

RENDEZ-VOUS 17

YOUNG INTERNATIONAL CREATION

14^E BIENNALE DE LYON

FROM 20TH SEPTEMBER 2017 TO 7TH JANUARY 2018

KHADIM ALI, SINZO AANZA, HICHAM BERRADA,
DIA MEHTA BHUPAL, ALIANSYAH CANIAGO, ALI CHERRI,
AMÉLIE GIACOMINI ET LAURA SELLIES, HAO JINGBAN,
EJ HILL, IGOR HELTCHESKY - ALIAS ABRAHAM MURDER,
MITSUNORI KIMURA, ANNE LE TROTIER, DUNIESKY MARTÍN,
LAURE MARY-COUÉGNIAS, NATHALIE MUCHAMAD,
ELÉONORE PANO-ZAVARONI, MARION ROBIN,
LUDVIG SAHAKYAN, THOMAS TEURLAI, VICTOR YUDAEV
LENA ARAGUAS, *graphic designer guest*

Artistic directors

For the Biennale de Lyon | Thierry Raspail

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Assisted by Magalie Meunier, assistant curator, head of art projects and research at the IAC and Marilou Laneuville, curator at the mac^{LYON}.

Rendez-vous is resolutely devoted to showcasing young French and international creation. *Rendez-vous* is central to the 14th Biennale de Lyon and is a veritable “antechamber of expectation”. In the past it has exhibited—amongst others, and well before they took their place on the international scene—Thai artist Apichatpong Weerasethakul (winner of the Palme d’or at Cannes in 2010), British artist Ryan Gander, Swedish artist Nathalie Djurberg (Golden Lion at the Venice Biennale in 2009), and French artists Guillaume Leblon and Julien Prévieux (Marcel Duchamp Award, 2014), guests of the Biennale de Lyon in 2011 and 2015 respectively.

Created by the Musée d’art contemporain de Lyon in 2002, *Rendez-vous*, an international platform for young creative artists with funding from the Auvergne-Rhône-Alpes Region, uniquely in France, involves the combined energies of four separate institutions: the Biennale de Lyon, the École nationale supérieure des beaux-arts de Lyon, the Institut d’art contemporain, Villeurbanne/Rhône-Alpes and the Musée d’art contemporain de Lyon. Artistic direction of the event is shared by all four.

The collegiate artistic direction of *Rendez-vous* and its curatorship, which is open to ten international biennials and triennials, make this a unique project in Europe. For 2017, *Rendez-vous* has extended invitations to the biennials of Havana (Cuba), Jakarta (Indonesia), Kochi-Muziris (India), Lubumbashi (Democratic Republic of Congo), Marrakech (Morocco), Shanghai (China), Sharjah (United Arab Emirates), and the triennials of Aichi (Japan), Asia Pacific Triennial of Contemporary Art (Brisbane, Australia) and EVA International (Limerick, Ireland).

During the Biennale de Lyon, *Rendez-vous* is exhibited at the Institut d’art contemporain, Villeurbanne/Rhône-Alpes and the following year outside of Europe. In 2008, *Rendez-vous* was presented at the Shanghai Art Museum, with residencies in Moscow, Beijing, Miami, and Buenos Aires; in 2010, *Rendez-vous* was part of the Shanghai Biennial; in 2012, it was presented at the South African National Gallery in Cape Town; in 2015, *Rendez-vous* was exhibited at the Institute of Contemporary Arts/LASALLE College of the Arts in Singapore; and in 2017, at the CAFA Art Museum, in Beijing.

In association with 10 guest Biennales :

Raqs Media Collective for Hao Jingban /Shanghai, China

Jorge Fernandez-Torres for Duniesky Martín /Havana, Cuba

Alya Sebti for Hicham Berrada / Marrakech, Morocco

Melati Suryodarmo for Aliansyah Caniago /Jakarta, Indonesia

Haito Masahiko for Mitsunori Kimura /Triennals of Aichi, Japan

*Maud Page for Khadim Ali /Asia Pacific Triennial of Contemporary Art
Brisbane, Australia*

Koyo Kouoh for EJ Hill /EVA International, Limerick, Ireland

Sheikha Hoor Al Qasimi for Ali Cherri /Sharjah, United Arab Emirates

Sudarshan Shetty for Dia Metha Bhupal /Kochi-Muziris, India

*Sammy Balogi for Sinzo Aanza /Lubumbashi, Democratic Republic of
Congo*

Exhibition rooms



ROOM 1 : Thomas Teurlai

ROOM 1 bis : Laure Mary-Couégnias

ROOM 2 : Ludvig Sahakyan

ROOM 3 : Marion Robin,
Eléonore Pano-Zavaroni

ROOM 4 : Hicham Berrada,
Dia Metha Bhupal, Martín Duniesky

NORTH HALL : Nathalie Muchamad, EJ Hill,
Hao Jingban, Khadim Ali

ROOM 5 : Laure Mary-Couégnias

ROOM 6 : Anne Le Troter

ROOM 7 : Amélie Giacomini & Laura Sellies,
Aliansyah Caniago

SOUTH HALL : Victor Yudaev, Sinzo Aanza

COURTYARD : Igor Keltchewsky, Ali Cherri,
Mitsunori Kimura

room 1

Thomas Teurlai
Born in 1988 in Meaux (France)
Lives and works in Paris (France)

