

in the hours between dawns

entre deux aubes

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For those of us who live at the shoreline
standing upon the constant edges of decision
crucial and alone
for those of us who cannot indulge
the passing dreams of choice
who love in doorways coming and going
in the hours between dawns
looking inward and outward
at once before and after
seeking a now that can breed
futures
like bread in our children's mouths
so their dreams will not reflect
the death of ours;

For those of us
who were imprinted with fear
like a faint line in the center of our foreheads
learning to be afraid with our mother's milk
for by this weapon
this illusion of some safety to be found
the heavy-footed hoped to silence us
For all of us
this instant and this triumph
We were never meant to survive.

And when the sun rises we are afraid
it might not remain
when the sun sets we are afraid
it might not rise in the morning
when our stomachs are full we are afraid
of indigestion
when our stomachs are empty we are afraid
we may never eat again
when we are loved we are afraid
love will vanish
when we are alone we are afraid
love will never return
and when we speak we are afraid
our words will not be heard
nor welcomed
but when we are silent
we are still afraid.

So it is better to speak
remembering
we were never meant to survive.

*The farthest horizons
of our hopes and fears are paved with
our poems, carved from the rock
of our daily experiences.*
— Audre Lorde, *Sister Outsider*, 1984

In these liminal hours, where night has yet to become day, resilient, intimate, and supportive existences persist. The exhibition *in the hours between dawns* invites visitors to explore these temporal spaces, inhabited by bodies and thoughts lingering in the twilight of an uncertain becoming. It draws inspiration from the figure of Audre Lorde (1934–1992), whose writings have profoundly shaped the fields of intersectional feminisms, lesbian struggles, and anti-racist movements, advocating for the empowerment of marginalized communities through speaking out and taking action.

In her poem *A Litany for Survival*, Audre Lorde writes from the margins, giving voice to those living in the shadow of silence. For her, survival, while an act of resistance against erasure, is also a poetic gesture: between dawns, vulnerabilities can sometimes transform into creative forces.

Part dreamscape, part fantasy, *in the hours between dawns* brings together practices that question, untangle, and reshape power structures and hegemonic narratives while imagining sensitive and plural futures. It presents the works of eleven artists or artist duos as so many poems from which possible horizons emerge. Through expressions of the body, the crafting of new narratives, acts of homage, or even the gesture of a caress, they pave the way for the light hidden in the darkest places.

Glimmers in the darkness, chosen families, communities, and legacies become essential resources for the (re)construction of the self and the collective: at once a refuge and an ideal, a space for listening, belonging, emotions, and transformations. This weaves a poetic, fragmented archive in which the collective and the individual, the real and the speculative, converge.

Between vulnerability and power, *in the hours between dawns* seeks to rethink the boundaries of the visible and the audible, of survival and dreaming. Like Audre Lorde's litany, it invites us to listen to those voices that whisper, sing, and persist in the interstices of day and night.

Sarah Caillet
Curator of the exhibition

The exhibition *in the hours between dawns* unfolds across eleven distinct spaces, each dedicated to an artist or artist duo.

The visitor's journey follows a clockwise direction.

In this booklet, much like a collection of writings, the words belong to the artists.

I carefully chose my own harness,
it's made of iridescent vinyl. I wanted
something soft, far from the FHM aesthetic
or the heavy leather upholstery of a luxury
car that some might gravitate toward.

But it lacked gentleness,
plushness, and kindness.
So I took repurposed hospital sheets,
those pastels softened by countless
washes.

Sheets used to cover bodies
deemed invalid, to desexualize them.

Then I ordered a gradient dildo,
tender and velvety.
But when I slid it
through the O-ring, I wondered
if I really wanted to make
a penetrative sculpture.

Illness is a light from within.
Starhawk might call it immanence,
perhaps in contrast to transcendence.
A light from the inside,
not one of power over things.

