



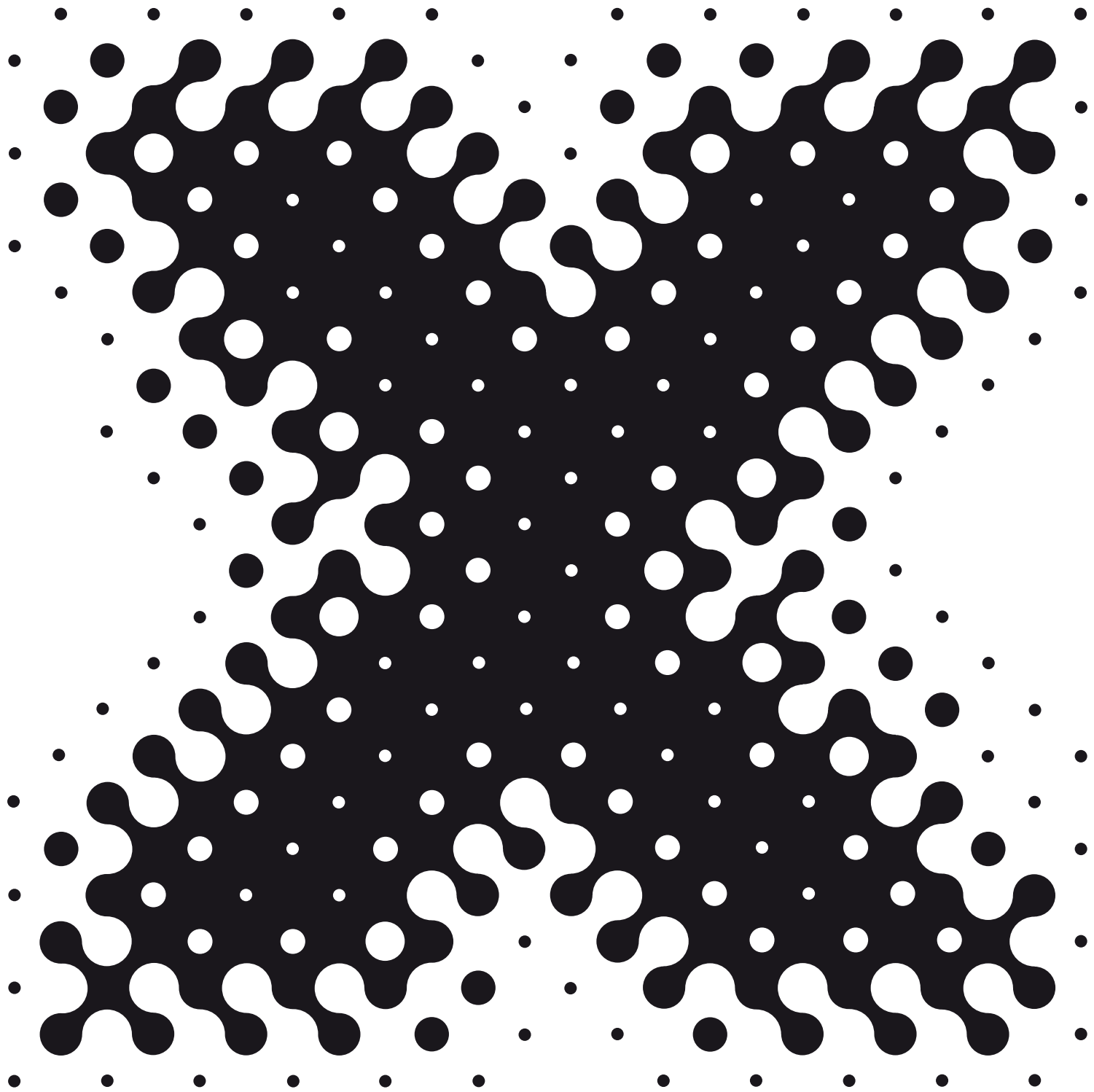
**X^e Biennale
de Lyon**

The Spectacle of the Everyday

16.09.09 → 03.01.10

www.biennaledelyon.com

Free guide



X^e Biennale de Lyon

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X^e Biennale de Lyon

Curator: **Hou Hanru**
Artistic director: **Thierry Raspail**
Production manager: **Thierry Prat**
Production: **"Les Biennales de Lyon"**

The Biennale de Lyon is produced by Les Biennales de Lyon, a non-profit organisation.
Chairman: **Bernard Faivre d'Arcier**
Vice-Chairman: **François Bordry**
Director-General: **Sylvie Burgat**



Editorial

by **Thierry Raspail**,
Artistic director of the Biennale de Lyon

The tenth. 20 years! A ripe age for a Biennale whose first edition opened exactly 7292 days ago. That edition, you may recall, was "The Love of Art": simultaneously a handsome title and a statement of intent. With a new chapter in history about to be written, this was a tribute to the works and the artists who, every day, build the very real world of our hopes, emotions and imaginations. This was a carefully weighed-up introduction to Contemporary Art, and the public – initially from Lyon and then from all over – felt at home right away with its brand of creative polyphony. Meanwhile the City of Lyon and associates, the Rhône-Alpes Region and the French State all gave the venture a great welcome – and ensured its longevity.

Now that the Biennale has reached maturity, the task is to consolidate its place in the international art world and reinforce the ties that bind it to its audience and its home ground. The Biennale was started with this in mind: ongoing artistic renewal and the long-term shaping of a stable project solidly rooted in its territory.

As a way of affirming this bond and demonstrating the fit between art and life – between the imaginary and the real – this tenth Biennale has opted for a look at the everyday: our own everyday, the one we have to reinvent with each new dawn. Seemingly part of two irreconcilable registers, spectacle and the everyday have in fact been orchestrating our lives since the very beginning: the first commandeering the mise en scène, the lighting and the looking, and the second seemingly lost in anonymity, routine and

work. "The Spectacle of the Everyday" brings the two together: a view of the world, its inevitable trade-offs, its harshness – but its generosity, hope and change as well.

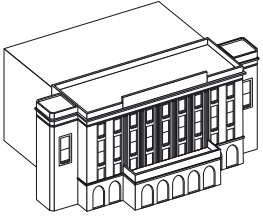
This Biennale is an antidote to the mind-numbing reflex which, in this time of "crisis", would have us shut ourselves away, oblivious. Curator Hou Hanru has started out with the simple idea that in our society of spectacle, we need to reinvent the everyday, its "poetics", its manner of being – which is also ours – and its aesthetic.

While first and foremost an international exhibition, the Biennale, with its 70+ artists and 35 totally new happenings, is also over 150 events taking place under the Résonance banner, plus a one-of-a-kind creativity/awareness/dialogue programme designed by Veduta. In the spirit of the full-time forum in Sarkis's artwork, "The Opening", in the Museum of Contemporary Art (see p.73), a vast ensemble of territories in the process of urban regeneration is featuring artists' residencies, exhibitions, conferences, talks and entertainments, and bringing an incredible variety of contributors together: on local markets, in neighbourhoods, art libraries, theatres and a police station(!), at a swimming baths and on a beach. This means the chance to encounter art in all its diversity, including – for couples in search of closeness – a night spent at MAC^{lyon}, the Museum of Contemporary Art.

This guide to the Biennale, together with the website www.biennaledelyon.com, is an invitation to live this unique art experience to the full. So, welcome to *The Spectacle of the Everyday!*

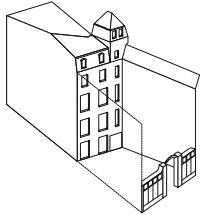
Map

X^e Biennale de Lyon



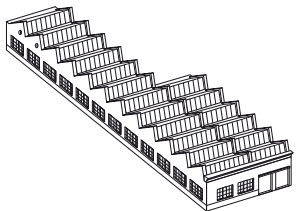
01 Museum of Contemporary Art

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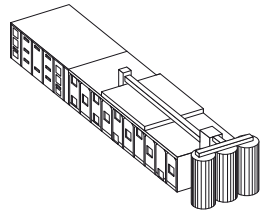
02 The Bullukian Foundation

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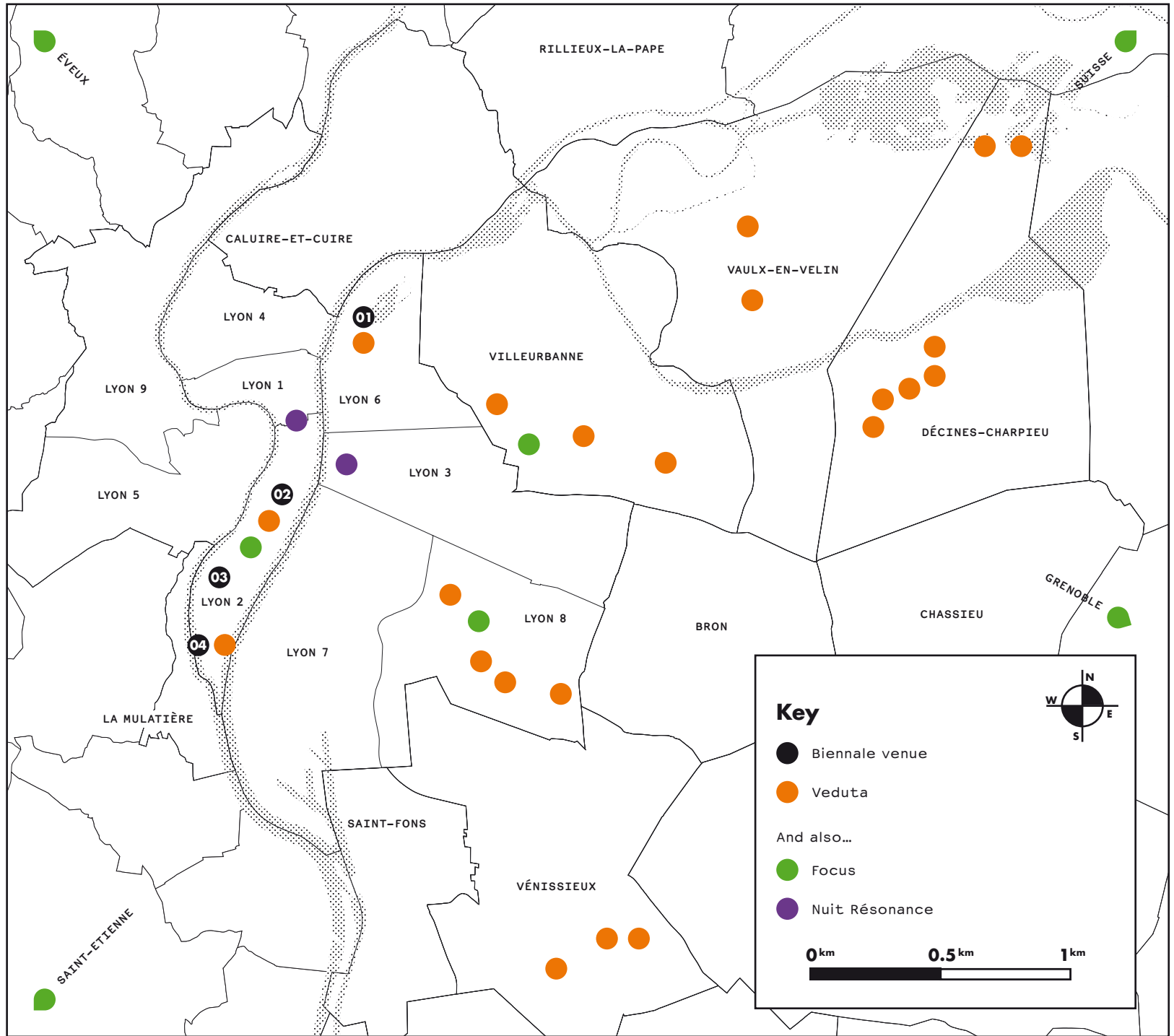
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The Spectacle of the Everyday

by Hou Hanru,
Curator of the X^e Biennale de Lyon



The title "The Spectacle of the Everyday" has something highly contradictory about it. Could you put us in the picture here?

I suggested the title to the Biennale's artistic director Thierry Raspail right at the start. In today's world existing means being part of the spectacle – that's the situation we're in. Everything's spectacle: any image in a magazine, any exhibition, etc. And in that same world there's also what's

called the "everyday": a living, shifting terrain on which people come up with all kinds of ways of resisting the implacable logic of consumption as embodied in the spectacle.

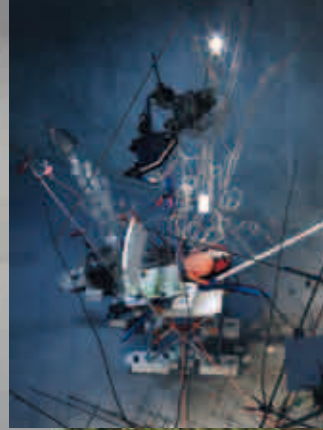
The idea for the Biennale is to use the spectacle to spotlight this invisible world of the everyday and the ceaseless creation that goes on within it.

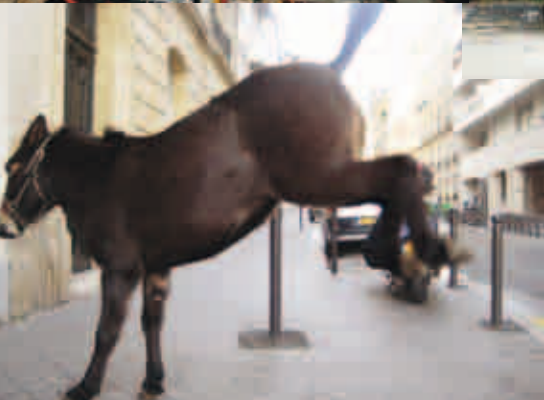
What's the Biennale's project, with this overarching theme that seems to involve us all?

The project this time round is to get people thinking about the why and the wherefore of art. Today everything's spectacular, everything's shackled to consumption, superficiality, the market, institutions. The Biennale is an attempt to get back to the close ties between artistic creativity and people's lives. It's not solely a matter of turning on the enjoyment with a Biennale devoted to daily life. There's a

philosophical side as well: the world really does fall into two parts, one highly visible, which is the spectacle, and the other invisible, which is the everyday; and artists look for inspiration in their experience of that existence.

To sum up, the core notion of the project is that with the Biennale now twenty years old, we've reached a point where we really have to rethink the relationship between artists, art and people; so that the linkage between society and the world of creativity can continue to function.





Could you explain how you actually go about setting up an exhibition on this scale, with 70 artists, four venues and such a complex theme?

Because the theme is multifaceted, the Biennale is based on a multidimensional model; there are five pillars that can be easily identified as you move through the exhibition. In the course of discovering *The Spectacle of the Everyday*, you'll come across **The Magic of Things**, made up of the work of artists who orient everyday objects and situations towards new horizons so as to raise social, historical and political questions. **Celebrating the Drift** looks at artists who make use of urban spaces and produce works that resist order and spatial constraints.

Living Together explores the dialogue between the city and its communities, while **Another World is Possible** gives the floor to artists taking a critical look at reality and imagining new, sometimes utopian social orders.

Close in spirit to the last-mentioned is the project called **Veduta**, which stands the usual art situation on its head. Instead of bringing the public to the works of art, it brings the works to the public, and does so in neighbourhoods undergoing urban regeneration. Veduta is the Biennale on your doorstep: with brand new contemporary art experiences, we're trying to set up a dialogue so people can talk about art – or simply just look at it.

You seem extremely sensitive to commitment by artists: to a link between the human and art...

All the exhibitions I've curated embody a direct link with the city, with the street, with the way people organise their lives on a daily basis. I see it as a real necessity that artists should

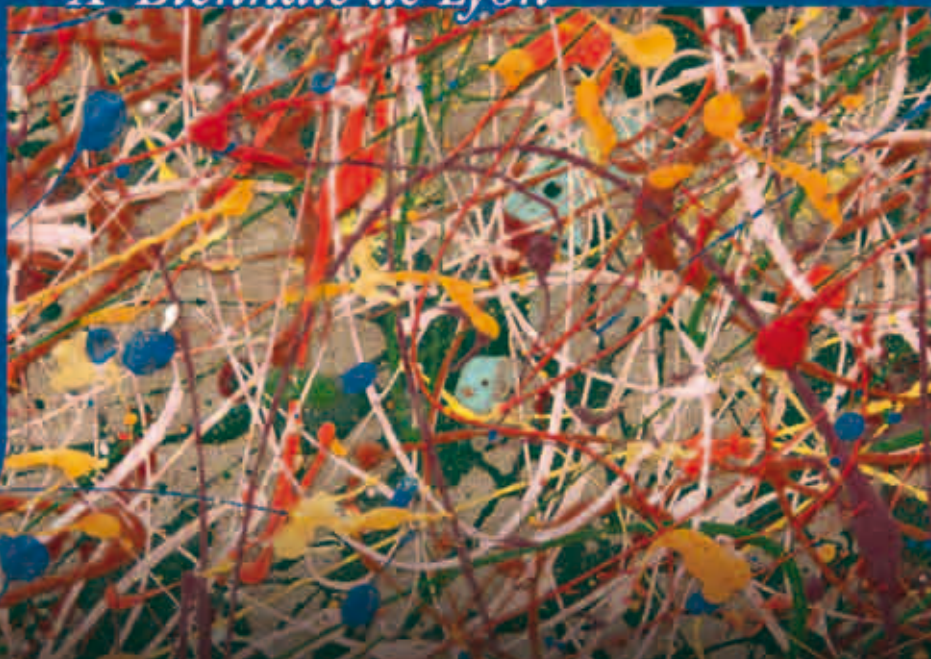
begin to engage with people's lives again. What we have to make sure of is that our agenda includes dialogue and discussion with audiences that have different kinds of access to this type of intellectual project. We can't make art if we're disconnected from society and the way it lives.

Following that logic, how do you see your role as curator?

As I see it, I don't just create exhibitions. I'm looking for meaning, a meaning for life, and through my artistic projects I offer a way of thinking that fosters certain ideas. Being a "curator" is not just inventing the best exhibition ever. An exhibition is not an end in itself, it's the beginning of a long process of coming up with ideas for the future, for society. It's not just a display of objects – a presentation – but a setting in which to start thinking about what we are and what we're doing here.

How do you choose the artists you show? The ones in this Biennale, for example?

A title and a project like this one don't come out of nowhere. They're the combination of an investigation – a theoretical quest I've been on for a long time – and a large dose of practicality and acquaintance with artists. I work a lot with artists, I learn from them, I swap ideas with them. I chose some I know well, whom I see as essential, then I looked further afield. I broadened my horizons. After all, looking for artists is my job! I also invited artists I'd never met.



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**X^e Biennale
de Lyon**
Exhibitions

Biennale venues

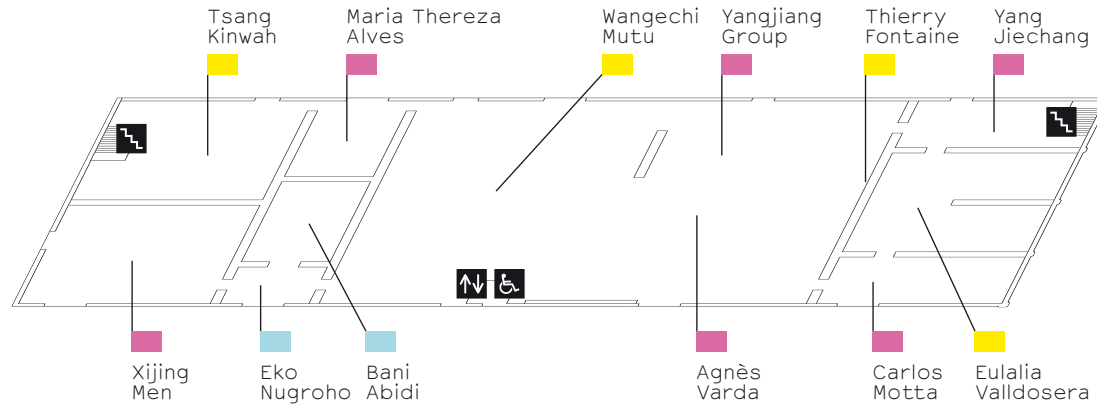
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p.66 **Veduta,**
Experiencing contemporary art

And also...

- p.74 **Focus**
- p.76 **Résonance 2009**

La Sucrière

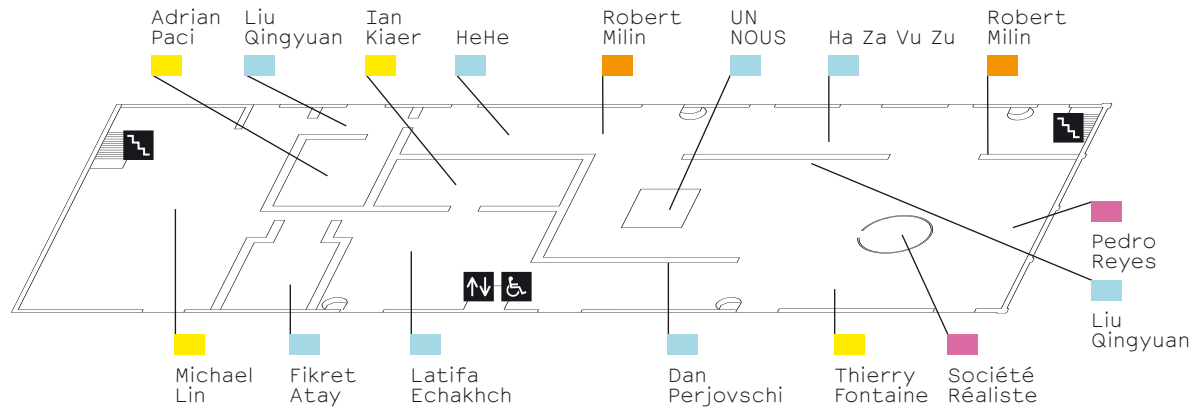


2nd floor

The Biennale is organised into five chapters, each with its own colour.

