

Site Bouchayer-Viallet, 8 esplanade Andry-Farcy, 38 000 Grenoble

Magasin

Centre national d'art contemporain



Good Service
Good Performance

Du 15 mars au 31 août 2025

Exposition

Programme complet, visites et billetterie: magasin-cnac.org | [@cnacmagasin](https://twitter.com/cnacmagasin)

Group exhibition

Good Service Good Performance

15.03.2025—31.08.2025

With works by:

Mimosa Echard, Latifa Echakhch, Hans Haacke,
Hiwa K, Stéphanie Nava, Pipilotti Rist, Carey Young, Gillian Wearing,
Wang Du, artists from Utopia Station,
and Anne Le Troter (guest artist)

An exhibition produced and designed by Le Magasin CNAC
In partnership with the IAC - Institut d'art contemporain, Villeurbanne/Rhône- Alpes

Curator: Céline Kopp, assisted by Alexia Pierree

“Good Service, Good Performance” is a group exhibition offering a contemporary gaze into the collection of the IAC - Institut d'art contemporain, Villeurbanne/Rhône-Alpes. The selection of works created between 1981 and the present day invites rediscovery and underlines resonances with our present times, alongside new works specially produced for the occasion.

Is it still possible to think about utopia in a world profoundly transformed by hyper-connectivity, the crisis of democracy and the new dynamics of surveillance? What does an iconic project like *Utopia Station*, designed in 2003 in the post-9/11 era, say about this? How should we look at the work of British artist Gillian Wearing, dancing in a shopping centre in 1994, in the age of Tik-Tok? In 2025, at a time when big tech and the rise of authoritarianism are overturning our interactions and redefining our relationship with information, these works bear witness to issues that,

as far back as the 1980s to 2010, raised questions about the fabrication of narratives, the commodification of language, the staging of the self, and the possibility of spaces for dissent. Individually or collectively, the works reveal how our bodies, our desires and our existence participate in these dynamics, adapting to or resisting the imposed norms, be they social, mediatized, or political.

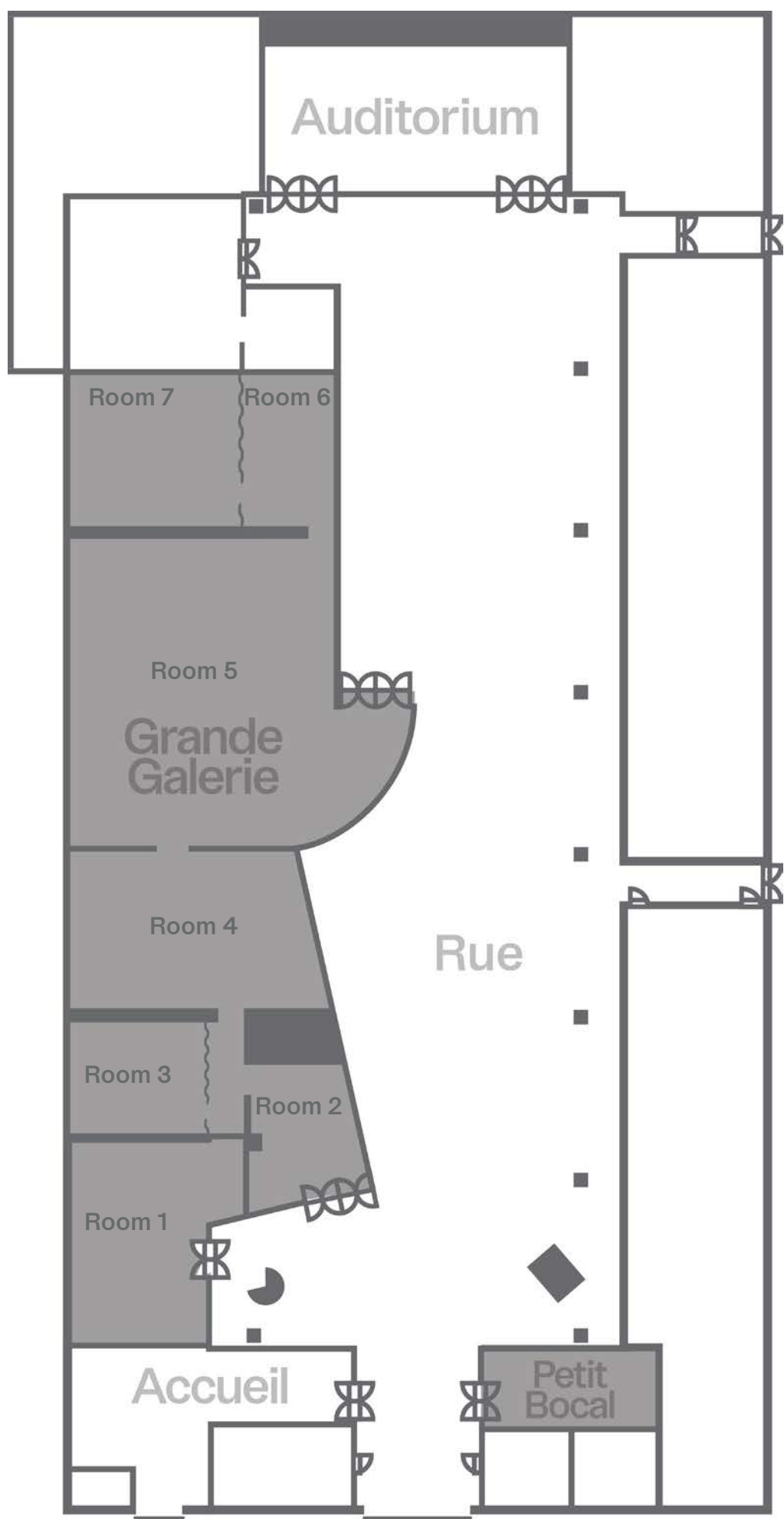
The film by Swiss artist Pipilotti Rist, (*Entlastungen*) *Pipilottis Fehler* (1988), opens the exhibition and gives it its title – “Good Service, Good Performance” – a translation of the text recited on screen. In this work, the artist transforms sound and visual malfunctions into cracks where the body wavers, revealing the instability of the systems that govern us. These disturbances become a form of liberation, opening up an intimate and poetic relationship with the machine, where letting go defies the logic of conformity and achievement.

In this way, the exhibition explores the relationship between the injunction to perform in contemporary society and the refusal of the body – particularly the female body – to accept this demand for (re)productivity. The works offer an experience made up of screams, lies, absurd recitations, humour, and silence... We encounter organic and industrial cataplasms, sexual organs that have become plants and sculptures that must be bitten to be heard. Bodies breathe hard, dance, and turn to physical fights in debates about culture and identity that are resolved in wrestling matches.

“Good Service, Good Performance” questions the tensions between discipline and overflow, control and abandonment, truth and staging. In a world shaped by algorithms, where public discourse oscillates between outbidding and censorship, the works on view are a reminder of the extent to which art illuminates our present and remains essential for thinking about its transformations.

