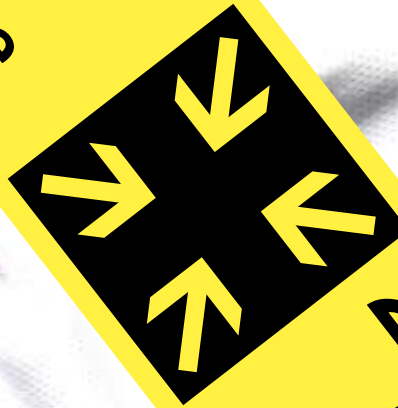


Press kit

17^e Biennale de Lyon
Art contemporain

Les voix des fleuves
crossing the water



21.09.24 -
05.01.25

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Editorial

More than 30 years after it was founded in 1991, the Lyon Biennale has made its mark as France's foremost event in the field of contemporary art.

An early embracer of strong local roots, the Biennale has since its inception operated a novel territorial model based on dialogue and interaction with communities. Through the involvement of its entire regional ecosystem, it helps to showcase the region's strengths — be they geographical, historical, socio-economic or, of course, cultural. It encourages the use of the region's advanced know-how and skills to produce the original works imagined by the artists, whose projects — which are related to their host environment — are unique experiences.

Hotly awaited by a wide audience, and especially by the younger generations — 46% of visitors to the previous edition were under 26 —, the Biennale is exceptionally dynamic and attentive to topical subjects that meet the expectations of curious minds as well as art lovers.

After the 2022 Biennale, unanimously recognised as a success, the 17th Lyon Biennale of Contemporary Art, beginning in September 2024, wishes to reinvent itself and revamp the visiting experience. At a time when it is moving into two remarkable new venues, the Biennale will make it possible to (re)discover not only the city of Lyon and its history but more widely the metropolitan area and the region, through artistic projects that resonate with places, their stories and the people who live there.

The guest curator of the upcoming edition, Alexia Fabre, director of the Beaux-Arts de Paris school, who in her work has always focused on support for the making of contemporary art, wished the core of her programme to be the values of altruism and welcoming the other. Her project, entitled “Les voix des fleuves *Crossing the water*”, proposes a pathway along the river Rhône as a metaphor for all waterways, which join to form a stronger current, with the region-wide involvement of more than 15 areas in Lyon's metropolitan area and Auvergne-Rhône-Alpes, enabling the artists to co-produce their works with volunteer participants,

and thus to share these moments with the largest possible number of people.

**Isabelle Bertolotti,
artistic director**





Grandes Locos, La Mulatière
Photo: Bokeh Production

Artistic project

This 17th Lyon Biennale invites artists to address, question and investigate the subject of the waxing and waning relationships of human beings with one another and with their environment.

For this project, we draw on the region's natural and human geography, and on the spirit of the Biennale's new venues: *Les Grandes Locos* and the *Cité Internationale de la Gastronomie*.

Its venues generally, among which *macLYON* has the longest-standing ties with the Biennale, are permeated by the question of relationships and of welcoming the other. They embody history, diversity and the invention of community practices. Their walls conjure rituals of conviviality and ways of being and making together.

The artists will cause the distinctive voices of these places — their stories and their social characteristics — to resonate. The buildings still bear the traces of those who worked and lived there, or inhabited them. These places of construction and repair, of care and hospitality, of attentiveness to others, unveil as many destinies as they do types of relationship — norm-based, programmed, imaginary, hoped-for.

The worlds of the artists, whom we wanted to offer sufficient room to stretch out, compose a score in space; a choral recital that melds their works with their relationship to places, to others, to the generations around them, to friendships that are built, to the collectives that come together to wage a common struggle or in the hope of forming lifelong relationships. All of these singular voices swell to make demands or cry injustice, but also with a more personal intent, in “conversations with friends¹”, about why we keep holding on, about things that knit and unravel, and that bear a resemblance or separate.

1. Sally Rooney, *Conversations with friends*, London: Faber & Faber, 2017.

The artists who have responded to our invitation come from multiple backgrounds, and many of them live in France. We wanted to elicit a dialogue between them at different moments of their artist's life, giving pride of place to emerging creators, who have only recently left their art school and are reaching out to the world.

An artist's existence is often based on others' attention and on the role and value that society bestows on the artist. This is a conviction I share with the Biennale de Lyon, which has been highlighting the subject of the link between the creative act and the audience for many years, and is now doing so in a sphere extended to include its territory, namely the Auvergne-Rhône-Alpes region.

In human and geographical situations, and in those of diverse productions, several artists have been invited to go and engage with people and know-how, which become sources of inspiration, of experimentation and of opportunities for co-creation.

In some cases, the resulting artworks will be produced in situ or in the exhibition venues, in a reciprocal two-way movement.

While otherness is sometimes a risk, we think it is a necessary risk, a chance for discovery. It is after all the spice of life.

Rivers and streams convey these stories of exchanges and encounters, of rare commodities including salt, of conquests and discoveries, of dual histories where the relationship with the other can meander through twists and turns, from conflict and confrontation to convergence and confluence. We have to hope that where we end up is in a space for debate and self-invention, among other people and with other people.

**Alexia Fabre,
guest curator**

Isabelle Bertolotti
Artistic director

An art historian and chief heritage curator, Isabelle Bertolotti has been the co-director of the Lyon Biennale since 2019 and the director of macLYON since 2018, having previously headed its exhibitions department since 1995.

She co-founded and since 2002 has been the joint artistic director of *Rendez-vous, Jeune création internationale*, an event devoted to the emerging French and international scenes, which was recently incorporated into the Lyon Biennale. Since 2008, she has been exporting the event to settings outside Europe: Shanghai in 2008 and 2010, Cape Town in 2012, Singapore in 2015, Beijing in 2017, and Havana in 2018.

Isabelle Bertolotti is also an independent curator specialising in the emerging international scene. She chairs Le Grand Large, a non-profit which supports young artists who, in most cases, graduated from the art and design schools in the Auvergne-Rhône-Alpes region, and which fosters interaction with stakeholders across the region.

She is a member of the International Biennial Association (IBA), which brings together the directors of biennials worldwide and reflects on the new practices of these large-scale events.

Alexia Fabre
Curator

Alexia Fabre has been the director of the Beaux-Arts de Paris school since January 2022. Holding the grade of chief curator of heritage, she previously headed MAC VAL, the contemporary art museum of the Department of Val-de-Marne, in Vitry-sur-Seine (2005-2022). Recruited in 1998 by said Department to lead the creation of a contemporary art museum, she conceived a cultural and scientific project. At MAC VAL, Alexia Fabre ran an arts and culture policy geared to contemporary artists and to audiences, championing the values of diversity and equality; female artists have consistently enjoyed equal representation there.

Alexia Fabre also sat on the expert committee of the Grand Paris Express for the artistic direction of certain new metro stations in Val-de-Marne. She co-curated the exhibition *Lune. Du voyage réel aux voyages imaginaires* at the Grand Palais in 2019 and was guest curator of *Manif d'Art – La Biennale de Québec* in 2017. In 2009 and 2011, she was joint artistic director of *Nuit Blanche Paris* with Frank Lamy, head of temporary exhibitions at MAC VAL. A graduate of the École du Louvre and of the Institut National du Patrimoine, Alexia Fabre began her career as director of the Musée Départemental de Gap (1993-1998).



Isabelle Bertolotti and Alexia Fabre — Grandes Locos, La Mulatière
Photo: Blandine Soulage

Territorial programme



Photo: Fanny Vandecandelaere © Adagp, Paris, 2024

An event of international standing, the Lyon Biennale derives its originality and creativity from its home region. From day one, its desire to put down strong local roots prompted the rollout of a programme of arts and culture actions in Lyon, in the metropolitan area and throughout the region, which this fresh edition of the Lyon Biennale wishes to amplify still further.

In choosing to henceforth build every territorial project in conjunction with one of the edition's invited artists, the Lyon Biennale is embedding itself deeply in the local cultural but also socio-economic fabric, optimising the bond of continuity between its territorial programme and the central event, of which it is becoming an integral strand.

For its implementation, this territorial programme is developing even more widely the laboratory for experimenting with socially-engaged artistic practices initiated in its previous editions.

Taking a long-term approach, the Lyon Biennale's territorial programme — alert to respect for cultural rights, and with mediation central to its actions — thus views contemporary art as a field conducive to partaking in each person's questionings, centres of interest, skills and cultures, to help democratise culture and promote community togetherness.

Moreover, given that the artistic project developed by Alexia Fabre, the guest curator of the 17th Lyon Biennale, has at the core of its programming the values of altruism and welcoming the other, it was perfectly natural to expand even more widely the connections with its home region.

Ten projects being run in 15 twinned areas in Lyon's metropolitan area and the Auvergne-Rhône-Alpes region will enable the artists to co-produce their artworks with volunteer residents and users; to provide substance able to make each person's experiments and questions resonate; and thus to share these moments with the largest possible number of people.

**Isabelle Bertolotti,
artistic director**

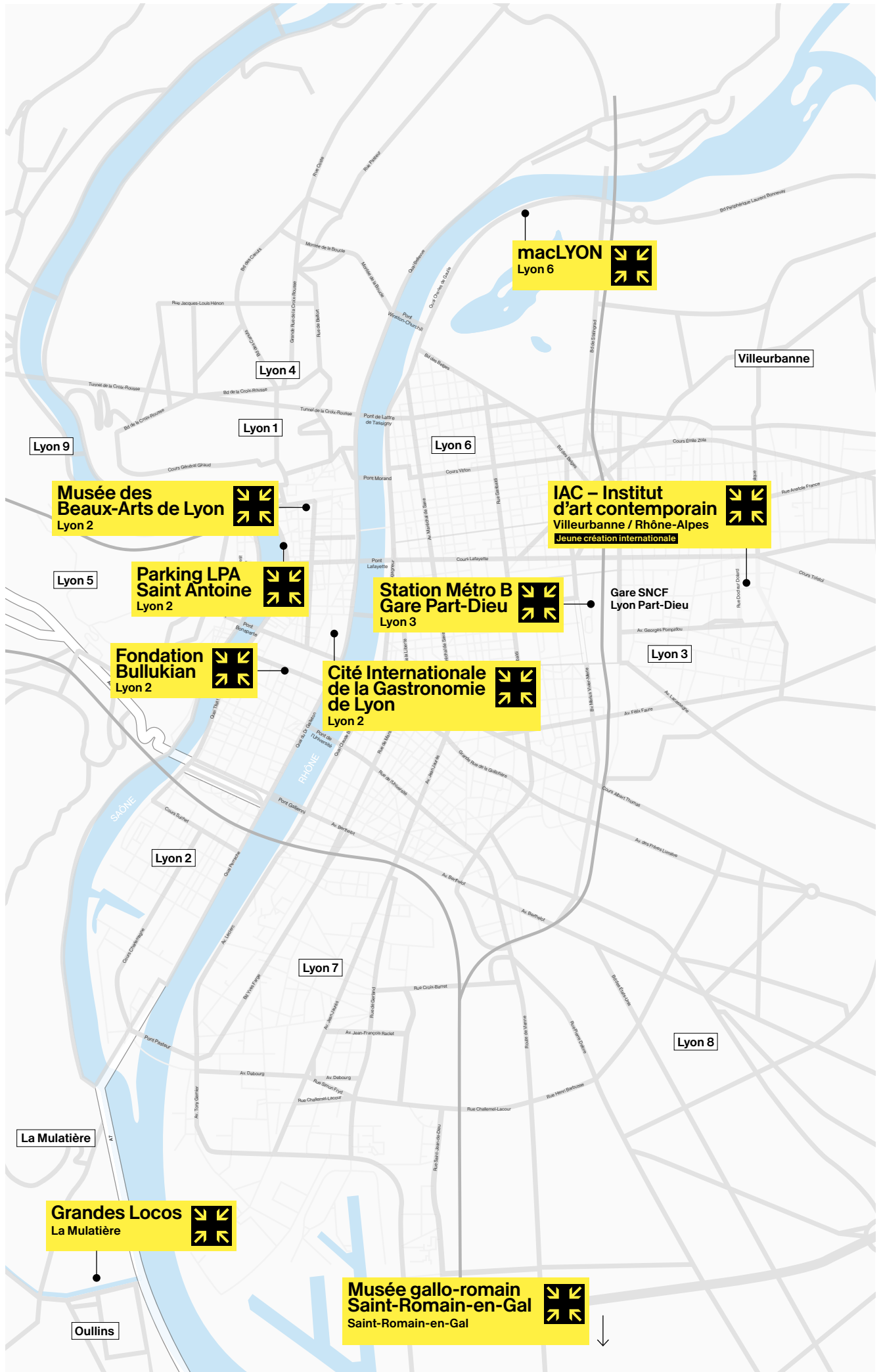




Grandes Locos, La Mulatière
Photo: Métropole de Lyon — Thierry Fournier

Exhibition venues

- Grandes Locos
- Cité Internationale de la Gastronomie de Lyon – Grand Hôtel-Dieu
- macLYON – Musée d'art contemporain
- IAC – Institut d'art contemporain, Villeurbanne/Rhône-Alpes
- Fondation Bullukian
- Jardin du musée des Beaux-Arts de Lyon
- Parking LPA Saint Antoine
- Station Métro B – Gare Part-Dieu
- Musée gallo-romain Saint-Romain-en-Gal – Département du Rhône



Grandes Locos — a new site for the Lyon Biennale

Located by the river Rhône, just downstream from its confluence with the Saône, on a site covering several dozen hectares, Les Grandes Locos is the name of a complex of industrial buildings that were inaugurated in 1846 by the Compagnie des Hauts Fourneaux, Forges et Ateliers d'Oullins, before becoming an SNCF train maintenance centre in the 20th century. These factories, which bear witness to French railway history, were used until 2019 for maintaining electric locomotives and spare parts. Now repurposed as a cultural venue, they are hosting the 17th Lyon Biennale, where the site's history will resonate in the artists' works, which speak of travel and movement, repair and care, collective strength, and protest.



