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EXHIBITION

# A

# RENDEZ-VOUS 13

YOUNG INTERNATIONAL ARTISTS

FROM SEPTEMBER 10<sup>TH</sup> TO NOVEMBER 10<sup>TH</sup> 2013

INSTITUT  
D'ART CONTEMPORAIN  
Villeurbanne/Rhône-Alpes

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MATHILDE BARRIO NUEVO, SOPHIE BONNET-POURPET,  
THIBAUT BRUNET, JEAN-ALAIN CORRE, HASAN & HUSAIN  
ESSOP, DAN FINSEL, ANDRÉ FORTINO, NIKITA KADAN,  
KARIM KAL, PAULA KRAUSE, CHARLES LIM, GUILLAUME  
LOUOT, ANGELICA MESITI, PARIBARTANA MOHANTY,  
NICOLAS MOMEIN, NELLY MONNIER, IZ ÖZTAT, PART-TIME  
SUITE, MATHILDE DU SORDET, LU YANG

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Created in 2002, with the support of the région Rhône-Alpes, *Rendez-vous*, an international platform dedicated to young creative artists, is handled in an original manner by three French institutions: the Musée d'art contemporain, Lyon, the Institut d'art contemporain, Villeurbanne/Rhône-Alpes and the École nationale supérieure des beaux-arts, Lyon. *Rendez-vous* follows the evolution of the emerging scene and invites, since 2009, curators and directors of international Biennials. *Rendez-vous* is a unique project with an exhibition in

**Rhône-Alpes within the Lyon Biennial and, the following year, an event abroad consisting of exhibitions and residences :**

- 2008: exhibition at the Shanghai Art Museum and residencies in Moscow, Beijing, Miami and Buenos Aires.**
- 2010: participation to the Shanghai Biennial.**
- 2012: exhibition in South Africa, at the South African National Gallery in Cape Town.**

**At the Institut d'art contemporain, Villeurbanne / Rhône-Alpes, within the 12th Biennial of Lyon, the 2013 edition features twenty artists from five continents (ten of them live in Rhône-Alpes) with the exhibiting of new projects in painting, sculpture, video, installations, etc.**

***Rendez-vous 13*, which graphic design is conceived by Camille Garnier, assisted by Alaric Garnier and Anthony Kim, comes along with a website ( [www.rendezvous13.fr](http://www.rendezvous13.fr)) and an online publication.**

## EXHIBITION CURATORS

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- Isabelle Bertolotti, Curator at the Musée d'art contemporain de Lyon
- Nathalie Ergino, Director of the IAC
- Thierry Raspail, Director of the Musée d'art contemporain de Lyon
- Emmanuel Tibloux, Director of the École nationale supérieure des beaux-arts de Lyon

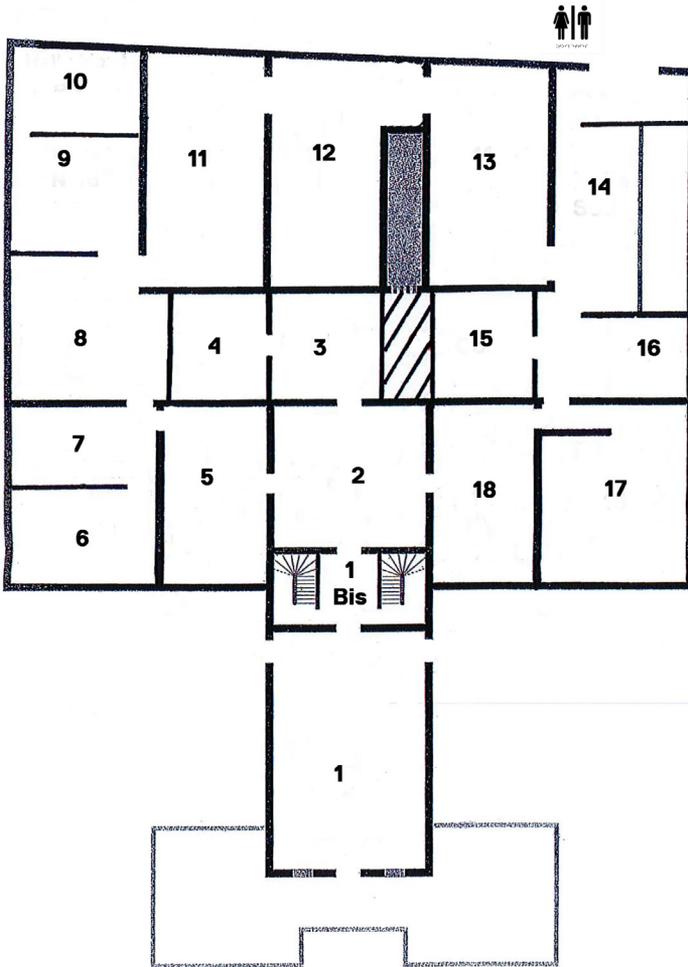
## IN COLLABORATION WITH 10 DIRECTORS & CURATORS OF INTERNATIONAL BIENNALES :

