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Celia-Yunior

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Rendez—Vous

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Biennale de Lyon

dy Diallo

Nicolas Garait—Leavenworth

zàlez

Huang

from 10 September
to 8 November 2015

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mana Manna & Sille Storihle

tero Torres

Kohler

Young international
creation

-Figueroa

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Anastasis Stratakis

Rendez—Vous is deliberately dedicated to the discovery of young French and international creation. In the heart of the Biennale 2015, Rendez—Vous is a real “airlock of future talent” which has shown works by – among others, and well before their entrance onto the international scene – Thai filmmaker Apichatpong Weerasethakul (Palme d’Or in Cannes, 2010), British artist Ryan Gander, the Swede Nathalie Djurberg (Lion d’argent at the Venice Biennale in 2009) or French artists Guillaume Leblon and Julien Prévieux (Prix Marcel Duchamp in 2014), respectively invited to the Biennale de Lyon in 2011 and 2015.

The collective artistic direction of Rendez—Vous and its curatorship open to ten international biennales make this event a unique project in Europe. For 2015, Rendez—Vous invited the biennales of Dakar (Senegal), Gwangju (South Korea), Istanbul (Turkey), Kochi Muziris (India), Havana (Cuba), Los Angeles (United States), Shanghai (China), Sharjah (United Arab Emirates), Thessaloniki (Greece) and the Triennial of Fukuoka (Japan). Another curiosity of Rendez—Vous, the year after the Biennale de Lyon, the exhibition is presented in a city outside of Europe (Shanghai, Cape Town, Singapore, or elsewhere).

Created in 2002 by the Musée d’Art Contemporain de Lyon with the support of the Région Rhône-Alpes, Rendez—Vous, an international platform dedicated to young creation, has associated four institutions since 2003 and for the first time in France: the Biennale de Lyon, the Musée d’Art Contemporain de Lyon, the Institut d’Art Contemporain Villeurbanne/ Rhône-Alpes, and the École Nationale Supérieure des Beaux Arts de Lyon, which collectively provide the artistic direction.

4 ARTISTIC DIRECTORS

4 INSTITUTIONS

For the Biennale de Lyon: Thierry Raspail
For the macLYON: Isabelle Bertolotti
For the Institut d’art contemporain, Villeurbanne/Rhône-Alpes: Nathalie Ergino
For the École Nationale Supérieure des Beaux Arts de Lyon: Emmanuel Tibloux
Assisted by Magalie Meunier, assistant curator, head of art projects and research at the IAC

IN ASSOCIATION WITH 10 GUEST

BIENNALES

Jorge Fernandez Torres, Cuba / Havana for Celia-Yunior.

Jessica Morgan, Gwangju /South Korea for Naufus Ramirez-Figueroa. Abdelkader Damani, Smooth Ugochukwu Nzewi, Élise Atangana, Dakar / Senegal for Sidy Diallo. Bose Krishnamachari / India for Rathin Barman.

Sheikha Hoor Bint Sultan Al Qasimi, Sharjah / United Arab Emirates for Jumana Manna & Sille Storihle.

Raiji Kuroda, Fukuoka /Japan for Keiichiro Terae.

Katerina Koskina, Thessaloniki / Greece for Anastasis Stratakis.

Anselm Franke, Shanghai / China for Ran Huang.

Aram Moshayedi and Hamza Walker, Los Angeles / United States for Daniel R. Small. Bige Orer, Istanbul / Turkey for Sümer Sayin.

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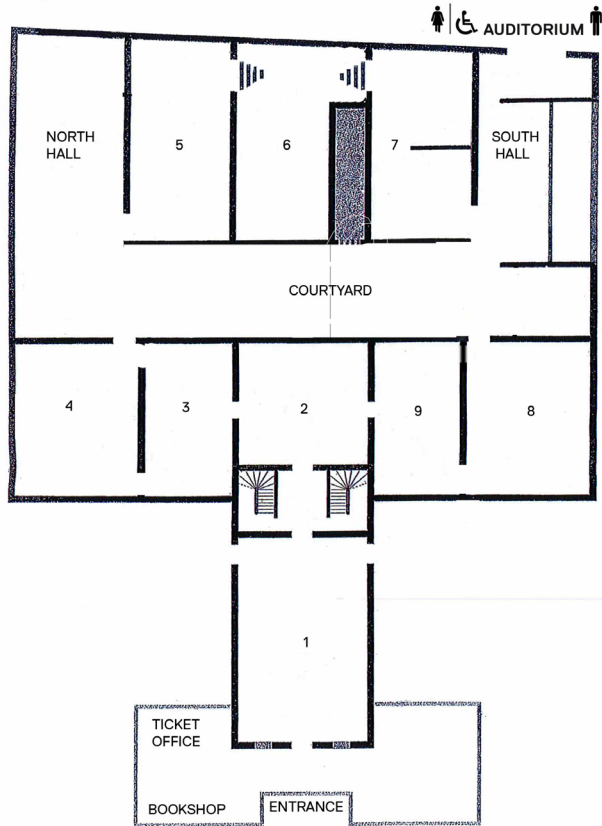
The École Nationale Supérieure des Beaux-Arts de Lyon, Lyon

The Musée d’Art Contemporain, Lyon

The Institut d’Art Contemporain, Villeurbanne / Rhône-Alpes

The Prix Jeune Création Rhône-Alpes and the Prix Boesner Lyon, judged by juries of art professionals, give awards to French artists presented in Rendez—Vous !

