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EXHIBITION

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1966-79

EXHIBITION CURATOR:
LAURENT MONTARON

MAY 24TH - AUGUST 11TH 2013

INSTITUT
D'ART CONTEMPORAIN
Villeurbanne/Rhône-Alpes

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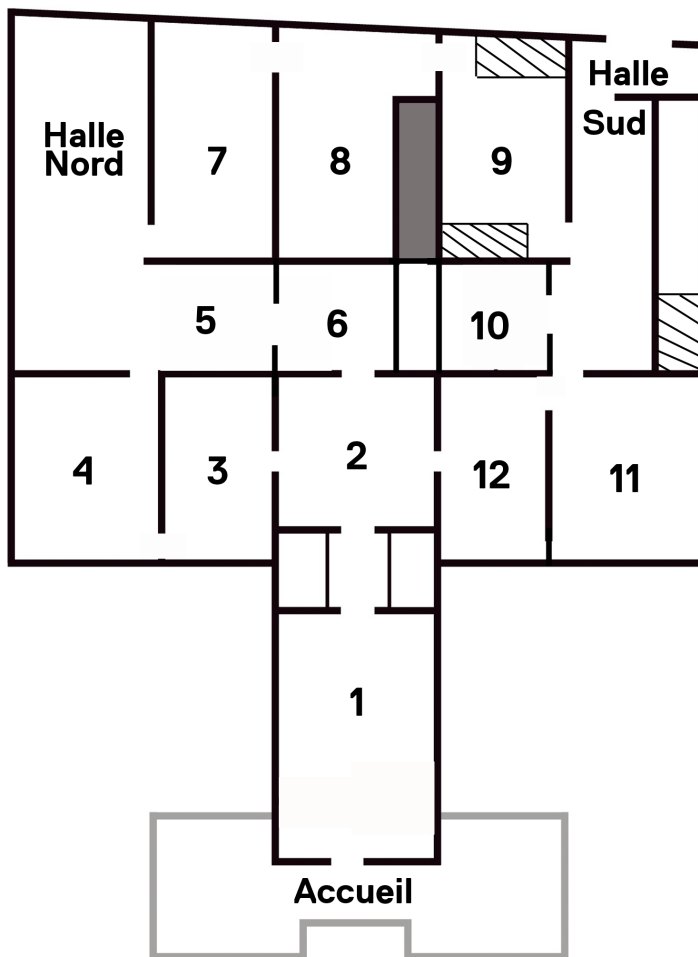
IAC has invited the artist Laurent Montaron to be the curator of an exhibition that will bring together artists who share a similar frame of mind and who characterise a certain approach to today's art and its creative process. Today, at the beginning of the 21st century, in an environment where information circulates at an ever-growing speed, the sixteen artists presented have reappropriated gestures, behaviours and techniques from a past that has become so near it is incorporated in the present. Embarking on such a process may be perceived as creating a rupture with a linear, Western conception of time. It is also probably a way of ingesting the multitude of information we're faced with today.

The exhibition 1966-79 illustrates and analyses how the 1960s and 70s have left their mark and influenced these artists. As Laurent Montaron explains, these artists share a common interest in form and they link their own personal experiences to those which have been buried by time, without giving in to

nostalgia, but questioning the present with hindsight. In the past few years, IAC has established close links with Laurent Montaron, presenting his monograph exhibition in 2009 and acquiring a certain number of his works. This relationship is prolonged thanks to the 1966-79 collective exhibition, which considers the creative process as a driving force to compile a collection by presenting artworks that may be acquired by the IAC in the future.

Born in 1972, Laurent Montaron has developed artworks using film, photography and installations. From the beginning of mechanical techniques of reproduction through to today's forms, he questions the way the media have shaped our representations and continue to fuel some of our most deeply buried beliefs. Through his work, he lays bare the paradoxes that accompany how we perceive modernity, and using narrative as a framework, he explores how the recording and reproduction of images, sound and voice can alter how we perceive time. He is also one of the founding members of Irmavep Club, a collective of united artists and curators who organise a series of exhibitions, retracing recent decades. In 2009, Laurent Montaron's monograph exhibition was shown at IAC.

Exhibition rooms



- 1 GUILLAUME LEBLON, KATINKA BOCK, JORDAN WOLFSON, LAURENT MONTARON
- 2 KATINKA BOCK, DOVE ALLOUCHE, JASON DODGE, DANIEL GUSTAV CRAMER
- 3 JASON DODGE, DOVE ALLOUCHE
- 4 LONNIE VAN BRUMMELEN & SIEBREN DE HAAN, JASON DODGE
- 5 JÁN MANČUŠKA, JASON DODGE
- 6 JASON DODGE
- HALLE NORD ULLA VON BRANDENBURG

- 7 JOÃO MARIA GUSMÃO & PEDRO PAIVA BOJAN ŠARČEVIĆ,
- 8 DANIEL GUSTAV CRAMER, GUILLAUME LEBLON
- 9 ALEXANDER GUTKE
- HALLE SUD ULLA VON BRANDENBURG DANIEL GUSTAV CRAMER
- 10 JORDAN WOLFSON
- 11 MARGARET SALMON
- 12 JÁN MANČUŠKA

room 1

GUILLAUME LEBLON

Born in 1970 in Lille (France).
Lives and works in Paris.

Guillaume Leblon's sculptures use existing materials and interact closely with the space in which they are exhibited. Minimalist in form and with heterogeneous references, Guillaume Leblon creates spatial architectural installations that play with the sense of fullness and vacuum, variations of scale, expansion, extension or withdrawal in space, accentuating the viewer's physical perceptions. He favours an indexed approach, in which what is perceived is part of the whole beyond it. The reading generated by the artwork incites the viewer to mentally reconstruct the context as a whole, reaching beyond the spatiotemporal perceptual framework in which he finds himself rather than narrative theories.