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- Juliana Engberg, Sydney / Australia  
for Angelica Mesiti
- Andre Severo, São Paulo / Bresil  
for Paula Krause
- Li Xu, Shanghai / China  
for Lu Yang
- Sunjung Kim, Gwangju / South Korea  
for Part-time Suite
- Bose Krishnamachari, Kochi-Muziris / India  
for Paribartana Mohanty
- Riason Naidoo, Dakar / Senegal  
for Hasan & Husain Essop
- Tan Boon Hui, Singapour / Singapore  
for Charles Lim
- Fulya Erdemci, Istanbul / Turkey  
for Iz Öztat
- Natalia Zabolotna & Oleksandr Soloviov, Kiev / Ukraine  
for Nikita Kadan
- Ali Subotnick, Los Angeles / United States  
for Dan Finsel

# Exhibition rooms



- 1 GUILLAUME LOUOT,
- 1<sup>BIS</sup> CHARLES LIM
- 2 NIKITA KADAN
- 3 NELLY MONNIER
- 4 LU YANG
- 5 ANGÉLICA MESITI
- 6 PARIBARTANA MOHANTY
- 7 SOPHIE BONNET-POURPET
- 8 JEAN-ALAIN CORRE
- 9 THIBAUT BRUNET

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- 12 NICOLAS MOMEIN
- 13 HASAN & HUSAIN ESSOP
- 14 MATHILDE BARRIO NUEVO
- 15 DAN FINSEL
- 16 IZ ÖZTAT & ZIZAN
- 17 ANDRÉ FORTINO
- 18 KARIM KAL
- ACCUEIL PART-TIME SUITE

## room 1

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### GUILLAUME LOUOT

Born in 1976 in Dijon (France).  
Lives and works in Saint-Etienne  
(France).

Like Buren, Mosset, Parmentier and Toroni, Guillaume Louot aims to create a distancing effect through simple, plain pictorial installations, bordering on the “degree zero” painting of his predecessors. He has initiated different machines, named B.S., B.M., L.P., T.L., L.G., P.R. and P.R. Inter, each one corresponding to a precise expression. Guillaume Louot explores the repetition of a given form made in normalized materials, which invites a formal interpretation of places and spaces.

#### ***PR-INTER (273) Baader Meinhof Wagen*, 2013**

[PR-INTER (273) the Baader - Meinhof gang’s car]

This collection of mural paintings is inscribed in one of the artist’s machines: *P.R. Inter (Peintures Reportées Internationales / Reproduced International Paintings)*. Guillaume Louot chooses specific objects and reproduces the dimensions in standardised painted forms. His installations are mainly exhibited in situ, and occupy the space like fragmented views. At IAC, the artist has chosen to reproduce the schematic dimensions of every side of a “B.M.W 2002 tii” car, a specific model produced from 1972 to 1974 and famous for having been one of the vehicles used by the German anarchic gang “the Baader-Mainhof gang”.

## room 1bis

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### CHARLES LIM

Born in 1973 in Singapore, where he lives and works.

Charles Lim was a professional sailor before attending Saint Martins School of Art and Design in London. His experience of vast maritime spaces and their physical and political realities is keenly felt in his works. In his vast *Sea State* series, the artist explores the historical and geographical dimensions of Singapore’s maritime space. His work explores the sea as a space that is an extension of the sphere of human activities, existing as a territory in its own right. Strongly influenced by Land Art, Charles Lim documents performances with video, photography or audio recordings, in which bodies seemingly adrift in the sea or an impression of floating shipwrecked characters are recurring.

#### ***Sea State: Drift (Stay Still Now to Move)*, 2012**

As part of the *Sea State* project, this film presents a man adrift in the sea, floating on the surface of the water thanks to his life jacket. The camera follows him, then gradually tracks out, revealing the scale of the man in the vast stretch of water. In fact, the man is illegally crossing the invisible maritime border that separates Singapore from Malaysia. Through this slow and enigmatic sequence, Lim metaphorically evokes how vulnerable man is when faced with forces beyond his control (nature, society, the State). Lim questions the notion of borders, the invisible yet real boundaries that determine

and regulate the free movement of populations, underlining the arbitrary delimitations set by politics.

***Sea State: Drift*, 2012**

Again, this video treats the notion of drifting. The video shows a rope thrown into the sea, gradually winding around itself on the surface to form a spiral. The action (the direction is reversed during the projection) comprises of throwing this coiled rope into the sea where the border between Malaysia and Singapore lies, then letting it drift on the surface of the sea and observing its path on the waves.

## room 2

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**NIKITA KADAN**

Born in 1982 in Kiev (Ukraine) where he lives and works.