I placed tiny disco spotlights,
each one a joyful clitoris
on the dancefloor.

And they listen,
reacting to the words spoken to them,
thanks to a small microphone.

For the IAC, I'm creating two new
harnesses, softer, more enveloping,
to move even further away
from straps and buckles,
which can be intimidating for some.

In *The Marias*, several stories intertwine or unfold in parallel.

First, the story of Anna Maria Sibylla Merian (1647-1717), one of the earliest naturalists, who, during her travels, documented the metamorphosis of butterflies, a phenomenon that had not been recorded until then.

Then, the story of women in slavery who used the peacock flower (*Caesalpinia pulcherrima*), depicted here, for its abortive properties: a means to assert their sovereignty and halt the reproduction of servitude.

Lastly, the story of women from relatively wealthy backgrounds in Victorian England, for whom one of their pastimes was the creation of paper flowers. These three stories are more or less contemporary to each other. They explore, in very different parts of the world, women constrained by their social situation and the various ways of navigating the condition of being a woman in those circumstances.

In my work, I always try to think expansively, considering multiple geographies and experiences to reflect on what unfolds within the complexity of the human experience.

*TFSB2020 —
Superwoman:
Empire of Care
2021*

We, The Filipino Superwoman Band, ask the question: what is essential during a pandemic?

The Filipino Superwoman Band subverts K-pop, its music and aesthetics, to create a mash-up of Karyn White's song *Superwoman* (1988) through a group identity called TFSB2020.

TFSB2020 continues our group's exploration of the work of Filipino migrants. On one level, it is an act of solidarity with the demands of Filipino nurses, healthcare workers, and caregivers, who are among the global frontline workers in the fight against the coronavirus pandemic. On another level, we also consider our own positioning as another type of migrant worker — as cultural workers, offering physical and emotional labor for international productions due to the lack of paid opportunities in the Philippines, and who are also subjected to unjust practices by both local and foreign institutions. This project is a critique of the socio-economic, political, and historical conditions that support this "empire of care" that the Philippine government continues to exploit and export.

TFSB2020 — Superwoman: Empire of Care is a work that expresses — under the vibrant and energetic aesthetic of K-pop — our collective rage against the escalation of systemic violence, government corruption, and abuses of power that continue to force Filipinos to seek work outside the Philippines.

This song is for...
vol. 1
2021

Presented as an interactive listening room, *This song is for... vol. 1* is a unique collection of six vinyl records, drawn from my multi-channel video and sound installation *This song is for...* (2019). In this more intimate context, the tactile and interactive form of the records creates a different listening experience, where care rituals provide attention and reverence to the sonic experience.

In *This song is for... vol. 1*, I revisit and reinterpret the popular convention of the dedication song, in collaboration with musical ensembles led by women and genderqueer people. Each of the eleven songs (six of which are included here) was personally chosen by a survivor of sexual assault and then performed as a newly produced cover. These are songs with particular significance for the survivors, pieces that transport them to a specific moment and place, evoking a sensory world of memories and emotions. A sonic disruption is introduced at a moment in each song, reminiscent of the "scratched record" effect of a damaged vinyl. This performed musical rupture offers listeners the opportunity to emotionally inhabit a contested space of traumatic recall — a space where the desubjectivizing violence of assault and its psychic repercussions painfully intertwine with personal and political claims to life, dignity, hope, faith, and even joy.

A note of care:
this is a work of survival.

In this space, you will not be confronted with images of violence, nor any spectacle of the degradation of Black, racialized (brown), feminine, and/or queer people. However, through the sonic and textual offering of this installation, created in collaboration with eleven survivors of sexual assault, you are invited to inhabit the "scratch" of traumatic recall — and to engage in this difficult yet transformative relational work.

Lyon, February 2025

Dear visitor,

Upon entering our installation and finding yourself in the darkness, you may be surprised: like us, you have probably learned that becoming visible is a prerequisite for claiming your rights.