About the IAC Institut d'art contemporain [Institute for contemporary art] Villeurbanne/Rhône-Alpes

The IAC is a contemporary art centre located in Villeurbanne, just outside Lyon. The institute was created in 1998 from the merger of the contemporary art centre Le Nouveau Musée, founded by Jean-Louis Maubant in 1978, and the regional contemporary art fund of the Rhône-Alpes region. As a tool for creation, experimentation and research in contemporary art, the IAC develops various exhibitions and programmes within its premises (1,200 m²), and constitutes a collection of works of international renown. It extends its research activities beyond its walls, disseminating its collection throughout the Auvergne-Rhône-Alpes region, as well as nationally and internationally.



ROOM 1

The exhibition opens onto a world in technicolour filled with drum rolls. The first room features a dialogue between the work of the Swiss video artist Pipilotti Rist and that of French artist Mimosa Echard, of different generations and working with different media. On one of the walls, the parasitic image of the video reveals the figure of a woman who repeatedly collapses. The (female) body can no longer function – or refuses to function as it is expected? Society is dysfunctional and prone to accidents. While the inevitable consequences for our bodies are made explicit in this first video work, the systemic error it suggests is also celebrated. A dialogue takes place with a mural piece, somewhere between canvas and collage, on the other wall of the space. Capsules are aggregated with cherry stones, and flower petals with photographs. Natural materials and products of the industrial age coexist on a resinous surface, evocative of fluids and our porous bodies, which become impregnated with what surrounds us. Does the contamination of an ecosystem and of the self explain this collapse?

Pipilotti Rist

(Entlastungen) Pipilottis Fehler (1988)

(Entlastungen) Pipilottis Fehler [trad. (Absolutions) Pipilotti's mistakes] shows the artist's character fainting and collapsing in different situations at a frenetic pace, while jerky, parasitic images scroll past. Combining hypnotic experimental imagery with effects produced by new technologies, the video plays a haunting melody, before repetitively re-enacting the 'mistakes' or failures of Pipilotti's character (drowning, etc.).

The artist sees errors as profoundly human and as strengths in the face of artificiality. Any shared visual experience is illusory, and perfection, including that of the machine, is a standard imposed by social constraint: it exists only in our minds, and presupposes that any inaccuracy, any fault, any emotion, be eliminated, in humans as in machines. The artist thus challenges our critical perception of the visual world, particularly that of the media and television.*

*"What I really want to say is:
Life is beautiful
Look at these colours, watch this funny TV show,
look at the cosmos
But I'm blinded by pain, by pain
The sun goes down, today I'm not any happier
I hate all these ideas of ideals."*
(translated extract from the film)

In this early work, Pipilotti Rist puts herself in situation. Realised at a time when she was working for a commercial studio to earn money, this video, like several of her works, highlights the parallels between the technical errors of machines, embodied by the glitches in the image, and those of humans – be they bodies' failures, psychosomatic disorders, or character flaws. The text, sometimes recited by the artist, sometimes appearing in a song, seems to echo the pressure that society puts on us: beauty, intelligence, strength, speed, in short the pressure of "good service and good performance". Falling down and getting up again, failing and bouncing back, a tireless repetition unfolds on the screen. The film seems to absolve error of its association with fault – celebrating it as an opportunity to reset?

"Things aren't ideal, yes!"
(translated extract from the film)

* The star indicates a paragraph including extracts from texts written and sent by IAC teams, translated by Magasin CNAC. All other sources are specified and referenced.

Pipilotti Rist

Pipilotti Rist (born in 1962 in Grab, Switzerland) lives and works in Zürich, Switzerland. Since the mid-1980s, she has been developing a body of work with a colourful aesthetic that alternates between installations, monumental formats, and more intimate works. From 1982 to 1986, she studied at the Institute of Applied Arts in Vienna, then at the Basel School of Design from 1986 to 1988, where she specialised in video. At the same time, she worked as a graphic designer for various companies and produced her first works. Through her choice of pseudonym, Pipilotti Rist presents an image that is both coquettish (Lotti comes from Charlotte, the nickname given to her by her parents) and rebellious (Pipi inspired by Pippi Longstocking or Fifi Brin d'Acier, the eccentric, authority-defying fictional character by Swedish author Astrid Lindgren). A passionate fan of music (from tango to English pop) and a member of the music group Les Reines Prochaines from 1988 to 1994, the artist describes her works as "alternative utopias" or "poems in motion", drawing on symbolism, romanticism, and pop culture. Often likened to music clips, her films claim to be inventive and exhilarating.*

Very active since the mid-1980s, Pipilotti Rist's work has been widely exhibited in international museums and festivals, including the biennials of São Paulo, Venice, Istanbul, the Caribbean, Santa Fe and Sydney. She has had numerous solo exhibitions and retrospectives in major institutions around the world, including most recently Tai Kwun, Hong Kong (2022); National Museum of Qatar, Doha, Qatar (2022); The Geffen Contemporary at MOCA, Los Angeles, USA (2021-22); The National Museum of Modern Art, Kyoto, Japan (2021); Louisiana Museum of Modern Art, Humlebæk, Denmark (2019); LUMA Arles, Arles, France (2018); Museum of Contemporary Art Australia, Sydney, Australia (2017-18); Museum of Fine Arts, Houston, USA (2017); New Museum, New York, USA (2016-17); Kunsthaus Zürich, Zürich, Switzerland (2016); and MoMA, New York, USA (2008). A major exhibition will be devoted to her work in 2025 at the UCCA in Beijing, China.

"I make poems in movement. I base my work on the visual habits of television viewers. Most people today are very educated by television visually and in terms of film."

1 Pipilotti Rist, interview with Marie de Brugerolle, *Documents sur l'art*, no. 8, Spring 1996, p. 23.

Mimosa Echard

Telos (2019)

Three silver prints show the artist's fingers fertilising orchids; barely visible, they have been covered in fabric and glued with latex. These milky bandages contain flower petals and snail shells, as well as capsules, photographic vignettes, and small, cheap plastic objects. Calendula, cherry stones and clitoria flowers are known for their soothing and medicinal properties, turning the work into a gigantic poultice. But their use in conjunction with chemical glues and other artificial components creates an ambivalence.*

In this work, which is part painting, part photographic collage, part sculpture, the materiality of everyday life and of our environments is revealed through this amalgam of products of both natural and chemical origins. In this way, care and toxicity are brought together on the same surface, which is rendered liquid and almost seems to overflow - evocative of [fluids and] female bodies.

"In Mimosa Echard's work, bodies liquefy, come together and, by pleasuring themselves, unleash into a world whose oppressive norms persist in the incessant reproduction of the same lie¹."

Telos means "accomplishment" in Greek. The title of Mimosa Echard's work, suggestive of success and completion, thus continues in a nuanced way the dialogue introduced with Pipilotti Rist's work, evocative of perpetual recommencement. Although the two artists belong to different generations and use different plastic vocabularies, the interference of the outside world with our bodies, even within our private lives, is thus revealed through the materiality of everyday: images and media for one artist, the amalgam of products from the industrial age for the other. The "glitch", in other words the error or accident, emerges as a source of liberation² and a space for resistance.

1 Romain Noel, "Pop Love Apocalypse : rencontres avec Mimosa Echard", *Klima*, no.2, 2019. Translated by Magasin CNAC

2 In reference to Legacy Russell, *Glitch Feminism: A Manifesto* (Verso Books: New York, 2020)

Mimosa Echard

Mimosa Echard (born in 1986 in Alès, France), lives and works in Paris, France. Mimosa Echard graduated from the École Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris in 2010.

