

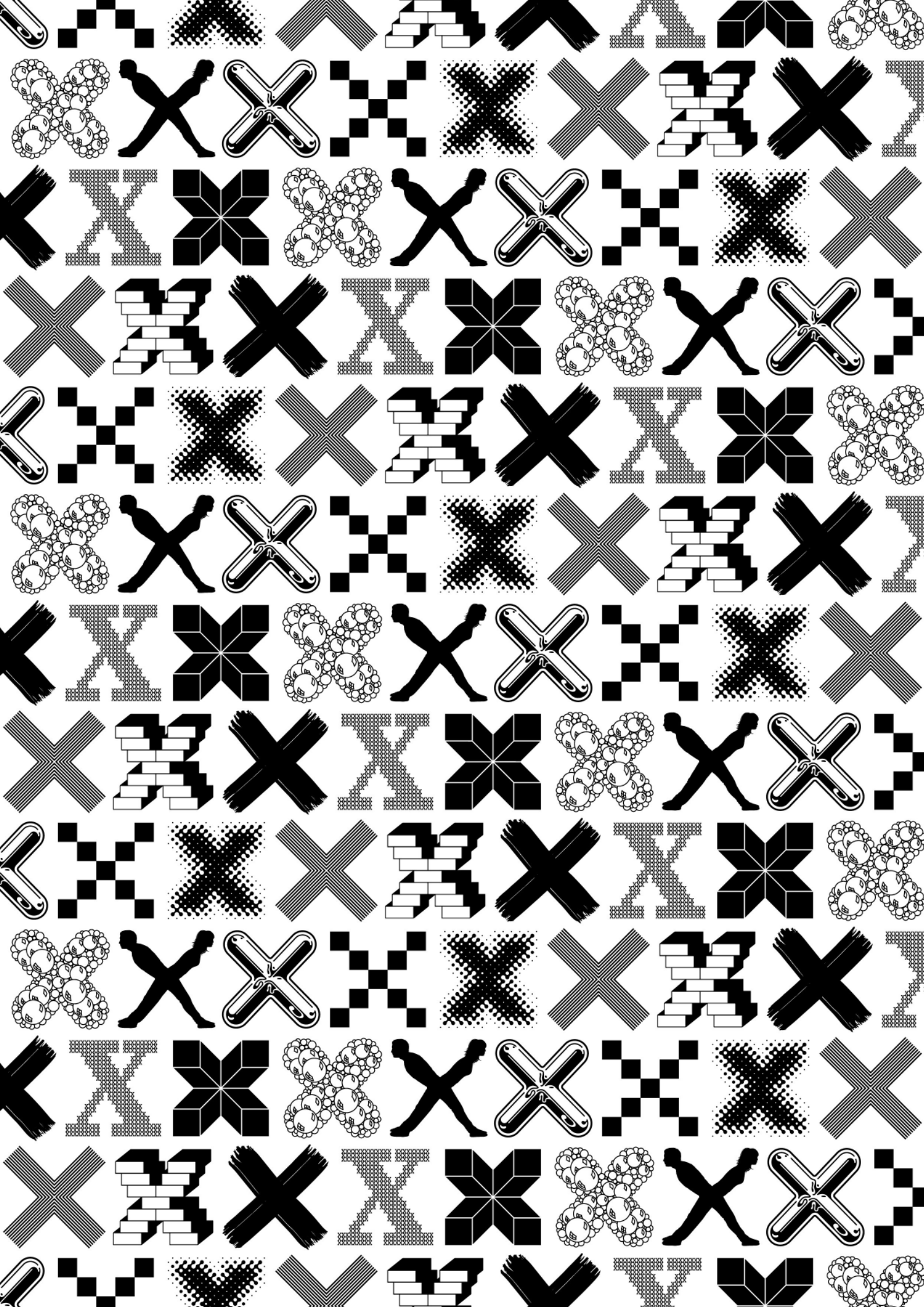


**X^e Biennale
de Lyon**

The Spectacle of the Everyday

16.09.09 → 03.01.10

www.biennaledelyon.com



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Bullukian Foundation
Bichat Warehouse

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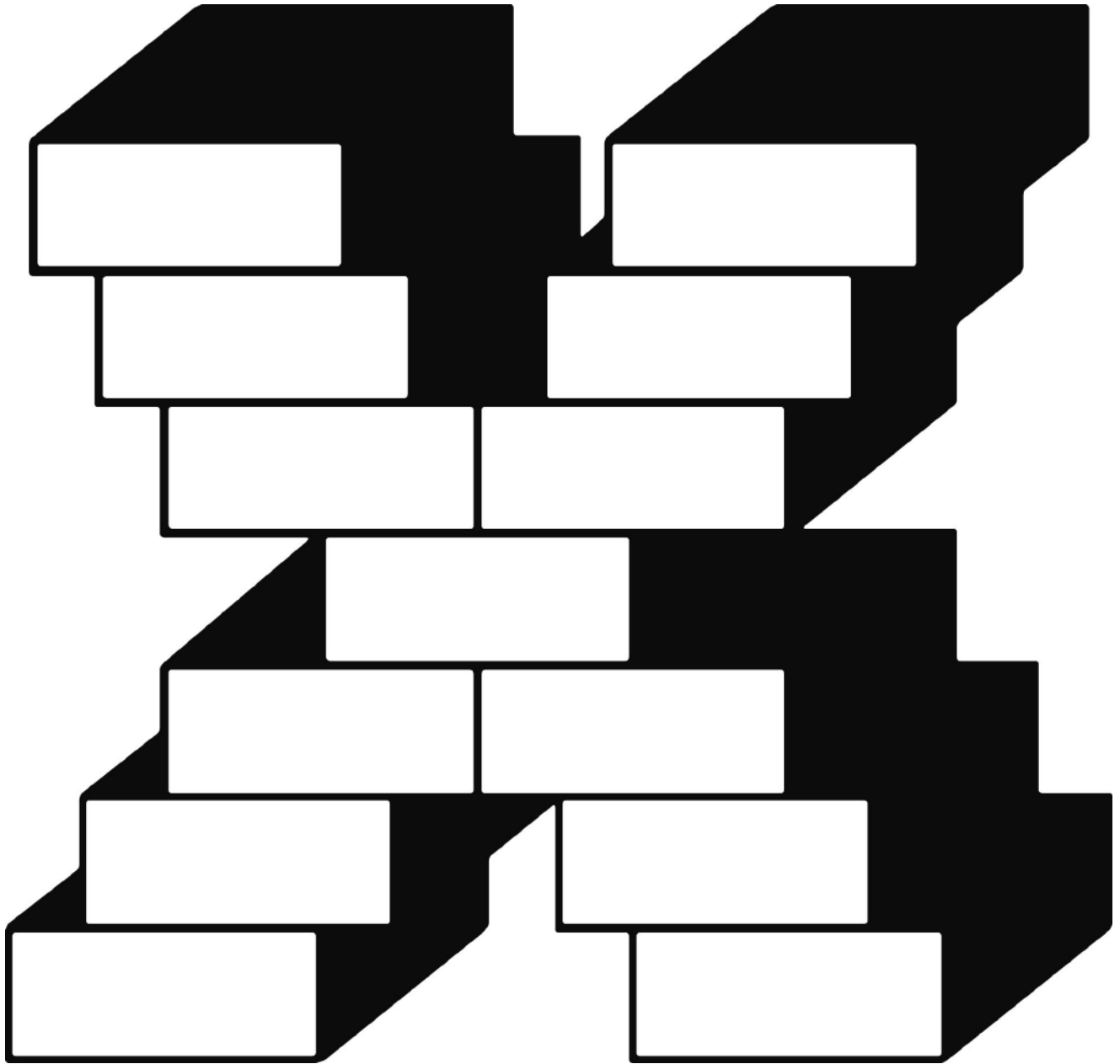
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The Biennale de Lyon 2009: The Spectacle of the Everyday



Imagined Worlds

By Thierry Raspail,

Artistic Director of the Biennale de Lyon

Charles Perrault kicked off the battle of the Ancients and Moderns at the very moment when Europe was discovering the splendours of all but unknown civilisations: China, Japan, South-East Asia, the Indian subcontinent – and the Aztecs and Incas deep in the forests of Mexico and Peru. This was around 1689, and a totally new concept of modernity as the equal of antiquity was emerging at the very moment when Europe was no longer alone in the world and would soon be forced to seriously revise its theological universalism in the light of an indisputable human pluralism. It would be centuries before the last of the resultant forms of apartheid crumbled and the strivings for Robert Filliou's "principles of equivalence" achieved some kind of balance.

But now there were a before and an after, together with an elsewhere and an other. To sum up, there were a history and a geography, with the utopian literature of the time – More, Bacon, Swift – describing these others and elsewheres as contemporary societies, and the Enlightenment soon endorsing them as models.

A branch of science gelled in the eighteenth century which Ampère christened ethnology: new worlds, fragmentation of Christianity, vernacular languages, large-scale migrations in Western Europe, formation of new communities. History obligingly lent itself to a new geography, as cultural areas, structured ethnic groups and indigenisation emerged as convenient categories – cartographies as heroic as they were lethal – to accompany the colonial period. The West, Edward Said has said, invented the Orientalism whose contemporary was the nation: the years 1775–1840 brought national consciousness and the nation-state. Also being invented was the new tradition of the national community. In the 20th century Benedict Anderson showed that the only communities are imagined ones. The nation is one such, and the art it produces is held to be perfectly superposable on it. A little later Arjun Appadurai – at the very moment when global interaction was offering an unprecedented opportunity for reformulating the local, abandoned the description of communities for that of imagined worlds, with "cultural forms... fundamentally fractal, that is...possessing no Euclidian boundaries, structures or regularities". These imagined worlds – our "everyday life" for Appadurai – are the outcome of a congruence of all kinds of fluxes (as in "Fluxus Internationale Festspiele"): diasporas, financial migrations, deterritorialisation of people, and images and ideas simultaneously reconstructed, redistributed and dispersed by the electronic media. And so, as Gertrude Stein put it, "There is no there there". Instead there are fluctuating "heres" – everywhere, possibly. If the twentieth century's imagined community – the nation – was born out of fruitful cooperation between the language of print and, among other things, merchant capitalism, the twenty-first century's imagined worlds, scattered everywhere and variable in extent, are the fruit of the media and the massively global migrations that go with computerised capitalism. Result: today's genealogies, like the history that murmurs them, are reduced to a purely shifting geography of overlaps, dispersions, diffractions of cultural models and transmission processes, and complex movements of imaginative appropriation and reappropriation.

The loop closes with this brief history of the tension between cultural homogenisation and heterogenisation, for the global is plainly without externality. And so we are left with the choice of the construction and interplay of "heres" – more or less spontaneous, more or less ephemeral – that are shifting, deterritorialised and "inward".

But there exists an infinity of these "heres", of which the most relevant are testing out new, paradoxical, unmapped forms of proximity. Whence the ineluctable rack and ruin of the old path of the transmissions and kinships that so long shaped the cultural topology (and drift) of the conti-

involvement by the audience against involvement in everyday habits"; with Anna Halprin's task-oriented movements; with Robert Rauschenberg and the Judson Dance Theater; and with, to stay in the same decade, Terry Reilly's *Composition for Ear*, La Monte Young's *Poem for chairs, tables, benches, etc.*, and George Maciunas. That was a long time ago.

Spectacle in the West was born with the Greeks and tragedy. The Renaissance turned it into perspective and the Situationists into an ideology. "The growth of the 'cultural'", wrote Raoul Vaneigem in *Traité de savoir-vivre à l'usage des jeunes générations* (1967), "indexes the movement that changes 'the people' into 'the public'". That too was a very long time ago.

Spectacle and Everyday have been orchestrating civil life since the beginning: conflicting poles, with on the one hand *mise en scène* and contemplation, and on the other anonymity and doing (to cut things short, let's say art versus life, although the first version is only the tiniest bit less simple). Today they are major factors in, as we have seen, a globalised artistic practice whose signifiers are swapped, confronted, overlaid and reversed.

