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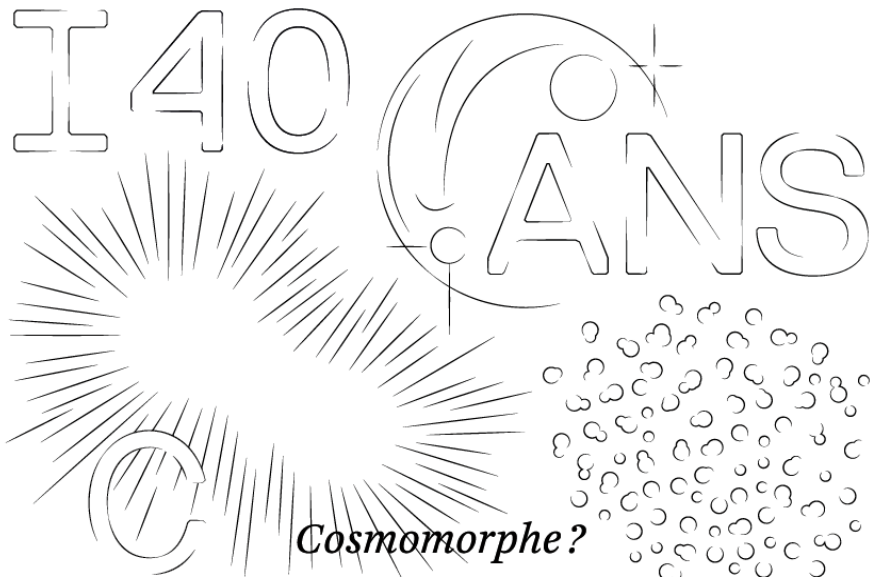
EXHIBITION

COLLECTION À L'ÉTUDE CHAOSMOSE

5TH OCTOBER 2018 - 20TH JANUARY 2019

INSTITUT
D'ART CONTEMPORAIN
Villeurbanne/Rhône-Alpes

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AN AUTUMN IN CELEBRATION OF THE IAC'S 40TH ANNIVERSARY

COSMOMORPH ?

From the creation of the Nouveau Musée in 1978, to its merging with FRAC Rhône-Alpes in 1998, to the birth of the Institut d'art contemporain, the IAC has distinguished itself as one of the pioneering structures for contemporary art in France.

On the occasion of its fortieth anniversary, beyond festivities or an overview, this autumn the IAC is presenting a snapshot of its activities – exhibitions, collection, emerging creation, talks – within the very dynamic of experimentation and research. In a time of accelerated transformations, the IAC is reaffirming its original dimension as a laboratory now more than ever, supporting artists and researchers of all kinds.

All of the projects this autumn thus echo the research undertaken by the Laboratoire espace cerveau. The upheavals marking the Anthropocene* are obliging humans to imagine the world differently – firstly, by overcoming our anthropocentric perspective. Becoming aware of our part in natural cycles and recomposing a world in coexistence with all the creatures of the cosmos constitutes the initial phase *towards a cosmomorphic world*.

Sensitive to the atmosphere that contains them, Katinka Bock's works defy the limits between interior and exterior and generate uncontrolled physical evolutions through their porosity.

Equally as attentive to this molecular dimension of matter, Théo Massoulier (Galeries Nomades²⁰¹⁸) seeks, through his composite sculptures, the potential continuums between the inert and the living, the organic and the synthetic.

According to the constitutive repertoire of his practice, the balls and eyes that Jean-Luc Parant sculpts out of clay (Collection à l'étude [Collection Revisited], *Parcours d'art contemporain à Villeurbanne*) make up a cosmic corpus, an elliptical cosmogony whose "overflowing" quality expresses what is unrepresentable about the universe. Playing on the same impossibility of transcribing the vastness of space, Observables d'Apeiron, a monumental length of silk by Célia Gondol (Collection à l'étude [Collection Revisited], *Chaosmose*) unfolds an undulating galaxy with infinite chromatic and graphical variations.

* A period marked by the global consequences of human activity on the biosphere.

Finally, presented within the urban fabric of Villeurbanne, posters by Lawrence Weiner proclaim:

“MOI + TOI & NOUS” [ME + YOU & US].

This syntax created by the artist formulates a world of variable individualities – all different and yet remaining interconnected.

Cosmomorph?

In a cosmomorphic world, every creature belongs to a network of multiple relations, in which duality does not exist, and in which there is no separation from nature. Originally, the term “cosmomorph” was introduced by the anthropologist Maurice Leenhardt, who studied animist Melanesian societies in which creatures are attributed different statuses than they are in the West. Philosopher Pierre Montebello reactivated the term in 2015 with the book *Métaphysiques cosmomorphes* (published by the presses du réel), in which he questioned the relationship of beings between themselves, their relationship to the cosmos, and the need for consistency.

