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EXHIBITION

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JASON DODGE

Behind this machine anyone with a mind who cares can enter.

16TH SEPTEMBER - 6TH NOVEMBER 2016

INSTITUT
D'ART CONTEMPORAIN
Villeurbanne/Rhône-Alpes

C

Following his participation in the group exhibitions (*1966-79* in 2013 and *Dimensions variables* in 2012), Jason Dodge will present his most significant monographic exhibition in France to date.

«There is an abundance of traces, everywhere, you can read them. All you need to begin is a question, you will notice that this halts time. What will happen to you? What do you not know about yourself?

How will you make sense of what has happened to you?

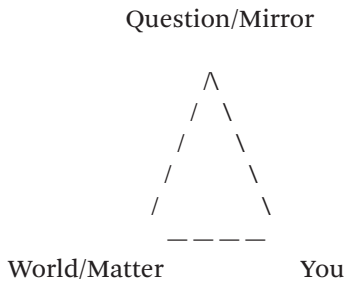
This sudden stop drops you into space. Details and similarities — sensuous and non-sensuous — spaces you have to navigate with your body and with everything that your whole body already knows: you notice the difference between top and bottom, left and right, centre and periphery.

Now, use the same basic embodied scheme you would use to remember how to dance.

Everything matters, everything is matter and therefore can be read. There are words, materials and forms. There are clouds,

footsteps, fried eggs, paintings, shadows, shells, holes and walls. Reading begins with a question. Any question. The question you choose will reorient your perception (after all, perception is instantaneous foresight). You might notice the way a C crawls and LOUD swells and shadows disappear into an inflating light these are the signs that are the sensations you use to make sense.

You may realise that your question has a hole from which its original preoccupation has emptied out. Perhaps you will even replace preoccupations with questions as a way to stop holding the world in place, already occupied by over-rehearsed perceptions. Perhaps a question is a mirror you can hold up to watch yourself pass by in the street without pretending that you can also watch yourself from the balcony.



Reading is a way of knowing the world by inhabiting it. The invented geometries in which you are immersed are the navigational tools you need in order to move and touch and make sense.

The way your question will be answered has infinite variations that you perceive laterally.

All you will get is a tentative answer, a vague sense — now repeat the question.»