Award winner of the Auvergne-Rhône-Alpes's Young Creation Prize 2017

An artist focusing particularly on ruins and the infra-thin, Thomas Teurlai invests spaces throughout the four corners of the globe, ranging from the white cube to forgotten industrial sites. In one place or another, the artist breathes life and movement back into neglected objects and waste products, reviving, assembling, and reappropriating them, in order to create sensorial installations that modify our perception of the environment.

Viewers find themselves implicated – mind and body – in these installations with offbeat poetics, in which time seems to be condensed. In the work of Thomas Teurlai, the waste of industrial society reconnects with the organic, the visceral, like scrolls of graffiti found in the street, layers of skin presented like statues in a warehouse (*Looters Will Be Shot* (2012), in association with Ugo Schiavi) or installations like *The State of the Sky*, created at the Palais de Tokyo in 2014, in which the sound waves produced by the gong made a crack that ran along the full surface of a glass plate. Through the creation of multisensory and occasionally disturbing experiences, in which destruction and disappearance come into tension, Thomas Teurlai turns into “gold” all that we neglect, sometimes even literally, as with his installation *Stop Paying the Middle Man* (2015).

Hollydays inn, 2017

For *Rendez-vous*, the artist composes a multifaceted environment, arranging disparate elements and performing transplants from one object to another, simultaneously conferring an obsolete and futuristic character. In a pair of suitcases laid on the floor, beer drips onto the electrical wires; the sound is amplified with magnetic microphones, revealing the flow of the electrical current.

Mash up #5, 2017

In a standardised and decrepit shower cabinet, a record player hangs, activated by the force of the water.

Dream machine #3, 2017

On the floor, a mattress and iron filings are activated by a magnetic mechanism. What seems at first to be a “stain” suddenly starts bristling, springing to life, generating a simultaneous movement of attraction (the softness of a fur) and anxiety (the toxicity of a parasite).
Man (2015).

room 1bis

Laure Mary-Couégnias
Born in 1989 in Bonneville (France)
Lives and works in Lyon (France)

The subjects chosen by Laure Mary-Couégnias reflect an elsewhere in which the ambiguity of forms and the – falsely naïve – treatment of colours simultaneously amuses, attracts, and repels our gaze. The artist uses media of different formats and even sometimes the surface of the wall directly. The works of Laure Mary-Couégnias are full of metaphors and references echoing pop iconography and the literature that inspires it.

You Can Disappear Here Without Knowing It, 2017

For *Rendez-vous 17*, the artist invests the space of Room 1b with an in situ intervention in bright and shimmering hues. The title *You Can Disappear Here Without Knowing It* comes from the first novel by American author Bret Easton Ellis *Less Than Zero*.

A single motif stretches from walls to ceiling through to the floor of the exhibition space, which the visitor is invited to enter. They feel as though they are being absorbed by this colourful world. Laure Mary-Couégnias also presents a series of paintings in Room 5.

room 2

Ludvig Sahakyan
Born in 1988 in Leninavan (Armenia)
Lives and works in Lyon (France)

Award winner of the Boesner's Prize 2017

Ludvig Sahakyan uses humble materials and gestures, in which the pleasure of creating, DIY, decorating, building for oneself, and making do predominate. It is important to give (back) a role, a context, and dignity to each item (a found drawer, a wounded clay dog, the boughs of a tree). His artworks seem to be shot through by time, as he himself claims to be, with an art that finds its source in the culture of his native Armenia. Born in 1988 in Karabakh and almost immediately forced into exile, through his work, he seems to manifest the permanent quest for shelter: that of a drawer, a tree, a recipient, a cradle. He finds in the Armenian culture inside him a refuge and a starting point, which evokes the presence of the protective warrior Vardan II Mamikonian in the work *In the Shadow of Forgotten Ancestors* (2017). In the texts that accompany his exhibitions, Ludvig Sahakyan also focuses on the poetry of words to attempt to find a precision that responds to the balance his artworks entail.