Perhaps you have also shared the experience that visibility does not always work as expected. Some people, including queer individuals, have been made hyper-visible, observed, studied, scrutinized.

Have you ever wished, or needed, to disappear from the gaze of others?

We would like to invite you to join a crowd — Les Gayrillères — that might appear at night, in a queer cruising spot, in an abandoned club, on the margins of a protest, in the basement of a museum, underground.

They move in the darkness or in spaces of total light, where the blinding shine offers a refuge to hide.

Yours truly,

Renate and Pauline

*Perfume of
Traitors I & III*
2021-2023

*Betraying
the Past*, 2023

*Betraying
Energies*, 2023

*Betraying
Positions*, 2023

*Betraying Sailor
Moon*, 2023

*Betraying
Divine*, 2023

*Betraying
Words*, 2023

*Betraying
Hope*, 2023

*Betraying
Marlou*, 2023

*Betraying
Family*, 2021

*Betraying
the Moon*, 2021

*Betraying
Norms*, 2021

This piece is a sort of derivative of my first installation *Unfinished Sentence*, which was connected to Monique Wittig but already constituted a kind of cosmology, a way of deciphering and creating language through sculptures. *The Perfume of Traitors* series is more inspired by the writer Jean Genet and the philosophy of betrayal that he developed throughout his life.

It is a betrayal that is almost existential: he grew up in an orphanage, spent part of his life in prison, and then integrated into the Parisian literary scene with the support of Jean Cocteau, whom he ultimately betrayed by renouncing their bond to assert his own existence.

In his literature, and thus in his life, Jean Genet develops a whole reflection on betrayal as a way of being in the world. I find this quite inspiring because it is obviously problematic, yet still remains fairly accurate. It is a theory that I relate to another form of betrayal developed by writer and sociologist Kaoutar Harchi, who speaks of betrayal linked to social class: gaining access to university, for example, when coming from a working-class background. This is where the forms of the sculpture come from: knives that evoke, of course, the figure of the knife in the back, but knives without handles, brushed and twisted, with an almost cosmic shape.

The work on metal is part of my experimentation with materials as a way of approaching more tangible, less conceptual things. There is a kind of tension between the writing work behind the piece's concept and the act of shaping these sharp, tangible, almost dangerous objects.

Born in 1990 in Benin to French parents who had already been French for two generations as a result of colonisation, I grew up in a council estate in Orléans but also in a townhouse, with the opportunity to pursue (very) long studies and eventually settle in central Paris. However, I carry with me the memory of the 1998 World Cup, where "blue-white-red" rhymed with "black-white-beur," and the year 2005, when the President of the Republic referred to "scum to be cleaned with a Kärcher." Slowly, I realized how the suburbs had remained that same singular, fantasized backdrop assigned to the youth — racialized — of this country.

It was alongside members of the collective Black(s) to the Future that the figure of Lascar became a dominant symbol for me, representing the other archetype of this two-speed system. A symbol and a symptom, between (in)power and mytho(-logy/mania), between disdain and fascination, between affection and frustration.

Thus, *Sol in the Dark* was ultimately built as a space to revive and transmit some of these archives of suburban resistance and (rendered) clandestine revolts; but also a polyphonic and polyglot tribute, hopeful to continue spreading the invaluable, yet underappreciated, rumor of our composite history fragments.

1. Offline since 2018 with Sybil Coovi-Handemagnon, Kyo Kim, Fallon Mayanja, Josèfa Ntjam, and Nicolas Pirus. We are a collective of French artists and researchers. Since 2015, we have been working from afrofuturism, blackness, and Africana thought, alongside other artists, activists, and researchers who are non-white. Some of us have left, and others have joined.
— We get along.

I refuse the tyranny of a single narrative. I am finally ready to speak. I am starting to think more intensely about the space I occupy in the world, and the space between me and "home," about belonging, whatever that may be, and I realize that I need to create a language that is both robust, fluid, and layered, capable of sheltering all that I am.

