted directly in the hollow of the counter-jib of a building-site tower crane. The cityscape is revealed by the crane's slow movements, and the constantly changing image gradually shows itself. The brute foreground presence of the counter-jib's concrete and rusty metal contrasts with the distant wooded landscape. The crane's toing-and-froing, slow but sure, reflects the urbanisation of the contemporary age, which little by little is making ground and taking over what is left of nature in the urban landscape.



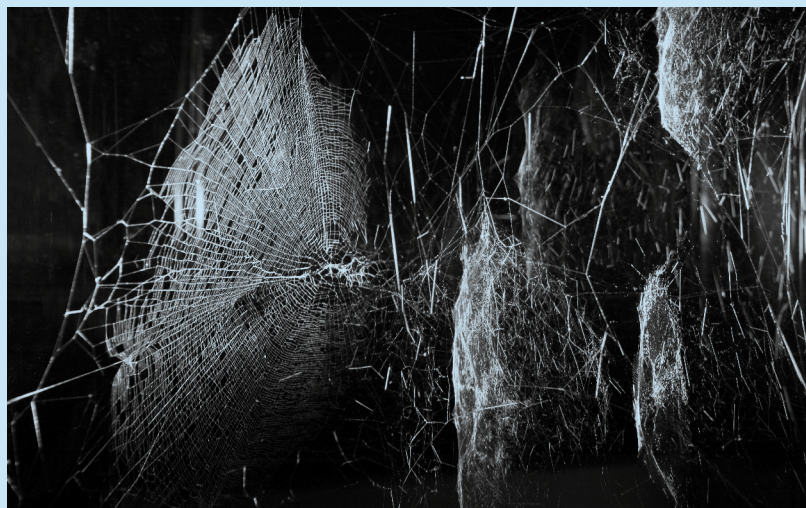
GEORGE BRECHT

Void, 1986

Born in 1926 in New York (USA), died in 2008

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

macLYON collection



TOMÁS SARACENO

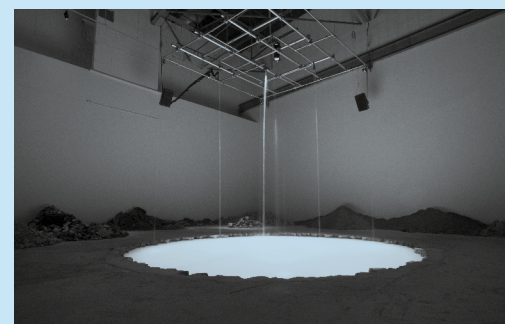
Hyperweb of the present, 2017

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

«Henceforth, space by itself, and time by itself, are doomed to fade away into mere shadows, and only a kind of union of the two will preserve an independent reality.» This was how, in 1908, Hermann Minkowski began his address to the 80th Assembly of German Natural Scientists and Physician. For Minkowski, neither space alone (volume) nor time alone (duration) was sufficient to define reality and objects. He therefore called for a unity between the three spatial dimensions and the fourth dimension, time, by simply naming this union: “the World”. The famous diagram in the form of luminous cones (Minkowski diagram) explains from a graphic point of view the reality in which space and time collapse. *Hyperweb of the Present* by Tomás Saraceno is an artistic appropriation of the hypersurface of the present - one of the elements of the above-mentioned diagram. As in Minkowski’s theoretical drawing, two luminous cones point to a point described as an event. A ray of light illuminates a frame inside which a hybrid spider’s web is suspended, with a living spider

on the web, vibrating it; the artist calls the spider “an endemic observer”. A second light beam projects a fragment of another Saraceno work, *163,000 light-years*, which shows the image of The Large Magellanic Cloud, a galaxy visible in the southern celestial hemisphere (it takes 163,000 years for light emitted by this galaxy to reach the surface of the Earth). This image projects a pale blue light onto the cobweb. The vibrations of the live spider, selected from local species, are recorded by an assortment of microphones and amplified to create the soundtrack of the installation.

Hyperweb of the Present is a space that symbolizes an event in the ‘here and now’. Minkowski wrote that both the present moment and reality constitute a point in the Universe where two light cones meet, the past light cone and the future light cone. The imaginary magnifying retina of an endemic observer contemplates this point, i.e. *the World*, and there discovers the miniature universe of a spider’s web. The vibration that resonates in the room where the installation is presented is a memory of sounds recorded by a space probe near the rings of Saturn. The light cones of the past and the future meet at the point where the observer rests their gaze; a hyperweb of the tangles of the present floats like a hanging spider’s web...



