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EXHIBITION

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OTIUM #3

LINDA SANCHEZ

21ST JUNE - 9TH SEPTEMBER 2018

INSTITUT
D'ART CONTEMPORAIN
Villeurbanne/Rhône-Alpes

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The IAC, which has made research central to its activities since its creation, periodically becomes the time for *Otium**, an intermediary moment dedicated to fostering thought, meditation, and awareness. Both the garden and the interior spaces are opened up to accommodate the projects developed in an “elsewhere” that becomes, over the course of a summer, a “here and now”.

Otium #3 brings together the solo exhibitions of three artists: Jean-Marie Perdrix, Linda Sanchez, and Dane Mitchell who share the desire to examine materials as the basis for their work. Mineral, organic, cosmic, volatile, and shifting materials, each of these artists explores and experiments with their possibilities in different ways.

Understood in a “cosmomorphic” manner (echoing the research undertaken within the framework of the Laboratoire espace cerveau), here, this material stems as much from human activity as from nature, from the moment that such a distinction is no longer meaningful.

In search of substance, these artists use experimentation as the mode of production of their artistic forms. This is how they intend to weave connections with the environment, as though to intensify their relationship to *what is there*.

LINDA SANCHEZ

The Institut d'art contemporain and Linda Sanchez have maintained active ties for several years now. From her *ex situ* solo exhibition for Galeries Nomades in 2007 to her participation in the Laboratoire Espace Cerveau since 2016, these tireless discussions have revolved around questions of materials, movements, and space-time, recently leading to the creation of her first solo exhibition at the IAC.

The sculptural, graphic, or videographic artworks of Linda Sanchez source their material origins at the very heart of the water, sand, clay, lichen and physical phenomena that freeze them or set them in motion. Constrained by what envelops or weakens it, models or dissolves it, the density of the material is experimented without fascination or kid gloves. Circumscribed by many different observational and measurement devices (quadrillage, graduation, cutaway views, recording, repetition), movement is captured here in a seamless relationship with the many frameworks that delimit it.

Through narrativisation or contextualisation, Linda Sanchez thwarts the authority of these tools with a degree of reserve and light-heartedness. In search of the breaking point in all systems, she uses discrepancy, flight, or falls as conditions for tension and antagonism. The drivers behind infinite new beginnings, these moments of dislocation define the productive condition of a potential order and coherence in her work.

Following a systematic but fallible process, seemingly opposing effects find themselves resolved within the work itself.

Evacuating all binary logic, the artworks materialise a rare and contingent time: that of coincidence. A place and time where anything could assume meaning while remaining inexplicable, it is through coincidence that the substance of things appears to become palpable.

**Otium*, a Latin term, covers a variety of forms and meanings in the domain of free time. It is the time in which a person enjoys a rest, to devote themselves to meditation and studious leisure activities. It is also the time of retirement following a public or private career, by opposition with active, public life. It is a sporadic or prolonged period of personal leisure with intellectual, virtuous, or immoral implications with the idea of distancing from everyday life, business (*negotium*) and engagement in activities fostering artistic or intellectual development (eloquence, writing, philosophy).

