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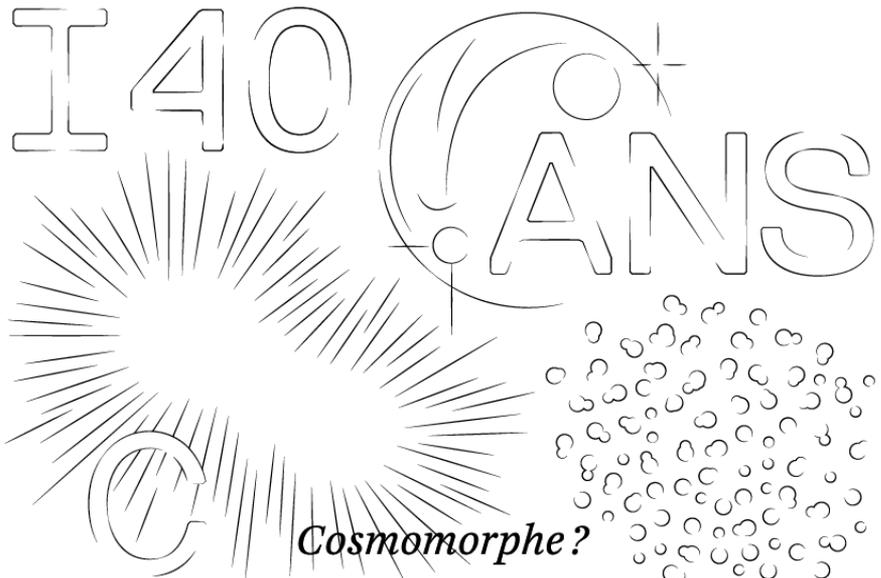
EXHIBITION

**KATINKA BOCK**  
*RADIO/TOMORROW'S SCULPTURE*

5TH OCTOBER 2018 - 20TH JANUARY 2019

INSTITUT  
D'ART CONTEMPORAIN  
Villeurbanne/Rhône-Alpes

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# AN AUTUMN IN CELEBRATION OF THE IAC'S 40TH ANNIVERSARY

## *COSMOMORPH ?*

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From the creation of the Nouveau Musée in 1978, to its merging with FRAC Rhône-Alpes in 1998, to the birth of the Institut d'art contemporain, the IAC has distinguished itself as one of the pioneering structures for contemporary art in France.

On the occasion of its fortieth anniversary, beyond festivities or an overview, this autumn the IAC is presenting a snapshot of its activities – exhibitions, collection, emerging creation, talks – within the very dynamic of experimentation and research. In a time of accelerated transformations, the IAC is reaffirming its original dimension as a laboratory now more than ever, supporting artists and researchers of all kinds.

All of the projects this autumn thus echo the research undertaken by the Laboratoire espace cerveau. The upheavals marking the Anthropocene\* are obliging humans to imagine the world differently – firstly, by overcoming our anthropocentric perspective. Becoming aware of our part in natural cycles and recomposing a world in coexistence with all the creatures of the cosmos constitutes the initial phase *towards a cosmomorphic world*.

Sensitive to the atmosphere that contains them, Katinka Bock's works defy the limits between interior and exterior and generate uncontrolled physical evolutions through their porosity.

Equally as attentive to this molecular dimension of matter, Théo Massoulier (Galeries Nomades<sup>2018</sup>) seeks, through his composite sculptures, the potential continuums between the inert and the living, the organic and the synthetic.

According to the constitutive repertoire of his practice, the balls and eyes that Jean-Luc Parant sculpts out of clay (Collection à l'étude [Collection Revisited], *Parcours d'art contemporain à Villeurbanne*) make up a cosmic corpus, an elliptical cosmogony whose "overflowing" quality expresses what is unrepresentable about the universe. Playing on the same impossibility of transcribing the vastness of space, Observables d'Apeiron, a monumental length of silk by Célia Gondol (Collection à l'étude [Collection Revisited], *Chaosmose*) unfolds an undulating galaxy with infinite chromatic and graphical variations.

\* A period marked by the global consequences of human activity on the biosphere.

Finally, presented within the urban fabric of Villeurbanne, posters by Lawrence Weiner proclaim:

“MOI + TOI & NOUS” [ME + YOU & US].

This syntax created by the artist formulates a world of variable individualities – all different and yet remaining interconnected.

### ***Cosmomorph?***

In a cosmomorphic world, every creature belongs to a network of multiple relations, in which duality does not exist, and in which there is no separation from nature. Originally, the term “cosmomorph” was introduced by the anthropologist Maurice Leenhardt, who studied animist Melanesian societies in which creatures are attributed different statuses than they are in the West. Philosopher Pierre Montebello reactivated the term in 2015 with the book *Métaphysiques cosmomorphes* (published by the presses du réel), in which he questioned the relationship of beings between themselves, their relationship to the cosmos, and the need for consistency.

# KATINKA BOCK

## RADIO/TOMORROW'S SCULPTURE

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Following her participation in various collective exhibitions at the IAC (1966-79, 2013; *Demain dans la bataille pense à moi*, 2015-16; *Le Trait de Jupiter*, 2017), the IAC invites Katinka Bock this autumn for a major solo exhibition.

*Radio* is the third part in the *Tomorrow's Sculpture* cycle dedicated to the artist by three exhibition venues in Europe (the Mudam Luxembourg, the Kunst Museum Winterthur, and the IAC).

In what will be the artist's first project designed for several institutions, *Tomorrow's Sculpture* variously unfolds based on a shared pre-selection of artworks and constitutes a prism through which Katinka Bock explores the cornerstones of her sculptural practice – the notions of flux, matter, and space – in multiple variations.

At the IAC, *Radio* merges existing works with specific projects, the results of exploration by Katinka Bock into the physical and material conditions of the IAC and its historical and social contextualisation. Some of her new productions are therefore the fruit of a connection between the IAC and the city of Villeurbanne, while others derive instead from an analysis of the building itself.

Among the works presented, numerous elements are borrowed, directly or via casts or imprints, from the everyday environment: domestic space, the studio, the natural world, or the urban context.

Katinka Bock's work maintains a horizontal, porous relationship with the real: "What we do comes from life – art always remains part of life, it is a contribution to life," she affirms.

Convoking materials such as clay, stone, wood, bronze, plants, and water, Katinka Bock's sculptures and installations stem from legible and simple gestures: folding, rolling, casting, marking, imprinting, finding a balance, or overturning...

While the artist was exploring the form of the landscape in Winterthur and its narrative potential, she suggested to the IAC an alternative based on the physicality and phenomenological dimension of her work. Like precipitation, a decanting observed through the transparency of a fluid, the exhibition deploys a typology of forms and materials throughout the various rooms.