Installations, paintings, drawings and graphical works by Nikita Kadan are deeply rooted in Ukraine's history. Many of his works refer to the country's Soviet past, its representations, its codes, but also the power relations enforced on society by the regime, and the struggles for emancipation. He delves into his subjects and proceeds by coming back to it from different directions to inject an anti-establishment and political strength into his work. Besides being an artist, Nikita Kadan is also very politically engaged and involved in different interdisciplinary collaborations with architects, sociologists, artists and human rights activists.

***Small House of Giants*, 2012**

This monumental installation is a hybrid construction, a collage situated between architecture and sculpture, made from recuperated materials: gypsum (the mineral used to make plaster) and a container that served as a dwelling in the 70s. This structure illustrates how Nikita Kadan critically regards Soviet propaganda that strove to glorify the working man. Even his installation's title ironically highlights the paradox surrounding the image of the working man, hoisted to the rank of a "hero", a "giant" by the Soviet regime, yet reduced to living in a makeshift, rickety shelter. The aesthetical tension emanating from this prosthetic architecture incarnates this paradox: on one side,

there is the sophisticated, pure, white, smooth structure, worthy of a monument erected to the glory of the people, and on the other, the metal container, a symbol of the miserable life endured by workers.

## room 3

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### **NELLY MONNIER**

Born in 1988 in Bourg-en-Bresse (France) where she lives and works.

When she talks about her paintings, Nelly Monnier evokes the association of mental pictures that lead to landscapes, resulting in an intertwining of the real world and fantasy, with anecdotes and stories linked to each world. "Many of my works have started out with me wanting to complete a real landscape by adding finishing touches. I explore how we accumulate and project things, known and imagined, as we watch the world pass by through a bus window." The artist is interested in time and places with a sense of indecision, hesitation, indeterminacy. She privileges painting and drawing, but also writes fiction, like a prolongation of the worlds she creates with images.

#### ***L'Incident du Villars*, 2013**

[The Incident in Villars]

Nelly Monnier has created a fictional character, Victoire Maréchal, nicknamed *Viky Fashion*. She builds a narrative and visual world around this enigmatic young woman, which evolves as she experiences different situations. Nelly Monnier was inspired by a real life event she learned about from a news item (a rock fall onto a house in the village of Bugey, situated in a mountainous

region in the county of Ain). She presents a series of painted panels that compose a sequence of images, bringing to life the fragmented dimension of the narrative.

Nelly Monnier reconciles two distinct temporalities within the same image: that of the dramatic event and that of a young woman roaming indefinitely through her village. Behind the apparent tranquillity of the scene, we sense a tension: that an everyday tragedy may happen at any moment.

## room 4

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### **LU YANG**

Born in 1984 in Shanghai (China) where she lives and works.

Lu Yang explores many domains, such as biotechnology, medicine, science, religion, feminism and popular culture, creating collisions between the different formats for her works. Her creations lie within the sphere of bio art, in a zone between art and science, and the artist intends for her works to be deeply provocative. She develops experimental art that explores the pathological angle of living creatures and the loss of body control. Using biotechnologies, the artist equally questions their issues and their ethical and moral grounds. Her artistic research is imbued with popular cultures and "subcultures", as we can see in her project *Uterus Man*.

#### ***Uterus Man OP*, 2013**

*Uterus Man* is an on-going narrative work. It is the name of a fictional character invented by the artist, an androgynous superhero who fights bad genes and issues of gender

## room 5

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### ANGELICA MESITI

Born in Sydney (Australia) in 1976.

Lives and works in Paris and Sydney.

Angelica Mesiti makes videos showing performances in which she analyses cultural transformations brought about by social and economic changes. She believes performance is a way to capture the present moment, and a large part of her work concentrates on group activities as a form of social interaction. She is also interested in traditional music, body language and narration. Her videos adopt some of the same codes as in cinema, and she presents fragmented narratives, which may be read as either first experiences or reconstructions.

### *Prepared Piano for Movers (Hausmann)*, 2012

This work is a video and sound installation. It recounts an action, two removal men, carrying a piano up a spiral staircase in a Haussmann-style building. In reference to the history of contemporary music, the piano has already been “prepared” in the same way John Cage, the composer, prepared his pianos. Objects have been placed inside the instrument in order to produce random sounds during its transportation and when it is being moved. The sound of the creaking wooden stairs and the breathing of the removal men (amplified by microphones), combine with sounds generated by the objects as they fall inside the piano and sounds they create as they activate the piano’s hammers and strings.

stereotyping. As his name implies, his costume represents a uterus and internal female organs. *Uterus Man* has superpowers, attributed to genetic and hereditary properties, capable of chromosomal attacks...

*Uterus Man* is a true work in progress presented in many forms: video, animation, installations, manga, photography and even cosplay (“costume play” is a popular Japanese activity in which participants dress up in costumes to represent characters from mangas and video games). For *Rendez-vous 13*, Lu Yang presents a film, a photo and a poster which demonstrate the cosplay form of *Uterus Man*, for which she is collaborating with the Japanese artist Mao Sugiyama.