DOUG AITKEN

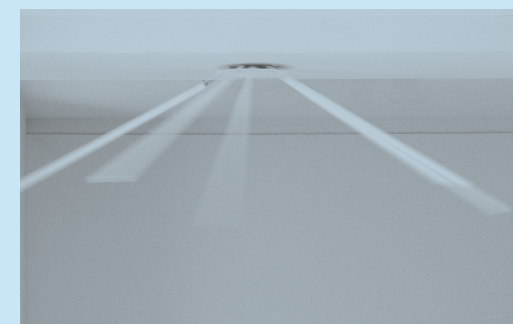
Sonic Fountain II, 2013-2017

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

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

With backing from 303 Gallery, New York

Produced with the support of Serge Ferrari and Vicat



SUSANNA FRITSCHER

Flügel, Klingen, 2017

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

Susanna Fritscher’s installations, which are always designed to closely fit the architecture that houses them, demand acuity of perception on our part. The transparent materials she uses, such as glass, acrylic film or Plexiglas, modulate the light intensities of the space in which they are exhibited and the viewer is encouraged to physically experience the variations – and to become lost in them.

For the Biennale, Susanna Fritscher fills one of the three silos at the Sucrière with a work that reveals the flows and resonance of this vast, round industrial volume.

The installation, with its propellers, produces different sound pitches due to the movement and speed of the air. A second, impalpable replica of the architecture seems to appear side by side with the first, as if somehow the work had duplicated the space.

“We hear the measure of the room: the space of the silo is revealed through its intrinsic acoustic properties, the flow and spread of the vibrations” (Susanna Fritscher).

With generous backing from Phileas - Fonds pour l’art contemporain et de la chancellerie fédérale d’Autriche



DOMINIQUE BLAIS

Un segment circulaire (Révolution IV), 2017

Empyrée (n°, n°2, n°3, n°4), 2016

Sans titre (Les cives), 2014

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

The notion of time and sound flows, which lies at the heart of Dominique Blais' research, is to be found in his site-specific installation *A circular segment (Revolution IV)* created for the Lyon Biennale. The spatial arrangement of the circle of light where the ceiling meets the wall suggests that only a portion of the installation is visible: the arc of a circle seems to be interrupted by the wall. The switching on and off of alternate bulbs produces the illusion of circular motion. It thus prolongs the suggestion of a work embedded in the fabric of the building, which we can only partially see. The opacity of the wall acts as a stop, as much as a screen. Dominique Blais's installation generates a contradiction between our perception and our mental representation of the

architecture. Although it is not insoluble, it nevertheless has us to-ing and fro-ing from one scale to another, from one point of view to another, and from one hypothesis to another.

Dominique Blais's work also addresses the issue of the essential material of art, whether physical or evanescent, playing on our sensory or physical perception of our environment and "making the invisible visible". *Empyrée* uses plastic mosaic tiles to create a poetic space comprised of pictures in iridescent, monochrome colours. The colours and reflections change with the time of day and the viewer's movements, suggesting a glowing, colourful sky. As often in his work, Dominique Blais plays on the contradiction between what we see, and what we hear. His work *Untitled (Spring Onions)* is a flower bed of blown-glass cymbals in aquatic colours, animated by the rhythm of a gently moving pendulum. Despite their resemblance to metal cymbals, the "spring onions" emit a quite different sound from the one we expect, prompting us to "listen" with our eyes and ears.

With support from Grame - Centre national de la création musicale, Lyon

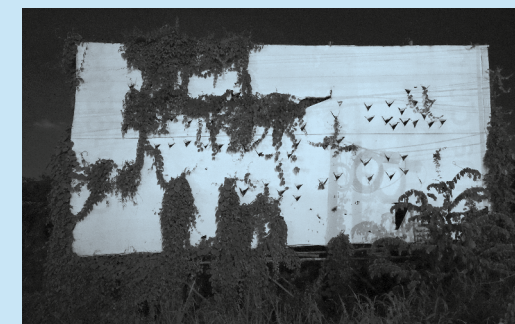


CAROLE DOUILLARD

Dog life - unfolded pictures, 2017

Born in 1971 in Nantes (France) where she lives and works

Taken between 2014 and 2016, Carole Douillard's images provide us with a sensitive mapping of a country that she experiences as both near and far. They bring face to face her idea of a "return to the old country" and the reality of a country (Algeria) torn between its desire for change and the status quo of a familiar situation. The photos in the corpus, which the artist has selected from several hundred, are like those pictures that people keep between the pages of a book, in the back of a wallet, or in a jacket pocket, and that we only need to take out to be reminded of a whole other world. From the landscapes of Kabylie to those of the urban conglomerations left only half modernised by war and years of terrorism, Carole Douillard presents the illustrated narrative of a story that is still struggling to be written - beginning with her own - where the happy shouts of family reunions mingle with the cries of horror from the "black" years. *Dog Life* is a story of bodies and the difficulties they have to express themselves in a society that increasingly takes upon itself the duty of controlling them.