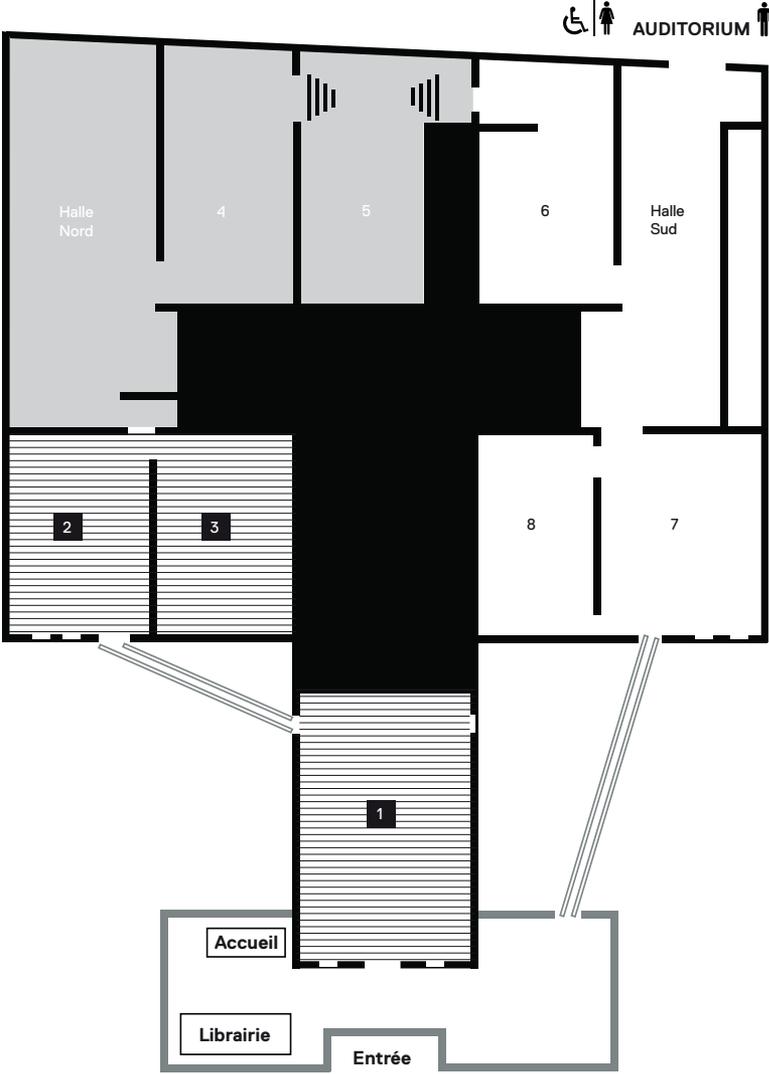
The work of Linda Sanchez crystallises this unexpected encounter between calculation and unpredictability, where everything shifts and everything holds together.

Curator: Nathalie Ergino

Assisted by Juliette Tyran, exhibition production manager.

Linda Sanchez was born in 1983 in Thonon-Les-Bains. A graduate of the École supérieure d'art d'Annecy in 2006, she lives and works in Marseille. Linda Sanchez notably presented her work in 2011 at the Fondation Bullukian in Lyon (She was a laureate of the Emerige Award (2017) and the Prix Découverte awarded by the Friends of the Palais de Tokyo (2018), which held a solo exhibition of her work in 2019.

Exhibitions rooms



-  Jean-Marie Perdrix
-  Linda Sanchez
-  Dane Mitchell

halle nord

***La détente II* [Trigger II], 2018**

Clay, tarp, ropes, sheave

Variable dimensions and duration

IAC production

Courtesy de l'artiste

salle 4

***L'autre* [The Other], 2018**

Mixed medias

Variable dimensions

IAC production

Courtesy de l'artiste

salle 5

11752 mètres et des poussières...

[A Bit More Than 11752 Metres...],

2014

Film Blu-ray, projection

71 min.

IAC Collection

Courtesy de l'artiste

north hall

For Otium #3, Linda Sanchez invests the space of the Halle Nord by reactivating the work La détente II.

La détente II, 2015-2018

La détente II is not so much the representation of the object and form as it is the process and phenomenon that it activates. The work consists of a large transparent veil held in place vertically.

Linda Sanchez poured liquid clay onto the veil before placing it horizontally on the floor. By lifting the veil off the floor, the drying of the clay cracks, gradually shrivelling and separating from the surface.

Specifically, it is the fall induced by gravity that the work seeks to highlight. The artist creates a shift in levels. The visitor is invited to observe a network of lines, a topography of the floor that testifies to the creative process of the work.

La détente II echoes the eponymous work, *La détente* (2006)¹. Through these two installations, Linda Sanchez questions the elementary laws: relationships of balance and gravity. The usual conflicts between verticality and horizontality, construction and destruction are thus unpacked. These artworks constitute the start of a series on the movement of falling.

1. *La détente* is installed in an exhibition space sealed off by a door that opens inwards, and whose floor is covered in sheets of A4 paper vertically arranged. The visitor, who is invited to open the door, activates the work, thus provoking the fall of the sheets of paper that come to rest one by one on the floor.

room 4

Linda Sanchez presents L'autre [The Other], an in situ system in which the artist develops a protocol based on the question of reproducibility of a composite form.

L'autre [The Other], 2018

Linda Sanchez creates an environment in which multiple sculptural elements occupy the surface of the floor. Like a landscape to wander through, our gaze explores it, picking a path from one form to another in search of a story to piece back together.