She draws on research in biology, the history of experimental cinema and her personal biography to create works that blend sexuality, perception, and artifice. Working in a variety of media – from sculpture to installation and video games – her work is guided by continuous and contradictory processes of absorption, accumulation, and circulation that can be observed in fields as diverse as popular culture, metabolic systems, and electromagnetic phenomena. Attentive to the invisible – or latent – potential of the materials she uses, her assemblages and installations question the capacity of language to apprehend its objects, allowing for the proliferation of novel and non-normative associations.

Mimosa Echard is the laureate of the 2022 Marcel Duchamp Prize. Her work has been the subject of solo and group exhibitions at international institutions such as the Centre Pompidou, Paris (2024; 2022); Lafayette Anticipations - Fondation d'entreprise des Galeries Lafayette, Paris (2024); the Palais de Tokyo, Paris (2022; 2017; 2013); Collection Lambert, Avignon (2021-2020); Musée d'Art Moderne de la Ville de Paris, Paris (2020); Australian Centre for Contemporary Art, Melbourne (2020); Centre d'Art Contemporain d'Ivry - Le CRÉDAC, Ivry (2020); Dortmunder Kunstverein, Dortmund (2019); Platform-L Contemporary Art Center, Seoul (2018); Cell Project Space Gallery, London (2017). In 2021, Mimosa Echard joined the École des Beaux-Arts in Paris to run a studio dedicated to painting.

Carey Young

Product Recall (2007)

In this video, the artist Carey Young is confronted by a psychologist who subjects her to a memory test consisting of recalling the names of companies that have used the concept of creativity or imagination in their advertising slogans. Importantly, and amusingly, the companies in question act as active sponsors in the art world, whether through fairs or within museum institutions. Proceeding in the manner of a quasi-inventory of marketing rhetoric, the artist succeeds in revealing a form of linguistic standardisation, and at the same time pokes fun at the ridiculousness of slogans hypocritically calling intellectual emancipation. As the questionnaire progresses, it becomes clear that the aim is not so much to remember brands as to forget them, which for the artist is a necessary act of resistance to colonisation. We quickly realise that the excessive repetition and consumerist use of these same words in corporate marketing empties them of all meaning: language becomes hollow, affects our way of thinking and destroys our memory.*

Le Magasin CNAC respects the artist's aesthetic choice and her decision not to subtitle the film, left in its original language. A translated transcript is available on the wall next to the work..

Carey Young

Carey Young (born in 1970 in Lusaka, Zambia) lives and works in London, England. After graduating from the Royal College of Arts in London in 1997, the Anglo-American artist worked for several years for large consulting and internet services firms, in order to earn an income that her art did not yet offer. This provided her with the material for a body of work centred on the language of corporate culture and legal language. This allowed her to explore economy and law as mediums, which she frequently employs in her artistic practice. Carey Young's ambivalent identity as both artist and business person is reflected in her videos, photographs, texts and lecture-performances, in which she explores the impact of the business world on everyday life and the world of art. Using conceptual art and institutional critique as tools, Carey Young has developed a body of work with a strong performative and collaborative dimension, regularly enlisting the services of experts (lawyers, coaches or advisers, consultants, or psychologists) to produce her pieces.*

Since the 2000s, her work has been the subject of numerous solo exhibitions, including at the Modern Art Oxford (2023), the Kunsthall Aarhus, Aarhus, Denmark (2020), La Loge, Brussels (2019), the Towner

ROOM 2

The visit continues in a psychoanalysis room, at once intimate and impersonal, with a work from the 2000s highlighting the commodification of language. Successions of phrases evoking utopia, creation, vision, and imagination echo through the space.

Art Gallery, Eastbourne (2019), the Dallas Museum of Art (2017), the Migros Museum für Gegenwartskunst, Zurich (2013), The Power Plant, Toronto (2009), the Contemporary Art Museum St. Louis (2009), the Eastside Museum, St. Louis (2010), the Museum of Contemporary Art, St. Louis (2010) and the Museum of Contemporary Art, St. Louis (2010). She has also shown at the Contemporary Art Museum St. Louis (2009), Eastside Projects, Birmingham (2009), MiMA (Middlesbrough, 2010) and John Hansard Gallery (Southampton, 2001). She took part in several group exhibitions including at Jeu de Paume, Paris (2022), Kanal Centre Pompidou, Brussels (2018), Aspen Art Museum (2016), Centre Georges Pompidou, Paris (2015), Tate Liverpool (2014-15), San Francisco Museum of Modern Art (2012), New Museum, New York (2011), Tate Britain (2009-10), ICA (London, 2003) and The Photographers' Gallery (London, 1999), among many others. She has taken part in numerous biennials, including Moscow (2013, 2007), Taipei (2010), Sharjah (2005) and Venice (2003).

However, in the image, the breath and the words are held back, invisible, they remain captive to the image and find a more tangible reality in writing and therefore in mental projection: the organic body responds to language. And the frozen image becomes almost mortifying.*

"In anatomy, a part of the bronchial tubes where gases are exchanged is called the 'anatomical death space", explains the artist, "it seemed to me that etching was the most appropriate medium for this moment of internal silence, like an infinitesimal suspension of the irrepressible flow of air. Acid etching this copper plate as if to fix the suspension of a breath, from truth to lies, from the precision of a thought to the stammering of words!"

1 Text by the artist, 1996 (translated by Magasin CNAC)..

ROOM 3

The next room continues to question the weight and the emptiness of words, as we encounter a black-and-white etching by French artist Stéphanie Nava, which literally calls us out, almost provoking. Does a lie necessarily involve words, or can a face lie? Do we exist through lies?

Stéphanie Nava

Tu mens comme tu respire (1996)

Stéphanie Nava's etching contrasts text and image on the same surface. The words in French "You lie like you breathe (with the same organ)" stand out, stating a truth but also perhaps an accusation. On the other side, a faded black-and-white portrait reveals the artist, muted – the framing rendering any facial expression indecipherable.

The grain of the image betrays the photocopying of a failed photo booth. The stake of the work lies in its duality and resonance, in the dialectic it creates between a statement and a portrait. The artist is interested in the relationship between breathing and language; she presents here what can be understood as a word's geography.

Stéphanie Nava

Stéphanie Nava (born in 1973 in Marseille, France) lives and works in Marseille and Paris. She graduated from the art school in Valence, France, in 1996, and makes relationships her object of analysis, rather than the subjects themselves. She has developed a practice in which drawings, installations and photographs cover a range of concerns relating to space and the way in which it is organised, constructed, and inhabited. She is keen to observe how bodies and gestures are organised around objects and places, and conversely, how places are themselves thought out and arranged to accommodate and shape these bodies. These works can be seen as surveys of situations, in other words moments when figures, places and objects are brought together to create the conditions for the appearance of an event, however tenuous it may be.