Paradoxically the dazzling, world-sweeping success of biennials in the 1990s, which had to do with those imagined worlds, contributed to the expression of particularisms – Edouard Glissant's isthmuses and archipelagoes – and to the erosion of the processes of kinship and transmission, or rather to the immediate vanishing of differentiation. Today, before we start talking about electronic capital, trade, aesthetic issues, the syndromes of universality and relativism, the problematics of centre and periphery, conflicts between cultural zones, and power struggles of all genres (and genders), the question of the everyday remains crucial. Spectacle is its economic extension, its finery and its greatest fear. And, in a way, its underlying reality.

Hou Hanru has agreed to lead the 10th Biennale de Lyon. The man who gave us "Global Multitude", "Fabrique du monde", "Wherever We Go" and "Go Inside" is naturally the man of those imagined worlds which "negotiate with the non-outside".

Thierry Raspail

Thierry Raspail has been Director of the Lyon Museum of Contemporary Art since its creation. On arriving in Lyon in 1984, he initiated a museum project unique in France, based on the principle of a collection of exhibitions that are moments composed of "generic artworks". These works, most of them monumental, form the core of the museum. They are by artists including Joseph Kosuth, John Baldessari, Robert Morris, Daniel Buren, Robert Filliou, Ilya Kabakov, George Brecht, Terry Riley and La Monte Young.

In 1991 Thierry Raspail founded the Lyon Biennale of Contemporary Art, and has since been its Artistic Director, working with cu-

rators such as Harald Szeemann, Jean-Hubert Martin, Le Consortium, Jérôme Sans, Nicolas Bourriaud, Stéphanie Moïsson and Hans Ulrich Obrist, and now, in 2009, Hou Hanru.

Thierry Raspail has also curated many influential exhibitions and monographs: "Colour Alone: the Experience of Monochrome" (with Maurice Besset), Ed Ruscha, Dan Flavin, James Turrell, Robert Morris, Sarkis, Andy Warhol, Kader Attia, Fabien Verschaere, Keith Haring, Jean-Luc Mylaine and Alan Vega.

The Spectacle of the Everyday 1 / 2

By Hou Hanru,

Curator of the Biennale de Lyon 2009

We are living in the society of the spectacle. In spite of its alienating effects on our life and social relationships, it's one of the very fundamental conditions of our existence. We perceive the world and communicate with each other through the spectacle – a system of image production and representation dominated by the logic of market capitalism which tends to “develop” our faculties of perception, imagination and reflection towards a “one dimensional model” formatted by the language of consumerist ideology. This is also the very contemporary condition of our self-identification and social order “guaranteed” by the established power system. As a main typology of artistic and cultural events of our time, biennials of contemporary art are no doubt an ultimate form of expressions of such a tendency.

However, whereas there is no longer any “outside” for the society of the spectacle in the age of globalisation, or the “global empire” (Antonio Negri and Michael Hardt), there is always a necessity to engage critically and negotiate subversively with such a condition of “no-outside”. It's here, in such an engagement, that contemporary art and culture can regain their social role as a critical force and a channel for imaginative propositions for a better future.

If the society of the spectacle has imposed a seemingly unbeatable social, economic and political order and intellectual, artistic and cultural structure, it's at once absolutely urgent and permanently necessary for the art and culture worlds to come up with new visions and strategies promoting different and alternative ideas and solutions for the world to embrace its future. They should be diverse, complex, ever-changing and open to all kinds of uncertainties and potentials against the static-ness, reductionism and control of the established order. The domain of everyday life, or *le quotidien*, is certainly the most open and efficient space in which, due to “alter-globalisation” – the global trend of social activism and independent initiatives to construct a new, bottom-up and more just world – one can most creatively imagine and propose fresh ideas and vision, as well as energetically encourage social mobilisations for more freedom and common interests. As Michel de Certeau pointed out three decades ago, the (re) invention of everyday life – *le quotidien*, or the ordinary – through differentiating usages of game-playing (*jeux*) with our daily objects, behaviours and modes of practice, we can obtain a new freedom in our negotiation with the established order. We are now, indeed, witnessing the birth of a new order that brings the global structure of human communication and economic, social and political activities beyond the one-dimensional power system.

We are increasingly embracing a world reconstructed upon the complexity blending vertebral and cellular, vertical and horizontal, distant and proximate modes of organisation and circulation. As Arjun Appadurai states, this is a process of grass-root globalisation. Changes in our everyday life practices, or their reinventions, are the most crucial aspect in the making of this new order. It's also the most inspiring context for contemporary art to evolve and obtain new relevance. In the age of globalisation, it is not enough for contemporary art to become a spectacular phenomenon embraced by almost all people in all corners of the world. It's even more important to testify that artists and art communities from different parts of the globe are increasingly sharing the common understanding and strategies to reinvent themselves through engagements with the realm of everyday life. More and more artists are magically turning the ordinary into novel forms, meanings and usages while innovative collective mobilisations are brought to the forefront as a more democratic structure of art practices and their social functions. They are the core of the global art and culture scene today. Through intensely presenting and promoting these initiatives using the most efficient tools, including spectacular events like international biennials, truly innovative and relevant contemporary art practices will obtain a much larger visibility and help us build a new, genuinely public space for our era.

After 20 years of existence and growth, the Biennale de Lyon is now facing a new challenge to reinvent itself. Exploring and presenting the new tendency of the global art scene in its common efforts to reinvent the ordinary into something spectacular and unique, or a new multitude of expressions of diversity, complexity and interactivity, the Biennale itself will certainly obtain a freshly new youth. And it's the best recipe to confront the current crisis that the whole world is entangled with...

The Spectacle of the Everyday is fundamentally changing both the spectacle and the everyday!

Hou Hanru

Born in 1963 in China, Hou Hanru is a prolific and dynamic critic and curator based in Paris and San Francisco. He is Director of Exhibitions and Public Programs and also Chair of Exhibition and Museum Studies at the San Francisco Art Institute.

Hou Hanru received both his undergraduate and graduate degrees from the Central Academy of Fine Arts in Beijing, where he was trained in art history. He has been a consultant for several cultural institutions internationally including the Solomon Guggenheim Museum, New York; the Deutsche Bank Collection, Frankfurt; the Walker Art Center, Minneapolis; and the Contemporary Art Museum in Kumamoto, Japan. He has taught and lectured at numerous institutions including the Rijksakademie van Beeldende Kunsten in Amsterdam and the Hoger Instituut voor Schone Kunsten in Ghent.

Hou Hanru is a correspondent for Flash Art International and a regular contributor to several other contemporary-art journals including ART IT, artasiapacific and Yishu. He has curated many exhibitions including: the exhibition programme at the Walter and McBean Galleries, San Francisco Art Institute,

since 2006, featuring artists such as Sarkis, Allora & Calzadilla, Jens Haaning, Adel Abdessemed, Teddy Cruz & Pedro Reyes and Yan Pei Ming, as well as group shows including "World Factory" and "Wherever We Go"; "Too Early for Vacation", EV + A 2008, Limerick, Ireland, 2008; "Trans(cient) City" and "Global Multitude", Luxembourg, 2007; "Not Only Possible, But Also Necessary – Optimism in The Age of Global Wars", 10th Istanbul Biennale, 2007; "Everyday Miracle, four woman artists in the Chinese Pavilion (Shen Yuan, Yin Xiuzhen, Kan Xuan, Cao Fei)", 52nd Venice Biennale, 2007; "Laboratoire pour un Avenir Incertain (Laboratory for an Uncertain Future)", Grand Palais, Paris, France, 2006; "Go Inside", 3rd Tirana Biennale, 2005; The Second Guangzhou Triennial: "Beyond – An Extraordinary Space of Experimentation for Modernization", 2004–2006; Nuit Blanche, Paris, 2004; "Z.O.U, Zone of Urgency", Venice Biennale, 2003; Gwangju Biennale, 2002; and "Shanghai Spirit", Shanghai Biennale, 2000.

The Spectacle of the Everyday 2 / 2

By Hou Hanru,

Curator of the Biennale de Lyon 2009

Taking place in several venues in Lyon city and its suburban areas, the Biennale, with works by about 60 artists from different parts of the world, will be structured as a multi-dimensional system that reflects both intellectually and physically the dynamism and complexity of the thesis – the Spectacle of the Everyday – itself. There will be four chapters and a special section:

1 – The Magic of Things, or the reinvention of the everyday.

This section focuses on artists who “magically” transform everyday objects, situations and environments into new forms with innovative significances, new aesthetic visions. These in turn are making various statements on life events from personal, social, historical and even political perspectives.

2 – Celebrating the Drift.

Inspired by the Situationist strategy of drifting (*dérive*) and confronting the contemporary urban transformation (as a process of the formation of new spatial orders dominated by the current globalisation), artists from different parts of the world are moving into, intervening on and exploring urban spaces, especially streets, in diverse forms and strategies, in order to resist the dominant orders and spatial constraints and to claim new liberties of action. It opens up doors towards trans-disciplinary collaborations.

3 – Another World Is Possible.

In the age of globalisation and the current troubles with the global economic and geopolitical systems, it's crucially important to investigate and encourage different, independent and alternative initiatives and actions in terms of critically re-examining reality and envisioning new social orders and systems for a better life and a better world. For the last decade, a considerable number of artists and social activists across the globe have been expressing energetically and critically their engagements in such a challenge. This chapter intends to introduce some exemplary projects that demonstrate such engagements, at once individually and collectively, subversively and playfully...

4 – Living Together.

Mainly installed in the Museum of Contemporary Art, this chapter intends to turn the museum into an open platform for dialogues and exchange with the city, with local and other communities. In the meantime, a few works in the collection of the museum (or formerly exhibited in the museum) that functioned in this sense will be reactivated to put forward the memory of the site as living experiences. The very tension between the opening towards reality and memory of the site will ultimately generate an ongoing and ever-growing programme of various events – music, dance, happenings, debates, conferences, etc...

5 – Veduta.

Closely related to the section of “Living Together”, several artists will be invited to reside in the suburban areas with a large immigrant population, which are known for their historic events such as Mouvement des Beurs, anti-racism rallies, etc. The artists will collaborate with the local population and produce new works to be exhibited in both the residency sites and the Biennale venues, notably in the museum...

Guest artists

Adel ABDESSEMED

Bani ABIDI

Maria Thereza ALVES

Fikret ATAY

BIK VAN DER POL

Pedro CABRITA REIS

**Sophie DEJODE &
Bertrand LACOMBE**

Jimmie DURHAM

Latifa ECHAKHCH

Mounir FATMI

Dora GARCIA

Shilpa GUPTA

HA ZA VU ZU

HeHe

Oliver HERRING

Takahiro IWASAKI

KUSWIDANANTO A.K.A. JOMPET

Leopold KESSLER

Ian KIAER

LEE Mingwei

Mark LEWIS

Michael LIN

LIN Yilin

LIU Qingyuan & YAH

Barry McGEE

Robert MILIN

Carlos MOTTA

Wangechi MUTU

Eko NUGROHO

Adrian PACI

Dan PERJOVSCHI

SOCIÉTÉ RÉALISTE

Oliver RESSLER

Pedro REYES

Rigo 23

SARKIS

Katerina SEDA

Sarah SZE

TSANG Kinwah

UN NOUS

Eulàlia VALLDOSERA

Agnès VARDA

WONG Hoy Cheong

HUANG Yongping

XIJING MEN

YANG Jiechang

YANGJIANG GROUP

L'ÉCOLE DU MAGASIN

List as of 01/06/09

Adel Abdessemed

Born in 1971 in Constantine, Algeria
Lives and works in Paris and New York

Born into a Berber family in Algeria, Adel Abdessemed fled to France in 1994. His photographs, videos and installations seem conditioned by his experience of exile and his observation of cultures which, several times, he has had to leave behind. Abdessemed's works deliver a heavy emotional and visual impact, provoked by a muted violence and the power of his expressiveness, transgressions and salutary derision.