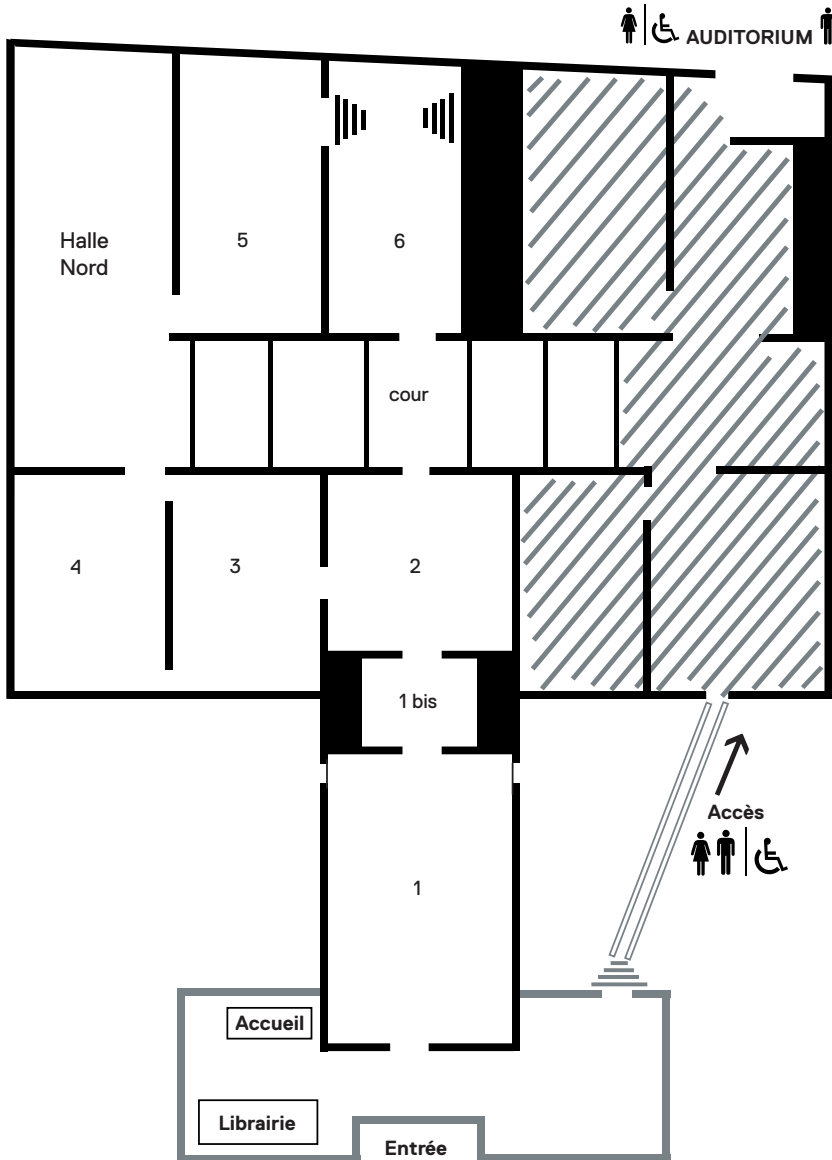
Valentina Desideri

Jason Dodge is an artist living in Berlin. His work has been the focus of several solo presentations over the last 20 years in commercial galleries such as Yvon Lambert, Casey Kaplan, and Franco Noero, museums and art centers, biennial exhibitions including those in Lyon and Venice. His work is held in the collection of the Guggenheim Museum in New York, and IAC among others. In 2012 He founded the poetry press Fivehundred Places in order to introduce the work of contemporary poets to artists, and everyone who reads poems.

Valentina Desideri has a background in choreography and is a specialist in divination - She was a tutor in the Cure program at Sandberg Institute. She is the director of PAF Performing Arts Forum in st Erme, France. She has collaborated in many projects with poets, artists and thinkers including CAConrad and Denise Ferreira da Silva and now with Jason Dodge.

Matthew Zapruder is the author of four collections of poetry, including “Come On All You Ghosts,” a New York Times Notable Book of the Year in 2011, and “Sun Bear,” published in 2014. “Why Poetry,” a book of prose, will be published by Ecco Press in the spring of 2017. An associate professor in the English department and the director of the M.F.A. program in creative writing at Saint Mary’s College of California, Zapruder is also editor at large at Wave Books. He lives in Oakland, Calif.

Exhibition rooms



ROOMS 1, 3, 4, 5 & HALLE NORD : *What the living do.*

ROOM 2 : *Rose light to white light to rose light over and over by hand.*
Courtesy Casey Kaplan and the artist.

What is there to see / to look at in these spaces?

What do you see?

What do you notice in this space?

What happened?

What did you see on your way here?

Did you pick up or gather any of the things you saw?

Do you ever, like the artist, gather and collect things you find on the ground?

What sort of things?

What do you do with them?

If I told you to gather something, what would you choose?

Is it the same thing to pick up a dead leaf, a flower, a food wrapper? a cigarette butt? a metro ticket?

What do these objects say? What do they remind you of?

Of what or of whom are they the traces?

How do you interpret them?

What is the use of preserving objects?

What do these objects individually say about our world? about our relationship to the world, about our customs?

Have you noticed that paying attention to every detail around you makes the things you're familiar with much less commonplace?

What makes something «commonplace» to you?

Is what's commonplace to me just as commonplace to you? / Is my «commonplaceness» the same as yours?

What is the opposite of «commonplace»?

What did you come here to find?

Did you have specific expectations?

How would you describe the atmosphere of this exhibition, for you?

What adjective would you apply to this exhibition? «bare»? «empty»? «noisy»? «soft»? «warm»? ...

Which of your five senses are you using to decide?

Which of your senses do you most rely on?

For you, contemporary art is closest to which sense?

What about Art itself?

What sensations are you experiencing?

Have you noticed the lighting?

Suppose you closed your eyes?

How does one know one is alive?

Did you notice what changed?

What does this change do?

In your opinion, why is this change permanent?

What is your favourite colour?

Are you alone in the exhibition space?

What path did you take through the spaces?

Did you get lost?

Did you look through the window / raise your head towards the skylight?

Do you dance?

Do you dance in public?

Suppose you weren't sure whether you could be seen – would you dance?

What is a choreography?

What positions or attitudes did you take in the space?

Did you feel the need to take a break?

Did you cross the path of other visitors?

What were the people around you like?