Over the last fifteen years, Stéphanie Nava has shown her work in art centres in France (Le Parvis in Pau, Passerelle in Brest, La Ferme du Buisson in Marne-la-Vallée, etc.) and abroad (Via Farini in Milan, Italy, Museum of Contemporary Art in Detroit, USA, Gothenburg Museum of Fine Arts, Germany, etc.). She has had several solo exhibitions, including *Nous habitons ici ensemble*, musée d'art contemporain, Montélimar, France, in 2020; *Avec perspectives intérieures*, Le Vog, Fontaine and Bel Vedere, Galerie OÙ, in collaboration with FID, Marseille, in 2015; *Le théâtre des événements*, Galerie municipale Jean-Collet, Vitry, in 2016, as well as exhibitions at Galleria Riccardo Crespi in Milan, Italy. She was awarded 4th prize by the partners of the Musée d'Art Moderne de Saint-Étienne Métropole, following the exhibition *Phantasma Speculari* in 2013.

Anne Le Troter's universe unfolds intimate and scenic, in shades of red and pink, and is made up of benches, plants, audio cables and drawings. In addition to enunciation, lying, and breathing, a new use of the mouth as organ is introduced into the space: listening through biting.

Anne Le Troter

Plant Assistance, 2025, consisting of:

Devenir goûteuse, 2025

Saveur bâtons, 2025

Le Corps Living Room, 2023

Bobine, 2023

Bench, 2023

Bench, 2025

Wavy, 2024

Gynécologie DIY, 2022

La pornoplante, 2022

Speaker pill, 2022

Through an installation specially produced by Magasin CNAC for this exhibition, and adapted from a first chapter entitled *Racine, Pistil* [Root, Pistil] (2024) exhibited at La Pop in Paris, Anne Le Troter invites visitors to sketch the sculptures and listen to their stories: two tales shifting our perspectives on reality and our desires by adopting the sensitive prism of plants.

Devenir goûteuse [Becoming taster] (2025) is an installation composed of drawings, dried plants and sculptures in the form of flowers, made of steel and bra cups, which invites you to listen to a sound piece entitled 'La Pornoplante' (2020). This sound piece is based on the audio porn genre, sound eroticism and ASMR. It was during a residency in 2020 at the Bergerie nationale de Rambouillet, the first French institution to introduce controlled animal reproduction, that the artist began to write about the form plant sexuality might take.

A similar work, *Saveur bâtons* [Sticks flavour] (2025), allows us to listen to "Le petit brin de blé" [The little wheat strand] (2024): this sound piece has been adapted for a young audience and tells the story of the blossoming of a sprig into an ear of wheat, rich in the multiple sensations and sensorialities that mental projection into a body that is not our own gives us.

These two sound works introduce us to a different relationship with nature, with phenomena that are invisible to us and that we consequently do not understand.

"It's a way of getting closer to the living world, a way of associating with it. The latter enters within us – literally – through the power of words, language and listening, but not in the usual way. Indeed, these works introduce a new nuance of intimacy: the penetration of sound by an organ other than the ear, by the mouth.

In this installation, several works stand side by side, yet they are all linked together like a body, each with its own functionality. Audio cables are sometimes twisted into reels, sometimes forming benches that invite the body to sit and rest.

Alongside the sculptures, twigs and small sticks are available to the public. To hear the sound work, visitors can slip a twig into their mouths, as they sometimes do when walking in the forest. The other end of the plant placed directly on the work. The sound contained in the sculpture travels up the stem to our teeth and is redistributed to our ears by bone conduction via the jaw. The vibrations of sound travel through our bodies. This brings us closer to the concept of the "vibratory body" formulated by Suely Rolnik¹, referring to the capacity of all the sense organs to allow themselves to be affected by the world, by otherness.

The work invites visitors to engage in consensual listening and to independently seek contact with an erotic audio work for adults and a tale of metamorphosis for children. With this installation, which plays on the plurality of our senses, the public is invited to literally bite into the sound.

1 Référence to the concept developed by Suely Rolnik in her thesis *Cartografia Sentimental. Transformações contemporâneas do desejo* (Estação Liberdade: São Paulo, 1989).

Anne Le Troter

Anne Le Troter (born in 1985, Saint-Etienne, France) lives and works in Paris, France. She studied at the Haute école d'art et de design (HEAD) in Geneva and the École supérieure d'art et design (ESAD) in Saint-Étienne. She has developed a practice combining sound installation, performance, literature and poetry, through which she 'plays precisely with the plasticity and malleability of language, and in particular of the spoken'¹. Through editing she manipulates the words she records, both her own and those of other invited voices, and offers them to be heard in exhibition spaces.

1 extracts borrowed from Lauren Tortil in [wo:ks]

It was after writing two books, *L'encyclopédie de la matière* [The encyclopedia of matter] and *Claire, Anne, Laurence* that she began to work cyclically on the ways in which words appear within particular groups, by adding up exhibitions (often sound pieces) and producing, at the end, written pieces. Anne Le Troter has worked with telephone interviewers, ASMR artists, sperm bank employees, dental technicians and artists who have been involved in major medical advances, such as Louise Hervieu, who created the health record.

Her work has been the subject of solo exhibitions, notably at La Pop - incubateur artistique et citoyen (2024, Paris, France), Bétonsalon - centre d'art et de recherches (2022, Paris), Nasher Sculpture Center (2019, Dallas, USA), Le Grand Café contemporary art centre (2019, Saint Nazaire, France), Palais de Tokyo (2017, Paris), BF15 (2015, Lyon, France). It has also been exhibited several times at the Institut d'art contemporain de Villeurbanne, the Centre Pompidou and the Pernod Ricard Foundation. In 2021, she was the recipient of the Villa Kujoyama in Kyoto, the Bétonsalon and ADAGP grants.

The first three spaces make up an initial environment that seeks to question our contemporary society's relationship with the body, language and listening – the pillars of our modes of communication. From the underlying pressures of [female] reproductivity and productivity emerge flaws, errors and glitches that can be exploited as spaces of resistance.

ROOM 4

This room opens a passageway, a transitional airlock, bringing about a change of state for the encircled bodies that must cross a field of flag-bearers planted in the walls. The violence of today's environment and society is materialised in a highly symbolic installation.

Latifa Echakhch

Fantasia (Empty Flag, Black) 4 walls in a room (2008)

It is a work in different versions, begun in 2007 with *Fantasia (Empty Flags)* and in 2008 with *Fantasia (Empty Flag, White)*.

In *Fantasia (Empty Flag, Black)* Latifa Echakhch presents a series of flag-bearers, usually visible on the facades of institutional buildings (the sheer number of which brings to major international institutions such as the UN), but here devoid of flags. Empty of signs, with no 'cause' to rally around, these flag-bearers are reduced to simple, black, straight, interlocking poles. They confine physical and mental space and form a new imaginary labyrinth. Latifa Echakhch evokes both the absence of a "message of optimism and hope in international cooperation" and the colour black, which can be associated with mourning.*

This installation introduces a physical relationship with void, both spatial and symbolic. Could the absence of flags on these lances oppressing the space be akin to the erasure of the utopian imaginary of universality, to the gradual disappearance of international bodies as tools for dialogue in the world?

Latifa Echakhch

Latifa Echakhch (born in 1974 in El Khnansa, Morocco) lives and works in Vevey, Switzerland. She arrived in France in 1977 at the age of three and went on to study at the École supérieure d'art de Grenoble, before graduating from the École nationale des arts de Cergy-Pontoise and the École nationale des beaux-arts de Lyon. With a dual cultural heritage, her work focuses on the question of identity and the recurring phenomena of the control society. Using almost exclusively clichéd, banal, and standard objects, ready-mades that have been hijacked, [...] she develops an art that makes extensive use of symbols to reveal their influence on our behaviour. [...]