Bani Abidi

Born in 1971 in Karachi, Pakistan
Lives and works in Karachi and New Delhi

In her performances, improvisations, videos and photographs, Bani Abidi explores the complex relationship between Pakistan and its citizens. With humour and irony, the artist mocks the institutional hypocrisy of power and more broadly depicts the way in which post-colonial states attempt to create new identities for themselves, erasing their inhabitants' history in the process.

Maria Thereza Alves

Born in 1960 in São Paulo, Brazil
Lives and works in Berlin

Identity is a central concern for Maria Thereza Alves, whose pieces pay particular attention to the context in which she operates. Through tireless investigations spanning poetry and ethnology, the artist attempts to understand the reflexes that govern contemporary societies, and the positions of strength and weakness that bring these reflexes about.

Fikret Atay

Born in 1976 in Batman, Turkey
Lives and works in Paris

Fikret Atay's videos are vignettes of everyday life in Batman, a Kurdish city on the Iranian-Turkish border. Camera in hand, the artist films the inhabitants in natural light as they perform traditional dances, mimic warring soldiers, and build makeshift shelters. His direct style lends his works a sensitive spontaneity and a look that is both realistic and mysterious.

Bik Van der Pol

Collective created in 1995, comprising:
Liesbeth Bik
Born in 1959 in Haarlem, Netherlands
Jos van der Pol
Born in 1961 in Arnhem, Netherlands
Live and work in Rotterdam

The installations, temporary public-space architectures, and subverted poster hoardings of the Bik Van der Pol collective explore art's potential to produce and convey knowledge in the most diverse fields. Taking its immediate surroundings as a starting-point, Bik Van der Pol bases its methods on cooperation and research, which often involve a direct exchange with the public. In residency at the "Grand Parc" (a park covering parts of Lyon, Villeurbanne, Vaulx-en-Velin, Décines, Meyzieu, Jonage and Jons), Bik Van der Pol is building a platform over the lake for discussion, film screenings and leisure activities.

Pedro Cabrita Reis

Born in 1956 in Lisbon, Portugal,
where he lives and works

Pedro Cabrita Reis explores the relationships between art, space and architecture. His sculptures and installations lend a sublime quality to industrial materials and other standard construction elements that are at once familiar and trivial. The reminiscences stirred by these materials make reality infinitely fragile and thus generate a true alchemy of the everyday. For the Biennale, Cabrita Reis is taking over all of the Bichat Warehouse, in which he will create a three-dimensional neon "drawing".

Sophie Dejode & Bertrand Lacombe

Sophie Dejode
Born in 1976 in Amiens, France
Bertrand Lacombe
Born in 1974 in Annecy, France
Live and work in Lyon and Berlin

Melding realism and utopia, the works of Sophie Dejode and Bertrand Lacombe form a work in progress entitled "Floating Land", a sort of roaming micro-nation intended to facilitate, host and promote current creative output. Devised as a new social, political and economic territory peopled by citizens with an interest in creative and self-management issues, "Floating Land" makes spaces for living and creating that change according to its movements and to the desires and projects of its inhabitants.

Jimmie Durham

Born in 1940 in the USA

A sculptor, Jimmie Durham has exhibited in venues around the world, including the Whitney Biennial (1993 and 2005), Documenta IX, ICA London, Exit Art, the Museum of Contemporary Art, Antwerp and the Venice Biennale (1999, 01, 03, 05), among many others. Since returning to Europe in 1994, Durham's work has focused primarily on the relationship between architecture, monumentality and national narratives. Durham is the author of numerous essays and in 1993 Kala Press published an anthology, *A Certain Lack of Coherence*. In 2009, on the occasion of Durham's retrospective at the Musée d'Art moderne de la Ville de Paris, *Pierres rejetées*, a catalogue of Durham's work in Europe was published.

Latifa Echakhch

Born in 1974 in El Khnansa, Morocco
Lives and works in Paris and Zürich

The precise, subtle gestures of Latifa Echakhch scrutinise the contact points caused by the coexistence of different cultures in a single territory. Using materials that are deliberately modest but always carry an affective charge (apartment doors, carbon paper, sugar lumps...), the artist plays with certain symbols and traditions of Morocco (her birthplace) and France (where she has lived since the age of three).

Mounir Fatmi

Born in 1970 in Tangiers
Lives and works in Paris and Tangiers

Mounir Fatmi conceives works that suggest new ways of apprehending worlds and cultures that confront one another, forming superposed layers rather than associations. His videos, installations, illustrations, paintings, sculptures and language games shed light on current events and strip bare our ambiguities, doubts and desires.

Dora Garcia

Born in 1965 in Valladolid, Spain
Lives and works in Brussels

The works of Dora Garcia are situations that alter the traditional relationships between artist, exhibit and spectator. Whether videos, writings or performances, Garcia stages scenarios that change according to the reactions of their actors and/or spectators. She is particularly interested in events that provoke an interaction with the user in open or closed public spaces (squares, public-transport vehicles, etc).

Shilpa Gupta

Born in 1976 in Mumbai, India,
where she lives and works

Shilpa Gupta offers an unsettling perspective on globalisation and its technological advances, in interactive installations and public performances that enable the artist to investigate religion, the imagination, and the subversion of human desire. For the Biennale, Gupta is making a gate whose movements gradually end up destroying a wall.

Ha Za Vu Zu

Collective created in 2005
Live and work in Istanbul

Ha Za Vu Zu, whose deliberate lack of hierarchy yields highly unexpected audio and visual worlds, sees itself as a teeming space for collaborations and exchanges of ideas. The collective's works blend performance, agit-prop, humour and zany evening events.

HeHe

Collective created in 1999, comprising:
Helen Evans
Born in 1972 in the United Kingdom
Heiko Hansen
Born in 1970 in Germany
Live and work in Paris

The spectator is always central to HeHe's work, which investigates several fields of experimentation: issues to do with perception and chromatic games, as well as more extensive explorations of social and environmental phenomena. With a humorous flair for performance, the collective always seek to materially express everyday concerns (pollution, consumption, etc.) which are everybody's business.

Oliver Herring

Born in 1964 in Heidelberg, Germany
Lives and works in Brooklyn, USA

Oliver Herring creates videos and performances that essentially stem from his encounters with strangers, chosen at random in the street. The sets he uses for his works are made with minimal means, and from materials that are often recycled between works. His performances enable the participants to explore their personality from a new angle, which lends Herring's films an unexpected narrative quality.

Takahiro Iwasaki

Born in 1975 in Hiroshima, Japan
Lives and works in London

The extremely subtle installations of Takahiro Iwasaki depict magical and Lilliputian landscapes, although they are made with utterly mundane materials: rubbers, pencil leads and garbage acquire the scale of mountain ranges, telephone poles and even characters. The meditative care the artist takes with the modest matter of his tiny worlds enables him to blur the boundaries between the banal, the real and the wonderful.

Kuswidananto a.k.a. Jompet

Born in 1976 in Yogyakarta, Indonesia,
where he lives and works

For his performances, films and installations, Kuswidananto a.k.a. Jompet typically uses old-fashioned and even obsolete items such as musical instruments, cameras and recycled computers. His often humorous work portrays the social and cultural relationships that stem from the multicultural complexity of Javanese society.

Leopold Kessler

Born in 1976 in Munich, Germany
Lives and works in Vienna

Leopold Kessler's works provide an opportunity to study the ways in which public space and urban topography function – whether by emptying of a private pool in a public garden or by increasing a fountain's flowrate to the point of discomfort. Streets, parks and signage panels provide the raw material for Kessler's often minimal and highly humorous sculptures and performances.

Ian Kiaer

Born in 1971 in London, United Kingdom,
where he lives and works

The deliberately restricted materials used by Ian Kiaer are modest reclamations – polystyrene, plastic, cardboard – that contrast with the ambition and poetic charge of his works. Naturally small, his pieces articulate strange combinations with extremely diverse meanings.

Lee Mingwei

Born in 1964 in Taiwan, China
Lives and works in New York and Berkeley,
USA

Lee Mingwei collaborates with residents, places and institutions all over the world in order to create installations based on the exchange of intimate experiences. These ongoing interactions, made of personal stories, memory and chance, are crafted by Lee Mingwei into works that reveal the most diverse and arresting facets of everyday life.

Mark Lewis

Born in 1953 in Hamilton, Canada
Lives and works in London

Mark Lewis is interested in what could be considered the cinema's raw materials: zooms, panoramas and still shots. The artist reassigns the classic conventions of cinema, offering the spectator a fresh take on the essence of a subject, situation or action. Lewis thus explores the techniques of the film industry by making what he describes as "cinema in bits", i.e. filmic elements that he isolates in the form of self-contained works.

Michael Lin

Born in 1964 in Tokyo
Lives and works in Taipei, Shanghai and
Paris

Known for his large-scale ornamental interventions, Michael Lin devises his works primarily as potential meeting spaces. For the Biennale, he is proposing *What a Difference a Day Made*, an installation that fuses music, video and performance and synthesises a very precise time capsule: that of a Shanghai grocery store, whose merchandise Lin has bought in its totality. Once it has been played by acrobats, and catalogued and archived by the artist, the merchandise – with its obvious formal qualities – is displayed in wooden crates that form a frame.

Lin Yilin

Born in 1964 in Guangzhou, China
Lives and works in New York and Guangzhou

Lin Yilin came to notice with his interventions in urban spaces. In a now-famous work, he moved the bricks of a wall one by one across cities, indifferent to roads, sites and squares – giving rise to a few disruptions and a great many questions. For the Biennale, he is presenting “One Day”, a new street action that denounces the absurdity of human relations in the fast-changing urban society of contemporary China.

Liu Qingyuan & Yah

Born in 1972 in Chongqing, China
Lives and works in Guangzhou, China

Liu Qingyuan has always used the technique of woodcut printing. His creations depict images from traditional Chinese culture, but tinged with irony. For the Biennale he is conceiving, together with the Yah collective, the installation “Only City” (“Only” also being an anagram of “Lyon”). The work is truly a metaphor of the contemporary city: a giant 20-metre-long eye, a sort of hybrid that blends elements of Lyon and Beijing – and Guangzhou, where the artists live.

Barry McGee

Born in 1966 in San Francisco, USA
Lives and works in San Francisco

A product of the graffiti boom in San Francisco in the early '90s, Barry McGee draws much of his inspiration from a vision of urban experience he describes as “a collection of urban ills, frustrations and addictions, and trying to maintain a level head under the constant bombardment of advertising”.

Robert Milin

Born in 1951 in Brest, France
Lives and works in Dijon

Robert Milin's work reflects the strong bonds he builds with the participants in his projects. In residence in Vénissieux and in the 8th arrondissement of Lyon, Milin is making 10 light boxes entitled “Mon prénom signifie Septembre” (My first name means September), which display sentences uttered during his many in-residence encounters; in addition, he will show two films at La Sucrière and the Museum of Contemporary Art.

Carlos Motta

Born in 1978 in Bogotá, Colombia
Lives and works in New York

Working mainly with photography and video installations, Carlos Motta uses documentary and sociological strategies to propose new ways of experiencing and reporting on major political events. His propositions are mainly informed by his research across Latin America, where the alter-globalist movement is developing considerably.

Wangechi Mutu

Born in 1972 in Nairobi, Kenya
Lives and works in New York

Made from old fashion-magazine cutouts, back issues of *National Geographic* and books of African art, Wangechi Mutu's collages portray figures that are at once elegant and perverse: fabrics blend into skin, limbs graft onto faces, and the resulting creatures seem to be the fruit of impossible love affairs between African iconography and a flood of Western images.

Eko Nugroho

Born in 1977 in Yogyakarta, Indonesia,
where he lives and works

Eko Nugroho is active in a host of media: murals, videos, fanzines, comics, collages, and also embroideries, whose technical prowess and humorous, surrealistic imagery are deeply rooted in Indonesian counter-culture. The artist creates most of his works in public; they often take the form of group murals painted on vacant, unclaimed buildings. In residence in the Carré de Soie district of Vaulx-en-Velin, Nugroho will create a puppet show with local youths. He will also produce a monumental mural on the facade of La Sucrière.