PRATCHAYA PHINTHONG

Reality Ripple, 2017

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

Thai artist Pratchaya Phintong places the question of space at the centre of his art. Through his works, he seeks to connect different places in order to take the measure of their similarities, their differences, their proximity to and distance from each other. Created for the Biennale, his work *Reality Ripple* creates a link between Lyon and Bangkok. In Thailand, the work seems to amount to no more than an abandoned billboard, empty and unused - a reflection of Thai society, suffering from the silence imposed on it by the powers that be. "But in fact," says the artist, "the billboard is a site generating sequential images, as if it were invisibly occupied by the Biennale. In Lyon, meanwhile, the billboard becomes a single, time-lapse image, representing the steady accumulation and "eternal return" of time reduced to silence."



DARÍO VILLALBA

Demente II, 1974

MarisaI, 1974

Preso andandoI, 1974

HombreI, 1974

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

"In my work, painting is photography and photography is painting". Darío Villalba was a key figure on the 1960s Spanish art scene and, very early on, adopted a painterly approach to photography. His experiments led him to work with unusual chemical materials (methacrylate and bituminous paint) as a way of making the result of his collages appear directly on his support. The destitute, the sick, the elderly, children and rent boys all feature in his public representations of human bodies; they nevertheless remain ordinary because of their physical proximity. More than the photographic limit of death that Roland Barthes considered inherent to the medium, the pathos of his figures involves the restlessness of transitional moments, of change, of the inability to contain one's own body and those of others in the endless shifts of life, of desire and the human gaze.

With backing from the Acción Cultural Española, AC/E, Madrid, and the gallery Luis Adelantado, Valencia



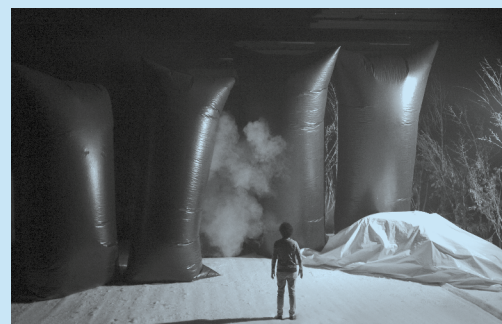
CAMILLE NORMENT

Prime, 2016

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

Camille Norment's artwork blends sound, installation, light sculptures, drawing, performance, and video, all united by a preoccupation with socio-cultural phenomena and their contexts of production. She seeks to engage the viewer as a physical and psychological participant in the work and as such, is interested in creating experiences that are both somatic and cognitive. The musical piece composed for her installation *Prime* mixes and superimposes several registers of vocalisation. The result, which is atonal rather than melodic, borrows from Tibetan throat singing, the mantras of Buddhist meditation, as well as the moans and groans of African-American gospel choirs. The vibrations of the sound waves pass through the body. It is a phenomenon that favours the sense of touch as much as hearing but still leaves open the possibility of a contemplative moment that requires us to listen intently. The sound piece gradually metamorphoses: at times it is almost painful, at other times it is harmonious; its physical proximity maintains the intensity. In the words of the artist, "the body is a locus where different forms of knowledge converge. That knowledge is the manifestation of the information gathered by the body, consciously or not, through the awareness that comes from sensory experiences, thus creating our own spaces of sensory knowledge."

With backing from the Royal embassy of Norway and the Office for Contemporary Art Norway



PHILIPPE QUESNE

Welcome to Caveland!, 2017

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

It is a refuge, a primordial den, the abandoned madness of an amusement park, a post-apocalyptic emergency habitat, an underground territory emerging from the darkness of the basements. The cave dreamed up by theatre director Philippe Quesne for *Welcome to Caveland!* seems to be stranded in the exhibition space. It is an organic environment, the stage of a band of strolling players without the players. All by itself, it has turned into a vast, animist, collective body that breathes, and into which the visitor can enter – a plastic ecosystem in the 'dark ecology'. "To make the human body disappear requires us to concentrate on something else: matter, lights, movements, space", says Philippe Quesne, because "doing theatre also involves reinventing possible spaces".