COLLECTION À L'ÉTUDE

CHAOSMOSE

DOVE ALLOUCHE, GIOVANNI ANSELMO, ISA BARBIER,
MARIE BOURGET, DANIEL GUSTAV CRAMER, JULIEN
DISCRIT, CÉDRICK EYMENIER, GLORIA FRIEDMANN,
CÉLIA GONDOL, MARIA LOBODA, RICHARD LONG,
MINOT - GORMEZANO, NICOLAS MOMEIN, LINDA
SANCHEZ, ANAËLLE VANEL

Every two years, the IAC experiments with its collection *in situ*. Alongside the experiment undertaken in Villeurbanne with various cultural organisations, in 2018 the IAC is presenting a selection of works that include both recent acquisitions and works from the existing collection.

“Contaminating, excessively exploiting.

Concerns expressed since the 1960s are crystallising today with the advent of the Anthropocene¹.”

Echoing these questions asked by the Laboratoire espace cerveau [Brain Space Laboratory], the exhibition *Chaosmose** brings together practices that are in direct contact with the elements: ritual marches, harvests, harnessing gravity, and more. Some of the processes at work here size up the cosmos and its infiniteness; others probe the latent darkness of the unpredictable phenomena that pass through it.

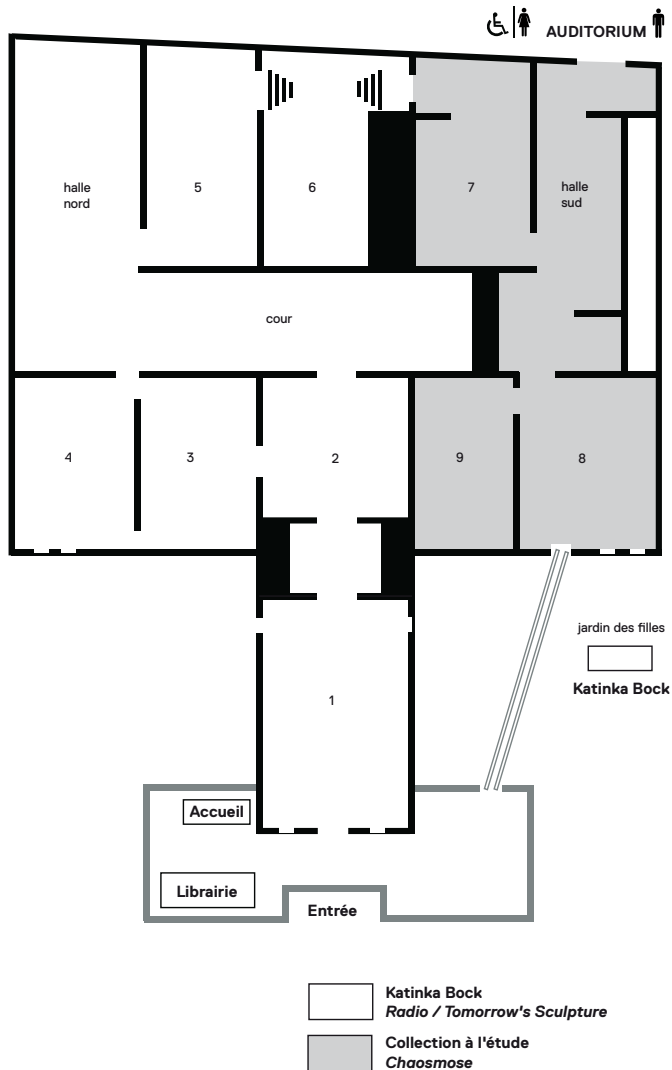
In search of a position in a chaotic universe, the artists seek a potential continuity and transpose the vertigo of natural forces into imaginative, even spiritual power.