The Bow is Stretched Skywards, 2017

This balance is still at work in the creation that he produces for *Rendez-vous 17*, an installation in which the hull of an upturned boat is supported

by a wooden structure and appears to defy gravity. This structure recalls the streamlined roofs and vaults decorated with stars in certain churches. Its shape also evokes a string instrument like the lute or, as the title seems to suggest, a taut bow (the attribute of a warrior) pointed skywards.

room 3

Éléonore Pano-Zavaroni
Born in 1988 in Romans-sur-Isère
(France)
Lives and works in Lyon (France)

Éléonore Pano-Zavaroni works in many different forms and formats, to create situations to question a way of being in the world and finding one's place. She continually changes materials, gestures, and actions (mural paintings and drawings, statements, methods, installations) depending on the contexts of intervention and on the "guilds" working with her. Engaged in collaborative practice, Éléonore Pano-Zavaroni's production is part of collective projects based on a prominent role given to interviews and discussions and opening up a forum for a critical approach to the terms and conditions of artistic work.

***Deambulatio*, 2017**

Deambulatio is a mirror laid out along the floor, whose height corresponds to the exact midpoint of the average height of a contemporary individual. In the centre of the arrangement, it is the visitor that activates the piece: *Deambulatio* gives us a fragmentary glimpse of the visitors' legs and feet, as they enter

Room 3 and reflects their own pathway through the exhibition space by highlighting their footsteps. The artist specifies that the title refers to the action of strolling, evoking as much the promenade or walk as it does wandering (*flânerie*) and echoes the notions of drifts and postures.

***Rendez-vous*, 2017**

As they stop in at the ticket office of the Institut d'Art Contemporain, visitors are informed that the mail has arrived in Room 3. A series of letters, addressed to the Visitor to the *Rendez-vous* exhibition sit on the floor. They are written by forty accomplices, invited by the artist to write letters addressed to the visitors on the subject of "their intense intentions". Day after day, as the exhibition advances, new letters are added. This evolutive installation attests to the passage of time, since the first letter is sent from the start of the installation of the exhibition in late August 2017. All of the letters contribute to creating a permissive space for the guests, reflecting a broad, open, and stylised conversation, which renders the network and the rebounds that the discussion generates visible. These letters will form the subject of a publication after the exhibition *Rendez-vous 17*.

Marion Robin
Born in 1981 in Clermont-Ferrand
(France) where she lives and works.

The artworks of Marion Robin take shape in a quasi-immediate relationship to the exhibition space in which they are found and only assume meaning once in their host space. Referring to the local environment, they are very often created in situ and require attentive observation from the visitor. The artist approaches the space as it is presented to her and is constantly playing with it. Optical illusion, enhancement of details, reappropriation, and optical games are all elements that stimulate and interfere with the visitors' bearings.

In the Plan, 2017

For *Rendez-vous*, Marion Robin intervenes on the surface of the floor and questions the visitors' relationship to the exhibition space of the IAC. On the floor lies the exact reproduction of the floorplan of the space, with precise technical indications (such as, for instance, the layout in square-metres) and annotations regarding the habitual uses of this plan (crossed out elements, rectifications). *In the Plan* disrupts the visitor's sense of observation, whether s/he is used to walking around this exhibition space or not. Marion Robin offers us a new approach to the venue by materialising this space that she questions both physically and mentally. A *mise en abyme* is generated for the visitor as they walk around it. By reproducing the floorplan of Room 3 identically, the artist plays on relationships of scale, passing from the bi-dimensional

surface of the paper to that of the floor of the exhibition space. She thus highlights the architectural characteristics of the place by rendering them perceptible : "We rarely seek to know more and, most often, we pass from one place to the other, one space to the other without thinking of measuring, taking charge of or taking into account these lapses in space." The exhibition space does not only contain the artwork, it is the artwork.

room 4

Hicham Berrada
Born in 1986 in Casablanca
(Marocco)
Lives and works in Paris (France)

The work of Hicham Berrada is inspired by the culture of both art and science. In his works, the artist establishes scientific protocols that imitate various natural processes and atmospheric conditions as closely as possible, in an approach similar to that of a painter, giving rise to chimeric worlds in fascinating colours and forms.

***Les fleurs*#1, 2016**
***Les fleurs*#2, 2016**
***Les fleurs*#3, 2016**

For *Rendez-Vous 17*, Hicham Berrada created an installation of three video projections in which malleable geometric formations were subjected to disturbances akin to eruptions and telluric explosions. Ferrofluid sculptures (liquid containing nanoscopic particles of iron and subjected to a magnetic field) form organic volumes. An underlying mechanism guides each movement and form, but an element of unpredictability remains. In these environments that initially appear structured, which are built up then brutally destroyed, questions of ephemerality and the transformation of forms are posed through the technique of slow motion. Here, as in a carefully regulated ecosystem, each element eventually recovers its initial role, in an infinite and inexorable loop. The title *Flowers* refers to August Strindberg's poem *In the*

Cemetery.¹.

