

2003 LYON BIENNALE

“IT HAPPENED TOMORROW”

7TH LYON BIENNALE OF CONTEMPORARY ART

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PART 2

THE PARTNERS OF THE LYON BIENNALE

THE LYON BIENNALE

ARTISTIC DIRECTOR: THIERRY RASPAIL

Twenty years ago the international art scene comprised four or five major events.

Today our planet is home to over twenty-five biennials. The phenomenon is a familiar one: it has its artistic side, but it also has to do with the *exhibition* principle now affecting most human activity.

This proliferation of biennials, as we know, directly reflects the broadening of public access to art. Much criticised, this process nonetheless has its positive aspects, the first being an increase in artistic output: more and more artists working more and more quickly. So, all things being equal, the law of averages means we can reasonably hope for more and more successful works (which may, of course, generate more biennials and so on and so on). The second – and far from trifling – outcome is the expansion of an audience prompt to react to contemporary creativity. One of the goals of biennials, then, could be an analysis of the kind of material this audience is actually responding to.

One of the negative consequences of this broadening of public access, on the other hand, is the systematisation of the *exhibition* principle. This process has the virtue of revealing the visible, which puts it into the category of *appearances*: it *reveals* something topical, which is immediately buried by what follows. To cope with over-production, most have opted for exhibition of the visible, consequently each biennial buries the topicality of its predecessor – and any discoveries that went with it. In its inherent levelling-down of points of view, the system constructs a *perpetual present*.

Since it began in 1991, the Lyon Biennale has opted for *exposition as opposed to exhibition*. In doing so it is working against the current and making no bones about it.

A biennial should be an exposition !

But what exactly is an exposition ? It is a complex present, a specific mode of association that fits the work with its creator's itinerary while intensifying and eroticising it.

A *biennial-exposition* takes a stand *in relation* to the topical: a stand that excludes neither history, nor zapping, nor sampling, a stand that *recounts*, an *exposition* that is thoroughly *visual*. The crux of the exposition is the *work*, not the *exhibit*. This emphasis on the crux is subjective. The work as crux and the focus on its hard core – on showing what resists, not simply what is visible – are a distinctive feature of the Lyon Biennale, especially since "Together They Are Changing the World", the second Biennale in 1993.

Against levelling-down and accumulation-oblivion, the 2003 Lyon Biennale will defend the work of art and the "exposition experience".

THIERRY RASPAIL

ARTSISTIC DIRECTOR OF THE LYON BIENNALE OF CONTEMPORARY ART,
DIRECTOR OF THE LYON MUSEUM OF CONTEMPORARY ART

It was in 1991 that Thierry Raspail, with Thierry Prat, jointly founded the Lyon Biennale of Contemporary Art, of which he is still artistic director.

Having begun his career as curator at the Grenoble Museum, in 1983 Thierry Raspail was appointed by the City of Lyon to establish a contemporary art collection for which he would also have to come up with a museum. He was charged, too, with organising the programme for the Lyon Contemporary Art Space (ELAC) and the "Arts in October" event.

Under his direction the Lyon Museum of Contemporary Art – for which he had insisted on a

totally modular design unique in Europe, was inaugurated with the opening of the 3rd Lyon Biennale. Designed by Renzo Piano and incorporating elements of its 1930s predecessor, the building is now host to the striking exhibitions of which Thierry Raspail is the instigator. The list of exhibitions covers Ed Ruscha, Michelangelo Pistoletto, Dan Flavin, Olivier Mosset, Dumb Type, Laurie Anderson, Wim Delvoye, Cai Guo-Qiang, Ann Hamilton, Robert Morris and others.

THE 2003 CURATORS

THE CONSORTIUM

The stand outlined above determined the Artistic Director's choice of curators for 2003.

Thierry Raspail will be working in association with the three directors of The Consortium: Xavier Douroux, Franck Gautherot and Eric Troncy.

The Consortium team, for its part, was keen to include two other major figures from the art world: Robert Nickas from New York and Anne Pontégne from Brussels.

Among the factors contributing to the choosing of The Consortium were its singular character, the range of ventures it undertakes, the remarkable "exposition" experience gained *as a group* over twenty years and its principle of "subjective complexity". Its wariness regarding the biennial system was unquestionably a further consideration.

THE CONSORTIUM

XAVIER DOUROUX, FRANCK GAUTHEROT AND ÉRIC TRONCY

Xavier Douroux & Franck Gautherot founded The Consortium in 1977 and were joined by Eric Troncy in 1995. Focusing from the outset on Minimalism and Conceptualism – with exhibitions by Richard Serra, Sol Lewitt and Dan Graham – this centre for contemporary art also followed up, in the 1980s, artists like Christian Boltanski, Hans Haacke, Bertrand Lavier and others.

The Consortium then went on to work closely with the new generation of the 90s: in addition to individual exhibitions by Angela Bulloch, Rirkrit Tiravanija and Maurizio Cattelan, it facilitated such artists' projects on the nature of the exhibition as Philippe Pareno's *Snow Dancing* in 1995 and Pierre Huyghe's *Mobil TV* in 1997. Keen to see their artists in book form, in 1992 they set up the Presses du Réel publishing company, now

the source of a series of monographs on Sylvie Fleury, Yayoi Kusama, Kendell Geers and others. Their cinema leanings led to the creation of the production company Anna Sanders Films.

The Consortium also curated the Pierre Huyghe french Pavilion at the 2001 Venice Biennale, winning "the Biennale Special Prize", and is currently organising the December 2003 *Flower Power* exhibition in Lille, as part of that city's role as European Culture Capital 2004.

ROBERT NICKAS

Robert Nickas is a critic and independent curator based in New York. Since 1984 he has organized almost forty exhibitions in the United States, Europe, and Japan.

In 1992 he collaborated with Cady Noland on her installation for Documenta IX, and in 1993 he was one of the curators for the "Aperto" section of the Venice Biennale.

A regular contributor to *Artforum* and *Purple*, he teaches in the School of the Arts, Columbia University, New York.

ANNE PONTÉGNIE

Anne Pontégne is a graduate in Art History, who works as a freelance critic and contemporary art curator. Based in Brussels, she co-organised the Alighiero e Boetti and Douglas Huebler exhibitions for the Palais des Beaux-Arts there.

In 1999 she founded the One-TwoThree Association, with which she organises exhibitions – Mike Kelley, Franz West, Christopher Wool.

Her critical work appears regularly in *Artforum*.

THE 2003 ARTISTIC ENTERPRISE "IT HAPPENED TOMORROW"

The Biennale title hints at a narrative to come and at the same time provides a few advance clues. In amongst the issues it points up is a question: *If the future is programmed, can we stop it from happening?* Let's not forget that the film referred to tells the story of a journalist who inexplicably finds himself systematically receiving tomorrow's newspaper, exploiting the situation to the full, he beats the competition to all the scoops – until, one day, he stumbles on his name in the obituaries column?

The title is not a theme to be worked through, however. Rather, it uses the notion of temporal overlap to trigger the transformation of a biennial into an exposition that will restore, rather than betray, the underlying complexity of the making of art. We have tried to create the exposition as the focus for a collective subjectivity that can resist the lure of submission to unadorned reality, to approach the spectator/exposition relationship as a multifaceted experience rather than a mere visit, and to consider art as a singular language: not transversal, not mediatory, but a language in its own right.