## room 6

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### PARIBARTANA MOHANTY

Born in 1982 in Bhubaneswar (India).  
Lives and works in New Delhi (India).

Paribartana Mohanty explores how perception – in particular, the way you gaze – is shaped by cultural codes. He works with a variety of mediums including painting, video, photography and sculpture, in which he questions the process of imagery illusions. By superposing different types of representations, he confronts several levels of significations, mixes immobile photography and images in movement and, as a result, invites the viewer to visualise several readings of the same work.

### *History of Terrorism Verses Architecture*, 2013

*History of Terrorism Verses Architecture* is a video work consisting of a double projection. The first video, projected inside a frame, comprises superposed scenes, the first one being a painting by the Orientalist painter Jean-Léon Gérôme, *The Snake Charmer*. This work from the 19th century, which incorporates all sorts of representations associated with “the Orient” (and was chosen for the paperback cover of the famous book, *Orientalism*, by Edward Saïd), becomes a motif in Mohanty’s work, as certain parts gradually fade away. As the original background detail disappears and other “decors” are changed, the historical context of the image changes and temporalities become confused, while the image of the young ephebe with the snake reminds us of the persistence of stereotypes.

In the second video, Mohanty uses low definition images, like those taken from social networks on the Internet, filmed by amateurs with a webcam or a mobile phone. The artist intermingles short and miscellaneous sequences: a young man filming himself whilst playing the guitar or putting on a wig; a computer screen showing a series of snatched moments of discussions, a couple miming a snake in the privacy of a bedroom... A female voice punctuates the video, emphasizing the ambiguity between voyeurism and exhibitionism, and the alternating images, now suggestive, now neutral, give the video sequence both an intrusive and intimate tone.

## room 7

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### **SOPHIE BONNET-POURPET**

Born in 1988 in Lyon (France) where she lives and works

#### **Winner of the *Prix Jeune Création Rhône-Alpes 2013***

Through her sculptural art, Sophie Bonnet-Pourpet treats objects as accessories, allowing them to evolve, change names and status depending on the context in which they are displayed. She draws on the aesthetic and sociological world of the 1920s, the period of modernist architecture (Robert Mallet-Stevens), design influenced by formalism (Eileen Gray, Théo van Doesburg), the Roaring Twenties and the craze at that time for bronzing and flappers. A confluence of sources of inspiration inspires her for her creations.

#### ***Problèmes existentiels*, 2013**

[Existential problems, 2013]

The series, *Problèmes existentiels*, all started with Marie-Laure de Noailles: an emblematic figure of the 20th century, a modern lady, an influential patron of the arts and an important art collector. Sophie Bonnet-Pourpet metaphorically crystallises this significant character's world and adventurous ideas, creating a series of "fans" for her, as though adding to her collection. These objects are designed and then diverted in a way that suggests a surrealist approach: Dumbbell-fan, Fan for two to cry with drain in Egypt. The artist is very attached to the "breathing" qualities of her objects and she talks about "how a sculpture breathes", which plays a part in her choice of

materials: this may concern smell (for example, leather), the warmth the materials evoke or the object's capacity to produce air (to "air" or to "fan"). The artist conceives her installations as a "climatic composition": on a low wall, the series of "fans" generates a kind of "draught". Nearby, a deck chair made with "bronzing paper" is fixed onto the wall, near the ground. Its pattern, burnished from the UV light, fades away during the exhibition, turning the same colour as the rest of the chair.

## room 8

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### **JEAN-ALAIN CORRE**

Born in 1981 in Landivisiau (France). Lives and works in Lyon (France).

Jean-Alain Corre is both a sculptor and an author. He constantly switches between objects and writing, creating a strange sentiment of assemblage, a kind of encrypted language. Since 2006, the artist has produced a series of works called Johnny, structured like a television serial, and each new exhibition is like a new episode. "Johnny isn't a double or a replica. Neither is it an avatar or a reincarnation," explains the artist. "It is a character without a scenario. Its journeys help me create, collect, give it forms from our post-industrial, everyday lives." The sensorial charge of the forms and objects are reinvested in the installations/machines which in turn produce energies and emotions, and the associations they suggest generate images.

*Ginger n'est pas une fille*, 2013

[Ginger isn't a girl, 2013]

For *Rendez-Vous 13*, the artist presents the 7th episode of the serial Johnny, entitled *Ginger isn't a girl*. The installation comprises a sketch, a sculpture in the form of a giant ear and two ceramic water tanks, which resemble agricultural silos. An aphrodisiac liquid flows through lengths of pipe linking these three elements, finally leading it to the ear. Deeply inspired by the emblematic pottery wheel scene in the film *Ghost* with Demi Moore, this piece is brimming with sensuality.

*Ginger isn't a girl* draws upon archaic elements from agricultural heritage (silos) as well as from a primitive representational register (ear, shell). "With this project I can create visual issues that explore the connection between an installation device, its sculptural dimension and how it can produce an optical and narrative sequence," explains Jean-Alain Corre.