The question of violence and commitment is at the heart of her practice, as much for her interest in protest movements as for the way she questions the social and political aspects of art. *

In 2007, Echakhch presented *A chaque stencil une révolution* at Le Magasin in Grenoble, as part of her first solo exhibition in an institution. The work was subsequently shown at the Hammer Museum at the University of California in Los Angeles (USA), the Pinault Collection in Venice (Italy) and the Tate Modern in London (UK). Her work has been the subject of several solo exhibitions, including *Currents*, at the Columbus Museum of Art (Columbus, United States) in 2011, *Still life, frame still* (Fribourg, Switzerland), *La Ronda* (Macba, Barcelona, Spain) in 2012, *Laps* at the Musée d'art contemporain de Lyon (France) in 2013. In 2022, Latifa Echakhch presented the exhibition *The Concert* in the Swiss pavilion at the 59th Venice Biennale. She has taken part in numerous international group exhibitions (Slovenia, Belgium, Germany, and Thailand), and in the Venice Biennale in 2011.

Latifa Echakhch was awarded the Marcel Duchamp Prize in 2013 and the Zurich Art Price in 2015. In 2018, she was invited by the Nouveau Musée National de Monaco to exhibit at the Villa Sauber, with her exhibition *Le jardin mécanique*, which gave rise to a publication the following year.

In the centre, an oil drum stands out as a solitary monument. Almost a vestige in our era of all-electricity and hydrogen-powered engines, its transformation into a radio aerial by the artist Hans Haacke is an ironic reminder of the economic intertwining of public space (in this case, the immateriality of the aerial), free expression and the private funding of the world's largest broadcasting corporations. Can we talk about the colonisation of information space? Further on, on a screen, a woman dances alone in the middle of the crowd in a London shopping centre. She occupies the space with her movement, her body, indifferent to the attention or indifference of the surrounding passers-by. This video, Gillian Wearing's forerunner to Tik-Tok, and the other works, show us that in our performance society, governed by the economy of attention, the notion of public space has been redefined.

Utopia Station (2003)

This collection of posters covering the wall space offers a pause for reflection and exchange on the concept of utopia. At the time of their creation twenty years ago, as well as today, the question arises: is it still relevant to think about utopia? *Has utopia itself become a conceptual non-place, an empty rhetoric?*

In 1964, two German philosophers, Theodor Adorno and Ernst Bloch, debated on utopia. While Adorno pointed out that certain utopian dreams had indeed come true, that there was television, the possibility of travelling to other planets and of travelling faster than sound, he asserted that the dreams of utopia that inhabited people's minds had become clouded, that unbeatable positivism had been replaced by boredom. For him, the realisation of utopia consists mainly in a repetition of the same "today". Bloch replied that while the word utopia had indeed been discredited, this was not the case for utopian thinking, which continues to exist under other names, through science fiction and other lesser-known currents of thought structured by Western capital¹.

¹ Based on the original text by Molly Nesbit, Hans Ulrich Obrist, Rirkrit Tiravanija.

ROOM 5

The next room introduces three iconic works from the history of art in the 1980s, 1990s and 2000s, evoking the current preoccupations with power dynamics and control mechanisms, the question of the collective and the individual, and public space as a place for experimentation.

Walls covered with posters of all kinds, a format that echoes advertising and political campaigns, question our relationship with the future and challenge the possibility, necessity, and relevance, of still believing in utopia today: this is *Utopia Station*, a project carried out at the very start of the post-9/11 era.

But if, as Bloch argues, utopia consists in the transformation of a whole, is it necessarily associated with the future? In our changing world, with its uncertain future, is it possible to anchor utopia in the present and reject long-term perspectives?

If "the future is shortening to become an extended present"², can utopia be thought of in stages, in stations? If these doubts and debates existed in the 1960s, they are still relevant today, when the political, economic and ecological balances seem more fragile than ever. Their absence from the sphere of thought and debate at the turn of the 21st century is at the heart of *Utopia Station*.

Utopia Station is a project conceived by the curator Hans Ulrich Obrist, the artist Rirkrit Tiravanija and the art critic Molly Nesbit, which first took shape in 2003 during the fiftieth edition of the Venice Biennale, in one of the sections of the major exhibition at the Arsenale curated by Francesco Bonami, entitled "Dreams and Conflicts: The Dictatorship of the Viewer".

The project takes the form of a physical dispositive (created by artists Liam Gillick and Rirkrit Tiravanija) for hosting works of art, meetings, performances, discussions, and even strolls and rests. A "crossroads of connections, a travelling station in reality" according to its organisers, the project "doesn't require any architecture to exist, a simple meeting or gathering is enough". More than three hundred artists, filmmakers, theoreticians, performers and architects have taken part in defining *Utopia Station*.*

The second form taken by the project was an exhibition, *Utopia Station Posters*, this time held at the Haus der Kunst in Munich in 2004. It presented the one hundred and sixty posters created by the artists for Venice on the premises of the Munich Museum. These included works by Annette Messager, Yoko Ono, Jimmy Durham, and Thomas Hirschhorn, to name but a few. *Utopia Station* is a structure that can be updated to suit changing circumstances, and a mobile platform. It also led to the creation of a website, along with features in press pages, as well as meetings, seminars, and a series of speeches given at the 2005 World Social Forum in Porto Alegre*

Finally, as Molly Nesbit notes:

*"The project has become a tool, a way of organising ourselves and offering a range of options, a meeting place on the road to Utopia, or a better life"*³.

2 Byung-chul Han in *La société de la fatigue* (Presses Université de France, 2010), p.544

3 Molly Nesbit, "Utopia Station", *Le Monde Diplomatique*, no. 641, August 2007, p. 13. [translated by Magasin CNAC]

The poster is an interesting format when you think about communication, it is the format of the advertising poster and of marketing. If it is generally associated with the promotion of a product or an ideology, aimed at convincing, through this project it becomes hacked, pirated, hijacked to provoke a space questioning, reflection and doubt about what utopia means for us.

Hans Haacke

Creating Consent (1981)

Presented for the first time in the United States, *Creating Consent*, as is often the case in the artist's work, focuses on the sponsorship strategies that lead to the misuse of information and the instrumentalisation of culture. The installation consists of a Mobil oil drum with a television aerial on top. It bears an inscription in English signed by Rawleigh Warner Jr, an American businessman who was then chairman of Mobil*:

"We spent \$ 102 millions last year in advertising. We just want to be heard."

Once again, Hans Haacke rejects any formal signature by choosing to divert manufactured materials in order to make a critical statement. In this case, he is highlighting the sponsorship by the oil company Mobil in the United States of cultural and educational television programmes on PBS¹ in exchange advertising space.

In this quintessentially conceptual work, the oil barrel becomes the support for the radio aerial: the artist parodies the desire of Mobil investors to be heard as much as their self-interested support for PBS. The sculpture raises more general questions about what underpins information, its media and its networks, in a society where private corporate interests are taking up more and more space.