Dia Mehta Bhupal
Born in 1984 in Mumbai (India)
Lives and works in Hyderabad
(India)

During her studies at art schools (in London and New York), Dia Mehta Bhupal developed a photographic and graphic practice depicting a sanitized contemporary reality, with its objects produced by the thousands (shelves of pharmacies and supermarkets) and its impersonal and atemporal spaces (waiting rooms, public toilets), which the artist seeks to redefine by shaking up Western society's commonly accepted views. For Dia Mehta Bhupal, behind the seeming neutrality of collective spaces, thoroughfares, or transitional zones, hides an intensive dialogue, based on the confrontation between individuals from different cultures. When their archaeology is revealed, these sites seem to no longer be thoroughfares for the visitor, but places of contemplation.

***Cinema*, 2016**
***Bookshelf*, 2016**
***Camera*, 2016**
***Phone Booth*, 2017**

Dia Mehta Bhupal's installation consists of *Cinema*, a photograph of a full-scale environment devised by

1. "Flowers, those living-dead, which lead a sedentary life and put up no resistance to any assault, which suffer rather than hurt anyone else, which imitate carnal love, multiply without fighting, and die without complaint, superior beings that have realized Buddhas dream of desiring nothing and enduring everything – self-absorbed to the point of voluntary unconsciousness."

the artist and a number of transformed paper objects, creating a fictive space that the visitor is invited to enter. She proceeds by way of a meticulous assemblage of packaging from recycled materials (paper, newspaper, books) and recreates a space, giving it the atmosphere of a set. The artist's environments represent sites that confront individuals in a shared, collective space, as is the case here, in a movie theatre. The artist has the intimate conviction that seemingly impersonal or soulless spaces can paradoxically be the crucible for unique or even intimate experiences (even of a subconscious nature) that are the most decisive for our individual personalities. This strange coexistence lies at the heart of her work.

Duniesky Martín
Born in 1983 in Camagüey (Cuba)
Lives and works in La Havana
(Cuba)

Duniesky Martín develops an artistic approach related to the cultural, social, and political history of Cuba by questioning the changes that the island has been experiencing for several years. His drawings, paintings, videos, installations, and performances deal with the components that constitute historic memory, the collective imagination, and cultural stereotypes. For the artist, our conception of the world is conditioned by “cultural transmissions” inherited from past generations that continue to subsist today and feed into our collective imagination. In his creative process, Duniesky Martín has continually associated memory with the present.

Legado, “Registros Colectivos” series, 2017

For *Rendez-vous 17*, the artist presents *Legado*, an audio-visual installation that includes texts, excerpts from films and pieces of music all relating in some way to Cuba and the stereotypical collective imaginary that we are accustomed to associating with this island. Six digital tablets arranged on the wall play extracts of films created by foreign filmmakers based on national stories, alongside fictional texts and familiar musical themes from the 1940s and '50s emblematic of Cuba. The title of the work *Legado* refers to the confused and fragmented legacy that Duniesky Martín presents to us, following the social, political, and cultural transformations between Cuba and the United States.

north hall

Nathalie Muchamad
Born in 1979 in Nouméa (New-Caledonia)
Lives and works in Lyon (France)

Nathalie Muchamad experiments with the relationship between individual and collective memory. Her installations function as scenographies in which the artist invites visitors to construct their own narrative based on elements and clues given in the form of synopses. Nathalie Muchamad accords particular attention to the diversity of points of view. Midway between documentary and fiction, her works combine the collective imaginary and real historical facts. She also explores the question of the conflict around recognition of kanak culture in New Caledonia, her native country.

Haou, My Country!, 2017

Haou, My Country! reworks the artist's recurrent questions, relating to the notion of memory. Created following a residency in Guadeloupe, this installation explores the connections between private and public space, notably through the elements designed by the artist and their spatial arrangement. Reproducing the aesthetic of a bus shelter, made of concrete and corrugated iron, Nathalie Muchamad recomposes a site of sociability, which the visitor can occupy. The bus shelter, a place of shared experience, evokes waiting. In New Caledonia, this urban infrastructure is also a place of anti-establishment expression. Emblematic and poetic texts and quotes from Mohamed Ali

(the Attica Inmate Revolt in 1971²), from Louise Michel (poem written at the time of her deportation to the penal colony of New Caledonia), and from Kanak poet Denis Pourawa, among others, appear in the form of tags in the space recreated by the artist. They highlight resistance movements against segregation and racism, or colonialism. The video presented, broadcast onto two screens, was shot in Sainte-Marie, the supposed landing site of Christopher Columbus in 1493, where a monument has been erected in his honour. Historical facts, but also individual and collective memory are confronted here, as the statue of the explorer appears on-screen with its nose cut off, thus recalling a punishment once inflicted on the fugitive slaves.