OLA MACIEJEWSKA

COSMOPOL, 2014

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

Born in Poland, Ola Maciejewska is a young choreographer and performer who lives and works in Paris. At the age of eight, she left her hometown to train as a classical dancer at the National Ballet School in Bytom, before leaving Poland for the Netherlands, where she attended the Rotterdam Dance Academy then the University of Utrecht. *COSMOPOL* is Ola Maciejewska's first film. Watching *COSMOPOL* is like communicating with the ghost of Maya Deren, acknowledged as one of the greatest American experimental film artists of the first half of the twentieth century. In her film, Ola Maciejewska reactivates memories of a nightmare she used to have as a child. She is in the role of a ghostly character, a kind of anti-hero who fails to dance in a space without gravity. *COSMOPOL* was shot in 16mm and super 8, to exploit the unpredictable quality of a medium that, once the camera is rolling, records all the mysteries of the world. During the Lyon Biennale performance weekend (14-15 October 2017), Ola Maciejewska is presenting choreographic research she has been developing since 2011 around Loïe Fuller, the American pioneer of modern dance.



APICHATPONG WEERASETHAKUL

Fireworks (archives), 2014

The Vapor of Melancholy, 2014

Power Boy (From For Tomorrow For Tonight), 2011

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

While capturing the frenetic flowing and throbbing of this electric world, Thai filmmaker and visual artist Apichatpong Weerasethakul, who won the Palme d'Or in Cannes in 2010, takes us into the depths of the night, across the thrilling, organic darkness of the jungle, into the depths of a land of ghosts and apparitions. Echoes of the political conflicts in a country so close to the abyss release a surge of dreams and the power of a territory on the cusp of reality and dreams, darkness and light – a refuge in which another world can be imagined. “Cinema is a creator of a surreal life,” wrote Apollinaire in 1909, and one can see how Apichatpong Weerasethakul’s films give shape to enigmatic presences that seek to preserve, in a faintly evanescent form, a living image of things destined to disappear, or to be reborn. In the black night of *Fireworks (Archives)*, the fireworks sporadically light up

different portions of an enigmatic construction. Silhouettes of concrete animals give way to hybrid figures, or religious representations that are by turns Buddhist or Hindu. The temple where Apichatpong Weerasethakul shot this film is in north-eastern Thailand and was built by Luang Pu Bunleua Sulilat, a mystic who fled the communist revolution in neighbouring Laos in 1975. Apichatpong’s interest in this temple stems mainly from its links with the difficult past of the region, and the whole country: “For me, the temple references the history [of this area]. It is the evidence of a revolt. The fact that [Sulilat] was not recognized or supported by the state is a sign of the independence of this man. He was free to commission unconventional sculptures. Free, but at the same time forced to struggle, and dream.”

Two photographs accompany the film. *The Vapor of Melancholy* shows the artist’s partner, in bed, as if surrounded by an explosion of fireworks. *Power Boy (From For Tomorrow For Tonight)* is taken from the movie of the same name and shows a young man in the distance, who seems to be wrapped in a wreath of light, as if the intoxicating light had entered the realm of dream.

With backing from Kurimanzutto, Mexico City and Anthony Reynolds Gallery, London



DANIEL STEEGMANN MANGRANÉ

A Transparent Leaf Instead Of The Mouth, 2016-2017

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

“To meld the interior and exterior of an exhibition is one of the first duties of art: the museum space can no longer be a space for the accumulation of artefacts, insulated and protected from the outside world, but must become a place where our relationship to objects and reality is reconfigured.” This is one of the challenges of the Spanish artist Daniel Steegman Mangrané. Inside a vast vivarium, he makes use of tropical growth and life forms in what is still a strictly modernist sculptural space. Inside that vivarium, chameleon-like stick insects quiz the notion of movement and our perception of it. Similarly, the arabesques inspired by the Savoy vase, designed in 1936 by Finnish designer Alvar Aalto and his wife Aino, also evoke a moving surface whose undulation is represented by a static industrial object. The transparency of the walls in *A Transparent Leaf Instead Of The Mouth*, like the camouflage of the stick insects among the plants, offers nothing for the viewer’s gaze to rest on. Instead, one’s gaze shifts from the living to the inert, and thus produces the movement it had been looking for.

With backing from the gallery Mendes Wood DM, São Paulo, de Lafayette Anticipations and the Acción Cultural Española, AC/E, Madrid



MARCELO BRODSKY

Ensemble of 21 photographs

Born 1954, living and working in Buenos Aires (Argentina)

Buenos Aires-based photographer Marcelo Brodsky spotlights the physical and psychological effects of non-compliance with the Universal Declaration of Human Rights under the military dictatorship in Argentina (1976-1983), during which time Brodsky was forced into exile. His photographs capture protests in response to the suppression of civil rights around the world. Brodsky creates an intense relationship between words and pictures by intervening directly in archive images.