Exhibition rooms



ROOM 1 : MAXIME LAMARCHE

ROOM 2 : JOHANN RIVAT,

ROOM 3 : ADÉLAÏDE FERIOT

SALLE 4 : RAN HUANG

**NORTH HALL : ANASTASIS STRATAKIS,
JUMANA MANNA & SILLE STORIHLE**

**COURTYARD : SÜMER SAYIN, FABRICE
CROUX, RATHIN BARMAN, SIDY DIALLO,
KEIICHIRO TERAÉ**

ROOM 5 : LOLA GONZÁLEZ

ROOM 6 : NICOLAS GARAIT-LEAVENWORTH

**ROOM 7 : DAVID POSTH-KOHLER,
RUTH CORNELISSE**

SOUTH HALL : DANIEL OTERO TORRES

**ROOM 8 : DANIEL R. SMALL, NAUFUS
RAMIREZ-FIGUEROA, CELIA-YUNIOR**

ROOM 9 : GAËLLE CHOISNE

room 1

Maxime Lamarche

Born in 1988 in Audincourt (France).
Lives and works in Lyon and Saint-Chamond (France).

Maxime Lamarche develops sculptural work in which the objects are deconstructed, combined and transformed; the artist mingles forms, references and genre combinations, sometimes to the point of absurdity: the car no longer drives, it floats, the boat is no longer watertight and drives...

The artist's highly personal vocabulary is derived from the world of film and televised series and fuels his ideas about the status of sculptures. The staging of transport objects that have become sculptures constitutes a disruptive story that is not without humour.

Course contre l'orage, 2015

[Racing the Storm]

Maxime Lamarche presents a monumental sculpture with an evocative title. *Course contre l'orage* is a leisure craft arranged to balance around its keel. The hull has been sawed through by the artist then reconstituted here in a hollowed-out form in this first exhibition room.

Through reassembly and a play on balance and tension, heaviness and lightness, Maxime Lamarche appropriates the yacht, subverting it from its habitual nautical leisure activities. The latter takes the form of a junk, the traditional Asian boat with a compartmentalised hull and floating sails. Through its hull, we glimpse an abandoned inner cabin. This sailboat is frozen and presented out of context in a situation of wreckage. It modifies the visitor's course, who is invited to walk around it in order to continue the visit.

With *Course contre l'orage*, Maxime Lamarche continues his exploration of sculpture inspired by reality in order to encounter the world of fiction all the better.

room 2

Johann Rivat

Born in 1981 in Grenoble (France), where he lives and works.

Winner of the Prix Boesner Lyon 2015

Johann Rivat initially focused his pictorial research on the representation of landscapes and contemporary architecture related to the theme of the road: gas stations, highways, road signs, bridges, and other generic sites such as playgrounds. Through the treatment of lighting and textural effects, these constructions appear to be in a spectral dimension within natural environments and contrast with the absence of human figures, contributing to the creation of a science fiction world, onto which viewers can project their own visions. For his most recent paintings and drawings, the artist focused on movements of contestation, revolt and resistance (protests, urban guerrilla scenes, anti-austerity movements) by sourcing his inspiration from the everyday observation of photographs and images relayed by the media.

Death Or Glory, 2015

Free Fist, 2015

Regulator, 2015

Sunspots, 2014

Camicie Rosso, 2014

Uncivilized#1, 2015

Uncivilized#4, 2013

Uncivilized#2, 2015

Uncivilized#6, 2015

Johann Rivat presents five major canvases and drawings belonging to the *Uncivilized* series, which again demonstrate the artist's interest in collective uprisings.

He presents scenes from protests without divulging any real spatiotemporal clues, or even providing any information on the causes of the protest action, sometimes to the point of scrambling any identifying markers by inserting meticulous anachronistic details.

A physical relationship is implied by his preferred use of large formats for paintings. Different ratios of scale can therefore be established, depending on the distance that the visitor adopts to view these works. Johann Rivat first makes a thorough sketch in graphite pencil in order to block the scene represented in the space before dealing with the treatment of the pictorial material. The artist uses oil painting and industrial bodywork paint in bright colours. The titles given by the artist have some importance in the interpretation of the works. *Camicie Rosso* refers to the “Redshirts”, Italian troops of political volunteers in the 19th century, who fought alongside Garibaldi for the liberation of occupied territories.

Through these post-apocalyptic scenes that are difficult to situate or date and contain anonymous characters, Johann Rivat conveys universal allegories of revolt.

room 3

Adélaïde Feriot

Born in 1985 in Libourne (France).
Lives and works in Paris, France.