1 Public Broadcasting Service is a not-for-profit public television and radio network with more than 330 collectively owned member stations in the United States.

Hans Haacke

Hans Haacke (born in 1936 in Cologne, Germany) lives and works in New York, USA. He is an emblematic artist of conceptual art. After studying in Cassel, Switzerland, and Philadelphia, USA, he began as an abstract painter before turning to the design of minimalist objects with Gruppe Zero in the 1960s. It was from the 1970s onwards that he developed an artistic approach that was critical of the institution and aimed at denouncing the collusion between the economy, politics, art, and culture. Hans Haacke created installations using objects, texts, and photographs that borrowed their characteristics from the laws of the market, advertising, and political propaganda, because, in his words, 'you have to learn from your adversary'¹. He analyses the influence of the media, the patronage of international firms and state intervention in the art market as factors that make artists subservient to commercial logic, leading them to 'self-censorship'. Only the autonomy of the fields of artistic production can transform the way we see the world and defend the universal values of justice and truth. As a denouncer of the troubled relationship between art and money, his approach implies a permanent resistance, as close as possible to the facts, according to the investigations he carries out before producing works in a specific context.*

Since the 1980s, he has had major solo exhibitions at the New Museum in New York (1986), the Tate Gallery in London (1988) and the Centre Georges Pompidou in Paris (*Artfairismes*, 1989). He has also been invited to take part in major international events such as documenta (four times), the Whitney Biennial and the Venice Biennale, where his work was awarded a Golden Lion in 1993. In 2012, the Museo Reina Sofia in Madrid held a major retrospective of his work, entitled *Castles in the Air*. In 2017, Hans Haacke took part in the 14th Lyon Biennial, *Mondes flottants*, with the artwork *Wide White Flow*, a huge silk 'wave' presented at La Sucrière, which immediately set the tone for the event. In 2019, the New Museum in New York presented *All Collected*, a major retrospective of Hans Haacke's work spanning more than thirty years. His work is currently the subject of a retrospective at the Schirn Kunsthalle in Frankfurt, Germany (2024) and at Belvedere 21 in Vienna, Austria (2025).

1 Pierre Bourdieu, Hans Haacke, *Libre-échange*, (Paris: Seuil; Dijon: Les presses du réel, 1993), p. 37.

Gillian Wearing

Dancing in Peckham (1994)

As if to reject this reduction of public space, a woman dances freely in a crowd, occupying the space and asserting another form of free expression, which today Tik-Tok promotes – as much as it enslaves.

Although she favours the role of anonymity in her work, Gillian Wearing does not hesitate to put herself on stage, as in *Dancing in Peckham*. In this video, the artist dances without music in the gallery of a large shopping centre in the Peckham district of south London. To create this filmed performance, she had previously memorised two pieces of music from two very different musical styles: Gloria Gaynor's famous "I Will Survive" for disco music and the rock'n'roll "Smell Like Teen Spirit" by the group Nirvana. Gillian Wearing then launched into a series of dance steps in the heart of the shopping mall, with no music audible to passers-by. They become spectators of a musical trance through the young woman's body movements alone, and are torn between curiosity, amusement, embarrassment, fear, and an attempt at indifference.*

Gillian Wearing was inspired to create this work by an anecdote. She was attending a jazz concert at the Royal Festival Hall when she spotted a young woman in the crowd dancing with a band:

"I was more fascinated by her than the jazz band! She was going wild and wasn't with anyone. She was dancing by the tables rather than where the dance floor was. It was hysterical and kind of weird (...) that was quite an enviable position to be in, to lose your inhibitions and not worry about what other people think!"

The artist has therefore chosen to re-enact this scene, to present through her own body the portrait of this young woman who, by living the moment to its fullest, has inscribed herself in her memory.*

Dancing in Peckham questions our relationship with others, with ourselves and with spaces.

1 Gillian Wearing in "In conversation with Leo Edelstein", *Journal of Contemporary Art*, 1998. *Conversations and Actions* (Whitechapel Gallery: Londres, 2012).

Gillian Wearing

Gillian Wearing (born in 1963 in Birmingham, UK) lives and works in London, UK. Associated with the generation of Young British Artists, this iconic conceptual artist uses photography and film to transform the banal anonymity of urban existence into a documentation of private and social behaviours. More interested in people than in their daily lives, the artist works to update the notion of portrait. After studying at London's Chelsea School of Art and Goldsmiths College between 1985 and 1990, she made a name for herself with a critical work on documentary photography entitled *Signs That Say What You Want Them to Say and Not Signs That Say What Someone Else Wants You to Say* (1992–93). The artist asked people she met at random in the street to write a message on a sign before photographing them. From the outset of her career, Gillian Wearing has drawn on the techniques of theatre, reality TV, and documentary filmmaking to construct narratives that explore personal fantasies and confessions, individual trauma, cultural history, and the role of the media. Anonymity through the use of masks, costumes and elaborate role-play has remained an essential element of Wearing's practice, underlining her questioning of the performative nature of identity.*

Gillian Wearing was awarded the Turner Prize in 1997 and elected a Life Member of the Royal Academy of Arts, London. She was made an Officer of the British Empire (OBE) in 2011 and a Commander of the British Empire (CBE) in 2019 for her contribution to the arts. In 2018, as part of a public commission, she created the statue of suffragette Millicent Fawcett, known as 'Hanging out the washing', in Parliament Square, London.

Gillian Wearing's work has been the subject of numerous solo exhibitions in prestigious international institutions, including the Solomon R. Guggenheim Museum in New York, USA, which is devoting a major retrospective to her work in 2021, covering three decades of her career; the National Portrait Gallery in London (2017), the ICA Boston in the United States (2016), the Whitechapel Gallery in London, then the K20 in Dusseldorf and the Pinakothek der Moderne in Munich, Germany (2012), the Museum of Contemporary Art in Chicago (2003), the Serpentine Gallery in London (2000), the Musée d'Art Moderne de la Ville de Paris (2001), the Centre d'Art Contemporain in Geneva (1998), and the Consortium in Dijon, France (1996).

ROOM 6

The last rooms confront us with the power of information and debate, their necessity in our system, their limits, and the societal violence they engender.

The first work seems to embody the rage of the act of reducing the front page of a newspaper – *Le Monde* – into a ball of paper. Wang Du's imposing sculpture seems to desecrate and counter the validity of the news, while at the same time erecting a monument to it. It celebrates as much as it questions the very survival of the newspaper and the written press as media that is now threatened – replaced? – by social networks through which information circulates continuously. This information is omnipresent in our lives, saturating them, contributing to the anxiety-inducing context of the present, crushing any notion of utopia, and making it difficult to think about the future.

