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# GUILLAUME LEBLON

*À dos de cheval avec le peintre*

[On horseback with the painter]

JUNE, 6<sup>TH</sup> - AUGUST, 24<sup>TH</sup> 2014

INSTITUT  
D'ART CONTEMPORAIN  
Villeurbanne/Rhône-Alpes

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Following his participation in various collective exhibitions (*Fabricateurs d'espaces*, 2008; *1966-79*, 2013), Guillaume Leblon has answered the IAC's latest invitation to create a major solo exhibition, in which he invests the whole space. This is the artist's first major monographic exhibition and has been devised as a complete body of work.

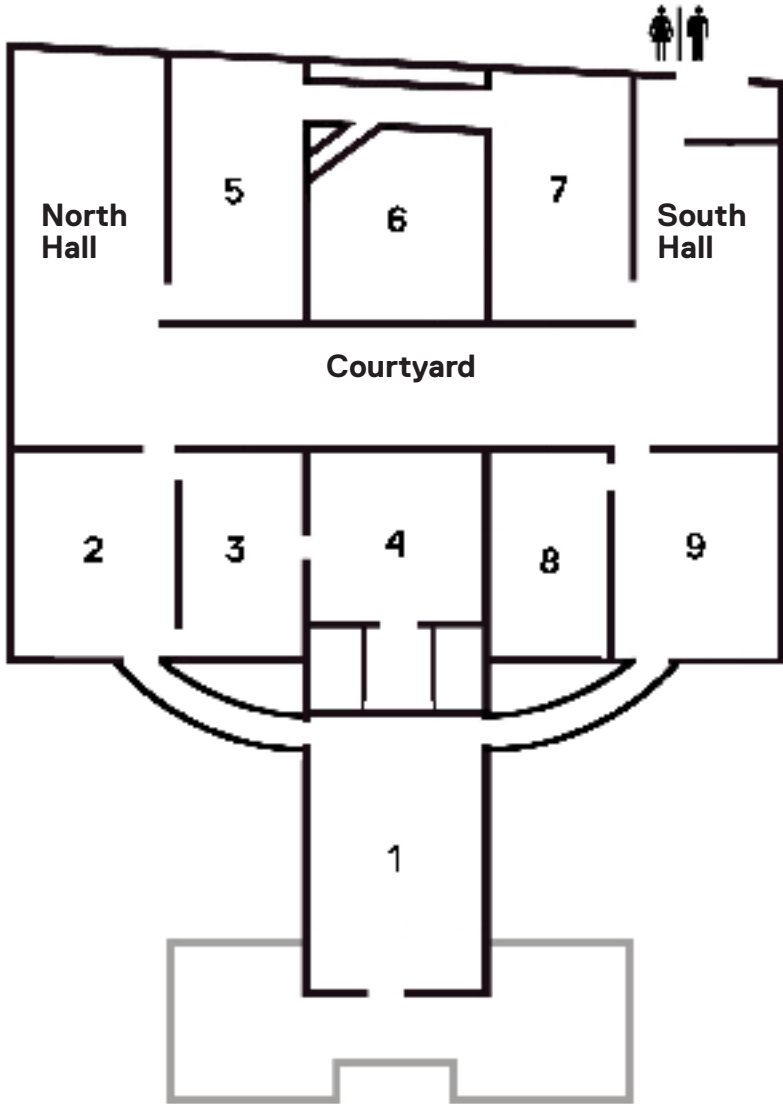
With a rich and intuitive vocabulary, Guillaume Leblon presents structures that appear basic and that modify our perception of time and space. The artist highlights the physical potentialities of the forms and materials he uses, which appear to become permeated by the passage of time, in both its atmospheric and memorial dimensions. The intervention of the artist's "hand" and the importance that he places on "doing" in the general sense, are inscribed within the works—moving, piecing together, moulding, agglomerating, inserting etc.—infusing Guillaume Leblon's sculpture with vital energy and narrative potential.

*On Horseback with the Painter* is an exhibition devised by the artist as a promenade. This polyphonic, elegant and liberating title conjures up landscapes to roam among, a rhythmic path and an enlightened gaze—aspects that linger in the background of Guillaume Leblon’s work.

The artist entirely invests the IAC space, a constrained space in which he defies rigidity, symmetry, and enclosure, with the idea of creating fluid circulation, a circular movement. In Guillaume Leblon’s exhibition, the centre is not the centre, the exterior is on the inside, masses are shapeless while surfaces become dense, and artworks traverse walls or infiltrate floors. The artist’s sensitive relationship to the elements and to the passage of time permeates the works and embodies the materials, involving a subjective appropriation for each.