- **The Magic of Things**
- **Celebrating the Drift**
- **Living Together**
- **Another World is Possible**
- **Veduta**

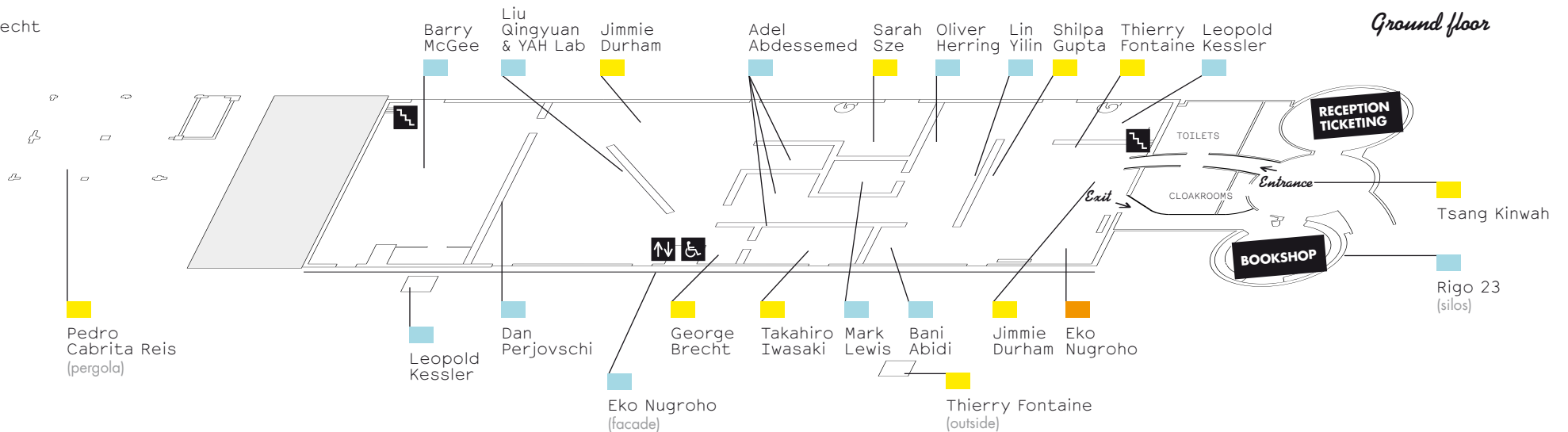
The artists in each chapter are linked to its respective colour in the plan opposite. They are classified by floor and alphabetic order.



1st floor

Artwork scattered inside La Sucrière

- George Brecht



Ground floor



Pedro Cabrita Reis

b. 1956 in Lisbon, Portugal, where he lives and works

Le Bureau/The Office, 2009

On his first visit to Lyon for the Biennale, Pedro Cabrita Reis was immediately struck by La Sucrière's odd pergola, a geometrical ruin which is, in fact, the remains of an office block once used by the Biennale. A blend of the ridiculous and the elegant, the pergola offers load-bearing columns and walls "redesigned" by the artist with areas of ochre and industrial neon lighting: these simultaneously emphasise and mask the structure's internal volumes, while also making play with the effect of day/night alternation on its ambience. Cabrita Reis is also showing the site-specific work "The Sleepers" in the Bichat Warehouse.

With the support of Haulotte France / With the support of Ministry of Culture, Portugal/Directorate-General of the Arts

Photo: *Le Bureau/The Office*, 2009, project for the Biennale de Lyon, courtesy of the artist



Eko Nugroho

b. 1977 in Yogyakarta, Indonesia, where he lives and works

Wall painting, 2009

Indonesian artist Eko Nugroho has taken over La Sucrière with turquoise and navy blue: overlaid on the facade with its array of windows, the two colours come together in fantastic characters mixing Tim Burton and Indonesian graffiti. Part science fiction, part cartoon, Nugroho's personae take their inspiration from robots and traditional puppets: a fan of Indonesian shadow theatre, the artist imbues his characters with a hip-hop/breakdance energy that demonstrates the way the classics can exuberantly draw on urban art without doing themselves the least disservice. As Veduta's guest artist in Vaulx-en-Velin, the artist has also worked with local youngsters to produce "The Rainbow under the Stone", on the first floor.

With the special support of Caisse d'Epargne Rhône Alpes, official partner of the Biennale de Lyon 2009 / With the support of M.E.R.I.C./CIREME, C'PRO Lyon/CAPAROL

Photo: project for the Biennale de Lyon (detail), courtesy of the artist



Rigo 23

b. 1966 in Madeira, Portugal
Lives and works in San Francisco

Wall painting, 2009

Left, right. Rigo 23's wall paintings on the silos outside La Sucrière state the obvious: there's no getting round the fact that the silo on the left is well and truly on the left, and the one on the right on the right. Unless you turn round, of course, in which case it's the opposite. Turning round: the minimal experience that casts doubt on the strictly relative values of our certainties. The choice of the terms "left" and "right" and the broad sweep of their meaning – as malleable as it is extensive – is no accident: are we talking about a slogan, a directive, a logo, an information byte or a straightforward pleonasm? Rigo 23's works impose no decision: like a gap on the assembly line, they signal a poetic pause: left, right, the ground, the moon – all anodyne assertions that will be grist to everyone's individual mills. This artist uses different media and different scales according to the work in hand. In addition to the silo pieces, he will be at La Sucrière with a map of Lyon that only a surveyor like him could have come up with, together with a further work on Place Charles Bérodié, between Part-Dieu station and the nearby shopping mall, and the back of the Bichat Warehouse.

With the support of C'PRO Lyon/CAPAROL / With the support of Ministry of Culture, Portugal/Directorate-General of the Arts

Photo: project for the Biennale de Lyon, courtesy of the artist



Bani Abidi

b. 1971 in Karachi, Pakistan
Lives and works in Karachi and New Delhi

Intercommunication Devices, 2008
Security Barriers A-L, 2008

The outcome of repeated explorations of Karachi, Bani Abidi's drawings of safety barriers provide a topographic listing of the different types placed near embassies, airports and other "sensitive" spots; the aim being to preclude any likelihood of riots, assemblies or invasions of the buildings in question. Some of the barriers are overtly aggressive, others use plants as a form of ornamental disguise intended to make them merge with the surrounding urban furniture. In her drawings of intercoms produced according to the same principle, banality of form and greyness of colour evoke the bureaucratic. At the core of Bani Abidi's oeuvre is official intrusion in its most overt and most discreet forms, as the artist humorously breaks down the mechanisms at work in these various modes of protection; by retaining only certain meaningful and quasi-decorative characteristics, as in a catalogue, she neutralises the basic function of these symbolic objects.

Photo: *Security Barriers Type C-47th St, Block 6, PECHS, Karachi*, 2008, courtesy of the artist and Green Cardamom, London



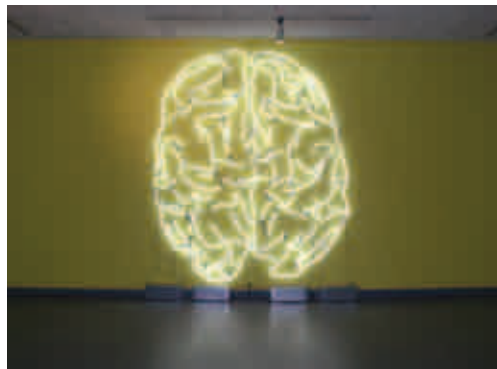
Adel Abdessemed

b. 1971 in Constantine, Algeria
Lives and works in Paris and New York

Series of 11 photographs
Foot on, 2005
Talk is Cheap, 2006

The emotional and visual impact of Adel Abdessemed's work stems from its muted violence and its potent capacity for salutary expression, transgression and derision. In the eleven photographs and two videos on show here, Abdessemed reinvents the world and its animal violence. Showing exotic beasts in urban settings, posing in the arms of a statue of Abraham Lincoln in a New York street, or disguising himself as a gorilla so as to slip a wedding ring onto the finger of a pretty bride, the artist blurs the boundaries between art and private life, between self-representation and animality – and situates himself in that uncertain zone where our reality as human beings is far more complex than that of the civilised facade we offer to the gaze of our contemporaries and neighbours. In the two short films we see a foot angrily crushing a Coca-Cola can and a microphone. "Foot On" and "Talk is Cheap" are at once meaningful and highly ambiguous: comprising two rapid shots, they have a hypnotic, repetitive side that lays bare vertiginous horizons in the most secret fault-lines of our minds.

Photo: *Sept Frères*, 2006, courtesy of the artist and David Zwirner, New York



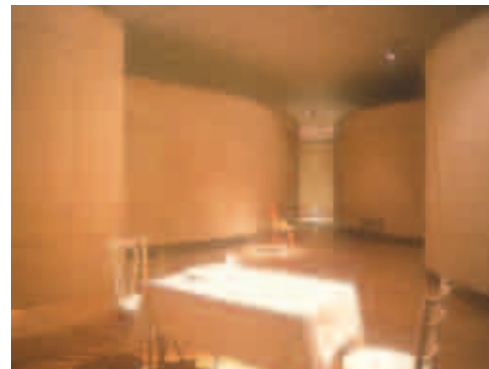
Adel Abdessemed

b. 1971 in Constantine, Algeria
Lives and works in Paris and New York

Head On, 2008
Trust Me, 2007
Hot Blood, 2008

Here we have a freehand drawing of a cortex transferred into white neon tubing on a scale determined by the size of the wall it is shown on. As confronting as its title, this work by Adel Abdessemed is accompanied by two films: in "Trust Me" a man at a music stand shows vampire fangs as, seemingly in a fit of madness, he swallows most of the words of various national anthems, from the *Marseillaise* to *God Save the Queen*. In "Hot Blood" the same character – this time wearing a red nose – laughs hysterically as, between two paroxysms, we make out the single sentence, "I am a terrorist". These three works share the notion that man, the possessor of enormous freedom, is also a changeable, wishful creature, at once animal and human, reasonable and crazy, who indiscriminately identifies enormous vulnerability with terror, and superficiality with the tragic.

Photo: *Head On*, 2007-2009, © Seza Bali (Walter & McBean Galleries, San Francisco Art Institute), courtesy of the artist and David Zwirner, New York



George Brecht

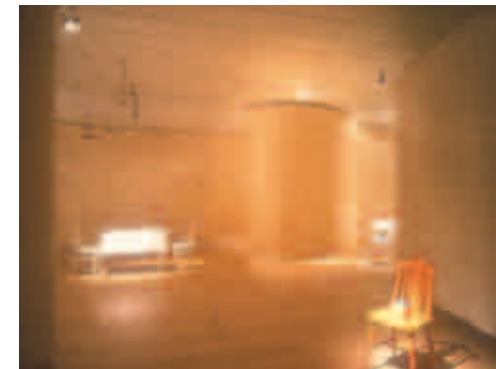
b. 1926 in New York
d. Cologne, Germany in 2008

Chair Events, 9 *Event Glasses*, 1960-1986
(MAC^{lyon} collection)

For George Brecht, "the most important events are those little things that happen in the street". In 1962 the artist brought all his Events together in *Water Yam Box*, an initial collection of typed cards. The Event is played somewhat in the manner of a musical score, in private or in public and alone or in a group. In some cases the instructions are enigmatic, examples being "between two sounds", "two durations, red and green" and "fortuitous music".

The *Event Glasses* are glass rectangles of different formats – their sizes are drawn by lots – mounted on metal supports. Each glass is engraved with the word "Event", so that from the observer's point of view everything that happens on the other side of the glass is an event: "Everything's part of the same whole, and that's the event." The placing of each *Event Glass* is decided by drawing lots from a list of random numbers, which means that the event can take place equally in the middle of an empty space, in front of another work or at the far end of a corridor.

The period 1960–1972 saw Brecht creating *Chair Events*, poetic associations – a priori free of any direct relationship – of chairs and other objects; sometimes they are accompanied by captions, many of them taken from the Guinness Book of Records.



In 1986 an exhibition retracing the history of the *Chair Events* was organised at the Museum of Contemporary Art in Lyon. Because some of the works were in prestigious collections that were not readily accessible and others had been lost, Brecht suggested "reconstructing the works in your mind" while staying as faithful as possible to the originals. He gave three reasons for this: (1) "because memory is fiction"; (2) "because travelling is expensive"; and (3) "because in the *Chair Event* the event counts more than the chair." He gave the results his approval one by one: in a perfect summing-up of the Fluxus spirit, the notion of the "event" as something constantly renewed allowed him to grant the status of unique to a duplicated form.

At the end of the exhibition the *Chair Events* went back to their respective owners. There remained those, rebuilt and Brecht-endorsed, which had no exact status: Brecht then decided not to destroy them but to shield them from the laws of the market. "Keep them", he said, adding no further comment.

Photo: (left) *Table and Chairs*, 1962-63 (right foreground) 3 (to *Chapter II*, page 75, Part I or II) *Orange chair with jar of peppercorns and grinder*, 1968 (right background) *Table and Chairs*, 1962-63, *Chair with stove*, 1968 © Blaise Adilon, courtesy MAC^{lyon}



Thierry Fontaine

b. 1969 in Saint-Pierre, Reunion Island
Lives and works in Paris and Noumea

Série de photographies/Serie of photographs, 2003-2008

The recent economic/political crisis in the French territory of Guadeloupe saw the birth of a new adjective for non-continental French citizens: *ultramarin*, which means "beyond the sea". Linguistically irreproachable, the term nonetheless conjures up in a singularly archaic way a mysterious, frightening Other, as if in a time-warp return to the age of Christopher Columbus. Thierry Fontaine comes to grips with the issue in posters, photographs and advertising pieces: here seven photographs of his performances and his travels – London, Paris, Reunion Island – are shot through with the question of the double and of otherness. Evocatively titled – "The Dream Maker", "Secret", "Net", "Position" – they offer gestures of vulnerability, questionings, a touch of fantasy: footballs caught in a net of seashells, patterns from the same footballs painted on hard-shelled fruit, and a plastic bag flying like a flag in the wind.

Photo: *Confidence*, Paris, 2003, courtesy of the artist



Shilpa Gupta

b. 1976 in Mumbai, India, where she lives and works

Untitled, 2009

An elaborate gate opens and closes through 180°, rapidly and repeatedly. Colliding with the wall at each end of its trajectory. Like a metaphor of imprisonment, this work by Shilpa Gupta does all it can to break its bonds and so, at all costs, find a way through the walls surrounding it through 360° – twice its normal capacity for movement. This is a gate whose incessant coming and going forces the viewer to get out of the way too, so as to avoid being struck by it. From order to chaos, from logic to mockery, from security to disorder, from imprisonment to freedom – Gupta's works bring a disturbing eye to bear on our world's technological progress. Born in India, the artist also analyses the variations in her country's border on a map and studies the windings of queues in its metropolises; thus do her works delve into human imagination and desire.

Photo: *Untitled*, project for the Biennale de Lyon, courtesy of the artist and the Yvon Lambert gallery, Paris

A Biennale production



Jimmie Durham

b. 1940 in the United States
Lives and works in Berlin

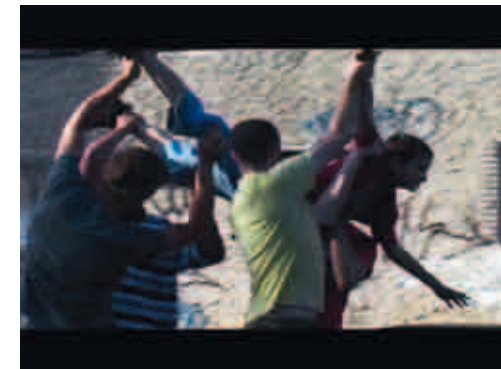
Regarde/Look 2009

Thinking of You, 2008

Jimmie Durham is showing two works. The first, created for the Biennale, brings a scaffolding and CCTV cameras together in an unexpected pairing of objects with opposed uses and symbolism. The first is gleaming and factory-fresh, the standard equipment you see adorning walls being built or refurbished. The second is usually hidden, being intended to keep us under surveillance. Together they add up to a strange system: who's building what, who's spying on whom? Further along Durham offers "Thinking of You": a perch with an aluminium vulture on it. The bird of prey's silhouette stands out haughtily against the light, playing the guardian of the established order more surely than all the cameras in the world.

Photo: *Regarde/Look*, 2009, project for the Biennale de Lyon, courtesy Michel Rein gallery, Paris

A Biennale production



Oliver Herring

b. 1964 in Heidelberg, Germany
Lives and works in Brooklyn/New York

Films, 2002–2009

Oliver Herring's very short films are shot in the street, the fruit of chance encounters with strangers he turns into makeshift actors for urban choreographies in which the absurd and the poetic vie with each other. A dance around a signpost, leapfrogging, water games with a leaking fire hydrant, imitations of gangster films, leaps into the void: as parodic as it is spontaneous, all this exaggeration by these budding actors testifies to their enormous trust in their director. From one film to the next emerge contradictory impressions of indolence, heat and summer dragging on, with almost no breaks caused by the presence of the artist: clearly he knows how to convince kids and adults alike to play parts as self-evident as they are preposterous.

With the support of the IFA, Stuttgart

Photo: still from *Howard Street (Airborne)*, 2007, courtesy the artist and fluxspace



Takahiro Iwasaki

b. 1975 in Hiroshima, Japan, where he lives and works

Sculptures, 2001-2008

A gloomy castle emerging from a garbage bag, threads drawn from modest bath towels to create telecommunications towers, the fragile pavilion of a Tokyo palace apparently reflected in the waters of a nearby lake: the enormous subtlety of Takahiro Iwasaki's works is the fruit of childlike yet ironic associations between the materials used and the shapes they give rise to. Seemingly hymning the poetry of reality, Iwasaki's works demand an almost meditative attention from the viewer: the romanticism of his landscapes clashes with the stripped-down simplicity of his materials, opening up a fresh space in which everyday objects whisper the possibility of another, enchanted Lilliputian world.



Photo: *Reflection Model*, 2001, © Nozomi Tomoeda, courtesy Mori art Museum, Tokyo



Leopold Kessler

b. 1976 in Munich
Lives and works in Vienna

Films, 2006-2009

Streets, parks and signing are the basic materials of Leopold Kessler's often Minimalist sculptures and performances. In "Service Active/Passive" (2007) the artist begins by earning a little money washing windscreens in New York, then "redistributing" the takings to the cleaning staff of a number of restaurants: a seemingly anodyne system which in fact raises some basic questions regarding the redistribution of wealth. In "Import" (2006) Kessler smuggles a packet of cigarettes from Budapest to Vienna by hiding it on the outside of the train linking the two cities. "Lucky Day" (2009) plays out a pseudo-confidence trick near the Louvre, with people pretending to find a gold ring which they then offer to the artist. Only the parts of the film having to do with this strange offer are shown by the artist, even if the logical extension of the story requires that the unknown donors demand money in exchange for the ring. Creating an expectation, then following up with a let-down – this is the key to his "Phantom Terrace", situated on the Saône embankment just outside the entrance to La Sucrière: a bar, tables and chairs, but nobody to serve the potential customer, who can just go on waiting and waiting.



With the support of Fermob / With the support of Lombard-Freid Projects, New York; the IFA, Stuttgart

Photo: still from *Lucky Day*, 2009, courtesy of the artist



Mark Lewis

b. 1953 in Hamilton, Canada
Lives and works in London

Cold Morning, 2009

The video camera has been left running in the street, as if someone had forgotten to turn it off. An unmistakably homeless man is seen folding a blanket, packing stuff away, hesitating to accept a bag of food a woman offers him. Two pigeons are enjoying the warm air coming out of a subway ventilation shaft as men, women and cars go by, indifferent to the man seemingly wrapped in icy air. Then, end of the loop and the film restarts. With this anonymous, utterly everyday scene the artist builds in "Cold Morning's" single shot a narrative as powerful as it is ordinary: what is this man doing in the street? How has he ended up before our eyes like this? Why is he refusing this helping hand? Mark Lewis explores the classical conventions of the cinema in works he describes as "cinema in bits": a filmic vocabulary – zooms, trackings, panoramics, static shots – whose elements he uses individually for self-contained works. Aiming his camera-eye at an acted or "found" scene that challenges our indifference to the world, Lewis adds with "Cold Morning" a new sequence to the meta-film we realise he has been working on for years.



With the support of Youcast / With the support of the Canadian Cultural Centre, Paris

Photo: still from *Cold Morning*, 2009, courtesy the artist and Monte Clark Gallery, Vancouver; Clark and Faria, Toronto; serge le borgne gallery, Paris



Lin Yilin

b. 1964 in Guangzhou, China
Lives and works in New York and Guangzhou

One Day, 2006–2009

In southern China in autumn 2006, Lin Yilin was shocked by the sight of a young man walking with great difficulty because his wrist was handcuffed to his ankle. Followed by what seemed to be a plainclothes policeman, the young man was probably a bagsnatcher caught in the act a few minutes before. Nothing obliged the policeman to inflict this public indignity on him, but the scene caused no compassion among other passers-by. Taking advantage of this opportunity to explore the human soul, Lin Yilin had the scene replicated in public by an actor, but without the presence of a policeman. Once again, no reaction, with nobody asking about this man being followed by a camera. For the Biennale the artist has reshot the scene on the Champs Elysées, and presents a series of photographs and two videos. "All I want," he says, "is for the public to think of the situation of humanity today. These absurd scenes are played out daily before our very eyes, and we are both actors and spectators."



Photo: still from *One Day*, 2006, courtesy of the artist



Liu Qingyuan & YAH Lab

b. 1972 in Chongqing, China
Lives and works in Guangzhou

Only City, 2009

Wikipedia tells us that the expression "bling-bling" is used to describe the flamboyant accessories that are part of hip-hop culture. In Chinese, however, the term means "shining storm" and refers to luxury products that betray the tastes and values of their owners. Here Liu Qingyuan, working in association with the YAH Lab collective, undertakes an ironic rechannelling of the ways the urban landscape is consumed, in the form of one of the pedestrian retail streets so common in China. Usually developed by the local authorities, these streets are intended to promote "commercial prosperity" and are packed with advertising and all possible forms of consumption. Twenty metres long, the Liu Qingyuan & Yah project comprises 60 lit-up signs based on wood engravings. Mischievously, the signs give no indication of what is for sale. Facing them are woodblock-printed silhouettes together with comic-strip bubbles waiting to be filled in by visitors: almost a mass entertainment readymade.

With the support of Youcast

Photo: courtesy of the artist



Barry McGee

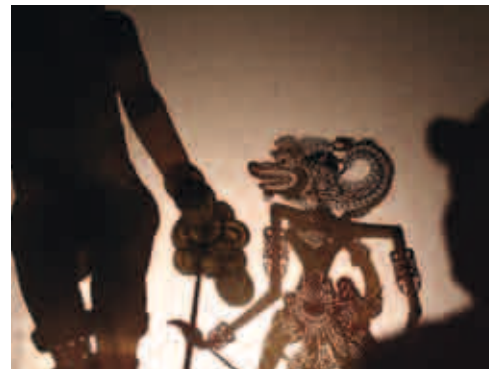
b. 1966 in San Francisco, where he lives and works

Installation, 2009

Wooden structures, vans, graffiti, tagged sculptures and colours that overspill motifs combining the decorative and the hard-edged: Barry McGee's oeuvre is naturally, explosively in your face. McGee is one of the current art figures who have best pulled off the marriage of graffiti and urban art with a thoroughgoing mastery of his materials and the technical skill of an engineer. Frankly receptive to street culture, his work takes place in a buffer zone between the intellectual and the "popular" – a terrain of possibilities that scorns the directives and injunctions governing life in big cities.