In a conversation or even a fusion between interior and exterior, physical processes such as the circulation of channels or the alteration of matter are joined together and confronted by meteorological conditions.

Pervaded by dynamic forces, through their very material, the works of Katinka Bock manifest a porosity to atmospheric variations that fosters unrestrained fluctuations.

The *Radio* exhibition will take stock of these multiple evolutions throughout, in the manner of a living organism.

**Curator : Nathalie Ergino**

**In collaboration with : Mudam, Luxembourg & Kunst Museum  
Winterthur, Suisse**

# Katinka Bock

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Katinka Bock was born in 1976 in Frankfurt, Germany. She lives and works in Paris and Berlin. Katinka Bock's sculptures, performative actions, and installations always emerge from an experience connected to a specific place whose physical and material conditions she has probed, while exploring their historical, political, and social dimensions.

Her interest in measurement and site specifics are expressed through the formulation of hypotheses prior to her sculptural work, through her questioning of the notion of the pre-existing conditions of the site, its persistence over time or its transformation through wear and tear<sup>1</sup>. This *in situ* research is formalised by simple, often elemental materials such as clay, sand, stone, chalk, wood, metal, or even water and air, chosen for their physical properties. She also uses them for their ability to take stock of a process of development and a past or future temporality.

Out of these interactions between questions raised by the artist, the working context, and the choice of materials, artworks such as *Miles and Moments* emerge, which garnered a great deal of attention at the 2011 Biennale de Lyon. Emblematic of the artist's approach, this artwork was created in 2011 at a residency at the Detroit Contemporary Art Museum. It is a floor sculpture, comprising six rolls of terracotta impacted by car tyres.

The sculpture weaves subtle connections between the city of Detroit, its artisanal and industrial past, and the geographic situation of the museum, established near a six-lane highway, the city's main thoroughfare.

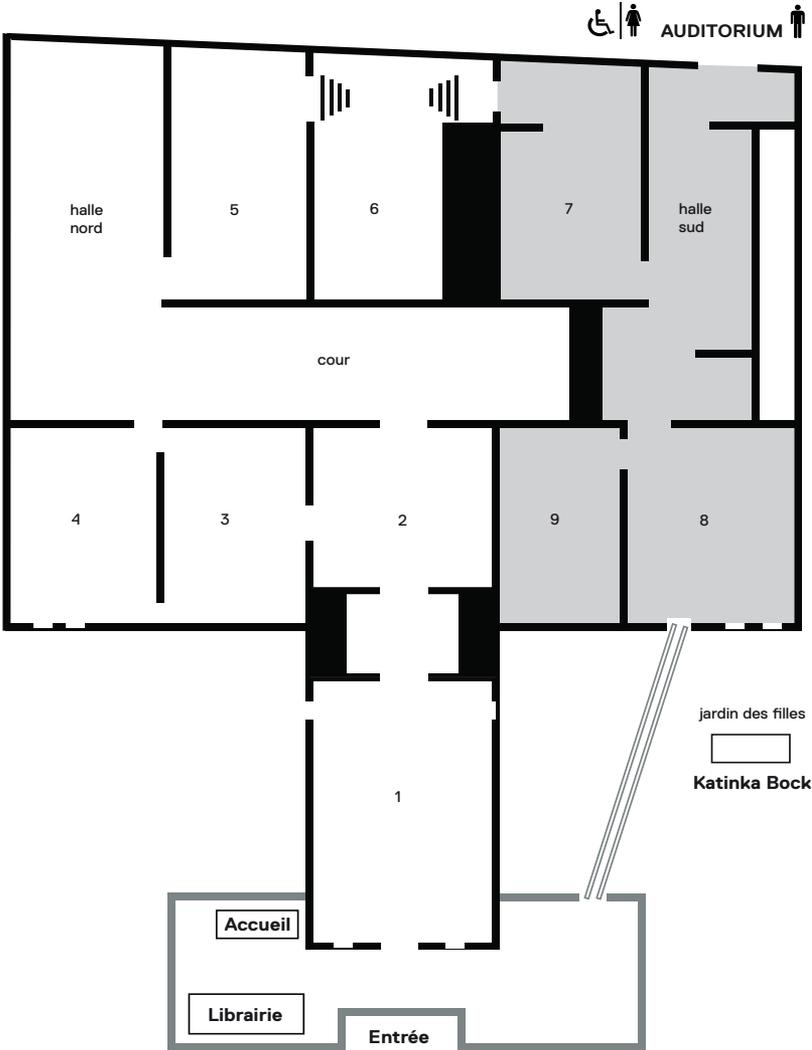
From this perspective, the work of Katinka Bock continues to pursue the process art, *in situ* art, and even *arte povera* that has marked the recent Western history of art and sculpture, "extending the possibilities of expansion of sculpture and opening it up to almost disincarnate, process- and protocol-based form, without however disseminating it"<sup>2</sup>.

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1. France Culture, *Plateformes, Les Arts et Lettres*, Katinka Bock, "Entre deux", radio programme hosted by Patrick Javault, broadcast in March 2011.

2. Joana Neves, "Entre trace et devenir", *02* n° 64, Winter 2012.

# exhibitions rooms



As part of *Radio/Tomorrow's Sculpture*, one of the artist's works, *April Personne*, 2013, is visible on the corner of Rue Docteur Dolard and Rue de la Convention against the perimeter wall of the home of Mr. and Mrs. Dargent.

# room 1

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## *Autumn, 2018*

The visitor is invited to walk on 54 raw earthen tiles on opening night. These tiles will then be transported to the École Nationale Supérieure des Beaux-Arts de Lyon on 8 and 9 October and left to dry for 3 to 4 weeks, fired in a kiln, then installed once again at the IAC in the same room, early December 2018. During the vernissage, the visitor chooses whether or not to walk on the tiles. However, once the work has been fired, visitors simply become the witnesses of these traces.

While the earthen tiles are still raw, they are branded with the physical impact of the visitor, rendered anonymous by the canvas separating them from the clay. The whole process leads to an inversion of the various phases of production and installation of artworks, which are presented prior to their completion, removed, and then reinstalled.

The tiles collectively refer to the horizontality Katinka Bock wishes to express, resonating with the geography of Villeurbanne, but also – through their transition from raw earth to terracotta – to the period of construction of the Gratte-Ciel housing complex<sup>1</sup> and the transition from beaten earth to tarmac underfoot.