The exhibition space “lives” and is transformed, it seeps, breathes, and consolidates itself; what is visible is not always what we see, in the sense that it is the artist’s role to activate the work and the gaze, to inscribe the idea of transition within the very conception of the work. This fundamental instability in no way precludes extreme care being taken in the layout of the works, the understanding of the materials, the meanings of gestures, the treatment of light, and the language of forms. In Guillaume Leblon’s exhibition, visitors walk on an artwork, leave the institute to visit the exhibition, and cross footbridges. They allow themselves to be hypnotised by latent forms, discerning the shapes of objects nestled within materials, remembering a visit to a mastaba (ancient Egyptian tomb) or constructing a narrative based on fragments.

Guillaume Leblon resists simplifying discourses as much as the enclosure of forms, developing a new sculptural landscape that favours a poetic relationship to space and to the world—an active, mobile, open relationship, with questions concerning time, absence, and memory recurring in the artist’s recent works. Unlike some of his previous works, these new works are not so much within the register of the gesture, as they are the result of collage operations: a new family of works from which human and animal figures sometimes emerge.



## room 1

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### ***Faces contre terre, 2010***

[Faces to the ground]

Recuperated wood

*Faces contre terre* is a work that was made in 2010 in Saint-Nazaire. It consists of pieces of ordinary furniture bearing the marks of wear and tear, which have been salvaged from second-hand goods left on the city's sidewalks. Passing from volumes to flat surfaces, these panels constitute an immersive work and suggest a fragmented portrait of the city, constructed through the lived experiences of its inhabitants. The notion of *landscape* evoked here by the artist appears to be a means of operating a number of shifts in space and plan: interior and exterior, horizontal and vertical, which encourage a new, more sensitive perception on the part of the visitor. This environment effectively allows the possibility to roam among memories, the sounds of footsteps resonate with life stories, and the visitor is led to mentally reconstitute the schema of a city.

### ***Le rideau courbe, 2014***

[The Curved Curtain]

Plaster, textile, metal

Owing to its smooth appearance, for Guillaume Leblon, plaster possesses a strong tactile attraction and is a recurrent material in his artistic practice. Its white colour and ability to immobilise objects that are generally supple, allows the artist to suggest a different register: this frozen moment creates latency. Plaster crystallises the artist's desire to condense three distinct elements of space-time: that of landscape, suggested by the backdrop of the curtain, that of the workshop by the use of plaster itself, and that of the site of exhibition and presentation, through the evocation of stage curtains.

Guillaume Leblon intervenes in the floorplan of the IAC, which he views from a high angle; he decided to add two footbridges on either side of the first room. The artist allows the visitor to leave during their visit, thus connecting interior and exterior in a form of continuity that is unusual for an exhibition. The presence of these footbridges introduces a curved element into the orthogonal place of the IAC, displacing the epicentre of the exhibition site in equal measure, and implying a circular movement. This rotative—or “revolutionary”—dynamic is recurrent in the artist's work, it is particularly felt in works such as *Four ladders* (North hall) or *Still subject on passing movement* (Room 9) present in the exhibition.

From a symbolic point of view, it is also a matter for the artist of tangibly rendering the cyclical dimension of all things, and in particular that of time. Guillaume Leblon accords great importance to wandering, as both a means for the artist to source inspiration from the world, and for visitors to physically and intellectually experience an exhibition at their own pace.

## rooms 2&3

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### ***National Monument, 2006-14***

Clay, cotton fabric, humidifier

In an academic manner, a sculptor works with a block of clay, kept moist in cloth between the modelling phases; sometimes (s)he must devise a perennial monument—one located, for instance, in a public square or gardens—but at all events, the sculptor’s consideration of the material is primordial.

For Guillaume Leblon, *National Monument* is a kind of “anti-monument”, a kind of malleable point of departure open to all sorts of possibilities. This block contains within it all potential sculptures and become the container of these mental projections. The simple block of clay thus takes on a matrix dimension.

*National Monument*, through its incursion in a double space, emphasises its transitory nature and oscillates between mass and architecture, monumentality and sensitivity to materials, the sacred dimension and the mundane, creation and collapse.