## room 9

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### THIBAUT BRUNET

Born in 1982 in Montélimar (France).  
Lives and works in Lille (France).

Thibault Brunet's artistic photographic work questions reality and its imitations. He focuses on the virtual world of video games, simulacra images, reproductions and copies, developing parallel techniques for "photo shots". His photos touch different categories of the photographic world: photojournalism, scientific photography, classical painting, still-life studies, Japanese woodblock printing, cinema... Many of his series are screenshots from the virtual universe of computer games, inspired by American historical and political culture, involving a certain ideology of combat. He doesn't use his game avatars as originally intended (the character he plays in the game), but uses them to explore parallel worlds, their virtual universes, and it is his character in these worlds who takes "shots" from inside the game.

*Vice City*, 2007-13

*Landscape*, 2011-13

*Vice City* and *Landscape* are two photographic series of computer screenshots of video games. Taken far from the action, in the forgotten, abandoned spaces where no one plays, they explore the bleak, barren decors deserted by other characters. His images involve urban landscapes, war zones, battlefields, foggy environments, provoking the viewer to contemplate the atmosphere of the areas he explores.

## room 10

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### **PAULA KRAUSE**

Born in 1977 in Canela (Brazil).  
Lives and works in Porto Alegre  
(Brazil).

The image of her own body, exploring its limits, and revealing oneself are all major elements in Paula Krause's work. Her work is inspired by unrelenting, repetitive actions in which different roles may be played depending on one's own experiences.

#### ***Métáfora***, 2013

[Metaphore]

Paula Krause presents an installation comprising a video projection and a series of framed and enlightened texts. The projection shows the artist sitting on a chair in what seems to be a small, insalubrious wooden hut. Filmed lying down, she seems retreated into herself. With *Métáfora*, the artist plunges the viewer into a sombre, disconcerting atmosphere and her narrative leads into an experience bordering on madness and self-destruction.

## room 11

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### **MATHILDE DU SORDET**

Born in 1979 in Lyon (France) where she lives and works.

Mathilde du Sordet considers the physical qualities of the materials she uses essential, as she makes them "hold together". Extremely minimalist, her sculptures inhabit the space around them, creating tensions and emphasizing the vibrations of each component. Her pieces are often placed on the ground, accentuating the relations texture/surface that exist between the works, interacting with the viewers' bodies as they circulate through the exhibition space. The artist explains: "The viewer's gaze is drawn into the materials to appreciate the importance of detail, focusing on it, whilst questioning what exactly develops what they see. Their gaze may then create new forms. I also try to question how memories may be stimulated by the way we see things."

#### ***Par aulnes et par lieues***, 2013

***Rotation rassemblée***, 2013

***Pulsations en ronde***, 2013

***Le compact devient circuit***, 2013

For *Rendez-vous 13*, Mathilde du Sordet has created a collection of new sculptures from materials she had at hand. Showing great economy of gesture, she brings into tension sheets of metal, strips of leather, cork and even pumice stone powder, playing on voids, surfaces and pivotal points. Paying attention to each material's own energy, the artist brings each sculpture to life through tiny details and creates an intense atmosphere, charged with tension.

## room 12

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### NICOLAS MOMEIN

Born in 1980 in Saint Etienne (France).  
Lives and works in Saint Etienne and  
Geneva (Switzerland).

Nicolas Momein explores the savoir-faire and techniques of different crafts to build his sculptural works. He creates his sculptures with heterogeneous materials for his sculptures, which, in time and through observation, evoke gestures. Nicolas Momein affirms he is an eternal apprentice: "These situations incite me to progress with collaborative economy towards a production influenced by processes and materials that we rarely see when they're used in their usual context and are therefore seldom appreciated." With intermediary objects that create tension between their sculptural dimension and their potential functionality, the artist proposes a reinterpretation of everyday architectural forms.

#### *Edicules lainés*, 2013

[Woollen canopies]

Nicolas Momein presents a collection of structures wrapped in rockwool, which he has named *Edicules lainés* (Woollen canopies). Built using wood and wire mesh, their framework inspires small constructions (canopies) that overhang into the public space, like bus shelters or telephone booths. The artist places importance in each object's strong physical presence, their volume and texture, in particular playing on the colour of the rockwool and its thermal and sound insulation qualities.

## room 13

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### HASAN ET HUSAIN ESSOP

Born in 1985 in Cape Town (South Africa) where they both live and work.

The Essop twins have been working together artistically since they graduated from the Michaelis School of Fine Arts at the University of Cape Town. Through their photography, they highlight the divide resulting from clashes when religions and popular cultures meet, either in South Africa, in different regions of Africa and the Middle East. Drawing from visual cinematographic language, they create their own narratives, mixing stereotypical images from both the east and the west. The places they choose for their photographic mises en scènes are like stages on which moral, political and cultural battles are played out.