## *Kalender, 2018*

This work, linked by its title *Kalender* [Calendar] to the question of time, is transformed from one exhibition to the next, giving rise to a temporality that is unique to each place. Each time, the number of paving stones

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1. Les Gratte-Ciel de Villeurbanne: an architectural complex designed by architect Môme Leroux in the early 1930s – a utopian and resolutely modern project, notably making central heating accessible to the working class, a sign of a new level of comfort at that time.

presented changes, as does their arrangement. At the IAC, every day, one of the paving stones is displaced from the far right-hand side to the far left-hand side of the work, causing its gradual migration around the room as the exhibition progresses.

## *Sound System, 2016*

Through its gourd shape, this sculpture evokes the speaker of a sound system, with its metal rod standing in for an antenna. Its title strengthens this formal connection between the artwork and mobile DJs, derived from Jamaican street culture. Despite being deprived of function, this room invites the visitor to listen to silence, thus mobilising the first of the five senses – others will be called on as the exhibition continues.

## *Radio, 2017*

A radio is placed inside the ceramic before it is fired, rendering the transmitter useless and transforming it into charred residue, a form of debris akin to fossils. This is the eponymous work that gives its name to the exhibition at the Institut d'art contemporain, *Radio/Tomorrow's Sculpture*, revealing the intermediary, transitional state of a sculpture-in-progress. Like *Sonar* at the Kunst Museum Winterthur and *Smog* at the Mudam<sup>2</sup>, it evokes the notion of impalpability, relating here to waves. The positioning of the terracotta resting on an openworked metal plate, hanging from the ceiling, introduces the relationship of balance inherent to the artist's approach, and

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2. *Tomorrow's Sculpture* was Katinka Bock's first project devised for several institutions. It gave rise to three exhibitions, each investing the spaces of the Kunst Museum Winterthur (Musée des beaux-arts de Winterthur in Switzerland) from 27 January to 2 April 2018, the Mudam (Musée d'art moderne Grand-Duc Jean) in Luxembourg from 27 April to 2 September 2018, and the Institut d'art contemporain, Villeurbanne/Rhône-Alpes, France.

confers a live dimension to the ceramic, which appears to liberate itself of gravity.

### ***Population (high culture), 2018***

Here, the column that serves as a pedestal first spent nine months on the roof of the Mudam, the highest point of the museum. Faithful to her desire to design her exhibitions and works according to each site, at the Mudam, Katinka Bock took into account the building's verticality and its position, overlooking the city of Luxembourg.

The repetition of the term population in the title of several works (*Population (high culture)*, *Population (low culture)*, *Population (erschöpft)*, *Population (suspended)* and *Population Tatou*) implies the notion of a personification of the ceramics, the only common denominator to all of these sculptures.

### ***Personne, 2012***

This anthropomorphic sculpture echoes its twin, *April Personne* (2013), installed on the perimeter wall of a house located at the entrance to Rue Docteur Dolard, on the corner of the Rue de la Convention. Derived from the same mould, the two works nevertheless have an independent existence; the one now installed outside had been presented inside the Mudam, and the one exhibited inside had previously been shown outside, such that their patina allows them to be differentiated.

The resemblance between the two sculptures intends to create a "déjà-vu" effect; the work located at the entrance, near the street – placed vertically – finds itself in a rather sheltered spot, surrounded by vegetation, while the one located inside the IAC is staged in the exhibition space, in a horizontal position.



Katinka Bock, *April Personne*, 2013

### ***Population (low culture), 2018***

Of a more modest size than *Population (high culture)*, the principal element of this work is a bronze column that was submerged in the Alzette – the river that runs through Luxembourg city – for nine months. The river runs beneath the Mudam, hence the name of the artwork. Oxidation appearing on its surface was thus the result of the natural process of water running over the materials. The aquatic reference is expressed for a second time through the presence of the bronze fish.

### ***Population (erschöpft), 2017***

Presenting the association between a sculpture and a canvas stretched over a frame, this installation also echoes the intimate ties between the various sequences of *Tomorrow's Sculpture*. Thus the strip of faded fabric bears the trace of the glass emergency exit of the Kunst Museum Winterthur in Switzerland, beneath which it was

subjected to the sun throughout the exhibition, producing this photosensitive effect.

***Throat (N and S), 2017***

Photographs punctuate the visit of *Radio/Tomorrow's Sculpture*. Created within the framework of the artist's studio or in urban space, like her sculptures, they demonstrate her interest in the treatment of materials (imprints, alterations, and marks) but also the attention paid to the body and body language. Closely connected to her sculptural work, they constitute the "periphery" as Katinka Bock specifies.

Two photographic studies of the nape of the artist's neck connect the sculptural figures. In this, we find her interest in the cylindrical form and the role of supports, both in the presence of the columns and in the ceramics placed on them, made up of crushed earthen rolls.

***Sonar, 2017***

A sculpture resulting from the immersion of a ceramic work in the North Sea for several months, *Sonar* is marked by its interactions with nature. The matter, exposed to outdoor climactic conditions, reveals an intervention by the artist prior to the exhibitions. The alteration of the ceramic and the development of barnacles across its surface strengthen the image of a living artwork that is wholly connected to its environment.

## room 2

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***Warm Sculpture (relaxed), 2017***

The IAC has joined forces with the URDLA<sup>3</sup> in Villeurbanne to present an original version of the work *Warm Sculpture (relaxed)*.

The work notably contains a borrowed element: a domestic radiator from the apartment made available by the URDLA for its artists' residences by the Société Villeurbannaise d'Urbanisme (SVU) in a building located within the Grattes-Ciel de Villeurbanne complex. This radiator is installed at the IAC, connected to its heating system, and the pipework it connects to traverses both the exhibition spaces and the office spaces located upstairs – faithful to Katinka Bock's principle of in situ occupation. The room has no seasonal dimension but testifies to the relationship of flux that the artist likes to explore.

This *Warm Sculpture (relaxed)* acts as a transition between the "exhibition space" and the "domestic space". In the apartment in the Gratte-Ciel complex, a sculpture by the artist, *Citizen* (2018), is visible at the precise location of the missing radiator, during this temporary exchange between the two institutions.

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3. The URDLA, an art centre dedicated to contemporary printmaking, has studios, a gallery, and a bookshop. The URDLA interconnects heritage preservation, support for contemporary art, and the dissemination of its productions.



Katinka Bock, *Citizen*, 2018

### ***Aussicht*, 2018**

Two monumental glass doors were first installed in front of a concealed opening at the Mudam, leading to a technical room that opens onto the outside. At the IAC, they are connected by long copper bars that Katinka Bock had installed onto the entranceways of the Luxembourg museum for part of her exhibition and that were therefore used daily by the public and the museum staff. The traces of oxidation featuring on these door handles lend a form to the passage of time and the presence of the visitors to the Mudam. There, as at the IAC, these glass walls did not allow a thoroughfare, but only a view, as the title of the work indicates, *Aussicht* [View].