Grandes Locos, La Mulatière
Photo: Métropole de Lyon — Jérémy Cuenin

Cité Internationale de la Gastronomie de Lyon — an exceptional city centre venue

For its 17th edition, the Lyon Biennale is taking up residence for the first time in a former hospital, the Grand Hôtel-Dieu, a heritage site devoted in days gone by to hospitality and care. Built in the 12th century, it was reconstructed in the 18th century to the plans of Jacques-Germain Soufflot. In its heritage spaces, such as the Hôpital de la Charité's archive room and the apothecary's shops, the Biennale is displaying rituals related to the cycles of living creatures — from birth to death — that echo the site's medical and religious history. In conjunction with the programming of the Cité Internationale de la Gastronomie de Lyon, which showcases the cultural, emotional and environmental aspects of cookery, the Lyon Biennale is also introducing new conviviality practices through shared actions and collaborative workshops.



Cité Internationale de la Gastronomie de Lyon, Grand Hôtel-Dieu de Lyon
Photo: CIGL Métropole Grand Lyon — Olivier Chassignole

**macLYON – Musée d’art contemporain
— a historic venue for contemporary art**

Initially based, on opening in 1984, in a wing of the Palais Saint-Pierre when the City of Lyon decided to assemble a collection of contemporary art, macLYON relocated in 1995 to the Cité Internationale, a vast architectural complex stretching between the Rhône and Tête d’Or Park. The museum — designed by Renzo Piano, the architect of the entire complex — is a dialogue between the façade of the atrium of the Palais de la Foire, designed by Charles Meysson in the 1920s, and its contemporary portion in red brickwork. For this 17th edition of the Biennale, macLYON is showing a set of works involving human relations — between friends, families or lovers.



macLYON. Artwork: Nina Chanel Abney, *Femmes*, 2019
Courtesy of the artist and Jack Shainman Gallery, New York. Lyon Biennale 2019
Photo: Blaise Adilon

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Majd Abdel Hamid

b. 1988 in Damas, Syria. Lives and works in Paris, France and Beirut, Lebanon

Majd Abdel Hamid's work is mainly structured around embroidery, a traditionally female craft in Palestine, which he taught himself. Majd Abdel Hamid favours small-format works, adapted to the scale of his hand and his exile. He composes abstract motifs based on personal memories and on images from the Internet. Working alone with simple materials, he has developed a compulsive and comforting practice that enables him to confront the tensions and conflicts that are shaking the modern world. Making, undoing and remaking — ways of warding off time and trying to come to terms with the world.



Majd Abdel Hamid
Photo: Lujain Jo

Majd Abdel Hamid, *12 to 23 (end of chapter)*, 2023
Photo: Aurélien Mole

Chantal Akerman

1950, Brussels, Belgium — 2015, Paris, France

From the first films she shot in 1968 to her last installations in 2015, filmmaker, writer, actress and artist Chantal Akerman developed a body of work that lies at the intersection of fiction, documentary, experimental film and the film essay. By constantly reinventing her formal vocabulary, her multi-faceted work transcends traditional narrative norms. Her highly individual approach to questions of borders, migration, identity and the relationship between personal and public space draws on all the potential of image, time, space and performance.



Chantal Akerman
Photo: Babette Mangolte, 1976
Courtesy of CINEMATEK, Fondation
Chantal Akerman and Marian Goodman Gallery

Chantal Akerman, *In the Mirror*, 1971 © Adagp, Paris, 2024
Photo: Rebecca Fanuele, Fondation Chantal Akerman

Pilar Albarracín

b. 1968 in Seville, Spain. Lives and works in Seville, Spain

Pilar Albarracín's performances, sculptures, textiles, videos and photographs explore the traditions, rituals and symbols of popular and vernacular Andalusian culture. From flamenco to bullfighting, the artist uses ridicule and irony to deconstruct the image of 'Spanishness', the construct of a supposedly common cultural, political and social identity. Transgressive, her work creates spaces for feminist claims, raising awareness of power relations and the shortcomings, absences and prohibitions of a patriarchal society.



Pilar Albarracín, *Bailaré sobre tu tumba*, 2004
Courtesy of Pilar Albarracín and Galerie Georges-Phillippe & Nathalie Vallois
© Adagp, Paris, 2024



Pilar Albarracín
Photo: Carlos Folmo

Iván Argote

b. 1983 in Bogota, Colombia. Lives and works in Paris, France

Artist and film-maker Iván Argote presents a critical and often humorous take on dominant historical narratives, while at the same time subverting them. Through large-scale installations, projects on monuments and video performances, he explores new symbolic uses for public space and the ways it is used officially. Through strategies based on affect and tenderness, his art re-evaluates the writing of history, politics and economics in the construction of our collective and individual relationships to systems of power and belief.



Iván Argote, *The Other, Me and the Others*, 2018-2019 © Adagp, Paris, 2024



Iván Argote © Adagp, Paris, 2024
Photo: Karen Paulina Biswell

Andrius Arutiunian

b. 1991 in Vilnius, Lithuania. Lives and works in The Hague, Netherlands

A composer by training, Andrius Arutiunian works with hybrid forms of sound in installations, video works and performances. His multidisciplinary work explores non-Western knowledge, esoteric and vernacular narratives, and alternative ways of organising the world. Through themes as varied as oil drilling and voice, border violence and artificial intelligence technologies, and the emergence of ethio-jazz, Andrius Arutiunian's work often challenges the notion of musical, social and political harmony through hypnotic and enigmatic sound forms.

A co-production with Kaunas Biennial
As part of Saison de la Lituanie en France 2024



Research trip in the USA
Photo: Andrius Arutiunian



Andrius Arutiunian
Photo: Claudio Fleitas

Delphine Balley

b. 1974 in Roman-sur-Isère, France. Lives and works in Drôme, France

Working with family, friends and people from her village, Delphine Balley uses photography and video to develop private and collective stories in which reality and fiction combine. She gives a lot of thought to the choice of costumes and sets, and is equally meticulous about the lighting and composition of her shots. These carefully crafted mise-en-scenes are shot using a traditional view camera. Drawing on literary, film, and painting traditions — still lifes, genre scenes, portraits and religious history painting — her work explores the rites, beliefs and practices that underpin society.



Delphine Balley, *Paysage de sel, pierre et ombres*,
série *Figures de cire*, 2021 © Adagp, Paris, 2024



Delphine Balley
Photo : Delphine Balley

Taysir Batniji

b. 1966 in Gaza, Palestine. Lives and works in Paris, France

Taysir Batniji's work draws as much on the artist's personal memories as on the turbulence of history and the present. His multidisciplinary practice – drawing, installation, sculpture, performance, photography and video — has a metaphorical, poetic dimension. Through his exploration of the private and the public spheres, of displacement and obstruction, memory and disappearance, Taysir Banaji presents a shifting definition of his own identity, which has been shaped geographically and culturally by both the Middle East and the West.



Taysir Batniji
Photo: Sophie Jaulmes



Taysir Batniji, *Disruptions*, 2015-2017 © Adagp, Paris, 2024
Photo: Taysir Batniji

Oliver Beer

b. 1985 in Pembury, United Kingdom. Lives and works in London, United Kingdom

Composer and cross-disciplinary artist Oliver Beer creates sculptures, installations, videos, and immersive live performances that reveal the hidden properties and musicality of objects and spaces. Since 2007 he has been working on *The Resonance Project*, exploring the acoustic phenomenon of resonance, a sound wave generated by a material or physiological vibration that in its turn produces an oscillation. The project has developed in response to the various sites involved, from the sewers of London to the escalator tubes of the Centre Pompidou, but it always involves the voice, the body and the architecture, and a score composed to reveal the natural frequency of the site.

With the support of Fluxus Art Projects



Oliver Beer
Photo: oliverbeerstudio



Rufus Wainwright and Oliver Beer during the shooting of *Resonance Cave*, 2023
Photo: oliverbeerstudio

Joséphine Berthou

b. 1996 in Rambouillet, France. Lives and works in Paris, France

Building on her research and documentation of different job sectors such as Internet moderators, lorry drivers and rappers, Joséphine Berthou has written and produced a series of film essays, part fiction and part documentary, which she presents in the form of installations. Inspired by musical comedy, her video work is a symphony of clicks and a digital melody, exploring the systems that govern capitalist societies, phenomena of influence and control, and relationships that are established or unravelled between individuals through social networks.



Joséphine Berthou, *Gendarme et voleur*, 2024
Photo: Archives Mennour



Joséphine Berthou
Photo: Livia Saavedra

Alix Boillot

b. 1992 in Paris, France. Lives and works in Paris, France

In her sculptures, installations, set designs and performances, Alix Boillot treats water, a common and universal good, as a bonding agent, an element that facilitates relationships. Working with rain, snow or ice, which she combines with other materials such as plaster or fabric, she seeks simplicity of gesture, uneventfulness and sobriety of form, in order to highlight the intangible and the ephemeral. Her work is both poetic and ecological; it involves rituals of giving and communion, a bonding of nature and humans.



Alix Boillot, *Grace*, with Valentina D'Angelo, 2023 © Adagp, Paris, 2024
Photo: Margherita Nuti and Daniele Molajoli

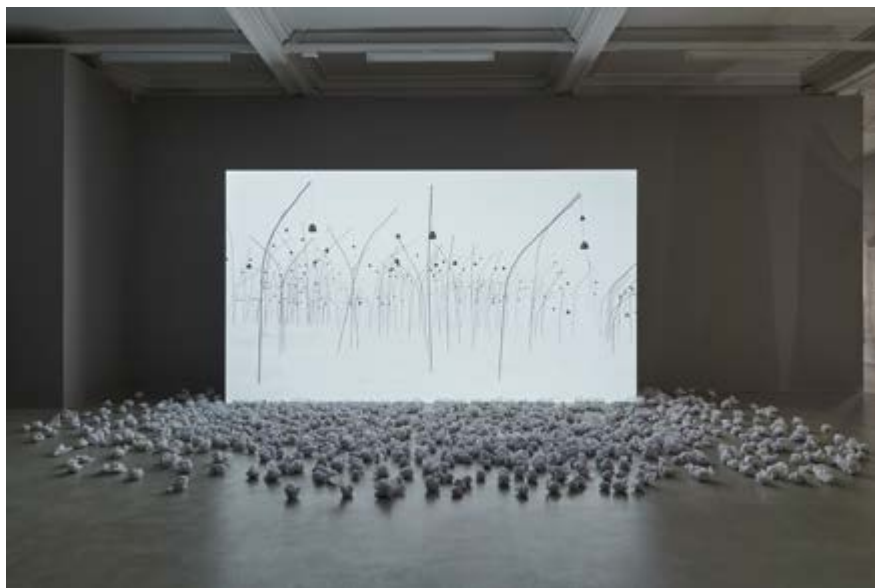


Alix Boillot
Photo: Antoine Legond

Christian Boltanski

1944, Paris, France — 2021, Paris, France

Using a variety of media, Christian Boltanski gave an account of ordinary lives — his own, but also the lives of anonymous people — individual and collective life stories. His work brought buried memories into the open, from the most intimate, personal, ordinary, family memories to the most universal of all, such as the great disasters of history and their impact on humankind. Heaps of clothes, the interplay of light and shade, the projection of images; these were some of the means Boltanski used to preserve 'lesser memories', to express the precariousness of human existence and the fragility of passing time.



