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EXHIBITION

RENDEZ-VOUS 09

SEPTEMBER 14 - NOVEMBER 29, 2009

INSTITUT
D'ART CONTEMPORAIN
Villeurbanne/Rhône-Alpes

C

MARTÍ ANSON, BOTTO E BRUNO, VALERY CHTAK,
GINTARAS DIDZIAPETRIS, DILOMPRIZULIKE, DRAN,
VERÓNICA GÓMEZ, KEVIN HUNT, TAKEHIRO IIKAWA,
ARMAND JALUT, MAGALI LEFEBVRE, ÉLODIE LESOURD,
NADIA LICHTIG, CHARLES LOPEZ, LAURINA PAPERINA,
LUDOVIC PAQUELIER, BETTINA SAMSON, KUANG-YU TSUI,
ÖZLEM UZUN, JI ZHOU

Created in 2002 and based in the Rhône-Alpes region, *rendez-vous* is an international platform dedicated to young art. Designed by a joint curatorship - Musée d'art contemporain of Lyon, l'Institut d'art contemporain, Villeurbanne / Rhône-Alpes and l'École nationale des beaux-arts of Lyon - it is being further built up through collaboration with international partners.

The 2009 event opens up new prospects. The *rendez-vous* platform is now the occasion for an exhibition in the Rhône-Alpes and also residencies and, next year, international exchanges (residencies and exhibitions).

In 2009, the exhibition is held at the Institut d'art contemporain, Villeurbanne /Rhône-Alpes and forms a focus within the framework of the Xth Biennale d'art contemporain de Lyon.

The years 2008 and 2009 have been marked by residencies in Lyon for the four artists HE AN (China), Catalina Leon (Argentina), Tom Scicluna (USA) and Andrey Ustinov (Russia), and by residencies abroad for four Rhône-Alpes artists: Elise Cam at the Bass Museum of Art, Miami, Dae Jin Choi at the National Center for Contemporary Art, Moscow, YAN GAO at the Ullens Center for Contemporary Art, Beijing and Linda Sanchez in Buenos Aires.

Thanks to support from the Rhône-Alpes Region, *rendez-vous* 2007 was presented at the Shanghai Art Museum in 2008. This was an opportunity for young artists to establish relations with China and its very dynamic art scene.

With emphasis on production, *rendez-vous 09* presents the works of twenty artists of ten different nationalities and enables them to perform new projects in painting, sculpture, video, installations, etc.

The 2009 event confirms the commitment of the artistic partners of the previous event (Buenos Aires, Moscow and Beijing) and has greater opening to the international network by establishing with bodies organizing events forming references on the art scene, and especially the biennials and triennials with which Lyon has close contacts: the biennials of Taipei, Istanbul, Moscow, Santa Fe, Liverpool, Mercosul, the Yokohama Triennial and also Bandjoun and Vilnius.

The three institutions that organise the project provide artists with a demanding professional setting and offer the optimum conditions for their work to be seen and disseminated. This collaboration is based on placing concerted projects into pers-

pective and on international exchanges.

As in 2007, the catalogue for *rendez-vous 09* is handled by a Rhône-Alpes graphic design team - extrafine this time - and the first website dedicated to the event has been inaugurated this year.

rendez-vous 09 ' curators :