Curator: Nathalie Ergino

1. Hélène Guenin, *Cosmogonies, au gré des éléments*, MAMAC Nice & Éditions Snoeck, Gand, 2018, p. 22

*Resonating with the 'chaosmos' of James Joyce (a portmanteau created by Joyce in *Finnegans Wake*, 1939) and, by extension, with the chaosmosis of Felix Guattari (1992) and the exhibition *Cosmogonies au gré des éléments* [Cosmogonies Subject to the Elements] curated by Hélène Guenin at the MAMAC Nice in 2018. The exhibition shows a quest for continuity between order and disorder in a world shattered by permanent change.

exhibitions rooms



ROOM 7: Julien Discrit, Richard Long,
Isa Barbier, Dove Allouche, Minot-Gormezano

ROOM 9: Cédric Eymenier

SOUTH GALLERY: Célia Gondol, Gloria
Friedmann,
Anaëlle Vanel, Daniel Gustav Cramer, Maria
Loboda

ROOM 8: Giovanni Anselmo, Nicolas Momein,
Marie Bourget, Linda Sanchez

room 7

JULIEN DISCRIT

**Born in 1978 in Épernay (France)
Lives and works in Paris (France)**

Julien Discrit works on questions involving the representation of space, whether physical or imaginary. The experience of time, through the path taken and history, is also essential to the artist's approach. Inspired largely by geography, his protean practice includes sculpture, installation, video, and performance. It can be understood as an attempt to "describe the world" as well as a constant questioning of its image.

67/76, 2017

67/76 is a video about Montreal's *Expo 67* (the 1967 World Expo) and the figure of architect and theorist Richard Buckminster Fuller. The two dates in the title represent the beginning and ending years of the film; they correspond respectively to the inauguration of the event, which was marked by the construction of the famous geodesic dome that the architect designed for the occasion, and the fire that caused its partial destruction in 1976.

While also reconstructing the fire, the film addresses the historical, social, political but also cultural context of the 1960-1970s. The various issues that the voiceover raises in the film come from a text Buckminster Fuller, *Operating Manual for Spaceship Earth* (1969). From renewable energies to automation, through universal income and even the extinction of the human species, this visionary piece of writing irremediably echoes the challenges faced by our societies today. As for the film, it emphasises how fully the utopian parenthesis of the years 1960-1970 has closed.

RICHARD LONG

Born in 1945 in Bristol (United Kingdom) where he lives and works

Richard Long has chosen to make the whole world his place of creation and exhibition, working on the scale of the landscape and at the rhythm of a walk. Despite the ephemeral nature of the vast majority of his works – located in situ, subject to being reabsorbed into their environment and exposed to climate degradation – his work has been shown in many institutions around the world. Most often he shows archives (photographs, maps), relics of raw materials found during his walks or texts (tautological or poetic statements). Claiming to be a sculptor first and foremost, Richard Long moves in quantifiable space, whether this has to do with the duration or the inscriptions left on the spot.

By using materials that he recovers from nature, and without dissociating himself from his atypical way of treating the landscape, the artist thus gives his work a guiding "line" and establishes a link between nature and culture.

***Pine Tree Bark Circle*, 1985**

Pine Tree Bark Circle is made up of pieces of bark. All of the fragments come from the same tree, a pine tree from Fürstenu Castle in Graubünden where Richard Long was invited to stay by the Buchmann Gallery in 1985. Richard Long creates a circular shape on the ground with the bark, around which the visitor is invited to circle (as he or she would do around the tree). The fragments used testify to a very regular cutting up of the trunk. The assemblage consists of a perfect circle, a full disc presented as a whole, without establishing a hierarchy between its constituent parts.

Pine Tree Bark Circle also links the artist's "exterior" work to his "urban" creations.

ISA BARBIER

**Born in 1945 in Cannes (France)
Lives and works in Marseille
(France) and Italy**

Isa Barbier's is both graphical and spatial: from sculptures at their most minimal essence to large suspended installations consisting of organic elements, mainly feathers, but also petals, leaves, etc.

Isa Barbier's work maintains a great coherence between its constituent parts. Indeed, for her, the arrangement of natural elements in space is a way of drawing, just as her drawings foreshadow sculptures to come.

A poetic interplay is arranged between light, space, and the movement of the visitor. Her work joins the organic and the geometric, material lightness and formal power.

Untitled, 2010

Wires play an important role in the work of Isa Barbier, as much for their ability to suspend in space as for their graphical value. Here, an overlay of threads recalls the artist's feather installations, including the wax points on the threads that affix the feathers. The lines delicately intertwine, creating a movement and a rhythm similar to that of a dance. Isa Barbier's installation and sculpture work is linked to her drawing, whether through preparatory drawings or pure plastic research.

In fact, each installation is a drawing in space that also makes use of the line and the point. Here the fragility of the feathers, so frequently used by the artist, is substituted for that of tenuous lines, forming light traces that almost disappear into nothing.