All that we are. I need ammunition. I need new languages to define myself. There is really no way to represent my sister in a single portrait. She is far too complex and too beautiful for that.

∞We all are. ∞We.

∞We, those who do not conform to aesthetics, to the normative, institutionalized, and dominant voice. ∞We. ∞We, the border beings. The damned, as Fanon would say.

∞We are rhizomatic, rooted in time. ∞We are the truths of our ancestors, and also the future. ∞We are memory, and land, and freedom, and hope.

∞We are layered, contradictory, and difficult to love. ∞We are an open work. ∞We are speculative. And nuanced. ∞We are multidisciplinary. And interactive. And decolonial. ∞We cannot be told by a single image, or a single screen. Or by anyone else.

Excerpt from *We Are Memory and Earth and Freedom and Hope [On Decoloniality]*, a performance-lecture by Phoebe Boswell, first presented at Tate Britain in 2018.

For her work, Phoebe Boswell invited a wide range of women to respond to the provocations made by Audre Lorde in her essay *The Transformation of Silence into Language and Action*. She now invites you to respond as well:



"Mutumia" means ∞Woman in Gikuyu, my mother tongue, but some say it translates more directly as The One ∞Whose Lips Are Sealed. Throughout history, there have been times when women have used their bodies in direct acts of protest and resistance, in situations where they were not allowed to use their voices.

Mutumia is a tribute to these women.

*Illness
Narratives (1-12)*
2024-2025

*Le repos
des organes*
2023

*The Violet
Wallpaper*
2023

For this exhibition, I propose a domestic space composed of a living room-installation *Le repos des organes*, a pink-painted hallway with a series of paintings *The Illness narratives*, and a wallpaper, *The Violet Wallpaper*. The wallpaper, featuring repeating motifs of blood circulation, originally came from an installation inspired by Charlotte Perkins Gilman's short story *The Yellow Wallpaper*, which blurred the boundaries between the domestic sphere and the bodies that inhabit it. *Le repos des organes* is an installation consisting of fabric and foam organ-sculptures arranged in a living room that could also evoke the waiting room, personifying these organs as tired beings, large pop fluff that take possession of the living room to rest. On the pale walls, a floating violet body, representing my body, the body without organs of the sick artist, and, scattered around it, his organs in anatomical section. These painted elements evoke body mapping, a therapeutic technique that consists of drawing one's own body and placing traumatic events on it to create a space for healing. On the living room table, large textile sculptures of spoons reference Christine Miserandino's Spoon Theory, which uses a metaphor to illustrate the physical and mental energy a person with a chronic illness has to accomplish daily tasks. The installation offers an intimate and political space where anyone can rest for a moment and confront their own body.

The painting series *The Illness Narratives* stems from my research "Plural Narratives of Illness—Narrative and Artistic Tools for Emancipation". This series of vinyl paintings on rounded wooden panels, between clouds and cushions, reflects my textile practice. They are portraits of my bed, of my life in bed, where boxes of medication, cosmetics, essential oils, and books are scattered. These works make visible vulnerable spaces and also serve as visuals for the bibliography of my research website.

With an almost zero luminance, like dark matter and dark energy, soot or carbon black disperses in so many representations and instances across space and time. The first material used to produce printed black ink, carbon black is a vector of familial matter, in the form of printed words, images, or an image for invisible objects. The omnipresent black ink appears in newspapers, novels, and poems, printed in many languages around the planet. A grain from a volcanic plume has helped fix so many words on paper. This grain can be found again and again, in many places seemingly unrelated, in so many nows and afters. In printing, as the material of the printed word, soot occupies the space between pauses, delineating what lies between written and printed lines. Thus, it evokes breath; or rather, how breath creates space for echoes to be heard, just as echoes allow the shelters to be felt. [..]