Given the current proliferation of artists, this 7th Lyon Biennale will stress the layout of the works and the way the viewer perceives them. We want to call on the best there is in art: its impact as statement, its capacity to surprise and its emphasis on safeguarding the uniqueness of the event against a looming failure to differentiate. To achieve this our choice of works has been guided not by their literal truth or accuracy, but by the expressive means they harness: these are open-ended works that instead of simply representing the world, set out to play a part in inventing it.

Where the artists are concerned we have opted for a generational mix, convinced that certain recent works by artists who have long been on the scene are at least as relevant as those of new arrivals. Together they will make up a shared landscape where all sorts of new connections will take place.

More concerned with singularity and format than with identitarian issues, the exhibition will mingle:

- specific invitations negotiated with the artists: Piero Gilardi, Daan Van Golden, Ed Ruscha, Yayoi Kusama, Bertrand Lavier, Christopher Wool, Jorge Pardo, Franz West, Maurizio Cattelan, Jeong Hwa Choi and Lily van der Stokker,
- a monographic approach: Larry Clark, Philippe Parreno, Olivier Mosset and Robert Grosvenor,
- re-presentation of pre-existing but seldom seen works: *Cosmodrome* by Dominique Gonzalez-Foerster and Jay-Jay Johanson, *Upside Down Mushroom Room* by Carsten Höller, *Lightsow #2* by Pierre Huyghe, *Sod & Sodie Sok* by Mike Kelley and Paul McCarthy, *Krisium* by Albert Oehlen, the paintings of Betty Tompkins and Gustav Metzger's liquid crystal screenings,
- distinctive new offerings: Xavier Veilhan's *Hyperrealist Project*, an Acconci Studio sample, a presentation by Christian Boltanski and Jean Kalman, a new film by Rodney Graham, and a series by Katharina Fritsch,
- also on show will be recent work by Catherine Sullivan, Florian Pumhösl, Yayoi Deki, Martin Boyce, Tim Head, Giuseppe Gabellone, Dan Coombs, Didier Marcel, Dave Muller, Dan Walsh, Hiraki Sawa, Mark Handforth, Sara Rossi, Claude Lévêque, Ara Peterson and Jim Drain (ex-Forcefield), Gary Webb, Trisha Donnelly and Trenton Doyle Hancock.

VITO ACCONCI ■■■■■ CHRISTIAN BOLTANSKI ■■■■■
MARTIN BOYCE ■■■■ MAURIZIO CATTELAN ■■■■ JEONG
HWA CHOI ■■■■ LARRY CLARK ■■■■■ DAN COOMBS ■■■■
YAYOI DEKI ■■■■■ TRISHA DONNELLY ■■■■■ JIM DRAIN
■■■■■ KATHARINA FRITSCH ■■■■ GIUSEPPE GABELLONE
■■■■■ PIERO GILARDI ■■■■■ BRUNO GIRONCOLI ■■■■
DOMINIQUE GONZALEZ-FOERSTER ■■■■■ RODNEY
GRAHAM ■■■■■ ROBERT GROSVENOR ■■■■ TRENTON
DOYLE HANCOCK ■■■■ MARK HANDFORTH ■■■■ TIM HEAD
■■■■■ CARSTEN HÖLLER ■■■■■ PIERRE HUYGHE ■■■■
JAY-JAY JOHANSON ■■■■■ MIKE KELLEY ■■■■■
FREDERICK KIESLER ■■■■ YAYOI KUSAMA ■■■■ BERTRAND
LAVIER ■■■■ CLAUDE LÉVÊQUE ■■■■■ LEN LYE ■■■■■
DIDIER MARCEL ■■■■ PAUL MCCARTHY ■■■■■ GUSTAV
METZGER ■■■■■ OLIVIER MOSSET ■■■■ DAVE MULLER
■■■■■ ALBERT OEHLER ■■■■■ JORGE PARDO ■■■■■
PHILIPPE PARRENO ■■■■■ STEVEN PARRINO ■■■■■
ARA PETERSON ■■■■ FLORIAN PUMHÖSL ■■■■ BRIDGET
RILEY ■■■■■ SARA ROSSI ■■■■■ ED RUSCHA ■■■■■
HIRAKI SAWA ■■■■ LILY VAN DER STOKKER ■■■■ CATHERINE
SULLIVAN ■■■■ BETTY TOMPKINS ■■■■ DAAN VAN GOLDEN
■■■■■ XAVIER VEILHAN ■■■■■ DAN WALSH ■■■■■ GARY
WEBB ■■■■ FRANZ WEST ■■■■■ CHRISTOPHER WOOL

THE ARTISTS

MARTIN BOYCE*b. 1967 in Glasgow, where he lives and works*

The sculptures of Scottish artist Martin Boyce are reminiscent of installations in their use of elements which, despite their urban furniture look, undercut the notions of neatness and functionality.

MAURIZIO CATTELAN*b. 1960 in Padua, lives and works in New York*

Maurizio Cattelan brings an ironic eye to bear on the art world, but without swallowing the idea that he can subvert the very system he is part of. He explores the outer limits of tolerance in works that are sometimes cruel and sometimes frankly embarrassing, but which always strike home. One example is his recent installation of letters making up the word "Hollywood" over a vast garbage dump in Palermo, he invited all the top people from the art scene – and they came along without batting an eyelid.

JEONG HWA CHOI*b. 1961 in Seoul, where he lives and works*

Kitsch is the driving force behind Choi Jeong Hwa's oeuvre, but without any attempt to avoid the risks inherent in a tricky, all-embracing genre. At the Biennale he will show fiberglass trees 6 metres high, with enormous, shimmering, multicoloured flowers in place of the leaves. They will be punctuate the route from the Sucrière to the Museum of Contemporary Art.

LARRY CLARK*b. 1943 in Tulsa, lives and works in New York*

Larry Clark found notoriety with his photographs of teenage drifters whose personal decline he had followed in detail. His rejection of objectivity shocked, but remains the essence of an oeuvre which is anything but documentary in character. Also director of films as disturbing as his photographs – *Kids, Another Day in Paradise, Bully* – he sets out not to establish a comprehensive picture of American youth, but rather to approach it in a raw, distressingly subjective way. This version of a one-man show includes hundreds of images from an upcoming book covering his entire career, together with hitherto unshown videos and the French première of his most recent film, *Ken Park*.

DAN COOMBS*b. 1971 in London, where he lives and works***MARK HANDFORTH***b. 1969 in Hong Kong, lives and works in Miami***GARY WEBB***b. 1973 in Dorset, lives and works in London*

This group show illustrates the curators' decision to point up the resurgence of formal concerns in contemporary sculpture. In the work of Gary Webb, synthetic materials and colour are handled in a way that creates independent, discreet elements while generating an underlying unity. Dan Coombs arranges the parts of his sculptures on a wall, as if making a painting. Handforth's interest in is the cultural, functional and social value of the objects that make up his works.

YAYOI DEKI*b. 1977 in Osaka, lives and works in Tokyo*

Aged 25 and looking 15, Yayoi Deki is the embodiment of that mutant art born of pop, manga and fashion: somewhere between Lily van der Stocker – the sulky kid drawing in her room – and the Yayoi Kusama obsession with a recurring motif. These paintings have a poetic touch reminiscent, simultaneously, of Gustav Klimt and David Hockney.