Christian Boltanski, *Animitas (blanc)*, 2017 © Adagp, Paris, 2024



Christian Boltanski
Photo: Didier Plowy

Aglaé Bory

b. 1978 in Colmar, France. Lives and works in Paris, France

Aglaé Bory's photographic work revolves around the human face — portraits of friends and family or strangers — and landscapes, whether real and geographical or interior and metaphorical. Both genres are part of the same poetic gesture: to make visible the uniqueness and intimacy of a person or a place, to establish, in the words of the artist, a "silent conversation, in search of authentic interiority". Somewhere between documentary and fiction, her work interrogates the absence or presence of faces in the environment, and the way in which bodies occupy space.

Societe Generale Collection



Aglaé Bory
Photo: DR



Aglaé Bory, *Autoportrait avec enfant*, 2014
Societe Generale Art Collection

Michel de Broin

b. 1970 in Montreal, Quebec, Canada. Lives and works in Montreal, Quebec, Canada, and Paris, France

Through sculpture, installation, video and performance, Michel de Broin uses metaphor and analogy to generate thought about things public, social and political. His combinations and juxtapositions of everyday objects radically transform their meaning, creating systems that bring into play forces of attraction, repulsion and mutual support. His work seeks to define the way human relationships function as a set of mutually induced and mutually responsive acts.

With the support of the Canadian Cultural Center in Paris
With the support of the General Delegation of Quebec in Paris



Michel de Broin, *Seuils*, 2017
Photo: Michel de Broin



Michel de Broin
Photo: Michel de Broin

Pavel Büchler

b. 1952 in Prague, Czech Republic. Lives and works in Manchester, United Kingdom

Teacher, writer and artist, Pavel Büchler often describes his practice as a tendency to "make nothing happen". Through audio, video, textual and sculptural installations, he has developed a conceptual body of work centred on language, technology and the moving image. Through processes of erasure, reworking and replacement, he investigates questions of experience, work and communication through art.



Pavel Büchler
Photo: Klaus Fleige



Pavel Büchler, *Live*, 1999

Mona Cara

b. 1997 in Hyères, France. Lives and works in Paris, France

Working at the intersection of tapestry and comic strips, Mona Cara weaves hybrid textile pieces that transform the chaos of the world into a gleeful apocalypse. In her exploration of the pictorial and sculptural potential of the warp and the weft, she combines traditional, manual craftsmanship with industrial techniques such as jacquard weaving, which makes it possible for her to programme complex patterns and diverse textures into the weave. With multiple references to children's imagery, from Teletubbies to Peppa Pig, the artist chooses the more amusing, long-way round in tragi-comic pieces that interrogate the dysfunctions of contemporary society.



Mona Cara, detail of *La Mer poubelle*, 2022
© Adagp, Paris, 2024
Photo: Adrien Thibault



Mona Cara © Adagp, Paris, 2024
Photo: Camille Riou

Malo Chapuy

b. 1995 in Laon, France. Lives and works in Paris, France

A maker of images and objects, Malo Chapuy uses the medieval techniques of tempera and gilding, while also embracing new materials such as motorbike helmets and designer sneakers, which he transforms into anachronistic relics. He makes changes to late-Gothic and early-Renaissance paintings, inserting modern water towers, for example, into the background of a Madonna inspired by Fra Angelico, or using a building by Le Corbusier as the setting for an Annunciation. Malo Chapuy plunders art history to create time warps and anachronisms exploiting the discrepancies between the religious and the museal.



Malo Chapuy, *Ange chassant des coupeurs d'éolienne*, 2022
Photo: Malo Chapuy



Malo Chapuy
Photo: Péline Géliot

Nathan Coley

b. 1967 in Glasgow, Scotland. Lives and works in Glasgow, Scotland

Nathan Coley's works investigate the social and political impact of architecture and public space, and their influence on people's behaviour and ways of thinking. Whether in installations, light sculptures, photography or video, Coley sees his artistic work as a means of establishing communication between a site and an audience: "My objects are capable of speaking in my absence", he says. Nathan Coley's work invites the viewer to reflect on, and engage with, issues of identity, ownership and belief.



Nathan Coley
Photo: Donald Nesbit

Nathan Coley, *We Must Cultivate Our Garden*, 2006 © ADAGP
Photo: Thierry Bal

Tohé Commaret

b. 1992 in Vitry-sur-Seine, France. Lives and works in Paris, France

In her hybrid work, which lies at the intersection of documentary and fantasy, Tohé Commaret explores the sensory potential of cinema — from mobile phones to film, from natural settings to contrived scenographies, from the mundane to the hallucinatory. Her films are usually shot without a script, in order to encourage co-authorship and improvisation and to capture what the protagonists want to reveal of their inner selves, and so that the medium thus best reflects the subject. Tohé Commaret brings to the surface the stories we tell ourselves to block out the pains of reality, the identities that are imposed on us and the ways in which we extricate ourselves from their straitjacket.



Tohé Commaret
Photo: Ariane Kiks



Tohé Commaret, *8 (huit)*, 2022
Photo: Nicolas Jardin

Clément Courgeon

b. 1997 in Paris, France. Lives and works in Paris, France

Clément Courgeon's multi-disciplinary work revolves around the creation of characters such as the jester, the pedlar, the wooden man, and the Piggy-Bank Prince. These figures are equipped with costumes, props and mobile sculptures to provide settings for his performances. Courgeon's art is inspired by medieval carnival and folk traditions but also by contemporary mass-market activities like wrestling. Often described as "pop-grotesque", his work challenges artistic conventions and social constructs and invites us to reflect on our relationship with marginality and masquerade.



Clément Courgeon
Photo: Sébastien Macher



Clément Courgeon, photo archive of the performance *Une cabane de salive*, 2022
Photo: Yves Bartlett © Adagg, Paris, 2024

Luo Dan

b. 1968 in Chongqing, China. Lives and works in Chengdu, China

After a career as a press reporter, Luo Dan embarked on artistic projects, forsaking his digital camera for analogue technology. As a road photographer, he has travelled across China from north to south and from east to west, photographing the changes that have taken place in his native country as a result of globalisation and modernisation. His portraits and landscapes reveal the poetry of everyday life in a country riven by sometimes contradictory forces.

Societe Generale Collection



Luo Dan, *March 9 2006, Three Gorges Zigui Hubei*, 2006
Societe Generale Art Collection



Luo Dan
Photo: DR

Jérémie Danon

b. 1994 in Paris, France. Lives and works in Paris, France

The individual, their identity and their place in society are at the heart of Jérémie Danon's work. Using photography, video and painting, the artist chronicles, through observation and questions, time spent and moments shared with individuals whose experiences have nothing to do with his own. Danon's works are situated on the interface of documentary and artistic expression. He reconstructs their words and their stories, translating their shared experiences into installations.



Jérémie Danon, *Plein air*, 2020
Photo: Jérémie Danon



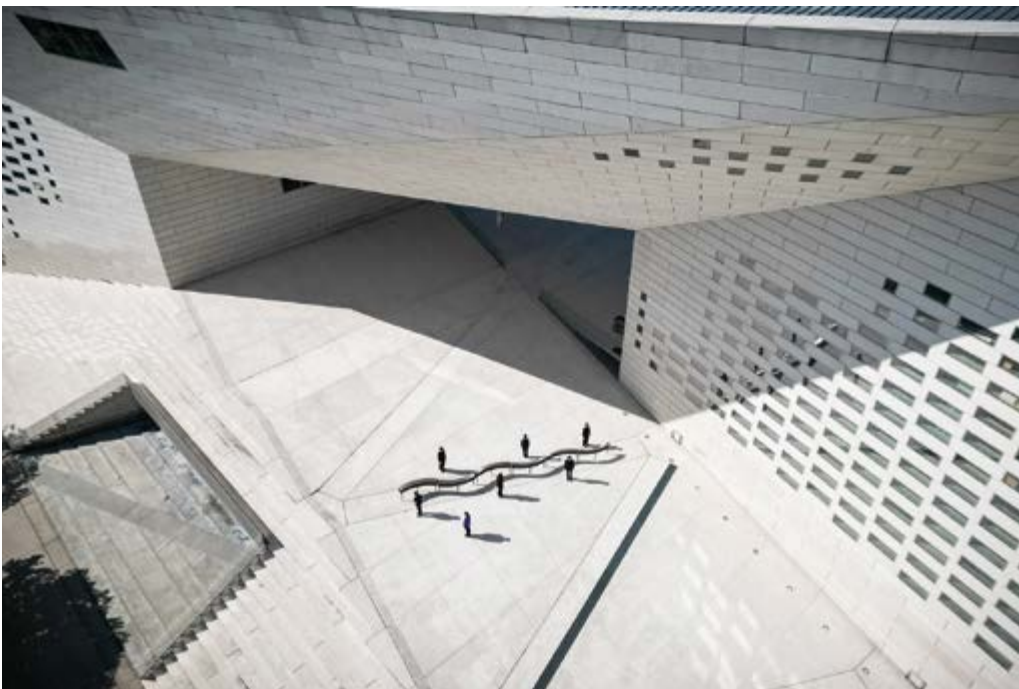
Jérémie Danon
Photo: Aurélie Lamachère

Bastien David

b. 1990 in La Garenne-Colombes, France. Lives and works in Paris, France

Bastien David is passionate about the diversity of the living world, and his music explores the tangible relationships that sounds weave between each other, and their ability to move in time and space. His experiments have led him to create the metallophone, a percussion instrument that creates organic, hypotonic sounds and can be played by several performers at once. The composer's music, which is informed by ecological and social issues, lends itself to experiments in group creation and communion.

A co-production with ¡Viva Villa!



Bastien David, *Les Insectes et le Métallophone*, 2023
Photo: Antoine Ollier



Bastien David
Photo: Nikita Teryoshin

Jeremy Deller

b. 1966 in London, United Kingdom. Lives and works in London, United Kingdom

Jeremy Deller's keen interest in social history, politics and music has led him to develop a practice that straddles conceptual art, performance, installation and video. Preferring to “work with people rather than things”, Deller brings people together from different backgrounds to create encounters, objects and events as various as local festivals, documentary archives and political banners. Since 2000, he has worked with Ed Hall, who makes trade union banners, to present series of contemporary popular expressions that question the construction of identities, be they individual, collective, national or peripheral.

With the support of Fluxus Art Projects



Jeremy Deller
Photo: Jeremy Deller



Jeremy Deller, *Valerie's Snack Bar*, 2009
Courtesy Cornerhouse, Manchester
Photo: Brian Slater

Hélène Delprat

b. 1957 in Amiens, France. Lives and works in Paris, France

Painter, video artist, set designer and indeed blogger, Hélène Delprat draws inspiration from literature, film, radio, the press and the Internet to create a protean body of work that combines fiction, documentary, tragedy and comedy. Whatever the medium, the artist works on a basis of “fortuitous affinities” and begins the process with a collage of images. Her work is permeated by questions of representation, transmission and recording; it involves an abundance of cultural and popular references, figurative and conceptual associations that defy any single interpretation.