SHIMABUKU

Cuban Samba (Remix), 2016
Tranquilo, 2008
I'm Wishing, 2008

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

Shimabuku's works are "rabbit holes" to a world without frontiers or gravity, where octopuses fly beside pigeons, and mer-people from the ocean depths meet the humans who walk the planet's surface. A world where everyone has a place; a world where the poetry present in all things makes anything possible. *Cuban Samba (Remix)* is inspired by a leak in an exhibition space in Havana: empty tins were placed to catch the drips, and the resulting rhythm resembles a samba. This chance encounter of water and tin prompted a zany, surrealist video, after which Shimabuku travelled to Brazil to invite musicians Kassin and Arto Lindsay to produce a remix. Shimabuku creates the conditions for poetic scenarios, documenting their genesis and material production. His performative, sometimes absurd or whimsical interventions refresh our perspective on the wonderful weirdness of the contemporary scene. *Cuban Samba (Remix)* presents the original video and a portrait of the musicians during their performance, like a fine thread connecting Cuba and Brazil. Two other videos by the artist are also being shown: *Tranquilo* and *I'm Wishing*, in which we see Kassin swimming underwater, encountering submarine fauna and flora in an ocean of sound, to the rhythms of his own music.

With backing from the Gallery Air de Paris, Paris



JORINDE VOIGT

Song of the Earth. Chapter I: Radical Relaxation (I) bis (VII), (Stress + Freiheit), Sloterdijk / Rousseau, 2016

Born in 1977 in Frankfurt am main (Germany), lives and works in Berlin (Germany)

Jorinde Voigt conceives her large-format calligraphies as musical scores, and some of her works are indeed designed to be performed by musicians. Voigt prefers to describe her work as writing rather than drawing, further highlighting the proximity between her practice and musical notation. The undulating trajectories of her lines, and the coordinates of her inscriptions, are graphic translations of an eclectic set of references, such as algorithms, and the rotation or movements of celestial bodies. Jorinde Voigt's work is suffused with the chaos of this world. The artist is currently completing the final chapters of her symphonic *Song of the Earth*, inspired by Gustav Mahler's *Das Lied von der Erde*. Tidal or invisible flows, meteorological phenomena, movements in the Earth's crust: her seismographic writings reveal a world of hidden forces, rhythms and beauties. Jorinde Voigt's work is presented at mac^{LYON} and the Sucrière.

With backing from the Gallery Koenig, Berlin



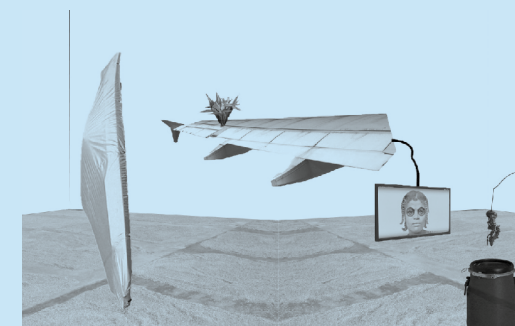
ARI BENJAMIN MEYERS

The Art, 2016

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

Works by artist, musician and composer Ari Benjamin Meyers explore the structures and processes that define the social and ephemeral nature of music. At the Sucrière, Ari Benjamin Meyers creates an ephemeral rock group, *The Art*, selected from a casting organised for the Biennale, involving students at art schools across the Lyon region (musicians and non-musicians alike). Ari Benjamin Meyers establishes a musical base around which the group improvises, opening the performance to chance and free interpretation. The group evolves throughout the exhibition, from its formation to its break-up, announced on the final day of the Biennale. Benjamin Meyers seeks to blur the boundaries between art and music, rehearsal and performance, industry and entertainment, to the extent of creating a complete "brand identity" for the group, in fanzines, T-shirts and posters. *The Art* will (most likely) play every weekend. Last performance on 7 Jan. 2017 at 5.30pm.

With backing from the ENSBA - Lyon and ESAD - Valence

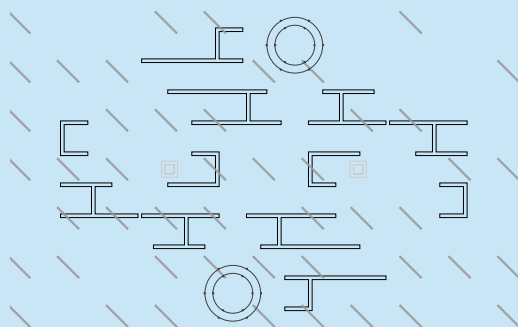


JULIEN CREUZET

Ricochets, les galets que nous sommes finiront par couler (Épilogue), 2017

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

The collective and subjective reappropriation of a West Indian historical narrative, the liberation of static cultural categories, and the production of an equivocal poetic circuit with multiple centres of gravity. Following Edouard Glissant's "archipelagic" thinking, all these processes are involved in Julien Creuzet's work. For the Biennale de Lyon, the young artist has created a work that is both poetic and political. Working with the technological and social tools of our time, he has created a deliberately heterogeneous work: a visual and sonic collage of first-person comments, references to a common history, and signs from pop-culture. "On the ground, a short cut to multiple forms. A boat cover seems to float, hanging in the air, crystallized by chromium plating and electrolysis. The wing of a plane supports a bouquet of flowers from paradise [...]" Julien Creuzet's title for his work is only a summary of it: the real title is the poem that accompanies the work.