With the support of Montana Colorst

Photo: *One More Thing*, © Tom Powel Imaging, courtesy Deitch Projects, New York



Eko Nugroho

b. 1977 in Yogyakarta, Indonesia, where he lives and works

The Rainbow under the Stone, 2009

In May-June 2009, Eko Nugroho was artist in residence in Vaulx-en-Velin, as part of the Biennale's Veduta programme. His work with young people from the neighbourhood resulted in the 45-minute stage work *The "Rainbow under the Stone"*: drawing on questions put by his collaborators – about identity, social marginality, precarity, love, hope – he wrote dialogues (with the invaluable assistance of Nième Cie's Claire Truche), created silhouettes and puppets, and invited DJs, rappers and hip-hop dancers. The work premiered and was filmed on 18 June 2009 in the outdoor theatre in Vaulx-en-Velin. Nugroho's shadow theatre combines tales from the East and the social reality of the West with the Lyon folk figure Guignol and "Wayang Kulit", the traditional puppet theatre of the artist's native Yogyakarta. "In Indonesia", he says, "the Wayang Kulit" characters are each destined for a specific role. The characters I created with the community in Vaulx-en-Velin are free to take on many roles: good, evil, lighthearted or severe. In many respects I also hope that one day the people of Vaulx-en-Velin will be able to break with external perceptions and stereotypes and so become masters of their own destiny."

With the special support of Caisse d'Épargne Rhône Alpes, official partner of the Biennale de Lyon 2009

Photo: *The Rainbow under the Stone*, Veduta, 18 June 2009, © Stéphane Rambaud



Dan Perjovschi

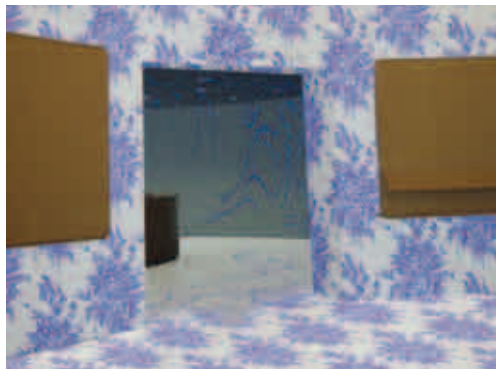
b. 1961 in Sibiu, Romania
Lives and works in Bucharest

The everyday drawings 1, 2009

After exercising his drawing talents for the post-Ceaușescu press in Romania, Dan Perjovschi now leaves his mordant little images on the walls of museums and art centres. With a few lines and words he points up – in a totally relaxed way – the big questions facing us today: the distribution of wealth, globalisation, the art market, climate change. A single stroke turns a group of skyscrapers into a village complete with clocktower, and a single word turns the meaning of a drawing around. Perjovschi's material comes from the contradictions in contemporary discourse, the random oversimplifications of the world we live in, and complexity denied by reduction to mere antithesis: white/black, rich/poor, right/wrong, etc. Black board, white chalk: the fragility of this artist's drawings heightens the natural volatility of his view of society.

With the support of Haulotte France / With the support of Lombard-Freid Projects, New York; The Romanian Cultural Institute, Paris

Photo: exhibition view, courtesy of the artist, Michel Rein gallery, Paris and Lombard-Freid Projects, New York



Tsang Kinwah

b. 1976 in Guangdong, China
Lives and works in Hong Kong

Let Us Build And Launch A Blue Rocket To His Heaven, 2009

Worthy successors to the William Morris decorative manner, Tsang Kinwah's wallpapers assert the ornamental virtues of traceries made of words – but words that are much less worthy. The toile de Jouy-style motif lining La Sucrière's entry silo borrows what you might call its shouts of liberation from a vocabulary in total contradiction with the delicacy of its motifs.

In French, English and Chinese phrases like "Vive la France", "The Glory of Human Beings", "Il faudrait les supprimer", "Where is God," and "Fucking Heaven" create a weird impression as they greedily, insidiously creep across the walls; for you only have to step back a little for these scraps of reality and other shrieks from the artist to vanish into the patterns. On the upper floor at La Sucrière the artist is also presenting a video work using the same principle.

With the support of ATC Groupe and Haulotte France /
With the support of the Hong Kong Arts Development Council, Hong Kong

Photo: *Let Us Build And Launch A Blue Rocket To His Heaven, 2009*, project for the Biennale de Lyon 2009



Sarah Sze

b. 1969 in Boston, Massachusetts
Lives and works in New York

Untitled (Portable Planetarium), 2009

Sarah Sze creates ephemeral site-specific sculptures, using thousands of small, everyday objects to assemble shapes which, while irrational, are strictly controlled. Coming together as networks of impossible meanings and associations, her ladders, feathers, stalks, scissors and fragments of polystyrene soar through spaces that they take over totally and transform into a vast realm of their own. Each object is part of a whole: an endlessly reformulated version of chaos theory, Sze's works are a mixture of change and a delicate balance which deconstructs the space as it generates possible worlds. This is a strange ecosystem reminiscent of a cycle of transformation and reclamation, of growth and death: once the exhibition is over, the works are dismantled and the materials set aside for use in a new sculpture. Sze's installations also incorporate the contingencies of time and place: air movement within the space, orchestration of the weight of the objects used, and colours that fade.

Photo: *Untitled (Portable Planetarium), 2009*, courtesy of the artist and Victoria Miro Gallery, London



Fikret Atay

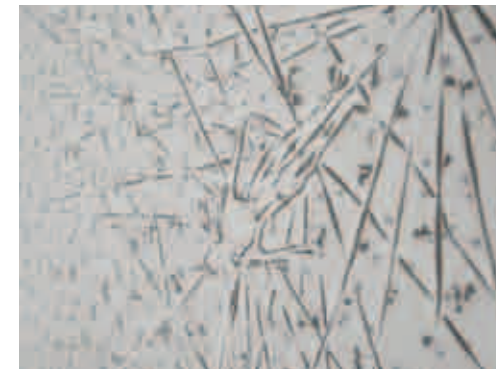
b. 1976 in Batman, Turkey
Lives and works in Paris

Theorists, 2007

Young people, laments, intonings, swelling sound and a camera discreetly doing its work: Fikret Atay's "Theorists" is a keen look at religious education, following the daily lessons in a Turkish school and the learning process that goes with them: singing loudly as you walk around. The pupils pay no heed to the rhythm of their neighbours: each in his own little world, they are locked into a spookily mysterious cacophony. In *Theorists*, Atay underscores the effects of this combination of rigid teaching methods and a narrow curriculum. Learning and knowledge, movement and physical activity – all eloquently captured here with no commentary whatsoever – convey the problematic relationship the system sets up between the individual and the group. Alone in the crowd and filmed with absolute simplicity, these pupils remind us of how close teaching can be to coercion.

With the support of the Turkish Season in France (july 2009-march 2010)

Photo: still from *Theorists, 2007*, courtesy of the artist and Chantal Crousel gallery, Paris



Latifa Echakhch

b. 1974 in El Khnansa, Morocco
Lives and works in Paris and Zurich

Untitled (Buildings or Revolutions), 2009

Latifa Echakhch's site-specific work for the Biennale is some 100 square metres of linoleum laid seemingly at random on the floor. On closer examination we see linocut designs, the linocut being a technique similar to the woodcut, using gouged-out blank areas to form the motifs. Visitors walk over these motifs, which reuse drawings, sketches and texts by Le Corbusier. Here the bard of communal building and the instigator, in spite of himself, of the big urban housing estates that began to go up in France in the late 1940s, has been downsized: even if his ideas engendered large-scale and often controversial projects, those housing estates remain places full of life, places symbolised by the affect-charged linoleum Echakhch remembers as part of her life as a child. The artist's precise yet nuanced gestures thus home in on zones of contact created by the coexistence of different cultures in a single territory – a point emphasised by the fact that her drawings also include the logos of various funding bodies and other images associated with social housing.

With the support of Kamel Mennour gallery, Paris

Photo: *Untitled (Buildings or Revolutions) (detail), 2009*, courtesy of the artist



Ha Za Vu Zu

Collective set up in 2005
The members live and work in Istanbul

What a Loop, 2009

Reflecting a deliberate absence of internal hierarchy that allows the devising of startling sound and visual worlds, Ha Za Vu Zu sees itself as an effervescent mix of collaborations and exchanges of ideas. The collective's output is a blend of performance, agit-prop, humour and organisation of mad evening events; and to mark the opening of the Biennale they provided a performance which, with the assistance of fifty volunteers, totally blocked Lyon's Rue Victor Hugo. In addition, they are presenting at La Sucrière the video and various leftovers from a performance titled "What a Loop", a reconstruction of a play about the cinema they have already performed several times (including for the Biennale opening) in different places and with very different results. The work is based on references to such classic movie clichés as vampire attacks, kisses and "typical Hitchcock" shots, complete with people throwing themselves to the ground in terror at the approach of an aeroplane. Clichés pared down to the point of absurdity, then – the dominant notion in everything the Ha Za Vu Zu collective undertakes.

With the support of the Turkish Season in France (July 2009-March 2010)

Photo: *What A Loop*, 2009, performance in Seoul, © and courtesy of the Gallery Loop, Korea



HeHe

Collective founded in 1999
Members Helen Evans, b. 1972 in the UK, and Heiko Hansen, b. 1970 Germany
Live and work in Paris

Toy Emissions (My Friends all drive Porsches), 2007

Systematically giving the viewer a central role, the works of the HeHe collective cover an enormous range from ecology to sociology, perception to chromatic effect, play to reality. Lightly and humorously their little devices deal with problems – air pollution, electricity consumption – that worry and involve us all, but which we only ever combat in the laziest possible way. Starting with the notion that an electric toy car is only a model of a much bigger, heavily polluting gas-guzzler, HeHe has come up with a performance titled "Toy Emissions", which uses a remote-controlled car to disturb the traffic in big cities. Blowing a trail of thick, coloured smoke and equipped with an on-board camera, the tiny vehicle zips about among its big brothers and sisters, achieving maximum visual impact with a minimum of means.

Photo: still from *Toy Emissions (My Friends all drive Porsches)*, 2007, courtesy of the artists



Ian Kiaer

b. 1971 in London, where he lives and works

Endless House project: convalescence/Kortrijk, 2008

The deliberately rudimentary materials used by Ian Kiaer are in marked contrast with the complex, fragmented narrative they generate. This artist usually creates very small-format works whose strange combinations are home to subtle linkages. For "Endless House" project: convalescence/Kortrijk Kiaer has drawn on Thomas Mann's "Magic Mountain", which recounts the way convalescents in a sanatorium high in the Swiss Alps see the world "down there". Based on a proposal made by the artist to a hospital in Belgium, the work looks at the world from the point of view of someone who is unwell, a distressing starting point which nonetheless offers an alternative to the self-confidence that comes with physical health: the artist's fragile objects – limp balloons and models resulting from alpine architecture sketches by theoretician/architect Bruno Taut – come together to form a potential place of encounter in which the spectacular closes inward on itself.

With the support of Alison Jacques Gallery, London

Photo: *Endless House Project: convalescence/Kortrijk*, 2008 (detail), courtesy of the artist



Michael Lin

b. 1964 in Tokyo
Lives and works in Shanghai

What a Difference a Day Made, 2008

Well known for his large-scale ornamental ventures, Michael Lin – who did the first-ever Sucrière facade for the 2005 Biennale – designs his works primarily as spaces for potential encounters. For this year's Biennale he is contributing "What a Difference a Day Made", an installation including music, video and performance within a highly specific "time capsule": a hardware store in Shanghai whose entire stock he purchased. Once catalogued and arranged according to colour, shape and use, as in a natural history museum, these formally distinctive objects were placed in wooden boxes, generating a hybrid environment which raises questions to do with memory, roaming, meditation and nostalgia. As he makes his way through the work, the viewer also sees a number of videos showing a juggler – juggling being very popular in China – filmed during the first presentation of the work. "What a Difference a Day Made" reminds us that the modest everyday existence of an obscure shop is also part of our collective memory – and something maybe capable of becoming a work of art in its own right.

With the support of the Council for Cultural Affairs, Taiwan and the Taiwan Cultural Centre, Paris

Photo: *What a Difference a Day Made*, 2008, © Michael Lin, courtesy Three on the Bund, Shanghai



Liu Qingyuan

b. 1972 in Chongqing, China
Lives and works in Guangzhou

Posters, 2009

In connection with his project with the Yah collective, on show on the ground floor at La Sucrière, Liu Qingyuan is also showing a series of posters using traditional Chinese images filtered through his own brand of irony. The collision between the venerability of the woodcut technique and its sheer effectiveness – blanks hollowed out, simplicity of line, absence of unnecessary detail, self-evident character of the message – gives rise to a fresh link between an intentionally traditional visual repertoire and the contemporary advertising images that constantly assault us. Rechanneling the situation ever so slightly via an exquisite printing technique, Liu Qingyuan conveys at once the tone of the messages and their utter vacuity.

Photo: Posters, 2009, courtesy of the artist



Robert Milin

b. 1951 in Brest, France
Lives and works in Dijon

Mon prénom signifie Septembre/My Name Means September, 2009

Robert Milin works on the principle that the ordinary is invisible, that it holds the key to the poetic, but that it is lost the moment we attempt to study it. And so we must let things and people go about their business, approaching them empathetically, unaffectedly. It is through the tiniest details that he reveals the intensity of interpersonal relationships. For Veduta and the Biennale he used a residency in Lyon and neighbouring Vénissieux to create a work titled "My Name Means September". Roaming the city, he noted expressions overheard and built them into lightboxes of which seven can be seen in Lyon 8 (60–72 Rue Arrachart, Etats-Unis neighbourhood), three in Vénissieux (Tower 2, Monmousseau-Herriot neighbourhood) and two at La Sucrière. He is also showing two films at the Museum of Contemporary Art in Lyon.

Photo: *Mon prénom signifie Septembre/My name means september*, 2009, site-specific project for Veduta, Biennale de Lyon, 2009



Adrian Paci

b. 1969 in Shkoder, Albania
Lives and works in Milan

Per Speculum, 2006

Adrian Paci's piece is an installation which includes a projector and its clicking – which breaks in on the sound track – and even its light beam, which can be seen in the images: images of children who pick up fragments of mirrors before beginning to play in a pastoral setting. In Latin "Per Speculum" means "on the other side of the mirror": a mirror which in the hands of these young actors, becomes a light source, literally piercing the screen and blending its reflections into the light emerging from the projector. Thus the already complex cinematic illusion is made perfect: lush surroundings, the torment of a game that slides into panic, the tree branches on which the children perch, the fragmentation and reconstruction of images via the broken glass of the mirror – all these things help shape a meditative atmosphere imbued with the great myths and classical painting.

Photo: still from *Per Speculum*, 2006, courtesy of the artist and Galleria Francesca Kaufmann, Milan



Dan Perjovschi

b. 1961 in Sibiu, Romania
Lives and works in Bucharest

The everyday drawings 2, 2009

Dan Perjovschi's drawings on the ground floor have been executed with no preliminary sketches and no retouching. Here he calls on us, in turn, to take the topical in hand by reproducing on this wall one of the drawings he sends to the Biennale each morning. Little by little the black wall is covered with the white chalk of the artist's aphorisms, copied – with maximum involvement – by random people bringing their own eye to bear. When the wall is completely covered the drawing is rubbed out and the cycle begins again.

With the support of Haulotte France / With the support of Lombard-Freid Projects, New-York; the Romanian Cultural Institute, Paris

Photo: exhibition view, courtesy of the artist, Michel Rein gallery, Paris and Lombard-Freid Projects, New York



Pedro Reyes

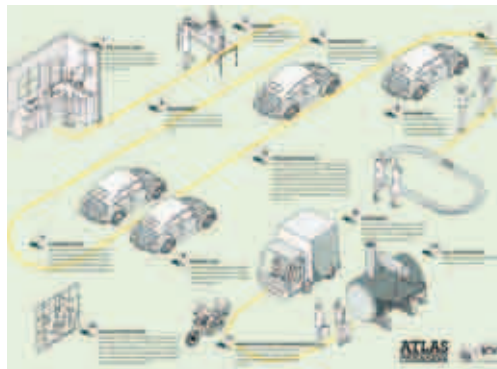
b. 1972 in Mexico City, where he lives and works

Palas Por Pistolas, 2007

Pedro Reyes concern is with environmental issues and social interaction in public spaces. His work for the Biennale is the fruit of lengthy research: the perfectly aligned garden shovels making up *Palas Por Pistolas* ("Pistols into Spades") are the outcome of a programme launched by the Mexican government – at the instigation of the artist – for "handing in" illegal weapons so as to stamp them out or at least limit their use. Reyes melted down the metal of 1 527 weapons, which was then used to make shovels for planting trees, with the help of community associations, everywhere the work goes on show. Thus an educational arboretum comprising some twenty different varieties of trees will be planted in October-November at the Hospital for Mothers and Babies in Bron, next-door to Lyon. A film of the action will be shown at the Biennale and in all subsequent exhibition venues. Anyone wishing to participate as a volunteer can register on the Biennale site: www.biennaledelyon.com.

With the support of the FRAPNA, Rhône and the Lyon Hospitals Trust / With the support of TARVEL

Photo: *Palas Por Pistolas* (Pistols Into Spades), 2007 © Monique Atherton, Alayna Van der Volrt (Walter & McBean Galleries, San Francisco Art Institute), courtesy of the artist and of the Yvon Lambert gallery, Paris



Pedro Reyes

b. 1972 in Mexico City, where he lives and works

El Atlas de Innovación Ciudadana (The Atlas of Citizens Innovation), 2009

Pedro Reyes "Atlas of Citizens Innovation" comes in the form of a map of Mexico City artists, social entrepreneurs and militants who have set out to effect radical change in their lives, working on the assumption that if they do not do it themselves, no one else will do it for them. The "Atlas" is an inventory of recipes for a better life, a boxed set whose hundred posters offer case studies of a hundred citizens and groups who have set out to innovate and change their lives. 50,000 copies have been distributed within the Mexico City school system and elsewhere, and the posters can be put together like the pieces of a puzzle to form a portrait of the city.

Photo: *El Atlas de Innovación Ciudadana (The Atlas of Citizens Innovation), 2009*



Société Réaliste

A Biennale production

Collective founded in 2004 by Ferenc Gróf, b. 1972 in Pécs, Hungary, and Jean-Baptiste Naudy, b. 1982 in Paris
Both live and work in Paris

EU Green Card Lottery, 2009

The Green Card – that open sesame to living and working in the United States – is distributed via a free annual lottery organised on the Internet by the American government. The Société Réaliste ("Realistic Society") project mounts a challenge to this system by suggesting to Americans that they should reverse the immigration flow by demanding a green card that lets them flee towards Europe. The moment it was created, Société Réaliste's website was swamped by demands from Third World candidates who had not realised it was a fake. The installation at the Biennale lets visitors take the point of view of the immigration officer – hundreds of portraits of candidates for the European Green Card are on display, with personal information – while making their own applications and printing their personalised Green Cards.

Photo: *EU Green Card Lottery, 2009*, courtesy of the artists



UN NOUS

A Biennale production

With Antonio Gallego, Jose Maria Gonzalez, Patrick Pinon and Roberto Martinez

Installation and posters, 2009

UN NOUS is neither a group nor a collective, although some of its members have been making art together for over fifteen years. They circulate their work in urban spaces, open up explorations of alterity and issue regular challenges to accepted notions of making contact and achieving interchange. Of the two UN NOUS works on show at the Biennale, the first is a rectangular volume with plexiglas windows through which can be seen a utopian city made up of leftovers from an academic year at the architecture schools in Versailles, Grenoble, Saint-Etienne and Lyon: here student maquettes and abandoned projects that should have been thrown out at the end of the year are brought back as UN NOUS sets about an impossible urban project. The installation's soundtrack is made up of different noises from a period covering the 18th–20th centuries. On the walls are posters and graphic works that UN NOUS also pasted up around Lyon to mark the Biennale: unauthorised poster as a way of raising big issues?

With the support of Agnès B. and with the participation of the architecture schools of Grenoble, Lyon, Saint-Etienne, Versailles and of college Jean Vilar in Villeurbanne

Photo: all rights reserved



Bani Abidi

b. 1971 in Karachi, Pakistan
Lives and works in Karachi and New Delhi

Reserved, 2006

In "Reserved" the artist films a South-East Asian city deep in its preparations for an official visit. Lethargic waiting against a backdrop of official suspense, a city taken hostage and a gradual descent into the ludicrous: the long-awaited dignitary is never going to arrive. Fed up with hanging around, the kids in uniform finally storm the local ice-cream stand, and despite the safety barriers everywhere the police seem incapable of keeping order. Ideal citizens? Not at all: rather, a vibrant, reactive civil society capable of humorous resistance to the injunctions of authorities treated with gentle ridicule.

Photo: still from *Reserved*, 2006, courtesy Green Cardamom, London



Bani Abidi

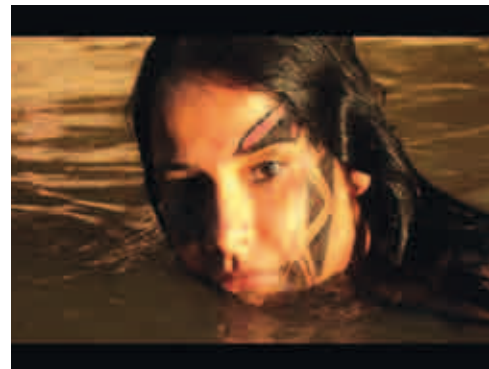
b. 1971 in Karachi, Pakistan
Lives and works in Karachi and New Delhi

Karachi, 2008

Presented in lightboxes, this series of photographs by Bani Abidi shows ordinary citizens who succeed in tweaking the street as a domestic space. A name, a place, a time, Ramadan: each image is accompanied by precise geographic, temporal and personal information. Reading a newspaper, combing one's hair, making a flower arrangement, ironing or sleeping: these are the inconsequential activities carried out by Abidi's "models" right there in the street, in a fragile yet undisguised reappropriation of public space.