ISABELLE BERTELOTTI, Curator of the Musée d'art contemporain, Lyon

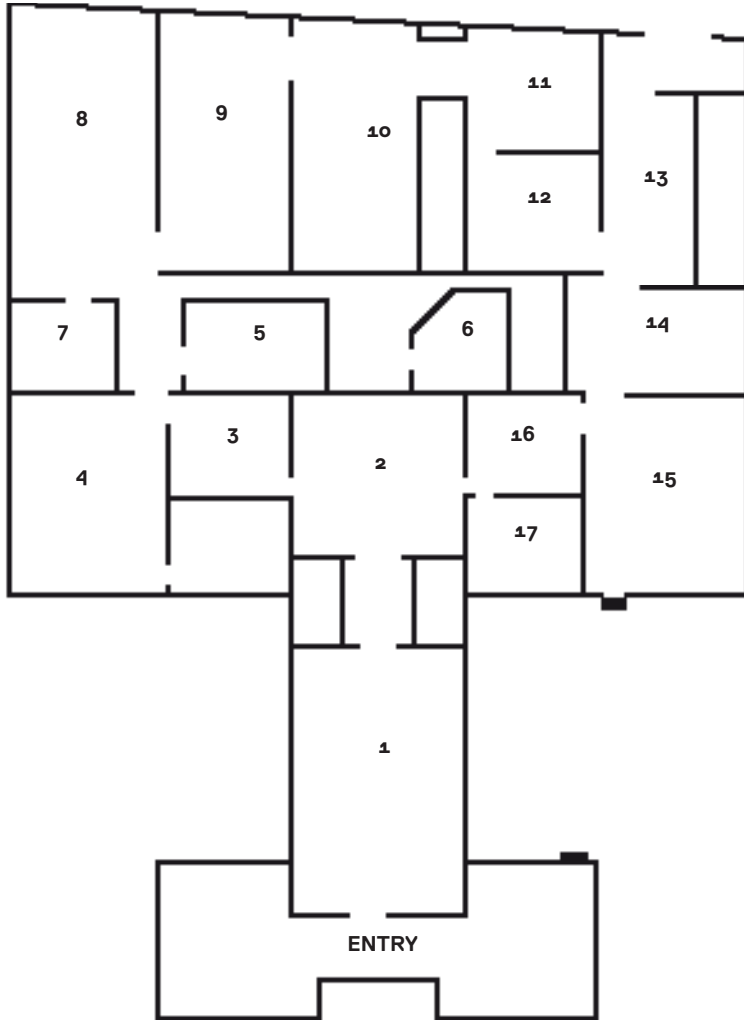
THIERRY RASPAIL, Director of the Musée d'art contemporain, Lyon

NATHALIE ERGINO, Director of the Institut d'art contemporain, Villeurbanne / Rhône-Alpes

YVES ROBERT, Director of the École nationale des beaux-arts of Lyon

Spaces exhibition

AUDITORIUM - TOILETTES



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14 DILOMPRIZULIKE

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Entry

BOTTO E BRUNO

GIANFRANCO BOTTO, born in 1963 in Turin, Italy.

ROBERTA BRUNO, born in 1966 in Turin, Italy.

They live and work in Turin.

Graduated from the Accademia Albertina delle Belle Arti di Torino, Turin, in 1990.

Their collaboration began in 1992, with a rigorous approach in different stages: the accumulation of photographic material drawn from periurban landscapes, work on photographic images (segmentation, retouching, photomontages) and enlargement to the scale of the space in question (walls and floors). From 1995-96 onwards, Botto e Bruno's work thus became concentrated on the making of immense photographic frescoes recreating urban fiction.

La ville ouverte (2009) is a new project by Botto e Bruno specially design for the glassed entry to the Institut d'art contemporain. The walls of the entry are papered over 'like a second skin' and depict a continuous landscape opening towards a peripheral area of the town. The artists show a piece of wasteland, a periurban feature that is recurrent in their photographic constructions. Concerned by the memory of urban spaces, they also filmed the places where the photographs were taken, and the video is also shown. 'The work turns the space into a large square and the spectator re-experiences the atmosphere of these often forgotten places.'

Room 1

KUANG-YU TSUI

Born in 1974 in Taipei, Taiwan. Lives and works in Taipei.

Graduated from the Taipei National University of the Arts, Taipei, in 1997.

Kuang-Yu Tsui films himself doing absurd, derisory things that are sometimes even dangerous. His videos show events that are out of step with our environment. Perceived as a place of social interaction, a frequently urban space, is the setting for zany actions that he calls 'shortcuts'. For him, they are a way of asking questions about our culture and our society. By defying logic. Kuang-Yu Tsui's action videos show a way of changing reality and overcoming everyday obstacles.

The Shortcut to the Systematic Life: City Spirit (2005)

Kuang-Yu Tsui presents a video installation in which he shows himself performing five specific offbeat actions in urban space (*Bowling Alley in London, The Rat Race, London Green, City Bar, Inexplicable Mission*) in London and Taipei. He creates dissonance in relation to stereotyped environments and behaviour (for example by bowling at a group of pigeons or standing at traffic lights with car race starter's flag).

Room 2

ELODIE LESOURD

Born in 1978 in St Germain en Laye, France. Lives and works in Paris, France.

Graduated from the Ecole nationale des beaux-arts, Lyons, France, in 2004. Post-diploma from the Ecole régionale des beaux-arts, Nantes, France, in 2005.

Elodie Lesourd's work is strongly inspired by rock culture. The principle of 'hyperrockalisme' underlies work set in a post-modern context returning to and going beyond the roots of rock. Her work explores the mechanisms, codes and signs of rock, which are diverted and rendered with aesthetics that are sometimes immediate and sometimes more conceptualised.