Adrian Paci

Born in 1969 in Shkoder, Albania
Lives and works in Milan

Classical art and the great myths nourish the work of Adrian Paci. Resident in Italy since the late '90s, the Albanian-born artist transmutes his own experience of exile into his films and photographs. Whereas early in his career he sought the roots of a past that was gone forever, Paci now works on stagings and storylines that universalise his personal experience of exile, thus sharing it with the largest possible number of people.

Dan Perjovschi

Born in 1961 in Sibiu, Romania
Lives and works in Bucharest

After exercising his talents in Romania's post-Ceausescu press, Dan Perjovschi has now turned his attention to the walls of museums and art centres: in a handful of humorous, benevolent words, the artist hits the bull's eye when tackling the world's big issues (wealth distribution, globalisation, global warming, and the art market).

Société Réaliste

Collective created in 2004, comprising:
Ferenc Gróf
Born in 1972 in Pécs, Hungary
Jean-Baptiste Naudy
Born in 1982 in Paris, France
They live and work in Paris

Société Réaliste is an artistic cooperative set up in June 2004 by Ferenc Gróf and Jean-Baptiste Naudy. Société Réaliste is cross-disciplinary in scope, developing projects concerned with political design, experimental economics, “territorial ergonomics”, and social-engineering consultancy work. Exhibitions, publications and lectures thus become forums for critiquing the world of art, business and consumption, through company pastiches and ironic subversions.

Oliver Ressler

Born in 1970 in Knittelfeld, Austria
Lives and works in Vienna

In his work, Oliver Ressler constantly endeavours to obscure the borders between art and activism, with projects addressing topics as varied as global capitalism, racial hatred and alternative lifestyles.

Pedro Reyes

Born in 1972 in Mexico City, Mexico
Lives and works in Mexico City

Pedro Reyes is interested in modernist ideologies, environmental concerns, and social interactions in public space. He sees architecture as the skeleton of a world of possibilities, where individuals can have a collective experience. Through his installations and the actions they encourage, the artist explores the relationships between architectural structures and their users.

Rigo 23

Born in 1966 in Madeira, Portugal
Lives and works in San Francisco

Rigo 23's best-known works are probably his vast murals, found across San Francisco, where he settled 20 years ago. Yet the artist is a talented user of any medium and substrate, provided they match his message: paintings, sculptures, installations, embroideries, fanzines and ink-on-paper are informed by his commitment to urgent issues from history and everyday life. He will intervene upon La Sucrière's silos and in Lyon's city centre.

Sarkis

Born in 1938 in Istanbul, Turkey
Lives and works in Paris

Sarkis's œuvre is wholly devoted to embracing the world and otherness. For the Biennale, Sarkis will reactivate the final scene of the three-part exhibition entitled *Le monde est illisible, mon cœur si*, (created at the Lyon Museum of Contemporary Art in 2002). Titled *L'Ouverture*, the work is a 1,000 m² agora around which a pipe blows air inside from the exterior. At its centre, all the world's newspapers are scattered and unravelled by the ambient air; while throughout the Biennale, also at the centre of the agora, guests (artists, researchers, philosophers, musicians...) speak and gesture. The opening is being co-staged with ENS-LSH (an institution for training in the humanities and social sciences), which, with the Biennale, is co-producing a colloquium entitled "The anthropology of the everyday".

Katerina Seda

Born in 1979 in Brno, Czech Republic
Lives and works in Prague

Katerina Seda's interventions are life experiences. Curious about the modes of communication that govern relations between members of the same community, she implements exchange protocols that make the human relations they engender all the more poignant.

Sarah Sze

Born in 1969 in Boston, USA
Lives and works in New York

Sarah Sze creates ephemeral, location-specific sculptures in which thousands of small everyday objects are assembled into forms both controlled and radical. Like kinds of impossible networks, ladders, feathers, rods, scissors and bits of polystyrene reach into space and completely take it over. Her mixtures of chance and of fragile equilibrium deconstruct space as well as projecting fantastical yet possible worlds.

Tsang Kinwah

Born in 1976 in Guangdong, China
Lives and works in Hong Kong

Tsang Kinwah's wallpapers, meticulously crafted in the decorative-art style of William Morris, come across as poetic patterns made with words that are anything but. Like liberating shouts, Tsang's flowers employ a trivial vocabulary and are utterly at odds with the delicacy of the rendered motifs.

UN NOUS

With Antonio Gallego, José-Maria Gonzalez, Roberto Martinez, Patrick Pinon

UN NOUS is neither a group nor a collective, although some of its participants have worked together for more than 15 years. They display their work in the urban space and initiate artistic projects that create spaces for otherness, including *TRACT'eurs*, *Allotopies* and illustration magazine *Rouge Gorge*. They regularly explore notions of encounter and exchange. In an exhibition space, un nous becomes a project that strives to convey, as Michel Gaillot points out, a plurality of singular propositions, in which "I" neither self-effaces nor melts into a communal "we". What un nous questions, Gaillot adds, is not "I" but being-with. Each of the singular projects undertaken by un nous suggests the possibility of a shared artistic proposition. With Antonio Gallego, Jose Maria Gonzalez, Patrick Pinon and Roberto Martinez.

Eulàlia Valldosera

Born in 1963 in Vilafranca del Penedès, Spain
Lives and works in Barcelona

In her installations, Eulàlia Valldosera creates a constellation of moments centred on the body, domestic privacy and everyday objects. Female archetypes are central to her work, which dissects and explores the family environment, motherhood, bodily fluids and the male eye.

Agnès Varda

Born in 1928 in Ixelles, Belgium
Lives and works in Paris

Agnès Varda is, to use her own phrase, "an old filmmaker and a young visual artist". She has spent her life working with the brightest lights, in Paris and Los Angeles. Harrison Ford and Jacques Demy, Chris Marker and Jim Morrison, Sandrine Bonnaire and Jane Birkin have contributed to a vast œuvre that is equally at ease bearing witness to its era (feminism, poverty) or having fun with collages and puns. Having spent her life relating those of others, in 2009 Agnès Varda released *Les plages d'Agnès* (The Beaches of Agnès), a moving and generous self-portrait on film; in recent years she has been showing her work in the form of installations.

Wong Hoy Cheong

Born in 1960 in Penang, Malaysia
Lives and works in Kuala Lumpur

All of Wong Hoy Cheong's output – paintings, illustrations, photography, videos, installations and performances – considers the complexity of cultural affiliations through the prism of contemporary Malaysia. Whether telling his own story or possessing famous characters from the fantasy realm of ordinary life or fictitious narratives, the artist depicts the cultural tensions and prejudices at work in our post-colonial worlds.

Huang Yongping

Born in 1954 in Xiamen, China
Lives and works in Paris

Huang Yongping combines new media and handles Eastern and Western influences with equal ease. For the Biennale, he is re-installing *Tête d'Or* (2004), a work devised for the exhibition *Le Moine et le Démon* staged at the Lyon Museum of Contemporary Art in 2004. Built on the roof of the venue, and commanding views over the neighbouring Tête d'Or Park, the work is the goldleaf-covered reproduction of a Song-dynasty pavilion. The gold alludes to an urban legend: in 1853, a Jewish settler is said to have buried a golden head (*tête d'or*) of Christ in the park.

Xijing Men

Collective created in 2007, comprising:

Chen Shaoxiong
Born in 1962 in Shantou, China
Lives and works in Guangzhou
Tsuyoshi Ozawa
Born in 1965 in Tokyo, Japan
Lives and works in Tokyo
Gimhongsok
Born in 1964 in Seoul, Korea,
where he lives and works

Beijing (北京) literally means "Capital of the North"; Nanjing (南京) "Capital of the South"; and Tokyo (東京) "Capital of the East". That leaves Xijing (西京), "Capital of the West", which the Xijing Men (the Korean Gimhongsok, the Chinese Chen Shaoxiong, and the Japanese Tsuyoshi Ozawa) have decided to build, little by little. Their ultimate goal, after projects including video screenings and the holding of the Xijing Olympic Games at the same time as those in Beijing, is to have Xijing recorded as a full-fledged city, and incorporated, in Google's virtual world. For the Biennale, they are proposing a new stage in the construction of Xijing – making it an independent state.

Yang Jiechang

Born in 1956 in Foshan, China
Lives and works in Paris and Heidelberg

One of Yang Jiechang's main foci is the use of "the painting and aesthetics of traditional Chinese thought in a contemporary framework and context". His work – whether painting, collage, multimedia installations, performance, sculpture or in-situ installations – combines these forcefully. Taoist thought, deconstructivist strategies and an iconoclastic attitude dating back to his time as a Red Guard, and especially his experiences as a transnational nomad, all enable him to achieve this fusion.

Yangjiang Group

Collective created in 2002, comprising:

Zheng Guogu
Born in 1970 in Yangjiang, China
Chen Zaiyan
Born in 1971 in Yangchun, China
Sun Qinglin
Born in 1970 in Yangjiang, China
Live and work in Yangjiang.

Inspired by the intensely unstable, fluid and contradictory social climate in the city of Yangjiang, which is remote from the major cities of southern China, this collective creates installations, actions and architecture that are emphatically anarchic and subversive, as well as bristling with humour and parody. By tweaking elements of Chinese and "global" traditions, such as calligraphy, painting, gardening, the ready-made, post-modern architecture, etc., the group, led by Zheng Guogu, constantly produces actions, interventions and constructions that defy every established rule in order to overturn conventional values and laws. They are thus fighting to open up an "alternative" space for creativity, and seeking to demonstrate that truly free models of society and cultural production can be designed and built, while resisting the domination of the established order.

L'ÉCOLE DU MAGASIN

Specific project: the Biennale de Lyon 2009 and the 18th session of the École du Magasin, a curatorial training school in Grenoble, are collaborating on a project to be shown at the Biennale

The inescapable experience of transition:

A curatorial project by session 18 of the Ecole du Magasin, comprising Elodie Dufour (France), Marianna Hovhannisyán (Armenia), Yun In Kim (Korea), Marlène Perronet (France), Diane Pigeau (France), Tolga Taluy (Turkey).

In autumn 2008, the session-18 participants at the Ecole du Magasin, embarked on a collective work titled "Season 18". For the international group, this name means that their personal experience of the mass media is the basis of their collective thinking. Their everyday is partly structured by the episodic form of television series and that of virtual communications on the Internet, where one's relationship with the world flows from the intertwining of fiction and fact, of virtual and real, of characters and people. In light of these observations, the group, rather than responding to a curatorial brief, has opted for a process-based approach in which the members each do their own research and then pool it, culminating in the creation of a collective project.

"The inescapable experience of transition" comprises original and pre-existing artistic productions, and invitations to a collective of young architects (Pied la Biche) and to a graphic artist (Denis Carrier). The project brings into convergence a range of notions – borders and boundaries, past and present, real and virtual – and focuses on transition as a contemporary relational principle.

2009: from “receiving” to “experiencing” contemporary art

From March 2009 to March 2010, Veduta will endeavour to make contemporary art a fact of everyday life in the chosen territories. Three principles will structure the implemented actions:

- consider the whole of the urban territory as a venue for the “spectacle” of art (exhibition and encounter);
- conduct co-design and co-construction with the city’s residents and living-environment actors to establish a *modus operandi* for action definition;
- gradually break free from the conventional four-actor configuration of cultural mediation (artwork, mediator, spectator, venue) by proposing new combinations of four, three or only two actors.

Five words sum up Veduta 2009 and make it the mirror of an everyday practice of the city: Make, Inhabit, Eat, Talk, Think.

Making contemporary art

Artist residencies: three artists/collectives invited for residencies by Hou Hanru from May to September 2009: Bik Van der Pol, Eko Nugroho and Robert Milin (see artist presentations, pages 16 and 18). Each residency will result in the creation, in collaboration with various publics, of works to be shown in situ (Vaulx-en-Velin, Grand Parc, Lyon and Vénissieux) and at the exhibition venues (La Sucrière, Museum of Contemporary Art, Bullukian Foundation, Bichat Warehouse).