"The point of departure isn't an idea or a material, it is a form. The structural object often consists of a piece of furniture or components containing elements that signify the object or its presentation, but which has gone through transformation or has lost its function. That is often an element that triggers my works."

***Sans titre*, 2013**

[Untitled]

Initially installed outside, in front of Jocelyn Wolff's gallery in Paris in April 2013, it's a space concocted of planks of wood and plaster blocks that encroach on part of the pavement and partly block the gallery's entrance. Situated somewhere between sculpture and architecture, the installation is an ephemeral construction with the aesthetic of a building site, serving as a transitional zone. At the IAC, it has been partly reinstalled at the entrance to the first exhibition room, disrupting the visitors' circulation and forming a kind of antechamber to the exhibition. Guillaume Leblon always creates a special spatial atmosphere in which he installs his works. He explains: "My pieces relate to how they occupy a space."

***Il est temps*, 2012**

The installation *Il est temps* is a true "work within a work" and is presented inside *Sans titre*. Composed of a yellow hosepipe rolled up and placed on the floor and a bronze tap fixed to the wall, we feel as though we're entering a domestic, intimate space. With its seeming simplicity, the installation initially questions our perception and makes us think about how we consider commonplace objects. Perceiving an object as a work of art involves experiencing a "transfiguration", as defined by Danto. Already present during the creation of the structure that shelters it (*Sans titre*), this installation emphasises how the artist is attached to the visual qualities of the materials he uses.

***Trois pommes*, 2013**

[Three apples]

Once again, the transfer of “commonplace objects” leads to a change in how we perceive such objects in our everyday environment. Like a freeze frame, Guillaume Leblon has created a sculpture that follows the codes of a still life. *Three apples*, made of painted wax, are placed in a crate on the floor. They are in different stages of decomposition. In this illusionary representation of reality, the decomposition of the fruit calls to mind the symbols of Vanitas, representing the inevitable decomposition process frozen in a moment in time.

KATINKA BOCK

Born in 1976 in Frankfurt on the Main (Germany).

Lives and works in Paris and Berlin. The physical qualities of the materials Katinka Bock uses are as essential to her as the sites in which she presents her works. The space’s functions and previous human experiences are transposed into the simple materials she uses, such as clay, sand, stone, chalk or metal. The artist takes these materials and gives substance to a temporality or a process, working from imprints or impressions, or simple phenomena like evaporation, impregnation or desiccation. Many of her pieces therefore undergo subtle changes throughout the exhibition, revealing the importance she gives to natural processes and the means to reveal them.

***Stein unter dem Tisch (blau)*, 2009**

[Stone Under The Table(blue)]

Stein unter dem Tisch is composed of a table with an imposing stone underneath its structure. By bringing together a household object and

a brut element from nature, the artist creates a dialogue of opposing realities and explores how it creates tension. The force of the sculpture lies in the confrontation of an object made to size for a human body and the rock, which functions as a fragment of immensity.

***Balance*, 2009**

Using two identical volumes of clay, Katinka Bock moulds two vases, giving one an open form with a wide neck and the other a narrow neck. Both containers are attached to pulleys, filled with the same amount of water and placed in perfect equilibrium at the beginning of the exhibition. As the days go by, the water in the vase with the wide neck evaporates quicker than the water in the narrow necked vase, gradually modifying the initial equilibrium. *Balance* expresses the measure of time, founded on a simple phenomenon and the physical properties of forms and materials. When the artist first exhibited this work, she said: “I imagined that during the exhibition, the vase would end up sitting on the table, but I didn’t actually know if that was going to happen, or if it would fall or even break. So it was like a fiction.”

JORDAN WOLFSON

Born in 1980 in New York (USA).
Lives and works in Berlin and New York.

Jordan Wolfson works mainly with animation, installations and performances. He mixes conceptual language with popular culture to create his works. Repetition, loops, superimpositions and juxtapositions are at the heart of his research to question time, memory and collective imagination. The artist is inspired by archive material from advertisements and different media to compose his pieces, which he considers as “thermometers for culture”. “It is not about the specifics of the individuals that I reference; rather about how their persona functions in popular knowledge, [...] or becomes a part in a greater generational portrait.” He scrutinizes contemporary phenomena in every field and the recurring use of its image. Each time, he chooses to develop these everyday objects into metaphorical forms, rendering the ordinary strange and poetical, with a certain irony.

Clairvoyant (apt. 716), 2007

This installation is so discreet it could easily go unnoticed in the exhibition. *Clairvoyant (apt. 716)* is a light switch that controls the light of two exhibition spaces which visitors may turn on or off as they wish. Although it is presented as a work of art, the object retains its main function. Yet beyond the seeming insignificance of such a commonplace object, *Clairvoyant (apt. 716)* creates a language and recounts a story, like the missing part of the artwork, which gives it its full form. Giving the visitor the possibility of alternating the on/off situation, the artist places the visitor at the heart of the interpretation process. The visitor is faced with a choice: either to stay in

the light or turn it off, which modifies how the works are perceived..

LAURENT MONTARON

Born in 1972 in Verneuil-sur-Avre (France).
Lives and works in Paris.

Laurent Montaron uses recording and reproduction devices with reference to cognitive processes to explore the complex relationships that exist between language, representation and reality. The different mediums he uses – films, installations, photography, acoustic equipment – allow him to question the convergences of image with sound or language. The transcription of time, “Time-Image” and “Movement-Image”, as analysed by the philosopher Gilles Deleuze, occupies a central place in his research. By evoking an individual’s extrasensory faculties, questions linked to destiny or a possible “clairvoyance” confer a strong suggestive dimension to his research, articulating imagination, symbolism and reality.