You May Know Him (2008)

The Dashpers (2009)

Venus in Fear (2009)

Elodie Lesourd presents three pictorial works inspired by the universe of rock music, its state of mind, its mechanisms and visual codes.

The Dashpers follows the work of her friend Julian Dashper, the New Zealand artist (1960-2009) who used various modes of expression: painting, photographs of painting, printed work, found objects that he combined with abstract images, etc. Julian Dashper painted directly on the volumes formed by musical instruments. Wishing to make a tribute to the most famous personalities of New Zealand, he celebrated artists by putting their names on drums, like the names of rock stars (*Big Bang Theory*, 1992). Elodie Lesourd cites Julian Dashper and pays a tribute to him while simultaneously inserting a new dimension of the painting: volume relationship as she represents his painted installations on canvas.

'I use present-day history of art fairly freely, like that of rock, with a view to creating meaning and concentrating on certain pertinent details. My sources are more or less explicit. They enable me to write a 'personal mythology', clearing out any superficial relation with the artistes or musical groups cited'.

Elodie Lesourd's paintings are disturbing because of the photographic illusion and by the volume effect given to the musical instrument (drum kit, bass, amplifier) but are nonetheless made without the use of any mechanical reproduction process, according to the 'Do it yourself' punk attitude. The spatial presence of the instruments is enhanced by their full-scale representation, as in the child's drum kit (*You May Know Him*), and the hanging of the paintings above the floor.

Room 3

JI ZHOU

Born in 1970 in Beijing, China. Lives and works in Beijing and Paris, France.

Graduated from Université Paris 1 Panthéon-Sorbonne, Paris, in 2005, and from the Central Academy of Fine Arts, Beijing, in 1994.

Ji Zhou examines the notion of visual interaction in each of his works. Both his photos, and especially those of the *Miroir* series, and his installations hide a trap that fools the spectator. Ji Zhou plays with the public, providing amusement, while questioning the veracity and reliability of what it sees. In his work, the frontier between surface and substance, between superficiality and reality, is confused as these notions seem to be interchangeable. Illusion is the master and the spectator's game is that of attempting to demystify what he sees and what disturbs him.

Miroir N°1 (2008)

Miroir N°2 (2007)

Sans titre (2008)

For *rendez-vous 09*, Ji Zhou shows two photographs in the *Miroir* series and an installation that play on twin symmetry and visual illusion. The artist accentuates the visual trap for the spectator by work on spatialisation—a false theatre dressing room mirror is set in the central wall of the room – and this also calls into question the certainty of the route in the exhibition space and meetings with other visitors.

Room 4

MARTÍ ANSON

Born in 1967 in Mataró, Spain. Lives and works in Barcelona, Spain.

Graduated from the Fine Arts Faculty, Universitat Central de Barcelona, in 1991.

Martí Anson makes installations, photographs and videos that are true performances in construction and in which time is the main raw material: construction time, waiting time, frustration time, anticipation time, etc.

Whether he spends 55 days building a full-scale sailing boat in an art centre in Barcelona or, in Santa Fe, makes a replica of a nineteenth century industrial building, the creative process is what is important in his approach. Operations that willingly draw on parody and the absurd, as in certain cinema universes (Woody Allen, Buster Keaton, etc.).

Martí and the Flour Factory (2008 - 2009)
(video, 67 colour photographs and 4 digital prints)

Martí et la chocolaterie (2008-2009)
(model in chocolate, video, planisphere and digital print)

Martí Anson continued the work he undertook at the Santa Fe Biennial in 2008: the construction in the middle of the desert in New Mexico of a replica of the flour factory in his native town. The records of this construction work are presented here in the form of a film and photographic prints. He decided to transport the chocolate model of the factory from Barcelona to Villeurbanne himself, in the open air on the back of a truck, and presents what remains of it. This saga is recorded in a film. Four digital prints reconstitute the histories of towns and buildings, forming 'portraits' of towns in which legends and reality are mingled in an amusing manner, and inventories of monuments that have already been copied 'much better than I would have done myself', as the artist said. All these components form a body that shows Martí Anson's basic approach, based on copy and the gap used by the artist between a reality and the telling of it.

Room 5

ÖZLEM UZUN

Born in 1983 in Merzifon, Turkey. Lives and works in Istanbul, Turkey.

Graduated from the Marmara University Faculty of Fine Arts, Istanbul, Turkey, in 2008.

Özlem Uzun's work addresses what the artist calls 'social reality'. In her early works, she established a connection between her real and existential problems and her relation with traditional symbols. Her focus then shifted to projects related to public space, which she considers to be a fundamental structure of society, to attempt to break social habits. For *Rendez-vous 2009*, she mingled a public space (a bus shelter) and a private space (a house) and filmed the reactions of passersby. Özlem Uzun changes reality and then analyses the new meanings that result from the change. Exploring several media, she is currently concentrating on videos and video installations with regard to their specific relation with reality.