#### *Remembrance*, 2012

*Remembrance* is the title of a series of nine panoramic photographs. Each image is the result of hundreds of shots meticulously assembled and digitally "composed and superposed". The images retrace the brothers' journey to emblematic religious places, such as Mecca or Jerusalem. It's a journey that has also taken them to places where dramatic events have taken place in the history of African populations, such as apartheid, colonialism and slavery. As the title of this series suggests, the notion of remembering is fundamental and ever-present in the Essop brothers' work. Each detail in their images is meticulously chosen and staged in order to recreate, as accurately as possible, their recollections, to evoke the environments and situations they have experienced and which have left

their mark on them.

## room 14

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### **MATHILDE BARRIO NUEVO**

Born in 1987 in Vichy (France).

Lives and works in Saint Maur-des-Fossés (France).

Mathilde Barrio Nuevo has concentrated her research on the mechanisms of fictional construction, with references in fantasy film. She imagines her work environment like a “film set”, conceiving her installations by associating sculpture, photography and everyday objects. Mathilde Barrio Nuevo is interested in codes that traverse commonplace systems of representation through which she shapes a scenario, characters, a work of fiction. She has many sources of inspiration: minimalist sculpture, even science-fiction and television. This popular culture provides observational material for the artist and a support for analysing the modern world, its fears and projections.

#### ***Base Aérostat 1*, 2013**

[Aerostat Base 1]

This installation is composed of several enigmatic elements: a ridge tent with a stroboscope placed inside, a giant balloon held down by stones to stop it from floating away at any moment, a sketch drawn on a wall, a variety of everyday objects evoking the world of an adventurer (a jerry can, a storm lantern), and a swing/cradle. The artist reclaims certain characteristic expedition objects, experimenting with aesthetics situated between scientific fascination and a disquieting atmosphere, between

reality and fiction. As often, with Mathilde Barrio Nuevo’s works, we feel as though we’re witnessing a scene from which the protagonists have momentarily left.

## room 15

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### **DAN FINSEL**

Born in 1982 in Lehighton (USA).

Lives and works in Los Angeles (USA).

Dan Finsel continues with a recurrent process as he combines fantasies with realities in artistic forms. He could be likened to a writer working under a pseudonym, as he embodies, in turn, each of his different characters, for which he creates sophisticated visual universes, and aims to get caught at his own game, like the actor and performer Andy Kaufman, blurring all limits between reality and fiction. Imagining his process from a performance angle, Dan Finsel “takes on the role of the artist”, questioning the image of the creator. In his installations, each element (sculptures, images, videos...) functions in relation to the others and the whole constitutes a way into the character’s universe that he has created.

#### ***The Space Between You And Me (Theatrical Set 2: Bedroom)*, 2013**

#### ***The Space Between You And Me (Shadow Self Cut)*, 2013**

*The Space Between You And Me* is a work in perpetual evolution that Dan Finsel has been producing since 2009 and is presenting here for the fourth time at *Rendez-Vous 13*. This project emanates a strong sensual dimension, as the artist manifests his obsession for the actress Farrah Fawcett, the 70s icon. The piece is

played every time like a play without its actors, each time taking on a different form. For *Rendez-vous 13*, this obsession becomes a bipartite installation with a video projection of a performance and an installation composed of a rug, two beds, a plaster screen and a clay sculpture. This mise en scène is inspired by a joint artistic venture between Keith Edmier and Farrah Fawcett at the turn of the 21st century, a theatrical play and elements from Farrah Fawcett's bedroom in the film *Extremities*.

## room 16

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### İZ ÖZTAT & ZIŞAN

Born in 1981 in Istanbul (Turkey)  
where she lives and works..

Iz Öztat's work combines different domains, such as installations, the creation of objects, writing, translation, conferences, encounters and mediation. The conditions and ethics of artistic production, as well as ideological overtones generated by choices of presentation, make up the essential elements of her works. Iz Öztat explores subjects related to the construction of ideologies, subjective filiations, how history is written and how choice may guide those accounts. The artist often starts her research in archive material, which she revives through constructions, installations, but she also draws from encounters and discussions. The materials and performances are elements which reveal how objects and materials may be vectors of knowledge.

### *Every Name In History is I And I is Other*, 2010-2013

This project is a posthumous collaboration between the artist Iz Öztat and Zişan, a Turkish artist born in 1894, deceased in 1970, whose talent went unnoticed whilst alive. She was a marginal figure who Iz Öztat considers her alter ego, and she has deeply inspired and stimulated Iz Öztat's work. For this "collaboration", Iz Öztat draws from Zişan's archive material (mainly from her *Utopia Folder*) and revives elements, incorporating them into her own work and producing, posthumously, new editions of certain works. Collages, sketches, texts and various objects compose this corpus, which bears witness to Zişan's political commitment and interest in history from the Ottoman era.