Hélène Delprat, detail of *La Voix / Premier Ministre de la Mort*, 2015
Courtesy of the artist and of the galerie Christophe Gaillard
© Adagg, Paris, 2024
Photo: Benoît Fougeirol



Hélène Delprat
Photo: Hélène Delprat

Julien Discrit

b. 1978 in Épernay, France. Lives and works in Paris, France

Julien Discrit trained as a geographer. He investigates the representation of space, whether real or imaginary, through a wide range of media — sculpture, installation, video, photography and painting. Inspired by geomorphology and neuroscience, his work seeks to describe physical or biological mechanisms, as well as to reflect on their visual representation. Often relative or fragmentary, his depictions explore the relationship between human beings and their environment, addressing the relationship between the visible and the hidden, and invoking both collective and personal memory.

With the support of Fondation Pernod Ricard



Julien Discrit
Photo: Lola Hallfa-Legrand



Julien Discrit, *Forever Reverb #5*, 2023 © Adagp, Paris, 2024
Photo: Julien Discrit

Edi Dubien

b. 1963 in Issy-les-Moulineaux, France. Lives and works in Paris and Vendôme, France

Edi Dubien explores the social, psychological and emotional constructs of the individual, which are sometimes at odds with conventional discourse and imposed patterns of life. His drawings and watercolours conjure up images of flora and fauna and depict people — from childhood to adulthood — reduced to silence by the violence of a society that respects neither difference nor the environment. Edi Dubien's work is a sensitive dialogue between humans and nature. It invites the viewer to recognise the importance of accepting our own difference and showing respect for others.



Edi Dubien
Photo: Edi Dubien



Edi Dubien, *Sans titre*, 2023 © Adagp, Paris, 2024
Courtesy of the artist and galerie Alain Gutharc

Latifa Echakhch

b. 1974 in El Khnansa, Maroc. Lives and works in Vevey, Switzerland

Protean, Latifa Echakhch's work is structured around references that are both personal and political, literary and artistic, biographical and historical. Through her interdisciplinary installations, Latifa Echakhch is recognized for the fine balance between forcefulness and fragility of her visual language, inserting surrealist and conceptual elements, and her use of symbols that—in her own words—are both “political and poetic”.

With the support of the Swiss Arts Council Pro Helvetia



Latifa Echakhch
Photo: Sébastien Agnetti



Latifa Echakhch, *Hospitalité*, 2006
Courtesy of the artist

Elsa & Johanna

b. 1990 in Bayonne, France and in 1991 in Paris, France. Live and work in Paris, France

Working at the interface of photography, performance and video, Elsa & Johanna have been creating visual and fictional narratives in which they are the main performers since they met in 2014. Through close observation of individuals and their interactions, they reproduce the attitudes, gestures and expressions of strangers in staged, transvestite portraits. These works of autofiction explore self-representation and the construction of identity.

Some of the photographs on display are from the Societe Generale Art Collection.



Elsa & Johanna, *Breakfast in America*, *Beyond the shadows* series, 2018
© Adagp, Paris, 2024, Societe Generale Art Collection



Elsa & Johanna
Photo: Elsa & Johanna © Adagp, Paris, 2024

Sylvie Fanchon

1953, Nairobi, Kenya — 2023, Paris, France

Sylvie Fanchon's painting remained faithful to radical means and intentions, in accordance with a series of previously fixed rules: two-tone colour scheme, flatness of the surface, absence of depth and extremely schematic forms. Fanchon worked with forms drawn from the world around us which, once decontextualised, are difficult to identify. Deceptively simple, Sylvie Fanchon's works exploited the ambiguity of their subjects, leaving room for a multiplicity of interpretations. Her painting was not conceived as a technique for reproducing the visible, but rather as a practice that explores the different modes of visibility of the real.



Sylvie Fanchon
Photo: Sylvain Ferrari



Sylvie Fanchon, *Sans titre (Mot de passe)*, 2022 © Adagp, Paris, 2024

Omer Fast

b. 1972 in Jerusalem, Israel. Lives and works in Berlin, Germany

Omer Fast's video work is steeped in social, political, geopolitical and historical issues; it questions the statuses of image and word by superimposing different registers — reality and fiction, original and copy, document and artifice. Taking as its starting point questions relating to language, translation and identity, his work, which involves both film and visual expression, examines the construction of narratives and how they alter as they get passed on and mediated.



Omer Fast, *Continuity*, 2012
Photo: Phillip Wölke



Omer Fast
Photo: Lukas Strebel

Olivia Funes Lastra

b. 1995 in Wellington, New Zealand. Lives and works in Paris, France

Abstract and colourful, Olivia Funes Lastra's multidisciplinary work explores the phenomena of migration, translation and hybridisation. Using dyed and painted fabrics, the artist assembles ephemeral, nomadic architectures that carry memories of places she has visited and stories she has collected on her travels around the world. On her own or with others, Olivia Funes Lastra activates her installations with performative readings that resonate with words and colours from elsewhere.

A co-production with ¡Viva Villa!
With the support of Acción Cultural Española (AC/E)



Olivia Funes Lastra
Photo: Constanza Piaggio

Olivia Funes Lastra, *Place of Dreams, or its Memories*, 2020
Photo: Wonwoo Kim

Robert Gabris

b. 1986 in Hnúšťa, Slovakia. Lives and works in Vienna, Austria

Through drawing, installation, performance and video, Robert Gabris's art explores multiple questions of diverse and convertible identity as well as hybridity, based on the representation and perception of the body. As an artist who is both Roma and queer, Robert Gabris examines the mechanisms of marginalisation and exclusion, and has developed a postcolonial critique of institutional structures. In opposition to the patriarchal, capitalist system, he seeks to invent inclusive, sensitive and supportive spaces that celebrate the diversity of life and the variety of emotions.

A co-production with Anozero | Bienal de Arte Contemporânea de Coimbra
In collaboration with Phileas – The Austrian Office for Contemporary Art
With the support of the Austrian Cultural Ministry
With the support of the Forum Culturel Autrichien de Paris



Robert Gabris
Photo: Gregor Hofbauer



Robert Gabris, *This Space Is Too Small For Our Bodies*, 2023 © Adagp, Paris, 2024
Photo: Jeanine Schranz

Ludivine Gonthier

b. 1997 in Orange, France. Lives and works in Poitiers, France

In her paintings, Ludivine Gonthier depicts her joys and sorrows, her passions and friendships, her memories and her hopes. The artist depicts herself alone or in the company of the people she loves, to tell the intimate story of her life. Her work reads like a declaration of love and humour to young people outraged by oppression and in arms against it, and who are freeing themselves from the constraints of gender and the judgement of others.



Ludivine Gonthier
Photo: SUPRAM



Ludivine Gonthier, *Inside*, 2023

Juliette Green

b. 1995 in Semur-en-Auxois, France. Lives and works in Paris, France

“The aim of my work is above all to invent stories”, says Juliette Green. Since she was a teenager, she has been producing diagrams made up of drawings and texts that give shape to stories she has imagined on the basis of both real and speculative data, and which are sometimes linked to the context in which they are exhibited. Her fictional two-colour diagrams weave networks of answers to questions as varied as “What lies behind the facades of a building?” or “How does a recipe travel through time?”, Juliette Green's works, which combine drawing, writing, cartography and computer graphics, never take the same path — circular, labyrinthine or linear — they conceive of and represent the world in all its infinite possibilities.



Juliette Green, *What Must Happen for Two People to Meet*, 2021 © Adagp, Paris, 2024
Photo: Juliette Green



Juliette Green © Adagp, Paris, 2024
Photo: Juliette Green

Tirdad Hashemi & Soufia Erfanian

b. 1991 in Tehran, Iran. b. 1990 in Mashhad, Iran.
Live and work in Paris, France

The paintings and drawings of Tirdad Hashemi, who left Iran to live freely as a queer person, tell stories that transcend borders, stories of openness to the world and to otherness. The creation of elective communities and the representation of plural identities run through their work, which crosses emotional and political narratives. Convinced that art requires the presence of others, they often work with their partner Soufia Erfanian, also in exile from Iran, to create four-handed works that enable them to express their emotions without words.



Tirdad Hashemi & Soufia Erfanian
Photo: Sun Shi



Tirdad Hashemi & Soufia Erfanian, *Maman, forgive me, I'm killing your daughter*, 2022
Photo: Aurélien Mole

Healthy Boy Band feat. Public Possession

Collective founded in 2019 in Vienna, Austria

Founded by chefs Lukas Mraz, Philip Rachinger and Felix Schellhorn, the Healthy Boy Band has developed a practice at the intersection of cuisine and visual expression, between fast food and haute cuisine, participatory installation and collective performance. Founders of *Healthy Times* magazine, creators of a ski water made from melted snow and raspberry syrup, and organisers of a *Goat Save The Queen* evening, the group encourages indeterminacy and improvisation in its multi-disciplinary activities. With their penchant for collaboration and sharing, the collective often invites artists, designers, photographers, musicians and chefs to gather together and bend their wit to notions of originality, copying, influence and diversity in the culinary and artistic worlds. The collective works regularly with Public Possession, a platform created in 2012 by Valentino Betz and Marvin Schuhmann that explores the relationship between music, text, graphic design and happenings.

In collaboration with Phileas - The Austrian Office for Contemporary Art
With the support of the Austrian Cultural Ministry
With the support of the Forum Culturel Autrichien de Paris



Healthy Boy Band, *The Healthy Times Issue No. 2*, 2021
Photo: Felix Franz Ferdinand



Healthy Boy Band
Photo: Manuel Nieberle

Vir Andres Hera

b. 1990 in Yauhquemehcan, Tlaxcala, Mexico. Lives and works in Aigueblanche, France

Vir Andres Hera's practice stems from a multiplicity of narratives, languages and subjectivities. Alternating mediums as their projects unfold, the artist draws on currents of thought that affirm marginalised or racialised identities: the queer movement, Chicana and black studies. Favouring a collective approach, Vir Andres Hera works with researchers, activists, performers and shamans to reconstruct fragmented narratives.

With the support of the Centre National d'Arts Plastiques, in partnership with Triangle Arts Association, New York (États-Unis), Chasen Thajni (Mexique), Prietologias (Mexique).



Vir Andres Hera
Photo: Dave Benett



Vir Andres Hera, *Amoxtli* (extract), 2024
Courtesy of the artist and Chinampa.
Photo: Alexandre Cabanne © Adapp, Paris, 2024

Chourouk Hriech

b. 1977 in Bourg-en-Bresse, France. Lives and works in Marseille, France

Chourouk Hriech's compositions combine architectural and landscape elements with plant and animal motifs in graphic narratives inspired by the history of places old and new, real and imaginary. Working in black and white, Chourouk Hriech draws what she calls her "landscape stuff", whether it relates to urban areas or vegetation. With precise lines in Indian ink or gouache, she traces the history of "symbolic cities", using multiple cross-sections, effects of scale and perspective. Whether on paper, on walls or on objects, her works create a hybrid universe where forms, cultures and eras merge, blend or coexist.



Chourouk Hriech, *Voyages immobiles, le grand tour*, 2021
© Adapp, Paris, 2024
Photo: David Atlan



Chourouk Hriech
Photo: Say Who, Valentin Le Cron

Suzanne Husky

b. 1975 in Bazas, France. Lives and works in Bazas, France and San Francisco, USA

Suzanne Husky's training in the fine arts, horticultural landscaping, permaculture and herbalism, has led to a multi-faceted artistic practice, encompassing drawing, ceramics, tapestry, sculpture, performance, video and photography, through which she addresses the issue of human impact on the environment. By observing the different ways in which humans have been exploiting and destroying natural resources, Husky imagines possible new forms of coexistence with living things, and invites us to 'work with the earth' rather than against it.

Societe Generale Collection



Suzanne Husky
Photo: DR



Suzanne Husky, *Les oiseaux semant la vie*, 2022
Societe Generale Art Collection

Gözde Ilkin

b. 1981 in Kütahya, Turkey. Lives and works in Istanbul, Turkey

Made from found domestic fabrics — sheets, tablecloths or curtains — which retain memories of everyday life, Gözde Ilkin's textile pieces explore questions of memory, belonging and social identity. Her painted and embroidered motifs reflect historical and contemporary aspects of power and domination, as well as the processes of transformation and destruction that Man has inflicted on nature. Gözde Ilkin's work, draws on ecofeminist theories to invent alternative modes of relationship between living beings, focusing on bonds of kinship that have already been forged between different species.