## Rio Solimões, 2014

Video, colour, sound, 2 minutes

Against the backdrop of a tropical landscape, a naked woman lies outstretched. She appears to be sleeping. The slow and deep breathing of the young woman focuses the visitor's attention on the movement of the stomach and generates a gentle cadence. In addition, the vertical tracking shot that shifts the focus from the mosquito net, to the pubis and up to the hand, provokes a change of luminosity and corroborates this tenuous and cyclical rhythm. In this video, the artist suggests a humid and sensual atmosphere, he plays with the relationship between the video and the actual humidity in the room.

Whether it is in the materials (fabrics, plaster etc), the forms (drapery) or the modes of creation (burrowing, covering over etc) used by Guillaume Leblon, the notion of "folds" is very present in the exhibition, both literally and metaphorically. The artist creates "object-worlds" (a term that he uses to refer to the Chrysocales) works that somehow fold time and matter. We inevitably think of Gilles Deleuze's philosophical point of view that "things are only folded in order to be enveloped" and that "the states of the world are enveloped in the subject."<sup>1</sup>

## room 4

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### **Lost Friend (horse), 2014**

### **Lost Friend (dog), 2014**

Plaster, metal, fabric

Guillaume Leblon has recorded an imprint from two star animal models, a horse and a dog. Partial envelopes recalling a medieval *caparison*<sup>2</sup>, these "skins" in plaster accentuate the cavities, conferring a disembodied, ghostly character to these figures.

The horse motif falls within a long iconographic tradition, inevitably reflecting the noble and hieratic character of the equestrian statuary, but also the idea of a domesticated animal nature. As for the dog, it cannot be mounted, but it is "man's best friend" following him on strolls. Caught in a moment of pause, the position of their ears betrays their state of attention: they are watching and waiting. The notion of domestication is reflected precisely in the absence of a rider (as in Italo Calvino<sup>3</sup>) and therefore the absence of Humanity, which is accentuated in these sculptures. These two figures, each with their own stature, imply points of view that both differ from human perception ("at eye level, on a human scale"),

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2 The caparison is a cover that almost completely covered the horse, serving to protect and embellish it.

3 Italo Calvino, *Le chevalier inexistant*, Paris, Éditions du Seuil, 1962

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1 Gilles Deleuze, *Le Pli. Leibniz et le Baroque*. Paris : Les Éditions de Minuit, 1988 (Collection « Critique »).

also suggesting two different rhythms. In the work of Guillaume Leblon, the notion of the stroll or ride is inseparable from the notion of landscape. These two forms of wandering differ from human perception (“at eye level, on a human scale”) and suggest two different rhythms.

In the work of Guillaume Leblon, the notion of the *stroll* or *ride* is inseparable from the notion of *landscape*. These two forms of wandering allow time for looking, enabling an overall view to be perceived. *On Horseback with the Painter* is therefore an invitation to stroll among the artist’s works by adopting a rhythm and point of view that are favourable to contemplation.

Nearby, a small space, like an alcove, presents itself to the eye just as easily as it escapes it. Designed by the artist as a site of meditation during the installation phase of the exhibition, it now acts as a residual space.

## ***Jacket of a Politician, 2013***

Jacket, paint, hanger

The sleeves of this jacket, initially immersed in plaster, have hardened and frozen. Going by the title of the work, it is almost an illustration of the apparent corruption of a politician who has *drenched* (read: “implicated”) himself to the neck.

Reduced to basic plaster dolls, rendered useless by the coating, the hands are now frozen (and by extension, the politician’s ability to act).

The sarcastic tone of this work recalls the *Portrait de l’homme politique en sportif* [Portrait of the Politician as Sportsman], another work by the artist, playing on a conception of a career as the metaphor for a “race to the top”.

## courtyard

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### ***Field piece, 2014***

Newspaper, motors

Guillaume Leblon, through his daily experience of the world, invites the visitor to traverse this space like a street. In this transition, two newspaper pages have been abandoned to the mercy of air currents. The newspaper assembles images selected by the artist and functions like a visual notebook. It represents in a certain sense the artist's memory, free and floating. This seemingly basic system and the movement dictated by the wind are somewhat reminiscent of cinematographic scenes of latency or desertion in Westerns, or even more everyday images of disused urban sites. Absence finds a form of representation here.

The exhibition is thus once again inscribed within the reality of the world and maintains connections with broader notions of landscape, process/journey, and memory.