Wang Du *Le Monde* (2001)

This sculpture is part of the *Luxe populaire* series. It consists of a sculpture in polyester resin and acrylic paint reproducing a single front page of the newspaper *Le Monde*, enlarged and crumpled as if it had been thrown in a ball onto the floor. First exhibited at the Rectangle in Lyon in 2001, and now the artist's most emblematic work, this sculpture offers an immediate understanding of the issues at stake in his artistic approach. Starting from the observation that we now live in a globalised information society, the artist deplores the fact that the media tend to replace reality more and more. The saturation of images in our daily environment is such that they are now the only landscape. Wang Du reproduces these newspaper headlines (several steel versions also exist with American newspapers, such as the New York Times, or Chinese newspapers such as China Daily). Strongly tinted with irony, his work succeeds in transforming these newspapers into sepulchres – cemeteries of information?*

Wang Du

Wang Du (born in 1956 in Wuhan, China) has lived and worked in Paris, France, since 1990. The work of this internationally acclaimed artist consists in sculptures and installations, as monumental as they are playful, and offers a critical look at the media system and consumer society. Wang Du belongs to the generation that grew up during the Cultural Revolution in China; after a six-year stint in the mines, during which he produced propaganda posters, he left for Guangdong to study fine art. He then became a professor of architecture in the 1980s and initiated a body of work integrating performances, happenings, and lectures. Considered a rebel artist by the Chinese authorities, he was sentenced to nine months in prison for his participation in the events in Tiananmen Square in Beijing. Upon his release in 1990, Wang Du decided to move to Paris, whose environment had a clear influence on his artistic practice as he was struck with the omnipresence of images in the city. They became the 'material' for his work, which is based around a critique of the information society, the incessant flow that media inundate us with daily, as well as a 'post-reality' where the real world and the world created by media merge. He uses common materials that are emblematic of mass media and press production, shifting them into a metaphorical register to reveal their underlying mechanisms.*

His work has been shown extensively throughout the world, including in France at the Rectangle in Lyon in 2001, the Abattoirs in Toulouse and the Palais de Tokyo in Paris in 2004, the Lieu Unique in Nantes in 2005, and the Consortium in Dijon in 2000 and 2017, as well as regularly in Hong Kong and Beijing in China, New York in the United States, Geneva in Switzerland, Germany, and Scotland, among other places. He also exhibited at the Venice Biennale in 1999 at the invitation of Harald Szeeman and at the Taipei Biennale, Taiwan in 2001. In 2016, for his solo exhibition *La clinique du monde* at the Laurent Godin gallery, Wang Du treated the world like a body suffering from multiple ailments and converted the gallery into its hospital.

ROOM 7

In dialogue with the previous work, a monument to trash and programmed obsolescence, Hiwa K's video installation continues this reflection on the effectiveness of words in opinion, and the reduction in the means for debating ideas. The violence of language in the media, among other things, leads here to a fight. Words lose their articulation, their importance: people turn to physical confrontation. Language gives way to the debate between bodies in full performance. The content is emptied, force is all that is left.

Hiwa K

Pin-Down (2017)

The three simultaneous videos depict the 'fight' between the artist Hiwa K and the philosopher Bakir Ali, a taxi driver in Berlin. The wrestling match takes place in the El Otmani gymnasium in Amsterdam, but the stakes are more rhetorical than sporting. The two men, both of Iraqi-Kurdish origin, have been having poetic and philosophical conversations for years, conversations that regularly end in deadlock. For Hiwa K, *Pin-Down* is an opportunity to physically settle (to pin-down) intellectual conflicts. Combining hand-to-hand combat and debates on Kurdish identity, ontology, and culture, sometimes interspersed with sporting considerations, Hiwa K and Bakir Ali bring language to a point of extreme tension, supposedly resolved by the violence of the combat. Yet the fight never interrupts the debate; this staging allows the two men to understand each other in a non-discursive way, by putting their bodies to test together.*

It is an eminently political work, in which, like the state of the world, identity and disagreement appear as sources of division. It questions the way and the possibility of resolving conflicts, whether they are internal to ourselves or involve our relationships with others and with society.

Symptomatic of increasing individualisation, pressure to be productive and the imperative of performance governing our lives, these conflicts fuel a "systemic violence inherent to the performance society" in which we live, as diagnosed by the philosopher Byung-chul Han¹.

1 Byung-chul Han in *La société de la fatigue* (Presses universitaires de France, 2010). [unofficial translation]

Hiwa K

Hiwa K (born in 1975 in Souleimaniye, Iraq) lives and works in Berlin, Germany. He trained as an artist in a self-taught way, meeting intellectuals, musicians, and artists, reading European philosophy and literature, and painting. He left Iraqi Kurdistan on foot to arrive in Germany at 25 years of age, where he began studying music, notably with the famous flamenco guitarist Paco Peña. This singular path emphasises the transdisciplinarity, amateurism, and horizontal circulation of knowledge in Hiwa K's work. His references are made up of stories told by family members and friends, found situations and everyday forms that are the product of pragmatics and necessity. Many of his works have a strong collective and participatory dimension, and experiment with the concept of acquiring knowledge from everyday experience rather than doctrine.*

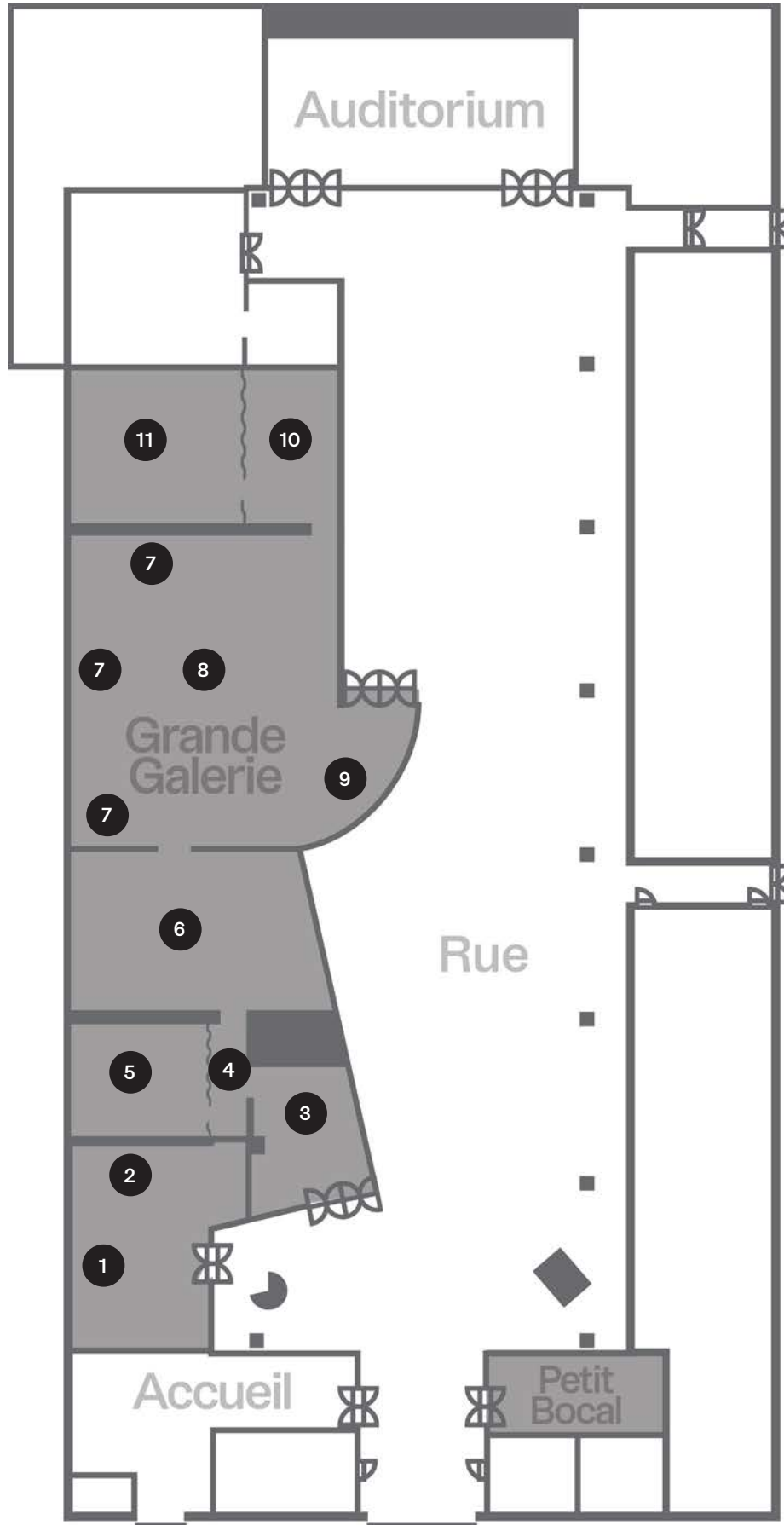
Hiwa K's works branch out into a network of acts, which form the longest and least spectacular part of an artistic process: rehearsals, apprenticeships, encounters, conversations – all moments that the artist chooses to stage through filmed performances. Hiwa K's work can be described as "social realism" because it is rooted in very real situations; yet he introduces a certain discrepancy into his work sometimes verging on the absurd. Coming from a country scarred by war, Hiwa K is interested in the future of ruins and the possibility of reconstruction.*