With the support of SAHA



Gözde Ilkin, *Majority of accent*, first sketches



Gözde Ilkin
Photo: Ayşe Ilkin

Victoire Inchauspé

b. 1998 in Paris, France. Lives and works in Paris, France

Victoire Inchauspé's work explores the cycles of nature — from birth to death, from seed to dried flower. Deer, spiders, bees, bats, mimosas and thistles come together in imaginary worlds and narrative landscapes that summon up the seasons of time past. Using burnt wood, molten bronze and blown glass, her installations celebrate the duality of living things, poised as they are between absence and presence, the fleeting and the forever, force and fragility. Victoire Inchauspé's work is a poetic and ecological reflection invoking states such as vulnerability, regeneration and care, which are as personal as they are universal.



Victoire Inchauspé, *Honeymoon under a hard sun*, 2022 © Adagp, Paris, 2024
Photo: Victoire Inchauspé



Victoire Inchauspé
Photo: Mathilde Schaub

Jesper Just

b. 1974 in Copenhagen, Denmark. Lives and works in Berlin, Germany

Jesper Just's practice revolves around video and installation, which he often combines in architecturally complex environments. Transferring the codes and techniques of cinema into the realm of visual art, his works break viewers' expectations of narrative arc and dramaturgy. By creating enigmatic and ambiguous situations, he encourages the audience to focus not on the words spoken or the actions performed by the characters, but on the emotions, mental states and relationships conveyed by the works.

With the support of Danish Arts Foundation



Jesper Just, *Corporéaltés*, 2020
Courtesy Perrotin and Anna Lena Films
Photo: Guillaume Ziccarelli



Jesper Just
Photo: Nina Moritzen

Nadav Kander

b. 1961 in Tel Aviv, Israël. Lives and works in London, UK

Nadav Kander's photography explores a wide variety of genres and subjects — ranging from *Obama's People*, a series of fifty-two colour portraits of the future President of the United States's teams, to *Dust*, which documents the legacy of the Cold War through the radioactive ruins of secret towns on the border between Kazakhstan and Russia. What all his photographs have in common, however, is the notion of finding connections, "the only way we can live together as a species", according to the artist.

Societe Generale Collection



Nadav Kander, *Chongqing IV, Sunday Picnic*, 2006
Societe Generale Art Collection



Nadav Kander
Photo: Nadav Kander

Meri Karapetyan

b. 1998 in Chelyabinsk, Russia. Lives and works in Paris, France

Armenian-born Meri Karapetyan grew up in Yerevan, where between 2020 and 2022 she was profoundly affected by the conflicts in Artsakh. This has led the artist to deconstruct the notion of borders, using art as the way to "disarm" that notion and reveal what she sees as its main function: that of defining the undefinable. Her work uses a variety of materials such as rope, clay, copper, plaster and tar to give shape to an emotional and expressive approach.



Meri Karapetyan, *Untitled (preparatory model)*, 2024
Courtesy of the artist and Atamian Hovsepian Curatorial Practice,
New York.



Meri Karapetyan
Photo: Arda Khachaturian

Ines Katamso

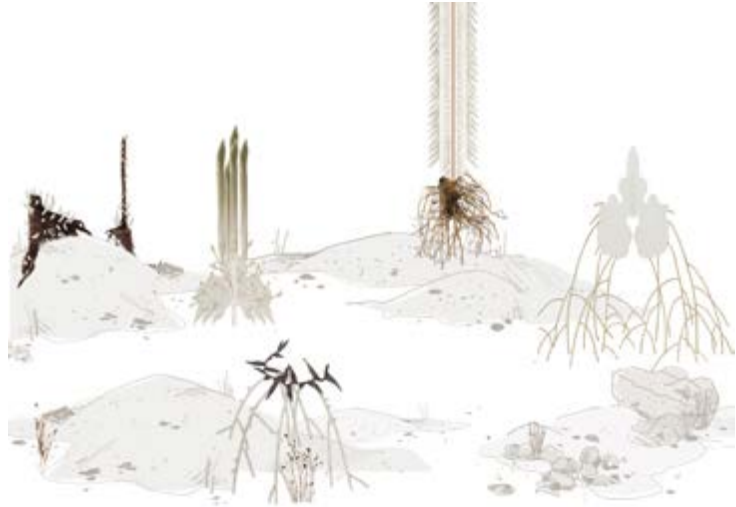
b. 1990 in Yogyakarta, Indonesia. Lives and works in Bali, Indonesia

Ines Katamso's approach is both scientific and spiritual: she cultures bacteria to study their shapes but she also brings Balinese and Javanese mythology into play, with fantastic creatures drawn from animism and Hinduism. Ines Katamso is an Indonesian-French painter based in Bali, where she explores the island's traditional culture as well as its contemporary issues, foremost among which is the pollution of the countryside. In response, she has turned to traditional craft techniques using recycled materials to create sustainable works.

A co-production Ellipse Art Projects and Institut d'art contemporain, Villeurbanne/Rhône-Alpes



Ines Katamso
Photo: Ellipse Art Projects

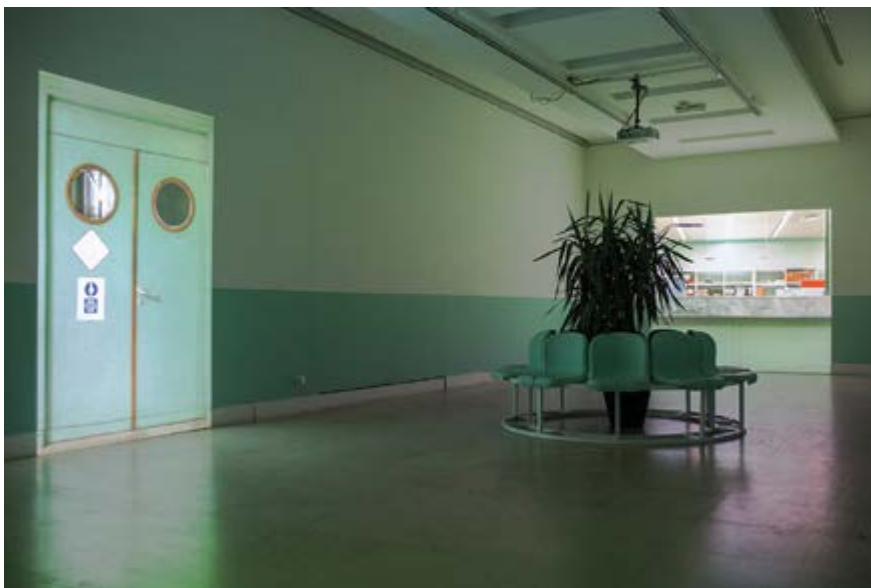


Inès Katamso, *Welcome to the Plastic Age* (preparatory sketch), 2024
Courtesy of the artist and ISA Art Gallery, Jakarta

Nadežda Kirčanski

b. 1992 in Zrenjanin, Serbia. Lives and works in Belgrade, Serbia and The Hague, Netherlands

Nadežda Kirčanski expresses herself primarily through drawing and installation. She explores the contrast between socio-political realities and the social, emotional, intellectual and material life of young people in Serbia. Her exploration of space, whether public or private, enables her to draw attention to contradictions and systems of conditioning or control in everyday life. Her approach produces a distinctive narrative, both personal and collective, centred on the reality in which she lives.



Nadežda Kirčanski, *nista spec 1.0 / nothing special 1.0*, 2018/2024
Courtesy of the artist
Photo: Vladimir Živojinović.



Nadežda Kirčanski
Photo: Igor Ripak

Lina Lapelytė

b. 1984 in Kaunas, Lithuania. Lives and works in London, United Kingdom and Vilnius, Lithuania

Lina Lapelytė uses music, installation and performance to transform individual narratives into collective voices. She works with both professional and amateur performers in pieces that draw on repertoires ranging from variety to opera. Their vocal performance develops into a collective, emotionally charged event that celebrates polyphony, attentive listening and individual expression. In the way her works break with the codes of Western musical tradition, she invites us to reconsider existing social constructs and to rethink the place of the individual within the community.

A co-production with Kaunas Biennial
As part of Saison de la Lituanie en France 2024
With the support of Fluxus Art Projects



Lina Lapelytė, *The Mutes*, 2022
Photo: Marc Damage - Lafayette Anticipations

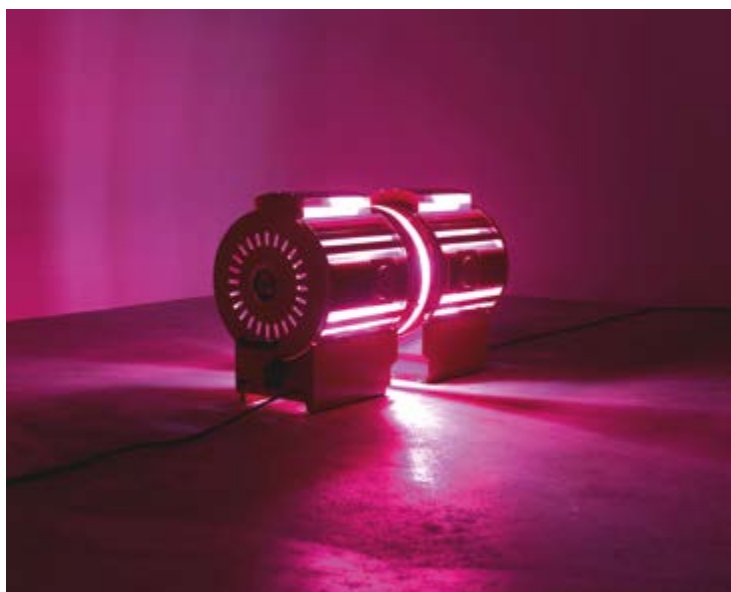


Lina Lapelytė
Photo: Rasa Juškevičiūtė

Ange Leccia

b. 1952 in Minerviu, Corsica, France. Lives and works in Paris, France

Since the 1980s, Ange Leccia has used pre-existing materials in his work on the moving image as well his reflections on the object. Through video and sculpture, the artist has developed “arrangements”, by means of processes of superposition and confrontation, in order to obtain “the right point in the relationship between things”. Ange Leccia is an advocate of the practice of 'manipulation', for both objects and images; he strips them of their function for the sake of a poetic questioning of their meaning and the way in which they reflect the society that uses them.



Ange Leccia, *Le Baiser*, 1985 © Adagp, Paris, 2024
Photo: Ange Leccia



Ange Leccia
Photo: Gérard Quiles

Seulgi Lee

b. 1972 in Seoul, South Korea. Lives and works in Paris, France

Seulgi Lee uses techniques from traditional crafts and draws her vocabulary from everyday objects. With their pared-down forms and colours, the works she creates, explore notions of oral transmission, immaterial culture and the language system. Working in close collaboration with craftspeople from different countries, she draws on professional know-how and expertise, gathering stories and motifs, and seeking out collective gestures that span several cultures. She steers her practice towards simple, collaborative actions, regularly inviting the public to take part in making or consuming the works.

A co-production with ¡Viva Villa!



Seulgi Lee, *SOUPE*, 2017 © Adagp, Paris, 2024
Photo: Aurélien Mole



Seulgi Lee
Photo: Seulgi Lee

Clara Lemerrier Gemptel

b. 1997 in Rouen, France. Lives and works in Lille, France

Influenced both by horror films and by the thinking of philosopher Judith Butler, Clara Lemerrier Gemptel explores cinematic codes, aesthetic norms and the power and domination relationships that govern the representation of individuality in pictures. Her films and video installations showcase a variety of bodies, reflected in the collective strength of a sports team, the absence of workers in an abandoned factory, or female stereotypes in the canons of Western art history. Her work shows the extent to which the image of a body is the product of political, social, cultural and historical discourse.



Clara Lemerrier Gemptel
Photo: Lise Lebleux



Clara Lemerrier Gemptel, *SOMA*, 2023
Photo: Clara Lemerrier Gemptel

Guadalupe Maravilla

b. 1976 in San Salvador, Salvador. Lives and works in New York, USA

Using a wide variety of media, Guadalupe Maravilla's work explores his personal experience of migration and sickness. Tracing the story of his journey from El Salvador to the United States and his battle with cancer, the artist has translated collective narratives of trauma into celebrations of perseverance. His sculptures, paintings, drawings, performances and videos reference a cosmology of symbols that link his own journey to the ancient practices of indigenous peoples, to diverse spiritual and popular beliefs, and to contemporary health crises, military catastrophes and the climate crisis.