## north hall

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### ***Four Ladders, 2008***

Wood, steel

With *Four Ladders*, Guillaume Leblon introduces real windmill blades into the space. The wooden structures become sculptures that invade the exhibition rooms and traverse them beyond their walls. Associated with a means of energy transformation that is now obsolete, the blades represent a dynamising function and a fundamental relationship to nature, placed in service here to a paradoxical relationship between construction and destruction. Guillaume Leblon plays on contrasts: despite their monumentality, the blades appear to defy the laws of gravity and float in space, in a precarious equilibrium.



## room 5

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***L'enfouissement du crabe, 2009***  
[The Burrowing of the Crab]  
16 mm film transferred to DVD, colour

In the work of Guillaume Leblon, details sometimes take on an unsuspected level of importance. They thus serve as a prism through which an exhibition can be considered (acting as a “revealer” by setting the tone).

Midway between the precision of a wildlife documentary and the aesthetic of an auteur film (recalling the experiments of Jean Painlevé), this sequence operates as a note-taking session and shows the crustacean that simultaneously affirms and eclipses itself.

The artist allows us the time to sense the persistent presence of the animal, well after its total disappearance from the surface: becoming invisible, yet present by way of small air bubbles. Even when he uses video, Guillaume Leblon positions himself as a sculptor: he questions the element of water as a retentive surface.

The burrowing (disappearance) of the crab in the sand is possibly a means of opening up the space and suggesting a “subterranean” relationship between works in the exhibition.

***Washed chemtrail I, II & III, 2013***

Dry pastel on canvas

Like cut out panels of sky<sup>4</sup>, these “washed out” paintings present shaded increments of azure blue. Part aerial, part liquid, the look of these canvases refers to an indeterminate material, with its colours evoking a shifting, intermediary state.

The *Chemtrails* (a contraction of “Chemical trails”) refers to the white trails left by airplanes in the sky, the origins of which continue to remain mysterious, but are supposedly chemical. Once again, the artist explores the “atmospheric” qualities of the materials he employs.

***Backstroke and other bird, 2013***

Steel, foam, plasticine, sand, stuffed bird, book

Guillaume Leblon makes use of the figure of the female bather, a decorative theme beloved of gold and silversmiths, who use it to sculpt myrrh spoons (khôl).

Conserving a partially organic constitution, stone substitutes flesh here. This silhouette is the result of the mould of a body imprint in the sand and was produced using marine aggregates. In the positive form of a hollow (the back), this bather both traverses and escapes from

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4 Echoing James Turrell's *Skyspaces*

a “cage” reduced here to a simple framework and echoing those of Giacometti. This fluid movement is counterbalanced by the immobility of a stuffed parrot that watches the body pass, placed on the edge of the cage. This sculpture, which water has doomed to dissolution, is outstretched before an imaginary horizon, which may signify the adjacent *Chemtrails* within the space.

## room 6

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### ***Giving substance to shadow, (the wave, ladder, tortoise, lemons), 2013***

Mixed media

The notion of *climates*<sup>5</sup> recurs throughout the exhibition: now humid (Rooms 2&3, South Hall), now “airy”, “ventilated” (footbridges, courtyard, North Hall), the various landscapes that the visitor is invited to traverse possess specific sensorial characteristics.

In *Giving substance to shadow*, the atmosphere is somewhat deserted. Like a moment of silence, this room imposes a certain distance on visitors, who must content themselves with observing—as would be expected in a nature reserve or on an archaeological site—from a metal footbridge. The untouchable floor, a veritable plaster cast, seems to contain newly (re)discovered objects: beached animals, sediments, fossils, or ruins... Strategically positioned in the middle of the circuit, this space “sets off” the entire exhibition. It is possible to venture along this footbridge to come as close as possible to the objects it separates us from, but once visitors are forced to retrace their steps, they will inevitably retain a kind of mental image of this room.

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5 The term “climate” is derived from the Greek κλίμα, meaning “incline of the sky”.

Investing the corner of a space means designating its lines of tension, focusing them. Here, the accumulation and density of these stones contradicts the linearity of the perspective and defies the laws of gravity.

Stationed near the ceiling, this sculpture observes, or as Georges Didi-Huberman would say<sup>6</sup>, it “looks at” the visitor.