Photo: *Pari Wania*, 7:44 pm, 22nd August 2008, Ramadan, Karachi, 2008, courtesy Green Cardamom, London

A Biennale production



Maria Thereza Alves

b. 1960 in Sao Paulo, Brazil
Lives and works in Berlin

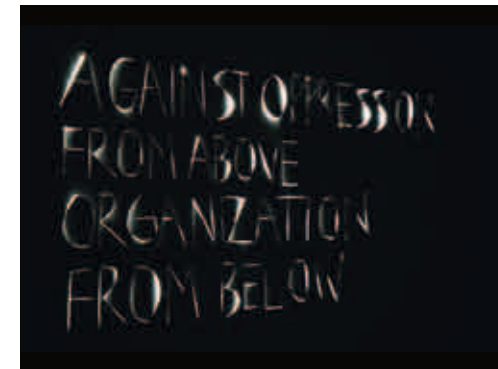
Iracema (de Questembert), 2009

What if we reversed the classical stance of the right-thinking Westerner visiting the amiable natives somewhere? In her docudrama "Iracema" (de Questembert), specially made for the Biennale, Maria Thereza Alves recounts the ambiguous story of Iracema, a young woman from the isolated Brazilian village of Corubime. Iracema makes the long journey from São Paulo to France, where she learns that she has just inherited her father's estate. She is now the owner of a vast property which the local authorities would like to buy from her rather than see it in the hands of a "savage". Undaunted, our young heroine fights to keep her property, where she founds the Questembert Institute for Art and Science. She makes speeches at the World Social Forum in Porto Alegre and sets about meeting artists and thinkers. In this analysis of France, and of cultural reflexes in general, Maria Thereza Alves takes a look at the positions of strength and weakness resulting from the automatisms that govern Western societies.

With the support of the Villa Medici, Rome

Photo: still from *Iracema (de Questembert)*, 2009, courtesy of the artist and of the Michel Rein gallery, Paris

A Biennale production



Carlos Motta

b. 1978 in Bogotá, Colombia
Lives and works in New York

Graffiti Cut (Against Oppression from Above Discrimination from Below), 2007-2009

Graffiti cut into blackness, letters materialising out of the light: Carlos Motta's work for the Biennale presents political slogans written directly on the walls in letters of fire. Related to another piece on show at the MAC^{lyon} – a proposal for new ways of reliving historical moments – "Untitled (Graffiti Cuts)" takes a distinctive, detailed look at the screams of rage that cover the walls of our cities. Pulling them out of context and putting them on the walls of a museum, Motta uses documentary and archival strategies in a way that injects fresh power into graffiti we usually only glance at in passing.

Photo: *Graffiti Cut (Against Oppression from Above Discrimination from Below)*, 2007-2009, courtesy of the artist

A Biennale production



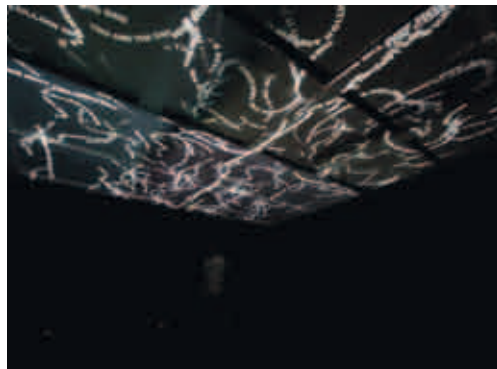
Wangechi Mutu

b. 1972 in Nairobi, Kenya
Lives and works in New York

Dutty Water, 2007

Wangechi Mutu's work for the Biennale covers the entire width of the Sucrière and is in two parts: the first is a stage curtain which protects the second part, a group of garden hoses snaking across the floor beneath light bulbs hung at different heights. Some of the bulbs almost touch the floor, which is soaked by the water leaking out of the hoses through holes plugged with high-heeled shoes. Taken from the neighbouring River Saône and pumped into a pool by a primitive electrical system, the water creates an ongoing cycle, a kind of continuous flow from source to evaporation. Its perversity equalled only by its supreme elegance and intimation of glamour, Mutu's work speaks of the instant danger that could result, behind the curtain, from the loving contact between water and electricity, between the female symbol of the high heel and the nakedness of the electrical wires.

Photo: *Dutty Water*, 2007, courtesy Victoria Miro Gallery, London



Tsang Kinwah

b. 1976 in Guangdong, China
Lives and works in Hong Kong

The Second Seal – Every Being That Opposes Progress Shall Be Food For You, 2009

In a follow-up to the work on show in the silos, Tsang Kinwah is presenting an animated version of his coloured texts projected onto two walls. Like a poem in negative, the text flutters about the space: "One race, one colour", "The horse, the sword and the festival", "The sun, the earth and red", "one people, one country" – haiku-like aphorisms whose hidden meaning flickers through, along with the changes in colour.

With the support of the Hong-Kong Arts Development Council, Hong Kong

Photo: *It would be better if you had never been born*, exhibition view, 2009, courtesy of the artist

A Biennale production



Agnès Varda

b. 1928 in Ixelles, Belgium
Lives and works in Paris

Les Cabanes d'Agnès/Agnès' Huts, 2006-2009

Agnès Varda is, to use her own description, "an old filmmaker and a young artist". Harrison Ford, Jacques Demy, Chris Marker, Jim Morrison, Sandrine Bonnaire and Jane Birkin are just some of the names dotted through a towering film oeuvre that combines confronting the issues of its time – feminism, poverty, etc. – with skilful use of collage and wordplay. After a lifetime spent affectionately recounting the lives of others, Varda has, for the last few years, taken to showing her work in installation form. Her "Cabanes" ("Huts") are designed as actual havens for herself and the visitor. The "Beach Hut" is intended both as a fisherman's shelter – sheets of canvas stretched with rope – and as a projection booth for her film "The Mediterranean", with two r's and one n, between Sète and Agde. "The Portrait Hut" contains sixty portraits: thirty women facing thirty men, all of them photographed living and working on the island of Noirmoutier. And then there's The "Cinema Hut", built



entirely out of 35mm film: "It's cinema," says Agnès Varda, "because the light is held by the images. It's a hut because we can take refuge inside and dream of the films we've enjoyed...You can even see Catherine Deneuve and Michel Piccoli as tiny faces in close-up."

With the help of the City of Lyon botanical gardens

Photo: *The Cinema Hut*, 2006, *The Portrait Hut*, 2006, courtesy of the artist



Eulalia Valldosera

b. 1963 in Vilafranca del Penedès, Spain
Lives and works in Barcelona

Installations, 2006-2009

A shadow theatre: babies' prams casting enormous silhouettes on the walls, glasses full of a red liquid that could just as easily be blood as wine, pieces of fabric theatrically caught in the light beam of an imageless projector. Eulalia Valldosera's drama suggests a constellation of moments centred on the body, the privacy of the domestic and objects from everyday life. Female archetypes play a central role in her work, which dissects and examines the family setting, maternity, bodily fluids and the male gaze. Even the titles of the works – "The Kitchen", "The Period", "The Streetlamp", "Dependencies" – draw on the notion of a stage on which the world's future is played out. The possibilities of action for viewers – changing the order of the fabrics, pushing the pram-projector along its rails – are scenarios beyond the artist's control and immune to the protective strategies of the host venue.

With the support of the Seacex, Madrid

Photo: *El Period (The Period)*, 2006-2009, © Eulalia Valldosera



Yang Jiechang

b. 1956 in Foshan, China
Lives and works in Paris and Heidelberg

Underground Flowers, 1989-2009

Yang Jiechang's work is made up of 3,000 painted porcelain reproductions of human bones, meticulously arranged in elaborate wooden frames. Part decorative knick-knack, part archaeological display, "Underground Flowers" is a consideration of the passing of time and the cruelty of political regimes. The artist left China at the age of thirty-three, at the time of the Tiananmen events in 1989. The dissolution of the Eastern Bloc, the end of the Cold War and the geopolitical reorganisation of the world date from this same period: they would shape Yang Jiechang's entire life and, together with the years that followed, loom large in his oeuvre. During the Biennale 991 bones will be sold to the public – one only per visitor – in return for a minimum donation of 10 euros to Entretemps, an association which provides emergency accommodation in and around Lyon.

Artwork co-produced with the Jaeger Bucher gallery, Paris, and with the help of the association Entretemps, Lyon

Photo: *Underground Flowers*, 1989-2009, courtesy of the artist



Yangjiang Group

Collective formed in 2002. Zheng Guogu (1970, Yangjiang, China), Chen Zaiyan (1971, Yang-chun, China) and Sun Qinglin (1970, Yangjiang, China)
Live and work in Yangjiang

Pine Garden - As Fierce As A Tiger, 2009

Taking Chinese calligraphy as their starting point, the members of the Yangjiang Group produce photographs, videos and installations. Looking into Chinese traditions, they examine the way they have been gradually turned into pure entertainment or commercialised in a superficial, anodyne style. For the Biennale the collective has come up with an installation combining art, strategy and Chinese-style betting: what they suggest is gambling on football matches in a setting made up of pine trees, luminous signs showing the latest football results, screenings of matches and calligraphy. The work also includes cooking facilities, with players socialising in a way that points up a local phenomenon – gambling – transformed by the media into a worldwide spectacle. Bets are open!

With the support of Youcast / With the support of the Tang Gallery, Bangkok

Photo: *Pine Garden - As Fierce As A Tiger*, 2009, courtesy of the artist and Tang Contemporary Art, Beijing



Xijing Men

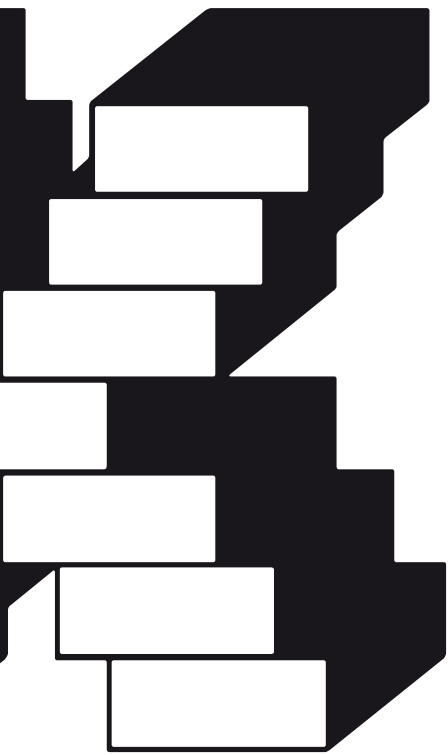
Collective founded in 2007. Chen Shaoxiong (1962, Shantou, China, lives and works in Guangzhou); Tsuyoshi Ozawa (1965, Tokyo, Japan, where he lives and works); Sok Gimhong (1964, Seoul, where he lives and works)

I love Xijing - the daily life of Xijing President, 2009

The city of Xijing (西京, "West Capital") does not yet exist on the maps, and yet it is the geographical pendant to Beijing (北京, "North Capital"), Nanjing (南京, "South Capital") and Tokyo (東京, "East Capital"). For several years now the Xijing Men – Gimhong Sok from Korea, Chen Shaoxiong from China and Ozawa Tsuyoshi from Japan – have been the embodiment, in every possible way, of a potential micro-nation that moves with the exhibitions they take part in – and which comprises three citizens from three nations long enmeshed in relationships of radical hostility. After their organisation of parallel Olympics in Beijing and the chance "discovery" of forged historical texts, the Xijing Men have "reconstructed" for the Biennale a model apartment – that of the president of Xijing Land – surrounded by sand and cactus. The Xijing flag and various videos bring the final touch to a project whose goal is the integration of Xijing as a city in its own right into the virtual world of Google and interactive maps.

With the support of the City of Lyon botanical gardens

Photo: *Xijing Olympics*, 2008, courtesy of the artists



La Sucrière

Practical information

XX

La Sucrière
Les Docks, 47/49 Quai Rambdaud
Lyon 2

XX

Open Tuesday → Sunday, 12:00 → 7:00pm
Late opening on Fridays → 10:00pm

XX

- Tramway
T1 (stop: Montrochet)
- Bus
Shuttle 91 in direction of "Confluence – La Sucrière"
- Riverboat shuttle
Landing-stage outside building
- Parking
on site (free)

Getting to La Sucrière from other Biennale venues

From MAC^{LYON}

- By public transport
(about 45mins)
Bus 4 in direction of "Jean Macé" (stop: Saxe Préfecture). Connect with tramway line T1 in direction of "Montrochet" (stop: Montrochet)
- By riverboat shuttle
(weekends only: to board, present your entry ticket) (about 1hr)
Landing-stage outside the Convention Centre
Departures for La Sucrière (via Place Antonin Poncet): 1:30pm, 3:00pm, 4:00pm, 5:30pm and 6:30pm

From Place Bellecour / Bullukian Foundation

- By public transport
(about 15mins)
Shuttle bus 91 in direction of "Confluence – La Sucrière" (stop: Confluence – La Sucrière)
- By riverboat shuttle
weekends only: to board, present your entry ticket) (about 30 mins)
Landing-stage at Place Antonin Poncet
Departures for La Sucrière: 1:00pm, 2:00pm, 3:30pm, 4:30pm, 6:00pm and 7:00pm

From the Bichat Warehouse

- By public transport
(about 10mins)
Shuttle bus 91 in direction of "Confluence – La Sucrière" (stop: Confluence – La Sucrière)
- By riverboat shuttle
(weekends only: to board, present your entry ticket) (about 15 mins)
Landing-stage at 13 bis quai Rambdaud
Departures for La Sucrière at 1:45pm, 2:45pm, 4:15pm and 5:15pm

TOURS AVAILABLE AT LA SUCRIÈRE

XX

For children

- Family Tour
For youngsters and adults
- Sugar Pit Workshop
Tour followed by workshop
- Birthday Tour
Tour + birthday tea

For adults

- pARTage Tour
Guided tour with mediator
- Aperitif Tour
Tour followed by discussion over a drink
- Thema Tour
1hr to discover one artist or artwork

- "One hour at La Sucrière" Tour
The exhibition's essence
- "Comme une Saint Valentin" Evening
An exhibition tour followed by a romantic dinner at Rue Le Bec
- Audioguide
Available at reception / ticketing desk
- Group tours
A range of tours are also on offer for groups of adults and children, in and out of school hours.

More details: www.biennaledelyon.com

All tour information: see p.82

LA SUCRIÈRE EXTRAS

XX

Michel Descours Bookshop

A selection of art books and merchandising – for the ideal gift or to further explore the world of contemporary art.
In the silos of La Sucrière
Shop also accessible at: www.biennaledelyon.com

Make a one-off bag with Bagapart

Bagapart invites you to make your own unique bag in moments, based on the Biennale artists catalogue.
Design it, order it and have it delivered to your home in just a few clicks!
In La Sucrière ticketing area

Events diary

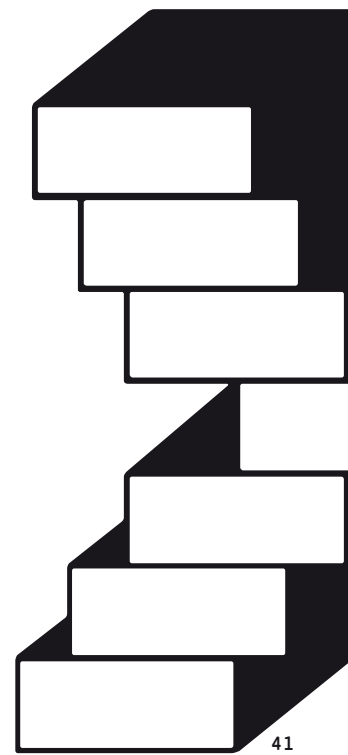
Lectures, debates and performances throughout the Biennale: Veduta Forum Sarkis... See www.biennaledelyon.com, "Events diary" section

PLACES TO EAT

AND DRINK

XX

- Sekissa (bargeboat)
Quai Rambdaud, facing La Sucrière
Open Tuesday to Sunday, from 12:00 noon
Light dishes, bar, tapas...
- Rue Le Bec
37 quai Rambdaud, Lyon 2
150m from La Sucrière
Open daily except Monday.
Bar and outdoor terrace.
Quality fast food, sandwiches, brasserie.
- DO MO
39 quai Rambdaud, Lyon 2
50m from La Sucrière
Open daily for lunch and dinner.
Afternoon bar service.
French-Japanese restaurant.
Eat in or take out.
- Chez Francis
53 quai Rambdaud, Lyon 2
Open daily for lunch and dinner.
Simple, gutsy, old-fashioned cooking.





**Just moments from Tête
d'Or Park, the Museum
of Contemporary Art –
another emblematic venue,
designed by Renzo Piano
– opened in 1995 on the
occasion of the 3rd Biennale.
Centrally located in the Cité
Internationale complex, it
offers 3,000m² of exhibition
space spread over three
wide floors.**

xx

The MAC^{lyon} is hosting the *Living Together chapter*. On the second floor, a work by Sarkis from the Museum’s collection has been reactivated in a new configuration titled "L’Ouverture" ("The Opening"). In this 1,000m² space, Sarkis and Veduta are hosting throughout the Biennale a programme of encounters, performances, concerts, colloquia... The full programme is available at www.biennaledelyon.com, "Events diary" section.

Museum of Contemporary Art

Museum of Contemporary Art

The Biennale is organised into five chapters, each with its own colour.

- **The Magic of Things**
- **Celebrating the Drift**
- **Living Together**
- **Another World is Possible**
- **Veduta**

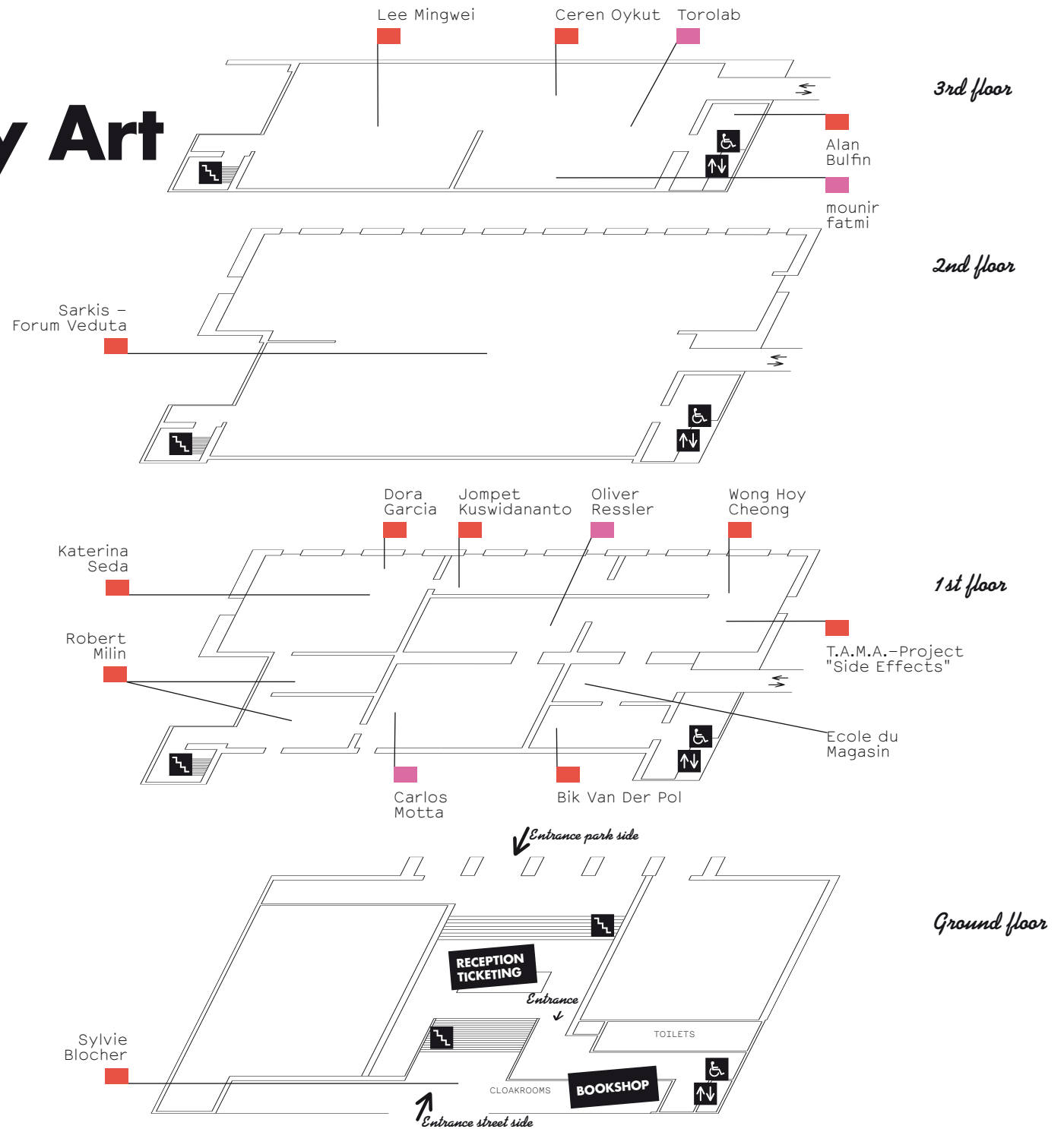
The artists in each chapter are linked to its respective colour in the plan opposite. They are classified by floor and alphabetic order.

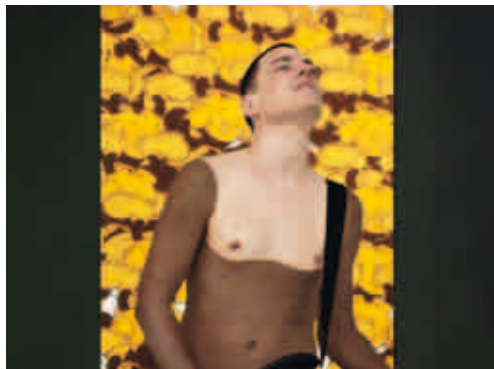
Outside, on the roof of the Museum, artwork visible from Tête d'Or park

■ Huang Yong Ping

Outside, on the park side

■ Bik Van Der Pol (raft)





Sylvie Blocher

b. 1953 in Morswiller-le-Bas, France
Lives and works in Saint-Denis

A more perfect day, 2009

Sylvie Blocher's work for the Biennale shows a young white man whose body has been partially blackened. Along with many other people the artist feels that in the wake of the election of Barack Obama as president of the United States in 2008, "America has once again become that fantasised, desirable place of old, far removed from the militaristic, autocratic image of a democracy on its last legs": a non-authoritarian territory that may yet contain the seeds of a utopia. In a soft voice Blocher's character sings a song made up of fragments from Obama's "A More Perfect Union" speech of 18 March 2008.

This artist's oeuvre pays special attention to clans and identity groups, exploring the organisational complexity and modes of recognition at work in, for example, an American football team or a carefully self-selected nucleus of millionaires. Loyalties shape behaviour and we are all actors within the groups we belong to: how do we react to and cope with the realities of the world? Who governs our behaviour? How do we fashion ourselves?