“Le Forum”: a piece of modular, container-based architecture made by members of a professional-integration project and designed by architect collectives: Caroline Corbex and Microclimax (see page 25).

Exhibitions of contemporary art: exhibitions will be held in partnership with the Museum of Contemporary Art (MAC) and with the art library of the Centre for Books, Imagery and Sound (MLIS) in Villeurbanne.

Inhabiting contemporary art

“Rendez-vous chez soi”: in partnership with the art library at MLIS, Villeurbanne. Each art-library member borrows five works and invites Veduta’s publics to share the selection at his/her home.

“Les week-ends du Forum”: the modular architecture designed by Carline Corbex, Microclimax and the integration project team becomes a “theatre” for encounter/debate sessions in various locations: on 29-30 August in the Grand Parc as part of the Woods Tower Festival; from 16-23 September on Place Bellecour in Lyon; on 26-27 September in Décines town centre in collaboration with venue Le Toboggan. Talks, theatre, dance and performances will form programming co-devised by the Veduta team and the communities they have met.

“Une nuit avec la Biennale”: based at the MAC Lyon apartment, enjoy a whole night for two to visit the Biennale – an uncompromising way to apprehend art. Throughout the Biennale, a “winning” couple will be picked at a weekly draw.

Eating contemporary art

"Rendez-vous au marché": in Décines, Lyon and Vaulx-en-Velin, the Veduta team will attend weekly markets with the El-shopo collective (www.elshopo.com), which creates silkscreened "pancakes".

"Pain": using Erick Dietman's artwork, held in the MAC's collections, as its starting-point, Veduta aims to take the consuming of art to its natural conclusion – with a "painted loaf", a nod to Man Ray's *Pain peint* (1958). Courtesy of a local baker, genuine "painted loaves" will be free to take away at the exhibition.

Talking about contemporary art

"Le SAV de Veduta": on Wednesday afternoons, Veduta will provide an after-sales service (service après-vente) hotline. The general public can call in with all their contemporary-art queries.

"Les ambassadeurs": Veduta's ambassadors are volunteers (upper secondary school pupils, members of neighbourhood committees, etc.). Each ambassador is an artwork's custodian and spokesperson, and pledges to spread the word around his/her circle (family, friends, colleagues...) throughout the Biennale.

"Parlons-nous": all local urban-policy teams will take part alongside the Biennale teams in debates on aesthetics, taste, the cultural realm, etc.

Thinking about contemporary art

A colloquium on "Art and Urban Renewal" in December, in association with the Liverpool Biennial.

Lectures and seminars with the Lyon Universities Network: "From attitude to form, from form to attitude" with the philosophy faculty of Jean Moulin Lyon 3 University; "Anthropology of the everyday" with the ENS; "Where did the future go?" with the IAE at Lyon 3.

A popular university during the Forums (see below).

“Le Forum”

This year, Veduta is joining forces with a business club, PASS (“on-site action plan”), and partners from the sectors of business and of integration via the economy: the National Federation of Hosting and Social Reintegration Associations (FNARS); and REED, a non-profit organisation that leads the integration project; etc.

Le Forum is a piece of modular architecture that serves as a metaphor for urban renewal. Both accommodation and public space, it will host a debate between the various art, architecture and living-environment actors from the various artist-residency territories.

For 2009, young architects have been tasked with designing this space: Caroline Corbex, the project’s lead architect, and the Microclimax collective, which is working on the exterior-design aspects. To support this approach, an ad hoc integration project has been set up to carry out the transformation of the five containers.

Caroline Corbex, architect

After studying at the School of Fine Arts in Dijon (section: stage design), she entered ENSA-Lyon and gained her architect’s diploma (DPLG) in 2004, the year she received the City of Lyon’s “heritage and rehabilitation” award for young architects. She has since worked as a self-employed architect at Plateau 5 in Montpellier. She has collaborated with the Art Core Gallery in Toronto; the Baraness + Cawker studio in Nice; and most recently the Christian Piro agency.

Microclimax

Microclimax consists of two collaborators: Carolyn Wittendal and Benjamin Jacquemet.

Carolyn Wittendal – Visual artist; product designer with a post-graduate diploma in furniture-making from the School of Decorative Arts (Ensad), Paris, in 2004; DPLG-qualified architect; graduate of the Lille School of Architecture, France, in 2001 (programme partly followed at TU, Delft, Netherlands, and at the Technical University in A Coruña, Spain). Post-graduate master’s degree in urban design at Harvard University, USA (urban-ecology classes with Richard T.T. Forman; urban-design classes with Mario Schjetnan and Leeland Cott).

Collaborations with agencies in France and the Netherlands (designer for Édouard François; assistant to Maurice Nio, and to Joe Coenen at Hanzen & Schultze; etc.).

Research into green architecture in the USA in 2004. Participations and distinctions in many competitions. Practising artist since 2006.

Benjamin Jacquemet – Qualified architect (DPLG), graduated from the Languedoc-Roussillon School of Architecture, France, in 2000. Programme partly followed at TU, Delft, Netherlands. Degree in technical supervision and business administration (sector: construction/public works) from the Institut Supérieur de la Construction, Grenoble.

Collaborations with various architecture, urbanism and landscaping agencies in France and the Netherlands (project manager for Duncan Lewis; architect at OMA-Koolhaas, ANA-architekten, West8-A.Geuze, etc.).

Research into green architecture in the USA in 2004. Participations and distinctions in numerous competitions. Self-employed architect since 2006.



Biennale venues



La Sucrière

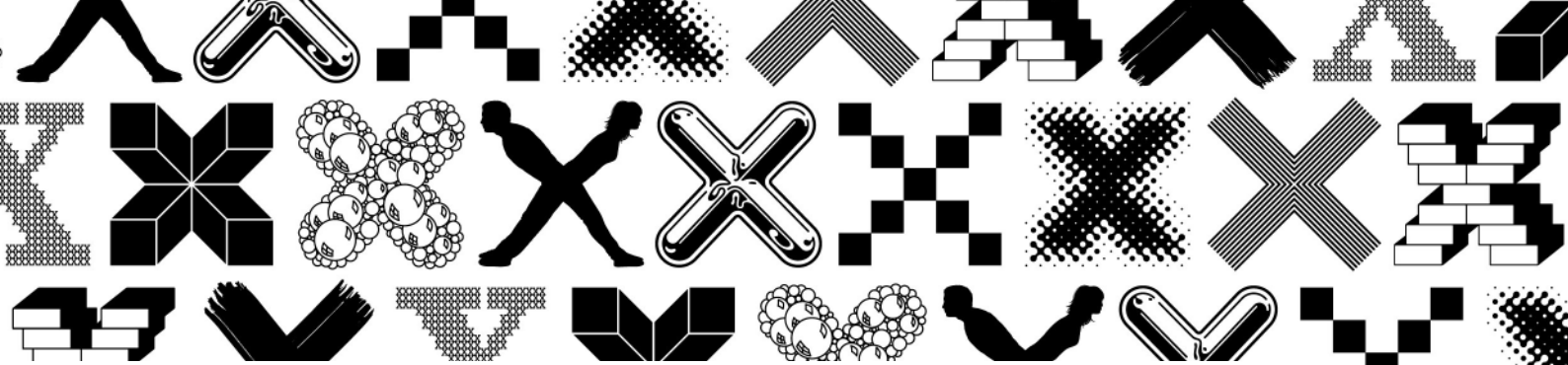
Built in the 1930s, and extended in 1960, La Sucrière was a warehouse until the '90s. Its conversion into the flagship venue of the Biennale de Lyon 2003 marked an important milestone in the transformation of Port Rambaud into an area open to the public. Visitors pass through the old silos to enter the warehouse, following the route once taken by inbound sugar shipments – a great introduction to this 7,000 m² building, which eloquently evokes its past.

La Sucrière
Les Docks, 47/49 quai Rambaud,
69002 Lyon

Lyon Museum of Contemporary Art

Designed by Renzo Piano, the Lyon Museum of Contemporary Art opened in December 1995 for the 3rd Biennale de Lyon. It offers temporary-exhibition floorspace of 3,000 m² on three fully modular levels able to host every possible exhibition design.

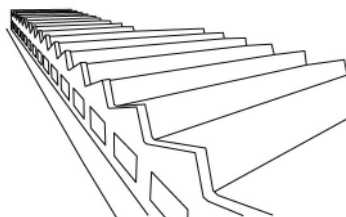
Lyon Museum of Contemporary Art
Cité Internationale,
81 quai Charles de Gaulle, 69006 Lyon



The Bullukian Foundation

The final achievement of Napoleon Bullukian (1905, Armenia - 1984, Lyon), the Lea and Napoleon Bullukian Foundation was created in 1986 and granted public-utility status in 2003. Today it is continuing its founder's work, supporting projects in the three fields he held dear: art, science and Armenia.

The Bullukian Foundation
26 Place Bellecour, 69002 Lyon



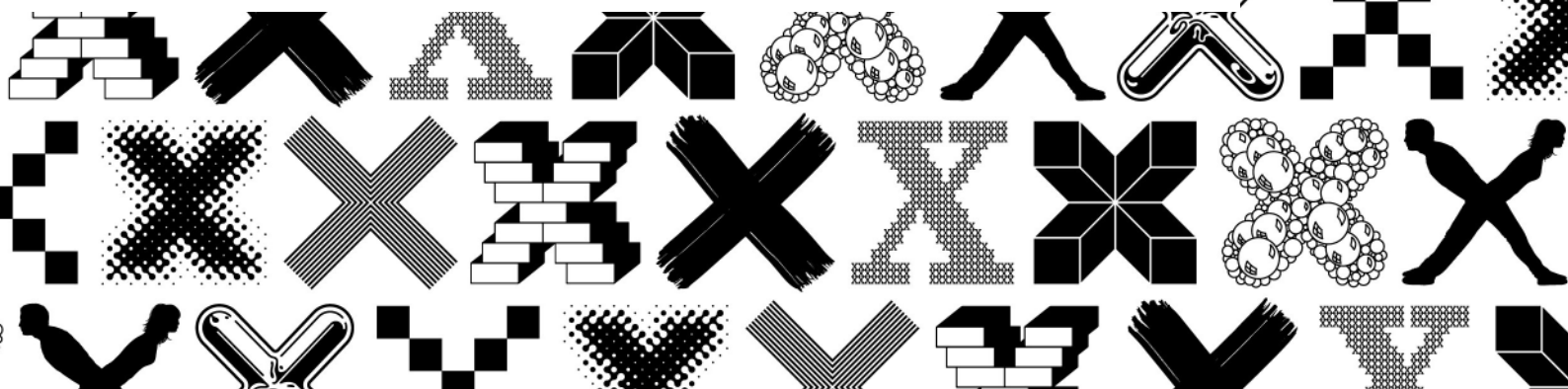
The Bichat Warehouse

Built in 1916, what used to be the northern section of the Lyon arsenal withstood the fire that destroyed much of the complex in 1980. Offering more than 800 m² of floorspace, the Bichat Warehouse, a first-time Biennale de Lyon venue, is a reinforced-concrete construction with broad picture windows on the upper floor.

The Bichat Warehouse
5 Rue Bichat, 69002 Lyon

Veduta venues

Vaulx-en-Velin, Villeurbanne and Décines in collaboration with the Grand Parc, Lyon and Vénissieux.



Professional previews 14-15 September 2009

For accreditations, hotel bookings and practical info:
www.biennaledelyon.com, "Professionals" section

Performances, happenings, lectures and more will run throughout these preview days.
The programme is being finalised.

Professionals welcome venue: La Sucrière, Quai Rambaud, 69002 Lyon

Monday 14 September

La Sucrière: open from 11am to 9pm

Museum of Contemporary Art, Bichat Warehouse and Bullukian Foundation:
open from 12am to 7pm

Tuesday 15 September

All venues: open 12am to 10pm

La Sucrière, 6.30pm: Biennale opening event

During the professional days, buses and river boats will shuttle between La Sucrière and the other Biennale venues.