TRISHA DONNELLY*b. 1974 in San Francisco, lives and works in Los Angeles*

Trisha Donnelly's field is sensory and cognitive perception. Her demonstrations, films and performances cover such learning experiences as looking after horses, communicating with a fur seal and imitating the howling of a wolf. What she shows is never more than the trace of the experience, but her films, drawings and even the narratives of her performances are full of a dense, elemental poetry. The Biennale will be presenting a group of three films, a series of drawings and a new sound work.

VITO ACCONCI*b. 1940 in New York, where he lives and works***LEN LYE***b. 1901 in Christchurch, died 1980 in New York*

Vito Acconci began with explorations of action, space and the body – via poetry, performances, video and industrial design – before devoting himself mainly to architecture, especially in public spaces. It is as an architect that he has been called on to design the lobby area – box office, bookshop – at the Sucrière, along with the two screens at each end of the visitor itinerary. These screens will show projections of the work of Len Lye, famous for his movies comprising zany abstract motifs created directly on the film surface.

CHRISTIAN BOLTANSKI*b. 1944 in Paris, lives and works in Malakoff*

Four artists from four different worlds – Frank Krawczyk, composer, Ryoko Sekiguchi, poet, Christian Boltanski, painter, and Jean Kalman, scenographer – join forces in a fresh reading of Mahler's second symphony, *Résurrection*. With no formal beginning or end, the work takes the form of a relaxed stroll. The venue will be the Rhône Swimming Pool and its basement areas, with the project open for three days in December.

JIM DRAIN

b. 1975 in Cleveland, lives and works in Providence (ex Forcefield)

ARA PETERSON

b. 1973 in Cape Cod, lives and works in Providence (ex Forcefield)

In their hideout in Providence the Forcefield collective came up with a personal, autonomous world of coloured, abstract costumes, films and electronic music. Ara Peterson and Jim Drain have now opted for the contemporary art scene, while the other members of the collective have decided to keep their distance. Working as a pair, they explore sensations via artistic propositions that are simultaneously archaic and original. For the Biennale they have put together a substantial group of new works including a movie-projection room, a giant kaleidoscope and multicoloured carpets.

KATHARINA FRITSCH

b. 1956 in Essen, lives and works in Düsseldorf

Fritsch's work is marked by a simplification of form and colour tending towards the abstract. Each detail – the least facial feature, the roundness of a rat's tail – is subjected to the individual artistic gaze that gives these works their own perfection and unique aura. At the Biennale Fritsch will present a new work comprising eight silkscreens on aluminium, monochrome reproductions of tourist postcards from Chicago and Ibiza pre-cut into the shape of houses, fish, etc. Ghostly images signalling a new stage of her work.

GIUSEPPE GABELLONE

b. 1973 in Brindisi, lives and works in Milan

Gabellone's simultaneous focus is permanence and destruction. This young artist uses a range of materials – polystyrene, wood, metal, cloth, etc – to make sculptures which he photographs and then destroys. Thus the work lives on in, but solely in photographic form: once obliterated it can only ever be seen from a single angle, in a necessarily incomplete way. Gabellone will be presenting a new work at the Biennale.

PIERO GILARDI

b. 1942 in Turin, where he lives and works

Piero Gilardi gained a reputation in the 60s with his "Nature Carpets", coloured-foam installations imitating excerpts from the natural world. Associated for a time with Arte Povera, he became involved in the early 70s in a series of utopian social and political ventures before making a resounding comeback to the art scene via the new technologies. In Lyon he will re-present his wittily baroque environment *Dancing Vines*: vine-stalks set on a synthetic lawn dance to distorted disco music, and when visitors touch a central menhir it projects on the ceiling a film in which the vines seem to draw us upwards and inwards, as in 2001, *A Space Odyssey*.

BRUNO GIRONCOLI

b. 1936 in Villach, lives and works in Vienna

FRANZ WEST

b. 1947 in Vienna, where he lives and works

Since the early 1960s sculptor Bruno Gironcoli has been creating his own unmistakable organic monsters. As a teacher at the Vienna Academy he has had a considerable influence on the contemporary art scene in Austria, and especially on Franz West, with whom he will be showing at the Biennale. He will present two recent sculptures and a broad-ranging series of works on paper.

Franz West is an artist whose sculptures and collages blur the distinction between autonomous works and useful objects. Heir to the Viennese modern movement – from the Jugendstil to Actionism – his work joyfully tweaks dogmas and standards, notably in the way it requires the physical participation of the viewer. At the Biennale he will present a sculpture-cum-collage installation designed to accompany the works of Bruno Gironcoli, his teacher at the Vienna Academy of Sculpture.

DOMINIQUE GONZALEZ-FOERSTER

b. 1965 in Strasbourg, lives and works in Paris

JAY-JAY JOHANSON

b. 1969 in Trollätten, lives and works in Paris

Dominique Gonzalez-Foerster's work includes environments whose distinctive emotional atmosphere is full of literary, biographical and sensory allusions. Which makes it hardly surprising that her encounter with Swedish musician Jay-Jay Johanson and his ethereal pop compositions should result in *Cosmodrome*, an enormous 9-minute installation involving a Johanson ambience and light-events generated by a spacecraft control panel.

To be shown at the Rectangle, *Cosmodrome* is a Consortium production. It has been acquired by the National Contemporary Art Collection and after the Biennale will be housed in the Lyon Museum of Contemporary Art.

TRENTON DOYLE HANCOCK*b. 1974 in Oklahoma City, lives and works in Houston*

Trenton Doyle Hancock lives in Texas and produces work that presents as a magical, autobiographic epic. Central to his personal mythology is *The Legend*, a mutant figure – half-man, half-tree – created out of synthetic black fur and lipstick pink acrylic paint. In Hancock's world narrative and quest go hand in hand via a dreamlike, increasingly complex mix of big paintings, densely-drawn pencil works, wallpaper, small coloured drawings and text applied directly to the wall. The new work on show marks Hancock's European debut.

TIM HEAD*b. 1946 in London, where he lives and works*

Tim Head works relentlessly on a world he sees as meaningless, using photography as his main tool for exploring the ins and outs of illusion. At the Biennale he will show an image-free video of slowly-moving pixels – a kind of magnificent abstract painting in movement.

CARSTEN HÖLLER*b. 1961 in Brussels, lives in Cologne and works in Stockholm*

Influenced by his studies in agricultural science and insect behaviour, the work of Carsten Höller is based on human reactions to more or less abrupt physiological changes. With *Upside Down Mushroom Room* he offers an inverted environment whose floor becomes the ceiling. Hanging by their stems, gigantic reproductions of red and orange *amanita muscaria* mushrooms revolve at different speeds. The effect is literally hallucinatory: as the visitor makes his way among them he/she is plunged into a new reality stripped of all the landmarks of everyday life.