Photo: *A more perfect day, 2009, courtesy of the artist*



Huang Yong Ping

b. 1954 in Xiamen, China.
Lives and works in Paris

Tête d'Or, 2004

For the Biennale Huang Yong Ping has reinstalled "Tête d'Or", originally created for the exhibition "The Monk and the Demon" at MAC^{lyon} in 2004. Built on the roof of the museum and thus overlooking Lyon's Tête d'Or Park, the work borrows the assemblage techniques used for the framework of a Song Dynasty pavilion. The gold leaf used references an urban legend which has it that in 1853 a Jewish merchant buried a golden head of Christ in the park. "A roof is not necessarily oriented upwards," says Huang Yongping, "just as a head can sometimes be bent downwards...Everything can evolve, change and be reincarnated. Just as a vanished head of Christ can be transformed into a Song pavilion. Only the inherent property of gold neither deteriorates nor alters. The Chinese gold of today and the French gold of yesterday are identical."

Photo: *Tête d'Or, 2004, installation at the Lyon Museum of Contemporary Art, all rights reserved*



Bik Van Der Pol

Collective founded in 1995. Members Liesbeth Bik,
b. 1959 in Haarlem, Holland and Jos Van Der Pol,
b. 1961 in Arnhem, Holland, live and work in Rotterdam

Public Sculpture: [Beneath the pavement, the beach], 2009

As part of the Veduta/Biennale de Lyon residence program, Bik Van Der Pol spent May to September 2009 at the Miribel Park, which is part of several municipalities: Lyon, Villeurbanne, Vaulx-en-Velin, Décines, Meyzieu and Jonage. After an introduction to the park's lake and its beaches, they came up with a plan for a raft/diving board for bathers to enjoy during the summer, with the scene being filmed from the beach. The raft was immediately taken by storm this beach has no diving board and the camera completely forgotten by the participants. Result, no more and no less than scenes of everyday life of the kind the Lumière brothers recorded 150 years ago. The film was edited and shown, and the raft exhibited along with a banner reading, Beneath the pavement, the beach that famed May 68 slogan. So what do you see on the stage/raft? A moment of getting away from it all? A carefree community? A kitsch dream? A fleeting instant in the sun? People doing typically silly things? Or just a simple memory of holiday time?

With the support of Royal Netherlands Embassy, Paris; Mondriaan Foundation, Amsterdam

Photo: *Public Sculpture: [Beneath the pavement, the beach], project for the Biennale de Lyon 2009, courtesy of the artists*



Ecole du Magasin

18th session, with Elodie Dufour (France), Marianna Hovhannisyan (Armenia), Kim Yun In (Korea), Marlène Perronet (France), Diane Pigeau (France), Tolga Taluy (Turkey/France)

Thanks for the Add, 2009

Since Le Magasin Centre for Contemporary Art was set up in Grenoble in 1986, it has been home to a school for exhibition curators: the first of its kind in France and among the most respected in Europe. Each year students from different backgrounds – art history, art school, philosophy – work on a shared project which can take the form of, for example, an exhibition, a website or a catalogue. As guests at the X^e Lyon Biennale, the 18th session of the Ecole du Magasin is presenting Thanks for the Add, the last part of a graduation project titled "The Inescapable Experience of Transition". "Thanks for the add" is the expression generally used in Internet 2.0 social networks like Myspace, Facebook and Friendfeed, when one user is accepted as a contact or "friend" by another. Focused on relationships in a world shaped by the interweaving of fiction, information, the real and the virtual, the Ecole du Magasin project looks into the notions of borders and boundaries, of virtual socialisation and real-life encounters.

Photo: *Saison 18, Pilote, Générique, courtesy Ecole du Magasin*



Dora Garcia

b. 1965 in Valladolid, Spain
Lives and works in Brussels

Installation and performance, 2009

Dora Garcia specialises in modifications of the conventional relationship between the work and the viewer. In videos, writing and performances she offers scenarios that alter the behaviour we expect from those concerned, despite their being in apparently normal situations. She is particularly interested in micro-events that trigger interaction with the user in public spaces, whether open or closed: squares and public transport, for example. For the Biennale she has created two works: one in the form of a guided tour, the other involving a clash with an exhibition attendant. What Dora Garcia enjoys is bending behaviour rituals – here in an art context – so as to underscore the sheer weight of convention, the complexity of power and the presence of authority.

With the support of the Seacex, Madrid

Photo: *What A Fucking Wonderful Audience*, 2008, by Kate Blackmore at MCA Sydney, courtesy Michel Rein gallery, Paris; Juana de Aizpuru, Madrid; Ellen de Bruijine Projects, Amsterdam; ProjecteSD, Barcelona



Jompet Kuswidananto

b. 1976 in Yogyakarta, Indonesia, where he lives and works

Java's Machine: Phantasmagoria, 2008

A ghostly, drum-beating army is on the march, but without advancing by a single inch: a lame-dog bunch of automata wearing the uniform of the royal guard of the Indonesian sultanate that disappeared in 1945. Boots, leggings, jackets, hats, guns and musical instruments reduced to a strict minimum are hooked up to an electronic system that sets the drums playing, with a silhouette projected on the wall keeping time. Is Jompet Kuswidananto's military masquerade installation funny or tragic?

"Unity in Diversity" is the national motto of Indonesia, a country whose cultural mosaic is spread over thousands of islands. The dominant Javanese culture haunts the Kuswidananto oeuvre: instead of preserving their folklore at all costs and turning it into a hermetic identity, the Javanese, over the centuries, appropriated all the nation's different cultures, and in the process became creoles in their own land. "Java's Machine" gives visible expression to Indonesia's seething cultural relationships and homes in on the different beliefs and values overlaid on the nation's recent history.

Photo: *Java's Machine: Phantasmagoria*, 2008, © Norihiro Ueno, courtesy of the artist



Robert Milin

b. 1951 in Brest, France
Lives and works in Dijon

Portrait de groupe de contrôleurs SNCF/Group Portrait: French Rail Ticket Checkers, 2008
Veni, Veni, Veni, 2005

Robert Milin works on the principle that the ordinary is invisible, that it holds the key to the poetic, but that it is lost the moment we attempt to study it. And so we must let things and people go about their business, approaching them empathetically, unaffectedly, as if we aren't even there. This is why the camera in Milin's work is frontal and the backdrop neutral: for paradoxically this is how the camera is best forgotten. In "French Rail Ticket Checkers" the subjects are having breakfast; in "Veni, Veni, Veni" livestock breeders in France's Quercy region call to their animals in the local patois. Here the artist settles for the bare minimum, and this is how he reveals the intensity of relationships.

For Veduta/Biennale de Lyon, Milin used a residency in Lyon and neighbouring Vénissieux to create a work titled "My Name Means September". Roaming the city, he noted expressions overheard and built them into lightboxes of which seven can be seen in Lyon 8, three in Vénissieux and two at La Sucrière, and one at the Veduta forum.



Photo: still from *Portrait de groupe de contrôleurs SNCF/ Group Portrait: French Rail Ticket Checkers*, 2008, courtesy of the artist



Carlos Motta

b. 1978 in Bogotá, Colombia
Lives and works in New York

The Good Life, 2005

Four wooden constructions welcome the visitor to what looks like a modern agora. On the walls are photographs of political graffiti, religious processions and historic monuments, while the screens offer over 400 interviews with passers-by in the streets of twelve Latin-American cities. These conversations recorded in Bogotá, Buenos Aires, Caracas, Guatemala, La Paz, Managua, Mexico City, Panama, Santiago, San Salvador, São Paulo and Tegucigalpa bear on American interventionism and the notion of democracy, and modes of government the countries concerned are currently trying out with varying degrees of success. The decision to show "The Good Life" within a forum indicates that what it has to say is directed at a very large audience: like a documentary film maker out to influence his interlocutor or his audience, Carlos Motta offers new ways of reliving the world's great political events. He is also showing "Untitled (Graffiti Cuts)" at La Sucrière.



With the support of Youcast

Photo: installation view, *The Good Life*, 2005, courtesy of the artist



Oliver Ressler

b. 1970 in Knittelfeld, Austria
Lives and works in Vienna

What is Democracy?, 2007-2009

"What is democracy?" A political ideal aspired to by millions in the emerging countries, or a vague concept designed to more or less maintain a certain social order? Since January 2007 Oliver Ressler has been putting this question to militants, migrants and political analysts in Amsterdam, Berkeley, Berlin, Bern, Budapest, Copenhagen, London, Melbourne, Moscow, New York, Paris, Rostock, San Francisco, Sydney, Taipei, Tel Aviv, Salonika and Warsaw – all cities in countries with "democratic" regimes. The eight screens making up the installation provide a complex answer made up of different opinions, critical positions and adjustments of perspective. The ideas coming out of the interviews represent all sorts of proposals for ensuring that the democratic ideal survives and takes on renewed meaning, so as not to become a mere shell.

With the support of the Austrian Cultural Forum, Paris

Photo: still from *What is Democracy?*, 2007-2009, courtesy of the artist



Katerina Seda

b. 1976 in Brno, Czech Republic
Lives and works in Prague

The Spirit of Uhyst, 2009

Extremely sensitive to the nature of the invisible bonds governing intra-community rituals, Katerina Seda invents the rules of a social game that influences human relationships or renders them more overtly poignant. For the Biennale she undertook a work in association with the people of the village of Uhyst, in northern Germany: the goal being to give an account of, or rather to recreate – i.e. invent – the behaviours and other components that make up the spirit of Uhyst. For Seda this meant acting on the village's environment and imagery – its park, manor house and lake – but also delving into its complex history and the tourism- and culture-inflected development that mark it today.

Photo: *The Spirit Of Uhyst*, 2009, photography Michal Hladik, courtesy of the artist et Franco Soffiantino gallery, Italy

A Biennale production



T.A.M.A. Project "Side Effects"

A collective created in 1998 by Lucy Ota, Maria Papadimitriou and Gabi Scardi

Side Specific, 2009

For years now artists Lucy Orta and Maria Papadimitriou and exhibition curator Gabi Scardi have been studying the situation of the Roms in Europe. This collective work is being carried through in parallel with an interdisciplinary project financed by the European Union and involving four countries: Italy, the UK, Greece and Romania. While the Roms – or Gypsies – are recognised as an ethnic entity by the EU, they remain the focus of the most enduring prejudices and stereotyping. For the members of the Temporary Autonomous Museum for All, the Roms in all their diversity represent the paradigm of those who aspire to autonomy without abandoning their right to a voice in the public arena: "If we consider habitat as the mirror of those who live in it," says Maria Papadimitriou, "the habitats of the Roms are the mirror of the world we live in."

Photo: *Luv Car (Transbonanza Platform for Public Events)*, 2003-2007, © Boris Kyrpotin, courtesy University of Thessaly, Athens

A Biennale production



Wong Hoy Cheong

b. 1960 in Penang, Malaysia
Lives and works in Kuala Lumpur

Days of our Lives, 2009

These days exoticism is something to be shared. For the Biennale Wong Hoy Cheong came to live in Lyon, with the aim of providing an image of "the days of our lives"; at the Fine Arts Museum he discovered paintings which for him embody what he terms the "French spirit" and which he decided to immortalise for their value as icons. His choice went to works portraying domestic situations: preparation of a meal, reading, relaxation, poverty – and war. Dating from the past, these scenes have lost nothing of their topicality and have even contributed to the shaping of that "French spirit". While the people to be seen in the paintings at the Museum are obviously of European extraction, the times have seen radical change, so Wong Hoy Cheong's photographs approach these everyday activities using models of different ethnic origins (Nigerians, Iranians, Turks, Burmeses...). Thus the "French spirit" of another epoch gives way to a new version, to the "spirit" of a country finally able to acknowledge its diversity.

With the kind permission of Museum of fine arts of Lyon / With the support of Larson Juhl

Photo: *Charity Lady*, all rights reserved

A Biennale production



Sarkis

b. 1938 in Istanbul
Lives in Paris and works in Villejuif (France)

L'Ouverture, 2009
(MAC^{lyon} collection)

At MAC^{lyon} in 2002 Sarkis showed "Le monde est illisible, mon cœur si", an exhibition in three successive scenes, which took up all the available space – 1,200 square metres. Each scene had a different title, the first being "La Brûlure", with early Sarkis works; the second, "L'Espace de musique", came permeated with the Morton Feldman composition "Crippled Symmetry", while precious 18th–20th century kilims covered all the works. The third, "L'Ouverture", was a forum – an empty space from which the works and the kilims had disappeared; in their place an enormous pipe ran round the room, blowing in air from outside with the attendant natural sound effects. In the centre newspapers from all over the world were blown about by the hot/cold air coming from the pipe. These three scenes were composed like a musical work, using three scores which the artist can either reinterpret or entrust for their execution to a third party.

Sarkis is re-performing his piece for the Biennale, retaining the original stained glass windows that accompanied it, but modifying their size and number and adding the works "Eclair et tonnerre", The "Drama of the K".

"Rêve du jour et de la nuit du peintre en bâtiment" and "Le Son des quatre lumières colorées à l'arrivée". All of these artworks belong to MAC^{lyon}. This "new" work is also a forum: throughout the Biennale a programme drawn up by the artist and Veduta/Biennale de Lyon will be inviting orators, musicians, researchers and DJs to do their thing in a crisscrossing of all their messages. Called "L'Ouverture" ("The Opening"), this is a new version by Hyde Park Corner.



The Veduta Forum programme can be consulted on the Biennale site www.biennaledelyon.com, "Events diary" section.

N.B. On 2 December, at the Ecole Normale Supérieure: L'avenir du quotidien ("The Future of the Everyday"), a conference with, among others, Hou Hanru, Irjun Appadurai, Alban Bensa, Boris Groys, Philippe Descola and Bruno Latour.

With the support of the Turkish Season in France (July 2009–March 2010)

Photo: exhibition view Sarkis *Le monde est illisible, mon cœur si*, 2002 at Lyon Museum of Contemporary Art © Blaise Adilon © Adagp, Paris



Alan Bulfin

b. in Ireland, where he lives and works

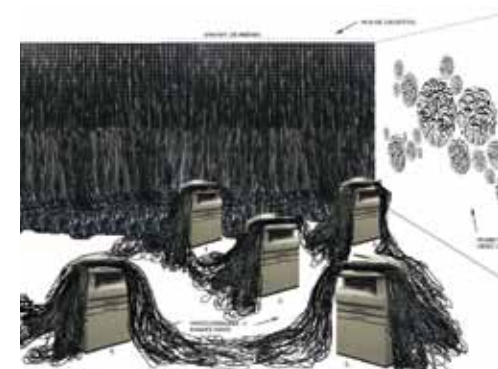
Kiling Hur, 2007

A girl is covered with a sack before being run over by a runaway car; is drenched with gasoline, then set alight and trampled by her assailants; is wrapped in a blanket and killed with an axe. A delirious frenzy or reality seen through the dilating eye of a badly adjusted camera? Shot with his little sister's mobile phone, Alan Bulfin's three films look like a "happy slapping" session gone completely grotesque. All the tricks of amateur movie-making are used – but by being exposed for what they are: the camera discreetly turns away while the actors hastily replace the young actress with a crude dummy; the same character appears several times in a row, as in a video game; and the tricks used are so laughable as to make the whole thing unbelievable. This, however, is how "Kiling Hur" makes its point: by pitilessly reminding viewers of their role as voyeurs in a world saturated with amateur images.



With the support of Youcast

Photo: still from *Kiling Hur*, 2007, courtesy of the artist



mounir fatmi

b. 1970 in Tangier
Lives and works in Paris and Tangier

Ghosting, 2009

mounir fatmi makes no concessions to convention, one statement being that he writes his name without capital letters. For the Biennale he has created a work comprising gutted VHS cassettes on a wall, with the noise of their revolving spindles blurred by a serpentine overlay of videotape reaching to the floor and even infiltrating the nearby photocopiers. To each side are video projections of Arabic calligraphy. mounir fatmi's works involve a kind of superposition of different cultural worlds which never really come into contact.

At the core of this work are the issues of the duplication and erosion of memory, and the uncertainties of cultural and intellectual transmission. The visitor is invited to use the photocopiers, but what do the machines actually record? A void image? The pointless trace of a sheet of paper? How is memory constructed in our time? How is history written? What exists beyond forgetting?



With the support of Cephro Toshiba, Lyon / With the support of Lombard-Freid Projects, New York

Photo: *Ghosting*, 2009, project for the Biennale de Lyon, courtesy of the artist

A Biennale production



Lee Mingwei

b. 1964 in Taiwan
Lives and works in Berkeley and New York

The Moving Garden, 2009

With its long granite table and semicircular wall, "The Moving Garden" is probably not so much a sculpture as a site, a place where fresh flowers are provided every day. This coming-together of the mineral and the vegetable is no accident, for during different periods each day the visitor is invited to take one of the flowers. But there are two conditions: on leaving the visitor must make a detour and at some point along the way offer the flower to a stranger who hopefully will be delighted by this unexpected act. Lee Mingwei thus sets up a situation that modifies the (most often) market-based exchange relationship by asking us to make this simple gesture. Throughout the Biennale in Lyon – and probably elsewhere – complete strangers will find themselves coming into contact thanks to a single, ordinary action.

With the support of Lombard-Freid Projects, New York; the Centre for Cultural Affairs in Taiwan and the Taiwan Cultural Centre in Paris

Photo: *The Moving Garden*, 2009, project for the Biennale de Lyon, courtesy of the artist



Ceren Oykut

b. 1978 in Istanbul, where she lives and works

Please, Help Yourself, 2009

Ceren Oykut's contribution has been directly applied to the museum walls like a giant storyboard. "Please, Help Yourself" is a tangle of drawings telling a tale with an apocalyptic ending. A mix of graphic novel, fresco and wall decoration, the work is marked by the way each character is handled with enormous care and a skill mingling popular and classic culture. A native of Istanbul, Oykut takes her images from the subtle chaos of everyday life in a city of heightened contrasts and life on the razor's edge. She is above all interested in the "little people", those on the verge of exclusion: newspaper vendors, glue-sniffers, the unemployed and vagrant animals: groups which, while not exclusively symbolising poverty, reveal the sheer richness of everyday life. Working in direct contact with her subjects in very different contexts, Oykut compares her own life and experiences with what she sees in other host cities – in this case Lyon – and so contributes to ongoing dialogue and the fostering of new forms of social mixity.

With the support of C'PRO Lyon/CAPAROL / With the support of the Turkish Season in France (July 2009-march 2010)

Photo: courtesy of the artist



Torolab

Collective founded in Tijuana, Mexico, in 1995 by Raúl Cardenas Osuna

Referential Landscape Table, 2009

Torolab is a consortium of artists, designers and musicians organised along the lines of a laboratory and focusing on the residents of Tijuana and the US/Mexico crossborder region. Torolab's output, a mix of poetry and scrutiny of public policy, stretches to all sorts of social phenomena, urban spaces and artistic languages, and its pragmatic ventures are above all aimed at improving quality of life. Torolab's contribution to the Biennale is "Referential Landscape Table", a project intended to transform the city of Lyon into a think tank, a laboratory presenting Torolab's previous works and the brand new "Homeland". Comprising a group of drawings, videos, sound elements and sketches, this is an installation that demands to be carried out on a large scale.

Photo: *Referential Landscape Table*, 2009, courtesy of the artist

Museum of Contemporary Art

Practical information

XX

Museum of Contemporary Art
Cit  Internationale
81 Quai Charles de Gaulle
Lyon 6

XX

Open Tuesday → Sunday, 12:00 → 7:00pm
Late opening on Fridays → 10:00pm

XX

- Buses
4/C1/58 (stop: Mus e d'art contemporain)
- Riverboat shuttle
Landing-stage outside the Convention Centre
- Parking
Cit  Internationale P1 (charges apply)

TOURS AVAILABLE AT THE MUSEUM
XX

For children

- Birthday Tour
Tour followed by birthday tea

For adults

- pARTage Tour
Guided tour with mediator
- Thema Tour
1hr to discover one artist or artwork
- "One hour at The Museum" Tour
The exhibition's essence

- Audioguide
Available at reception/ticketing desk

- Group tours
A range of tours are also on offer for groups of adults and children, in and out of school hours.

More details: www.biennaledelyon.com.

All tour information: see p.82

MUSEUM EXTRAS

XX

Michel Descours Bookshop

A selection of art books and merchandising – for the ideal gift or to further explore the world of contemporary art.

On the Museum's ground floor, cinema side
Shop also accessible at: www.biennaledelyon.com

Caf  du Mus e

A caf -restaurant with a terrace overlooking T te d'Or Park, for refreshment or a bite to eat during museum opening hours.

Tel. 33 (0)4 78 93 36 35

Events diary

Sarkis/Forum Veduta: lectures, debates and performances throughout the Biennale
See www.biennaledelyon.com, "Events diary" section

Getting to MAC^{Lyon} from other Biennale venues

From La Sucr e

→ By public transport
(about 45mins)
Tramway line T1 in direction of "La Doua" (stop: Saxe Pr fecture). Connect with Bus 4 in direction of "Cit  Internationale" (stop: Mus e d'art contemporain)

→ By riverboat shuttle
(weekends only: to board, present your entry ticket) (about 1hr, via Place Antonin Poncet)
Landing-stage outside La Sucr e
Departures for Museum of Contemporary Art: 2:00pm, 3:00pm, 4:30pm and 5:30pm

From Place Bellecour/ Bullukian Foundation

→ By public transport
(about 20mins)
Bus 58 in direction of "Sathonay Mutualit " (stop: Mus e d'art contemporain)

→ By riverboat shuttle
(about 30mins)
(weekends only: to board, present your entry ticket)
Landing-stage at Place Antonin Poncet
Departures for Museum of Contemporary Art: 1:00pm, 2:30pm, 3:30pm, 5:00pm and 6:00pm

From Bichat Warehouse

→ By public transport
(about 20mins)
Bus 8 in direction of "Montessuy Gutenberg" (stop: Pont Wilson). Connect with Bus 58 in direction of "Sathonay Mutualit " (stop: Mus e d'art contemporain)



Laura Genz and the CSP75

b. 1975
Lives and works in Paris

Les Journées de la Bourse occupée/Sit-in at the Trade Union Centre, 2008–2009

Little did Laura Genz realise, when she began her first drawings at the Trade Union Centre on Rue Charlot in Paris on 7 May 2008, that she would still be doing them now. These are scenes of reality: portraits, characters, stances, groups – the everyday. Her drawings are of the struggle by the "Sans Papiers" – undocumented immigrants – for dignity and recognition of their rights, and of their occupation of the Trade Union Centre. With reproductions being sold for the benefit of those involved, the drawings embody, like a kind of war-reporting, those moments that mechanically obtained images could never capture with the same intensity. Created from one day to the next and shown in the porch of the building, they provide an account of the long days of the sit-in. This is a story of solidarity, hope and resistance whose ultimate outcome remains unknown since the occupiers were forcibly evicted by the owners on 24 June 2009. At the Biennale Laura Genz is showing the drawings that accompany Elif Karakartal and Leonardo Pérez's film "Les Invisibles de la Bourse" and its dramatic telling of a story ignored by the media.