L'autre develops over several iterations that either stand alone or are conditioned by the exhibition space. The same work sequence is reproduced. Each sculptural element is devised according to a similar process and stems from the same sequence of gestures, manipulations, and operations undertaken by the artist. The elements arranged in mirror formation and offset encourage the visitor to mentally reconfigure the order of the sequences.

Extreme care is taken over the layout of the materials and their physical potentiality, as well as the choreography of the actions performed.

The overall work intends to be read like a musical score, playing on various tempos. It is a concentration of repetitive gestures that give rise to the *same* forms containing the *same* aspects, points of weakness, and lines of fracture.

Similar to a mathematical approach, “the interpretation of sculpture” as Linda Sanchez calls it, notably involves the dimension of phenomenology of materials, that is,

pockets of unpredictability relating for instance to atmospheric variations, the liquidity of a material, or the irregularity of a gesture.

L'autre echoes the eponymous novella by Argentinian writer and poet Jorge Luis Borges, in which the author plays on the notions of space-time².

room 5

The work 11752 mètres et des poussières... belongs to the IAC collection. This video invites us to follow the accident-prone trajectory of a droplet of water...

11752 mètres et des poussières... [A Bit More Than 11752 Metres...], 2014

This film lasting seventy-one minutes comprises four sequences. A droplet of water shot in macro slides over a surface whose edges cannot be distinguished,

The point of view is from the “blind spot” of the water droplet. The endless sliding of the droplet is undertaken using a tool to stall it.

It is the surface that goes up, in the opposite direction to its fall. The performance of following a droplet at its own speed, in a very tight frame, over a vertiginous duration resembles the techniques of wildlife documentaries (chase and apnoea). The end of the sequences is based either on the exhaustion of the droplet (approximate timeframe of evaporation depending on the climate) or its definitive departure from the frame. Linda Sanchez chose

a place at altitude to shoot the film, the rooftop of the Décines-Charpieu water tower.

It offers the most open canopy of the heavens possible, a kind of luminous bell reflecting in the roundness of the droplet.

As for the soundtrack, it is constituted by the direct and unaltered shooting environment; among other elements, we perceive wind, church bells, a dog barking, urban hum, as well as ambient sounds of breathing and commentary.

11752 mètres et des poussières... is as much a film for observation and contemplation as it is a performance.

2. A short story from the collection *The Book of Sand* published in 1975, in which Borges narrates his encounter with another person, who turns out to be himself at a younger age.

OTIUM #3

JEAN-MARIE PERDRIX
LINDA SANCHEZ
DANE MITCHELL

21.06.2018 — 09.09.2018

OPENING HOURS

During exhibitions : Wednesday to Friday from 2 pm to 6 pm,
Saturday and Sunday from 1 pm to 7 pm,
Free guided visits on Saturday and Sunday at 4 pm

GETTING HERE

- BUS C3 (stop Institut d'art contemporain)
C9 (stop Ferrandière)
C16 (stop Alsace)
- M LINE A (stop République)

The IAC is 10 minutes walk from Lyon Part-Dieu railway station

PRICES

• Full price: 6€ • reduced price: 4€ • free admission: -18 years old • IAC Pass 2018: 15€

BOOKSHOP

The IAC bookshop, specialising in contemporary art, is both a resource and an outreach tool for the IAC's artistic projects. **Opened during exhibitions opening hours.**

UPCOMING EVENTS

Friday, september 7th 2018:

ART BREAKS

Lunchtime mini-visits, two Fridays per exhibition between 12:30 and 1:00 pm with on site foodtruck or catering.

Sunday, september 9th 2018:

FAMILY SUNDAYS

Adapted visits for a young public to view the exhibition as a family and share an afternoon snack. Two Sunday afternoons per exhibition,
3:30 pm. Adult : 7 euros / Child : 2 euros

Saturday, september 8th 2018:

EXPERIMENTAL VISITS

In line with the themes of each exhibition project, these visits feature redefined outreach modalities to address and experience the artworks differently. These visits are currently being tested in the form of «Postures à l'oeuvre» visits, a visit which allows you to discover how to come into contact with artworks by putting your body into action. One Saturday per exhibition, 3:00 pm.

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