**Chrysocale vertical, 2006**

Tin, zinc, copper

**Chrysocale square mirror, 2007**

Tin, zinc, copper, mirror

**Grande Chrysocale mirror, 2007**

Tin, zinc, copper, mirror, wood

**Chrysocale Le Monde, 2012**

Tin, zinc, copper, newspaper

**Chrysocale single bed, 2013**

Tin, zinc, copper, mattress, pillowcase

**Chrysocale double bed, 2013**

Tin, zinc, copper, mattress, pillowcase

The chrysocale is an alloy structure of copper, zinc and tin. These woven works take the form of a container and hold some of the artist’s everyday, personal objects, which are not revealed to the visitor’s gaze—only the title provides a few indications as to their contents. It may be a collection (The World), notes and conceptual elements for an exhibition, or even an object representing a world (bed).

The Chrysocales, resembling *containers for living*, revive a potential fascination for the status of archaeological objects: locked away in their rot-resistant cocoon, then excavated after several thousands of years, they thus undergo a shift from the realm of the mundane to the extraordinary and priceless.

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6 Georges Didi-Huberman, *Ce que nous voyons, ce qui nous regarde*, Éditions de minuit, 1992

## ***Musician head, 2013***

Lime-wood, paint, Comblanchien stone

The face is a recurrent motif in Guillaume Leblon's work (*Figures II, Tête d'A*). Inspired by a Matisse painting, *Musician head* is a kind of projection, the projected shadow of a character. The rough treatment of the lime-wood contrasts with the smooth and noble aspect of the Comblanchien stone that constitutes the base.

## **south hall**

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### ***Le Manteau, 2014***

[The Jacket]

Turquin Blue Marble

The crisp splashing sound of the water that can be heard from the other rooms marks a respiration in the circuit. Playing once again on ambivalence between volume and surface, the shallow basin accentuates a pronounced materiality (resembling mud) but also act as a mirror by reflecting the sky.

The verticality and hieratic character of a large coat in Turquin blue marble oppose the placid horizontality of the water. The petrified piece of clothing (like a large cast) is erected like a monument and solemnly thrones above the basin.

The proportions of this sculpted coat are inspired by the one that Le Balzac<sup>7</sup> wears. But unlike Rodin who “dresses” and covers up his subject, Guillaume Leblon strips the coat of its support, *removing* the body from view and presenting nothing but the envelope<sup>8</sup>. With this work, as with *Jacket of a Politician*, the theme of clothing once again refers to the

<sup>7</sup> *Le Monument à Balzac*, is a bronze statue made by Auguste Rodin between 1891-1897.

<sup>8</sup> The technique of bronze involves the addition of material (the bronze is cast in a mould that it fills), the marble is then cut by removing material to allow the figure to emerge.

notion of *subtraction*.

**Sea brass (fish), 2012**

**Sea brass (rope), 2012**

Charred beach towel, shell, sand, brass

The *Sea brass* are large composite works. Their various materials (beach towel, sand, shells) have been assembled by a molten brass cast. The metal was poured right on the beach and “enflamed” these residues (waste materials, sediment), thus giving them a form.

**La grande seiche, 2014**

[The Big Cuttlefish]

Plaster, polyurethane foam, pain, cuttlefish ink

Another reference to the aquatic world, a cuttlefish—an animal that generally lives in deep waters—is *imprinted* on a thick layer of plaster.

It thus rises to the surface. Recalling a fossilised body, the presence of the animal is materialised by a “hollow” trace that is at once precise, yet subtle, thus perturbing the interpretation of its dimensions in the manner of a bas-relief.

## room 8

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**Villa Cavrois, 2000**

16 mm film, colour, audio, 9 minutes

Guillaume Leblon captures an exploration in the heart of the Villa Cavrois, devised by the Modernist architect Mallet-Stevens in 1932 (in the city of Lille). The artist, having discreetly entered the dilapidated villa, discovers the site as he films it. He walks the length of the walls and films close to the floor, recording the sensual experience of the ruin, while presenting all the potential of what no longer exists. Certain shots present the surrounding countryside and, along with the sound of the wind in the gaping holes and of birdsong, connect interior and exterior, present and past, loss and discovery.

An upside-down carpet is laid out on the floor. This artificial barrier prevents access to the adjoining room, and constitutes a device that accompanies and envelopes the spectator. The material explores the space, rendering it visible and giving rise to an impression that is both muted and transitory.

**Tête d'A, 2012**

[Head of A]

Bronze, stone, woven cellotape

This sculpture comprising two parts (in stone and bronze respectively) functions as a mirror. The surface of the stone was moulded then cast in bronze. Held together with woven cellotape, the positive and negative are confronted and give rise to a tension, a precarious balance.