How can one hide from that which never sets?, 2013

Wood, Glass, Neon light, Silver nitrate - AgNO_3 , 0,10 M (dissolve 21,6 g AgNO_3 in 1,2 L of distilled water), sodium hydroxide - NaOH , 0,80 M (dissolve 26,4 g of NaOH in 0,60 L of distilled water), Glucose (dextrose), Ammonia, Nitric acid, 30% concentration (15 M).

How can one hide from that which never sets? is a display case in portrait format in which a semi-reflective mirror (two-way mirror) is mounted on a slant. The mirror is made in keeping with the invention by the German chemist Justus von Liebig who, in 1835, replaced the

tin-mercury amalgam process used until that date with a fine coating of silver on the back of the glass. The creation shares similarities with the principal of chemical development in photography. *How can one hide from that which never sets?* places the mechanism of vision in space and questions how we perceive things. A viewer's reflection only appears on the glass once the person has passed the mirror, leaving the image of that person in the display case instead of reflecting the image of the person who is standing in front of it. A neon light is placed behind the mirror, revealing the background space. The device alludes to Jacques Lacan's archetypal experience, the "mirror stage" theory: the turning of oneself into an object that can be viewed by the child from outside of himself.

room 2

KATINKA BOCK

(see page 5 for biography)

Sechs Flächen und ein Raum, 2008-2013

[Six Planes and One Room]

Sechs Flächen und ein Raum relates to Katinka Bock's site-specific sculptural works. The six sheets of clay, placed on the floor, reproduce the dimensions of the four walls, the floor and the ceiling of a room at the IAC. The artist has chosen to show the installation in a room inaccessible to visitors and proposes experiencing a vacant space solely occupied by a representation of its dimensions. Cut from ceramic clay, the six planes are placed over an object, and as they dry, they take on the object's shape.

DOVE ALLOUCHE

Born in 1972 in Paris where he lives and works.

A photographer, engraver and graphic artist, Dove Allouche's work is strongly influenced by the passing of time and his travels, but also by literature, cinema and even politics. He aims to render perceptible that which is elusive in nature, the spiritual force of the land or the symbolical evocation present in certain sites. The artist elaborates processes of photographic, mechanical and graphical reproduction as experiences of time. Rekindling early techniques to produce his own images, Allouche questions the obsolescence of digital media, imparting his images with a timeworn, old-fashioned appearance, as if they're from another time, another age.

***Les dernières couleurs*, 2013**

Les dernières couleurs is an image composed of a myriad of coloured dots, evoking pixels. The work stems from some of the last shots of an Autochrome film by the Lumière Brothers that had been stored unexposed and undeveloped. Invented in 1903, Autochrome was the first industrial technique that produced colour photography. Its process (the forerunner of slide films) consisted of coating a glass plate with a transparent adhesive layer, then sprinkling microscopic grains of dyed potato starch over it. The resulting image was a “positive”. As though paying tribute to the forefathers of cinematographic imagery, Allouche revives the memory of this “last Autochrome” and alludes to its aesthetical resemblance to today’s images produced by digital techniques.

JASON DODGE

Born in 1969 in Newton (USA).
Lives and works in Berlin (Germany).

Jason Dodge’s work uses familiar objects from everyday life which are handcrafted to create sculptural installations. His works are often modest and materially minimalistic. The titles of his pieces have a poetical and narrative dimension, evoking travel, waiting, absence or even a fantastical world. Every one of Jason Dodge’s works has something unfinished about it, like a fragment of a never-ending whole.

“You don’t generally know what things are by looking at them. Nor do you know what they were, what they have inside of them or what they’ve touched [...]. That’s how the world was made, I find that it’s an interesting way to approach a work of art.”

Generally installed in vast spaces, Jason Dodge’s fictional sculptures

are touched by an absence, or the invisibility of human presence. They carry within them traces of their creator – either the artist himself or the person/people he entrusted with making the objects – and the distance the objects travel to reach the site of exhibition. The viewer is invited to decipher or invent the objects’ story, and their simple presence incessantly leads to new ideas or further questionings.

The voice obstructions

This piece is composed of a white, porcelain espresso coffee cup (the capacity of volume corresponding exactly to the volume of a mouth), full of small metallic objects.

The installation is a reference to an elocution exercise (made famous during ancient history by Demosthenes) which consists of filling one’s mouth with pebbles to modulate one’s voice or improve elocution. Placed on the floor, between two exhibition rooms, this work questions the attention we pay to space and our capacity to reconstruct an object’s origins.

DANIEL GUSTAV CRAMER

Born in 1975 in Neuss (Germany).
Lives and works in Berlin.

Gustav Cramer's works are based on a fine observation of "invisible moments" which only reveal themselves when a viewer takes another look. After studying at the Düsseldorf School, he rapidly broke away from the "objective" concerns in photography. Therefore, Cramer conceals as much as he reveals in his images. Drawing from 19th century landscapes as well as Far East philosophy, his photographic approach has a meditative dimension that is sustained by a deep sense of the aesthetical, giving importance to anxiety when faced with emptiness or silence. His images are similar to prophetic visions of an intuitive world lying beyond the spectrum of the visible world, a metaphor of a world where humanity aims to establish an "absolute" knowledge of the world.