EJ Hill
Born in 1985 in Los Angeles, CA USA)
Lives and works between Los Angeles, CA and New York, NY (USA)

Video, painting, sculpture and writing are all mediums that enable EJ Hill to establish a relationship with the visitor that is at once conflictual and intimate, in many of his works. The artist pays very special attention to the memory of the body, which he believes conveys the traumatism and pain of previous generations. In his performances, in which he makes reference to his existence as a black man in today's society, EJ Hill explores the conditions of his own

² Mutiny that took place following the assassination of an activist from the Black Panther Party, in September 1971 at the Attica Penitentiary in the United States. It was mostly organised by black prisoners.

reality by questioning the suffering of his body in endurance exploits that expose him to testing his own limits, usually leading him to the point of physical exhaustion.

A blessing, 2017

For *Rendez-vous 17*, EJ Hill presents *A Blessing*, an installation made of wood and crowned by a neon light. This structure is reminiscent of *Pillar*, an installation designed by the artist for the Venice Biennale in 2017, built on the model of rollercoasters, a sculptural object, meaningful for the artist as it reflects childhood memories and is a kind of metaphor for the unpredictability of life. A blessing also echoes attractions with strong sensations: its steep slope is similar to those serving as springboards for the leaps of “horse divers”³, suggesting the idea of a (dangerous) fall more than that of leisure. The bluish aura of the neon light seems to be an ironic nod to contemporary consumerist society (*Bless Our Relentless Pursuit of Bliss*).

Khadim Ali Born in 1978 in Quetta (Pakistan) Lives and works in Sydney (Australia)

Artist of Afghan origins from a Hazara family⁴, Khadim Ali studied mural painting in Teheran (Iran), he continued his studies in Pakistan and then moved to Australia, where he was able to express his ideas uncensored. Khadim Ali draws on traditional production techniques such as miniature painting, tapestry, and murals. His artworks are firmly rooted in the history of his native country and full of eastern and western historical references. The artist questions the notion of loss of cultural heritage. In his most recent works, Khadim Ali focuses on the fate of the refugees leaving Afghanistan for Europe.

Untitled 21 from The Arrival Series, 2017

Untitled 19 from The Arrival Series, 2017

Untitled 20 from The Arrival Series, 2017

For *Rendez-vous 17*, Khadim Ali presents *Untitled 21 from The Arrival Series*, a tapestry made in Afghanistan with the aid of local artists and weavers. Over the weave, figures are superimposed in appliqué, whose more contemporary aesthetic is nonetheless inspired by ancestral

3 Diving horses were a popular attraction in the United States between 1884 and 1940.

4 Hazara is a Shiite minority of Afghanistan. During the 20th century, the Hazaras, “at best considered as second-rate citizens, at worst, as slaves,” have been persecuted by the central Pashtun power, which declares the Shiites infidels and declared jihad against the Hazaras late last century.

representations⁵.

Reproducing the theme of the shipwreck (a recurrent subject in art history), the tapestry illustrates the difficulties of the migrants in search of a haven and the painful waiting period for their loved ones, consumed by their absence. The demons with horns that the artist depicts in a situation of vulnerability are a metaphor for marginalised individuals (ethnic minority or refugees), traditionally “demonised” by the media and the authorities. *Untitled 13 from The Arrival Series* unfortunately finds a highly topical connection with recent events.

These two artworks from the series *The Arrival* also present scenes of shipwreck, in which we find the same hybrid, part-human, part-horned devil creatures. Here, the artist uses gouache covered in gold leaf here and there.

Hao Jingban

Born in 1985 in Taiyuan (China)

Lives and works in Beijing (China)

Hao Jingban questions the evolution of Chinese society in the light of the upheavals pertaining to the advent of the People’s Republic, by notably focusing on social fact. Combining archive images and scenic reconstruction, his works are situated at the margins of documentary film. The artist thus offers us a new and sensitive reading of the Chinese socio-historic context. For the past few years, within the framework of the *Beijing Ballrooms project* in which *I Can’t Dance* was made, Hao Jingban has been interested in the leisure activity of ballroom dancing, a popular social phenomenon in China.

***I Can’t Dance*, 2015**

Deployed over four screen, the video installation *I Can’t Dance* evokes the balls held prior to the Chinese Cultural Revolution in Beijing in the 1950s and through to the present day. The artist emphasises the political and historical context in which this leisure activity developed. With a brief period of glory at the dawn of the People’s Republic, ballroom dancing was revived and experienced a boom, particularly in public parks, after the programme of economic reforms undertaken in the late 1970s. It remains emblematic for two generations of Chinese – those who grew up in the 1950s and 1980s – generations separated by the Cultural Revolution, during which ballroom dancing was abolished in favour of dances in honour of Mao Zedong. The artist sensitively films slow shots of situations and behaviour characteristic of an era,

⁵ The artist is notably inspired by the *Shahnama*, the “Book of Kings”, a book dating from the 7th century and that relates the Arabic conquests by the first kings of Iran.