**Nouvel ange (New englanders), 2013**

Plaster, wood, woven ribbon

Following the same principle as *La grande seiche*, this diptych presents the imprint of a creased article of clothing that the artist found in the region of New England. *Nouvel ange* refers to an eponymous painting by Paul Klee that Walter Benjamin always carried with him.

The dimensions to scale and the matching designs between the two frames draws attention to the vertical or horizontal human posture and to the space of this disjointed and volatile body.

## room 9

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**Still subject on passing movement, 2013**

Wooden furniture, glass, plaster, plasticine, iron, Burgundy stone, gearing

To conclude this slow *revolution* within the exhibition, the artist chose to present a moving sculpture. At a very slow pace, this machine-cabinet sketches a half-circle in the space, thereby restricting the visitors' circulation.

An unusual hybrid assembly of old objects (the gear system of a merry-go-round, a stone wheel) and contemporary elements (sideboard, display case, plaster leg), this sculpture suggests the superimposing of two temporalities: the immutable time of objects that have survived the ages (*still*) and that of a movement, an ephemeral form of circulation (*on passing movement*).

Traditionally used as a means of energy production through animal labour, the mechanism of the merry-go-round echoes the windmill blades of *Four Ladders*, and by extension, the numerous occurrences of the figure of the horse within the exhibition.

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**GUILLAUME LEBLON** was born in Lille in 1971. He has shown his work internationally for the past decade, with recent solo exhibitions held at: Mass Moca, USA, 2014; Musée de Sérignan, 2012; Le Grand Café, Centre d'Art Contemporain, Saint- Nazaire, 2010; MUDAM, Luxembourg, 2009; CGAC, Santiago de Compostela, Spain, 2008; STUK, Leuven, 2008; and Crédac / Galerie Fernand Léger, Ivry-sur-Seine, 2006. He has also participated in numerous collective exhibitions including: *Les Prairies*, Biennale de Rennes, 2012; *Pour un Art Pauvre*, Carré d'Art, Nimes, 2011; *Une Terrible Beauté Est Née*, Biennale de Lyon, 2011 and *Constellation*, Centre Pompidou–Metz, 2009.

# Exhibition's rooms

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## ROOM 1

### ***Faces contre terre*, 2010**

[Faces to the ground]

Recuperated wood

Courtesy of the artist and  
Galerie Jocelyn Wolff, Paris

### ***Le rideau courbe*, 2014**

[The Curved Curtain],

Plaster, textile, metal

Courtesy de l'artiste et  
Galerie Jocelyn Wolff, Paris

## ROOMS 2 & 3

### ***National Monument*, 2006-14**

Clay, cotton fabric, humidifier

Courtesy of the artist and  
Galerie Jocelyn Wolff, Paris

### ***Rio Solimões*, 2014**

Video, colour, sound, 2 minutes

Courtesy of the artist, Paris

## ROOM 4

### ***Lost friend (horse)*, 2014**

Plaster, metal, fabric

Courtesy of the artist and  
Galerie Jocelyn Wolff, Paris

### ***Lost friend (dog)*, 2014**

Plaster, metal, fabric

Courtesy of the artist and  
Galerie Jocelyn Wolff, Paris

### ***Jacket of a Politician*, 2013**

Jacket, paint, hanger

Courtesy of the artist and  
carlier | gebauer

## COURTYARD

### ***Field piece*, 2014**

Newspaper, motors

Courtesy of the artist and  
Galerie Jocelyn Wolff, Paris

## NORTH HALL

### ***Four Ladders*, 2008**

Wood, steel

Courtesy of the artist and  
Galerie Jocelyn Wolff, Paris

## ROOM 5

### ***Washed chemtrail I*, 2013**

Dry pastel on canvas

Courtesy of the artist and  
carlier | gebauer

### ***Washed chemtrail II*, 2013**

Dry pastel on canvas

Courtesy of the artist and  
carlier | gebauer

### ***Washed chemtrail III*, 2013**

Dry pastel on canvas

Courtesy of the artist and  
carlier | gebauer

### ***L'enfouissement du crabe*, 2009**

[The Burrowing of the Crab]