I, 2009

This small sculpture in steel is placed directly on the floor. The atypical construction fosters curiosity, simultaneously evoking a pendulum, a sun dial, a scientific instrument. Its heavy sphere hanging by a fine cable contrasts with the seemingly fragile triangular structure supporting it, giving meaning to the term gravity. The sphere indicates the centre of the installation's equilibrium.

room 3

JASON DODGE

(see previous page for biography)

Anyone

Every week, a pile of white sheets is delivered to the IAC by a hotel laundry service and installed on the exhibition room floor. The sheets bear traces of the hundreds of bodies that have slept in them, traces that are recorded in the invisible history of their presence. The artist explains: "Generally, it is the people, the subjects that are lacking in what I do. I'm talking to you about them, but they're not there. It's as if I were using the feeling of loss as material."

DOVE ALLOUCHE

(see page 7 for biography)

Granulation,

2_6_7_8_12_13_14_15_23_26_30,
2013

Dove Allouche presents a series of eleven physautotypes influenced by techniques in the *Atlas des photographies solaires* by the French astronomer Jules Janssen, published in 1903. The physautotype process was a photographic technique used to develop images. The process was a precursor to photography and daguerreotypes, invented by Niépce and Daguerre, where images were produced by mixing measured doses of lavender oil, ethanol and turpentine fumes. The sun has fascinated scientists and aroused curiosity throughout history, but it wasn't until 1844 that the first detailed photograph saw the light of day. Taken by the French physicists Jean Bernard Léon Foucault and Armand Hippolyte Louis Fizeau, the image revealed a round shape,

sprinkled with “sun spots”. Inspired by this former method of photography, Dove Allouche tried to “imagine bodies wandering over the sun’s surface”. His shots presented in the room, and which he has named *Granulations* (the scientific name that refers to the activity of grains of plasma visible on the sun’s surface), are photographs of images in Janssen’s Atlas. The artist goes beyond the scientific interest of the images and leads us into a visual art world for exploration and contemplation.

room 4

LONNIE VAN BRUMMELEN & SIEBREN DE HAAN

Lonnie van Brummelen (born in 1969 in Soest, Holland) and Siebren de Haan (born in 1966 in Dordrecht, Holland). They live and work in Amsterdam.

Lonnie van Brummelen and Siebren de Haan have been working together since 2002. Their films and installations explore notions of geography, boundaries, displacements and territories in relation to time. Some of their works use sites as objects that are steeped in cultural dimension and a strong geopolitical situation, they scrutinise the different contours and layers with slow travelling shots and powerful panoramic views. Lonnie van Brummelen and Siebren de Haan’s favourite medium is 35 mm and 16 mm film, but they also write texts and read performances to investigate landscapes and the traces left by Europe at its different stages of evolution. Their geographical approach is inspired by questioning History and memory based on

experiences and the superimposition of temporalities.

***Subi dura a rudibus*, 2010**

[Endure Rough Treatment from Uncultured Brutes]

The point of departure for this work was a 16th century tapestry depicting the conquest of Tunis by Charles V. The tapestry’s cartoons (the full-scale preparatory designs) were designed by the Dutch painter Jan Cornelisz Vermeyen who travelled with the imperial troops to make drawings of the battle. The tapestry shows multiple perspectives, presenting both the Emperor’s point of view and that of his opponents. In Lonnie van Brummelen and Siebren de Haan’s installation, shots of the tapestry and his cartoons are shown side by side, creating a mirror image effect (tapestry cartoons were always drawn back to front). The title *Subi dura a rudibus* reinforces the principle of duality and reflection, as it is in fact a Latin palindrome, which could be translated as “Endure Rough Treatment from Uncultured Brutes”. Just like with the Rorschach inkblot test, the title and how the images are presented inspire the viewer to reflect and question interpretation. The painter himself, Jan Cornelisz Vermeyen, depicted in the tapestry, seems to crystallise a part of this questioning. Was he reminding us he belonged to the royal court and therefore might not be objective? Or did he want to make us aware that, far from being neutral, representations are also weapons?

JASON DODGE
(see page 8 for biography)

Two Doors

Initially presented at the Lentos Kunstmuseum in Linz, this double wooden door is installed between rooms 4 and 5. The doors are lacking handles, they can be simultaneously or alternatively opened or closed, inviting the visitor to manipulate them, go through them... subsequently creating an element of connection or separation. By installing the bottom of the doorframe above the level of the floor, the artist obliges the visitor to step over it, inviting the visitor to become aware of his own body in space, of the materialisation of crossing a threshold.

room 5

JÁN MANČUŠKA

1972, Bratislava (Slovakia) - 2011,
Prague (the Czech Republic).

Born in Czechoslovakia under the Communist regime, Ján Mančuška assimilates into his work an attitude replete with political experience and the dissidence of his elders, manifesting his political engagement through elements of everyday life. His works explore the possibilities of narration in close relation to space and how it is organised. Many of his works bring into play perceptions, some directly involving the viewer. His work is closely linked to certain strains of conceptual art, particularly in his intensive use of text to create self-reflective and philosophically engaged installations. But like others artists of his generation, Mančuška has an ambiguous rapport with conceptual art, to the point of almost being sentimental. Far from taking an analytical stance, his works assimilate other dimensions, positing references to 1960's art carrying a perspective of failed aspirations.

Incomplete movement, 2009

The duration of time and transcribing constituents of narrative is one of Ján Mančuška's central preoccupations. In *Incomplete movement*, everyday objects are the medium for fragmented narration: disparate items of crockery with text and images on their surfaces act as a support to shape a story. He uses the crockery like a storyboard support, the elements of a scene and dialogue can be reassembled depending on

how the spectator interacts with the installation. This installation reminds us of the artist's interest in cinematic narrative.

room 6

JASON DODGE

(see page 8 for biography)

Carrier (mute)

Carrier (mute) is an enigmatic sculpture composed of an A-tone organ flute with a projector light bulb attached. This "trebly silent" sculpture provokes the idea that the "instrument" cannot function. The flute, taken from the organ and placed against a wall, loses its musical capacity - to carry sound - and subsequently becomes "mute". The light bulb is placed facing the wall so there is therefore no space for it to light. Thirdly, by removing the spiritual distance that believers generally show for ritualistic objects, the flute (and by extension the organ as a liturgical symbol) is installed within the viewers' reach and therefore loses its mystique. Everything is seemingly installed to upset the "destiny" of these objects.