Since the dimensions of the Mudam are not the same as those of the IAC, the narrowest, oversized door was replaced by the glass door of the attendant's office, which here penetrates within the wall itself. This intervention falls entirely within Katinka Bock's approach, which consists of

reactivating works by grasping the particular qualities of each place. "I let things happen, leading to changes and renewals [of the artworks]." A different perspective of the space and the artwork *Sand* thus revealed by the glass doors is possible from Room 3. The opening also provides a glimpse of the continuation of the copper pipes, as well as part of the strap<sup>4</sup> of the work *Lorenzo*, establishing a continuity between the spaces.

### ***Chameleon Chameleon*, 2018**

The title of these two twin artworks – positioned face to face – evokes the changing character of the surface of Katinka Bock's ceramics. The artist enjoys confronting existing designs on the surface of everyday objects, as well as bringing her sculptures to life. Here, a metal grid has served to create the design of this skin, whose formal proximity with the skin of the artist in the photograph (*For Your Eyes Only (C)*) placed to the left of the entrance, strengthens the corporeal connection with her ceramics.

### ***Piombino I-IV*, 2018**

This work was produced for the occasion of the exhibition held in the summer of 2018 at The Common Guild Gallery in Glasgow, *Radio Piombino*. Piombino is the name of an Italian port located in the northeast of the boot, once renowned for its steelworks, and whose connection with Glasgow stems from this shared past in the steel industry. However, it is not steel – a noble, highly reliable material – that the artist has used here, but instead, lead, a material known for its toxicity, whose appearance evokes some kind of post-industrial debris.

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4. Narrow metal strip used to connect industrial materials or hold packaging together.

The extremity of the work – made of copper and pointed towards the partition – echoes the pipes snaking along the walls.

## courtyard

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### *Zarba Lonsa Film, 2015*

This black-and-white Super 8 film was made within the framework of Katinka Bock's residency at the Laboratoires d'Aubervilliers in 2015, during which she developed a work process based on gifts and counter-gifts, in connection with the city and its inhabitants. The film presents sculptures created by the artist, each containing objects donated by retailers from a single neighbourhood in Aubervilliers. These sculptures are staged here by residents like a choreography. *Zarba Lonsa Film*<sup>5</sup> thus presents a relationship to the body that is intimately connected to Katinka Bock's sculptural works.

### *A and I, 2013*

In a minimalist sculptural language, this assemblage brings together different objects and materials that may evoke a human figure. It seems to be held upright by relying on the green-coloured wooden trestle. The whole creates a formal visual echo of the title given by the artist: the "A" in the structure of the trestle and the "I" in the position adopted by the wooden sculpture. The indefinite and impersonal article "A" in English and the personal pronoun "I" here express a confrontation between what is external to us and our own interiority – by extension, the relationship of the self to others and to "togetherness" is formally retranscribed here in a precarious equilibrium. The wooden silhouette, positioned vertically, leans as though to support its upright composure. Here, the sculpture becomes a position or even an affirmation.

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5. *Zarba Lonsa* means "Bazar Salon" in verlan [French slang that inverts the order of syllables – Trans.].

### ***Cuillère, couchée, 2018***

Through its form and arrangement, this wooden and terracotta sculpture suggests a spoon-like object but also a reclining figure whose wooden element can be seen as a formal echo of the upright figure of *A and I*.

The spoon recalls Katinka Bock's interest in objects whose shape resembles an opening, even a receptacle, having at once the ability to give and receive. This sculpture is reminiscent of the *Femme cuillère* sculpture created in 1927 by Giacometti, in which he reworked archaic forms, liberating himself from the notion of figurative representation. *Cuillère couchée* may also refer to ancient Egyptian sculptures. Made of wood, they reproduce the shape of a spoon including the figure of a female body lying horizontally and a bust arranged vertically.

The spoon handle was modelled out of terracotta and is outstretched beyond the exhibition space towards the IAC's technical area. It will be baked once the *Radio/Tomorrow's Sculpture* exhibition is over. The visitor can observe the slow process of natural drying throughout the exhibition.

### ***Lemon soil, 2018***

A cotton canvas comprising three assembled widths is laid out on the floor.

Under the raw surface of the virgin canvas, a citrus fruit is hidden. This discreet lemon may, at first glance, go unseen by visitors. With *Lemon Soil*, Katinka Bock occupies the floor of the exhibition space, thus emphasising the horizontal aspect that is substituted here with sculpture's traditional verticality, bringing problematics into play that

recall those of the picture plane in many respects.

### ***Warten, stehend, 2018***

Comprising an assemblage of copper, wood, and ceramic, this sculpture evokes a position that is literally that of "standing waiting". The whole piece plays on the notion of balance. The elements are not fixed together. The exhibition space of the Institut d'art contemporain becomes the third support for this two-footed sculpture.

### ***Sechs Schwestern, 2016***

This installation comprises five guitar strings presented side by side like graphic lines on the surface of a wall. A guitar usually contains six strings, as is inferred by the work's title [six sisters].

*Sechs Schwestern* is made up of guitar strings that the artist found in the street. This particular guitar only had five. The work may also evoke the five lines of the musical staff, whose horizontal arrangement has an infinite dimension to it.

### ***Dead Cactus, 2016***

This photograph is characterised by the opposition between the cactus, whose inert aspect accentuates its *post-mortem* character, and the presence of the sprightly human body expressed by the hand. However, the formal complementarity of these two components also evokes the idea of a vanitas, given the extent to which the human member appears as ephemeral as the plant. This photograph was created in 2016, for the occasion of the exhibition *For Your Eyes Only* held at the Labor Gallery, in Mexico City. Since then, the cactus motif has recurred in the artist's work, as is the case for the works *Smog, III-IX* and *Smog, One and One*, found in the next room.

## room 3

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### ***Sand, 2018***

This work comprises parts of various sculptures by Katinka Bock that she has destroyed herself, either accidentally or deliberately. All of the debris composes a kind of memento of her ceramic work, rendering the trials and tribulations of their production and the fragility of her work tangible. The “sand” thus created and that the visitor discovers from room 2 onwards, implies the idea of a desert-like sculpture landscape, which is omnipresent throughout the exhibition.

## room 4

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### ***Smog VIII, 2018***

#### ***Smog, one and one, 2018***

These works are made of actual cacti, encircled in plaster into which bronze has been poured. Devoid of any patina or retouching, the sculptures’ surface is thus the strict result of this casting process. Katinka Bock considers that this unrefined character gives them a sickly pallor, inspiring the title *Smog* – that thick fog full of harmful industrial particles: “we are affected, it is no accident; a filter allows us to see what’s happened, through the skin”. The technique used, based on the model object – the humblest around – might be referred to as a “lost-flesh” sculpture. This term makes reference to the “lost-wax” method, by which a wax casting surrounded by plaster is replaced by liquid bronze. The mould is thus lost following the process and each entity is unique, but contains numerous irregularities and organic residues, derived from the original plant.