BERGER & BERGER

No tears for the creatures of the night,
2017

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

No tears for the creatures of the night is one of the few built environments on the Biennale itinerary: a secret chamber by architects Berger&Berger, whose work seeks to explore the interstices in which new territories are revealed. The work houses a radiophonic piece created by Michael Fano in 1981, based on a short story by Alain Robbe-Grillet, read by actor Michael Lonsdale. The architectural installation is a variation on the ground plan for the Sonsbeek Pavilion by Aldo Van Eyck (1966), originally conceived as an open-air sculpture museum. The labyrinthine space is transformed by the pure, elegant lines of Hungarian artist Marta Pan's *Stele 200* (1992), refreshed by *Untitled* (1955) from André Bloc – a passionate defender of a new synthesis of the arts in the wake of the neo-plasticism of the 1920s – and enriched by the balanced tension between the totemic form and modern lines of *Hommage à Brown* (1988-1990) by Etienne Martin, a leading figure in 20th-century sculpture. The ensemble constitutes a dense system of simultaneous relationships between physical, artistic and cultural objects, activated by the viewer's displacement.

*Produced with support from Roosens Bétons and MOOS licht
Produced thanks to the extreme reactivity of the Musée des
Beaux-Arts de Lyon*



ANAWANA HALOBA

Likuta za mazwahule / Legkotha, 2017

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

Anawana Haloba's artistic practice is based on permanent research into contemporary history, culture and ideologies. Her sound, video and installation performances often arise out of poetic texts that she has previously written. They set out to confront the viewer with subjects such as human trafficking, self-identity, or repressive systems in the neo-colonial structures that still govern most contemporary societies. In this way, Anawana Haloba plays on the positive connotation of the word "foreigner" in Swahili, where it implies, not an uncultured new arrival but a traveller – someone who has learned much, and has much to give. For the Biennale, the artist presents *Likuta za mazwahule / Legkotha* ("court of justice directed by a man from far away"), a performative sound installation. The artist has designed a set in which the visitor is invited to enter a tunnel, at the end of which, in the centre of an arch-shaped room, there is a bronze musical instrument for the visitor to pick up.

*With backing from the Office for Contemporary Art Norway and
the Royal Embassy of Norway*



MELIK OHANIAN

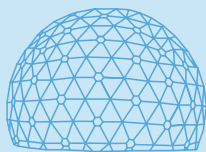
Borderland — I Walked a Far Piece, 2017

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

Melik Ohanian's work *Borderland – I Walked a Far Piece* is conceived in a marginal, de-territorialised territory, on a floating New York rooftop, lit by a nocturnal bonfire: the fascinating experience of a representation disconnected from time, filmed in a workers' camp in Sharjah, in two sequences, a new huis clos. *Bordeland* is an open stage on which the artist presents characters from Rudolf Wurlitzer's novel *Flats*, leaving them to get on with their lives in the present, mingling their travellers' tales with those of other characters, migrants whom no one wants to take in anymore. Over the course of a single night, when the lights of the electric city seem to have gone out, Melik Ohanian weaves a resonant tapestry of fragmented rhythms, Beat poetry and the nomadic lives of these celestial vagrants.

*With backing from the Fondation d'entreprise Ricard, Cineparts
and the galerie Chantal Crousel*

DÔME



Place Antonin Poncet
Lyon 2^e



RICHARD BUCKMINSTER FULLER

Radôme, 1957

Born in 1895 Milton (USA), died in 1983

Engineer, artist, architect and visionary inventor, Richard Buckminster-Fuller was the author of many innovations – both theoretical and technical. In the 1950s, he popularized the geodesic dome, a spherical structure that allows a balanced distribution of the structural stress and is easy to build. In the same anticipatory vein, he designed new, aerodynamic modes of transport as well as cheap and ecologically sound designs for individual dwellings that are still valid today. His ambitious, humanistic perspective, which combined design, poetry, science and philosophy, proved to be a major influence in the establishment of alternative communities. Buckminster-Fuller's *Radôme*, from the collections of the Pompidou Centre, which houses Céleste Boursier-Mougenot's artwork in the Place Antonin Poncet, in the centre of Lyon, is a perfect example of his desire to combine purity of form with use by the community at large. Several echoes of the work have appeared in Lyon: first Julien Discrit's work *67_76* at La Sucrière, which takes as its starting point the Buckminster Fuller Biosphere in Montreal, and there are two other domes, delicate hazelwood constructions, copies of which are to be found at La Sucrière and in front of the Museum of Contemporary Art (mac^{LYON}).