The sculptures of Adélaïde Feriot are like so many clues to an underlying presence, to past or future actions. While retaining their enigmatic dimension, their arrangement within space allows multiple narratives to emerge. All of these elements are on the scale of the body and are part of the artist’s recurrent vocabulary, that of clothing and accessories.

It is also the framework chosen for what she describes as “tableaux vivants”, in the course of which these objects take on life and meaning through characters. These immobile acts produced in public, freezing the time and space around them, refer to our own rhythm and oblige us to fall into contemplation.

Entre les lignes, 2015
[Between the Lines]

The installation *Entre les lignes* suggests the fluctuations of memory and images. In this tableau vivant, a character present in the space associates an object with a precise part of the text that he reads – a text describing what seems to be an island. The artist deploys a painting captured on a sandbank, several months prior. From this experience of the remains swept in with the tide, only the artist’s notes remain, the starting points of a ‘score’ built around the text and sculptures. The character is intent on bringing out the memory of the site and the painting. The installation functions like a mental space in which the objects play a mnemonic role, in reference to the “method of loci” or “mind palace”. This practice used since ancient times allows speech to be memorised and encourages a fluid progression of thought, associating the procedure of memorisation to wandering in space and the visualisation of images.

Outside of the presence of the character, the installation returns to being a mute mental space, a floating ensemble that once again encloses its mysteries.

room 4

Ran Huang

Born in 1982 in Xichang (China).
Lives and works in Beijing (China).

Irrespective of the media used, Ran Huang dismantles systems of representation and rearranges the elements in a disconcerting way. Huang often introduces juxtapositions and paradoxes into his works that create a flow of contradictory emotions.

One of his objectives is to circumvent spectators' expectations and lead them to "believe rather than understand". "You know that everything is constructed, everything is false, but you still believe it. Everything is an image and everything can be superficial and at the same time complex and powerful."

Ran Huang enjoys recognition from international criticism; his films have been presented in several biennales and *The Administration of Glory* was nominated in 2014 for the Palme d'Or for short films at the 67th Cannes Film Festival.

The Administration of Glory, 2014

The film begins in a ballroom where characters whose relationships are unknown to us (some are masked) are somewhat ritualistically shooting balloons containing mysterious messages. Later, we follow the protagonists through several narratives, whose common theme is spiritualism and manipulation, the banal and the strange, science and the occult.

One of them steals a sword stuck in a stone, in a deserted landscape. Meanwhile, the masked characters steal his car. In a chic restaurant, clients watch a dreamlike scene in which a monkey-man throws chickens through a ring of fire. An unkempt man relates in voiceover how a group of scientists he belonged to, kidnapped a child to experiment levitation abilities on him. Ran Huang's films stage the tensions between surface appearances and history, in which "perfect" images, highly mastered aesthetically, serve as façades to the chaotic inner worlds of the characters.

Adelaïde Feriot's tableau vivant will be deployed on the opening night of the exhibition, on 8 and 9 September and on week-ends

Anastasis Stratakis

Born in 1985 in Thessaloniki (Greece).
Lives and works in Athens (Greece).

Anastasis Stratakis examines the notion of representation as a tool for perception and human understanding in relation to the processes of the construction of memory, whether individual or collective. In his installations, photographs, and drawings, he focuses particularly on the mechanisms of “seeing” and “remembering”. Through various manipulations, like the reproduction of an original into a copy, deformation, or the passage of negative to positive, Anastasis Stratakis questions the power of the image, its nature and modes of production through to its eventual disappearance.

1:1 (Untitled #1), 2012

1:1 (Untitled #2), 2012

1:1 was an installation presented and produced in situ for the first time in 2012.

The artist had at that time covered the walls of the exhibition space in white leaves, on which the visitor could observe meticulous drawings. Like an artist before a model, Anastasis Stratakis reworked the surface of the walls in charcoal and pencil, in a barely visible manner, right down to the smallest of their imperfections and rough patches.

Anastasis Stratakis presents *1:1* in a new context, since the drawings he presents for our observation correspond to the first site of exhibition of the work, presented here at the IAC. A *mise en abyme* is created; a different physical space from the one in which the visitors find themselves is thus evoked and broached via its reproduction.

Jumana Manna & Silje Storihle

Jumana Manna was born in 1987 in Princeton (United States).

Lives and works in Berlin (Germany).

Silje Storihle was born in 1985 in Tromsø (Norway).

Lives and works in Berlin (Germany).

Jumana Manna grew up in Jerusalem before pursuing part of her studies in Oslo, Norway. In her videos and sculptures, she explores the construction of human identity and cultural communities through the lens of power issues. Subjective and historical narratives are intertwined in her videos, fuelling a line of questioning that is at once political, sociological and cultural.

Her sculptural practice focuses on the deformation of familiar objects that she liberates from their initial function, in order to produce abstract ensembles that can sometimes echo her video productions as well as the history of Palestine, by deconstructing myths and images that make up our common history.