Home (2006-2009)

Özlem Uzun presents the video *Home*, in which she mingles a public space, a bus shelter, and a private space, a home. After placing in the bus shelter items from the domestic interior (armchair, clock, television, plants, etc.), the artist filmed the reactions of passersby to this novel connection of two opposing spaces. The video alternates several still shots of small variations in the arrangement of the space.

Room 6

VERÓNICA GÓMEZ

Born in 1978 in Buenos Aires, Argentina. Lives and works in Buenos Aires.

Graduated from the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón, Buenos Aires, in 2001.

Verónica Gómez first made installations that explored concepts with reference to science. These proposals evolved from the pure sciences to scientific mythology. Drawing much inspiration from the venues in which she exhibits, she has participated in several workshops devoted to experimental work and that concerned subjects that were often absurd, such as the sudden appearance of colonies of rabbits or the presence of an alien.

***The Impossible Appointment* (2009)**

Using the idea of the rendez-vous – the amorous rendez-vous and also the artistic rendez-vous or meeting – Verónica Gómez has made a novel installation in which visitors find themselves in the intimacy of a girl's room; the girl, following the predictions of a soothsayer, leaves to seek love with a capital L in the alleyways of Lyons.

This intimate, secluded place, within the exhibition space itself, houses various items that bring to mind peregrinations, dreaming and waiting. The romantic atmosphere is accentuated by music by Erik Satie (*Vexations*, 1893) written after the composer broke up with Suzanne Valadon.

Verónica Gómez constructs fiction by meticulously constructing a decor: 'I like to see the spectator as a detective, someone who approaches an intimate place to decipher a story by making links between clues'.

Room 7

NADIA LICHTIG

Born in 1973 in Munich, Germany. Lives and works in Paris and Montpellier, France. Graduated from the Ecole nationale des beaux-arts, Lyon, France, in 2000 and from the Ecole nationale supérieure des beaux-arts, Paris, France, in 2001.

Nadia Lichtig's work is multiform and includes installation, photography, performance and sound. Her projects explore the relation between subjectivity and representation, often focusing on the hazy regions between the authentic and the set scene or the collective and the idiosyncratic. They concentrate on the question of performance/staging, practices of collaboration and the notion of experience. Concentrating on perception and the taking into account of the identity of places in the development of her projects, the artists works on expressing tested reality, here and now, and the 'complexification' of the present. In particular, Nadia Lichtig performs playful philosophical investigations through meticulously composed forms. 'By intervening with art, I seek to create a hiatus effect, a shifting of the references.'

***Ghosttrap* (2007)**

Five photographs in the series ***Situations I-IX*** (2009)

The installation *Ghosttrap* consists of screen prints made with photoluminescent ink and is a series of statements in response to the question 'What are you afraid of?'. The artist conducted these interviews in English with persons she met during a long stay in Bangkok and whose mother tongue is Thai. Presented as poems with both a visual and sound aspect, they tell stories about childhood, and about fear and ghosts while showing the special features of the storytellers' syntax and pronunciation. The visitor enters space filled with light and then darkness comes and the texts of the screen prints become visible.

The texts have also been presented at public readings. A limited edition record has been published by the company Dokidoki.

Nadia Lichtig also shows five photographs from *Situations I-IX*, a series made with the help of students at the agricultural lycée in Chateau-Salins, Lorraine, France.

Non-documented events were played again, with an attempt to render visible the emotions held back at the time. This addresses problematics related to the perception and phenomenology of memory, bringing back a moment experienced using gestures and the body.

Room 8

CHARLES LOPEZ

Born in 1979 in Toulouse, France. Lives and works in Paris, France.

Graduated from the Ecole nationale supérieure des beaux-arts, Paris, in 2006.

Influences of minimalism and conceptual art dot the whole of Charles Lopez's artistic career. He works mainly on sculpture but sometimes completes this with videos and photographs. For Charles Lopez, every place or 'territory' is suitable for the birth of fiction and the imaginary. He tests ideas and forms that upset the boundary between reality and fiction.

Papier myriométré (2008)

Kamiyama (2009)

Joindre les deux bouts (2009)

Charles Lopez shows three works that reveal his interest in questions of the measurement of space and the toponymic approach to this. *Joindre les deux bouts* [Joining the two ends] traces the sinuous orange line to be followed to join two places each called 'Bout du monde' [End of the world]. *Kamiyama* ('paper mountain' in Japanese) is an accumulation of photocopies illustrating the mountains at the four corners of the world.