The dôme of Buckminster Fuller is presented to you thanks to the Groupe HASAP's support, Official partner of the 14th Biennale de Lyon and with the backing of CIREME échafaudages Centre Pompidou, Paris - Musée national d'art moderne collection



CÉLESTE BOURSIER-MOUGENOT

clinamen V4, 2017

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

Birds perched on a guitar string, drops of water on a drum ... All of Céleste Boursier-Mougenot's works focus on hearing – on what he calls “living and moving sound forms”. They involve various devices generating often tenuous musical potentialities (a fragility inherent in the random processes of life) but they are always captivating. Music and sound are the essential materials of Celeste Boursier-Mougenot's art. He experiences a musical potential in every object and sees himself as being at the intersection of experimental music and visual arts, in the same way as John Cage and La Monte Young were. In the middle of Buckminster Fuller's *Radôme*, Céleste Boursier-Mougenot presents *clinamen v4*: “In a pool half filled with water, some forty bowls float and move about. An immersed water pump produces a slight diametrical flow, causing the objects to drift and collide gently and to produce sounds as they do so. The temperature of the water is maintained at about 30 degrees Celsius by a system of heating elements, in order to ensure optimum resonance of the objects. Each of these objects has been chosen for its unique sound, for the note it produces when it chimes.” (Céleste Boursier-Mougenot). In Epicurean physics, ‘clinamen’ is the unpredictable swerve (literally, a ‘decline’) of atoms in their fall into the void; the swerve that causes atoms to collide.

Produced with the Groupe HASAP's support, Official partner of the 14th Biennale de Lyon and the backing of Serge Ferrari

**Continue your visit
of the Biennale with
the Rendez-vous,
Veduta, Résonance and
Associated exhibitions'
platforms in Greater
Lyon and the Auvergne-
Rhône-Alpes region**



RENDEZ-VOUS

Emerging international creative art

At the Institut d'Art Contemporain, Villeurbanne / Rhône Alpes

Rendez-vous is a real "antechamber of expectation". The brainchild of the Musée d'art contemporain de Lyon in 2002, *Rendez-vous* combines the energies of four separate institutions, something highly unusual in France: the Biennale de Lyon; the École nationale supérieure des beaux-arts de Lyon; the Institut d'art contemporain, Villeurbanne/Rhône-Alpes, and the Musée d'art contemporain de Lyon. For each edition, *Rendez-vous* invites one graphic artist and presents the work of twenty emerging artists: ten who work in France, and ten chosen by ten different international biennials or triennials. The collegiate artistic direction of *Rendez-vous*, working in tandem with ten international biennials and triennials, is a unique project in Europe. In 2017, *Rendez-vous* extended invitations to the biennials of Jakarta (Indonesia), Kochi-Muziris (India), Havana (Cuba), Lubumbashi (Democratic Republic of the Congo), Marrakech (Morocco), Shanghai (China), Sharjah (United Arab Emirates), and the triennials of Aichi (Japan), Asia Pacific Triennial of Contemporary Art (Brisbane, Australia) and Eva International (Ireland)

Keep your ticket to visit the Rendez-vous exhibition!



VEDUTA

Art, neighbourhood, local people

Throughout Greater Lyon

Since 2007, in urban localities brought together by its existence, Veduta has created situations which amount to areas of contact and convergence between curious local volunteers, artists, artworks and municipalities. Wherever it may be, they all meet, talk, argue, create and enjoy the experience of the timeless questions raised by art. The exhibitions, events, promenades and residencies of "Veduta" are free and open to all. These events are taking place in 10 municipalities of Greater Lyon (Chassieu, Francheville, Givors, Lyon, Meyzieu, Oullins, Rillieux-la-Pape, Saint-Cyr-au-Mont-d'Or, Saint-Fons & Vaulx-en-Velin) and the Grand Parc Miribel Jonage. They are produced in close collaboration with the locales and the collections of the Musée Africain and mac^{LYON}.