Lights at the height of dogs' eyes- the mourners

As its title indicates, this installation is created using two pairs of car headlights installed opposite each other (one pair in room 5, the other aligned exactly opposite in room 6) and they are fixed to the wall at a height determined as "the height of dog's eyes". Equally a signal of light and a ghostly presence, the sources of light draw attention and embody an invisible line that links both "eyes". Engaging in a certain sense of humour, Jason Dodge invites us to

reflect upon what we are capable of perceiving from one's own height and the way in which we can project ourselves and see ourselves as others perceive us.

halle nord

ULLA VON BRANDENBURG

Born in 1974 in Karlsruhe (Germany).
Live and works in Paris.

Ulla von Brandenburg's work is based on exploring theatre as a construction process and investigates the boundaries between illusion and reality, audience and actors. The artist explores the allusive properties of theatre and aims to give the theatrical form of language autonomy. When experiencing her installations, visitors are often invited to cross physical thresholds, distinguished by heavy hanging curtains like those found in theatres, to explore mental spaces of consciousness and the unconscious developed by the artist. Like an opera's "overture" leading into the piece, these passages mark the entrance into one's imaginative world. When she conceives an exhibition, Ulla von Brandenburg imagines spaces like "chapters" and works with a diverse range of media that she interweaves and hybridises to develop a form of language that is in continual looping movement.

***Wagon Wheel, Bear Paw-Drunkard's Path-Flying Geese-Log Cabin-Monkey Wrench-Tubling Blocks*, 2009.**

Inspired by traditional handmade quilts, this installation consists of seven large coloured lengths of fabrics hung like theatre curtains. Their geometrical patterns evoke medieval tapestries, flags (more specifically heraldic blazons) and even tarot cards. Quilts were originally handmade and assembled with patchwork techniques, used as covers or for decoration in the home. In the 19th century, black Afro-American slaves in America used them to escape oppression, as they were full of motifs that held secret codes* to a “network” that was called the *Underground Railroad*, an encoded language that helped slaves escape the plantations in the South. Each motif held a hidden meaning and a series of motifs were instructions on how to escape. Ulla von Brandenburg invites viewers on a journey through enlarged details of these motifs, evoking the historical significance through visual language and codes.

*Examples of quilt motifs and their significations:

Wagon Wheel: A wagon is a means of transportation. It told slaves to pack the essential provisions to survive the journey.

Bear's Paw: Following a bear trail would show them the way through the mountains and lead them to water.

Drunkard's Path: It reminded runaway slaves to take meandering paths to avoid being caught by slave hunters.

Flying Geese: It functioned like an arrow, indicating the direction of geese migrating North.

Log Cabin: A black centre indicated a friendly house.

Monkey Wrench: It signified it was almost time to leave and told slaves to gather their tools for the journey.

Tumbling Blocks: It indicated it was time to leave; a “leader” was waiting. The number of blocks (cubes) indicated the number of days before the escape.

***The Objects*, 2009**

The Objects is a film that functions like a sequence of camera shots. The camera embarks on a long travelling shot, meeting objects along the way, which come to life as if by magic: a rope uncoils and rises up like a snake being charmed, a fan unfolds by itself, a compass starts to dance... A skilful micro-choreography unfolds before our eyes. The camera creates an Object Theatre, literally bringing the elements to life or “animating” them, the elements become effigies, breaking free from their status of accessories - their role in theatres or fairs - to become autonomous within the representational space. Filmed in black and white, in 16 mm, this film is the trace of an aesthetical style that calls to mind the modernist, experimental cinema of Man Ray and the Surrealists.

room 7

JOÃO MARIA GUSMÃO & PEDRO PAIVA

João Maria Gusmão (born in 1979 in Lisbon, Portugal) and Pedro Paiva (born in 1977 in Lisbon). They both live and work in Lisbon.

João Maria Gusmão and Pedro Paiva have worked together since 2001, making short films in which they explore different phenomenology and ontology, exploring boundaries between the arts and science. They describe their work as “poetical philosophical fiction”, composing images that are minimal and simply produced. Their artistic approach is inspired by literary and philosophical references (Properce, Pessoa, Daumal, Diderot, Pascal, Hume) and also draws on social sciences, in particular, anthropology. Their films oscillate between scientific imagery and dreamlike atmospheres, leading us through cognitive experiences, and as we observe the films, traversed by a pervading strangeness, we are incited to look again.

Water Mill, 2012

Olho Ciclóptico, 2008

[The Cyclopes' Eye]

The Animals that at a Distance Look Like Flies, 2012

In this room, three films are edited in succession and screened in a continuous loop, inviting the viewer to experience different dimensions of perception and conscience.

In *Water Mill*, the camera is caught up in a water mill's mechanism, revealing its machinery and perpetual movement, taken from different angles, with a superimposition of images. *Water*

Mill resembles a mechanical ballet, evoking certain artistic films from the 1920s. It equally refers to the movement of the 16 mm projector, which seemingly anticipates and intensifies its mechanisms.