Conceptualising space in a poetic manner, Charles Lopez also shows a sheet of paper squared at the scale of the myriometre, a disused unit of measurement lying between the millimetre and the micrometre.

VALERY CHTAK

Born in 1981 in Moscow, Russia. Lives and works in Moscow.

Graduated from the Avdey Ter-Oganyan's School of Contemporary Art, Moscow, in 1998.

He entered the informal contemporary art school founded by Avdey-Ter-Oganyan in 1998 and then joined the Radek group that regularly organises 'anti-spectacular' actions. Drawing substantial inspiration from Basquiat's work and from graffiti together with major references in art (Duchamp, Beuys), Valery Chtak has developed pictorial and graphic work that spreads throughout the space (walls, floors, furniture, etc.). This original universe assembles areas of solid colour, multilingual inscriptions and signs of all kinds (enigmatic figures, urban objects), leaving broad scope for interpretation by the spectator.

Kuka Murhasi Severino (2009)

Valery Chtak has made an in situ pictorial installation with the sliding of the image in three phases: from the canvas to the wall, then the painting partially shifted on the wall and finally a purely mural representation.

The title of the work and the inscriptions in the painting refer to radical social protest movements: the Italian typographer Severino Di Giovanni was an anarchist who emigrated to Argentina and was executed there in 1931 at the age of 30 after terrorist actions. Ned Ludd, an English worker and militant, became known at the beginning of the 19th century as a smasher of machines in reaction to technical progress that caused unemployment

Room 9

KEVIN HUNT

Born in 1983 in Liverpool, Great Britain. Lives and works in Liverpool, Great Britain.

Graduated from the North Wales School of Art

and Design, Liverpool, Great Britain, in 2005.

An artist who works regularly with galleries and art schools, Kevin Hunt is also curator and co-director of the Royal Standard in Liverpool. Kevin Hunt likes to divert objects from their original purpose and raise their status. *Garden Furniture*, one of his projects, has consisted since 2005 in turning pieces of furniture into changing sculpture. With its functionality removed and covered with grass, the furniture becomes a work *in progress*, a sculpture that is both fragile and capable of changing when the artist has finished making it.

Gate (2009)

Dark Matter (2009)

Black Squares (2009)

Bibelots Divers (2009)

Waft (2009)

We've got this far we must go on, we have to go on (2009)

Belt (2009)

io (2009)

Kevin Hunt shows reconfigured pieces of furniture whose surfaces have been entirely burnt, removing any functional value and giving them new aesthetics. Inlaid wood is sometimes perforated or fragmented, with play on balances in its occupation of space.

‘The act of making, although premeditated, regularly turns out to be more casual, allowing for serendipitous and chance happenings. The resultant sculpture hovers in abeyance, ready to break, morph or somehow change further, often having no definite end point by existing as brittle, precarious, visually unstable or inherently flawed structures that in some way have the ability to continue to evolve after they have been realized, something which is an enduring concern within my practice.’

MAGALI LEFEBVRE

Born in 1980 in Valenciennes, France. Lives and works in Lyons, France.

Graduated from Ecole supérieure des beaux-arts, Valenciennes, in 2001, and from Ecole nationale des beaux-arts, Lyon, in 2003.

Magali Lefebvre works in two ways—making installations consisting of sculptures and models and making photographs. Using photography (silver process prints) and also models and sculptures, Magali Lefebvre focuses closely on industrial urban sites, often taking night photographs in which there is no human presence. With a careful carving approach to light, meticulous framing and long exposure times, the artist makes series of striking images that metamorphose the places photographed, bringing out the pictoriality or the science fiction potential.

Wagenhalle # 1&2 (2007)

The Chemical Valley # 1 (2008)

The Chemical Valley # 2, # 3, Diptyque I (2008)

The Chemical Valley # 4 (2008)

The Chemical Valley # 5, # 6, Diptyque II (2008)

The Chemical Valley # 8 (2008)

The Chemical Valley is a series of photographs of deserted industrial spaces seen at night; the light modifies the true colorimetry, giving them a practically supernatural dimension. Magali Lefebvre is interested in photographic images: the way they are made and their essence as images and the way they treat temporality. She uses silver process photography and the choices it gives with regard to framing, format and exposure time and leads her to address the question of landscape with a real landscape rendered imaginary, inhabited by industrial architecture that is also transfigured.