The Goodness Regime, 2013

Produced in association with Norwegian artist Silje Storihle, the film *The Goodness Regime* questions the myths and images related to Norway, the country commonly identified as the nation of peace.

Shot in Norway and Palestine, the film presents children re-enacting historical events in the form of tableaux vivants. The myths and key historical facts that launched the country's image as the nation of peace are replayed here: from the story of the crusades, to the adventures of the explorer of polar regions, Fridtjof Nansen, through to the Oslo Accords, negotiations undertaken secretly in the nineties, symbolised and carried out by a handful of Israeli and Palestinian leaders with a view to a potential reconciliation.

These re-enactments are interspersed with sound archives and interviews conducted with prominent figures such as Ron Pundak, the initiator of the Oslo Accords, and Hanan Ashrawi, former spokesperson for the Free

Palestine Organisation.

Through reconstruction by children, the film highlights the plurality of political and strategic intentions, as well as the rewriting of history by the leaders in line with national interests.

courtyard

Sümer Sayin

Born in 1985 in Istanbul (Turkey).

Lives and works in Berlin (Germany).

Passionate about modern physics and geometry, Sümer Sayin often invests his drawings, sculptures and installations with the purpose and tools of these scientific fields, in a sensitive and poetic way. His approach is based on the subjectivity of knowledges and its representations, by way of the reinterpretation of visual symbols and systems of codification of reality. The artist reinvests geographic and graphic maps and other symbols with a view to questioning our perception of the world. Through the deconstruction and reorganisation of these elements, Sümer Sayin highlights the visual power of signs and the powerful authority of symbols, thus proposing a new reading of our contemporary world – full of connections and constantly evolving.

On the Far Side, 2015

Sümer Sayin presents an installation comprising a mechanical metronome placed on the floor and operating at the speed of sixty beats per minute.

Each of these beats corresponds to one second. Two mirrors lying on their side frame it and are assembled in such a way as to form a 6° right angle. The reflective surfaces of the mirrors face one another. Visitors can observe the mirrors' faces by positioning themselves indifferently on either side of the installation. They can thus discover a metronome that is multiplied in the reflection into sixty metronomes, thus creating a new space-time. The installation functions more or less like a clock. The mirrors divide the space, creating an invisible circle all around it. As Sümer Sayin specifies, another

temporal dimension is revealed to the visitor and plays with our perception, since it remains impenetrable: we can only observe it from a distance.

Fabrice Croux

Born in 1977 in Casablanca (Morocco).

Lives and works in Grenoble (France).

What characterises the artistic approach of Fabrice Croux are the references and techniques borrowed from various worlds within the cultural and leisure industries. His cultural wanderings have led him from metal music to mainstream cinema, cars, hunting, or interior decoration: worlds generally associated with mass culture, from which he derives the imagery of his “Mondes intentionnels hétérogènes” [deliberately heterogeneous worlds].

Fabrice Croux operates by inverting the scale of values, particularly through unusual associations between subject, artwork, and the technique used. This is the case with the series of animal portraits, represented in the tradition of the painting of hunting scenes, cut with a drill into chipboard, or in *Ode à Réjane*, model bulldozers made out of paper and cross-stitch. This practice of reappropriating expertise associated with pop representations sometimes verges on the absurd and highlights our contradictions, on both the individual and collective scales.

Qui es-tu grande montagne, 2015

[Who are you, great mountain?]

The visitor is invited to wander around a “geological element” as the artist calls them. Before this isolated element, we are tempted to mentally reconstitute the spaces left empty. With no indication of scale, the treatment of covering of the model evokes a mountain. The temptation to recognise a realistic and existing landscape is very quickly contradicted by the glittering lining of the interior of the model – a kind of “disco” cave that thwarts our expectations of rurality and leads us straight into a fictional world. In spite of the profusion of symbols, the

landscape remains mute. This model presents a landscape that seems unsullied by any human intervention, but the very artisanal rendering reflects the status of any landscape, inevitably defined and constructed by the human eye and therefore, in some sense, always “artificial”.

Rathin Barman

Born in 1981 in Tripura (India).
Lives and works in Calcutta (India).

For his studies, Rathin Barman left Tripura, a small and very agricultural state in the northeast of India, for Calcutta. His encounter with the expansionist urbanism of this city of over 16 million inhabitants and its industrial development revolutionised his relationship to the environment and space and anchored his artistic approach firmly within these problematics.

His monumental sculptures and installations are made of construction materials (iron, concrete, wood, bricks, etc.) and are installed within urban space. Transforming their immediate environment, they encourage questioning of the constant transformations of living spaces, with their appearances and disappearances, construction and destruction.