Photo: Putting the Drawings Up, 2009, © Tatif, courtesy of the artist



**Sophie Dejode
Bertrand Lacombe**

Born respectively in Amiens in 1976 and in Annecy in 1974, Sophie Dejode and Bertrand Lacombe live and work in Berlin

Off the Wall, 2009

In 2001, Sophie Dejode and Bertrand Lacombe launched "Floating Land", a long-term work revolving around a fiction micro-nation. It is designed as a space for living and creating which is exhibited in different places and changes in line with the wishes of its residents. The residents are chosen by Dejode and Lacombe, who thus short-circuit the role of the institution as artistic authority. Immune to the rules of the Biennale, just as an embassy is immune to the laws of its host country, "Floating Land" functions as a virus destined to contaminate the exhibition. Here the two artists have come up with a sculpture to live in: at its centre is a cooking pot which serves as the focal point for the gigantic feasts that accompany their many performances.

With the participation of the Placoplatre® company

Photo: Off the Wall, 2009, courtesy of the artists

Performances

On 17.09.09, 02+10.10.09, 08+19.11.09 and 18.12.09

Performances, concerts, encounters, readings and installations with Le Gentil Garçon, Philip Vormwals, Frédéric Mancini, Benjamin Roth, La Croquette, Nicolas Poisson, Romain Hervault, Big Easy Hak, Wasser, the Rubiks, Raymond Howard, and more.

Full programme: www.biennaledelyon.com, "Events diary" section

A Biennale production

The Bullukian Foundation
Practical information

The Bullukian Foundation
26 place Bellecour
Lyon 2

xx

Open Tuesday → Sunday, 12:00 → 7:00pm
Late opening on Fridays to 10:00pm

xx

- Metro
Lines A/D (station: Bellecour)
- Buses
10/12/14/15/29/58/88 /Shuttle 91 (stop: Bellecour)
- Parking
Parc Antonin Poncet /Parc Bellecour (charges apply)

Getting to the Bullukian Foundation from other Biennale venues

From La Sucrière

→ By public transport
(about 15mins)
Shuttle bus 91 in direction of "Gare Saint-Paul"
(stop: Bellecour)

→ By riverboat shuttle
(weekends only; to board, present your entry ticket)
(about 30mins)
Landing-stage outside La Sucrière
Departures for Place Antonin Poncet: 2:30pm, 3:00pm, 4:30pm and 5:30pm

From MAC^{LYON}

→ By public transport
(about 20mins)
Bus 58 in direction of "Bellecour" (stop: Bellecour)

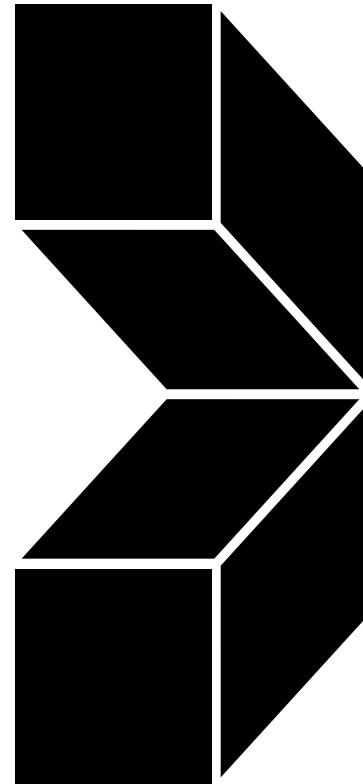
→ By riverboat shuttle
(weekends only; to board, present your entry ticket)
(about 30mins)
Landing-stage outside the Convention Centre
Departures for Place Antonin Poncet: 1:30pm, 3:00pm, 4:00pm, 5:30pm and 6:30pm

From the Bichat Warehouse

→ By public transport
(about 20mins)
Walk to the Suchet bus-stop
Shuttle bus 91 in direction of "Gare Saint-Paul"
(stop: Bellecour–St Exupéry)

Events diary

Lectures, debates and performances throughout the Biennale. See www.biennaledelyon.com, "Events diary" section





A new Biennale venue, the Bichat Warehouse is an industrial building dating from 1916, which long formed the northern section of the Lyon arsenal. Offering more than 800m² of floorspace, the reinforced-concrete construction featuring wide window-panes in the sawtooth roof will accommodate a single work, "Les Dormeurs" by Pedro Cabrita Reis and "Ombre" by Rigo 23.

The Bichat Warehouse



**X^e Biennale
de Lyon**
The Spectacle of the Everyday
16.09.09 → 03.01.10
www.biennaledelyon.com

VEDUTA

Experiencing contemporary art



Veduta is an Italian word whose primary meaning is view. The term appeared in art history with regard to Italian painters of the Renaissance, to describe a window placed within the scene of a painting, opening the perspective onto a natural or urban landscape. Within the Biennale, **Veduta** is a window on the local area, or territory. The artistic challenge of Veduta is urban; its purpose is to make art visible and to encourage **everyone, everywhere**, to appropriate it. At the Biennale, the public is invited to come and encounter work from around the world. But artworks also go out and engage with the public wherever it happens to be – in a market, swimming baths, art centre, police station, and so on. This is Veduta.

In 2009, Veduta is making contemporary art part of everyday life with the involvement of local people and the active participation of all actors (non-profit bodies, cultural amenities, technical-services departments of municipalities, social centres, etc.) in the city and five towns that form the territory of this edition:

- Lyon
- Grand Parc Miribel Jonage
- Décines
- Vaulx-en-Velin
- Vénissieux
- Villeurbanne.

From April 2009 to March 2010, Veduta is staging 390 events and a Forum that will run throughout the Biennale in the Sarkis space at the Museum of Contemporary Art.

From left to right and from top to bottom:
Constructing the Forum © Caroline Corbex
"Merguez Party", © Stéphane Rambaud
"Figures" exhibition © Stéphane Rambaud
L'arc en ciel sous la pierre, © Stéphane Rambaud
Hans Hekman, *Mora Maari Taaq*, 1999 © Blaise Adilon

Check out the full programme at www.biennaledelyon.com, "Events diary" section



What's Veduta?

by **Abdelkader Damani**,
Head of Veduta

In partnership with the various local actors, Veduta is devising and producing a great variety of events: artist residencies, artwork production, concerts, exhibitions, lectures, colloquia and performances in both unexpected and conventional venues.

Veduta aims to shake up the classic scheme of cultural mediation, which has traditionally comprised four actors: artwork, venue, mediator and audience. Veduta reflects a desire to break away from the gestural language of habitual cultural behaviours. For instance, should one stand silently before a work of art? Nothing could be less certain: on 5 July, on Place du 8 Mai 1945, a square in the Etats-Unis district of Lyon's eighth arrondissement, Elshopo handed out pancakes silkscreened with a chocolate portrait of Michael Jackson. In the same quarter, since 15 May, Robert Milin has been walking up and down staircases in residential blocks on Rue Arrachart and gleaming expressions that he then transforms into "urban signage"

in the form of lightboxes fixed to walls of buildings. During the same period, Eko Nugroho camped at La Maison Carmagnole in southern Vaulx-en-Velin. After spending a month with youngsters from this Lyon suburb, he staged "L'Arc-en-ciel sous la pierre"/"The Rainbow Under the Stone" at the open-air Théâtre de Verdure on 18 June... On 8 October and 2 December, with the ENS graduate training school, Veduta is staging a colloquium with a promising title ("The Future of the Everyday"), to be held in Sarkis's artwork at MAC^{lyon}. At a later date, in the same venue, Veduta will ask whether it is still possible to be foreign? Every week from September to December, a couple will spend a night at the Biennale; Veduta's after-sales service will run a hotline every Wednesday afternoon to answer all the questions you never dared ask about contemporary art. In October, Veduta will install an exhibition at the swimming baths in Décines, while Xu Zhen's vehicle and the reconstruction of the car of notorious French gangster Jacques Mesrine – recently the subject of a biopic – will be on show at the Charlie Chaplin Centre in Vaulx-en-Velin ...

Veduta is choosing to take "The Spectacle of the Everyday" literally and apply it to five themes: making, eating, inhabiting, talking and thinking – ordinary activities shared by all. But the idea here is, of course, to Make, Eat and Inhabit Art, and to Talk and Think About Art.

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

MAKING CONTEMPORARY ART

Artist Residencies, Le Forum, Exhibitions, Three-team Football

INHABITING CONTEMPORARY ART

Rendez-vous Chez Soi, Une Nuit à la Biennale, Les Weekends du Forum

EATING CONTEMPORARY ART

Rendez-vous au Marché, "Pain Peint"

TALKING ABOUT CONTEMPORARY ART

Le SAV de Veduta, Les Ambassadeurs, Parlons-nous, ECC (Etat-Civil Contemporain)

THINKING ABOUT CONTEMPORARY ART

Ongoing Forum in Sarkis's Artwork, Lectures, Outreach Classes, Café Debates

MAKING CONTEMPORARY ART

Artist residencies

Three guest artists in residence in Veduta territories:

Eko Nugroho in Vaulx-en-Velin, Bik Van Der Pol in Grand Parc Miribel Jonage, Robert Milin in Lyon 8 and Vénissieux.

See p.25, 47, 49



Three-team football

In late October, a three-team football tournament, run by Pied La Biche, pays tribute to Asger Jorn and his concept of Trialectics on a five-sided field with three teams playing at once.

piedlabiche.wordpress.com



Le Forum

Designed by architect Caroline Corbex and built by the members of an integration project led by non-profit organisation REED (Rhône Emploi et Développement), in partnership with business club PASS Rhône-Alpes. Le Forum is a piece of container-based architecture in the form of an apartment that deploys in public to form the stage that will host the debates and encounters around Veduta.

See p.70



From left to right and from top to bottom:
Alain Séchas, *El pacificador*, 1996 © Blaise Adilon (MAC^{lyon} coll.)
Bik Van Der Pol, *Public Sculpture [sous les pavés, la plage]*
Pascale Martine Tayou, *Vieille neuve*, 2000 © Blaise Adilon (MAC^{lyon} coll.)
L'Arc en ciel sous la pierre © Stéphane Rambaud
Robert Milin, *Mon prénom signifie Septembre* © Robert Milin

Exhibitions

In partnership with MAC^{lyon} (exhibitions of the collections), contemporary art will make itself at home everywhere

"Très Portraits"
26.09.09 → 30.10.09

Media Library and Municipal Police Station, Décines

"Animaux-Animaux"
2.10.09 → 30.10.09
Swimming Baths, Décines

"Véhicules"
23.10.09 → 20.11.09
Charlie Chaplin Cultural Centre, Vaulx-en-Velin

"Résurrection"
15.11.09 → 24.12.09
Tony Garnier Urban Museum, Lyon 8

In partnership with MAC^{lyon} and the network of art libraries, other exhibitions will be staged with lower and upper secondary schools in Veduta territories: Collège Longchambon (Lyon 8), Ecole Saint Exupéry and Lycée Jacques Brel (Vénissieux), and Lycée Becquerel (Décines).

Check out the full programme at www.biennaledelyon.com, "Events diary" section.

INHABITING CONTEMPORARY ART

Rendez-vous Chez Soi

Come and encounter contemporary art in the homes of residents who are members of the art library at the Centre for Books, Imagery and Sound (MLIS) in Villeurbanne.

Register at www.biennaledelyon.com



From left to right and from top to bottom:

Rendez-vous chez soi © Stéphane Rambaud © Caroline Corbex

Les Weekends du Forum

Veduta's Forum will host three line-ups of gigs, debates, films, etc. around the Biennale theme, "The Spectacle of the Everyday".

29+30.08.09
Woodstower Festival, Grand Parc Miribel Jonage
16+17.09.09
Place Bellecour, Lyon
26+27.09.09
Place Roger Salengro, Décines

X *Win a night at the Biennale*

A one-of-a-kind experience!

Every week from October to December, a couple will win a night in the exhibition areas of MAC^{lyon}.

Take part in the draw at www.biennaledelyon.com

EATING CONTEMPORARY ART

Rendez-vous au Marché

Come and experience a visual and taste sensation with the Elshopo collective.

www.elshopo.com

5.07.09, 16:00 → 18:00pm
Place du 8 Mai 1945
("Etats-Unis" district) Lyon 8
4.10.09, 9:00 → 12:00
Market Charpennes,
Villeurbanne
11.10.09, 9:00 → 12:00 noon
Market Grandclément,
Villeurbanne



From left to right and from top to bottom:
Pain peint © Stéphane Rambaud
Rendez-vous au marché © Nathalie Prangères
Rendez-vous au marché © Elshopo
Rendez-vous au marché © Nathalie Prangères

"Pain Peint"

Following Man Ray's "Pain peint"(1958), and taking its lead from Erik Dietman's work PAIN, "Pain Peint" is an edible proposition that takes the consuming of art, to its natural conclusion – real painted loaves, to eat in situ or keep.

For sale in Veduta exhibition venues, at La Sucrière and MAC^{lyon}, and at Boulangerie Bettant in Villeurbanne, partner of Veduta.

And also...

FOCUS

Nine essential events during the Biennale!

François Morellet's neons in conversation with the architecture of Le Corbusier, Lyon's first-ever film festival, the 11th sculpture quinquennial in Bienne, Switzerland, and more... Travel around the Rhône-Alpes region and beyond during the Biennale, courtesy of nine major events.



Greater Saint-Etienne Museum of Modern Art

La Terrasse, BP 80241, Saint-Étienne
+33 (0)4 77 79 52 52
www.mam-st-etienne.fr

"The Attraction of Space – Deep Into the Unknown in Search of the New"

14.09.09 → 10.01.10

Opening: Friday 18.09.09 from 6:00pm

Alain Séchas, Le Martien Joyeux, 2000, © Yves Bresson © ADAGP, Paris, 2009, collection MAM St Etienne



Fort du Bruissin Centre of Contemporary Art

Chemin du château d'eau, Francheville
+33 (0)4 72 13 71 00

NO(t) MUSIC

14.09.09 → 3.01.10

Opening: 19.09.09, from 12:00
Exceptionally open: 14 → 20.09.09, 3:00 → 7:00pm
to coincide with the Biennale de Lyon opening

Jérôme Poret, Résilience, 2007



Magasin - CNAC

Site Bouchayer-Viallet, 155 cours Berriat, Grenoble
+33 (0)4 76 21 95 84
www.magasin-cnac.org

"Portrait of an Artist" – Olivier Mosset

11.10.09 → 3.01.10

Opening: 10.10.09 from 6:00pm

Hugo Pernet, Négatif, 2007, Collection MAC⁵⁷ (Donated by Olivier Mosset)



Villeurbanne Institute of Contemporary Art / Rhône-Alpes

Co-curated by: ENSBA, IAC, MAC⁵⁷
11 rue du docteur Dolard, Villeurbanne
+33 (0)4 78 03 47 00
www.rendezvous09.fr

Rendez-vous 09

14.09.09 → 29.11.09

Opening: 13.09.09, from 11:00am
Exceptionally open during the pre-view days of the Xth Biennale de Lyon 14+15.09.09

Charles Lopez, Kamiyama, 2009, courtesy Parc culturel de Rentilly, all rights reserved

Docks Art Fair International contemporary art fair

49 Quai Rambaud, Lyon 2
+33 (0)4 78 42 98 50
www.docksartfair.com
14.09.09 → 20.09.09

Opening: 15.09.09, from 7:00pm

All rights reserved

Monastery of La Tourette

BP 105, Eveux, L'Arbresle
+33 (0)6 67 38 91 77
www.couventlatourette.com

François Morellet chez Le Corbusier

12.09.09 → 8.11.09

Opening: 18.09.09, from 6:00pm

François Morellet, Super position n° 4, 2002, © Pierre Arnaud



Institut Lumière

Institut Lumière, 25 rue du Premier Film, Lyon 8
+33 (0)4 78 76 77 78
www.lumiere2009.org

Lumière 2009

13 → 18.09.09

The city's inaugural film festival, in cinemas across Greater Lyon
Opening ceremony: 13.09.09 at 8:30pm, Tony Garnier Hall

All rights reserved



Lyon Textile Museum

34 rue de la Charité, Lyon 2
+33 (0)4 78 38 42 00
www.musee-des-tissus.com

2nd Biennale of Contemporary Textile Design: Fabric Every Which Way

20.11.09 → 21.02.10

Opening: 19.11.09

Pascal Broccholichi, Raccorama.4, 1998–2001, collection FRAC PACA



Biel / Bienne

Welcome and information office: Place de la gare, CH-Bienne
+41 32 322 85 01
www.ess-spa.ch / www.u-topics.org

UTOPICS – 11th Swiss Sculpture Exhibition

29.08.09 → 25.10.09

State of Sabotage, all rights reserved

And also...

RÉSONANCE 2009

IN RÉSONANCE

WITH THE BIENNALE DE LYON 2009

From September to December 2009 some 90 art centres, private galleries, cultural institutions and artists' collectives are teaming up with the Biennale de Lyon. Conceived to span the Rhône-Alpes region, Résonance reflects a vibrant scene specifically attuned to the latest artistic developments, locally and internationally. Each project – artworks, installations, performances and scheduled shows – is being staged on the initiative of venues – prestigious institutions, artists' collectives, public and private organisations – which, through their own unique and identifiable programming, outline the offering as a whole and truly form a mosaic of artistic initiatives.

In essence, Résonance is the opportunity to give birth to new projects, thus helping to highlight the groundwork done throughout the year by each participating organisation.

Dance, performance, film, theatre, photography, video, installation, design, music and literature – in Résonance with the Biennale de Lyon, more than 150 artistic events will light up the entire realm of contemporary creativity.

The Résonance catalogue published (in French) for the occasion is available at all Biennale venues and participating venues, and on the Biennale website: www.biennaledelyon.com



Denis Darzacq, Hyper 16, 2007, photography



Elinor Carucci, Eden et Emmanuelle le premier mois, 2004 © Elinor Carucci

Lyon 1 & 4

- La Salle de bains
- La BF15
- École nationale des beaux-arts de Lyon
- Musée des beaux-arts de Lyon
- Le Stand
- Galerie José Martinez
- Galerie Le Réverbère
- Le Bleu du ciel
- Bloo Workshops
- Néon
- Galerie Françoise Besson
- Galerie Caroline Vachet
- Loft d'ARC
- Galerie Regard Sud
- Anne-Marie et Roland Pallade
- Galerie Françoise Souchaud
- MAPRA
- Plateau d'ateliers d'artistes Pierre Dupont : solid'arte
- Opéra national de Lyon
- Arfi
- Galerie IUFM Confluence(s)
- Galerie Vrais Rêves
- MODERNARTGALERIE

Lyon 2, 5 & 9

- Galerie Georges Verney-Carron
- Olivier Houg Galerie
- Doxart
- Dôme de l'Hôtel-Dieu
- Goethe Institut
- Art Pluriel
- Galerie Anima(I)
- Galerie WM
- Association rhonealpesgaleries
- Musées Gadagne
- L'attrape-couleurs
- Là Hors De / Projet Sputnik
- Conservatoire national supérieur musique et danse
- 6 petites cycliques
- Fondation Renaud

Lyon 3, 6, 7 & 8

- Artothèque – Bibliothèque Municipale de Lyon Part Dieu
- DanzAtelierStudios
- Galerie nouvelle échelle d'or
- Galerie Domi Nostrae
- École normale supérieure
- Centre hospitalier Saint Joseph-Saint Luc
- Galerie Roger Tator
- Maison de la Danse

Greater Lyon

- Centre d'arts plastiques de Saint-Fons
- Maison du livre de l'image et du son / artothèque
- Le FLAC
- INSA de Lyon
- Espace Arts Plastiques de Vénissieux
- L'épicerie moderne
- La Spirale, espace d'exposition du centre culturel le Toboggan

Rhône-Alpes

Ain

- Centre d'art contemporain de Lacoux
- Monastère royal de Brou

Ardèche

- GAC (groupe d'art contemporain)

Drôme

- art3
- Château des Adhémar – centre d'art contemporain
- Les enfants du Facteur

Isère

- OUI
- Centre d'art Bastille
- VOG, espace municipal d'art contemporain
- Spacejunk art center
- Espace Vallès
- Théâtre Jean-Vilar, scène Rhône-Alpes
- Galerie Elizabeth Couturier

Loire

- Cité du design
- Galerie Bernard Ceysson
- GreenHouse

Rhône

- Musée Paul-Dini, musée municipal de Villefranche-sur-Saône

Savoie

- La Conciergerie

Haute-Savoie

- Musée-Château
- imagespassages
- Fondation pour l'art contemporain Claudine et Jean-Marc Salomon
- Villa du parc – centre d'art contemporain



Judi Werthein & Leandro Erlich, Turismo (Edilia and her goats), 2000-2001, Museum of Modern Art Collection Grand-Duc Jean, Mudam Luxembourg ©Judy Werthein & Leandro Erlich

Et tout s'éclaire

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12h-13h30

Arnaud Laporte

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friday, september 18, 2009**

franceculture.com

THE NUIT RÉSONANCE: DON'T MISS IT!

Thursday 19 November 2009

*First nights, concerts, late openings, performances
and walkabouts in more than 30 locations, from 6pm*

LYON 1&4

- La Salle de bains
- La BF15
- École nationale des beaux-arts de Lyon
- Galerie José Martínez
- Galerie Le Réverbère

- Le Bleu du Ciel
- Néon
- Galerie Françoise Besson
- Galerie Caroline Vachet

- Loft d'Arc
- Anne-Marie et Roland Pallade
- Galerie Françoise Souchaud
- MAPRA
- Association Rhonealpesgaleries
- Galerie Vrais Rêves
- Modernartgalerie
- Archipel Centre de Culture Urbaine (ex. Maison de l'architecture Rhône-Alpes)

LYON 2

- Musée des tissus
- Galerie Anima(L)
- Galerie WM
- Galerie Art Pluriel
- Fondation Bullukian

LYON 3&7

- Centre Hospitalier Saint-Joseph-Saint-Luc
- ARFI
- Artothèque – Bibliothèque Municipale de Lyon Part-Dieu

AND ALSO...