alternating archive footage (excerpts from the Chinese films *Song Of Youth* and *Intrepid Heroes* and excerpts from the morning television show *Get Up and Dance*), and interviews (with former dancers), spontaneous recordings, and fictional stagings. With *I Can't Dance*, Hao Jingban highlights the contradictions caused by political shifts and the establishment of new ideologies, particularly within the very heart of public space.

room 5

Laure Mary-Couégnias
(biography: see Room 1b)

Less Than Zero, 2017
The Laws of Attraction, 2017
Educating Laure, 2017
Laure de Berny, 2017
Lolita, 2017
Strayings of the Heart and Mind, 2017
The Sleeper in the Valley, 2017
Letter to Colette, 2017

Laure Mary-Couégnias presents a series of figurative paintings in which we find a plant and animal world resembling a bountiful jungle in bright colours, rich in contrasts. Tigers, panthers, and birds fill the space of the large-format canvases. The titles, inspired by the artist's reading, refer to literary masterpieces by Nabokov and Mirabeau, among others. A certain tension seems to emanate from the work, given the distrustful gaze and positions of the animals, ready to spring into action. Harmony and peace of mind are thus only appearances.

A letter written by the artist completes the installation.

room 6

Anne Le Troter
Born in 1985 in Saint-Étienne
(France)
Lives and works in Paris (France)

When we enter a sound installation by Anne Le Troter, our attention is drawn by voices.

The “ram effect” of speech, according to the artist, is immediately present. It is therefore not so much their momentary utterance but the effect of these voices themselves that interests the artist. They are strange organs, some sort of sound fossils whose sociolect betrays their foundations. In their hesitations, their furtive movements, the voices seem to be the restless seismographs of souls in the present. Systematic objects of the standardisation of our contemporary societies, in her works Anne Le Troter also sometimes presents voices that have become like tiny mechanisms. Her installations thus become a series of talking machines.

It is therefore no accident if call centres, the ultimate sites for the formatting of voices, are a particular focus of Anne Le Troter's research.

The Silences After a Question, 2017

For *Rendez-vous*, it is the last act of a trilogy – an “augmented” piece conducted over several years (2015-2017) – that is presented here⁶. The artist presents a sound installation in which the visitor, one perched on the metal grate, is immersed in a series of voices. These voices (those of fifteen telephone

6 Act I: *The Semi-Detached* was presented at the BF15 in Lyon, Act II was performed at the Palais de Tokyo in Paris.

surveyors) deliver fragments of phrases following a scripted phone call, in the manner of a musical score in three “movements”. From this script, which she considers a literary form in its own right, the artist only retains the pre-configured content (the answers), evacuating the packaging – and in this way the signifying context – in order to stress the rhythmic and choral aspects of these voices. Distended, superimposed, and spliced, these voices – nonetheless eminently individual – become the expression of a collective entity addressing the audience and presenting them with material that is both abstract yet palpable.

room 7

Aliansyah Caniago
Born in 1987 in Tangerang
(Indonesia)
Lives and works in Bandung
(Indonesia)

Aliansyah Caniago explores the notion of identity. In his installations, paintings, and performances, he is particularly interested in the effects of migration on the identity of individuals, in relation to their direct environment. Tradition and modernity are central to his work. Many of his performances are connected to the very space in which they are produced and in interaction with the local population who are included in his creative process. Aliansyah Caniago explores our close relationship to the landscape and questions the way in which humans evolves within an environment: how we can be both an integral part of it and yet distinguish ourselves from it.

The sky is portable re-enactment,
sunda kelapa, 2017

For *Rendez-vous 17*, Aliansyah Caniago presents a series of videos from *the Sky is Portable project*, where he worked with a pigeon in a performance presented in January 2017 in Jakarta.

The pigeon, this “emblematic urban animal” as the artist defines it, is characterised among other things by its ability to recognise a space by its contours and scents. Making its way back to its roost across vast distances does not present any particular difficulties for this animal. Originally a migrating bird, it now lives in all the nooks and

crannies of cities and survives in this hostile environment.

The first video presented retraces the day of a pigeon bought at a market in Jakarta, through its movements. Aliansyah Caniago meticulously studies the flight paths and the way in which it manages to find where it came from.

Symbolically echoing the global phenomenon of migration, the bird becomes a vector for the artist's own questions on personal identity and the way in which we can truly define a "home". By contrast, the second video adopts a human point of view of the city and the port activities. Finally, the last video, in a more documentary style, emphasises the artist's performative procedures.

On the evening of the exhibition opening, Aliansyah Caniago creates a performance with a series of objects and some coal.