Rejection of a Home, 2015

In line with his previous projects, Rathin Barman questions the procedures of urban development with *Rejection of a Home*, in particular that which consists of demolishing existing sites to replace them with structures that are increasingly higher and denser, accommodating more and more workers and residents. With no regard for the history of sites and their residents, these new constructions contribute to the dehumanization of major cities. Through his invitation to pass through the wall, Rathin Barman leads us to physically question this absence, a ruin that subtly identifies what no longer exists and that, at the same time, redefines the exhibition space and our perception of the surrounding artworks.

Sidy Diallo

1986, Kaolack (Senegal) - 2015, Dakar (Senegal).

Sidy Diallo's paintings are based on a simple principle that associates, through analogy, the technique of painting used in a certain conception of nomadism according to the Fula people, shepherds from West Africa who are found in over 15 countries on the continent. During his studies at the École Nationale des Arts de Dakar, the artist focused on this ancient and rebellious people of shepherds, comprising a multitude of groups, spread over vast territories in West Africa ranging from Mauritania to Cameroon. He uses their views on politics, territory and the economy to devise a procedure for pictorial composition comprising “points and itineraries”, units and groups distributed over the canvas, which symbolise for him a circulation of ideas, goods and people, detached from the constraints imposed by the globalised market economy.

Traversée, 2014

[Crossing]

Sapeur 2, 2015

Sapeur 2 is part of a series of paintings inspired by the social networks and the Selfie mode (photographic self-portrait). Characters with a goat's head pose in positions associated with a sedentary life, seated on the floor dressed in a tie and with a pensive air, or seated on a chair and looking at themselves in the mirror.

Sapeur 2 refers to the S.A.P.E. (Société des Ambianceurs et Personnes Élégantes), a multifaceted movement that emerged in the 1920s in the Congo and has a loyal band of followers dedicated to the art of impeccable dress. The S.A.P.E unites its members through divinities, rituals, beliefs, and a science known as “Sapology”, whose outcomes are to raise clothing to the ranks of language and art. *Senegalese artist Sidy Diallo died on 22 August 2015 at the age of 28. In 2014, Sidy Diallo won the Prix de l'Organisation Internationale de la Francophonie at the most recent Biennale Dak'Art de l'Art Africain Contemporain (Senegal).*

Keiichiro Terae

Born in 1981 in Hiroshima (Japan). Lives and works in Fukuoka (Japan).

Family and ancestors, relationships with others, the meaning of life and death or existence, and the role of God in society, these are questions that Keiichiro Terae deals with in his performances, videos, sculptures and paintings. Calling into question the use of the term “God”, the artist introduces metaphorical questions into his works. The experience of the encounter plays a fundamental role, giving rise to stories inspired by reality and evoking a shift from ordinary life towards an extraordinary dimension.

Another Way: Stone, Love Letter, Telepathy, and Control, 2014

The artist performs in this video installation. The protagonist creates fake stones in a remote hut in a mountainous region. This mysterious character delivers few clues as to his daily life and identity. This story shifts into a somewhat absurd and imaginary dimension, when he declares, as though prophesising the apocalypse, “*something will happen once there is no one left to make stones.*”

Fake stones, made out of polystyrene, are arranged within the physical space of the exhibition. The visitor is therefore plunged, with this video installation, into the artist’s world.

room 5

Lola Gonzàlez

Born in 1988 in Angoulême (France). Lives and works in Paris (France).

Lola Gonzàlez’s videos obey a consistent protocol that assembles (in varying numbers) the same group of friends. Their presence and collaboration is a pre-requisite to the existence of each video, constituting an affirmation of the primacy of humans. Her loved ones play themselves, discussing universal questions such as friendship, commitment, or freedom. Beyond their role in the videos, they each play a part in the production: one composes and writes songs, another does the editing or sound recording, while a third provides the translation. Lola Gonzàlez renders the notion of a “gang” or assembled group fully palpable, not by way of a manifesto brought about through a movement, but through the impetus and action inherent to any creative form.

Winter is coming, 2014

Le Procès, [The Trial] 2012

TV Pirata, 2014

Y croire, [Believe it] 2011

Nous, [Us] 2013

Summer Camp, 2015

Lola Gonzàlez brings together the six videos for the first time and also premieres *Summer Camp*.

“J’y crois/ j’y crois pas” (I believe it / I don’t believe it): the exchange between the two characters in the video *Y croire* provides the framework for the questions running through all of the six videos presented. How is it possible to believe, nowadays? And in what?

Doubt is all-pervasive and represented in absurd and troubling situations, as in *Le Procès* in which three young men are accused of having “been seen in a pedal-boat on a lake in the open countryside, letting time casually go by.” The same applies to *Winter is coming*, with a group of young people in a cell, filmed like a television reality show.

We do not know the cause of their incarceration until the tragic denouement of the video.

room 6

Nicolas Garait - Leavenworth

Born in 1978 in Grenoble (France).
Lives and works in Lyon (France).

The works of Nicolas Garait often function like mind maps – visual deployments of thoughts whose paths can be traced via association.

The artist undertakes a mammoth task of collecting images, newspaper articles and maps, associated with personal productions, photographs and films.