From Istanbul to Lyon

Istanbul Biennial professional previews: 10-11 September 2009.

Saturday 12 and Sunday 13 September:

Turkish Airlines (direct) flight 1805, Istanbul > Lyon: 10:20-12:35

Turkish Airlines (direct) flight 1807, Istanbul > Lyon: 14:45-17:00

11th International Istanbul Biennial

What keeps mankind alive?

September 12–November 8, 2009
 Curators What, How and for Whom / WHW
 Professional Previews September 10–11, 2009
 Press Conference September 10, 2009 > 10.00

The 11th International Istanbul Biennial will be held in the city between September 12– November 8, 2009, with the curatorship of WHW curators collective. What, How & for Whom / WHW is a non-profit organisation for visual culture and curators' collective formed in 1999 and based in Zagreb, Croatia. Its members are curators Ivet Ćurlin, Ana Dević, Nataša Ilić and Sabina Sabolović. Since May 2003, WHW has been directing the program of Gallery Nova, non-profit, city-owned gallery in Zagreb. All WHW projects have been conceived as a platform for discussing relevant social issues through art, theory and media, as well as a model of collaboration and exchange of know-how between cultural organisations of different backgrounds. Besides exhibitions, WHW projects encompass screenings, lectures, and public discussions conducted by international artists, curators and cultural theoreticians, publications and a book edition on contemporary cultural practice and cultural theory.

The 11th International Istanbul Biennial takes its title from the song 'Denn wovon lebt der Mensch?', translated into English as 'What Keeps Mankind Alive?'. The song closes the second act of the play *The Threepenny Opera*, written exactly 80 years ago by Bertolt Brecht in collaboration with Elisabeth Hauptmann and Kurt Weill. *The Threepenny Opera* thematises the process of redistribution of ownership within bourgeois society and through a literary narrative offers a still valid 'representation of capitalism itself'. The similarities between the influence of rapid developments of liberal economy on the disintegration of hitherto existing social consensus in 1928 and in contemporary times are striking. 'What Keeps Mankind Alive?' will serve as a trigger, as well as a certain script for the exhibition. Even a quick look at the lyrics will discover many possible themes, such as the distribution of wealth and poverty, food and hunger, political manipulations, gender oppression, social norms, double morality, religious hypocrisy, personal responsibility and consent to oppression, issues certainly 'relevant' and almost predictable.

Biennial Venues

Antrepo No.3, Karaköy
 Ecole grecque Feriköy, Şişli
 Tobacco Warehouse, Tophane

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Francophone Artist Award

For the first time in the Biennale's history, a Francophone Artist Award will be bestowed on a participating artist at the opening.

"The Spectacle of the Everyday" primarily concerns the collision of one's own past, present and culture, but also how one appropriates the world. To date, 70 countries have claimed a shared language and worldview by joining the Organisation Internationale de la Francophonie. Seventy states amount to a third of the world's countries.

Chosen 18 months ago to host the first Maison de la Francophonie in France, the Lyon area is the main recipient of a fantastic influx of Francophone activity, most notably through "The 10 Word Caravan", the Francophone Short Film Festival in Vaulx-en-Velin, the Francophone School Film Festival in Meyzieu, and the Francophonie Month.

This year, the Biennale de Lyon has succumbed to the idea of a multipolar world respectful of diversities – and especially cultural diversities – at a time when globalisation is all too often a byword for standardisation. This Francophone Artist Award will be given to a work which affirms, in this globalised spectacle of the everyday, that difference is the best passport to the future.

Maison de la Francophonie

The purpose of this amenity is to promote the Francophone world in the Rhône-Alpes region. It is backed by the Organisation Internationale de la Francophonie, the French Ministry of Foreign Affairs, the City of Lyon, the Rhône Department Council, the Association Internationale des Régions Francophones, and the Lyon Chamber of Commerce and Industry, among others.

The 2009 Francophone Artist Award is supported by Groupe Cardinal.

Résonance

From September to December 2009, some 80 art centres, private galleries, cultural institutions and artists' collectives will team up with the Biennale de Lyon 2009 to create Résonance. Stemming from a call for projects, and conceived to span the Rhône-Alpes region, the event consists of more than 125 exhibitions and a cross-disciplinary range of performances. Résonance also publishes a catalogue (print-run: 30,000), available in all Résonance and Biennale venues.

“La Nuit Résonance”: Thursday 19 November 2009

In more than 30 locations, late openings, exhibition first nights, concerts, performances and walkabouts are on the programme on Thursday 19 November, from 6pm. In addition, several art centres (based in Villeurbanne, Saint-Fons and Vénissieux) will present programming specific to the Galerie des Terreaux (an arcade off Place des Terreaux, Lyon 1) and to La Plateforme (a boat venue on Quai Augagneur, Lyon 3).

View the full programme in August 2009 in the Résonance print catalogue, and also at: www.biennaledelyon.com

Résonance venues:

Lyon: 1st and 4th arrondissements

- La Salle de Bains
- Le Stand
- Néon
- Galerie José Martinez
- Galerie le Réverbère
- Le Bleu du Ciel Burdeau / Plateau
- Galerie Caroline Vachet
- Galerie Françoise Souchaud
- Galerie Anne-Marie et Roland Pallade
- Ligne Graphique
- Galerie IUFM Confluence(s)
- Galerie Vrais Rêves
- Galerie Françoise Besson
- La BF15
- La Mapra
- ModernArtCafé galerie
- Solid'Arte
- Maison de l'Architecture Rhône-Alpes
- Ecole Nationale des Beaux-Arts de Lyon
- L'ARFI
- Opéra National de Lyon

Lyon: 2nd, 5th and 9th arrondissements

- Galerie Olivier Houg
- Galerie Georges Verney-Carron
- Doxart Contemporain
- Goethe Institut
- Galerie Animal
- Galerie WM
- Galerie Art Pluriel
- Musée Gadagne
- L'Attrape-Couleurs
- Fondation Renaud
- L'Usine à gaz
- Conservatoire national supérieur musique et danse

Lyon: 3rd, 6th, 7th and 8th arrondissements

- Galerie Domi Nostrae
- Bibliothèque Part-Dieu
- Nouvelle échelle d'Or
- Hôpital Saint-Joseph Saint-Luc
- Ecole nationale Supérieure
- Galerie Roger Tator
- OffOff
- Maison de la Danse

Metropolitan area (Greater Lyon)

- Centre d'arts plastiques, Saint-Fons
- Maison du Livre, de l'Image et du Son, Villeurbanne
- INSA, Villeurbanne
- Espace d'arts plastiques, Vénissieux
- Epicerie Moderne, Feyzin
- La Spirale, Décines

Elsewhere in the Rhône-Alpes region

- Ain**
 - Centre d'art contemporain, Lacoux
 - Ardèche**
 - GAC, Annonay
 - Drôme**
 - Art3, Valence
 - Château des Adhémar, Montélimar
 - Lithos, Saint-Remès
 - Les enfants du facteur, Grignan
 - Isère**
 - Oui, Grenoble
 - Spacejunk, Grenoble
 - Le VOG, Fontaine
 - Espace Vallès, Saint-Martin d'Hères
 - Maison de Launay / Théâtre Jean-Vilar, Bourgoin-Jallieu
 - Loire**
 - Musée d'art moderne, Saint-Etienne
 - Cité du design, Saint-Etienne
 - Galerie Bernard Ceysson, Saint-Etienne
 - Green House, Saint-Etienne
 - 9bis, Saint-Etienne
 - Rhône**
 - Musée Paul-Dini, Villefranche-sur-Saône
 - Savoie**
 - La Conciergerie, la Motte-Servolex
 - Haute-Savoie**
 - Musée-Château, Annecy
 - imagespassages, Annecy
 - Villa du Parc, Annemasse
 - Fondation Salomon, Alex
- (Unfinalised list, as at 15/05/09)

With the Biennale: FOCUS

Rendez-Vous 09

Institute of Contemporary Art
11 rue du Docteur Dolard,
69100 Villeurbanne

From 14 September 2009 to 03 January
2010
Opening: Sunday 13 September, 11am

Initiated in 2002 by Thierry Raspail, director of the Lyon Museum of Contemporary Art (MAC Lyon), and devised with Yves Robert, director of the Lyon National School of Fine Arts (ENBA), the annual exhibition "Rendez-Vous" is dedicated to young creators. Since 2003, it has been co-staged with the Villeurbanne Institute of Contemporary Art (IAC) (first with Dirk Snauwert, and since 2006 with Nathalie Ergino). Initially for emerging artists from the Rhône-Alpes region, "Rendez-Vous" has in just a few years become an international platform. In 2008, four residencies and artist exchanges were established in Moscow, Buenos Aires, Beijing and Miami. The exhibition was then staged at the Shanghai Art Museum, giving young visual artists tre-

mendous visibility on the extremely vibrant Chinese art scene. In 2009, "Rendez-Vous" is further extending its international network by opening up to 10 countries (residencies and exchanges). First with the biennials that have special bonds with Lyon (Sao Paolo, Santa Fe, Liverpool, Berlin, Mercosul in Porto Alegre, Taipei, Yokohama). And then with various institutions: the UCC in Beijing, the Contemporary Art Centre in Vilnius, and the National Centre for Contemporary Art in Moscow.

"Rendez-Vous" is co-curated by Isabelle Bertolotti and Thierry Raspail (MAC Lyon), Nathalie Ergino (IAC) and Yves Robert (ENBA), with contributions by professionals from around the world.

Utopics, 11th Swiss Sculpture Exhibition

Biel/Bienne, Switzerland
From 30 August to 25 October 2009

This quinquennial, first held in Biel/Bienne in 1954, is a must in the field of public art. Simon Lamunière, artistic director of the 2009 edition, presents 50 artist interventions across the city. The event's title, "Utopics", sums up the programme: it fuses the words utopias, you, topic, topos and pics. Artists, Utopians, Micronations, Communities and Originals will infiltrate the city of Biel/Bienne with their works and lifestyle. The 2009 edition considers the ever-problematic issue of art in public space by incorporating art and the city into life.

Public space, poetic space, political space: what relationships do artists, designers and utopians have with the shape of cities and with their shared space?

Utopics and the Biennale de Lyon are partners, and are facilitating the travel of their respective visitors. Details: pros@biennale-de-lyon.org or ufo@u-topics.org

"Portrait d'artiste": Olivier Mosset

Le Magasin – Grenoble National Centre of Contemporary Art
155 cours Berriat, 38000 Grenoble
From 11 October 2009 to 3 January 2010

Olivier Mosset is known for his acute and radical œuvre, which exerts a major influence on the young generation. But here's a lesser-known fact: the Swiss artist is also a collector. To date, his collection has reached more than two hundred works, most of which he recently donated to the Musée de la Chaux de Fonds. The staging of this collection, featuring apt contributions by artists with close ties to Olivier Mosset, adds up to a compelling self-portrait. Le Magasin's original concept is to convey a personality through the works of others.

Le Corbusier / François Morellet

Couvent de la Tourette, 69210 Éveux
From 12 September to 8 November 2009

A major work of Le Corbusier, and opened in 1959, the Convent of La Tourette is turning fifty this year. To coincide with this anniversary, François Morellet interacts with one of Charles-Édouard Jeanneret's most prestigious accomplishments, co-designed with Iannis Xenakis, thus creating a three-way conversation. François Morellet discusses all of the visitable locations – the church, refectory, chapter room and cloister – and presents 10 monumental works there.

No Music

Le Fort du Bruissin
Chemin du château d'eau, 69340 Francheville
From 14 September 2009 to 15 January 2010

Built in 1875, the Fort du Bruissin guarded access to the city of Lyon with a fortification system named after its designer, General Séré de Rivières. Restored in the late 1980s, the Fort du Bruissin is primarily an important piece of architectural heritage, which also hosts improvised-music genres and in 2007 opened a new art centre. For the Biennale, its new director Jérôme Cotinet-Aphaize is staging an exhibition entitled "No Music", featuring existing and specially-made works by Pierre Beloüin, Pascal Broccolochi, Dominique Blais, Jérôme Poret, Arnaud Maguet and Emmanuel Lagarrigue, among others.