The Animals that at a Distance

Look Like Flies is a static shot of an insect's flight. The title refers to a passage in *The Analytical Language* of John Wilkins, an essay by Jorge Luis Borges, in which he states “animals are divided into categories [...] that from a long way off look like flies”. A close-up shot calls to mind scientific imagery, with its detailed precision carrying knowledge. This approach to reality posits Euclide's theory of vision in *Optics*, asserting that before becoming visible to the eye, everything is at first perceivable as a spot, existing between the realm of the indistinct and at the limit of what is considered representable.

In *Olho Ciclóptico*, a sectioned skull is at the centre of the image, standing out against the black background. The space inside the skull is therefore the centre of the mise en scene: a wavering light slowly moving around infers the idea of an eye, an apparition, a mental image. Regarding their reflections on perception and awareness, the artists evoke the notion that an after-image may act as a source of possible knowledge, stating Newton's experience of still having the image of the sun in his eye after looking away from it. Gusmão and Paiva do not usually intend for their films to be elucidated, yet they possess powerful openness, suggestion and fascination, inviting each visitor to project themselves into their world.

BOJAN ŠARČEVIĆ

Born in 1974 in Belgrade (ex-Yugoslavia).

Lives and works in Berlin and Paris.

Bojan Šarčević creates work where space is addressed with regard to its poetic and perceptive dimensions as well as its cultural, social and political components. The repertoire of forms seems like an archive of past and ongoing historical narrative, especially those of architectural modernism or early 20th century avant-garde aesthetic experiences. Open to different interpretive potentials, Bojan Šarčević's work reveals an art of displacement and intersection. His works evolve between solidity and emptiness, monumentality and fragility, the ascetic and the ornamental. The sensual, even refined, nature of his sculptures coexist with raw aspect, a materiality or physical density that solicits our sensitivity to the materials and forms, his relation to scale, as well as our visual memory.

Tridiminished, 2013

It was in 2012, during the Rhombic Oath exhibition in Düren (Germany), that Bojan Šarčević presented for the first time two onyx polyhedrons, one in the Leopold Hoesch Museum and the other in the Church of Saint Anne in Düren. This particular work is closely linked to this church, which was rebuilt after the Second World War by the master of modern architecture Rudolf Schwarz. In the 50's, shortly after the church was consecrated, a block of stone lying abandoned beside the altar was adopted by worshippers, who started placing candles on it. The nature of the onyx, its translucent depths and the complexity of its veins evoke the geological span of time, which creates tension with the

ephemerality of the candle as it is consumed

room 8

DANIEL GUSTAV CRAMER

(see page 9 for biography)

Ghost, 2010

This work is a compilation of books presented on a low pedestal. There are 70 bound volumes of over 10 000 documented paranormal encounters in the UK, meticulously classified by Darren Mann, head of the Paranormal Database UK. Sources include individual experiences, historic accounts or hearsay of alien encounters, dwarves, different types of screams and sounds of wind, ghosts, headless horsemen, lone ghost ships, graveyards, etc. Archive material is a recurring theme and an artistic approach in Cramer's work. *Ghost* emerges as a kind of collective memory, shared knowledge, which the artist describes as a "bodily object".

Tales 40 (San Vito, Bozen, Italy, october 2011), 2013

Tales is a series of photographic images that are part of a larger work Daniel Gustav Cramer has been developing for several years. There is a common process: the artist takes several photographic images of the same place (or of the same subject) just a few seconds apart. Cramer then invites the spectator to imagine and recreate what happened in the interstitial space and time between the two photos. In *Tales 40*, the sun is absent in the first image, finally emerging in the second, with its rays shining stronger, reaching further, lighting up the landscape.

GUILLAUME LEBLON
(see page 4 for biography)

***Common heat*, 2008**

When Guillaume Leblon moved from his former workshop, he took a mould of the wood-burning stove and made a white ceramic replica. This new stove is unusable as its original function has been removed. The “banality” of the object’s domestic everyday use is presented: the stove is installed in the exhibition space, and the decontextualisation renews how we perceive it. The work is conceived as a clue, which might evoke a panoply of references, the construction of narrativisation, the development of a world.

room 9

ALEXANDER GUTKE

Born in 1971 in Gothenburg (Sweden).

Lives and works in Malmö, Sweden.

Working within conceptual and minimalist traditions, Alexander Gutke explores the boundaries between reality and the production process of his images. He often uses cameras and film and slide projectors in his installations. He investigates the equipment’s mechanical devices, isolating and highlighting components (cables, reels, lights, rotary motion), using them as tools, as part of the process, as mediums and a finality. His films are often self-narrative in how they exist, how they function. Through his installations, he explores how we experience time and space, creating a form of visual illusionism whilst revealing the mechanical processes.

***Soundtrack*, 2013**

Soundtrack is an installation which explores mise en abyme, a recurring theme in Alexander Gutke’s work. In this room, a 16 mm film is screened which captures the film’s own projector’s mechanism. The artist reveals its apparatus, wheels, circuits, bulbs and how the film is fed through the machine, reaching a dazzling climax. The artist simultaneously accompanies this visual exploration with a sound dimension, corresponding to a recording of the sounds produced by the 16 mm projector. Alexander Gutke accumulated and altered these sounds to create a true “soundtrack” that approaches experimental sound-effects music. The visual and sound has been worked into a continuous, infinite loop, revealing the device’s poetic dimension, ultimately fated to be replaced by digital technology.

halle sud

DANIEL GUSTAV CRAMER
(see page 8 for biography)

Untitled (monkey/deer), 2011
Taken during a journey in Japan, *Untitled (monkey/deer)* is a Polaroid snapshot of an unlikely encounter of the artist, a monkey and a deer on a tarmac road running alongside a forest. The intimate nature caught in the image emphasises the extraordinarily privileged dimension of the moment, which in turn intensifies the genre of presentation. Polaroid cameras completely revolutionised photography, producing unique photos instantaneously - there is no need to wait for the image to “develop”. Its distinctive light and “acidic” colours confer an “old-fashioned” dimension. *Untitled (monkey/deer)* resembles a rare image, like documented source material or an archive document.