Amélie Giacomini et Laura Sellies
Amélie Giacomini : Born in 1988 in Lyon (France)
Laura Sellies : Born in 1989 in Grenoble (France)
Live and work in Paris (France)

Working in tandem for several years now, Amélie Giacomini and Laura Sellies create installations within a performative practice that combines sculptures and bodies in action. For the duration of the show, with sensual gestures, performers activate the fragments present and become elements of potential stories. In these immersive installations and this "extended" performance, styles borrowed from different fields and disciplines are convoked, with the presence of female characters remaining a given. The artists perform an evanescent and

contemplative rereading of stories based on aquatic myths, a novel by Rodrigo Fresán, or the architecture of Adolf Loos seen through the prism of the feminist gaze of Beatriz Colomina.

All These Girls Crowned With Languages, 2017

For *Rendez-vous 17*, Amélie Giacomini and Laura Sellies present *All these Girls Crowned with Languages*, a new installation that falls within the tradition of the work *Insula Dulcamara* presented within the framework of the *Galleries Nomades* at the GAC in Annonay in 2016. The same notions of insularity and womanhood are found at the heart of *All These Girls Crowned With Languages*. In a white cube, outside of time, various fragments of a forthcoming fiction are arranged within the space: a sculptural object made of transparent resin and woven copper wires is hung at mid-height, lit by a series of neon lights (the artisanal style of the weave echoes various feminine myths); a text depicting the female community on the fictive island of Kyrra is transferred to the wall, while a video shot on the Magdalen Islands off the coast of Dakar completes this environment. It is the body and voice of a performer⁷ who, wandering through the space, agglomerates the various elements together, acting like an energy sensor that progressively gives substance to a representation of the island, its inhabitants, and its geology.

During the professional days, a performance was activated within the installation.

⁷ The artists have been collaborating for several years with dancer and choreographer Anna Gaiotti.

south hall

Victor Yudaev
Born in 1984 in Moscow (Russia)
Lives and works between Lyon and
Bordeaux (France)

Victor Yudaev focuses on the interplay of objects within space. These “conceptual nomads”, as the artist calls them, form a score that is continually put back into play, in order to create a continuous narration. The apparently free organisation of the objects in the space nonetheless obeys certain rules, akin to those that structure the words in a sentence. There is a framework, then, but it does not limit the freedom of the objects whose manipulation is improvised, thus giving rise to a flexibility in interpretation. Spectators (or readers) are invited to enter a spatial logic of the artworks and to do so via the paratext: margins, stage directions, or the incipit of the work thus play an important role in Victor Yudaev’s creation. The meaning shifts and it is not determined or determining: it is above all the experience of reading itself, the fact of experiencing certain effects caused by the staging that gives the artist’s works their meaning.

Here, 2017

The sculptural ensemble presented for *Rendez-vous 17* takes the form of a large assemblage, evoking the artist’s workbench. According to Victor Yudaev, artists incorporate the notions of experience and failure into their work; they are a kind of “vital point between the various disciplines that they interconnect”. By way of grafts and hybridization

between heterogeneous elements, he creates his own art space.

In this space, sculptures, structures, and noble or popular objects rub shoulders without hierarchy and form part of a continuous movement, creating a narrative and visual conversation for which the studio becomes the “base”. Like a jazzman improvising based on standards, Victor Yudaev finds inspiration in art history (particularly the avant-gardes), “motifs” that help him to tend – with each new presentation – towards a dialectical replay of the objects among themselves.

Sinzo Aanza
Born in 1990 in Goma (RDC)
Lives and works in Kinshasa (RDC)

The thought of Sinzo Aanza, author of the novel *The Genealogy of a Platitude* is greatly influenced by the absurdity of Congolese life due to the creation of a puppet state devoid of its own values, in favour of the image of colonisation. As a kind of antidote to the discomfort of being an artist in his country, Aanza recites his artworks on the buses and in the streets of Kinshasa. Through this physical action that his literature becomes, the artist draws on the performance art tradition shared by contemporary art and street artists. Art is created in real time and evaluated on site by an improvised audience, becoming independent of Western recognition.

Project of Attack Against Images,
Act 3, 2017

Partly presented at the Centre d’Art Contemporain de Wiels in Brussels, the *Project of Attack Against Images* continues in *Rendez-vous 17*. Through a confrontation between

literature, photography, objects, and interactions with the audience, the artist questions the construction of the culture and identities in interaction with the image of the country created by colonial propaganda. This “physical” literature that unfolds in three acts eventually falls silent, deprived of its prophetic claims. The speech entrusted to mute objects again serves as an antidote, to the point of pillaging the meaning that the art objects acquire in the context of colonial conquest.