Combining documentary and fictional sources, symbolic anecdotes and historical events, his works invite a new interpretation of the facts, as with the 1964-1965 New York International Fair or the political commitment of actress Jean Seberg and her mysterious death. They question in their wake the construction of history through the media and the ambivalent power of documents.

It Won't Be Long Now, 2015

Nicolas Garait-Leavenworth presents the full *It Won't Be Long Now project*, for which he undertook the experiment of crossing the Pacific aboard a container ship. Maritime and terrestrial maps, photographs, newspaper excerpts, various documents and films bear witness to this contemporary epic, which led him from Shanghai, Macau and Hong Kong, to Los Angeles, Las Vegas and New York. These elements, the traces of the artist's movements within space but also within time, are often juxtaposed and symbolise the two shores of his journey, through for instance the coral and the mineral, or the strips of wallpaper. The artist multiplies sources and levels of reference, intent on the idea that each individual might find an element enabling them to connect with the work, accumulating elements stemming as much from *mainstream* culture as from art (paintings by the artist Ed Rusha).

The discreet presence of *the White album* is an allusion both to The Beatles and to the essay by author Joan Didion, since the artist relates to her distanced writing style. Life on a

container ship is an unusual experience, and Nicolas Garait-Leavenworth takes stock of it in what he considers as a single film, comprising three simultaneous projections, with disjointed and dense rhythms, combining his own images with others, extracts from TV series (*Dexter*) or films (*Diamonds are Forever*).

In the tradition of Allan Sekula and his film *Fish Story*, Nicolas Garait-Leavenworth believes that seas and oceans have become the playgrounds of ultra-liberal rationale and the shipping container encapsulates the incessant movement of globalised exchanges.

room 7

David Posth-Kohler

Born in 1987 in Annecy (France).
Lives and works in Lyon (France).

The displacement and reappropriation of the functions and habitual uses of objects have a privileged place in the artistic productions of David Posth-Kohler, who prefers to deploy them in poetic narratives. The objects that the artist uses are part of fables or situations for which they were not initially intended. Questioning the relationship of individuals to their environment, the artist's approach is also characterised by practices relating to a search for emancipation, such as a 500 km kayak trip to Venice or the ascending of a mountain in the Annapurna with a ceramic sculpture strapped to his back. His research also has a photographic component that is quasi-ethnological and shares his perspective of daily life.

Cavités, 2015

This ensemble of sculptures in organic forms is made up of plaster casts brought together under the generic term of cavities. These sculptures that resemble basins, evoking classical archaeological forms, are covered with a textile that we recognise as being t-shirts. Messages are written on them and they almost all relate to minorities struggles for rights in North America. Beyond the political dimension, what is suggested here is the manner in which we assert our affiliations through our appearance, what we wear every day, and what reveals a part of our identity or membership within a community.

Haboob, 2015

A rectangular display case holds a sand storm. "Haboob", meaning "strong wind" is the name given to a certain type of particularly violent storm in North Africa and the Near East. Functioning with the aid of a ventilation system, David Posth-Kohler's installation artificially reproduces the spectacular natural meteorological phenomenon of arid and semi-

desert regions, in the demonstration space of a museum display case.

He thus adapts it to the scale of his exhibition. The artist transforms the dangerous life-sized experiment into a subject of fascination and contemplation in the museum context.

Ruth Cornelisse

Born in 1987 in La Réole (France).
Lives and works in Lyon (France).

Ruth Cornelisse's photographs stem from everyday life and are unstaged. For her, "art history is involved in daily life." Her images are characterised by mythology, religious iconography, and poetry, as well as pictorial and cinematographic references. The body is almost systematically present, often out of focus, as close as possible to the inherent rhythm of existence. The artist readily cites Ovid's *Metamorphoses* as a reference, both as a recurrent motif in the images and for its narrative design, made up of various imbricated stories.

Le passe-temps [The Pastime], Undated
Continental, Undated
Croisée [Crossed], Undated
Déposition, Undated
Somnus, Undated
2day, Undated
Fantasme [Fantasy], Undated
La Metà, Undated
Transport, champagneries, Undated
La messe basse [Low Mass], Undated
Médium, Undated
Point d'attache [Connection Point], Undated
Vers le baisodrome [Towards the Fuckodrome],
Undated
La source, Undated
Judith, Undated
Voile [Veil], Undated

The selection of photographs is loosely associated with languor.

The figures are asleep or simply lying down. We can just make out a few of them in the darkness of a bedroom or in the early morning light, in chiaroscuro, and the coils of smoke from a cigarette. Sharing intimate spaces, mysteries of bodies caught in the

meshes of dreams, worlds of dawn and dusk with solitary figures, these deliberately elliptic images evoke both the banal and the fantastical. Some appear more disturbing than others: a car door opening onto the dead of night, an emaciated body framed very closely. These photographs whose titles give little indications regarding the locations and identity of the characters (and none on the dates), distance themselves from the documentary field and leave multiple interpretations open. We witness the subtle transformation of a hand into a claw, or the fleeting passage of a centaur.