Biennale of Contemporary Textile Art

Museum of Textiles and Decorative Arts
34 rue de la Charité, 69002 Lyon
20 November 2009 – 21 February 2010
Opening: Thursday 19 November 2009
(La Nuit Résonance)

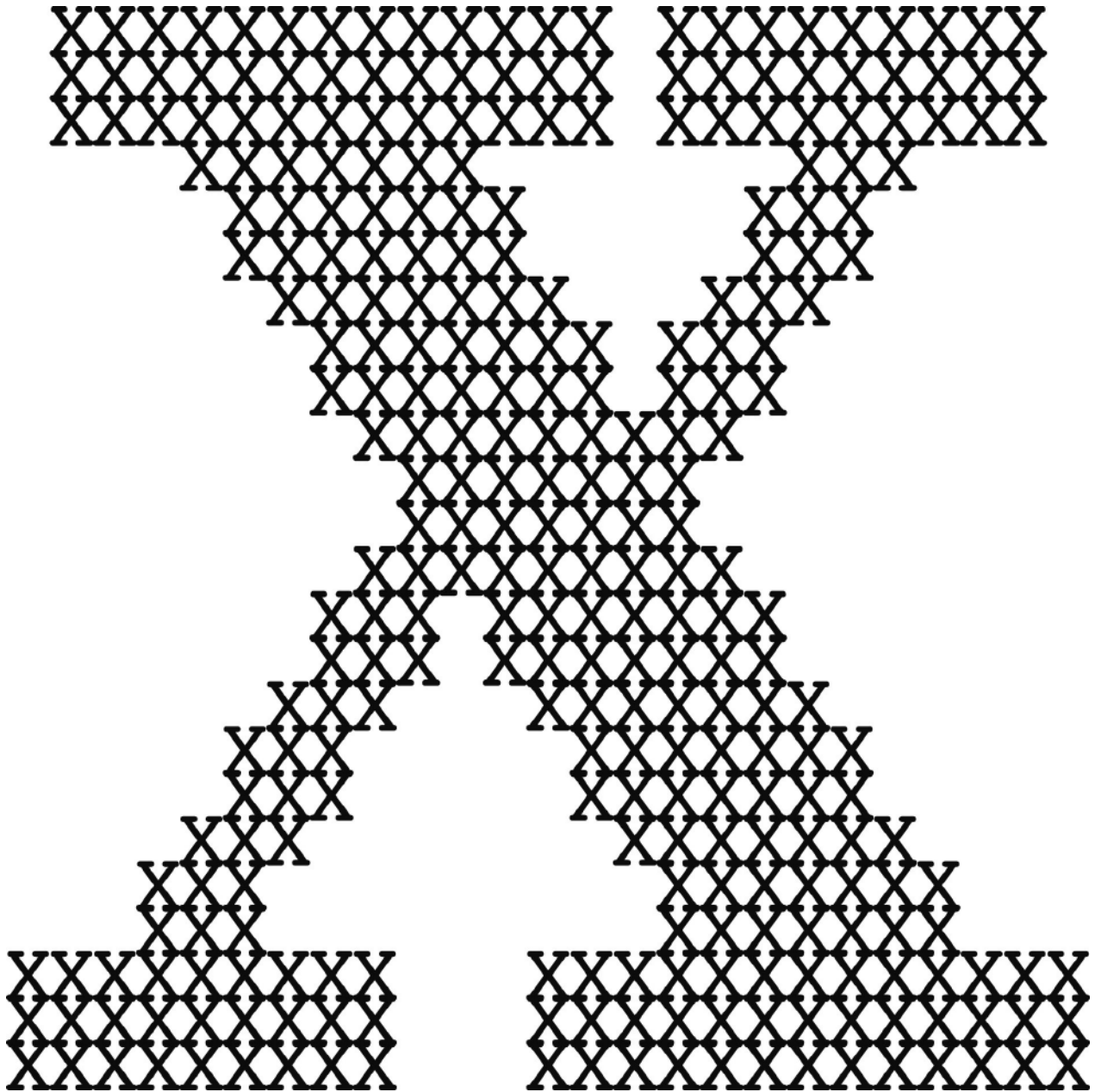
The Lyon Textiles Museum holds one of the most important collections of textile art in Europe. Keen to visibly embrace current design activity, its director Maria-Anne Privat-Savigny created the first Biennale of Contemporary Textile Art in 2007. The event spotlights the artistic facets of works all too often considered from a technical perspective alone. For this second edition, the Textiles Museum is showing new textile forms and works: singing and luminous textiles, inflatable and interactive clothing, audio ribbons, and more...

Grand Lyon Film Festival

Across Greater Lyon
13–18 October 2009

From 13-18 October 2009 the Institut Lumière, directed by Thierry Frémaux and his team, is staging Lyon's first-ever film festival. Catering for all audiences, it will be held at every movie theatre across the metropolitan area. The first edition will retrace the history of the Seventh Art through retrospectives, invitations and tributes. There will be rarely-shown films, restored copies, and stars at every screening... to create a festival totally dedicated to the history of the cinema and geared both to movie buffs and the public at large.





The Biennale de Lyon: 10 editions

The Biennale de Lyon, 1991 - 2009

An authorial biennale rooted in a museum project

The Biennale de Lyon stemmed from a project by Lyon's Museum of Contemporary Art, directed by Thierry Raspail since its inception in 1984. From 1984-1988, the Biennale was preceded by an annual event entitled *October of the Arts*, which ended with the exhibition "*Colour Alone: The Experience of Monochrome*."

This retraced the adventure of monochrome, from the beginnings of Impressionism and the historical avant-gardes to topical work by artists ranging from Malevitch to Anish Kapoor. Staged in various venues around the city, "*Colour Alone*" was highly successful, making its mark and illustrating Lyon's potential for hosting an international event, following the Paris Biennale's closure in 1985. The event gave rise to the inaugural Biennale de Lyon in September 1991.

The desire to create an event capable of artistic self-renewal while building a stable, long-term project that bonded with its host territory led to an organisational model specific to the Biennale de Lyon: an Artistic Director builds the event's identity over time, and for each edition chooses a curator/curators with whom he collaborates closely to devise an artistic project. The Biennale de Lyon is therefore truly an authorial biennale and, as Jean-Hubert Martin noted, "a clever way of having themes addressed through the personalities of others".

The Biennale de Lyon: 10 editions

The first three Biennales de Lyon - in 1991, 1993 and 1995 - were part of a largely historical perspective, from which problematics, stakes and themes were derived. The first one, called "*The love of art*", chose to assess the situation of creation in France.

Resolutely going against the trend, this biennial noted that since the so-called "*Pompidou exhibition*" (Paris 1969), no such far-reaching project had been imagined in France. And yet, since 1981, new impetus was given to contemporary art on the whole territory, with the creation of the FRACs, of art centres and with the reorganization of museums. The institution had imported works massively, contributing in this way to opening France up, but in the same time also to increasing the asymmetry of the cultural balance, French export being ineffective. A few years before the Paris triennial, the Biennale de Lyon wished to explore, as an opening, "*la force de l'art*" (the strength of art) in France. With a scenography from Patrick Bouchain, 69 artists were each given a space equivalent to 120 square meters closed by a door, in which they were to produce 69 original works: Arman, César, Robert Filliou, Pierre Soulages, Erik Dietman, but also Fabrice Hyber, "*La vérité*", (The truth) (Dominique Gonzalez-Foerster, Pierre Joseph, Bernard Joisten and Philippe Parreno), Pierre & Gilles, Sophie Calle, or even Alain Séchas... This first Biennale attracted 73.000 visitors in 4 weeks and reached a European audience. It embodied the potential of Lyon and its public, and represented a major step in the organisation of the structure.

The second Biennale, in 1993, also going against the trend, took the opposite course of international creation by not respecting the standard criteria of international biennials. The project was ambitious: It intended, 7 years before the end of the century, to reconsider 20th century art in the light of the "*Dada and Fluxus*" pair. This opus aimed at drawing the problematic found in the question of links between visual art, poetry, sound field, gesture and performance,

by studying the question of the limits set by historical avant-garde (manufactured objects, ready-made, monochrome, Art and life...). The Biennale, named "And Together They Changed the World", (Julian Beck), built an original path from Marcel Duchamp, Kurt Schwitters, Kasimir Malevitch, to Jean-Michel Basquiat, and Andy Warhol, John Cage, William S. Burroughs, Ilya Kabakov, Bill Viola, Bruce Nauman, Imi Knoebel, David Hammons.

In 1995, on the 200th anniversary of cinema (Lumière brothers), the Biennale traced the brief story which led in about thirty years from the first artistic experiences on TV (Wuppertal 1963) to interactivity and high-speed Internet. The Museum of Contemporary Art, opened for the first time for the occasion, co-produced with the Biennial a collection of lost historical pieces: Nam June Paik, Vito Acconci, Dan Graham, Peter Campus, Dennis Oppenheim, together with new works by Rirkrit Tiravanija, Dumb Type, Carsten Höller, Douglas Gordon, Tony Oursler, Pierre Huyghe.

In 1997, Harald Szeemann was curator of the Biennale de Lyon and accepted to work on the issue of "the Other". It was, according to him, the "das", the neutral, and he chose it as a title.

Harald Szeemann made of the Biennale de Lyon one of the major issues of the reconstitution of criteria at the end of the 20th century, by confronting monumental pieces (Katharina Fritsch, Chris Burden, Richard Serra) with other works more associated to primitive art. Besides, he made of the Facteur cheval, a regional artist, the symbol of "the Other", opening up to Chen Zhen as well as Emery Blagdon, Eugène Von Bruenchenhein and Elisar Von Kupffer whose works flirt with a strong mysticism. He also presented, for the first time in Europe, a large group of Chinese artists, and would renew the experiment successfully in Venice two years later.

1997 marked a new step in the history of the Biennale. Harald Szeemann proved that when confronted to strongly historical and solid structures like La Documenta, the Venice Biennial or Munster, Lyon could play its game well by asserting its will to think globally - at a time when the word wasn't commonplace yet - and in terms of multiculturalism.

In 2000, the Biennale de Lyon was for once held on an even year to celebrate the three zeros. At the threshold of the third millennium, the 5th biennial wondered about the validity of art and of the numerous uses of the term on a worldwide scale, in particular when applied to the material productions of cultural eras evading western criteria. This Biennale, called "Sharing exoticism", dealt with the question, both traditional and central, of the relationship between universality and relativity. A committee of anthropologists, including Marc Augé and Alban Bensa, was made part of the artistic project. Curating was entrusted to Jean Hubert Martin who, some 10 years before, was responsible for "Les magiciens de la terre" ("Magicians of the earth") a very polemical exhibition. 140 artists were invited. The Biennale started with a joint work by Sol LeWitt and Ester Mahlangu, and gathered, among others, artists such as Navin Rawanchaikul, Takashi Murakami, Cai Guo Qiang, Georges Adeagbo, Gedewon, Kallatte Parameswara Kurup, John Goba.

2001, back to odd years. There was only one year to organize the Biennale. A team composed of 7 curators came up with "Connivence" ("Connivance"), that dealt with the convergence between different forms of art: video games, choreography, photography, cinema, literature and music, through artists like Jérôme Bel, Marco Berrettini, Xavier Le Roy, William Eggleston, Adrian Piper, Steve McQueen, Kolkoz, Robert Wyatt...