PIERRE HUYGHE*b. 1962 in Paris, where he lives and works*

Pierre Huyghe has always been concerned with the ways reality is represented and the shifts of meaning they generate. *Light Show #2* comprises the model of a concert-hall stage bathed in fog, with spotlights flashing on and off and Erik Satie's *Gnossiennes*, orchestrated by Debussy, as the soundtrack. If, as Dan Graham says, "Rock is the new religion", *Light Show #2* is the perfect illustration of his theory. Here reality becomes a scale model of those monster rock concerts where you're always too far from the stage, swamped by the music and the pulsing of the lights, who else does the spectator see on this empty stage but himself?

MIKE KELLEY*b. 1954 in Detroit, lives and works in Los Angeles***PAUL MCCARTHY***b. 1945 in Salt Lake City, lives and works in Los Angeles*

First presented at the Vienna Secession in 1999, *Sod & Sodie Sock* is the most fully achieved of all the installations by these two artists: Paul McCarthy, who uses traditional art forms to undermine values and contaminate everything else to do with culture, and Mike Kelley, who applies a process of denaturalisation/deconstruction to the same phenomena. *Sod & Sodie Sock* is a total work of art, combining sculpture, photography, drawing, music and video in its creation of a grotesque world in which the values of modern art meet those of popular entertainment. The visitor finds his resources being put to the test in a murderously funny army camp, in company with Jackson Pollock and John Wayne.

RODNEY GRAHAM*b. 1949 in Vancouver, where he lives and works*

Scholarly and intellectual, Rodney Graham uses the cinema as a tool for thinking. His films use loops to analyse formal narrative structures and are permeated with a distinctively uncanny atmosphere. Graham will present a new film at the Biennale.

ROBERT GROSVENOR*b. 1937 in New York, where he lives and works*

Beginning in Minimalist circles, Robert Grosvenor almost immediately broke free with sculptures that were neither modest nor grandiloquent. In the 1980s he began producing vaguely recognisable shapes that might have been something to do with cars, except that the habitual weirdness of his sculptures cloaked them with a mystery that excluded any specific naming. At the Museum of Contemporary Art he will be showing works in which each proposition seems contested by another – a material, a lateral effect – and an artistic awareness stands out clearly.

CINEMA

DESIGNED BY FREDERICK KIESLER

b. 1890 in Vienna, died 1955 in New York

The visionary Frederick Kiesler was simultaneously an artist, industrial designer and architect. In 1929 he created the Film Guild Cinema, an enormous New York movie house that was a show in its own right: the screen was hidden behind a second, eye-shaped screen that opened little by little before the showing began, the walls were coloured and the main film was introduced by others, laterally projected onto them. This exhibition is not an attempt to reconstruct the cinema in its entirety, but rather to capture its spirit: in addition to the eye system, there will be a five-minute advance presentation of the twelve film programmes scheduled for the Biennale: a two-hour screening twice a day. The screenings will feature films by artists taking part in the Biennale and others of their choosing.

YAYOI KUSAMA

b. 1929 in Matsumoto, lives and works in Tokyo

ALBERT OEHLER

b. 1954 in Krefeld, lives and works in Spain

Three rooms at the Sucrière will be occupied by the work of Japanese artist Yayoi Kusama, who made a welcome return to the art scene two years ago. In the first room an enormous mirror-covered, revolving sphere – something between a disco-ball and a globe of the world – will reflect the visitors and the yellow walls covered with black dots. Totally closed, the second room will be lined with a thick purple fabric decorated with a spherical pattern, and alternately lit by flashes of neon and blacklight. In the third room visitors will see the paintings used as sources for the spherical pattern.

At the Institute of Contemporary Art in Villeurbanne, a recent tubular sculpture by Kusama – a kind of chance drawing in space, a line intersecting here and there with mirror-balls reflecting the sculpture – will face a large, computer-assisted drawing by Albert Oehler, a free-flow of line and colour.

BERTRAND LAVIER

b. 1949 in Châtillon-sur-Seine, lives and works in Aignay-le-Duc

A year ago, at the City of Paris Museum of Modern Art, Lavier showed, mounted on a base, a shattered canoe from which he had removed several pieces. An archaeological restoration expert had reconstructed the canoe, leaving the missing areas blank, as on a restored item from Antiquity. This work, resulting in a puzzling object whose very nature is contradicted by the totally superfluous process of restoration, was the prelude to the series to be shown at the Lyon Biennale.

CLAUDE LÉVÊQUE

b. 1953 in Nevers, lives and works in Montreuil

Claude Lévêque's in situ installations offer the visitor an experience first tested out by the artist in the venue to which he has been invited. Spare yet emotionally rich, these presentations disturb our perceptions with a combination of materials that are simultaneously aggressive and oddly yielding. In the tension he generates between the venue, the viewer and the temporal experience, Claude Lévêque achieves an extremely subtle mingling of attraction and repulsion. To maximise the effect of surprise, his work will only be unveiled at the moment of the official opening.

DIDIER MARCEL

b. 1961 in Besançon, lives and works in Dijon

For Didier Marcel, exhibiting means a certain way of inhabiting a space. At the Sucrière he will show a totally controlled environment in a room with a single small window. Giving onto the river Saône, the window will be put into perspective via various artistic and architectural factors serving simultaneously to delimit and enlarge the space.

GUSTAV METZGER

b. 1926 in Nürnberg, lives and works in London

A refugee from the Holocaust, Gustav Metzger came young to London and made his entry onto the art scene in the late 50s with the Auto-destructive Art Manifesto. Putting theory into practice, he painted acid onto nylon cloth, the nylon dissolving more or less quickly according to the concentration of the acid. At the same period he came up with the idea of Auto-constructive Art, implemented by placing liquid crystals on spotlights fitted with polarising filters: the result was a series of unpredictable projected shapes and colours. Biennale visitors will be able to see one of his liquid crystal installations, together with a work recently created in London.

OLIVIER MOSSET

b. 1933 in Bern, lives and works in Tucson

Olivier Mosset describes himself as a painter rather than an artist and his work is based on a principle of neutrality, radicality and self-effacement that constantly challenge the limits of painting. The three works on show in Lyon call up the notions of vision, movement and dynamism, resulting in a handling of colour in all its sensual and physical dimensions.

DAVE MULLER

b. 1964 in San Francisco, lives and works in Los Angeles

Dave Muller reworks private view invitations to suit himself, creates exhibition posters without being asked and comments his friends' work and shows. His remarks are never critical – humour and generosity are the watchwords – and the Biennale has invited him along to comment on the exhibition during the two weeks before the opening.

JORGE PARDO

b. 1963 in Havana, lives and works in Los Angeles

Jorge Pardo's oeuvre occupies the outer limits of all the artistic fields. Starting out as a visual artist, he found the freedom and the strength to overtly adopt the entire range of disciplines – industrial design, architecture, sculpture, graphics – together with the resources to succeed across the board. Especially well known for his lamps, this time round Pardo will be filling a long, narrow room at the Sucrière with hitherto unknown paintings.

PHILIPPE PARRENO

b. 1964 in Oran, lives and works in Paris

There is a distinctive, underlying mystery to Philippe Parreno's works that has to do with their sheer contextualisation, self-reflexivity and scripting. A one-man show thus seemed necessary: to catch his work's complexity and to provide it with the number of separate spaces it required, so instead of an arbitrary grouping of existing pieces, the Biennale offered him three rooms at the Institute of Contemporary Art. Planned, among other works, is a new film, a kind of narrative running in parallel with the current creation of an artists' colony in Thailand by Rirkrit Tiravanija.