Excerpt from *Redshift*,
published in *Soot Breath*
// Corpus Infinitum
— Exhibition journal.
Produced as part of the
Soot Breath // Corpus
Infinitum exhibition
(2021), edited by Arjuna
Neuman and Denise
Ferreira da Silva with the
support of the Centre
for Contemporary Arts,
Glasgow.

Soot Breath:
The exhibition journal
(in English).



Soot Breath, then, is a caesura in a sung song, a pause in all the words written in carbon black and spoken aloud. As such, soot is a material trace, just like the echo. Just as the echo makes possible the expression of a shelter, a fleeting place to inhabit, soot makes tangible the expression of meaning, a fleeting place to think. [..]

Matrix Botanica
— *Biosphere above*
Nation
2013

Matrix Botanica explores the question of universal indigeneity: we are all, in one way or another, native to a place and belong, along with all other forms of life, to the Earth. In the video, the Voice of Nature reflects on our humanity. It describes how it perceives us and critiques the many misunderstandings and misinterpretations stemming from the Western philosophical framework, particularly the absurd notion of placing human identity outside of nature.

As the protagonist, Nature becomes a character with an individual identity—one with which the viewer can identify. Through music, the audience can connect with the image and identity of Nature.

The video's narrative is deeply inspired by a lived experience of the psychedelic medicine known as Ayahuasca. *Matrix Botanica* redefines contemporary rituals between humans, plants, and animals in a globalized and desacralized society. It attempts to restore relationships with nature by recognizing it not as a collection of "things" but as creative, autonomous, and fundamentally other entities. Caring for elements such as trees, rivers, forests, herbs, and mountains as friends is a commitment that will ultimately enrich us all. By moving beyond the idea of human identity as only incidentally or marginally connected to the Earth, the work establishes a ritual that allows modern individuals to re-root themselves and embrace a stronger eco-centered perspective within a more interconnected universe.

Gabrielle Goliath

Born in 1983 in Kimberley (South Africa)
Lives and works in Johannesburg (South Africa)

Gabrielle Goliath's works create conditions for listening and encounters. Through photography, video, and sound installations, she amplifies voices that are too often ignored.

The artist explores survival strategies and modes of flourishing for individuals deemed non-conforming due to their identities. Beyond critiquing racial and gender discrimination, her work highlights survival as an ongoing act of agency—an active process forged within structures of oppression. The impact of violence on bodies and minds coexists with a resistance that transforms into a powerful force for action.

☛ *This song is for...*
vol.1, 2021

Sound installation, adhesive lettering, turntables, vinyl records, speakers
Variable dimensions
Collection Fonds régional d'art contemporain Bretagne

Pauline Boudry / Renate Lorenz

Working together in Berlin since 2007

Pauline Boudry and Renate Lorenz create installations that explore the tension between what is visible and what is not, between what is scrutinized and what is hidden.

Their films capture performances in front of the camera, often inspired by songs, images, or films from the recent past. Their works feature choreographers, artists, and musicians with whom they engage in in-depth dialogue about the conditions of performance, the history of visibility, the pathologization of bodies, as well as camaraderie, glamour, and resistance.

By doing so, they challenge dominant historical narratives while questioning the intrusiveness of the spectator's gaze.

☛ *Les Gayrillières*, 2022

Two-channel video installation
Duration: 18'
Courtesy of the artists and Galerie Marcelle Alix
Choreography/ performance: Harry Alexander, Julie Cunningham, Werner Hirsch, Nach, Joy Alpuerto Ritter, Aaliyah Thanisha.