Guadalupe Maravilla
Courtesy of the artist and P-P-O-W, New York
Photo: Rowan Renee



Guadalupe Maravilla, *Disease Thrower #12122012*, 2022
Courtesy of the artist and P-P-O-W, New York
Photo: Danny Perez

Florian Mermin

b. 1991 in Longjumeau, France. Lives and works in Paris, France

Florian Mermin's work is informed by influences from film, literature and philosophy, from Jean Cocteau to Edgar Allan Poe or Jean-Jacques Rousseau. It seeks to establish a dialectic between objects and humans, reality and the imagination, the animate and the inanimate, to blur the boundary between inner and outer. His immersive installations engage all of the five senses — sight, touch, taste, hearing and smell — to explore the artistic and poetic possibilities of living things. His sculptures and ceramics involve natural or artificial plants, fresh or dried flowers, and borrow from the aesthetics of the hybrid, thanks to encounters with fantastic worlds and his quest for “the uncanny”.



Florian Mermin, detail of the installation
Le Spectre de la rose, 2022 © Adagp, Paris, 2024
Photo: Adrien Thibault



Florian Mermin
Photo: Adrien Thibault

Annette Messenger

b. 1943 in Berck-sur-Mer, France. Lives and works in Paris, France

Since the late 1960s, Annette Messenger has used techniques such as taxidermy, embroidered fabrics and cut-out photographs, to develop a universe capable of containing the many different identities she has given herself over the years — the collector, the storyteller, la Bricoleuse, the Cheater, etc. — and of questioning the clichés traditionally associated with her dual status as woman and artist. Drawing on mythology, popular imagery and art brut, her drawings, sculptures and installations combine, humorously or with great seriousness, personal and universal narratives, and real or fictional representations of the self.



Annette Messenger, *Petite Babylone*, 2018 © Adagp, Paris, 2024
Photo: Rebecca Fanuele



Annette Messenger
Photo: Atelier Annette Messenger

Myriam Mihindou

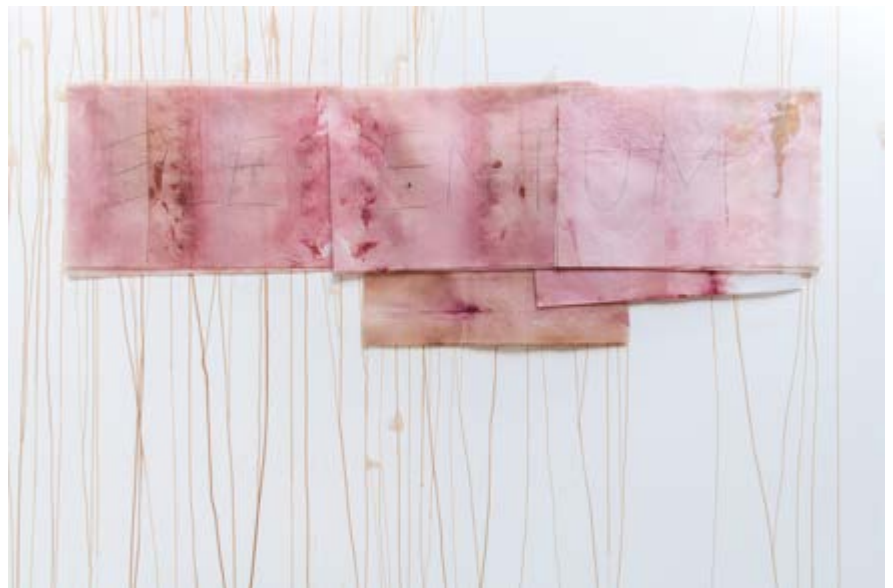
b. 1964 in Libreville, Gabon. Lives and works in Paris, France

Myriam Mihindou's practice, which involves performances, drawings, photographs, installations and videos, has therapeutic and cathartic qualities. Her work finds inspiration in the physical experience and memories of places she has travelled to, and she draws on the languages, histories and knowledge of other communities to create new narratives. She focuses on bodies wounded by the power struggles, oppressions and violence of the human condition. By invoking the energies and forces in objects and matter, she seeks to purge and heal the pathologies of the world.

A co-production with ¡Viva Villa!



Myriam Mihindou
Photo: Myriam Mihindou



Myriam Mihindou, detail from the exposition *Épiderme*, 2022 © Adagp, Paris, 2024
Photo: Isabelle Arthuis

Sahil Naik

b. 1991 in Goa, India. Lives and works in Goa, India

Sahil Naik is interested in what constitutes memory or truth. The artist borrows from natural history and architectural modernism to develop a practice that involves both dioramas — reconstructions of scenes used in natural history museums — and models. He takes his inspiration from architectural sites that have experienced cataclysmic events like fires, floods, or explosions, and reproduces what remains of them. His works are a mixture of reportage and rewriting as a means of restoring the traumatic memory of those places and people.

With the support of the French Institute in India as part of Villa Swagatam



Sahil Naik, *All Is Water, and to Water We Must Return*, 2022-2023
Courtesy of the artist and Experimenter



Sahil Naik
Courtesy of the artist and Experimenter

Deimantas Narkevičius

b. 1964 in Utena, Lithuania. Lives and works in Vilnius, Lithuania

Deimantas Narkevičius's entire video oeuvre is a subjective exploration of the history. He often uses the aesthetics and techniques of documentary filmmaking — interviews, archive footage and voice-overs — to examine the relationship between personal memories and political events. His work nevertheless reflects the impossibility of taking an objective view of events and the complexity of memory. Although his films always evoke his native Lithuania, they have a wider resonance as poetic and political studies of ordinary lives lived in a time of great upheaval.

A co-production with Kaunas Biennial
As part of Saison de la Lituanie en France 2024



Deimantas Narkevičius, *Stains and Scratches*, 2017 © Adagp, Paris, 2024
Courtesy of the artist



Deimantas Narkevičius
Photo: Deimantas Narkevičius

Grace Ndiritu

b. 1982 in Birmingham, United Kingdom. Lives and works in London, United Kingdom

Working at the interface between activism and multidisciplinary creation — textile art, video, photography, collage, writing and painting — Grace Ndiritu's art draws greatly on her personal experiences of life among alternative, spiritual groups in rural areas. Grace Ndiritu uses various non-rational methodologies, such as shamanism, to develop critical and introspective tools for analysing society in order to improve the way people live together and to invent “new ways of seeing”. For over ten years, she has been working on a research project called *Healing the Museum*, which takes the form of a series of installations, performances and mediation workshops that enable her to “reactivate the sacredness” of exhibition spaces.

With the support of the Flemish Government – Flanders State of the Art

With the support of Fluxus Art Projects

The Public Programme is supported by the British Council as part of the UK/France Spotlight on Culture 2024 Together We Imagine



Grace Ndiritu
Photo: Steve Smith



Grace Ndiritu, *The Healing Pavilion*, 2022 © Adagp, Paris, 2024
Photo: Steven Pocock, Wellcome Collection

Bocar Niang

b. 1987 in Tambacounda, Senegal. Lives and works in Paris, France

Orator, writer, performer, musician and visual artist Bocar Niang comes from a family of griots — travelling poets and storytellers whose job it is to preserve and pass on the oral traditions of communities in certain parts of Africa, and to connect people with their own experiences. His artistic research is based on collecting stories and events, which he then translates into oral performances, sound recordings, texts or sculptural installations. These multilingual stories help towards sharing new narratives and raising awareness of Griot culture and the territories where it flourishes, as well as strengthening ties between individuals.

A co-production with ¡Viva Villal!



Bocar Niang
Photo: Senpixel



Bocar Niang, *Murdesmots*, 2023
Photo: Bienvenu Cheikh Seck

Otobong Nkanga

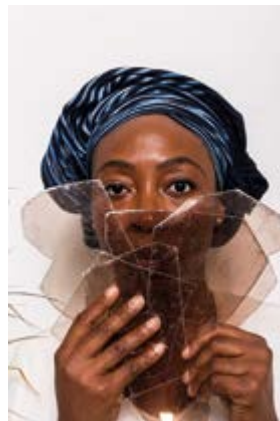
b. 1974 in Kano, Nigeria. Lives and works in Antwerp, Belgium

Otobong Nkanga experiments with a wide variety of methodologies, materials and techniques in investigating the notion of territory and its role as a source of power and conflict, and attitudes towards achieving a balance between the exploitation and the sustainability of natural resources. Her drawings, installations, photographs and performances examine the social and topographical relationships that individuals maintain with their environment, tracing the intersections between nature, politics and colonialistic economics.

Societe Generale Collection



Otobong Nkanga, *Alterscapes: Playground*, 2005
Societe Generale Art Collection



Otobong Nkanga
Photo: Christoph Neumann
for Art Magazin

Jean-Christophe Norman

b. 1964 in Besançon, France. Lives and works in Marseille, France

Jean-Christophe Norman's multidisciplinary work explores the themes of time, space and the body through works based on writing. A lover of mountains and former professional climber, though now unable to scale the highest peaks, Norman wanders for hours through cities with a piece of chalk, writing out texts from travel novels in a continuous line. As a visual artist, he expresses himself through painting, photography and video, using overlay and transfer techniques. In this way, he gives texts a dimension beyond that of the word, and translates into images the narratives of works of literature that have provided him with incalculable support and inspiration.



Jean-Christophe Norman, *River*, 2022
© Adagp, Paris, 2024
Photo: Jean-Christophe Norman



Jean-Christophe Norman
Photo: Sébastien Normand
© Adagp, Paris, 2024

Matthias Odin

b. 1995 in Lyon, France. Lives and works in Paris, France

Matthias Odin investigates our relationship with familiar objects through works that evoke his own experiences. From his roamings in the city, where he made friends with people he had happened upon, he has kept souvenirs in the form of abandoned or salvaged objects that become components of his sculptures, assemblages and installations. Wandering around, meeting people, getting lost, self-construction and adaptation are his favourite subjects.

With the support of Placo®



Matthias Odin
Photo: Lisa Lansou



Matthias Odin, *Vortex aEra Player* (esquisse préparatoire), 2024
Courtesy of the artist

Nefeli Papadimouli

b. 1988 in Athens, Greece. Lives and works in Paris, France

Trained as an architect, Nefeli Papadimouli's art addresses the notion of communal space and explores its relationship to the body. Through sculptures and installations activated by performers or spectators, Nefeli Papadimouli probes feelings of belonging and responsibility in relation to a community system, while leaving open the possibility of joining in or withdrawing from it. Her projects are designed as radically inclusive meeting places, offering a glimpse of new approaches to connection based on relationships of interdependence and mutual responsiveness.



Nefeli Papadimouli, *Skinscapes*, 2021 © Adagp, Paris, 2024
Photo: Robin Zenner



Nefeli Papadimouli
Photo: Alessandra Carosi

Lyz Parayzo

b. 1994 in Rio de Janeiro, Brazil. Lives and works in Paris, France and São Paulo, Brazil

Based on a critical re-reading of Brazil's modernist artistic traditions through a filter of gender, identity and politics, the work of artist and activist Lyz Parayzo explores the dynamics of power, violence and desire. Made of metal – a material that evokes assembly lines, social and economic inequalities and industrial exploitation — her sharp spiral sculptures, being both sharp and protective, create paradoxical tensions. By making magical tools, Lyz Parayzo develops strategies of resistance to imagine new conditions of existence for dissident bodies.



Lyz Parayzo, *Vórtex*, 2023
Photo: Filipe Berndt



Lyz Parayzo
Photo: Mariana Lopes

Mathieu Pernot

b. 1970 in Fréjus, France. Lives and works in Paris, France

Mathieu Pernot's photography is rooted in a documentary approach, but one which subverts the protocols to explore alternative modes of storytelling. His method is either to produce photo series — which sometimes resonate with each other in terms of characters, timeframes and themes — or to work with archive images. Whether it is with his own images or by appropriating those of others, Mathieu Pernot examines and explores the many different modes of representation to create multi-voiced narratives.