STEVEN PARRINO

b. 1958 in New York, where he lives and works

BETTY TOMPKINS

b. 1945 in Washington DC, lives and works in New York

Since the mid-80s Steven Parrino has been studying entries into painting, notably via his *Mis-Stretching* series: painted canvases are taken off their stretchers, crumpled and then re-stretched, a process that gives them a distinctive appearance. Drawing on punk and nihilism, Parrino will show two new *Mis-Stretching* works in association with pictures by Betty Tompkins, one of the only women to have joined the American Photorealists in the 70s. Only recently rediscovered, her series of black and white canvases showing penetration in close-up will generate dialogue with Parrino's sensually monochromatic surfaces.

FLORIAN PUMHÖSL

b. 1971 in Vienna, where he lives and works

Florian Pumhösl's work looks into modernism's political and aesthetic origins in search of a closer understanding of its contemporary outcomes. Using photography, video and sculpture, he builds complex installations that lay bare the hidden contradictions in the modernist project. At the Biennale he will present an installation combining photograms and short films on the political origins of abstraction.

BRIDGET RILEY

b. 1931 in London, where she lives and works

Bridget Riley's early pictures explored patterned variations that set up an authentic space for dialogue between the picture plane and the viewer. More recently she has been creating flat surfaces whose bands of vivid colour give rise to chromatic hallucinations. At the Biennale – working on the principle that a mural always exists in relation to a prior declaration – Riley will be showing a precise, life-size copy of a wall painting already done in New York, together with a series of canvases from the 1990s.

SARA ROSSI

b. 1970 in Milan, where she lives and works

Young Italian artist Sara Rossi will be represented at the Biennale by her latest video: in a vague Roman-ruins setting a group of people in Renaissance dress emit odd noises and perform near-incomprehensible actions. A frankly odd work in its mix of mockery and burlesque.

ED RUSCHA*b. 1937 in Omaha, lives and works in Los Angeles*

For forty years Ed Ruscha's paintings, drawings and films have ensured his status as a major art figure. The Biennale will be presenting two almost unknown 16mm films shot by Ruscha in the 70s, and a new series of paintings.

HIRAKI SAWA*b. 1977 in Japan, lives and works in London*

Hiraki Sawa is known for his animation film *Dwelling*, in which tiny aeroplanes gradually invade an apartment. At the Biennale he will also show a second film including the same planes, but with the addition of English "planespotters". As a rule these enthusiasts are to be found, armed with binoculars, on airport observation terraces, here they occupy the top of the refrigerator.

LILY VAN DER STOKKER*b. 1954 in Hertogenbosch, lives and works in Amsterdam and New York*

For two or three years now, Lily van der Stokker has been back on the scene in no uncertain manner with her zany joyous *wall drawings*. After a period of being (too?) nice, she has opted for keeping her day-glo colours, naive flowers and absurd texts, but this time she's having fun with the art world: quoting the famous, talking money and generally speaking becoming biting and sarcastic. Van der Stokker will be showing on two levels at the Sucrière, there's an elevator between them – and chances are she'll use it.

CATHERINE SULLIVAN*b. 1968 in Los Angeles, where she lives and works*

Catherine Sullivan began with an interest in theatre and performance before moving into the visual arts. Armed with the fruits of research by the Los Angeles art scene into the formal structures of popular culture, she now works on encounters between the work and codes of actors and the critical and formal tools of contemporary art, layering cultural references to create complex installations. At the Biennale she will premiere an installation combining films based on Fluxus performances (*Tis Pity She's a Fluxus Whore*) and an exhibition of Fluxus memorabilia from the Lyon Museum of Contemporary Art collection.

ARTIST'S WORK NOTES:

I have planned two related projects, both having to do with the politics of public assembly. One work incorporates research into Fluxus and in particular, a performance event, the Festival of New Art, 1964 which generated a strangely traditional dramatic conflict between the students who attended the event and the participating artists. I have created a two screen video work *Tis Pity She's a Fluxus Whore* shot at the site of the original event in Aachen Germany and have restaged actions from the original festival according to an opposing stylistic logic. I plan to extend this project to include Fluxus works from the collection of the Museum of Contemporary Art.

The second work, a yet to be titled multiple channel video work uses as a point of departure the Chechen intervention into the Russian musical *Nord Ost*, and the resulting tragedy which occurred. Using Polish, Russian, and American performers, the work concerns itself with the notion of the problematized relationship between reality and fiction within the desire for "spectacle". This event drew together participants of a very different order, one seeking spectacle as a means of pleasure and entertainment, the other, the Chechens using using this same spectacle to assert political independence.

In conjunction with these projects for the Biennale, I will also stage a theatre work at the Opéra National de Lyon. Using an ensemble of performers of varying orientations the project tentatively titled *Lyon Manifestation* uses the *Nord Ost* tragedy and the Festival of New Art to examine the social nature of public assembly through two bluntly political events.

This work is coproduced by the National Opera of Lyon, the Lyon Biennale of Contemporary Art and Le Consortium/Département Nouvelles Scènes.

Amphitheatre of the Opéra National de Lyon : December, 5/6/7, 2003

DAAN VAN GOLDEN*b. 1936 in Rotterdam, lives and works in Shiedam*

During a long and colourful life spent wandering the world, Daan Van Golden has always found inspiration in his private life, his family and familiar bits and pieces: for example, he's been photographing his daughter Diana since she was born, and striving – especially in his painting – to highlight details no one else would take the trouble to see. At the Biennale he'll be showing his most recent work.

XAVIER VEILHAN*b. 1963 in Lyon, lives and works in Paris*

Xavier Veilhan describes himself as a visual artist, using the same space for sculpture, painting and photography. After standing the hyperrealist painting model on its head by using digital techniques to simulate traditional photography, Veilhan will use the Biennale to reveal a project dear to his heart: a *mise en scène* that sets five extremely famous American hyperrealist paintings – no names disclosed until the Biennale opens – inside a wooden structure covered with black plastic sheeting. A penetrating reflection on how art is actually seen.

DAN WALSH*b. 1960 in Philadelphia, lives and works in New York*

Often highly atmospheric in terms of their shapes, colours or the way they are hung, Dan Walsh's geometrical compositions enable, to quote the artist himself, the creation of "an arena for a new approach to the image". Underlying Walsh's arrangements of coloured paving stones, with the unsettling delicacy generated by their curves and rounded edges, is an approach largely founded on perception. His recent paintings, some of them taking up themes from earlier works, go deeper than ever into the relationship between the viewer, the work of art and architectural space.

CHRISTOPHER WOOL*b. 1955 in Chicago, lives and works in New York*

Since the early 80s Christopher Wool has been using his painting to explore and expand the boundaries of a painting whose heroic period is past. Like Robert Gober, Cady Noland and Richard Prince – with whom he has worked – Wool has helped invent new forms for a supposedly worn-out discipline. Throwing in references to rap and free jazz, cinema and art, he has created works testifying to the contemporary experience. Beginning with decorative patterns and letters that produced All-over paintings in which expression was cut to a minimum, he went on to use silkscreening for works that became steadily denser and freer. At the Biennale he will be showing a group of eight new paintings composed as a single work.