1991

The love of Art

Curators: Thierry Raspail and Thierry Prat

1993

Together They Are Changing the World

Curator: Marc Dachy

1995

Interactivity, Moving Pictures, Video

Curator: Georges Rey

1997

The Other

Curator: Harald Szeemann

2000

Sharing Exoticisms

Curator: Jean-Hubert Martin

2001

Connivence

Curators: Anne Bertrand, Jean-Marc Chapoulie, Yvane Chapuis, Laurence Dreyfus, Klaus Hersche, Richard Robert and Guy Walter

2003

It Happened Tomorrow

Curator: Le Consortium, Dijon (Xavier Douroux, Franck Gautherot, Eric Troncy and Anne Pontégnie, Robert Nickas)

2005

Experiencing Duration

Curators: Nicolas Bourriaud and Jérôme Sans

2007

The OOs: The History of a Decade

That Has Not Yet Been Named

Curators: Stéphanie Moisdon and Hans Ulrich Obrist

"It Happened Tomorrow", in 2003, marked the beginning of the Biennale taking place in several locations, among which La Sucrière, a restored industrial warehouse, and the Museum of Contemporary Art.

Curating was entrusted to the Consortium, starting in this way a trilogy dedicated to the question of temporality. This problematic was partly related to the increasing number of biennials everywhere in the world (there were over 110 at the time), and to their great success, and presented an up to date version of the current international artistic trend, like a continuous flow. Lyon wondered with reason about this phenomenon which seemed to produce an infinite and never-ending news stream, within a system of historicity produced artificially and by the exhibition world. At that time, the Biennale went back to taking place in autumn, after being held three times in a row in the summer. Among the guests of the 7th Biennial were: Mike Kelley & Paul McCarthy, Tim Head, Katharina Fritsch, Steven Parrino, Larry Clark, Yayoi Kusama, Catherine Sullivan, La Monte Young, Bridget Riley, Ugo Rondinone...

In 2005, the second volume of this new trilogy was conducted by Nicolas Bourriaud and Jérôme Sans. It was called "The experience of duration" and brought together the works of the collection of the museum (La Monte Young, Terry Riley, James Turrell) and spectacular pieces (Martin Creed, Kader Attia, John Bock, Erwin Wurm, Kendell Geers), but also rediscovered Tony Conrad, showed Robert Crumb, and produced a monumental work by Daniel Buren acquired by the Museum of Contemporary Art.

In 2007, with "The History of a Decade That Has Not yet Been Named", Stéphanie Moisdon and Hans Ulrich Obrist invited 50 curators from all over the world to chose a work embodying the decade. It was an issue focused on the question of the present, and a bet on history. Among the invited artists were: Josh Smith, Kelley Walker, Urs Fischer, Tomas Saraceno, Hilary Lloyd, Nathaniel Mellors, Sheela Gowda, Ryan Gander, Tino Sehgal, Wade Guyton. The Only Lyon award was given to Seth Price.

9 Biennales in cycles of 3: history, the global and temporality. The 10th Biennale is called "The Spectacle of the Everyday". It is signed by Hou Hanru (curator), and Thierry Raspail is in charge of the artistic direction.

Communications campaign

Design by Donuts

The ten Xs

The campaign visual for this tenth edition was created by Donuts, a graphic design collective founded in Brussels in 1996 by Nathalie Wathelet, Anne Franssen and Olivier Vandervliet. Their work, a blend of graphic design and the visual arts, celebrates the idea of the object and develops a visual vocabulary firmly rooted in reality. They regularly collaborate with cultural and social institutions but also with the press and mass retailers.

For this tenth edition of the Biennale de Lyon, the brief was to create a simple, powerful image: simple, to shed contemporary art's frequently elitist image; and powerful, because a campaign's impact and visual relevance are of paramount importance for an event of this stature. The agency also faced another challenge: not to clash or create confusion with the images produced by the Biennale's artists.

"Fairly quickly we settled on doing a typographic design," explain the Donuts, "and this form chose itself when we realised it could encompass the Biennale team, Lyon, its residents, and the pride they should feel at celebrating the tenth anniversary of this international event. Ten is a lot!"

The Roman numeral "X" – an admirably symmetrical form with multiple meanings, suggesting anonymity to some, the unknown to mathematicians, and so on – swayed the trio and lived up to their expectations. Creating ten different forms opened up the possibility of having fun with type to make a visual identity that was noticeable and playful.

Donuts' design is more suggestive than directive; the diversity of interpretations

is what gives the campaign its force: "For us, the spectacle of the everyday is looking at what's around us. Not waiting for a given day, hour or minute. Not hoping we'll be told where the spectacle is or who's performing, but realising we're part of it. Each and every one of us. The X doesn't symbolise diversity, but is one of its outputs. By multiplying it, we'll open up ten new paths and tonnes of interpretations."

Yielding different interpretations but also different ways of existing, the Biennale campaign has a graphic system deployed in many forms: teasers, posters, signage, online, a street operation, and so on. The challenge? Build a powerful image that lends itself to all types of adaptations across a wide range of media, whether geared to the general public or more specific targets.

"Xmania", the Biennale game

The X is conducive to interpretation but also to appropriation. If X means something different to each of us, it's because it inspires our creative eye. With the "Xmania" street operation, the Biennale aims to go further and give free rein to the imagination – so people can author another X, and create their own little spectacle. In so doing, the Biennale wants to build a strong bond between the people of Lyon and the event – inviting them to experience it and engage with it in a playful, creative way.

Every Saturday afternoon during the Biennale, a big black box topped by a huge X-shaped balloon will be placed in a public square somewhere in the Lyon area. Passers-by will be encouraged to create (build, draw, etc.) their own X and send a photo of it to the Biennale website (by mobile phone or Internet).

Web users will be asked to vote for their ten favourite photos. Every week, the top ten will be "shown" at one of the exhibition venues and alternately on the home page of the Biennale website.

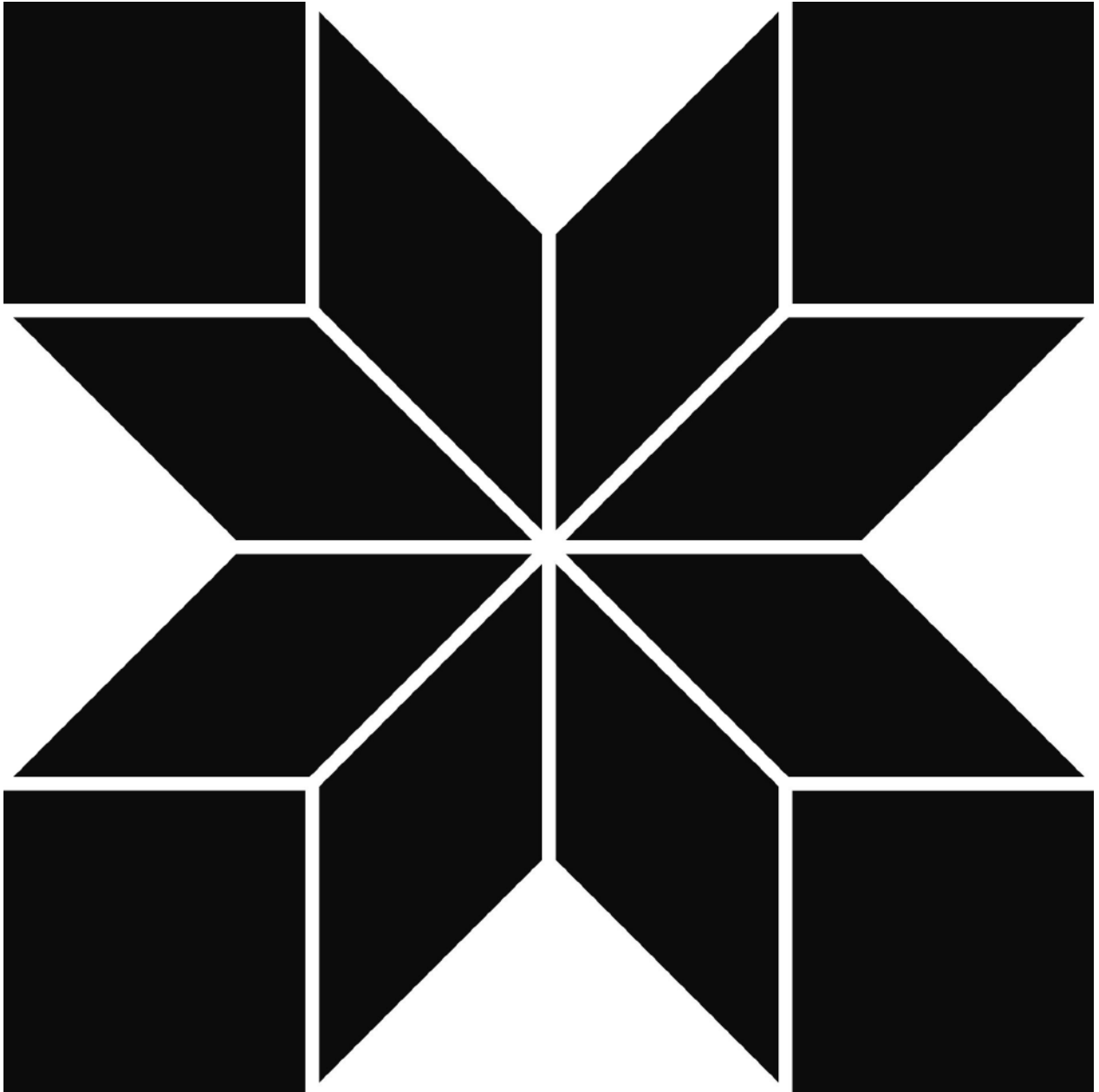
Merchandising collection

For this tenth edition, the Biennale and its bookstore partner, Librairie Michel Descours, are making a collection of merchandising items designed by Donuts: series of ten badges, ten stickers and ten inkstamps but also a notepad, a pencil and rubber, a headscarf, and fancy jewellery, not forgetting the inevitable T-shirt.

Everyday objects with simple, amusing variations on the Biennale visual.

Ten clips

For its tenth edition, the Biennale will produce ten video clips featuring the ten X forms. Nine will be created by Donuts; the tenth by the winner of an online prize draw, who will receive the VIP treatment at the Biennale's professional preview and see his/her clip screened alongside the Donuts' films in UGC cinemas in Lyon, on the Biennale website, at La Sucrière, etc.



General information

It's time to weekend in Lyon!

There's nothing easier than a weekend savouring Lyon's seductive flair for living.

Its airport hosts direct flights from nearly 100 destinations in 30 countries (Europe, North America, North Africa...). And by high-speed train the city is two hours from Paris, 90 minutes from Marseille and three-and-a-half hours from Brussels. Lyon is the ideal location for a weekend of culture.

An exceptional flair for living

As in a history book, the architecture of Lyon unfolds from one listed quarter to the next, in a journey through 2,000 years of history. You need not walk for long: nestling between two rivers and two hills, Lyon offers myriad views of its matchless city-centre fabric, awarded World Heritage status by Unesco.

Lyon is also a city of light. Golden shafts at dawn and dusk, along the Rhône and Saône embankments, bathe their Florentine façades; and more than 250 buildings are illuminated nightly in a fairytale tableau.

With its Museum of Contemporary Art, its many galleries and artists' collectives, its National Opera, its Auditorium, its Maison de la Danse and an array of festivals, Lyon has a cultural vibrancy you can almost touch. Exhibitions, cutting-edge music, theatre, dance, literature, summer festivals... generate a compelling effervescence.

The birthplace of cinema, Lyon provided the setting for the first-ever film, shot in 1895 by the locally-born Lumière brothers. Today the Lumière Institute runs an outstanding year-round programme, and in autumn 2009 will for the first time stage a film festival where leading cineastes will come to present their work.

This consummate gastronomic capital, with its perfected art de vivre, awakens your inner epicurean and taste for good and beautiful things. Courtesy of Lyon's many chefs, you will discover the fine produce of the French terroirs beyond the city, matched with a lineup of famed Rhône Valley crus. Michelin-starred leading artists – Paul Bocuse, Nicolas Le Bec, Pierre Orsi, Mathieu Viannay, Jérôme Soonberg, Franck Delhoum, Aurélien Gourrat – and their supporting cast await the chance to beguile your tastebuds with their inimitable savoir-faire.

Lyon – The warm-spirited atmosphere and art de vivre of a southern city and the effervescence of an inventive, experimental hub: don't let a single moment pass you by!

To organise your weekend:
→ www.lyon-france.com
→ www.monweekendalyon.com

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