The two photographs *Wagenhalle # 1&2* were taken on the same night and in the same place. The two views show part of the deserted space and the opposite

part at 180°, containing more and being modified. This industrial wasteland was in fact partially and temporarily used for an exhibition used as the scene for a theatrical production

Room 10

LUDOVIC PAQUELIER

Born in 1971 in Saint-Rémy, France. Lives and works in Valence, France.

Graduated from the Ecole régionale des beaux-arts, Valence, France, in 1998.

Ludovic Paquelier wants to ‘... tell stories using images drawn from an available stock (magazines, newspapers, etc.)’. His paintings and drawings on canvas or paper or directly on the wall illustrate a world close to the universe of science fiction and also include cinema memories. With fragmented aesthetics and a proliferation dimension, Ludovic Paquelier addresses the exhibition venue by soaking up its potential. This generally results in an imaginary scenario and the spatialisation of painting.

Poltergeist (2009) is a new pictorial project by Ludovic Paquelier who uses the spirit of the place to make a fiction within the space of the Institute. His vast composition is inspired by the 1982 American horror film ‘Poltergeist’ and incorporates the memory of the last exhibitions at Institut d’art contemporain. It covers all the walls of the room, immersing the visitor. The mural contains images of works that have spent time in the venue: we recognise *Poupée Barça Milan* by Jef Geys, the geodesic sphere, 525, by Laurent Grasso, Laurent Montaron’s sonosphere, sculptures in resin by Tony Cragg (the exhibition *Ambition d’art*) and pieces from the exhibition *Fabricateurs d’espaces* (*Smoking Bench* by Jeppe Hein, the windmill sails, *Four Ladders*, by Guillaume Leblon, structures from *AR 07* and *AR 09* by Vincent Lamouroux, etc.).

The title is painted directly on the wall so that visitors have to bend down to read it. Combined with a lightning flash sign, a recurrent feature in Ludovic Paquelier’s works, it adds to the general feeling of threat and chaos.

Room 11

LAURINA PAPERINA

Born in 1980 in Rovereto, Italy. Lives and works in Mori, Italy.

Graduated from the Academy of Fine Arts, Verona, Italy, in 2005.

Influenced by the latest in media—television, cartoons, video game and the internet—Laurina Paperina depicts brightly coloured characters inspired directly by cult television cartoon series and contemporary cartoons (e.g. *South Park*). The dynamic forms and bright colours used in her paintings, drawings and videos create a kind of virtual reality in which fiction and appearance interact to form a critique of the icons of contemporary society and also those of the art world, going as far as self-mockery.

Post-it (2007)

How to kill Laurina Paperina? (2009) *How to kill Laurina Paperina?* se consists of eight animated films in which the artist is in various situations that could cause her death. Laurina Paperina also show a series of about a hundred drawings on Post-it notes. ‘To sum up, my work is an ironic game based on my experiences, with no precise aim other than that of representing differences in thinking and the way in which these differences can coexist, as if each component were an essential fragment of a jigsaw puzzle.’

Room 12

TAKEHIRO IIKAWA

Born in 1981 in Kobe, Japan. Lives and works in Kobe.

Graduated from Seian University of Fine Art, Otstu, Japan, in 2003.

Takehiro Iikawa has chosen to address the concept of 'time' using photography and video. He develops a personal hypothesis of multiple time and uses observation of everyday life to seek to show time becoming visible and time becoming almost invisible. The artist thus reveals a time that is not that measured mechanically by a watch and examines the uncertain, variable and personal perception that we can have of it.

Good Situation Project: Kirin (2008)

Good Situation Project: Basket Goal (2008)

Good Street Lamp (2009)

For *rendez-vous 09*, Takehiro Iikawa presents a video installation with three films running in a loop—two made in Japan and one made for the occasion—with a 24-hour time period. The work thus becomes a kind of clock intended to change the traditional way of approaching works of art, especially as regards the temporal aspect.'

Room 13

ARMAND JALUT

Born in 1976 in Toulouse, France. Lives and works in Paris, France.

Graduated from the Ecole nationale des beaux-arts, Lyon, France, in 2004.

Initially a video artist, Armand Jalut then turned to figurative painting in which culinary and animal images are dominant. At the crossroads between the classic genres portrait, still life and landscape, he is interested in stereotypes and subjects of se-

condary importance. Observation of daily life, a taste for the mediocre and kitsch, ironic marvelling at a certain provincial vernacular culture gives his work obvious links with the universe of artists like Jim Shaw, Martin Kippenberger, John Waters and others. The choice of subject, the treatment of colour and the care awarded to texture thus make it difficult to interpret his paintings and this, together with often suggested out-of-frame material creates an unstable and ambivalent atmosphere.