PROVISIONAL LIST

THE BIENNALE POSTER, M/M (PARIS)

M/M (Paris), one of the leading graphic design teams in the world today, is a partnership between Michael Amzalag (b. 1968) and Mathias Augustyniak (b. 1967).

Their partnership as graphic designers began in 1991 in Paris in the music industry and their range of activities and interests has spiralled into a wide range of fields. M/M are now as much involved in art as they are in fashion (art directing some of the most cutting-edges campaigns for the likes of Yohji Yamamoto, Calvin Klein or Balenciaga) or in music, and their graphic work as much acclaimed by the art world as by those who most value its functionality.

They have most recently worked with Madonna on her new album *American Life*, after being regular collaborators with Bjork since 1998, designing her book *Bjork*, alongside various record sleeves (*Volumen*, *Vespertine* or *Greatest Hits* amongst others). They have also been appointed by *Vogue Paris* as creative consultant since October 2001.

<http://www.mmparis.com>

“It is almost by virtue of a logical development in the history of art that we have been called today to work in the field of design.”

63 WORDS FROM M/M

« An image never interests us as such. Its relevance lies in the fact that it contains the sum of preceding dialogues, stories, experiences with various interlocutors, and the fact that it induces a questioning of these preexisting values. This is what makes for us a pertinent image. A good image should be in between two others, a previous one and another to come. »

CLIENTS (SELECTION)

Anna Sanders Films, Balenciaga, Biennale de Berlin, Bjork, Calvin Klein, Centre Pompidou, FRAC Champagne Ardenne, Galerie Bernard Dulong, Galerie Patrick Seguin, Hermès, Louis Vuitton, Madonna, Martine Sitbon, Musée d'Art Moderne de la Ville de Paris, Palais de Tokyo, Presses du Réel, Printemps de Septembre, Vogue Paris.

THROUGHGOING CHANGE

IN 2003 THE LYON BIENNALE, "FRANCE'S BIENNALE", IS MARKING ITS 7TH ANNIVERSARY WITH RADICAL CHANGE.

A change of calendar

The shift from summer to autumn will give the Biennale the chance to reach a broader public and achieve a better fit with the international art calendar.

A change of site and a brand-new partnership

The Biennale will now be centred on La Sucrière, a specially renovated 7 000m² industrial building. A total of four institutions, each with its own site, will collaborate on the event:

- The Museum of Contemporary Art
Director: Thierry Raspail
- The Institute of Contemporary Art
Directors: Jean-Louis Maubant, Dirk Snauwaert and Olivier Donat
- The Lyon Fine Arts Museum
Director: Vincent Pomarède
- The Rectangle - Director: Laurent Godin

Thus 2003 will see the single site–single curator approach replaced by *a team* working on *different sites*, each with its own history. While the event remains unified, the variations created in the spaces it permeates will establish a principle of continuity, a qualitative form of duration. Time and duration are now the most vital factors in the perception of the work of art, in the struggle against the oblivion inherent in the perpetual present.

VENUES

THE SUCRIÈRE

"Lyon Confluence" and Port Rambaud

Built on the Saône in 1926, Port Rambaud was for a time Lyon's trading port, before being replaced by Port Edouard Herriot on the Rhône.

A stone's throw from the centre of Lyon, Port Rambaud offers a distinctive setting that has made it a crucial part of the "Lyon Confluence" project. The need to develop this 150-hectare site – between Perrache Station and the Rhône/Saône confluence at the southern tip of the Lyon peninsula – has led the City of Lyon and the Lyon Urban Community to set up a specific semi-public company. The first phase of the project focuses on the Saône, where a brand new city neighbourhood will include an urban park on the land currently occupied by Port Rambaud and a 4-hectare water, leisure and entertainment area. The building and renovation programmes, covering the salt warehouses, the customs building and the sugar warehouse (the "Sucrière") are features of the project.

The Sucrière (the sugar warehouse)

Dating from the 1930s and extended in 1960, the Sucrière served as a storage point for sugar until the 1980s. Its renovation as the core venue for the 2003 Lyon Biennale of Contemporary Art marks an important stage in the transformation of Port Rambaud into a public amenity.

The Sucrière is part of a group of waterside facilities scheduled for thoroughgoing renovation. A gently sloping ramp leads towards the former storage silos that will form the reception area. Entering the warehouse itself, visitors will follow the route formerly taken by the arriving sugar: an excellent introduction to the building and an eloquent evocation of its past.

The renovation operation basically involves bringing the site into compliance with current standards for safety, electricity, heating, acoustics and access. The silos will become the lobby – entry, box office, cloakroom and bookshop/boutique – and the three floors of the 1930s section will provide some 7 000 m² of exhibition space. The project has been entrusted to a team comprising Atlas Architects, Cyprum, BE Martin, GECC AICC and Génie Acoustique, with overall supervision by architect William Vassal.

Scheduled to take 6 months at a total cost of 2.3 million euros, the works are financed by VNF (French National Waterways, owner of the port and the buildings) and CD Cités, a subsidiary of the Deposit and Consignment Office. External improvements and lighting are to be handled by the City of Lyon.

As an initial part of the Lyon Confluence project, the Sucrière is an example of what can be achieved by a public/private sector partnership between the State (French National Waterways), a private investor (CD Cités) and local government (the City of Lyon and the Lyon Urban Community). www.lyon-confluence.fr

THE MUSEUM OF CONTEMPORARY ART

Designed by Renzo Piano, architect of the Centre Pompidou (Paris) and the De Menil Foundation (Houston), the Museum of Contemporary Art of Lyon opened in December 1995. It offers a temporary exhibition surface of 3000m², divided in three large fully adjustable floors allowing any kind of scenography.

VILLEURBANNE INSTITUTE OF CONTEMPORARY ART

Occupying a traditional school building renovated in 1992, the Institute of Contemporary Art was born of a merger between the New Museum (founded 1978) and the Rhône-Alpes Regional Contemporary Art Collection (founded 1982). Its dual function is to use its 1200m² for temporary exhibitions while building a collection of contemporary art to be exhibited through the region.

THE LYON MUSEUM OF FINE ART

Set around the cloister and a public garden dotted with sculptures by Bourdelle and Rodin are 70 exhibition halls covering everything from ancient Egypt to Picasso.

7 000 square meters and 5 000 years of history in the form of painting, sculpture and the graphic and decorative arts. Of special interest is the Jacqueline Delubac collection, on show since 1997 and comprising works by Corot, Renoir, Degas, Bonnard, Bacon and Léger. Its presence alongside the Impressionists makes this France's number two collection of modern art.

THE RECTANGLE, THE CITY OF LYON ART CENTRE

The Rectangle is an art centre with a firmly contemporary commitment. Centrally situated in Lyon, it aims at the broadest possible audience, showing work by French and international artists and emphasising the many faces of today's multidisciplinary art scene.

NEW WAYS OF GETTING AROUND

Ferrie on the river

This entirely free river ferrie (for the Biennale's visitors) is being made available to the public for the duration of the Biennale. It will ply up and down the Rhône on Thursdays, Saturdays and Sundays from 12:30 to 19:30 (except Thursdays: 12:30 – 22:00), with stops at Place Bellecour, the Sucrière and the Museum of Contemporary Art. Departures from Place Bellecour every hour on the hour from 12:30 to 17:30 (except Thursdays: 12:30 – 21:30). The journey between stops takes 30 minutes and offers an introduction to Lyon.