16 mm film transferred to DVD

Courtesy of the artist and  
Galerie Jocelyn Wolff, Paris

### ***Backstroke and other bird*, 2013**

Steel, foam, plasticine, sand, stuffed  
bird, book

Courtesy of the artist and  
carlier | gebauer

## ROOM 6

### ***Giving substance to shadows, (la vague, échelle, tortue, citrons)* 2013**

Mixed media

Courtesy of the artist,  
carlier | gebauer et Carré d'Art, musée  
d'art contemporain, Nîmes

### ***Figures II*, 2013**

Iron, sand

Private collection, Paris



**European corner, 2014**

Stones

Courtesy of the artist, Galerie Jocelyn Wolff, Paris et carlier | gebauer

**ROOM 7**

**Musician Head, 2013**

Lime-wood, paint, Comblanchien stone

Courtesy of the artist and Galery ProjecteSD, Barcelona

**Chrysocale vertical, 2006**

Tin, zinc, copper,  
Private collection, Paris

**Chrysocale single bed, 2013**

Tin, zinc, copper, mattress, pillow-case

Courtesy of the artist and carlier | gebauer

**Grand chrysocale mirror, 2007**

Tin, zinc, copper, mirror, wood  
Collection Frac Bourgogne, Dijon

**Chrysocale double bed, 2013**

Tin, zinc, copper, mattress, pillow-case

Courtesy of the artist and Galerie Jocelyn Wolff, Paris

**Chrysocale Le Monde, 2012**

Tin, zinc, copper, newspaper  
Courtesy of the artist and Galerie Jocelyn Wolff, Paris

**Chrysocale square mirror, 2007**

Tin, zinc, copper, mirror  
Jean-Michel Attal's collection

**SOUTH HALL**

**Le manteau, 2014**

[The Jacket]

Turquin Blue Marble  
Private collection

**Sea brass (fish), 2012**

Charred beach towel, shell, sand, brass

Courtesy of the artist and Galery ProjecteSD, Barcelona

**Sea brass (rope), 2012**

Charred beach towel, shell, sand, brass

Courtesy of the artist and Galery ProjecteSD, Barcelona

**La grande seiche, 2014**

[The Big Cuttlefish],  
Plaster, polyurethane foam, pain, cuttlefish ink

Private collection

**ROOM 8**

**Villa Cavrois, 2000**

16 mm film, colour, audio, 9 minutes

Courtesy of the artist and Galerie Jocelyn Wolff, Paris

**Tête d'A, 2012**

[Head of A]

Bronze, stone, woven cellotape-

Courtesy of the artist and Galerie Jocelyn Wolff, Paris

**Nouvel ange (New englanders), 2013**

Plaster, wood, woven ribbon

Courtesy of the artist and Galerie Jocelyn Wolff, Paris

**ROOM 9**

**Still subject on passing movement, 2013**

Wooden furniture, glass, plaster, plasticine, iron, Burgundy stone, gearing

Courtesy of the artist and carlier | gebauer





## PRACTICAL INFORMATIONS

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# GUILLAUME LEBLON

## *À dos de cheval avec le peintre* [*On Horseback with the Painter*]

Exhibition from the 6<sup>th</sup> of June to the 24<sup>th</sup> of August 2014

### OPENING HOURS

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From wednesday to sunday 1 pm to 7 pm

Free commented visits on saturday and sunday at 16h  
and during the week on booking only

### ACCESS

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The Institut d'art contemporain is located 5 minutes away from Lyon Part-Dieu

Metro tube ligne A (station République)

Bus C3 (stop Institut d'art contemporain)/ C9 (stop Ferrandière)/ C16 (stop Alsace)

Station vélo'v from 1 minute walk.

### PRICES

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Full : 4 euros / reduced : 2,50 euros

### DOCUMENTATION CENTER

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On booking only

### BOOKSHOP

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Accessible on the opening hours of the exhibition

### WHAT'S NEXT ?

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**Sunday 22<sup>nd</sup> of June at 3.30pm** : *Family Sunday*  
family visit followed with a nice bite !

**Thursday, 3<sup>rd</sup> of July at 6.30pm**, *L'Entretien*, 2007.  
Text Guillaume Leblon and Thomas Boutoux,  
with Renan Cartaux and Volodia Serre

**Friday, 4<sup>th</sup> of July from 12.30 to 12.45** : *Visit On the go*  
express visit and lunch break on site.

The Institute of Contemporary Art is assisted by the Ministry of Culture and Communication (DRAC Rhône-Alpes), the Rhône-Alpes Regional Council and the City of Villeurbanne.

# INSTITUT D'ART CONTEMPORAIN

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