The artist wishes to question the discourses and narratives that stem from the bedazzlements that the post-colonial religions and political and humanitarian communications represent.

courtyard

Igor Keltchewsky (alias Abraham Murder)

Born in 1989 in Paris (France)

Lives and works in Lyon (France)

Multimedia artist Igor Keltchewsky explores the world of animation and video games through his alter ego, Abraham Murder. A fictional character devised by the artist and the leader of a group that bears his stage name, Abraham Murder forms the object of a project that has been developing under various forms since 2014: video games, animated films, concerts, and installations. The musical world of Igor Keltchewsky is found in his artistic work. The artist integrates tracks from his real-life rock band into his artworks.

365,25, 2017

I am the man who's watching you

I am Electricity

Random Perspectives

Scarlet Fusion

Milkyway

Igor Keltchewsky invites the visitor to find a space in a lounge in which several videos are screened. Reproducing the aesthetic of the animation film through a collage of digital images, in *365,25* the artist offers us a ride in a Chevrolet in the company of Abraham Murder, who we follow through various settings and musical atmospheres. Covers of famous hits (1979 by The Smashing Pumpkins, *Whiskeyclone*, *Hotel City* 1997 by Beck, 1999 by Prince, and 19-2000 by Gorillaz) are performed by Abraham Murder, Igor Keltchewsky's band. *I Am the Man Who's Watching You*, *I Am Electricity*

and *Random Perspectives* adopt the format of music videos of different durations, in which we follow the adventures of the same character, Abraham Murder. Two posters, *Scarlet Fusion* and *Milkyway* complete the artist's installation.

Ali Cherri

Born in 1976 in Beyrouth (Lebanon)

Lives and works between Paris (France) and Beyrouth (Lebanon)

A Lebanese artist with a multifaceted approach, Ali Cherri creates video works and sculptural installations or screen-print reproductions. The work of this artist finds its roots in the history of his native country, Lebanon, and the neighbouring countries, but also in their geological foundations. Ali Cherri weaves connections between nature, humanity, and artefacts, in order to rethink contemporary problematics, from violence to the integration of archaeological objects in our knowledge bases and museums. Like a totem, a sculptural tree trunk is incrustated with animal bones and crowned by a lightbox. On the wall, a huge screen-print representing hybrid plants completes the installation.

Where do birds go to hide I, 2017

The artwork *Where Do Birds Go to Hide* was created in the same vein as *Somniculus* (2017), which examined the role of the archaeological object in the development of national stories and called our relationship to objects into question. Based on a donation from the Unité Archéologique de Saint-Denis, the artist created a hybrid structure that combines

wood and animal bones: the skeleton thus composed escapes our understanding and does not trigger (re)cognition. This semi-organic structure is accompanied by a screen-printed canvas reproducing old plates excerpted from old encyclopaedia: seemingly authentic, the artist's collages give rise to hybrid beings. Through this work, Ali Cherri plays with the borders of knowledge and the limits of scientific methods of classification in order to create artworks that scramble the modern boundaries between human and non-human, culture and nature.

Mitsunori Kimura
Born in 1983, Fukuroi, Shizuoka
(Japan) where he lives and works.

A graduate of the art school and university of Nagoya in sculpture and environmental art, Mitsunori Kimura develops a figurative sculptural practice, ranging from a human form cut into camphor wood to a mosquito in oil paint. His work also includes a wide range of media, such as print on cloth or drawing. Mitsunori Kimura often incorporates organic elements in his works, such as wood chips or filaments, reminiscent of hair or fur, suggesting a living natural world that he calls “bushy paintings”. The textured, sensual surfaces, beyond the gloss of the oil paint and the volume contributed by the woodwork, reflect a representation that exceeds mere resemblance, reproducing even the principle of existence of the subject of imitation. The artist plays with oil stains that spurt over wood or paper: the objects that at first seem touching with their miniature dimensions nonetheless appear to damage their support, sweating over it, dying. Maintaining an ambiguous relationship with the Japanese concept of *kawaii*⁸ and a dramatique dimension, Mitsunori Kimura’s work is at its best when it connects life and death (he convokes ancestors, spirits, as well as the living), and the idea of kinship between humans and animals permeates his *œuvre*.

Face on Rope, 2010

This ambiguity is found in the myriad elements of the work *Face on Rope*, presented at *Rendez-Vous 17*. The visitor is invited to circulate among the strange creatures that constitute this penetrable work: small, discreet, and elegant anthropomorphic heads painted with oil paint, the size of small eggs, are hung from the ceiling by undulating swaying cords. Recalling the tradition of *yōkai*⁹, once again, faced with these creatures we hesitate between feelings of morbidity and a sense of onirism

9 The *yōkai* (“spirit”, “ghost”, “demon”, “strange apparition”) are a form of supernatural creature from Japanese folklore. Hokusai, the famous painter, painted them on his prints; a special category of manga (whose foremost artist is Mizuki Shigeru) has been dedicated to them since the sixties. Thanks to the *Ghibli Studio* films, the *yōkai* have become the stars of Japanese animated cinema.

8 From the Japanese “*kawaii*” (cute).

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