Le canapé (2008)

Tomate farcie (2008)

La poire (2009)

Peau de banane sur drapé (2) (2009)

Premier Prix (2009)

For *rendez-vous 09*, Armand Jalut shows several paintings and drawings that are representative of his work in the motifs chosen and their treatment and that are likely to lead us to wonder about the affects that certain registers of images can generate. Recurrent and excessively enlarged, fruits are shown in their physical forms and their changes. *Tomate farcie* [Stuffed tomato] shows a collapse and finishes by 'depicting landscapes of disaster'.

By his free handling of form and materialness, Armand Jalut plays at blurring the genres of images and painting and addresses deep-rooted academisms.

Room 14

DILOMPRIZULIKE

Born in 1960 in Enugu, Nigeria. Lives and works in Lagos, Nigeria.

Graduated in Fine and Applied Arts from the University of Nigeria, Nsukka, Nigeria, in 1988.

The founder of his own museum in Lagos (the Junkyard Museum of Awkward Things) Dilomprizulike calls himself 'thejunkmanfromafrika'. The self-

proclaimed junkman scours the city for abandoned things, rubbish and objects that he recycles and turns into works of art. Using the term 'revitalisation', the artist creates sculptures, performances and installations focused on the rapid growth of post-colonial African cities and warns of 'the alienated situation of the African in his own society'.

Multinationals (2009)

Dilomprizulike shows an installation made from salvaged materials, like all his works. This sculpture made for the occasion is a group of multicultural persons, forming a group portrait on a pedestal. 'Junk keep following me like a pilot fish because I won't let it rest. And toying with junks has taught me that reality lies within the property of the madman; and not in this 'plastic world' of the world.'

Room 15

BETTINA SAMSON

Born in 1978 in Paris, France. Lives and works in Marseilles and Paris, France.

Graduated from Université Paris 1, Panthéon-Sorbonne, Paris, France, in 2001 and from the Ecole nationale des beaux-arts, Lyons, France, in 2003.

Bettina Samson's work is anchored in experience and questioning and is always founded on close documentary research. The artist uses various references—technological inventions, scientific discoveries, the cinema, popular culture—and makes return trips in the history of modernity. 'What interests me is how the object crashes in the present, to the point at which it sometimes seems to come from the future'. Bettina Samson often works *in situ*. She makes assemblies of heterogeneous objects that end up by forming enigmatic installations that combine anachronism and scene setting.

Behrens Benz (2006)

Operation Hurricane (2007)

Interception Joël Barr alias Joseph Berg, alias Metr/ Messiaen (2008)

The installation *Operation Hurricane* consists of light boxes activated by an anemometer installed outside the exhibition space and whose light intensity depends on wind speed. The title is the code name of a military mission in the Arctic, with Canada and Denmark disputing the ownership of the small island of Hans, forgotten when territorial waters were mapped. This remote ice-covered place exposed to harsh weather conditions is inhabited only by the flags set up successively for 20 years by each country that wished to affirm its sovereignty.

The light boxes have a formal analogy with pack ice breaking up, making the installation symbolic of the absurdity of a territorial conflict. The artist ironically brings a meteorological phenomenon into an exhibition space, a 'phenomenon whose parameters decide the activation—or not—of a piece that in turn refers to extreme climates and climate change.' Bettina Samson also shows two mural works containing modernists references: *Behrens Benz*, a tondo inspired by the graphic aspect of Peter Behrens' work and reminiscent of his beginnings in cinema, and *Interception Joël Barr alias Joseph Berg, alias Metr/ Messiaen*, a mural sculpture with minimalist form inspired by study of the rhythms used by Olivier Messiaen.

Room 16

DRAN

Born in 1979 in Toulouse, France. Lives and works in Toulouse.

Graduated from the École supérieure des beaux-arts, Toulouse, in 2004.

Dran is a draughtsman, painter, graffiti artist and illustrator. He published his first book, *La Télévision*, in which real images and drawings are combined, giving an explosive result whose humour is both sardonic and acid. He likes using objects and symbols drawn from our everyday surroundings for new purposes. For *rendez-vous 09*, the artist presents a series of cardboard boxes as a support: his work is mingled with the texts printed on the boxes to make sharp satirical comments on consumer society (for example, he has drawn a Romanian child washing windcreens on a box that had contained windscreen washing liquid). He is also the author of a series of books published by Édition Populaire, showing his dark look at an ironic universe..