Societe Generale Collection



Mathieu Pernot, *Intérieurs, Gennevilliers*, 2001
© Adagp, Paris, 2024, Societe Generale Art Collection



Mathieu Pernot
Photo: DR

Jennetta Petch & Szymon Kula

b. 1996 in Stockport, England. b. 1994 in Katowice, Poland
Live and work in Grenoble and in Embrun, France

What unites Jennetta Petch and Szymon Kula is a shared relationship with materials. Working as a duo, the two artists explore the history and uses of materials, from ancient farm implements to contemporary sports equipment. For them, objects talk: they speak of the gestures that shaped them, the bodies that used them and the context of the societies that produced them.



Jennetta Petch & Szymon Kula
Photo: Mateusz Piestrak

Jennetta Petch et Szymon Kula, *Plough* (detail), 2022
Courtesy of the artists
Photo: Mateusz Piestrak

Liesl Raff

b. 1979 in Stuttgart, Germany. Lives and works in Vienna, Austria

Liesl Raff's sculptural work explores notions of human relationships, social ties and behavioural roles through a reflection on seriality and plasticity. These concerns are clear in the choice and composition of particular materials, such as latex, which she uses both for painting, as a liquid applied to walls, and for sculpture, where she uses it in solidified form to create objects. Liesl Raff's installations invite physical interaction and collective experimentation.

In collaboration with Phileas - The Austrian Office for Contemporary Art
With the support of the Federal Chancellery of the Republic of Austria
With the support of the Forum Culturel Autrichien de Paris



Liesl Raff
Photo: Rania Moslam



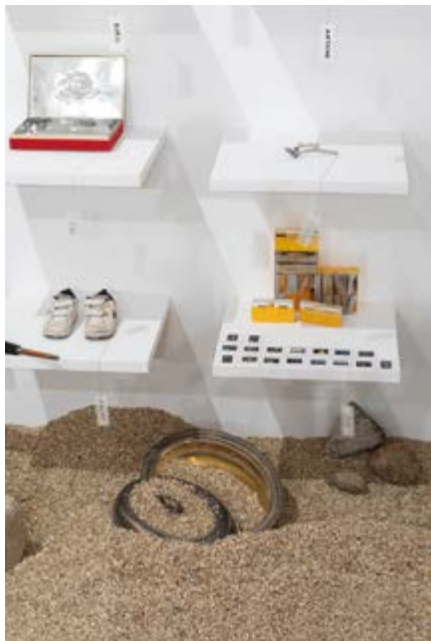
Liesl Raff, *Liaison*, 2023 © Adagp, Paris, 2024
Photo: Peter Mochi

Lorraine de Sagazan

b. 1986 in Paris, France. Lives and works in Paris, France

After directing plays by Henrik Ibsen, Anton Chekhov and Lars Norén, Lorraine de Sagazan has developed a body of work since 2020 that is not based on theatrical texts but rather on encounters with strangers. The narratives and personal histories she collects have led her to examine the ways in which fiction can respond to reality. Her latest work focuses on neglected marginal alternatives to contemporary justice, based on strategies of understanding and reparation. Her diverse projects, at the crossroads of performance, theatre and the visual arts, are at pains to create utopian, imaginary counter-spaces in response to societal and institutional concerns.

A co-production with ¡Viva Villa!



Lorraine de Sagazan
Photo: Benjamin Tholozan

Lorraine de Sagazan, detail of *Monte di Pietà*, 2023
Photo: Daniele Malajoli

Sofía Salazar Rosales

b. 1999 in Quito, Ecuador. Lives and works in Paris, France

Sofía Salazar Rosales chooses objects and materials for her sculptures for their social, economic and political connotations and their ability to resonate in a critique of the imperatives of productivity, commodification and globalisation that have usurped both materials and skills. Through a range of processes that enhance their material quality, the artist focuses on the physical and emotional weight of these objects and their ability to withstand the effects of social injustice and colonial erasure. She sees her pieces as spaces of reconciliation, and maintains a particularly affectionate relationship with her sculptures; she writes letters full of gentle tenderness to them.



Sofía Salazar Rosales
Photo: Sofía Bonilla

Sofía Salazar Rosales, detail of
What does the city hide in a hug?, 2023
Photo: Tiphaine Popesco

Hajar Satari

b. 1990 in Nadjafabad, Iran. Lives and works in Paris, France

Hajar Satari's multidisciplinary work, which takes the form of photographs, videos, sculptures and installations, explores her perceptions and mental representations of the world around her. The artist creates assemblages and moulded sculptures that poetically confront the human and the natural. Drawing on her physical and geological experience of space, her work gives us a glimpse of new ways of living with the changes in the ecosystem, and hints at an alternative relationship with the environment.



Hajar Satari, *Le Dôme*, 2022
Photo: Hajar Satari



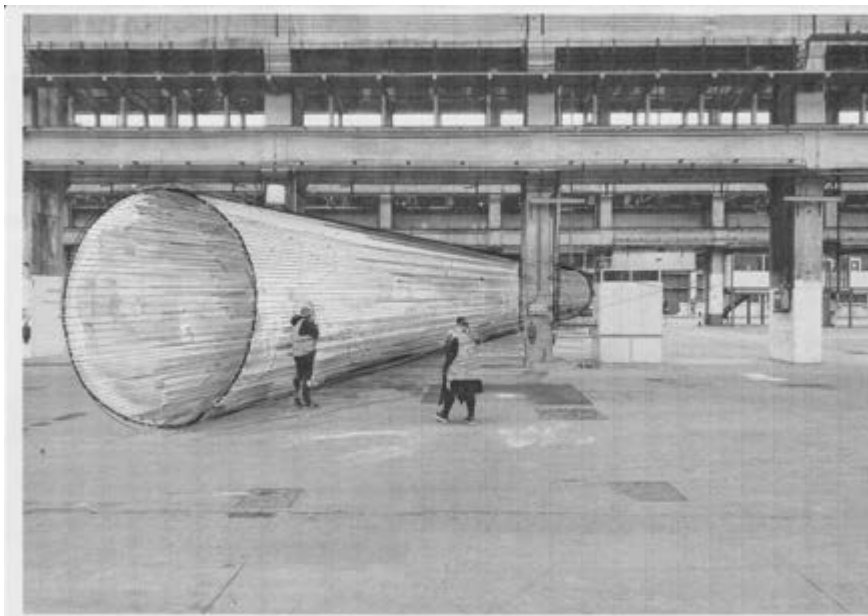
Hajar Satari
Photo: Benjamin Joguet

Hans Schabus

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

Hans Schabus's sculptural and architectural installations are the result of a highly personal connection with exhibition spaces and their context. He explores the relationship between his artworks and the surrounding environments by using unexpected materials or making the most of unlikely circumstances. Through radical activities like hollowing out, filling in, banding and cutting, Hans Schabus deconstructs a space and restructures it, so that visitors have to re-adjust their bearings and the way they move around, gaining in the process a new way of perceiving the exhibition site.

In collaboration with Phileas - The Austrian Office for Contemporary Art
With the support of the Austrian Cultural Ministry
With the support of the Forum Culturel Autrichien de Paris



Hans Schabus, *Monument for People on the Move*, 2023 © Adagp, Paris, 2024
Photo: Hans Schabus



Hans Schabus
Photo: Thomas Gobauer

Jalal Sepehr

b. 1968 in Tehran, Iran. Lives and works in Tehran, Iran

Jalal Sepehr constructs his shots with the meticulousness of a theatre director, choosing the settings and costumes for his models to create a narrative in images. This highly artistic work draws on references to Persian mythology and literature to create links between history and current events; the artist employs emblematic motifs such as traditional oriental carpets which, he suggests, can stand for an interweaving of different geographies and timeframes.

Societe Generale Collection



Jalal Sepehr
Photo: DR

Jalal Sepehr, *Water and Persian Rugs # 524*, 2004
Societe Generale Art Collection

Shivay La Multiple

b. early 1990s in Nouméa, New Caledonia/Kanaky
Lives and works in Paris, France, Nouméa, New Caledonia /Kanaky and in the digital sphere

Shivay La Multiple's creations meld dream and reality. Her research focuses on devising and sculpting a coming-of-age story that begins in the Maroni River, then glides along the waters of the Congo, the Senegal, the Casamance and the Nile to the Itanda Falls in Uganda, the Douro in Portugal and the Lobe in Cameroon. There, the artist collects woody fruit: the calabash, a guardian of tradition, whose round shell holds water that would trickle away through human hands.

In collaboration with master glassmaker Myriam Boulay from the Atelier Vitrail Le Cygne
With the support of Neodko



Shivay La Multiple
Photo: Loic Garcia



Shivay La Multiple, *À la recherche du fruit ligneux, aux confluences des eaux*, 2024
Courtesy of the artist, © Adagp, Paris, 2024

Anastasia Sosunova

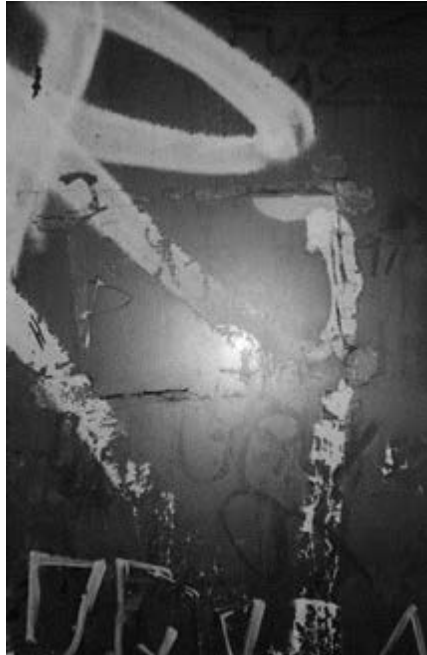
b. 1993 in Ignalina, Lithuania. Lives and works in Vilnius, Lithuania

Anastasia Sosunova juxtaposes personal and collective histories, memories of past events, legends and reinterpretations of classical mythology. She explores the power of systems of control, traditions and beliefs that shape the behaviour of individuals and communities in the modern world. Through engraving, sculpture and video, the artist creates new forms of "contemporary folklore".

Coproduction Kaunas Biennial and Institut d'art contemporain, Villeurbanne/Rhône-Alpes
As part of Saison de la Lituanie en France 2024
With the support of the Lithuanian Culture Institute



Anastasia Sosunova
Photo: Visvaldas Morkevicius



Anastasia Sosunova, *Gossip Workshop*
(preparatory photography), 2024
Courtesy of the artist and eastcontemporary, Milano

Zuri Camille de Souza

b. 1991 in Goa, India. Lives and works in Marseille, France

Born to parents of different regions and religions, and having lived in the United States, Greece and Palestine, it is through food that Zuri Camille de Souza explores her identity. Her experiences in the fields of gastronomy, permaculture and design have led her to reflect on how human beings interact individually and collectively with their environment through acts of healing, ingestion and nutrition. Inspired by the links between politics, botany and urban ecology, Zuri Camille de Souza seeks to create a dialogue between cultures through sustainable, natural food that is conceived as a celebration of sharing.

A co-production with ¡Viva Villa!



Zuri Camille de Souza
Photo: Daniele Molajoli



Zuri Camille de Souza, *Oranges*, 2022
Photo: Adrian Bautista

Stéphane Thidet

b. 1974 in Paris, France. Lives and works in Paris, France

By, for example, releasing a pack of wolves into the moat of a castle, making it rain inside a hut, or inviting a motorcyclist to draw a circle in the snow, Stéphane Thidet conceives his works as unique experiences, constructed situations. Through processes of subversion and displacement, he manipulates sounds, images, objects and natural elements. By thus transforming them he shifts reality towards the realm of imagination and disrupts conventional ways of representing things.



Stéphane Thidet
Photo: Martin Launay

Stéphane Thidet, *Au bout du souffle*, 2011
© Adapp, Paris, 2024
Photo: Juliette Treillet

Feda Wardak

b. 1991 in Peshawar, Pakistan. Lives and works in Paris, France

Architect and builder Feda Wardak develops action-research projects as diverse as monumental landscape works, films, performances and art workshops, in order to experiment with new models for organising and managing territory. Feda Wardak works on the basis of preliminary research and analysis, as well as meetings in the field to establish frameworks of trust with different communities. Drawing on both political and social science, his collaborative artworks expose the imperialist and capitalist dynamics at work in inhabited environments; they respond to local challenges by building on the experience, skills and traditions of local people.