The multiplication and assembly of these cacti using different angles creates interplay with the geometry of the space – particularly in terms of horizontality, a recurring theme of the exhibition – for an unprecedented layout that the artist likens to “acupuncture in space”. The entire room is in fact devoted to Newton’s theory of gravity, which the artist thwarts in the positioning of her plant sculptures. Katinka Bock also makes reference to a desert landscape once again – that of Mexico.

### ***Angle chaud, 2018***

The copper pipes connecting this work to *Warm Sculpture (relaxed)* in gallery 2 create a spatial continuity, here penetrating the wall’s interior.

Gentle warmth radiates from this hardly visible *Angle chaud*. The work is not intended to heat the space at the IAC, as the building has a heating system (inexistent during its initial presentation). The opening of the door leading out to the garden, located opposite the work in the gallery, suggests this contrast between warmth and cold. This piece, like *Warm Sculpture (relaxed)*, is in the same vein as Michael Asher's 1991 exhibition at the IAC, *RENOVATION = EXPULSION*. On this occasion, the American conceptual artist turned his attentions to the Croix-Rousse neighbourhood of Lyon, whose renovation at the time led to substantial societal transformations and the expulsion of working-class populations. In reaction to this, he recovered the cast iron from the old furnace of the Nouveau Musée and used it to produce 700 paperweights, all bearing the same inscription<sup>6</sup>.

#### ***Population (suspended), 2017***

All of the piping present in the exhibition is designed as an incursion of "parasitic" nature by the artist, in her words. These pipes, which recall the copper door handles previously presented at the Mudam, now part of the work *Aussicht* in room 2, are considered by the artist as sculptural elements in their own right, which she notably uses as a medium to help stabilise ceramic works.

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#### ***Lorenzo, 2018***

This installation allows for new interaction between the exhibition space and Katinka Bock's ceramic work. The materials used – terracotta, metal strip, thin iron strapping normally intended for packaging purposes – express a great simplicity of means that characterises the artist's work. Her sculpture also conveys a sense of affection, as she compares the bond formed by the metal strip to an embrace.

This work creates a new relationship between visitors and their environment, raising the question of the impermanence of exhibition gallery walls.

#### ***New New Newton sculpture, 2018***

This sculptural construction questions the equilibrium of the piece and the location of its centre of gravity; the answer provided by the artist arises from her perception at the time of its installation. The ceramic sits on a simple metal bar inserted into the wall.

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6. "THIS OBJECT WAS MADE FROM THE OLD FURNACE OF THE NOUVEAU MUSÉE IN VILLEURBANNE AT THE BEGINNING OF ITS RENOVATION IN FEBRUARY 1991. IT IS TO BE DISTRIBUTED FOR FREE TO PEOPLE OF LOW INCOME WHO HAVE HOUSING PROBLEMS. HOUSING IS A RIGHT! DO NOT ACCEPT EXPULSIONS OR DISCRIMINATION."

## north gallery

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### ***Les filles (A.E.T), 2016***

As is often the case in Katinka Bock's work, the title of the pieces refers to the physical space for which they were created, incorporating its socio-historical context as well. Each work thus preserves the mark and memory of the place where it was first shown.

Set on wooden pedestals of different heights, the three ceramic sculptural elements contain a bodily aspect, a postural outline. The title *Les Filles (A.E.T)* refers to the Rue de Canal<sup>7</sup> in Brussels, where the Galerie Greta Meert is located.

### ***Linien und Geraden, 2014***

*Linien und Geraden* stretches across the North Gallery wall.

The work is made of slender twigs gathered from the streets of Paris and moulded in bronze using the age-old technique of bronze casting. Like so many segments assembled one after the other, *Linien und Geraden* seeks to create a delicate, floating line that extends along the wall.

Here, Katinka Bock questions ideas of nature, measurement, and geography (landscape, viewpoint, and horizon line). The work also reveals the artist's interest in human, physical, and mathematical sciences.

### ***Conversation suspended, 2018***

Cylinder-shaped ceramic sculptural elements hang, positioned in the space of the North Gallery. Katinka Bock continues her exploration of possibilities relating to the characteristics of the exhibition space, inviting visitors to extend their gaze to the floor and walls, and

to look up as well.

*Conversation Suspended* acts as a spatial landscape. The artist plays with a range of echoes, repetitions, and variations of a single form and its hanging.

The marks left on the pieces' surface result from various materials, such as the weave of a fabric, for example, or even from other works produced by the artist. The ceramics resemble a study of a part of a human body.

The form, similar to that of a neck, with its vital connecting role, recalls Katinka Bock's interest in organic forms related to corporeity. The title *Conversation Suspended* alludes to the exchange between the different sculptural elements, which dialogue amongst themselves in a fragile equilibrium.

### ***For Your Eyes Only, roof, 2017-2018***

An ensemble including a piece of blue fabric mounted on a stretcher and a set of copper plates are the elements of *For Your Eyes Only, roof*. As is the case for the other works presented as part of the project *Tomorrow's Sculpture*, the process of the work's creation emerged from a temporality that differed from that of the exhibition period. The plates were collectively placed on the piece of fabric for over nine months, on the roof of the Mudam in Luxembourg. Exposed to light and to weather changes, the materials underwent a process of degradation, turning *For Your Eyes Only, roof* into something of a photo-sensitive process illustrated through the copper's exposure to outside conditions. The oxidation of the copper left traces on the fabric, which has faded. In total, the work comprises four pieces of fabric and a set of copper plates. Only one of these pieces is presented here, with all of the copper plates. Katinka Bock has opted for

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7. An artery known for its rampant prostitution.

a layout that fills the IAC exhibition space in its vertical as well as horizontal dimensions. In this respect, *For Your Eyes Only, roof* echoes the sculptural approach of American artist Carl Andre, formally speaking<sup>8</sup>.

Three photographs, entitled *For Your Eyes Only (A)* and *For Your Eyes Only (S)* in Room 5, and *For Your Eyes Only (C)* in Room 2, are also included in the exhibition *Radio/Tomorrow's Sculpture*.