### *Portal*, 2010

Concerning her collaboration with Zişan, Iz Öztat explains how she established a methodology for dialoguing with her, rather like in spiritualism, partly based on using objects as medium for communication: a Portal. After having seen an object in a dream, the artist then worked with a blacksmith to create that object in copper, which she used to communicate with Zişan's spirit. A sound recording resounds around the installation as though coming from another world, a voice from the hereafter.

**Untitled, 1928**

Iz Öztat discovered this collage by Zişan in a collection at the Maçka Sanat Gallery in Istanbul. On a photographic test print by Claude Cahun, *Don't Kiss Me I Am In Training*, Zişan superposed two images. The dumbbell weights have been replaced by two very similar forms: one on side, a shot of a sculpted turban from an Ottoman gravestone, on the other, a shot of a pumpkin.

**Posthumous Production Series (Inherited Weights Untitled: Zişan, 1928-2012, Polyamide, 7kg)**

Using Zişan's Untitled piece as a starting point, Iz Öztat has created dumbbells in polyamide, with one weight in the form of an Ottoman turban and the other weight in the shape of a pumpkin, both creating an equilibrium.

**Map of Cennet/Cinnet (Paradise/Possessed) Island. From Zişan's Utopia Folder, 1917-1919**

**Drawing for the Circle of Eternal Return. From Zişan's Utopia Folder, 1917-1919**

These two sketches refer to a story told by Zişan that takes place on an island of which the contour is that of a word written in Ottoman. This word is special as it can have two meanings depending on the context: cennet (paradise) or cinnet (possessed). Zişan exploits this ambiguity, swinging the reader from utopia and dystopia. In this same story, Zişan describes the machine we see in the second drawing. It corresponds to a rite of passage on the island of Cennet/Cinnet, and each and every child must make their own machine to reach the circle of eternal return. Made from plant fibres, these machines will

then be activated by snails collected from the island's shores.

**Sketch for an Anti-conscription Poster. From Zişan's Utopia Folder, 1917**

**Declaration of Women's Gang, 1925, From Zişan's Archive Utopia Folder**

These two documents bear witness to Zişan's political commitment. The sketch for a poster denouncing conscription reveals - not without a touch of humour - how disillusioned she was with nationalism and war.

"Why be their slaves when you could be one of us? Don't sign up!" is written above a photo of a group of women. In this poster design project, as in the *Declaration of Women's Gang*, the women seem fiercely opposed to war and the army. That aforementioned declaration appeared in the fourth issue of a paper published by the Union of Turkish women. The pamphleteer's text openly condemned nationalism, militarism and conservative moralism.

# room 17

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## ANDRÉ FORTINO

Born in 1977 in Marseille (France)  
where he lives and works.

In his performances, videos and even his paintings, André Fortino creates situations in which he physically feels the limits of a space or a practise, and the instinctive strength of his actions is often tinged with a grotesque dimension. "I feel I have to put my body in certain situations and let myself be guided by my intuitions and my instinct by allowing myself to cross what could be considered normal limits in order to reach a primitive freedom."

*Hôtel-Dieu*, 2009

[The General Hospital]

*Les Paradis Sauvages*, 2013

[Wild Heavens]

The films *Hôtel-Dieu* and *Les Paradis Sauvages* are projected simultaneously on two screens placed side by side. Even though they were shot four years apart, they are closely connected and they echo each other. In *Hôtel-Dieu*, the artist is seen on the screen wearing a pig's head mask. In costume, he enters the old derelict *Hôtel-Dieu* (General Hospital) in Marseille, scheduled for demolition. He wanders around, giving free rein to his imagination, his pulsions, knocking things over and vandalizing the place. The animal mask gives his work an instinctive dimension and strength. In *Paradis Sauvages*, he appears on the screen his face uncovered. Shot in abandoned or remote places, the artist performs extremely precise, brutal and futile actions, and as the film evolves, we realize they are very

similar to the actions in the *Hôtel-Dieu* video. The artist is equipped with microphones which relay his breathing, and as he becomes out of breath, our attention is focused on his physical effort. The omnipresence of the sound renders Fortino's installation extremely intense.

*Ugrashimasana : Le Lion Rugissant*, 2013

[Ugrashimasana: The Roaring Lion Pose]

During the gallery's inaugural show, André Fortino will carry out a performance. An avid natha yoga enthusiast, he will invite a group of participants to perform with him the *Ugrashimasana* pose: *The Roaring Lion* pose. This pose has certain benefits for the body, stimulating and renewing buried energy. It requires intense breathing capabilities and is physically demanding (the tongue is stuck out and eyes are rolled upwards). Fortino leaves room for the unexpected so he may explore his own limits and those of his partners. A sound device is installed during the performance to multiply and amplify the breathing phenomena, rendering the moment spectacular and immersive.

## room 18

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### KARIM KAL

Born in 1977 in Geneva  
(Switzerland).

Lives and works in Lyon (France).