- Théâtre Jean-Vilar, Bourgoin-Jallieu
- Galerie Elisabeth Couturier, Bourgoin-Jallieu
- Imagespassages, Annecy

Special programme

exhibitions, performances, DJs and video screenings

AT GALERIE DES TERREAUX, Place des Terreaux, Lyon 1

Art centre of Saint-Fons

AT LA PLATEFORME, a boat moored at Quai Augagneur, Lyon 3

Le Flac, Maison du Livre de l'image et du Son / Artothèque, Cie Danzatelierstudios, Conservatoire National Supérieur Musique et Danse, art centres of Vennissieux...

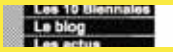
Full programme available on the Biennale website www.biennaledelyon.com
and in Kibind magazine, out in mid-November 2009

The Biennale online!

www.biennaledelyon.com

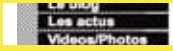


For all practical info
Prices, opening times, online ticketing, organising your stay, choosing itineraries...



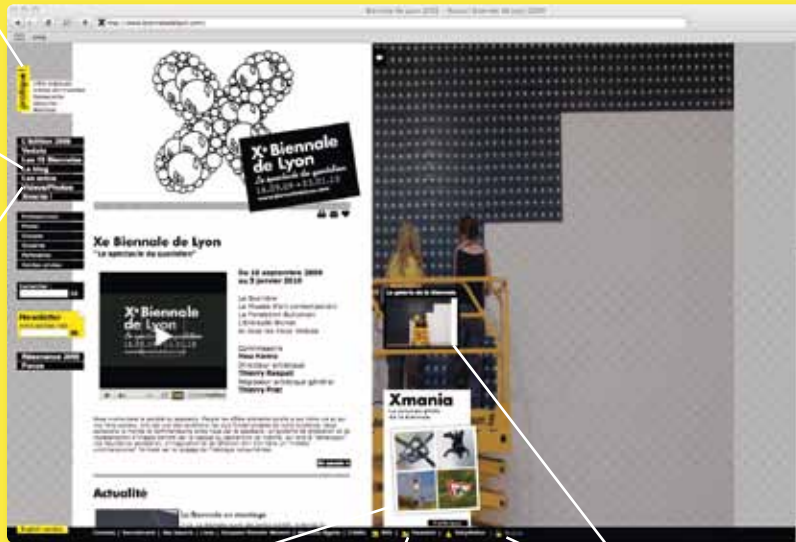
The blog

Post your reactions and express yourself!



The Biennale in pictures

Listen to the artists talking about their work, live or relive Veduta events and performances, go behind the scenes to see the exhibits taking shape...



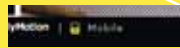
Play the exhibition game!

You too can show your work at La Sucrière! With Xmania, photograph your creation, submit it – and win! (see p.87)



Become a fan on Facebook

News, games, gifts to win...



Mobile website

All the key info at your fingertips!



Virtual tour

Photo galleries of the works on show

The Biennale on your Iphone for €2.99!

Download the "Biennale de Lyon" application to your Iphone and help yourself: guided tours of the venues, videos, photos, the diary, and more.

→ Download it from iTunes from 1 October

Videos, photo galleries, interviews, a blog, games and more...

Prepare your visit and expand your Biennale experience on the web.

X^e Biennale de Lyon

Around your visit

- p.82 **All the tours**
- p.84 **Behind the scenes**
- p.86 **Behind the image**
- p.88 **Ten up!**
- p.90 **Out and about in Lyon**
- p.98 **General information**
- p.100 **Partners**



All the tours

Interactive, family-friendly, convivial and even romantic!
 the Biennale can be tailored however you please. Just choose...

Band-of-buddies special ...

Aperitif Tour

Has the sun set on your summer-terrace apéros with friends? The Biennale is serving up a new idea to kick-start your evenings: the Aperitif Tour. A visit of La Sucrière rounded off by a drink at Rue Le Bec with the mediator, to continue the conversation.

At La Sucrière
 Up to 20 people
 €17 per person: tour + drink
 1hr tour, 45mins aperitif with mediator

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

A special bonding moment

Family Tour

Visiting an exhibition with your kids isn't always easy. This year, the Biennale is offering a specially-designed tour centred on dialogue between parents and their children. A mediator accompanies you, suggesting ideas for engaging with the art and fostering a sharing mood... A blend of mutually-enriching perspectives.

At La Sucrière
 Duration: 1hr30
 Prices: 2 adults + 2 children: €28 / 1 adult + 1 child: €15
 €5 per extra child

An original evening for two

"Comme une Saint Valentin"

If s/he loves contemporary art and surprises, the Biennale has the ideal gift idea: an evening for two that matches contemporary art with gourmet Lyon cooking. This "Just Like Saint Valentine's Night" deal combines exhibition entry with dinner at Rue Le Bec.

At La Sucrière
 "Flavours of the world" dinner for two
 + 2 full-price tickets: €124
 "Wine Cellar" dinner for two
 + 2 full-price tickets: €84

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

For everyone!

pARTage Tour

A mediator guides you as you discover the exhibits. Visiting the Biennale this way lets you kindle a conversation, convey your reactions and listen to those of others, and share your visitor's experience.

At La Sucrière
and the Museum of Contemporary Art
 Saturdays and Sundays at 3pm
 Duration: 1hr30
 Price: €5
 Ticket + tour pack: €14 instead of €17
 Make yourself known at least 15mins before the tour starts

Short of time?

Thema Tour

1hr to discover one artist or artwork

At La Sucrière
 Wednesdays 14.10.09, 11.11.09, 9.12.09 at 12:30pm
At the Museum of Contemporary Art
 Thursday 22.10.09, 19.11.09, 17.12.09 at 12:30pm
 Duration: 1hr
 Prices: Entry + tour package: €13
 Tour only: €4

"An hour at La Sucrière" Tour

The exhibition's essence

Wednesdays 23+30.09.09, 7+21+28.10.09,
 4+18+25.11.09, 2+16+23+30.12.09
 Duration: 1hr
 Prices: Entry + tour package: €13
 Tour only: €4

"An hour at The Museum" Tour

The exhibition's essence

Thursdays 24.09.09, 1+8+15+29.10.09,
 5+12+26.11.09, 3+10+24+31.12.09
 Duration: 1hr
 Prices: Entry + tour package: €13
 Tour only: €4

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

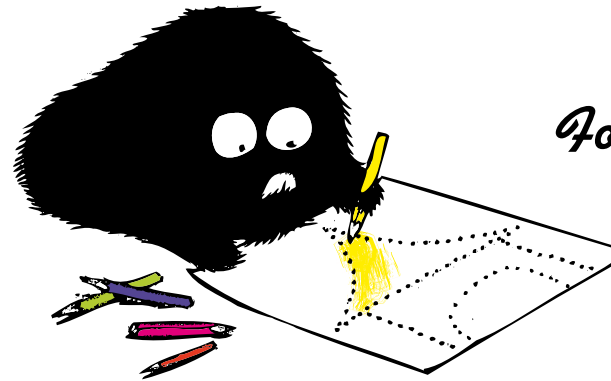
Prefer to do your own thing?

Audioguide

Commentaries on the art, interviews with the artists... An invitation to roam freely while you explore the exhibitions.

Available at the reception/ticketing desks at La Sucrière and the Museum, and downloadable from the Biennale website
 Prices:
 Entry + audioguide for 2 sites:
 €14 instead of €17
 Concessionary entry + audioguide for 2 sites:
 €10 instead of €11
 Free for M'ra card holders
 Audioguide only: €5 at La Sucrière, €3 at the Museum

Indix Illustrations - www.amclaudio.fr



For kids only!

Blowing Out Candles at the Biennale **Birthday Tour**

A Biennale birthday is an original, fun experience! Offer him/her a discovery session in their friends' company.

At La Sucrière
 To book, call: +33 (0)4 72 82 13 05
 Duration: tour + 1hr birthday tea
 Price: €50 (12 children maximum)
At the museum of contemporary art
 To book, call: +33 (0)4 72 82 13 05
 Duration: tour + 1hr birthday tea (12 children maximum)
 Price: €35 tour + from €6 to €9 for birthday tea

Watch, wonder, create...

Sugar Pit Workshop

After discovering exhibition highlights, the children enjoy creating their own works... A chance to view reality differently, and give free rein to their creative potential.

At La Sucrière
 Wednesdays at 2:30pm for children aged 5-7
 Saturdays at 3:00pm for children aged 8-10
 Duration: 2hrs30
 Price: €8 per child (To book, call: +33 (0)4 72 82 13 05)

The educational-workshop areas and the birthday room have been designed and built in partnership with IKEA

Art Dating evenings at the Biennale
 meeticaffinity

Why not meet your soulmate at an exhibition?

The Biennale's Art Dating evenings are a great way to encounter new people as well as art. An exhibition tour with contemporary art-loving singles, followed by time to socialise, will help you make new contacts and get you out of your everyday routine.
 Fridays 2 October, 20 November and 11 December
 To take part, register free of charge on Meetic Affinity

www.meeticaffinity.fr

Lyon

VILLE DE LYON

Toute l'actualité de la culture
 All culture events
www.culture.lyon.fr



Behind the scenes

There's been much coverage of the Biennale's artistic project, the artists and their works... but how and thanks to whom does an exhibition take shape, and how does it tick over from day to day? Building and installing the artworks, playing host to visitors and guiding them through the exhibition... are all fascinating jobs!



Ludovic Chemarin, the Biennale's head of construction

You're the Biennale's head of construction. What exactly does construction and dismantling involve?

It's simple – two months before the Biennale opens, the venues are empty. Everything has to be built in eight weeks, and then removed in a week when it ends, to restore the venues to their previous state.

So the construction work is like a kind of building project?

Yes, a cross between artwork production and interior design. In fact, with my team, I've been designing the exhibition since the outset – from the conception by the artistic team through to the final execution. But the most interesting part is actually constructing the artworks.

But isn't that the artists' role?

Absolutely, but that's why the Biennale is so challenging – these are new works, and more than half of them are made in situ. Which means I have to search for the most amazing materials in a very tight timeframe, to be assembled by the artists and my team in the final three weeks before opening. We've sourced domestic goats, cubic metres of dust and series of small vans, and consulted some super-serious artisans in order to build Gupta's killer gates. The builder assists the artist. He must be in full control of the materials and know that in an artwork, everything has a meaning.

So the builder is a kind of magician?

Almost. But he's primarily a versatile optimist who's good with a screwdriver and trowel, who can shift very heavy loads, and who, in all circumstances, wearing his white gloves, shows great affection for the artworks.

xxxxxxxxxxxxxxxxxxxx

**NUMBER
CRUNCHING...**

- 15,000 hours of construction
- 20,000 staples
- 3,500 m² of white CAPAROL
- 3,000 m² of plasterboard
- 800 m² of wallpaper in La Sucrière's silos
- 2,500 video cassettes
- 20 tonnes of sand and gravel
- 2 km of electric wiring
- 2,500,000 bangs of Shilpa Gupta's gate (p.19)



Cyrille Bret, mediation officer

You're in charge of training the mediation team. What exactly is the mediator's role during a tour?

The mediator is there to kindle a dialogue between artwork and public. With young children, for example, we quickly take a concrete approach to the works through physical experience, and encourage them to translate this experience into words. Generally speaking, we must try to avoid making speeches and initiate a discussion instead.

So who are the mediators...?

They all have two things in common: they're good with people and highly knowledgeable about contemporary art. We often recruit art-school alumni or former art-history students, but we're also finding more and more people with a background in anthropology or philosophy. And this diverse range of profiles greatly enriches the quality of mediation the team delivers.

What do you like about this profession?

The variety of situations and encounters. And when you're passionate about art, it affords considerable pleasure. Ultimately, we're the ones who know the exhibition the best, sometimes even better than the curator himself – and all thanks to the visitors' questions, each of which is a readjustment and a challenge, because we're forced to find the answer!



Cédric Hellot, exhibition attendant

This is the second time you've worked as an attendant at the Biennale. Why?

For me it's a great privilege to spend my time in an exhibition. It's a more difficult job than people think – you have to stay alert and standing up, but the attendants become very close to the artworks and, in a sense, get to know their secrets. We also have a very strong bond with the public. The attendant is their first human contact in the exhibition.

What does this direct contact with the visitors involve over nearly four months of the Biennale?

Obviously we mix with a great many people, and the visitors' reactions are extremely diverse. Each work prompts different kinds of expression. The public often ask us questions. Occasionally I hear someone commenting, "That's a pretty photo", which gives me the chance to whisper, "Are you sure it's a photo?"

Is there a moment or an artwork that you particularly like?

When the exhibition is starting up, just before the doors open. The videos switch on, the exhibits begin working... it's quite a magical feeling to see everything coming to life behind the scenes, just before the visitors arrive.

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SHARING YOUR EMOTION

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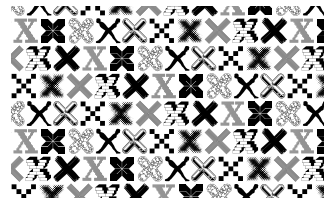
Behind the image

The 2009 visual is by Donuts, a graphic-design collective founded in Brussels. Nathalie Wathelet, Anne Franssen and Olivier Vandervliet have proposed an image that is both obvious and effective. Here they explain their approach.

For this tenth edition, we wanted to create a simple, powerful image: simple enough 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.

With such an event, the challenge is to not clash with the images produced by the artists. So we naturally settled on a typographic project, and we felt the X form was compelling.

Our graphic design is more suggestive than authoritarian: the diversity of interpretations is what gives the campaign its force. The spectacle of the everyday is about looking at what's around us; not waiting for a given hour, day 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 heaps of interpretations.



Protean!

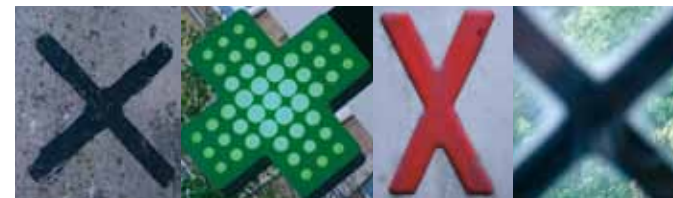
Ten different interpretations that adapt to a wide range of worlds and media... They can be displayed together or separately, come to life, be inflated...



The Biennale: a great gift!

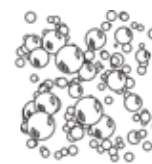
The Biennale and its bookstore partner, Librairie Michel Descours, are producing a collection of 10 merchandising products designed by Donuts: badges, stickers, jewellery, jotters, scarves, and more.

Available from the bookstore at La Sucrière and MAC^{LYON}, and at www.biennaledelyon.com



Fun!

Here's our interpretation – and we're looking forward to yours! Xmania is the entertainment competition... Roll out your Xs, and have fun with the diversity of shapes...



Shoot an X clip of the Biennale!

The Biennale is producing 10 entertainment clips featuring nine X shapes from its campaign. Nine have been created by Donuts – the tenth could be yours!

Create an entertainment with one of the Xs and see your clip played on the Biennale website, at La Sucrière, on TV... And there's a bonus for the winner – a VIP weekend at the Biennale!

Competition runs from 1–30 September. Check it out at: www.biennaledelyon.com

"Xmania" make an X and show it at the Biennale!

It's your turn!

The Biennale is running a photo competition on the theme of X shapes. Human, natural, staged, abstract, obvious, dreamt up, discovered, found, ready-made... Small, medium, large... Made solo or with friends... Make an X!

How to play

- 1 - Photograph your X
- 2 - Register it at www.biennaledelyon.com, "Xmania" section
- 3 - Vote for your favourite photo
- 4 - Win!

Go on show!

Every week, web users will vote for their favourite 10 photos at www.biennaledelyon.com. The winning photos will be shown at La Sucrière, on the Xmania box and the Biennale website www.biennaledelyon.com. Show and share your success! Each winning photographer will receive a collection of 10 badges featuring their photo.



Twenty years of the Biennale in Lyon

Here we look back in pictures at the previous nine editions, which showed the most arresting and diverse work from among the latest international output and nurtured a large audience that is curious about contemporary art.

POSTERS

XXXXXXXXXXXXXXXXXXXX
 1991, Integral Ruedi Baur
 1993, Integral Ruedi Baur
 1995, Integral Ruedi Baur
 1997, Integral Ruedi Baur
 2000, Integral Ruedi Baur
 2001, René Walker
 2003, M/M (Paris)
 2005, Laurent Fétis
 2007, M/M (Paris)
 2009, Donuts



1991

The first, titled "The Love of Art", compiled an inventory of the latest art in France: 69 artists produced 69 works specially for the event. The exhibition floorspace measured two hectares.



1993

The second Biennale explored the links between visual art, poetry, sound, gesture and performance – a novel itinerary from history to the present day, from Marcel Duchamp, Kurt Schwitters and Kasimir Malevitch to Andy Warhol and Jean-Michel Basquiat...



1995

On the occasion of the centenary of the cinema (invented by the Lyon-born Lumière brothers), the Biennale retraced the short span of history from the first artistic experiments on screen and television, and from interactivity to broadband.



2003

"It Happened Tomorrow" marked the new exhibition and venues format; the core venues became the Museum of Contemporary Art and La Sucrière. The event was curated by Le Consortium, which explored the possibility of challenging the future by envisioning it as anything but the one predicted.



2005

"Experiencing Duration" was co-curated by Nicolas Bourriaud and Jérôme Sans. The Biennale combined works from the MAC^{LYON} collection with spectacular pieces which, in our channel-flipping century, underscore the merits of long duration.



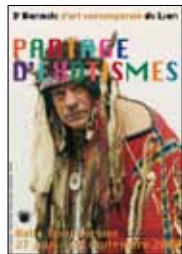
2007

With "The History of a Decade That Has Not Yet Been Named", Stéphanie Moïsdon and Hans Ulrich Obrist and reflected on the current decade in the manner of a 21st-century historian. They invited 50 curators from around the world to choose a work that embodies the decade.



1997

Harald Szeemann curated the Biennale titled "The Other". It compared monumental pieces with singular works, Chinese artists took part for the first time. All in all, a highly original aesthetic history and geography.



2000

This edition was exceptionally held in an even year, to honour the new millennium. Titled "Sharing Exoticisms", it investigated the reciprocal ties between the cultures in the West and the rest of the world. The curator was Jean Hubert Martin.



2001

Back to the odd-year slot. A team of seven freelance curators composed the score of "Connivence", which rendered visible the now-accepted convergence of the arts: video games, choreography, photography, film, literature, music, and so on.

France 3 partenaire de la X^e Biennale de Lyon

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10^e Biennale de Lyon

Out and about in Lyon



MUSIC

Some record stores...

Sofa

7 rue d'Algérie, Lyon 1
+33 (0)4 78 39 06 56
Monday → Saturday: 13:00 → 19:00

Lyon's top trove for unfindable vinyl and CDs. Big range of styles (groovy, funk, etc., but no classical).

Retro atmosphere. Must-see store!

Eardrum

3 place du Griffon, Lyon 1
+33 (0)4 78 39 35 40
www.eardrum.fr
Tuesday → Saturday: 11:00 → 19:00

CDs, vinyl and merchandising. Techno, drum 'n' bass, jungle, dub, house, hard-core, electronic...

Dangerhouse

3 rue Thimonnier, Lyon 1
+33 (0)4 78 27 15 64
www.dangerhouse.free.fr
Monday → Saturday: 13:30 → 19:00

Indy-label titles from around the world. Second-hand section and gig tickets.

Sound venues

Soda

7 rue de la Martinière, Lyon 1
+33 (0)4 78 39 06 66
www.soda-bar.fr
Tuesday, Wednesday: 20:00 → 1:00
Thursday, Friday, Saturday: 20:00 → 3:00

A low-key, trendy cocktail bar with soul, groove and hip-hop flavoured programming.

Modern art café

65 boulevard de la Croix-Rousse, Lyon 4
+33 (0)4 72 87 06 82
www.modernartcafe.net
Sunday → Wednesday: 12:00 → 2:00
Thursday → Saturday: 12:00 → 3:00

A bar that stages gigs and exhibitions. Sunday brunch, soup on Sunday evening, aperitif mix every Thursday evening.

Le Voxx

1 rue d'Algérie, Lyon 1
+33 (0)4 78 27 76 52
www.myspace.com/levoxx
Monday → Friday: 8:00 → 3:00
Saturday, Sunday: 10:00 → 3:00

Pleasant atmosphere bathed in acid-jazz, funk and hip-hop. For a drink with friends.

IndoCafé

14 rue de la Thibaudière, Lyon 7
+33 (0)4 78 58 33 30
www.indocafe.fr
Monday → Saturday: 12:00 → 1:00

Recently revamped by Lyon graphic-design collective Kolle Bolle. Extensive oriental menu. DJ nights from Thursday onwards.

For nights out...

La Marquise

facing 20 Quai Victor Augagneur, Lyon 3
+33 (0)4 61 92 92
www.marquise.net
Wednesday → Saturday: 23:00 → 5:00

Excellent soul, funk, electro and reggae platters downstairs on a barge moored on the Rhône.

La Plateforme

during Les Echos Sonores
4 Quai Victor Augagneur, Lyon 3
+33 (0)4 37 40 13 93
www.la-plateforme.fr
(La Plateforme will be the festival's night-time HQ and central meeting-point for festival-goers: 13 → 18.10.09, 22:00 → 3:00.)

L'Ambassade

4 rue Stella, Lyon 2
+33 (0)4 78 42 23 23
www.ambassade-club.com
Wednesday → Saturday: 23:00 → 5:00

Underground club in the city-centre "Presqu'île" (peninsula), playing electro, house and garage sounds.

VD1

6 rue Violi, Lyon 1
+33 (0)4 72 07 72 62
www.vd1club.com
Wednesday → Sunday: 0:00 → 5:00

Gay-friendly hangout playing electronic music.

FOR KIDS

Bébé terrien

20 rue Terme, Lyon 1
+33 (0)4 72 00 27 72
www.bebe-terrien.com
Tuesday → Friday: 10:00 → 12:30,
14:00 → 19:00 / Wednesday: 12:00 → 19:00
/ Saturday: 11:00 → 19:00

Everything for baby and parents, including workshops and gift lists.

Les petites années

83 rue Duguesclin, Lyon 6
+33 (0)4 93 29 54 69
Tuesday → Saturday: 10:00 → 12:30 /
14:00 → 19:00

A charming address with a concept-store feel. Clothing and fabric accessories by young designers.

A tire d'aile

23 rue des Tables claudiennes, Lyon 1
+33 (0)8 72 74 69 20
www.atiredaile.fr
Tuesday → Saturday: 10:00 → 19:00

A small store that journeys through the fabulous world of children's books.