### ***Horizontal Words, D, 2011***

### ***Horizontal Words, B, 2011***

Produced as part of an *in-situ* sculpture series for the Biennale de Lyon in 2011, *Horizontal Words* results from a change in state. Lumps of raw earth, cut into rectangles in advance, flattened and partially rolled up, were thrown from the first-floor balustrade of the Sucrière building. The artist then fired the resulting forms in the kiln. At once shaped and deformed by their fall, the *Horizontal Words* bear the traces of their treatment. The production process reveals the fragility of the material, in which the cracks and traces of the collision with the ground can be seen. Once again, Katinka Bock plays with gravitational impact. Their placement on the ground, on the copper plates of the work *For Your Eyes Only, roof*, further strengthens the idea of horizontality that Katinka Bock seeks to highlight in this third section of *Tomorrow's Sculpture*.

### ***Alaska, 2014***

*Alaska* is a sculpture for which Katinka Bock assembled several

different elements. A ceramic block is set on a steel plate placed on the ground, with a boat mast salvaged by the artist in its middle. The boat mast is placed upright and leans against the wall of the exhibition space. With *Alaska*, the artist uses a range of simple forms and toys with our perception. The cube block seems to be made of material that is much more flexible and malleable than terracotta ceramic.

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8. The main representative of American minimal art, Carl Andre was one of the first artists to place importance on the notion of horizontality. In 1967, he produced an entirely flat sculpture for the first time, made of square metal plates arranged directly on the floor.

## room 5

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### *Je te tiens, October, 2018*

Two glass plates are placed side by side and kept apart with the help of fine needles. They lean against the back of a chair, and in the crack between them collect the raindrops that fall, one by one, from the gutter located in the courtyard and connected to the IAC building. *Je te tiens, October* highlights the artist's interest in liquids, which she deems as "true catalysers" – water, in particular. Through this subtle intervention, Katinka Bock makes the flows running through the architecture of the site perceptible and reveals one of its characteristic historical aspects. Prior to being an art centre, the site housed a primary school. The courtyard space was once an outdoor space. The artist wholly occupies the exhibition space in defiance of its partitioning, connecting interior and exterior. The very architecture of the site is thus an extension of the work.

### *\_o\_o\_\_o (Stehender), 2017*

The installation *\_o\_o\_\_o (Stehender)* is closely tied to the context of its creation at the Mercer Union art centre in Toronto. This was Katinka Bock's first personal exhibition in Canada, held in 2017, and was a continuation of the artist's residency in Aubervilliers. The title *\_o\_o\_\_o (Stehender)* is a lipogram: it is the name of the city of Toronto, from which Katinka Bock removed the consonants in order to strictly highlight the form of the letter "o". The graphically "open" aspect of the letter is visually found in the gratings that the artist juxtaposes and superimposes within the exhibition space. With the use of this system of hanging perforated metal

panels, Katinka Bock alludes to the history of the Toronto site: prior to being turned into a contemporary art centre in the 1980s, it was a "dollar store", where the items were hung in this way on similar structures. The system used by Katinka Bock here serves as an exhibition wall, on which photographs are hung.

### *Liegende (June), 2016*

The work is made from an assembly of a structure of spring mattresses, atop which sit a plate of glass and two organically shaped bronze sculptures. With *Liegende (June)*, Katinka Bock plays with the intrinsic properties of each of the materials. The work relates strongly to the body, both through the use of a human-scaled domestic element (the mattress structure), and through its title, *Liegende (June)*, which translates to a "lying down" position.

### *Lion Balance, 2018*

Playing with the site's architecture, the work *Lion Balance* spans two of the IAC's exhibition galleries. A clay vase with an open, flared form, made by the artist, is filled with water in Room 5. It is connected to Room 6 via a pulley, with a fish-shaped bronze as its counterweight. Over the passing days, the water evaporates, gradually destabilising the initial arrangement. Through the simple phenomenon of evaporation, the work illustrates a measure of time rooted in the physical properties of the materials used by Katinka Bock.

*Lion Balance* as well as the mobile *Balance for Books* (2012), made of a steel shaft and two lemons (in gallery 6), are among the pieces animated by subtle changes that

take place over the course of the exhibition, revealing the attention devoted to natural processes and modes of display.

### ***Metro, 2011***

Several ceramic sculptural elements in a line going from floor to ceiling are set in a corner of the gallery. The vertical line drawn by the ceramics highlights that of the building. Playing with equilibrium and the piling up of elements, through these sculptures, visitors encounter recurring gestures in Katinka Bock's work, in particular, the actions of folding and rolling material.

*In Rooms 5 and 6, Katinka Bock also presents sculptures resulting from simple gestures that visitors can observe directly in the works. Most result from an assembly of several elements (ceramic, metal, steel, wood, bronze, and stone), sometimes playing with notions of equilibrium (Carla, 2016), fullness and emptiness (Palermo, 2016 and A, 2012 in gallery 6), as well as the opposition of verticality/horizontality (Palermo, 2016). Others allude more to postures that human figures may adopt (Stehender, 2017 and the couple Palermo e Palermo, 2013 in Room 6).*

## room 6

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### ***Les affres, 2018***

Fine, delicate bronze castings of sycamore bark hang, forming something of an atmospheric line. For *Radio/Tomorrow's Sculpture*, Katinka Bock presents a new production, once again connecting outside and inside, with the starting point being the observation of the sycamores in the IAC's two gardens, formerly primary school courtyards. Sycamore bark is shed in August, falling to the ground where it surrounds the trees. Katinka Bock produced bronze castings. Each form remains unique; only the material has changed, from wood to metal.

The title "Les Affres" refers to internal torments. Through the way in which they are arranged, like clouds, they seem to signal a changing climate. As Katinka Bock describes: "clouds are a population of water droplets, journeying, in constant transformation and often perceived as a solid layer gathering at the horizon. This fluid, vaporous surface is distinguished from fog and smog. Clouds come together on a shared level, generally distant, affirming our position below or beneath this line in space. It's a storey in the sky, a limit, a real and psychological threshold". With *Les affres*, Katinka Bock invites visitors to experience the work from two points of view: from a raised vantage point, and from the foothills of this landscape.

### ***Population Tatou, 2018***

Placed on the ground, these sculptures have an almost animalistic organic form, recalling an armadillo, a South American animal. The tracks on the material evoke the animal's body, covered with armour made of bands of bony plates.

They illustrate the actions unique to Katinka Bock's approach (rolling, folding, refolding) as well as the strong connection with the body in the very gestures that she undertakes.

## **girl's garden**

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### ***Êtres sans gravité [Beings Without Gravity], 2018***

Katinka Bock presents a new production of *Êtres sans gravité* in the IAC garden. The sculpture, made of a used radiator, not filled with water, is hung from one of the trees using two copper pipes.

In bringing together this domestic object, normally found inside, with the tree, the artist creates dialogue between two opposing realities, and explores the tension between them. The copper pipes connect to each end of the radiator and wind around a high horizontal branch. A bronze casting of a piece of palm bark is also attached to the radiator. The sculpture's strength lies in the hanging of a cast iron object built on the scale of the human body, defying the laws of gravity.