Potential narratives are established between what could appear to be the clues of an intrigue or the premise of a drama.

the south hall

Daniel Otero Torres

Born in 1985 in Bogota (Colombia).
Lives and works in Paris (France).

Winner of the Prix Jeune Création Rhône-Alpes 2015

Daniel Otero Torres experiments with the relationships between the mediums of drawing, photography and sculpture. Photography is the initial point of departure of his work; the artist then reinterprets the image freely and meticulously in pencil. These drawings take on a sculptural dimension when arranged vertically in the exhibition space, like characters, using silhouettes cut from aluminium and placed on steel pedestals. These silhouettes become sculptures in the exhibition space, troubling the visitor with the illusion of their realism.

Homme assis [Man sitting down], 2015

Jardin [Garden], 2015

I: 27,78, 2015

A seated man seems to observe the visitors' wanderings. The artist confronts us with a strange character, a Cerbere stemming from the fusion of two photographs that have become drawings: that of a museum guard (obliged to remain immobile) and that of a vagabond (doomed to nomadism). A real banana frond binds the figure, by way of the realm of the living, the organic.

Daniel Otero Torres' artworks are caught in this ambivalence that maintains the visitor in an incessant interplay between nature and culture, movement and immobility, proliferation and minimalism.

Originally referring to the malfunction of software or hardware, the notion of a *bug* recurs several times: in the pixelated screen and doubling up of the hands of the seated figure, and in the proportions of the model of the building under construction, which does not correspond to any scale.

The representation of nature opposes this strange construction, with the photograph of jungle in black and white, arranged as an

extension of the glass roofs of the south hall. The image is however illusory, it is in fact a jungle reproduced and domesticated by human hand – at the Jardin d'Acclimatation in Paris.

Daniel Otero Torres skilfully plays with the characteristics of each of the mediums he uses and with the exhibition space, in order to emphasise a complex dialogue between plant life and constructions, resulting in an ensemble that is under human control.

Daniel R. Small

Born in 1984 in Centralia (United States).
Lives and works in Los Angeles (United States).

Memory, the past and chronology are Daniel R. Small's areas of investigation. He is interested in the inexhaustible character of the memory of the past that is preserved and reactivated through objects. The latter materialise the site of projection of our illusions onto past civilisations and events. In the artist's installations, we find various objects from the past whose status varies noticeably between archive document and artefact, reactivating our memory as it deforms it. The gaze we bring to bear on these items, detached from the context of their discovery and production, engenders their anachronism. Daniel R. Small strives to thwart the commonly established meanings between past, present and future – temporalities that fundamentally create our relationship to language and history.

Shadows of Several Ages, 2015

Shadows of Several Ages is an installation comprising a large tapestry arranged on a pedestal. It reworks a still life from 1860, woven and reproduced numerous times at the Beauvais Tapestry Factory. This tapestry has a particular character, since it is actually one of the first works to have been reproduced, not by hand as was customary, but on a shuttle loom developed by Lyonnais Joseph Marie Jacquard in 1801.

Daniel R. Small reworks the technique of weaving to produce a new image, by first modifying the levels of contrast by inversion. The artist thus combines anachronistic production techniques and digital technologies.

The technique of weaving, consisting of a series of interwoven threads, is, metaphorically, somewhat reminiscent of the process of formulation of historical narratives that lies at the heart of Daniel R. Small's artistic approach.

Naufus Ramirez-Figueroa

Born in 1978 in Guatemala City (Guatemala).
Lives and works in Guatemala City (Guatemala).

Sculpture, drawing, installation, video and performance are all mediums through which Naufus Ramirez-Figueroa makes use of experiences intimately connected to his background, and to popular beliefs and traditions. His artistic approach is marked by the cultural and political history of Guatemala, where the artist was born and grew up. The civil war that ended in 1996 is a recurrent subject in his artistic productions, which the artist broaches in a different way, through a humorous or even absurd approach that presents this painful history from a new angle. Naufus Ramirez-Figueroa was forced to flee the country for Canada, where he continued his studies in art. Tragic content is nonetheless hidden in his works, evoking social injustices. Developing a singular world between the Mayan imaginary and contemporary myths, the artist regularly stages himself in his own performances, sometimes to the point of inflicting constraints on his body.

Arquitectura Incremental, 2015

Naufus Ramirez-Figueroa presents a video performance in which he stages himself once again, embodying contemporary architecture, sculptures that the artist builds himself. In a very light plastic material, these structures are presented as modules that the artist adopts by piling them one on top of the other. Each module refers to the evolution of Guatemalan tastes in architectural terms. The artist makes precise reference to today's post-war era modes of construction. The stacking of various modules relates to the modes of construction of architecture with a futuristic design, characteristic of the world of science fiction.

Following the 1976 earthquake, many Guatemalans in exile sought asylum abroad and regularly sent back money to their loved ones who'd remained behind. It was in the construction of housing with modern materials and varying architectural styles, often synonymous with poor taste, that this money was mainly invested.