Croque Monsieur (2004)

Mayonnaise (2004)

200 sacs poubelle (2005)

Antitranspirant (2005)

Attention ce matériel voyage aux risques et périls de son propriétaire (2005)

Javel (2005)

Le bon pain (2005)

Ne pas renverser (2005)

Poids net 800 grs (2005)

Pour toute correspondance (2005)

Pousse Mousse (2005)

Produit d'importation (2005)

Sirop (2005)

Store in cool dry place (2005)

Lave-vitres (2006)

Made in Italy (2006)

Céramique (2007)

Fortuna (2007)

Fragile (2007)

Les gentlemen du déménagement (2007)

Made in Brazil (2007)

Made in China (2007)

Marlboro (2007)

Camel (2008)

Etoile (2008)

Huile (2008)

Huile d'olive (2008)

Pack Story (2008)

Protège slips (2008)

Allumettes ménage (2009)

Eau de montagne (2009)

French Bible (2009)

La Banane de Martinique (2009)

Maille (2009)

Mod 80 (2009)

Porcelaine (2009)

Voyageur Blond (2009)

Here, dran presents a series of salvaged and re-worked cardboard boxes. These are used as supports on which drawings and already printed text are mingled to make particularly sharp comments on consumer society. The works use humour and contrast: particularly delicate and meticulous drawing is applied to the rough boxes with summary wording.

'... I speak in images. Whether it's to talk about myself, about what I feel, about what is around me, about what I see, what makes me laugh or what disgusts me, I turn it into an image. [...] Black humour sometimes needs self-criticism, a free opinion; you have to dig a little to find sensitivity and poetry (however hard that may be) through it.'

Room 17

GINTARAS DIDZIAPETRIS

Born in 1985 in Vilnius, Lithuania. Lives and works in Vilnius.

Graduated from the Vilnius Academy of Fine Arts in 2008.

Gintaras Didziapetris chooses different media (video, photography, text, installations, etc.) for his work in the line following on from conceptual art. Marked by his country's history and by Soviet influence, he addresses the notions of territory, frontiers, exchange and language. Interested in perception and by the 'absence' of things, Gintaras Didziapetris makes works that sometimes openly reinterpret pieces by other artists (Stanley Broun for example).

Gerard Byrne's 1984 and Beyond at the Art Exhibition Palace, Vilnius, 2008 (2009)

Gintaras Didziapetris presents the photograph that he made of a series of black and white shots taken by the Irish artist Gerard Byrne in New York.

In his work, Gerard Byrne sets the past against the present. He reinvents history with his photographs and works on having a new look at the representations of the future made by our ancestors. The point of departure chosen for *1984 and Beyond* (2005) is science fiction and George Orwell's *1984*, published in 1949. The first comparison of this view of the future with historical reality is by means of a film reconstituting a conversation between twelve science fiction writers in 1963. He then examines the personalities of Rod Serling (*The Twilight Zone* from 1959 and *Planet of the Apes* 1968) and Arthur C. Clarke (*2001: A Space Odyssey*, 1968). To this were added on a monitor several views of New York today, taken in the style of 1980s photographs.

Gintaras Didziapetris has focused on Gerard Byrne's installation, that he saw in two venues in two different contexts (the Venice Biennial and CAC/Contemporary Art Center in Vilnius): 'By changing Byrne's original set-up (removing the central piece of the exhibit – a video shown on a monitor – from the hall originally designed as a cinema screen at CAC Vilnius – a 1960s building), a thought of an imaginary, timeless exhibition. Although the work is very simple to install, hanging must be in harmony with the exhibition venue. ... As this work is on space (it produces space), it must have a lot of space to induce an interaction. This means that it must be set up in such a way as to be partially isolated from the rest of the content of the exhibition at least, from the visitor's main viewpoint.'

**The catalogue of rendez-vous 09 is accessible online at the website:
www.rendezvous09.fr**

PRACTICAL INFORMATIONS

rendez-vous 09

Exhibition from september 14th
to november 29th 2009

OPENING TIMES

Wednesday to Sunday – 1pm to 7 pm

GUIDED TOURS

Free on Saturday and Sunday at 3pm
Group tours with advance booking

HOW TO GET THERE

Bus C3 to Institut d'art contemporain
Bus 99 to arrêt Ferrandière
Metro line A to République
The Institut d'art contemporain is near Lyon
Part-Dieu station and a minute's walk from a
Velov' bike-hire station.

ADMISSION

• Full price: 4€ • Reduced price: 2,50€

BOOKSHOP

Specialized in contemporary art.
Accessible during opening hours of the
exhibitions

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