# List of works

## room 1

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### **Autumn**, 2018

Céramique, grès  
Courtesy Galerie Jocelyn Wolff, Paris;  
Meyer Riegger, Berlin/ Karlsruhe; Greta  
Meert, Brussels  
Réactivation IAC, Villeurbanne

### **Kalender**, 2018

Céramique (50 éléments)  
Courtesy Galerie Jocelyn Wolff, Paris  
Production IAC, Villeurbanne

### **Sound System**, 2016

Céramique émaillée, tube métallique  
Courtesy Galerie Jocelyn Wolff, Paris

### **Radio**, 2017

Céramique, grille métallique, radio brûlée  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

### **Population (high culture)**, 2018

Bronze, céramique  
Courtesy Galerie Jocelyn Wolff, Paris;  
Meyer Riegger, Berlin/ Karlsruhe; Greta  
Meert, Brussels

### **Personne**, 2012

Bronze, acier  
Courtesy Galerie Jocelyn Wolff, Paris; Meyer  
Riegger, Berlin/ Karlsruhe

### **Population (low culture)**, 2018

Bronze, céramique  
Courtesy Galerie Jocelyn Wolff, Paris; Meyer  
Riegger, Berlin/ Karlsruhe

### **Population (erschöpft)**, 2017

Céramique, bronze, toile  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

### **Throat (N and S)**, 2017

Tirages à la gélatine argentique  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

### **Sonar**, 2017

Céramique, bernacles  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

## room 2

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### **Warm sculpture (relaxed)**, 2017

Céramique, radiateur, cuivre  
Courtesy Galerie Jocelyn Wolff, Paris  
Réactivation IAC, Villeurbanne

### **For Your Eyes Only (C)**, 2018

Tirage à la gélatine argentique  
Courtesy Galerie Jocelyn Wolff, Paris

### **Aussicht**, 2018

Portes vitrées trouvées, cuivre  
Courtesy Galerie Jocelyn Wolff, Paris;  
Galerie Meyer Riegger, Berlin/ Karlsruhe  
Réactivation IAC, Villeurbanne

### **Chameleon Chameleon**, 2018

Céramiques  
Courtesy Galerie Jocelyn Wolff, Paris; Meyer  
Riegger, Berlin/ Karlsruhe

### **Piombino**, 2018

Tuyaux en plomb  
Courtesy Galerie Jocelyn Wolff, Paris

### **Je te tiens**, 2018

Diptyque tirages à la gélatine argentique  
Courtesy Galerie Jocelyn Wolff, Paris

## courtyard

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### **Zarba Lonsa Film**, 2015

Film Super 8 transféré  
6min.  
Courtesy Galerie Jocelyn Wolff, Paris;  
Meyer Riegger, Berlin/ Karlsruhe; Greta  
Meert, Brussels

### **A and I**, 2013

Chêne, bronze et céramique  
Collection Fondation Louis Vuitton, Paris

### **Cuillère, couchée**, 2018

Bois, céramique, acier  
Courtesy Galerie Jocelyn Wolff, Paris  
Production IAC, Villeurbanne

**Lemon soil, 2018**

Tissu, citron, bronze  
Courtesy Galerie Jocelyn Wolff, Paris;  
Meyer Riegger, Berlin/ Karlsruhe; Greta  
Meert, Brussels  
Production IAC, Villeurbanne

**Warten, stehend, 2018**

Cuivre, chêne, céramique  
Courtesy Galerie Jocelyn Wolff, Paris

**Sechs Schwestern, 2016**

Cordes de guitare  
Collection privée

**Dead Cactus, 2016**

Impression jet d'encre, noir et blanc  
Courtesy Galerie Jocelyn Wolff, Paris

**room 3**

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**Sand, 2018**

Céramique broyée  
Courtesy Galerie Jocelyn Wolff, Paris

**room 4**

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**Smog VIII, 2018**

Bronze  
Production IAC, Villeurbanne, MUDAM,  
Luxembourg, Kunstmuseum Winterthur  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

**Smog, one and one, 2018**

Bronze  
Production IAC, Villeurbanne, MUDAM,  
Luxembourg, Kunstmuseum Winterthur  
Courtesy Galerie Jocelyn Wolff, Paris

**Angle chaud, 2018**

Tuyaux, chauffage, ciment, plâtre  
Production IAC, Villeurbanne

**Population (suspended), 2017**

Céramique, cuivre  
Courtesy Meyer Riegger, Berlin/ Karlsruhe  
Réactivation IAC, Villeurbanne

**Lorenzo, 2018**

Bronze, feuillard noir 19 mm  
Courtesy Galerie Jocelyn Wolff, Paris  
Réactivation IAC, Villeurbanne

**New New Newton Sculpture, 2018**

Tube de cuivre, céramique  
Courtesy Galerie Jocelyn Wolff, Paris; Meyer  
Riegger, Berlin/ Karlsruhe  
Réactivation IAC, Villeurbanne

**north gallery**

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**Les filles (A.E.T), 2016**

Chêne, céramique, cendres  
Courtesy l'artiste et Greta Meert, Bruxelles

**Linien und Geraden, 2014**

Bronze  
Collection privée

**Conversation suspended, 2018**

Céramique, tubes de cuivre  
Courtesy Galerie Jocelyn Wolff, Paris;  
Meyer Riegger, Berlin/ Karlsruhe; Greta  
Meert, Brussels

**For Your Eyes Only, roof, 2017-2018**

Plaques de cuivre  
Courtesy Galerie Jocelyn Wolff, Paris;  
Meyer Riegger, Berlin/ Karlsruhe; Greta  
Meert, Brussels

**For Your Eyes Only, roof, 2017-2018**

Tissu en lin  
Courtesy Galerie Jocelyn Wolff, Paris

**Horizontal words, D, 2011**

Céramique  
Courtesy Galerie Jocelyn Wolff, Paris; Meyer  
Riegger, Berlin/ Karlsruhe

**Horizontal words, B, 2011**

Céramique, grille  
Courtesy Galerie Jocelyn Wolff, Paris; Meyer  
Riegger, Berlin/ Karlsruhe

**Alaska, 2014**

Céramique, bois, acier  
Collection Fondation Louis Vuitton, Paris

**room 5**

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**Conversation, suspended, Glasgow, 2018**

Épreuve à la gélatine argentique  
Courtesy Galerie Jocelyn Wolff, Paris

**Je te tiens, October, 2018**

Cuivre, chaise, plaques de verres  
Courtesy Galerie Jocelyn Wolff, Paris;  
Meyer Riegger, Berlin/ Karlsruhe; Greta  
Meert, Brussels  
Réactivation IAC, Villeurbanne