Architecture without architects, these buildings bear witness to true anarchy and the desire to create with what you love.

Musicians accompany the artist's performance, playing a piece of traditional music on the xylophone. The repetitive act of stacking contributes to generating a comical or even absurd effect.

By launching into precarious dance steps, Naufus Ramirez-Figueroa implies that the optimistic Guatemalan architectural model of the future will inevitably be doomed to collapse.

Celia-Yunior

Celia González, born in 1985 in Havana (Cuba). Yunior Aguiar, born in 1984 in Havana (Cuba).

Live and work in Havana (Cuba).

The duo of Cuban artists Celia-Yunior (Celia González and Yunior Aguiar) has worked together since 2004. In a similar manner to a sociological approach, they construct their works based on documentary research, meetings with local people and specialists relating to the problematics raised by each of their investigations.

In the various places to which they are invited, Celia-Yunior focus on the social issues visible in the relationships between individuals and institutions: for instance, access to culture (*Los Angeles*, 2014), colonisation (*Epiphytes Colonies*, 2012-2015), or propaganda (*Black Friday*, 2014).

Both were born in Havana and Cuba's political history remains central to their concerns.

They notably question the generational changes that the island has been experiencing in recent years.

Canuts, [Silk Weavers], 2015

The installation *Canuts* evokes the atmosphere of a silk workshop, typical of those of the Croix Rousse neighbourhood in Lyon.

A silk sheet is displayed on an authentic Canuts table, on which the names of the people who contributed to bringing this edition of the Biennale de Lyon to fruition have been sewn: curators, assistants, mediators, technicians, etc.

These names are also found on the wall behind the table.

For the artists, the idea is to give visibility to the human dimension that is vital to the production of such an event and that the general public is sometimes unaware of.

A video about the history of the Jacquard shuttle loom is also presented.

room 9

Gaëlle Choisne

Born in 1985 in Cherbourg (France).
Lives and works in Lyon (France).

Gaëlle Choisne creates installations at the crossroads of sculpture and image production, consisting of architectural elements, casts, assemblages, sculptures, photographs, poetry and videos. She questions both the potential materialisations of images (playing on print media and image projection) while also experimenting with its disappearance. This disappearance relates to the very nature of these images, often photographic or audiovisual archives, evocations of the power relations and cultural colonialism instituted by the West.

La survivance a le goût du sel, 2015

[Survival tastes like salt]

This installation – a set of raw, organic forms – is mostly made of natural materials (wax, coarse salt) or construction materials (plaster, concrete, metal, etc.). The forms interact, some serving as projection screens, others as bases or fountains, inviting visitors to leave a coin in exchange for a wish, thus questioning the status of the object. Within this very dense configuration, the filmic trilogy *Cric-Crac* is screened.

It was initiated by Gaëlle Choisne in 2013 and is defined as a filmic essay.

The artist “weaves a constellation of images, eyewitness accounts, and stories describing the political and historical origins of the figures of the zombie and the werewolf inherent to Haitian culture.” These films with elliptic editing breathe new life into official archives derived from television, combining eyewitness accounts (locals, academics and students, guides from the colonial museum of Moulin-sur-Mer, etc.), tracking shots of landscapes filmed by the artist, music, and poetic texts – all within a form that cancels out any hierarchy between various forms of knowledge.

Onscreen graphics present texts by René Depestre or the Comité Invisible, reinforcing

the political nature of the work and recalling the powerful impact of the cultural representations inherited from colonialism.

Direction artistique [Artistic direction]



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From 10 September to 8 November 2015

OPENING HOURS

From Wednesday to Friday, from 2 pm to 6 pm

On weekends from 1 pm to 7 pm

Free guided visits on Saturday and Saturday
at 4 pm and on weekdays by appointment

ACCESS

The Institut d'Art Contemporain is located
5 minutes from the Lyon Part-Dieu
neighbourhood

Metro line A (stop: République)

Bus C3 (stop: Institut d'art contemporain) /

C9 (stop: Ferrandière) / C16 (stop: Alsace)

Vélo'v station 1 minute away on foot

PRICES

full price: 6€

concession: 4 €

free -18 year-olds

Bookshop specialising in contemporary art,
accessible during the opening hours of
exhibitions

UPCOMING EVENTS

Saturday 19 & Sunday 20 September

Journées Européennes du Patrimoine

Visits behind the scenes at the IAC.

Friday 25 September and 9 October

Visite sur le pouce

Quick visit and lunch on site.

Sunday 18 October

Family Sunday

Family visit followed by a nice afternoon
snack!

The Institut d'Art Contemporain is assisted by
the Ministère de la Culture et de la Communication (DRAC
Rhône-Alpes), the Conseil Régional Rhône-Alpes and
the Ville de Villeurbanne.

Rath
Gaëlle Choisne
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Sic
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Ran
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Fu
Daniel Ot
David Posth-K
Naufus Ramirez-
Joha
Süimer Sa