Choréography: Julie Cunningham and Harry Alexander
Photography: Bernadette Paassen, Siri Klug
Sound: Johanna Wienert
Costumes: Heloise Mantel
Mig: Dushan Petrovic
Scenic production: Nibke Tiarks
Dramaturgical assistance: Renen Itzhaki
Sound design: Rashad Becker
Color grading: Waveline
Music: Ivo Dimchev, *Overrated* (home version), Tragic Selector (a.k.a. Daisuke Tadokoro & Terre Thaemlitz), *A Dialogue With Gravity*

Tarek Lakhrissi

Born in 1992 in Châtellerault (France)
Lives and works in Pantin (France)

Tarek Lakhrissi develops a transdisciplinary practice, combining writing, performance, video, sculpture, and poetry. His work explores sensitive and socio-political narratives, particularly those of queer and marginalized experiences in Europe. He questions popular culture, language, and emotions, while proposing an emancipatory universe and future. Playing with languages (French, Arabic, and English), Tarek Lakhrissi creates a multifaceted body of work where words, fiction, and vulnerability become instruments of resistance and transformation.

Whether through a film, a performance, or a workshop, his approach draws from poetry, imagery, and gesture, making language a field of experimentation and reinvention.

➤ *Perfume of traitors (III)*, 2023

Titles of the sculptures: *Betraying the Past*, *Betraying Energies*, *Betraying Positions*, *Betraying Sailor Moon*, *Betraying Divine*, *Betraying Words*, *Betraying Hope*, *Betraying Marlow*

Steel chains, steel knives, green filtered light

Variable dimensions

Courtesy of the artist and the Allen Gallery

➤ *Perfume of traitors*, 2021

Titles of the sculptures: *Betraying Family*, *Betraying the Moon*, *Betraying Norms*

Steel chains, steel knives, green filtered light

Variable dimensions

Collection Institut d'art contemporain, Villeurbanne/Rhône-Alpes

Mawena Yehouessi

Born in 1990 in Cotonou (Benin)

Lives and works between Nice and Paris (France)

Mawena Yehouessi's artistic practices are closely linked to her theoretical research and her activities as a curator.

Each of the artist's projects is based on a co-creation approach, involving various collaborators in filmic, choreographic, or curatorial creations. This collective approach promotes the exchange of ideas and flexibility of formats, questioning institutional norms and dominant discourses. Her work is characterized by the use of collage, which finds new life here with digital tools and post-internet culture. For Mawena Yehouessi, it is about reconfiguring imaginaries to create visual spaces where alternative narratives can develop.

➤ *Sol in the Dark*, 2019-2022

Video installation, 6 color videos with sound, lenticular prints, wallpaper

Variable dimensions

Collection Institut d'art contemporain, Villeurbanne/Rhône-Alpes

Phoebe Boswell

Born in 1982 in Nairobi (Kenya)
Lives and works in London (Royaume-Uni)

Phoebe Boswell explores the space between collective histories and imagined futures. Her work, which blends drawing, painting, film, video, sound, and writing, gives rise to immersive installations influenced by the environment, time, and the presence of the audience. She invites

volunteers to contribute to her works, thus creating a fragmented collective voice. Among her key themes are protest, reclamation, mourning, intimacy, migration, and the creative capacities of the body.

➤ *Mutumia*, 2016

Video installation, hand-drawn animation, pressure sensors, sound recordings including vocal testimonies of women in London and Kiev, vocal elements from the B.I.G. Choir directed by Leonn Meade, the essay *Silence Is A Woman* read by its author Nambui Mwangi, and the essay *The Khanga is Present* read by its author Ndinda Kioko
Duration: 29'55"
Courtesy of the artist

Laurie Charles

Born in 1987 in Belgium
Lives and works in Brussels (Belgium)

Like a storyteller, Laurie Charles creates speculative narratives through her paintings, drawings, sculptures, and videos. In her works, she stages characters, symbols, and situations inspired both by the contemporary world and historical events, which she reinterprets through a feminist lens. Drawing from her own experience with illness, Laurie Charles questions traditional medicine by placing care, natural cycles, and

ecological disasters at the core of her work. Inviting visitors into an immersive experience, her works—composed of multiple objects such as curtains, cushions, and stage props—become spaces for reflection and reconciliation.