Shuttle-bus

Special shuttles organised by SYTRAL, TCL, Lyon's public transport body, will run between downtown and the Sucrière: departures every 20 minutes from near the Rectangle on Place Bellecour, and from the entrance to the Sucrière. The TCL network provides bus and metro access to the other venues.

PUBLIC PROGRAMMES DEPARTMENT

"The intention is to make the Biennale an exposition that will highlight, rather than betray, the underlying complexity of the making of art. And to make this exposition a time of group subjectivity: the viewer is faced with open-ended proposals that, rather than re-creating the world, aim at helping to invent it." The Consortium

Since 1991 the Lyon Biennale of Contemporary Art has been working at increasing public awareness in the art domain. A separate department has been created to facilitate discovery of contemporary art and direct contact with the works.

The Public Programmes Department has designed specific measures to meet visitors' requirements and throughout the Biennale will be offering an activities programme based on dialogue and exchange:

- weekly guided tours
- guided tours for adults (in French and English)
- guided tours for school groups
- event-based visits for young people
- workshops for children

Today's art is a participatory experience. These tours and visits are intended to provide active understanding of the works and to enable the visitor to approach the Biennale in a new light.

Public Programmes makes an experienced, committed team of coordinators and guides available to lovers of contemporary art and those discovering it for the first time.

One of the team's concerns is art education. School tours are carefully designed to fit with classes and programmes at late kindergarten, primary, and junior and senior high school levels.

Specific educational tools are provided:

- a guide to the exhibition for the 16-25 age group, published in partnership with the Rhône-Alpes Region
- teaching kits for all teachers.

Documentary material on the artists and the works is also available for those drawing up educational and cultural projects related to the 7th Biennale of Contemporary Art.

As a contribution to continuing education, Public Programmes, in partnership with the Lyon Education Authority, is offering a course for secondary teachers. Another course, for leisure and holiday centre youth leaders, is being organised with the CEMEA, the Training Centres for Active Education.

During the November and Christmas school holidays, visits and workshops will be held for children and young people from local leisure and community centres.

Public Programmes Department
Tel: 04 72 41 73 47
Fax: 04 78 29 67 04
public@biennale-de-lyon.org

THE PUBLIC PROGRAMMES DEPARTMENT SOME STATISTICS

VISITS BY 1141 GROUPS

156 GROUPS OF ADULTS
- 2 547 PEOPLE IN ALL

782 SCHOOL GROUPS, FROM KINDERGARTEN TO HIGH SCHOOL
- 16 008 PUPILS IN ALL

1 498 CHILDREN FROM SOCIAL SERVICE AND COMMUNITY CENTRES

TOTAL NUMBER OF VISITORS IN GROUPS: 22,090

FORMER BIENNALES

1991 – L'AMOUR DE L'ART

First Lyon Biennale.

Artistic direction: Thierry Raspail & Thierry Prat.

1993 – ET TOUS, ILS CHANGENT LE MONDE

Artistic direction: Thierry Raspail & Thierry Prat.

Curator: Marc Dachy.

1995 – INTERACTIVITÉ, IMAGE MOBILE, VIDÉO

Artistic direction: Thierry Raspail & Thierry Prat.

Curator: Georges Rey.

1997 – L'AUTRE

Artistic direction: Thierry Raspail & Thierry Prat.

Curator: Harald Szeemann.

2000 – PARTAGE D'EXOTISME

Artistic direction: Thierry Raspail & Thierry Prat.

Curator: Jean-Hubert Martin.

2001 – CONNIVENCE

Artistic direction: Thierry Raspail & Thierry Prat.

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

AROUND THE BIENNALE

L'ART SUR LA PLACE

Since 1997 the Lyon Biennale of Contemporary Art has been organising Art sur la Place, a venture unique in Europe.

Begun as part of the Neighbourhood Cultural Projects programme, Art sur la Place is part of the Lyon's official Urban Policy. It is intended as a rallying point for different generations, cultures and social groups.

Individual artists work with a range of bodies – art centres, social service centres, collectives, NGOs and others – that provide the necessary logistical and discussion framework. In the context of an overall theme, the artist outlines a way of working which he or she then works-hops over a period of several months with a group of 15 to 25 people. Discussion of form and process continues throughout this time.

The artistic projects for 2003 will be based on the notion of the journey – mental or physical, voluntary or forced – with twelve artists and their groups invited to work on new urban forms. Twelve buses will be made available to them, to be transformed at will into exhibitions, installations or objects of curiosity.

- The buses will initially be on show in a city-centre thoroughfare, making up a virtual "bus line" more than a kilometre long.
- Then each bus will return in triumph to the home base where it was created.

Overall and financial organisation of the event is handled by a Steering Committee representing the Biennale team and those involved in the Urban Policy programme: the Rhône Département Prefecture, the City of Lyon, the Greater Lyon, the Rhône-Alpes Region Cultural Affairs Department, the Rhône-Alpes Regional Council and the Rhône-Alpes Region Department of Youth and Sport.

A total of 1947 project applications have come in from all over the Rhône-Alpes Region. The twelve projects selected will be divided up as follows: 5 in the City of Lyon, 5 elsewhere in the Rhône Département, and 2 in the Rhône-Alpes region.

The buses will be supplied by BERTHELET, the SYTRAL, PLANCHE, the SETUB and FAURE.

EN RÉSONANCE AVEC LA BIENNALE D'ART CONTEMPORAIN

Resonance: *the reinforcement or prolongation of sound by reflection or synchronous vibration (Concise Oxford Dictionary).*

Galleries, art centres and cultural institutions have taken their own approach – and given their own interpretation – to the time frame contained in the three words “It Happened Tomorrow”.

An odd time-byte indeed!

So, 42 years later we find Trisha Brown back with Steve Paxton for a unique duet. Stephen Petronio encounters Cindy Sherman. And a James Turrell *Dark Room* brings its “point of view” to a Corinthian capital.

Throughout the city and well beyond, a schedule of images, sounds, improvisations, choreography and electro-funk will mean joyously infectious Resonance with the 2003 Lyon Biennale.

From September, 2003 to January, 2004.