ULLA VON BRANDENBURG
(see page 12 for biography)

Prince David, 2013
Like an immense stage set filling the entire south hall, this mural painting was inspired by a photo of the Canadian cruise ship “Prince David”, which sank in 1932 off the coast of Bermuda. Depicting the interior of the ship submerged under the water, this monumental “wall painting” (16.38 m x 4.90 m) is in green acrylic paint. Aesthetic quality is a recurring theme in Ulla von Brandenburg’s work. We discover a reference to certain representational processes, playing with cut-outs and contours, like stencil art, shadow puppets or stained-glass windows.

room 10

JORDAN WOLFSON
(see page 6 for biography)

Animation, masks, 2012
Animation, masks is an animation video which presents a central character whose appearance deliberately resembles an anti-Semitic caricature. Throughout the film, the “masks”, mentioned in the title, take on many different forms, but they all have some kind of connection to the character’s identity. His face undergoes all kinds of distortions, some even grotesque (his ears suddenly inflate, his nose grows into a trunk) and his facial expressions change from calm to impassive, suddenly disturbing, diabolical then smiling. Graphical modifications also animate his face, superimposing motifs and colours on his features. The character alternately adopts a female and a male voice, personifying an intimate dialogue as he recites Love Poem (by Richard Brautigan). With this installation, Jordan Wolfson reworks video game aesthetics and discomposes the codes of verbal and physical expression.

room 11

MARGARET SALMON

Born in 1975 in New York (United States).

Lives and works in Whitstable (United Kingdom).

After a career in photojournalism, Margaret Salmon turned her attention to filmmaking. Taking an almost anthropological approach, she films people's daily lives, immersing herself in the details of their movements and habits and in the atmosphere of their living places. She uses her keen sense of observation to record details intended to distinguish archetypes rather than document individuality. Drawing from the documentary genre, the history of independent cinema and Italian neorealism, Margaret Salmon uses slow shots and long sequences that seem designed to match the length of the image to the "tempo" of the characters. Salmon describes her films as "time-based portraits" that allow her to establish a certain familiarity with her subjects.

Gibraltar, 2013

This film was shot on the heights of Gibraltar (Spain), at a popular tourist site famed for its population of Barbary apes (Europe's last known primate colony). This sequence takes place on a rock overlooking the city a half-wild, half-civilized place which offers a stunning view of contemporary urbanism while granting tourists the privilege of mingling with an ancestral group of animals. The artist's fascination with this ape "community" inspired her to capture on film the atmosphere of the curious encounter between two worlds. Although not a documentary, the film observes and studies the behaviour of the apes and their interactions with the tourists. The aesthetic of this short 16 mm film recalls that of home movies. For Margaret Salmon, the soundtrack adds an extra dimension to the interpretation of the film. In *Gibraltar*, there are three successive percussion compositions by Max Roach, a major figure of bebop; the deliberate discrepancy between image and sound confers a touch of lightness and humour to the work.

room 12

JÁN MANČUŠKA

(see page 11 for biography)

The other, 2007

This installation, consisting of a light box and fifteen 35 mm strips of film, documents a performance enacted in the presence of the artist and a photographer during which the artist asked his wife to paint black the parts of his body that he couldn't see.

The photographs taken during the performance, developed on film, hang in front of the light box and offer spectators a spatialised view. Surprisingly enough, one of the body parts most out of our sight range is one that best defines our identity: the face. In this work, Ján Mančuška deals with the paradox of self-perception, a reference to the unknown aspect of the self.

**Interview with Laurent Montaron by Nathalie Ergino
For publication by Flammarion
in September 2013 in the 30th
anniversary catalogue of the FRAC
contemporary art foundations.**

Why did you choose the title 1966-79 for the exhibition you're presenting at the IAC (Institut d'Art Contemporain)?

The group exhibition entitled 1966-79 features sixteen artists born between 1966 and 1980. The title implicitly refers to the impact on these creators of the artistic legacy of the '60s and '70s, and to our relationship with history.

How did you choose the artists for the exhibition?

They are artists I'd already met, and some of them are close acquaintances. I chose them because I can relate to their research and the themes they explore. More generally, I think their work reflects a current artistic trend. Plenty of other artists could have been featured in this exhibition. My aim wasn't to define a group, but to present examples of a broader trend in contemporary art.

Since the late 80s, the FRAC Rhône-Alpes has based its collection policy on the principle of "active acquisition", inviting artists to produce new works which are then proposed to the acquisitions committee. Your exhibition at the IAC revives the idea of creation as the driving force behind a collection, as some of the exhibits will enter the IAC

collection when the exhibition is over. In view of this, how did you choose the exhibits from among the works of each guest artist?

I wanted the exhibits to reflect each artist's work, so the contributors were closely involved in the selection process. I also aimed for coherence in the exhibition, for a comprehensible connection between the works.

This exhibition, designed to coincide with the 30th anniversary of the FRAC foundations, was initially supposed to show works from the IAC collection. Why did you decide to exhibit works that are not part of that collection?

Not showing the IAC collection seems to me to correspond to the very nature of the FRAC foundations. I think the purpose of a collection such as that of the IAC is an essentially prospective one. This exhibition fulfils one of the FRACs' main goals by supporting contemporary art. I didn't want to convey a static impression of a collection that is constantly evolving.