La marmite aux livres

76 rue du Dauphiné, Lyon 3
+33 (0)4 72 91 69 50
www.lamarmiteauxlivres.fr
Monday: 13:45 → 19:00
Tuesday → Saturday: 10:00 → 12:15,
13:45 → 19:00

Books for babies, mangas, comic books, holiday activity books, fiction...

Guignol de Lyon

2, rue Carrand, Lyon 5
+33 (0)4 78 28 92 57
www.guignol-lyon.com
Tuesday → Friday: 10:00 → 12:30,
14:00 → 18:30 / Saturday, Sunday: depends on shows performed

A classic, Lyon-rooted puppet show. As fresh as ever, with laughs for all ages.

SHOPPING

For Eve

Les Poupées

10, rue Romarin, Lyon 1
+33 (0)6 70 17 42 55
Tuesday → Saturday: 10:00 → 19:00

Chic, retro boutique owned by a designer. One-off dresses in vintage fabrics, and a collection of screenprinted T-shirts.

Criollo

8, rue Joseph Serlin, Lyon 1
+33 (0)4 78 28 02 55
Tuesday → Saturday: 9:30 → 19:30

A very wide array of jewellery by nearly 80 designers. Blends of old and new, and styles from super-simple to highly elaborate.

Rage

12 rue Amboise, Lyon 2
+33 (0)4 78 92 84 47

Fashionable designer brands for everyone.

C.J.B

24 place Bellecour, Lyon 2
+33 (0)4 78 42 05 18

Creative, refined, hip, elegant... One of Lyon's best addresses, featuring gorgeous clothes by Paul Smith, among others, and some highly original jewellery.

Lilith

5 quai Rimbaud, Lyon 2
+33 (0)4 72 41 75 91
3 rue Archers, Lyon 2
+33 (0)4 78 42 35 61

Another kind of fashion – authentic and inventive, fun and up-to-the-minute, singular and bold, elegant and free-spirited.

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SHOPPING

Unisex and streetwear stores

The Kooples

41, rue de Brest, Lyon 2
+33 (0)4 72 82 89 78
www.thekooples.com
Monday: 11:00 → 19:00
Tuesday → Friday: 10:30 → 19:30
Saturday: 10:30 → 20:00

A new unisex label that "dresses couples". A seriously hip collection.

Popleen

15, rue d'Algérie, Lyon 1
+33 (0)4 78 28 23 96
Monday – Saturday: 10:00 → 19:30

Hip store with unisex fashions and Danish brands little known in France. Affordable prices.

Addicted

3 rue de la Fromagerie, Lyon 1
+33 (0)4 72 00 32 00
www.addicted.fr
Monday: 14:00 → 19:00
Tuesday → Saturday: 10:00 → 19:00

Two floors, two worlds: streetwear and snow & skate. Wide choice of brands.

Shoex Gallery

15bis, rue d'Algérie, Lyon 1
+33 (0)4 78 28 33 78
Monday → Saturday: 11:30 → 13:30 / 16:30 → 19:30

Lyon's finest sneakers shop. Urban trainers, recycled designs... They've got the lot, from alternative to vintage.

Kulte

16, rue Paul Chenavard, Lyon 1
+33 (0)4 78 28 08 52
www.kulte.fr
Tuesday → Saturday: 10:00 → 19:00

The streetwear brand for every kind of fashionista. Vintage decor.

For Adam

Carhartt Shop

8 rue Lanterne, Lyon 1
+33 (0)4 78 29 95 13
www.carhartt-streetwear.com/stores

The Carhartt brand shop.

Namaste

7, rue de la Platière, Lyon 1
+33 (0)4 78 28 96 26
www.namaste.fr

Monday: 14:00 → 19:00
Tuesday → Saturday: 10:00 → 19:00

Trendy emporium for urbanites and skaters.

Rude Toyz

18 rue des Capucins, Lyon 1
www.myspace.com/rudetoyz

Toys, artworks, clothing, books, exhibitions. Store and gallery.

Wall Street

6 rue Neuve, Lyon 2
+33 (0)4 78 40 39 38
www.wallstreetskateshop.com

Tuesday → Saturday: 10:00 → 12:30 / 14:00 → 19:00

Skate shop.

EATING

Stores and delis

Maison Bettant

33 av Henri Barbusse, Villeurbanne
+33 (0)4 78 84 70 57

Veduta's bakery, where you can try the painted loaves.

Le fil à beurre

44 Grande Rue de Vaise, Lyon 9
+33 (0)4 78 64 17 22
www.aufilabeurre.com
Tuesday → Saturday: 8:30 → 12:30 / 15:30 → 19:30
Sunday: 9:00–13:00

A couple of passionate cheesemakers with a particular penchant for Comté.

Moinon

18, Rue Platière, Lyon 1
+33 (0)4 78 28 04 85
Tuesday → Saturday: 8:00 → 19:00
Sunday: 8:30 → 12:30

Charcutiers for generations, and the kings of cooking sausage and *rosette*. They also make Lyon's finest *pommes-dauphines*.

Les enfants gatés

3 place Sathonay, Lyon 1
+33 (0)4 78 30 76 24
Tuesday → Sunday: 10:00 → 19:00

Home-made ice creams with amazing flavours, and old-fashioned *chocolat chaud*. Hurry there...

Les Halles de Lyon – Paul Bocuse

102 cours Lafayette, Lyon 3
+33 (0)4 78 62 39 33
Tuesday → Sunday: 7:00 → 12:00, 15:00 → 19:00

Fifty-six of Lyon's finest purveyors including: Colette Sibilia and her daughters (charcuterie); Mère Richard (St Marcellin cheese); Trolliet, a "Meilleur Ouvrier de France" medal winner (butcher); and Sève, (*tarte aux pralines et al*).

Antic Wine

18 rue du Boeuf, Lyon 5
+33 (0)4 78 37 08 96
www.anticwine.com
Tuesday → Saturday: 10:00 → 20:00
Sunday: 11:00 → 17:00

After years spent touring the world's vineyards, this wine buff has assembled more than 4,000 wines.

Boulangerie Saint-Vincent

49, Quai Saint-Vincent, Lyon 1
+33 (0)4 78 29 34 23
Thursday → Tuesday: 6:45 → 19:30

One of Lyon's finest bakeries. Excellent bread and cakes.

Restaurants

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
THE MAGIC OF *BOUCHONS*
Everyday art: traditional, timeless Lyon bistros.

Chez Hugon

12 rue Pizay, Lyon 1
+33 (0)4 78 28 10 94
Monday → Friday: 12:00 → 13:30 / 19:30 → 22:00 – Budget: €15–30

Lyon's best blood pudding, and *blanquette*. And try the clam rillettes. Beaujolais crus. Arlette and Eric in the kitchen, Henri behind the bar.

Le Jura

25 rue Tupin, Lyon 1
+33 (0)4 78 42 20 57
Tuesday → Saturday: 12:00 → 14:00 / 19:00 → 22:00 – Budget: €20–30

Take your time... Sweetbreads, tripe sausage, breaded tripe... Beaujolais crus: Chénas, Saint-Amour, Moulin à Vent.

Chez Georges

8 rue du Garet, Lyon 1
+33 (0)4 78 28 30 46
Tuesday → Friday and Saturday (evenings): 12:00 → 14:00 / 19:30 → 22:00
Budget: €20–30

Start with a Lyon salad combo (trotters, nose, cheek, etc.), continue with liver terrine, baked gratin of tripe, a *pot de Côtes* (du Rhône) or Régnié.

A ma Vigne

23 rue Jean Larrivé, Lyon 3
+33 (0)4 78 60 46 31
Monday → Friday: 12:00 → 14:00, evenings by appointment
Menu: €20

Elegant pan-fried steak, chunky home-made chips, Joséphine's tripe. The gamut of Beaujolais wines.

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ANOTHER WORLD IS ALREADY POSSIBLE

Elegance and creativity

L'étage

4 place des Terreaux, Lyon 1
+33 (0)4 78 28 19 59
Tuesday → Saturday: 12:00 → 14:00 / 19:30 → 21:30 – Budget: €30–60

Chef: Jérôme Soonberg

Les Muses de l'Opéra

1 place de la Comédie, Lyon 1
+33 (0)4 72 00 45 78
daily except Sunday evenings: 12:00 → 14:00 / 19:30 → 22:30
Budget: €30–60

Chef: Daniel Ancel

Le Caro de Lyon

25 rue du Bat d'Argent, Lyon 1
+33 (0)4 78 39 58 58
Monday → Saturday: 12:00 → 14:30 / 19:30 → 00:00 – Budget: €30–60

Concept: Claude Caro, chef: Sébastien Pommier

Le Passage

8 rue du Plâtre, Lyon 1
+33 (0)4 78 28 11 16
Tuesday → Saturday: 12:00 → 13:45 / 19:30 → 21:30 – Budget: €30–60

Concept and front of house: Vincent Carteron, chef: Frédéric Cordier

Maqali et Martin

11 rue des Augustins, Lyon 1
+33 (0)4 72 00 88 01
Monday → Friday: lunch and dinner
Budget: €20–50

Chef: Martin

Maison Borie

3 place Antonin Perrin, Lyon 7
+33 (0)4 72 76 20 20
Monday → Saturday: 12:00 → 13:45 / 19:30 → 21:45 – Budget: €28–50

Chef: Manuel Viron

L'Ourson qui boit

23 rue Royale, Lyon 1
+33 (0)4 78 27 23 37
Monday → Friday, Saturday and Sunday lunch 12:00 → 15:00 / 19:30 → 23:00
Budget: €10–20

Chef: Akira Nishigaki

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LET'S LIVE TOGETHER
A world of knockout eateries

Restaurant 126

126 rue de Sèze, Lyon 6
+33 (0)4 78 52 74 34
Monday → Saturday: 12:00 → 14:00 / 19:00 → 21:00 – Budget: €16–35

Chef: Mathieu Rostaing-Tayard

Brasserie Georges

30 cours de Verdun, Lyon 2
+33 (0)4 72 56 54 54
Daily → 23:15 (00:15 on Fridays and Saturdays) – Budget: €20–50

Art deco since 1836. Chef: Gérard



EATING

Pusztta

56 rue Tramassac, Lyon 5
+33 (0)4 78 37 05 32
Monday → Sunday 11:30 → 13:45 /
19:00 → 23:00 – Budget: €20-40

Chef: Zoltán Fazekas

Tartufo

37 rue Sainte Héléne, Lyon 2
+33 (0)4 78 37 22 42
Monday → Friday, lunch only → 14:30
Budget: €20-30

Concept: Marco, chefs: Damien, David

En mets fais ce qu'il te plaît

43 rue Chevreul, Lyon 7
+33 (0)4 78 72 46 58
Monday → Friday: 12:00 → 13:30 /
19:30 → 21:30 – Budget: €20-60

Chef: Katsumi Ishida

Le Plato

1 rue Villeneuve, Lyon 4
+33 (0)4 72 00 01 30
Monday → Saturday: 12:00 → 14:30 /
20:00 → 23:30 – Budget: €15-30

Concept: Jean-Louis Manoa, chef: Pierre Molin

Le Potager des Halles

3 rue de la Martinière, Lyon 1
+33 (0)4 72 00 24 84
Tuesday → Saturday: 12:00 → 14:00 /
19:30 → 23:00 – Budget: €15-35

Chef: Franck Delhoum

Sayat Nava

2 quai Jean Moulin, Lyon 1
+33 (0)4 78 29 19 61
Open daily – Budget: €25-35

Chef: Hasmik Bounardjan

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CELEBRATING THE DRIFT

Gourmet classics beyond Lyon

Le cep

Place de l'église, Fleurie
+33 (0)4 74 04 10 77
Tuesday → Saturday

Chef: Chantal Chagny

La Poularde

La Chapelle de Guinchay
+33 (0)3 85 36 72 41
Monday, Tuesday: 12:00 → 14:00
Thursday → Sunday 12:00 → 14:00 /
19:30 → 21:00 – Budget: €18-45

Chef: Olivier Muguet

Auberge de Fond Rose

23 quai Clémenceau, Caluire
+33 (0)4 78 29 34 61
Tuesday → Sunday lunch – Budget: €38-85

Chef: Gérard Vignot

POSTULAT: THE BORDERLINE BIENNIAL 2009

DEMEURE DU CHAOS
9.09.09 > 21.10.09

LA DEMEURE DU CHAOS /
ABODE OF CHAOS
DOMAINE DE LA SOURCE
SAINT ROMAIN AU MONT D'OR

THE 2009 EVENT CENTRES ON A 9,000M2 EXHIBITION FEATURING FIFTY ARTISTS AND ABOUT 300 NEW WORKS. AN EXPERIENCE LASTING 40 DAYS AND 40 NIGHTS. THE BORDERLINE IS ORGANISING COLLOQUIA AND A WEEK OF LIVE SHOWS (PERFORMANCES, PHYSICAL THEATRE, HAPPENINGS, DANCE, AND MORE) ENCOMPASSING A FESTIVAL OF SHORT AND FEATURE FILMS AND A LINE-UP OF INTERNATIONAL ARTISTS: RON ATEH, LUKAS ZPIRA, SATOMI, EMMANUEL PESTRE "OVERSHALL", MATHIEU HIBON, PHILIPPE MARTIN, LYDIA LUNCH, MATERIA PRIMA, TARIK, DAVID DEFENDI, GOIN, CART'1, YINING ZHAO, THOMAS FOUCHER, SUKA OFF, AMONG OTHERS.

ENTRY IS FREE OF CHARGE AND UNRESTRICTED, BUT FOR INFORMED ADULTS ONLY.

PROGRAMMING IN PROGRESS.
FOR MORE DETAILS: WWW.DEMEUREDUCHAOS.ORG

france info la vie en continu





THE BIENNALE BOOKSHOP

EATING

Le faisan doré

Pont de Beauregard, Villefranche-sur-Saône
+33 (0)4 74 65 01 66
Budget: €30-75

Chef: Michel Cruz

Monsieur Paul in Collonges, **Georges** in Vonnas, **Alain** in Mionnay, **Anne-Sophie** in Valence... **La Pyramide** in Vienne, **La Rotonde** in Charbonnières, **Ansanay-Alex** on the mid-Saône Ile Barbe...

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VEDUTA

Highlights across Greater Lyon

Rue Le Bec

43 quai Rambaud, Lyon 2
Budget: €25-70

Chef: Nicolas Le Bec

Boule en Soie

5 allée de la boule en soie, Vaulx-en-Velin
+33 (0)4 72 37 55 46
Budget: €11

Exudes the mood of its surroundings, an old working-class estate.

Au comptoir du Bachelard

15 rue Emile Zola, Vaulx-en-Velin
+33 (0)4 37 45 07 61
Monday → Saturday: 11:30 → 14:30
Budget: €16-25

A bona fide Lyon bouchon (snug, convivial bistro) in the centre of Vaulx-en-Velin.

Au Grand Large

60 rue Francisco Ferrer, Décines
+33 (0)4 78 49 11 19
Tuesday → Sunday: 8:30 → 00:00
Budget: €18-30

Syrian and Italian specialities, a winning combination. Lakeside terrace.

La Mère Brazier

12 rue Royale, Lyon 1
+33 (0)4 78 23 17 20
Monday → Friday: 12:00 → 13:30 / 19:45 → 21:30 - Budget: €35-90

Chef: Mathieu Viannay

Le Potiquet

27 rue de l'Arbre Sec, Lyon 1
+33 (0)4 78 30 65 44
Tuesday → Saturday: 12:00 → 13:00 / 19:00 → 21:30 - Budget: €18-50

Lunch menu is superb value for money.

Chef: Aurélien Gourrat

Bars and cafés

VOXX

1 rue d'Algérie, Lyon 1
+33 (0)4 78 28 33 87
Monday → Friday: 8:00 → 3:00
Saturday → Sunday: 10:00 → 3:00

Retro bar.

Cheri Bibi

21 quai Bondy, Lyon 5
+33 (0)4 72 26 61 35

Rock bar.

Look Bar

2 rue du Palais de Justice, Lyon 5
+33 (0)4 78 37 38 94
Monday → Sunday: 20:00 → 4:00

Quirky address for after parties.

Broc Bar

20 rue Lanterne, Lyon 1
+33 (0)4 78 30 82 61
Monday: 7:30 → 21:00
Tuesday → Saturday: 7:30 → 1:00
Sunday: 10:00 → 21:00

Baroque style. Lunchtime sandwiches.

De l'autre côté du pont

25 cours Gambetta, Lyon 3
+33 (0)4 78 95 14 93
www.delautrecoatedupont.fr /
Monday → Friday: 8:00 → 1:00
Saturday: 15:00 → 1:00
Sunday: 14:00 → 19:00

Serves fine organic beers.

Le Vercoquin

33 rue de la Thibaudière, Lyon 7
+33 (0)4 78 69 43 87
Tuesday → Saturday: 10:00 → 19:00
Wednesday → Saturday: 18:00 → 00:00
Sunday: 10:00 → 13:00

Wine bar.

Bistrot fait sa broc

3 rue Dumenge, Lyon 4
+33 (0)4 72 07 93 47
Monday → Saturday: 17:00 → 1:00

Authentic deepest-France and cultural ambience. Painting exhibitions and gigs.

Johnny Walsh's

56 rue Saint Georges, Lyon 5
+33 (0)4 78 42 98 76
Tuesday → Thursday: 19:00 → 2:00
Friday, Saturday: 19:00 → 3:00

Popular Irish pub. Live music five nights a week and big-screen sport.

Compiled by the Biennale team.
Thanks to Vincent Carry and Frédéric Bressard.

LIBRAIRIE MICHEL DESCOURS
THE ART BOOK SPECIALIST

- AT LA SUCRIÈRE
- AT THE MUSEUM OF CONTEMPORARY ART

Specialist titles, the Biennale catalogue, stationery, and a collection of 2009-edition merchandising...

Tuesday to Sunday,
12:00 to 7:00pm
Friday, 12:00 to 10:00pm





X^e Biennale de Lyon

General information

When?

16.09.09 → 3.01.10
Closed on 25.12.09 and 1.01.10
Open Tuesday → Sunday, 12:00 → 7:00pm
Late opening on Friday, 12:00 → 10:00pm
Closed on Mondays
Special morning opening during the Festival of Lights: 5+6+8.12.09 from 10:00am to 7:00pm

Where?

La Sucrière
Les Docks, 47-49 quai Rambaud, Lyon 2
Museum of Contemporary Art
Cité Internationale, 81 quai Charles de Gaulle, Lyon 6
The Bullukian Foundation
26 place Bellecour, Lyon 2
The Bichat Warehouse
5 rue Bichat, Lyon 2

How much?

Entry tickets
→ Give once-only access to each exhibition venue
→ Are valid throughout the Biennale
Full rate: €12
entry + audioguide or guided tour: €14
Concessions: €6
(For under-26s, jobseekers, large families [3+ children] and late sessions)
entry + audioguide or guided tour: €11
Free of charge for:
under-15s; students studying in the Rhône-Alpes region; art-school, art-history and visual-arts students from all over the world; recipients of the minimum welfare allowance (RMI), Mapra and Maison des Artistes card holders, students at Institut de la Communication (Lyon-2 University), M'ra card holders, people with reduced mobility.
Permanent passes
→ Give full and unlimited access to all exhibition venues
→ Are valid throughout the Biennale
One-person pass: €19
Two-person (Duo) pass: €28
Youth pass (for under-18s): €12

All tour information see: p. 82



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TAKE A BOAT TO THE BIENNALE

All venues are linked by riverboat shuttles on Saturdays and Sundays. Free ride on presentation of entry ticket.*

From the Museum of Contemporary Art (landing-stage in front of the Convention Centre)

Departures for La Sucrière and the Place Antonin Poncet landing-stage at 1:30pm, 3:00pm, 4:00pm, 5:30pm and 6:30pm

From the Bullukian Foundation (landing-stage on Place Antonin Poncet)

Departures for the Museum of Contemporary Art at 1:00pm, 2:30pm, 3:30pm, 5:00pm and 6:00pm
Departures for La Sucrière at 1:00pm, 2:00pm, 3:30pm, 4:30pm, 6:00pm and 7:00pm

From La Sucrière (landing-stage in front of La Sucrière)

Departures for the Museum of Contemporary Art and the Place Antonin Poncet landing-stage at 2:00pm, 3:00pm, 4:30pm and 5:30pm
Departures for the Bichat Warehouse at 1:30pm, 2:30pm, 4:00pm, 5:00pm, 6:30pm and 7:30pm

From the Bichat Warehouse (landing-stage at 13 bis Quai Rambaud)
Departures for La Sucrière at 1:45pm, 2:45pm, 4:45pm, 5:15pm

*Subject to capacity

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CONTEMPORARY ART AND THE LAW

Colloquia organised by the Lyon Bar
19+20.11.09

Venue: DOCKS 40, 40 quai Rambaud, Lyon 2
Registration subject to availability
Contact Geneviève Dufour: 04 72 60 60 14
genevieve.dufour@barreaulyon.com



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COME TO A BIENNALE CAFÉ DEBATE

In partnership with the Popular University of Lyon (UPL) and Le Périscope and as part of Veduta

Every month, a convivial discussion over a drink will explore issues that connect everyday life and the spectacle in our contemporary cultures. The debates will be led by UPL lecturers and Biennale contributors: art historians; researchers in political science and social psychology; artists; mediators, etc.

Check out the themes at www.biennaledelyon.com

11.09.09, 5:00pm / 8.11.09, 5:00pm / 13.12.09, 5:00pm
Contribution to costs: €1
Venue:
Le Périscope, 13 rue Delandine, Lyon 2
Tel: +33 (0)4 78 42 63 59
Tram: T1 line, Suchet stop

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FRANCOPHONE ARTIST AWARD

In 2009, the Francophone Artist Award will be presented to an exhibiting artist at the Biennale opening. This distinction will reward an artwork which affirms, in this globalised world of the everyday, that difference is the best passport to the future. The award ceremony is on 15 September, after this guide has been printed, so the winner's name will be displayed near his/her work. The award is supported by the Maison de la Francophonie in Lyon, the first of its kind in France, and by Groupe Cardinal.

www.maisondelafrancophonie.fr
www.groupecardinal.com

Partout en France, le Groupe Partouche soutient
les Grands Evénements Culturels



La Biennale d'Art Contemporain

Le Havre

• • •

La Biennale d'Art Contemporain

Lyon

• • •

La Biennale de la Danse

Lyon

• • •

Le Festival de Musique Ancienne

Dieppe

Le Festival du Film Romantique

Cabourg

• • •

Le Festival International

d'Art Lyrique

Aix-en-Provence

• • •

Feuille d'Automne

Le Festival de la Rentrée Littéraire

Forges-les-Eaux