WITH INPUT FROM CULTURAL INSTITUTIONS, GALLERIES, ART CENTRES AND OTHER VENUES

- DUO WILLIAM FORSYTHE – DUO TRISHA BROWN / STEVE PAXTON – CHRISTIAN RIZZO – MATHILDE MONNIER: MOVEMENT NIGHT AT THE LYON OPERA HOUSE
- STEPHEN PETRONIO COMPANY (WITH CINDY SHERMAN) AND THE COMPANHIA DE DANÇA DEBORAH COLKER (WITH VISUAL ARTISTS CILDO MEIRELES, CHELPA FERRO, VICTOR ARRUDA, GRINGO CARDIA) AT THE MAISON DE LA DANSE
- HERVÉ ROBBE: AT THE TOBOGGAN
- “LE FRIGO DE COP1” COMPAGNIE KASTIR AGILE: VILLA GILLET
- COLLECTIF 9 DN AND TRIO BOUBAR: CNSMD (NATIONAL CONSERVATORY OF MUSIC AND DANCE)
- SOIRÉE BRETT DEAN: AUDITORIUM-LYON NATIONAL ORCHESTRA
- THREE CONCERTS AROUND FRANK ZAPPA WITH QUATUOR AYN – ENSEMBLE ORCHESTRAL CONTEMPORAIN – ENSEMBLE PERCUSSIONS CLAVIERS DE LYON: GRAME
- “RENDEZ-VOUS”: LYON NATIONAL SCHOOL OF ART / LYON MUSEUM OF CONTEMPORARY ART (MOCA-LYON), GALERIE DES TERREAUX

- JAMES TURRELL, CORINTHIAN COLUMN, ANISH KAPOOR, SUNDAY J. AKPAN, R. GOBER AND OTHERS: “POINT DE VUE”. MUSÉE DES MOULAGES / MOCA-LYON
- GÉRARD COLLIN-THIÉBAUT: GALERIE DE L'ARTOTHÈQUE, LYON PART-DIEU MUNICIPAL LIBRARY
- INGRID LUCHE AND AGNÈS MARTEL – PAE WHITE: LA SALLE DE BAIN
- JÉRÉMIE GINDRE – MARTINE ABBALÉA: LA BF 15
- SAVERIO LUCARIELLO: GALERIE DOMI NOSTRAE
- RUT BLEES LUXEMBOURG, MARIE LEGROS, AURÉLIEN FROMENT ET PASCAL POULAIN: GALERIE IUFM CONFLUENCE(S)
- PATRICK BACHS – CLAUDE CHAIGNEAU: GALERIE GÉRARD CHOMARAT
- PHILIPPE WEISBECKER – JOSETTE RISPAL: GALERIE TRAIT PERSONNEL/ET ALORS...
- PHILIPPE MAZUY – ODDBJORG REINTON: ASSOCIATION START/UP, L'ATTRAPE-COULEURS
- JEANNE SUSPLUGAS – EMMANUELLE VILLARD: GALERIE OLIVIER HOUG
- SERGE CLÉMENT – HÉLÈNE MUGOT: GALERIE LE RÉVERBÈRE 2
- SLIMANE RAÏS – FRANCESCO FINIZIO: ESPACE ARTS PLASTIQUES/VENISSIEUX
- PATRICE MORTIER: LA HALLE JEAN GATTÉGNO
- “GALERIE NOMADE 2003”: VILLA DU PARC/INSTITUTE OF CONTEMPORARY ART, VILLEURBANNE/LYON SCHOOL OF ART
- MANESSIER CONFERENCES – DE L'ART ET DU SPIRITUEL: CENTRE CULTUREL DE LA TOURETTE
- PAVILLON DUCTAL OF RUDY RICIOTTI: GRANDS ATELIERS DE L'ISLE D'ABEAU

- FRANÇOISE COUPAT: URDLA/THÉÂTRE DE LA CHRYSALIDE
- “THÉÂTRE PRÉCIPITÉ # 5 »: LA COMPAGNIE LÀ HORS DE
- FRÉDÉRIC PÉRIMON: MODERN ART CAFÉ
- ELECTRO-FUNK: DAN ELECTRO – PEPE BRADOCK – JUAN ROZOFF & TOM BAD – BOOGYMAN & DJH: ECOUTER VOIR
- AND... BERTRAND LAVIER'S TRIBUTE TO NOVELIST SAN ANTONIO

FULL DETAILS OF THE RESONANCE PROGRAMME WILL BE ANNOUNCED ON 30 JUNE 2003.

WHO'S WHO AT THE BIENNALE

ARTISTIC DIRECTOR OF THE LYON BIENNALE OF CONTEMPORARY ART: THIERRY RASPAIL

THE BIENNALE IS ORGANISED BY THE NON-PROFIT ASSOCIATION LES FESTIVALS INTERNATIONAUX DE LYON ET RHÔNE-ALPES (LES BIENNALES DE LYON).

President

Gérard Collomb,
Senator and Mayor of Lyon

Executive Vice-president

Patrice Béghain,
Deputy Mayor of Lyon
with responsibility for Culture and Heritage

Vice-president

Yvan Deschamps,
Member of the Rhône-Alpes Regional Council

Vice-president

Jean-Jacques Pignard,
Vice-president of the Rhône Département
Council,
with responsibility for Culture

Treasurer

Michèle Daclin

Assistant treasurer

Jean-Pierre Michaux

Secretary

Catherine Dubernard

Assistant secretary

Alain Guilhot

Director-General, Biennales de Lyon

Sylvie Burgat
assisted by Catherine Verbruggen

General Manager, Lyon Biennale of Contemporary Art

Thierry Prat

Artistic coordination, artist hospitality

Frédérique Gautier, Estelle Richard

Head of communication and external relations

Pascale Ammar-Khodja
Assisted by Virginie Sozzi, Barbara Loison

Multimedia | Graphic design

Denis Mathieu

Press officer

Laura Lamboglia

Corporate relations

Fabienne Moutin

Publications

Nicolas Garait

Records

Florence Comte

Information technology

Norbert Paglia

Technical director

Dominique Hurtebize
Assisted by Bertrand Buisson, Emilie George

Exhibition layout team director

Julien Géry

Public programmes department

Delphine Fournier
Assisted by Célia Ridé, Nelly Casagrande, Pauline Aujard

Art sur la place

Stéphanie Claudin et Xavier Phélut

Box office

Prune Grillon, Dragan Zvanovic...

Administration and accounting

Yves Le Sergent, Monique Paget, Richard Hoarau,
Emmanuelle Moreau

Switchboard

Valérie Dalfino, Isabelle Borgo

And with the assistance of our: exhibition attendants, coordinators and guides, ticket team, cloakroom attendants, ticket checker, exhibition layout team, security personnel...

USEFUL INFORMATION

DATE

Open to the public:

September 18, 2003 – January 4, 2004

Professional preview:

September 16/17, 2003

Official opening:

September 17, 2003

OPEN HOURS

from tuesday to sunday: 12:00 – 19:00

thursday: 12:00 – 22:00

closed monday

VENUES

The Sucrière

Port Rambaud, quai Rambaud, 69002 Lyon

The Museum of Contemporary Art

81, cité internationale,
quai Charles de Gaulle, 69006 Lyon

Villeurbanne Institute of Contemporary Art

11, rue du Docteur Dolard,
69100 Villeurbanne

The Lyon Museum of Fine Art

Palais Saint-Pierre,
20, place des Terreaux, 69001 Lyon

The Rectangle

Place Bellecour, 69002 Lyon

DOWN BY THE SUCRIÈRE

Chez Francis

Barbecues, home-made French fries and Lebanese and Portuguese dishes in a simple, friendly setting on the riverbank: if you're not already a Chez Francis regular, you soon will be!

Open for lunch from Monday through Saturday, and on Friday and Saturday evenings.

Chez Francis
53 quai Rambaud, 69002 Lyon
Phone: 04 72 41 78 15

Café-restaurant on a barge

A barge anchored alongside the Sucrière will house a cafe-restaurant run by Lyon chef Philippe Chavent. Not to be missed for that drink or meal !

CONTACTS

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