MINOT - GORMEZANO

Pierre Minot

Born in 1948 in Lyon (France)

Lives and works in Lamure-sur-Azergues (France)

Gilbert Gormezano

Born in 1945 in Figuera-da-Foz (Portugal) - died in 2015

Since 1983, Pierre Minot and Gilbert Gormezano have worked together on artistic research into nature and the body. Minot-Gormezano's pictures are imagined as multiple experiments in the natural setting. Throughout their travels, the two artists have drawn inspiration from the places they've passed through to compose photographs in which landscape and flesh seem to merge. The body of Pierre Minot is put into situations as an instrument for apprehending space. Constructing the image then depends on the ability to imitate (in the sense of impregnate) the body with regard to the structures, forms, materials, and lights of the place. Photographs by Minot-Gormezano are often presented as puzzles to be deciphered, always with several possible levels on which they can be read. Often organised in series, diptychs, or triptychs, the images produced by the two artists are pervaded with contemplative expectation, accentuated by their use of light.

Limons V, 8, 1984-86

Antres VI, 1, 10, 1985-86

From the series *Limons* and *Antres*

Composed of prints on silver-gelatine intimate baryta paper, the *Limons* et *Antres* series show the approach characteristic of Minot-Gormezano: the choice of mineral landscapes into which the naked body fits, or even melts, osmosing with the material; evocations of the mystery of creation grappling with the Earth; intimate lairs and original chaos that produce

sensual and poetic compositions. As if it had emerged from matter itself, the body appears to give itself over to the space, unless it does the opposite, leading to another story of beings relationship to nature. The presence of the body in space comes to resemble a physical ordeal as much as an emotional and inner quest. The notion of the print, specific to the photographic experience, and the action of light is tested here in the flesh before giving rise to meditative images, greatly inspired by reading the poets and studying the philosophies of immanence.

DOVE ALLOUCHE

**Born in 1972 in Paris (France)
where he lives and works**

A photographer, engraver, and draftsman, Dove Allouche creates work that is strongly marked by the passage of time and spatial exploration. It seeks to make elusive natural places perceptible, showing the spiritual strength of the land and the symbolic evocations that pervade certain sites.

The artist develops processes of photographic/ mechanical/graphical reproduction as if they were various experiences of time. Reviving old techniques to produce his own images, Dove Allouche raises the question of the obsolescence of digital media, giving his images an outdated appearance, as if they were emerging from another time, another era.

Désublimation_31, 2016

Désublimation_33, 2016

From the series *Désublimation*

This set was made using aerial photographs taken by Dove Allouche in 2008 in Venezuela. The artist travelled to Salto Ángel, the largest waterfall in the world, which is almost a thousand metres wide at its largest. He chose to photograph

the unique moment when the water, sky, and clouds mix at the waterfall's lowest point. The lack of distinction between the elements inspired the artist to apply the title *Désublimation*, corresponding to the phase in which a gas transitions into a solid. Dove Allouche then worked from photographic prints on watercolour paper to change the light, shadows, and details. The use of zinc powder and lampblack allowed him to "carve" these evanescent, very low-contrast forms.

The pictorial effect of the set and its subtle hues were obtained by diluting the powder in alcohol. As is often the case with the artist, there are doubts as to what medium is being used, with the artist having blurred boundaries between photography and drawing.

south gallery

CÉLIA GONDOL

**Born in 1985 in Grenoble (France)
Lives and works in Paris (France)**

The work of Célia Gondol draws from her practice of dance a kind of choreographic orchestration that borrows from the principle of formation, the convergence of individuals. Preferring lived situations to finished objects, the artist surrounds herself with collaborators whose work – whether artisanal, technical, scientific, or poetic – she incorporates as vehicles of shared performance. Célia Gondol likes to see her performers' singularity revealed through heady mantras but also through more meditative, ritual or devotional tasks.

***Observables d'Apeiron* [Observables of Apeiron], 2016**

As enamoured of cosmogony as she is of cosmology, Célia Gondol navigates between the mythology of our origins and spatial imagery. She transposes images collected from the sites of the CERN or NASA into beautiful woven pieces. Cosmic motifs – stars, galaxies, cosmic microwave backgrounds – repeat in the bluish, coppery, and fluorescent reflections of lurex, silk, and polyester.

At forty metres long, this great train is also punctuated with silent areas and folds that stand in for the “blind spots” in the universe. The title, *Observables d'Apeiron*, evokes the infinite and indefinable material that Anaximander, the philosopher and Greek astronomer from the sixth century B.C., included under the concept of Apeiron: “that which one could neither limit nor define”. Produced during a residency at the Hermès Textile Holding, the fabric reflects the

high technicality of the Jacquard loom. Invented in Lyon in the early nineteenth century, and understood to be the ancestor of programming systems, the Jacquard loom perfects the logical reasoning beyond the primordial craft of the loom, which symbolises the “prolific matrix” in many creation myths. Weaving accomplishes this first gesture of universal order, one that is literally cosmic – cosmos first being defined as the idea of establishing order before designating the universe.