Hiwa K has taken part in major institutional exhibitions such as Manifesta 7, Trient (2008), La Triennale, Intense Proximity, Paris (2012), the Edgware Road Project at the Serpentine Gallery, London (2012), the Venice Biennale (2015) and documenta14, Kassel/Athens (2017), New Museum, NYC (2018), S.M.A.K., Ghent (2018), Kunstverein Hannover (2018), 'Theater of Operations' at MoMA (2019), Jameel Arts Center Dubai (2020), Museum Abteiberg (2021), The Power Plant Toronto (2022), KOW, Berlin (2023), 'Echoes of the Brother Countries' at HKW, Berlin (2024), 'Politics of Love' at Kunsthaus Hamburg (2024), 'Dis-placed' at Korschthal Esch (2024), and Ruya Foundation, Iraq (2024).

The exhibition brings together works that span across times in a non-chronological way. They are put into dialogue in a variety of ways, opening up a wide range of reflections on the spaces of resistance and reconciliation that language can embody.

Do not hesitate to get in touch with our mediation agents to find out more about the works and their themes.

Plan



List of works

ROOM 1

1. Pipilotti Rist

(Entlastungen) Pipilottis Fehler
1988

Colour video with sound
12min.

Courtesy of the artist.
Collection Institut d'art contemporain, Rhône-Alpes

2. Mimosa Echard

Telos
2019

Silver prints, cherry stones, ferns, stickers,
calendula petals, pills, snail shells, figurines, glass
beads, clitoria flowers, fabric, latex, blue glue, vinyl
glue, latex
146 x 341 cm

Courtesy of the artist.
Collection Institut d'art contemporain, Rhône-Alpes

ROOM 2

3. Carey Young

Product Recall
2007

Colour video projection with sound
4 min. 29 sec.

Courtesy of the artist.
Collection Institut d'art contemporain, Rhône-Alpes

ROOM 3

4. Stéphanie Nava

Tu mens comme tu respire
1996

Etching
65 x 100 cm

Courtesy of the artist.
Collection Institut d'art contemporain, Rhône-Alpes

5. Anne Le Troter

Plant Assistance
2025

Sound installation composed of the works:

Devenir goûteuse

12-minute sound bite consisting of « La
pornoplane », sound piece, 2020
Speakers: Lou Villapadierna et Anne Le Troter
Dried plants, steel, bra cups, food-grade steel
rods, framed drawing, sound.
Variable dimensions

Saveur bâtons

12-minute sound bite consisting of « Le petit brin
de blé », sound piece, 2024
Speaker: Anne Le Troter
Dried plants, steel, bra cups, food-grade steel
rods, framed drawing, sound.
Variable dimensions

Le Corps Living Room
2023

Powder coated steel
16 x 160 x 30 cm

Bobine
2023

Varnished steel
13 x 293 x 78 cm

Bench
2023

Powder-coated steel bench, audio cables
130 x 50 x 50 cm

Bench
2025

Powder-coated steel bench, audio cables
90 x 202 x 50 cm

Wavy
2024

Dry and oil pastels
29,7 x 21 cm

Gynécologie DIY
2022

Dry pastels
29,7 x 21 cm

La pornoplante

2022

Dry pastels

29,7 × 21 cm

Speaker pill

2022

Dry and oil pastels

29,7 × 21 cm

Courtesy of the artist and galerie frank elbaz

ROOM 4

6. Latifa Echakhch

Fantasia (Empty Flag, Black)

4 walls in a room

2007

Wood, plastic and metal painted black

Variable dimensions

Courtesy of the artist.

Collection Institut d'art contemporain, Rhône-Alpes

ROOM 5

7. Hans Haacke

Creating Consent

1981

Metal, white and blue paint, a stainless steel and red plastic television aerie

180,5 cm × 58,4 cm

Courtesy of the artist.

Collection Institut d'art contemporain, Rhône-Alpes

8. Utopia Station

2003

173 posters

Four-colour printing on Canaletto paper

Variable dimensions

Project for the 50th Biennale di Venezia - International Exhibition of Contemporary Art, curated by Molly Nesbit, Hans Ulrich Obrist, Rirkrit Tiravanija

With the artists: Marina ABRAMOVIĆ, Carla ACCARDI, Vito ACCONCI, Franz ACKERMANN, Doug AITKEN, Pawel ALTHAMER, AMICALE DES TEMOINS, ARCAGRUP, ASYMPTOTE, Yuri AVVAKUMOV, Zeigam AZIZOV, Stuart HALL, John BALDESSARI, Anna BARBARA, CLIOSTRAAT, Matthew BARNEY, Thomas BAYRLE, Dara BIRNBAUM, John BOCK, Carina HEDÉN, Ingrid BOOK, Iñaki BONILLAS, TYPOSOPHES, Ecke BONK, Louise BOURGEOIS, Angela BULLOCH, BUREAU

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Courtesy of the artists.

Collection Institut d'art contemporain, Rhône-Alpes

9. Gillian Wearing

Dancing in Peckham

1994

Colour video

28 min.

Courtesy of the artist.

Collection Institut d'art contemporain, Rhône-Alpes

ROOM 6

10. Wang Du

Le Monde

2001

Polyester resin and acrylic paint

125 x 150 x 220 cm

Courtesy of the artist.

Collection Institut d'art contemporain, Rhône-Alpes

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Arlequin and Teisseire Malherbe.

ROOM 7

11. Hiwa K

Pin-Down

2017

Installation of three colour video and sound

projections

34 min. 12 sec.

Courtesy of the artist.

Collection Institut d'art contemporain, Rhône-Alpes

Le Magasin

Centre national d'art contemporain

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Le Magasin CNAC thanks its team:

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