Do you think you saw the same things?

What's the first thing you look at in a person?

What do you look at when you take a daily route you're familiar with?

What do you look at or look out for when you're in a place you don't know?

What do you use to orient yourself in space?

Did you notice the mirrors?

What is a mirror for?

What's the weather like today?

Do you feel a slight draught?

Is this window open day and night?

Did you notice the bars?

What are these bars for? What do they suggest?

If I say «bars» or «cage», what do you think of?

Why is it open?

Was there an animal shut up inside?

Where is that animal?

What kind of animal was it?

Do you smell anything?

Did you see the reflected light?

Do you know that the complementary colour of pink is green?

What is a door for?

Where are the silences in this exhibition?

What is silence for?

Have you ever doubted?

What made you doubt?

What relieved this doubt?

Did you notice the titles of these works?

What makes one notice things or not?

What is a constellation?

What is a poem?

Is there a right way to read a poem?

Is there a right way to read an exhibition?

How does one give meaning to signs?

What can be read?

What is a clue?

To what are these objects clues?

Do these objects have anything in common?

Do you remember the exhibition title?

How do you understand it?

What do you expect from an exhibition? From this exhibition?

What do you expect from art?

How can art change the way we look at the world?

How much time has passed since you entered the exhibition?

Do you remember what you noticed first in the exhibition?

Are you leaving the exhibition in the same state as when you entered?

Was there a work or a room that interested you particularly?

Why all these questions?

Must they all be answered?

What do you feel is missing?

Do you have any questions?

What does the word «oblivion» mean?

Is litter part of oblivion?

What is a landscape?

Is this installation a landscape?

Do objects tell a story?

Is an exhibition a story?

Did you know that the exhibition title comes from a poem?

What is the machine?

What can we know of a person by reading the lines of his hand?

How many different languages/countries are represented in this room?

Have you noticed that glowing line on the wall?

What is the lowest area of the exhibition?

At what height is your gaze set?

Did you crouch down?

How many spaces do you see at the same time?

What is a wall opening?

What is the focal point of this exhibition?

How does your eye work?

If this exhibition is an eye, where is the pupil?

What is a doppelganger?

Have you noticed that many elements are paired in this exhibition?

Can there be a reading of an exhibition?

What is divination?

What is the difference between a dream and its transcription?

Do you remember your dreams?

Do you know that each of us has a double somewhere?

If this exhibition made a sound, what would it be?

If this exhibition were sheet music, how would you read it?

Did you notice the light on the floor?

Did you look at yourself in the

mirrors?

What choices did you make moving through the exhibition?

When you look at the stars at night, how long does it take your eyes to get used to the darkness?

How many doorways have you gone through?

What can we know of a person through his handwriting?

What object is the most intimate?

Do your objects have an emotional value?

What room is the pleasantest?

What room is the least pleasant?

What is the rhythm of this exhibition?

What is the difference between knowing and guessing?

If you had to make a map of the exhibition, where would the centre be?

Is this a collection?

What is the difference between accumulating and collecting?

Have you ever before looked through a pane of glass at the same time as someone else?

INFORMATIONS PRATIQUES

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PRACTICAL INFORMATION

Exhibition from Wednesday to Friday, from 2p.m. to 6p.m.

Weekends from 1p.m. to 7p.m.

T. + 33 (0)4 78 03 47 00

Tickets : 6€/ 4€, Pass IAC 2016 : 15€

ACCÈS

Bus C3 (arrêt Institut d'art contemporain)

Bus C9 (arrêt Ferrandière)

Bus C16 (arrêt Alsace)

Métro ligne A (arrêt République)

Station vélo'v à 1 minute à pied

L'Institut d'art contemporain est situé

à 5 minutes du quartier Lyon Part-Dieu

BOOKSHOP

spécialisée en art contemporain,

accessible aux horaires d'ouverture des expositions

VISITS

VISIT ON THE GO

→ Friday October 7, 2016 at 12.30p.m. & 1p.m.

Express visit followed by catering served

from a FoodTruck

FAMILY SUNDAY

→ Sunday October 16, 2016 at 3.30p.m.

Family visit to the Exhibition followed by a snack

L'institut d'art contemporain bénéficie de l'aide du Ministère de la culture et de la communication (DRAC Rhône-Alpes), du Conseil régional Rhône-Alpes et de la Ville de Villeurbanne

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