Feda Wardak
Photo: Maï

Feda Wardak, *Lorsque l'eau raconte la gravité*, 2022
© Adapp, Paris, 2024
Photo: Feda Wardak

Jeune création internationale



Institut d'art contemporain, Villeurbanne/Rhône-Alpes
Photo: Blaise Adilon

Jeune création internationale, the product of a unique partnership between French institutions, brings together the Lyon Biennale, the Institut d'Art Contemporain in Villeurbanne, macLYON (the Lyon museum of contemporary art) and an art school in the Auvergne-Rhône-Alpes region, which this year is the École Supérieure d'Art Ancey Alpes (ESAAA).

Ten up-and-coming artists — five each from the regional and international scenes — have been invited to devise a project for the 17th Lyon Biennale. For this latest edition, the regional artists were selected via a call for projects open to all artists with a link to Auvergne-Rhône-Alpes. The international selection, however, was made through invitations extended to curators and in conjunction with other biennials and cultural institutions.

The mix of institutions — with intersecting territories, shared networks and exposure to a variety of audiences — offers the young artists tremendous visibility. With in situ residency periods, the strong emphasis on making new work gives the artists the possibility to create fresh projects.

Institut d'art contemporain
11 rue Docteur Dolard 69100 Villeurbanne

ARTISTIC DIRECTION

- Isabelle Bertolotti, for the Biennale de Lyon
- Nathalie Ergino, for the Institut d'art contemporain, Villeurbanne/Rhône-Alpes
- Marilou Laneuville, for the Musée d'art contemporain de Lyon

GUEST CURATORS

- Ruben Arevshatyan, production director at the Institute of Contemporary Art (ICA in Erevan (Armenia), l'Institut pour l'Art contemporain d'Erevan (Arménie), and head of the studio for the study of research-based artistic practices at the ICA's School of Advanced Studies in Art and Sciences of Art (SASASA)
- Isabelle Carlier, directeur | École supérieure d'art Ancey Alpes
- Mario D'Souza, director of programmes at the Kochi-Muziris Biennale (India)
- Alexia Fabre, curator of the 17th Lyon Biennale
- Maja Kolaric, director of the Museum of Contemporary Art in Belgrade and curator of the 60th October Salon in Belgrade (Serbia)
- Neringa Kulik, director of the Kaunas Biennial, and Adomas Narkevičius, curator of the 15th Kaunas Biennial (Lithuania)
- Jean-Baptiste Perret, artist (Jeune création internationale 2019)
- Farah Wardani, independant curator, member of the Visual Arts Committee of the Jakarta Arts Council, as part of the E+ Mentorship Program by Ellipse Art Projects

SELECTED ARTISTS

- Hilary Galbreath
- Vir Andres Hera
- Meri Karapetyan
- Ines Katamso
- Nadežda Kirčanski
- Sahil Naik
- Matthias Odin
- Jennetta Petch & Szymon Kula
- Shivay la Multiple
- Anastasia Sosunova

Résonance

Artistic vitality in the Auvergne-Rhône-Alpes region



Sabine Mirlesse, *Taygeta*, 2022 © Adagp, Paris, 2024
Top of the puy de Dôme, Puy-de-Dôme (63)

Since 2003 the Lyon Biennale has been bringing together, during its flagship international event, the figures of the highly vibrant regional scene beneath a banner with a generic yet unifying name: *Résonance*. In doing so, it echoes the events held by art centres, galleries and cultural institutions across the Auvergne-Rhône-Alpes region, but also all those staged by non-profits and artist collectives wishing to engage with the Biennale's theme.

Over the years, *Résonance* has spanned multiple venues in the field of contemporary art but also in those of literature, dance, theatre, music and film. The resulting ferment is unmatched in the world of biennials: from roughly 30 events in 2003, *Résonance* had grown by 2022 to more than 250 exhibitions, performances, concerts, screenings and shows — an expansion that reflects contemporary art's growing reputation and roots in the Auvergne-Rhône-Alpes region.

CALLS FOR PARTICIPATION

www.labiennaledelyon.com/resonance

CONTACT

Cécile Perrichon
Professionals office
pros@labiennaledelyon.com

International Biennial Association

11th General Assembly

After Pristina (Kosovo) in 2022 and São Paulo (Brazil) in 2023, Lyon is delighted to be hosting the 11th General Assembly of the International Biennial Association. To coincide with the 17th Lyon Biennale, this major event for key people involved in Biennials will take place over three days (12-14 October 2024) at various venues.

The International Biennial Association (IBA) is a non-profit arts association that was set up to provide a platform for studying and exchanging the expertise required for institutions and professionals who plan and organise periodic art events such as biennials and triennials, as well as artists, researchers and others with a stake in contemporary art.

The IBA General Assembly is an annual event held throughout the world; it provides an opportunity for the directors and organisers of these events to meet, exchange ideas and pass on best practice. The programme includes visits to exhibitions, workshops, lectures and meals with local and national professionals.

The group then travels on to Paris to attend major contemporary art events (Paris+ by Art Basel, Asia Now, AKAA, etc.).

iba
International
Biennial
Association



Photo: Thanh Ha Bui

Artistic partners

Partnerships with European biennials

The Lyon Biennale develops partnerships with other European biennials to collaborate on co-producing or presenting artworks. Alongside Anozero| Bienal de Arte Contemporânea de Coimbra (Portugal), the Kaunas Biennial (Lithuania), Manifesta 15 Barcelona Metropolitana (Spain) and October Salon (Belgrade), the Lyon Biennale is strengthening its support for artists through international exposure of their work; taking part in promoting the rich array of European scenes; and committing to a more sustainable and eco-friendly production model.

The Lithuania Season in France



The 17th Lyon Biennale is pleased to be contributing, alongside the Kaunas Biennial, to the 2024 Lithuania Season in France. Three major artists from the Lithuanian scene — Andrius Arutiunian, Lina Lapelytė and Deimantas Narkevičius — have been invited to display their work in this edition. The emerging scene also features prominently: a young Lithuanian artist proposed by the director and the curator of the 17th Kaunas Biennial is part of the Jeune création internationale programme showing at the Institut d'Art Contemporain in Villeurbanne.

Manifestation organisée dans le cadre de la Saison de la Lituanie en France 2024



¡Viva Villa! 2024-2025

viva villa!

The Lyon Biennale is taking part in the 2024-2025 season of ¡Viva Villa!, an event around French artist residencies abroad. Stemming from the collaboration between Casa de Velázquez (Madrid, Spain), Villa Albertine (USA), Villa Kujoyama (Kyoto, Japan) and Villa Médicis (Rome, Italy), this new programme takes the form of support for the production and showing of contemporary art through a programme of events held throughout France. As part of this programme, the Lyon Biennale is pleased to be inviting seven artists from four residencies — Bastien David (Casa de Velázquez), Olivia Funes Lastra (Casa de Velázquez), Seulgi Lee (Villa Kujoyama), Myriam Mihindou (Villa Albertine), Bocar Niang (Villa Médicis), Lorraine de Sagazan (Villa Médicis) and Zuri Camille de Souza (Villa Médicis) — to create installations, performances, concerts and culinary workshops.

The Biennale de Lyon

The Biennale de Lyon is equipping itself to reach an even wider public. For its next editions (Art and Dance), it will be hosting artists and audiences at the new Grandes Locos site, the new name for the former railway engineering depot at La Mulatière. The site has been made available by the Greater Lyon Authority, and will become a new cultural hub as the Biennale's flagship venue.



Grandes Locos, La Mulatière
Photo: Bokeh Production

Social and environmental responsibility

VALUES AND COMMITMENTS

Mindful of the major challenges facing society today, the Lyon Biennale has, since 2020, been assiduously developing a CSR approach in its events that addresses the issues facing the sector. The aim is to integrate social and environmental concerns into the strategy and the activities of the Lyon Biennale.

The Lyon Biennale is working out solutions, and developing them, to reduce its impact on the environment:

- Promoting eco-mobility among visitors through a sustainable mobility tariff
- Implementing a responsible communications plan that incorporates a multi-criteria (ecological and social) analysis
- A commitment to eco-responsible catering
- Setting up networks and a pooling of facilities and resources
- Raising awareness among employees, artists and partners of the climate issues that apply to our professional activities

The Lyon Biennale's social commitment is attuned to the world and the region in which we live:

- It ensures inclusion, promotes diversity within its teams and works towards professional integration and employability
- The Biennale d'art contemporain is assisting twelve employees in an occupational integration scheme
- The Biennale promotes outreach and accessibility to its events
- It campaigns against all forms of discrimination
- It welcomes and informs different sections of the public of their cultural rights
- It attaches particular importance to children and young people

LOW-CARBON/ECO-RESPONSIBLE CATERING

Catering services at the Biennale feature vegetarian menus and an eco-responsible philosophy.

SUSTAINABLE MOBILITY DISCOUNT RATE

Visitors travelling to the exhibition sites using a green or low-carbon means of transport benefit from the reduced rate on the admission ticket.

- Reduced rate on presentation of a bicycle helmet, a public transport ticket or season ticket or a TER ticket.

100% ARTISTIC AND CULTURAL EDUCATION

Artistic and cultural education for schools, colleges and CFAs:

- Pass' Région, the Arts and Culture scheme in secondary schools, CFAs and specialised establishments and the Culture Pass contribute to the funding of mediation initiatives that guarantee accessibility to the Lyon Biennale of Contemporary Art and raise awareness of contemporary creation among young people.

A TRANSITIONING ECOSYSTEM

Since 2020, the maCLYON has been actively pursuing an ambitious lighting renewal initiative, aiming to transition entirely to LED lamps. In this regard, it stands as a pioneering institution within the City of Lyon.

SHARING AND WORKING TOGETHER

In 2024, major events in the Greater Lyon area are being held in Les Grandes Locos, a urban site in the process of re-development. The Lyon Biennale is co-directing the conversion of the site in consultation with the hosts of the events that will be taking place there. The aim is to optimise and rationalise the site and to pool resources at every stage of the event production process: shared technical equipment and storage areas, concerted long-term development to ensure cross-disciplinary use, shared signage, and so on.

WORKING TOGETHER FOR A MORE INCLUSIVE SOCIETY

Since 2019, the Lyon Biennale has been a partner and supporter of La Cloche, an association that works to combat the exclusion of socially vulnerable people, and we have introduced a micro-donation scheme, which is open to anyone who wishes to make a donation via the ticket office.



Visit to the musée Guimet
Artwork: Ugo Schiavi, *Grafted Memory System*, 2022 © Adagp, Paris, 2024
16th Lyon Biennale of contemporary art, 2022
Photo: Blandine Soulage

Practical info

Dates

From Saturday 21 September 2024
to Sunday 5 January 2025

The exhibitions are closed on Mondays

Special closing dates:
Wednesdays 25 December 2024
and 1 January 2025

Public opening
Saturday 21 September, 11am

Opening times

From Tuesday to Friday, 11am to 6pm
On Saturdays and Sundays, 11am to 7pm

Late opening at Les Grandes Locos until 10pm
on Fridays 11 October, 8 and 29 November,
and 13 December

Special closing times:
at 4pm on Tuesdays 24 and 31 December 2024

Previews and press days*

Press days
Tuesday 17, Wednesday 18 September

Previews
Wednesday 18, Thursday 19 and Friday 20
September, 10am to 7pm

* Access is for accreditation holders only

Requests for press and professional accreditation open in June 2024,
online at labiennalede lyon.com, press or professionals area.



Photo: Blandine Soulage © Adagp, Paris, 2024

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The 17th Lyon Biennale is financed by:

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- Gouvernement flamand - Flanders State of the Art
- Institute for Contemporary Art Yerevan
- International Biennial Association
- Kaunas Biennial
- Kochi Biennale Foundation
- Pro Helvetia, Fondation suisse pour la culture
- British Council - UK/France Spotlight on Culture 2024
- Danish Arts Foundation
- October Salon
- Phileas - The Austrian Office for Contemporary Art
- Villa Swagatam
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- Saison de la Lituanie en France 2024
- Gouvernement de la République de Lituanie
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Partners



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