**\_o\_o\_o (Stehende), 2017**

Bois de noyer  
Courtesy Galerie Jocelyn Wolff, Paris

**Stehender, 2017**

Bois, céramique, cuivre  
Courtesy Kunstmuseum, Winterthur, Suisse

**Liegende (June), 2016**

Verre, bronze, matelas  
Collection Kunstmuseum Winterthur, Suisse  
Courtesy l'artiste et Greta Meert, Bruxelles

**Lion Balance, 2018**

Bronze, céramique, eau, fil de fer, structure  
métallique, poulie  
Courtesy Meyer Riegger, Berlin/ Karlsruhe  
Réactivation IAC, Villeurbanne

**Carla, 2016**

Acier, céramique  
Collection privée

**For Your Eyes Only (S), 2017**

Ed 1/4  
Épreuve à la gélatine argentique  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

**For Your Eyes Only (A), 2017**

Ed 1/4  
Épreuve à la gélatine argentique  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

**Palermo, 2016**

Acier, pierre  
Courtesy l'artiste et Greta Meert, Bruxelles

**Metro, 2011**

Céramique  
Collection privée

**room 6**

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**Les affres, 2018**

bronze  
Courtesy Galerie Jocelyn Wolff, Paris  
Production IAC, Villeurbanne et Jocelyn  
Wolff, Paris

**A, 2012**

Bronze  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

**Balance for books, 2012**

Acier, citron  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

**Palermo e Palermo, 2013**

Chêne, céramique, acier, verre  
Courtesy Meyer Riegger, Berlin/ Karlsruhe

**Lion Balance, 2018**

Bronze, céramique, eau, fil de fer, structure  
métallique, poulie  
Courtesy Galerie Jocelyn Wolff, Paris; Meyer  
Riegger, Berlin/ Karlsruhe  
Réactivation IAC, Villeurbanne

**Population Tatou, 2018**

Céramiques  
Courtesy Galerie Jocelyn Wolff, Paris;  
Meyer Riegger, Berlin/ Karlsruhe; Greta  
Meert, Brussels

**Schwestern, 2010**

C-print, noir et blanc  
Courtesy Galerie Jocelyn Wolff, Paris

**girl's garden**

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**Êtres sans gravité, 2018**

Radiateur, bronze, cuivre, sangle  
Production IAC, Villeurbanne

**Docteur Dolard Street**

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**April, personne, 2013**

Bronze  
Courtesy Galerie Jocelyn Wolff, Paris  
Réactivation hors les murs IAC, Villeurbanne

**SVU's apartment at the disposal  
of URDLA**

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**Citizen, 2018**

Céramique  
Production IAC, Villeurbanne

For this exhibition, the Institut d'art contemporain partnered with the URDLA in Villeurbanne to present a new version of the work *Warm Sculpture (relaxed)*.

At the IAC, the work notably contains a borrowed element: a domestic radiator from the apartment made available to the URDLA for its artist residencies by the Société Villeurbannaise d'Urbanisme (SVU) in Villeurbanne's Gratte-Ciel\* housing complex.

The piece shown at the IAC thus acts as a transition between “exhibition space” and “domestic space”.

In the Gratte-Ciel apartment, a sculpture by the artist will be on view in place of the missing radiator, fostering a genuine connection and temporary exchange between the two institutions.

#### Apartment visits

Thursday 22 November 2018, from 12:30pm to 2pm

Friday 18 January 2019, from 12:30pm to 2pm

Booking required, limited places

[urdla@urdla.com](mailto:urdla@urdla.com) / 04 72 65 33 34

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\*Les Gratte-Ciel de Villeurbanne: an architectural complex designed by architect Môrice Leroux in the early 1930s – a utopian and resolutely modern project, notably making central heating accessible to the working class, a sign of a new level of comfort at that time.

Catalogue published in the wake of the exhibitions:

Katinka Bock: *Sonar / Tomorrow's Sculpture*, Kunst Museum Winterthur, from 27 January to 2 April 2018; Katinka Bock: *Smog / Tomorrow's Sculpture*, Mudam Luxembourg, from 28 April to 2 September 2018; Katinka Bock: *Radio / Tomorrow's Sculpture*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, from 4 October 2018 to 20 January 2019

Katinka Bock: *Tomorrow's Sculpture*

Roma Publications, Amsterdam, 2018

Co-publication with: Kunst Museum Winterthur; Mudam Luxembourg; Institut d'art contemporain, Villeurbanne/Rhône-Alpes

Texts by Christophe Gallois (interview), Simone Menegoi, François Piron, Christina Végh. Trilingual (French/English/German)

Publication: January 2019

Photographs Johannes Schwartz

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Katinka Bock is represented by: Galerie Jocelyn Wolff, Paris; Meyer Riegger Berlin/Karlsruhe; Greta Meert, Brussels

In collaboration with: Mudam, Luxembourg & Kunst Museum Winterthur, Switzerland

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With the kind support of the Société Villeurbannaise d'Urbanisme and the URDLA

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## PRACTICAL INFORMATION

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# KATINKA BOCK *RADIO/TOMORROW'S SCULPTURE*

5.10.2018 — 20.01.2019

## OPENING HOURS

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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

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● BUS C3 (stop Institut d'art contemporain)  
C9 (stop Ferrandière)  
C16 (stop Alsace)

Ⓜ LINE A (stop République)

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

## PRICES

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

## BOOKSHOP

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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

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### Saturday, november 17th & sunday november 18th 2018:

EXPERIMENTAL VISITS, SIGNED VISITS  
(french sign language), FAMILY SUNDAY  
(with artist Katinka Bock)

### Wednesday december 12th 2018 :

Launch of the Christmas Bookshop

### Friday, january 11th 2019:

ART BREAK

Lunchtime mini-visit, one Friday per  
exhibition between 12:45 and 1:30 pm with  
on site foodtruck or catering.

### Sunday, january 13th 2019:

FAMILY SUNDAY

Adapted visit for a young public to view  
the exhibition as a family and share an  
afternoon snack.

3:30 pm. Adult : 7 euros / Child : 2 euros

### Friday january 18th 2019:

Launch of Katinka Bock catalogue,

*Tomorrow's Sculpture*

6:30 pm

Informations & reservations : [www.i-ac.eu](http://www.i-ac.eu)

The Institut d'art contemporain is supported by the Ministère de la culture et de la communication (DRAC Auvergne-Rhône-Alpes), the Conseil régional Auvergne-Rhône-Alpes and the Ville de Villeurbanne

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**La Région**  
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