☛ *The Illness Narratives (1–12)*, 2024 — 2025

Vinyl paint on wood
15 x 21 cm each
Courtesy of the artist

☛ *Le repos des organes*, 2023

Furniture, carpet, textile sculptures, mural paintings
Variable dimensions
Courtesy of the artist

☛ *The Violet Wallpaper*, 2023

Wallpaper
Variable dimensions
Courtesy of the artist

Denise Ferreira da Silva

Born in 1963 in Rio de Janeiro (Brazil)
Lives and works in Vancouver (Canada)

Arjuna Neuman

Born in 1984 on a plane
Lives and works in Berlin (Germany)

The work of Denise Ferreira da Silva and Arjuna Neuman blends philosophy, art, and creative experimentation. Together, they build what they call a *corpus infinitum*, a virtual or cinematic research space in which human, geological, bacteriological, and meteorological environments are considered as interconnected systems.

Their approach moves away from Western knowledge rooted in modernity, which is often destructive. The artists bring together the exploitation of mineral, plant, and animal bodies on the same plane, revealing it as a symptom of colonial and capitalist dynamics. Since 2016 and their first film, *Serpent Rain*, they have been developing a cycle of works they describe as elemental cinema. Arjuna Neuman is a filmmaker and writer, while Denise Ferreira da Silva, a philosopher and scholar, combines theoretical thought, political activism, and artistic practice.

☛ *Soot Breath // Corpus Infinitum*, 2020
Color video installation, sound
Duration: 39'
Collection Institut d'art contemporain, Villeurbanne/Rhône-Alpes

melanie bonajo

Born in 1978 in Heerlen (Netherlands)
Lives and works in Berlin (Germany)

melanie bonajo defines themselves as a video artist, activist, and "somatic sexologist." Their works, populated by fantastical creatures—queer elves, 2.0 shamans, contemporary demons, and bearded mermaids—reflect the desires and aspirations of a generation seeking a more desirable and inclusive present. Having studied mysticism and esotericism, melanie bonajo questions forms of spirituality and the relationship to nature in a Western world disconnected from it. For the artist, restoring this lost connection begins with reconnecting to oneself, exploring the body's limits, fears, and desires in a deep process of (self)recognition and reclamation.

☛ *Matrix Botanica – Biosphere above Nations*, 2013

Color video installation, sound
Duration: 22'25"
Collection Institut d'art contemporain, Villeurbanne/Rhône-Alpes

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— collection
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Victor Rochette,
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Maëlle Degiorgis,
Iris Denneulin,
Léna Drulhes,
Julie Machu

*in the hours
between dawns*
(entre deux aubes)

Exhibition
from February 7
to April 13 2025

Opening

From Wednesday
to Friday
from 2 PM to 6 PM
On the weekend
from 1 PM to 7 PM

Tarot reading Jimmy Beauquesne

Come and discover the
22 major arcana cards
reinterpreted by the
artist Jimmy Beauquesne
and have your cards
read!
Saturday, March 22

Carte blanche to Tarek Lakhrissi & Mawena Yehouessi

Both featured in the
exhibition, Tarek
Lakhrissi and Mawena
Yehouessi invite you
to a unique evening at
the crossroads of their
respective practices.
Thursday, April 10

More details coming soon
on our website

Mediation meetings

Weekend visits
Saturdays and
Sundays at 4 PM

Visits on the go
Fridays during lunch
break
February 21, March 14,
April 11 at 12:30 PM

Family visit
Sunday, March 30
at 3:30 PM

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From February 7 to April 13 2025

melanie bonajo
Phoebe Boswell
Pauline Boudry / Renate Lorenz
Laurie Charles
Denise Ferreira Da Silva & Arjuna Neuman
Gabrielle Goliath
Eisa Jocson
Kapwani Kiwanga
Tarek Lakhri
Benôit Piéron
Mawena Yehouessi