Karim Kal's photographic work interrogates notions of territories, either through direct confrontation with the places he photographs or by meeting the inhabitants. His work focuses on urban environments, he treats built-up spaces as cultural and ideological indicators, questioning the calculated limits, barriers and strategies, exploring ways to bypass them. Karim Kal has focused on working-class areas and public spaces that have been neglected or marginalised. His photography unquestionably has a social angle, but it also interrogates the visual aspect of construction and its aesthetic dimension.

*Mur d'enceinte (Prison de Villefranche-sur-Saône)*, 2012

[Outer Walls (The Prison in Villefranche-sur-Saône, France)]

*Ecran (Villeurbanne St-Jean)*, 2012

[Screen (Villeurbanne St-Jean, France)]

*Palissade (Villeurbanne St-Jean)*, 2012

[Fence (Villeurbanne St-Jean, France)]

*Enfants Sauvages (Lyon, Mermoz)*, 2012

[Wild children (Lyon, Mermoz)]

*Hall (Bron Terrailon)*, 2012

*Les fays (Vaulx-en-Velin)*, 2012

*Terrain vague (Villeurbanne)*, 2012

[Waste ground (Villeurbanne)]

*Panoptique, (Prison de Villefranche-sur-Saône)*, 2012

[Panoptic (The Prison in Villefranche-sur-Saône, France)]

For *Rendez-vous 13*, Karim Kal presents a collection of black and white photos taken in neighbouring urban environments (Villeurbanne, Villefranche, the 8th district in Lyon). He shows shabby, tagged walls, prison walls, high-rise blocks of flats, desolate blank walls... Yet details are highlighted in his images, indications of the sites as a whole.

These bleak fragments of cities reveal their neglected areas, zones that are "out of bounds", on the outskirts of society, which the artist calls "relegated zones". He uses a view camera, at night, preferring close-up shots. The frontality in his works is accentuated by the harsh light from the flash. Two of his photos have imposing dimensions and intense contrasts that render them even more immersive, adding a more "abstract" dimension that evokes feelings of void, of despair, totally absorbing our gaze.

## PART-TIME SUITE

Miyeon Lee, born in 1978 in Seoul (South Korea).

Jaeyoung Park, born in 1984 in Nonsan (South Korea).

Part-time Suite is a Korean collaborative group of artists formed in 2009 that proposes a critical look at economic conditions in which they evolve. They are constantly looking for ways to adapt and rebel, mainly focused on exploiting abandoned urban spaces, which they occupy for short periods of time, causing disruption. Though they physically occupy the spaces (all over the world as well as in Korea), the artists of Part-time Suite also occupy virtual spaces, sending visual bugs to briefly create havoc.

### *Grand Rapid Archive*, 2013

*Grand Rapid Archive* is presented on the website of *Rendez-vous 13*: [www.rendezvous13.fr](http://www.rendezvous13.fr).

It is a project that consists of presenting archive material taken from the web, images and texts about art chosen from old portfolios, exhibition catalogues, compact discs, and all kinds of documents accumulated by institutes over the past ten years. In the project, archive material suddenly irrupts into the present, saturating the screens for the length of the exhibition with fragments of old communication tools that have been updated in the form of pop-ups (146). *Grand Rapid Archive 2013* is an updated version using images taken from collections

## PRACTICAL INFORMATIONS

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# RENDEZ-VOUS 13

INTERNATIONAL YOUNG ARTISTS

Exhibition from September 10<sup>th</sup> to November 10<sup>th</sup> 2013

## OPENING HOURS

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Wednesday to Sunday from 1 pm to 7 pm

Free guided visits (in French, english on demand)

on Saturdays and Sundays at 4 pm or by appointment

## ACCESS

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Bus C3 (stop : Institut d'art contemporain)

Bus C9 (stop : Ferrandière)

Bus C16 (stop : Alsace)

Métro ligne A (stop : République)

Station vélo'v (bicycles) 1 minute on foot

The Institut d'art contemporain is 10 minutes from Lyon Part-Dieu railway station.

## PRICES

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•full price : 4 € • reduced price : 2,50 €

## DOCUMENTATION CENTER

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by appointment

## BOOKSHOP

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specialised in contemporary art

open during exhibition opening hours

## NEXT EVENTS

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Friday, September 20th at 12:30 AM : Visite sur le pouce

A quick visit at lunch time

Sunday, October 13th at 3PM : Family Sunday

Family visit followed by a teatime snack. From 5 years old.

The Institut d'art contemporain receives aid from the Ministry of Culture and Communication (DRAC Rhône-Alpes), Rhône-Alpes Regional Council and the city of Villeurbanne.

**INSTITUT  
D'ART CONTEMPORAIN**  
Villeurbanne/Rhône-Alpes

11 rue docteur Dolard  
69100 Villeurbanne  
France

tél. +33 (0)4 78 03 47 00  
fax +33 (0)4 78 03 47 09  
[www.i-ac.eu](http://www.i-ac.eu)