The exhibition title infers the idea of a fixed period. What does it refer to?

In 1973, Lucy R. Lippard published a work entitled *Six Years: The dematerialisation of the art object from 1966 to 1972*, a book in diary form containing a year-by-year collection of notes by the author and documents which she says reflect chaos rather than any imposed order. The art of the 1960s and 70s encompassed a variety of movements that explored the relationship with form and shifted the definition of

an artwork. Lippard's title posits the idea of dematerialised art; her book focuses on the study of a group of artists working in the conceptual vein, including categories such as anti-form, process art, land art and what would come to be known as arte povera. The author's tour de force was to use the umbrella term of "dematerialisation" for a range of diverse practices reflecting a significant transformation in the artistic practices of the day.

Which particular aspects of conceptual art have had the greatest impact on your work and on that of your guest artists at the IAC?

Conceptual art cannot be dissociated from the context in which it originated, first and foremost in reaction to the formalism of the period. It was an attempt to remove art from the art market; unencumbered by material contingencies, conceptual artists were at liberty to explore the definition of art, thereby reviving the romantic paradigm, and shifting the centre of gravity of artworks towards something of an intellectual nature. The creation and use of archives and databases by certain conceptual artists heralded the transition to a tertiary society. These systems anticipated our current relationship to the world: we want nothing to be lost. The rationalisation and accessibility of knowledge have resulted in archive networks designed to be constantly replenished. Western society is permeated by the desire to preserve its heritage; the fear of losing anything, stemming from the liberal ideology, means that the past is now

fully incorporated in the present.

In what ways is the legacy of the 1960s and 70s important to you?

The context that saw the birth of conceptual art has changed completely. We have a romantic view of the 60s-70s as a period when an alternative was possible; today, I think it's difficult to exist outside the market. The various movements that developed during that period were, in a sense, the tail end of the avant-garde movements.

What remains of this conceptual legacy?

In today's art world there are other issues at stake. As Walter Benjamin predicted, the exchange of experience is in constant decline, confirming Marshall McLuhan or Gilles Lipovetsky's prophecies about the profound changes in store. Gilles Lipovetsky's hypermodernity has replaced postmodernity, and the digital age has led to the dematerialisation of images, information and interpersonal experience. Conceptual art proposed an almost premonitory concept: that of the age of dematerialisation.

How are these changes reflected in the work of the exhibiting artists?

The guest artists at the 1966-79 exhibition share an interest in form. The term "dematerialisation" finds an echo today in the overall process of digitisation, rather than in an attempt to escape the market. Ours is an era of rationalisation in which digital tools and dematerialisation have replaced

experience of the world. Although the exhibiting artists use references to the past, this is not the subject of their work. They propose a different take on processes that we now take for granted but whose meaning we have lost. We no longer know how an image is created. Contemporary tools such as the computer, which are vectors of knowledge, distance us from an awareness of material processes.

The aim of these artists is to connect each of their experiences to things that are now buried in History, to study the present in the light of the past; their work is anchored in research that resembles archaeology an archaeology of gestures, processes and techniques that ultimately requires the re-materialisation of the artwork.

You alluded earlier to Walter Benjamin's book "The Storyteller"; how does this exhibition relate to what you describe as a decline in the exchange of experience?

Some of the artists in the exhibition, like Jason Dodge, Margaret Salmon and Gusmão and Paiva, have revived the use of narrative in their work. What Walter Benjamin described was the decline in modern societies of the links that are forged by narrative. Narrative involves a form of reciprocity in which the viewer-listener's empathy fosters identification with the narrator. In Jason Dodge's work, imagination is the intermediary that takes us to the heart of his works; the indexed form of his art is what allows room for the imagination.

The artists seem connected by their investigation of the persistence of an artwork through time and memory. In what way does the question of time permeate their works?

The possibility of instant access to the past has changed our relationship to time. Information that would once have taken several days to acquire is now transmitted instantaneously. The artists in this exhibition are re-appropriating the past, using past skills to question the notion of progress. When you understand the advent of colour in photography, you understand how today's images shape our representation of the world. These artists challenge the knowledge we take for granted and whose meaning escapes us; their goal is to re-appropriate this knowledge. The search for origins causes us to take a fresh look at the present.

In addition to your work as an artist, you've been an exhibition curator for several years with the Irmavep Club collective. How do you reconcile these two approaches to exhibiting?

I think they're distinct. My work as a curator requires me to take an interest in other people's work. It's a good thing for artists to reappropriate the way in which their work is shown and it's a form of commitment.

PRACTICAL INFORMATION

1966-1979

EXHIBITION CURATOR :
LAURENT MONTARON.

Exhibition form May 24th to August 11th 2013

OPENING HOURS

Wednesday to Sunday from 1 pm to 7 pm
Free guided visits (in French)
on Saturdays and Sundays at 3 pm and by appointment

ACCESS

Bus C3 (stop : Institut d'art contemporain)
Bus C9 (stop : Ferrandière)
Bus C16 (stop : Alsace)
Métro ligne A (stop : République)
Station vélo'v (bicycles) 1 minute on foot
The Institut d'art contemporain is 10 minutes from Lyon Part-Dieu railway station.

PRICES

• full price : 4€ • reduced price : 2,50€

DOCUMENTATION CENTER

by appointment

BOOKSHOP

specialised in contemporary art
open during exhibition opening hours

NEXT EVENTS

Sunday 9th June, 3 pm: Family Sunday
Family visit, followed by snacks. Ages 5 and over.

The Institut d'art contemporain receives aid from the Ministry of Culture and Communication (DRAC Rhône-Alpes), Rhône-Alpes Regional Council and the city of Villeurbanne.

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