**Everything about the Biennale
on biennaledelyon.com**



RÉSONANCE

The artistic scene

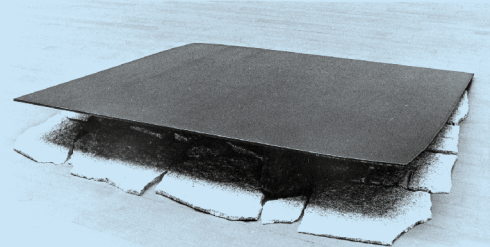
In all the Auvergne-Rhône-Alpes region

150 venues and 250 events throughout the Auvergne-Rhône-Alpes region. The galleries, museums, cultural institutions and artists' collectives working in resonance with the Biennale de Lyon 2017 across the Auvergne-Rhône-Alpes (and beyond) form a unique art scene in the French landscape. Highlights for 2017 include the *Walldrawing 2* project in association with mac^{LYON}, which invites some of the leading names in street art to "invade" Lyon's public space; solo exhibitions by Tarik Kiswanson (the Halle des Bouchers, Vienne), Guillaume Robert (Centre d'art contemporain, Lacoux), Zoe Barcza (In Extenso, Clermont-Ferrand) and John Armleder (La Salle de bains, Lyon); artists-in-residence (Thierry Liegeois, Fondation Renaud, Lyon); two in-focus events dedicated to the emerging art scene in Lyon's 1st and 7th arrondissements, and numerous other events across the twelve departments that make up the new Auvergne-Rhône-Alpes.

ASSOCIATED EXHIBITIONS

At the Fondation Bullukian At the Convent of La Tourette

The Couvent de la Tourette and the Fondation Bullukian present works by Lee Ufan and Lee Mingwei respectively: two solo retrospectives with a direct connection to the *Floating worlds* of the 14th Biennale de Lyon, and *Veduta* (in the case of Lee Mingwei). Members of the public can take part in Mingwei's itinerant work *Bedtime Stories* by visiting the stops on its itinerary. Find out more at www.biennaledelyon.com/veduta/evenements



Centre 40 Pompidou

The Centre Pompidou celebrates its 40th birthday in 2017, at venues across France. An unprecedented, year-long programme of exhibitions, exceptional loans and events brings France's national collection of modern art to the widest possible public. To mark the occasion, major works from the Centre Pompidou collections are a feature throughout the Biennale.



On show at the mac^{LYON}

Jochen Gerz *Vivre*, 1974
Ján Mančuška *Oedipus*, 2006
Marcel Broodthaers *La pluie (projet pour un texte)*, 1969
Alexander Calder *31 janvier*, 1950
Jean Arp *La Poupée de Demeter*, 1961
Feuille se reposant, 1959
Bourgeon, 1938
Pépin géant, 1937
Lucio Fontana *Concetto spaziale, La fine di Dio (63-FD.17)*, 1963
Concetto Spaziale (50-B.1), 1950
Eduarda Emilia Maino, dite Dadamaino *Volume*, 1959
Hans Richter *Ghosts Before Breakfast (Vormittagsspuk)*, 1927
Cerith Wyn Evans *A=P=P=A=R=I=T=I=O=N*, 2008
Heinz Mack *Lichttorenen, Sonne des Meeres*, 1967
Otto Piene *La force pure III*, 1959
Alberto Burri, *Plastica*, 1964

Dôme, place Antonin Poncet

Richard Buckminster Fuller, *Radôme*, 1957



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Partenaires publics



Soutiens institutionnels



Partenaire principal



Partenaires officiels



Partenaires associés



Avec le concours de



Partenaires communication



Partenaires médias



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 ©Cildo Meireles Courtesy of the Galerie Lelong, NY | Nam June Paik, *Foot Switch Experiment*, 1963/1995
 mac^{100N} Collection ©Estate of Nam June Paik ©Blaise Adilon

p.12 Ari Benjamin Meyers om-for-mc.com ©Michael Chiu | Dominique Blais, *Sans titre (Melancholia)*, 2016
 ©F. Lanterner Courtesy of the artist and the galerie Kippas, Paris ©Adagp, Paris 2017

p.13 Marcel Duchamp, *Boîte en valise*, 1941 ©Christian GANET Courtesy of the artist and the Biennale de Lyon 1993 ©The estate of Marcel Duchamp/Adagp, Paris 2017 | Yuko Mohri, *Moreé [Leaky]: The Falling Water Given #4-6*, 2017, ©Damian Griffiths Courtesy of the artist and White Rainbow, London

p.14 David Tudor & Composers Inside Electronics, *Rainforest V (Variation 2)*, 1973/2015, ©Museum der Moderne Salzburg, photo: Rainer Iglar Acquired with funds sponsored by the Generali Foundation | Robert Barry, *Dessin préparatoire pour wall piece (to lone to)* 1984 mac^{100N} Collection ©Robert Barry ©Blaise Adilon
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