***Visite* [Visit], 2016**

The video entitled *Visite* accompanies the cloth material of *Observables d'Apeiron*. Inside the production workshops we see the “visit”, the final stage of quality control. With alert looks and caressing hands, the “visitor” examines the textile that passes in front of them, scrutinising its smallest defects. For Célia Gondol, the subtle choreography in this position of extreme attention being paid is related to the attitude of the astronomer observing the asperities of space through a telescope. The voice of Hélène Courtois, an astrophysicist specialising in cosmography whose cartographies of galaxies in three dimensions have fascinated the artist, provides commentary of the fabric scrolling in the video.

The “Big Black” which preceded the Big Bang, “lumps of matter” hailing down into the “primordial soup”, the temperatures, dynamics and ages of stars: informally and accessibly, the scientist deciphers the universe in the weave of the fabric, lending herself – in going beyond the complexity of her discipline – to the game of exchange and transmission that drives Célia Gondol's entire process.

GLORIA FRIEDMANN

Born in 1950 in Kronach (Germany)

Lives and works in Aignay-le-Duc (France)

Through her work in the field, Gloria Friedmann seeks to reinterpret the lexicon of nature through the use of various techniques and media: from industrial materials misused at the beginning of her career to architectures, taxidermies, anthropomorphic sculptures, and the creation of “living pictures”.

In the 1980s, she conferred a narrative element on these elements resulting from industrial production: windshields juxtaposed on the ground indicating the shape of a wave, sections of hoses appearing to be grass agitated by the wind, and plastic garbage bags forming a stormy sky. With an attachment to physical and mental landscapes, Gloria Friedmann’s works deal with major contemporary themes on the subject of humankind’s posture within and with regard to our environment. These themes tend to emphasise human contradictions: their belief in science, technology, and industry, but also the union and the confrontation between animality and humanity residing in each person. Her entire practice deals with a present grappling with the past of lost origins and an uncertain future.

***Rivière d’une nuit d’hiver* [River on a Winter Night], 1983**

The piece *Rivière d’une nuit d’hiver*, emblematic of Gloria Friedmann’s first sculptural work, is based on an opposition between an archetype of the natural landscape suggested by the title and the choice of materials from industrial and consumer society for representing it. According to the artist, this work must “evoke in the visitor’s memory something they have

already seen”. Using inner tubes, an industrial material very foreign to the natural world, Gloria Friedmann recreates natural appearances and plays once again on human contradictions, on their inclination to dream up an image of nature.

However, with the transparency of the water expressed in the opacity of the rubber and the fluidity and lightness of the river replayed in the rigidity and weight of the industrial material, the vision of the landscape that results is dark, icy, and knotted.

ANAËLLE VANEL

Born in 1991 in Mende (France)

Lives and works in Berlin (Germany)

Anaëlle Vanel uses photography to question the meanders of history. The objects she captures in her images come from field research, often related to historical or literary figures (Rosa Luxemburg, Auguste Blanqui, or Tony Duvert) who evoke her favourite themes: commitment, confinement, and madness. This practice is coupled with written work: each photograph is accompanied by a text posted on the wall next to it. The text gives some interpretation of the images but follows its own logic, developing its own narrations.

***Gisant* [Recumbent Figure], 2016**

With *Gisant*, Anaëlle Vanel questions the notion of the border. She shows a rocky promontory overlooking the sea, at the foot of which emerges an elongated shape that has obviously been carved by human hand. This recumbent statue, eroded by the elements, seems to have come out of the ground a long time ago and to be gradually returning to it. The distinction established between the mineral kingdom, the artefact, the human body, and the fossil appears to be abolished. Through photography,

the artist confronts images created by other beings at other times that have survived, or partially survived, the passage of time in the manner of this recumbent figure. The framing preserves the mystery of the form one observes, while the text can be understood as the artist's creed: rather than highlighting in an effort to "elucidate", her work seeks to preserve the obscure parts of her subjects. She makes a distinction between photographs that exhibit and photographs that reveal while preserving the story that the objects contain.

***Empreinte de dinosaure* [Dinosaur Footprint], 2016**

One must examine this *Empreinte de dinosaure* for a long time to make out the three slight impressions on the surface of the rock that Anaëlle Vanel designates as the imprint of a gigantic ancient foot. The black and white colour scheme and the slightly flush framing contribute to making the viewer lose their bearings while creating an image with mysterious beauty. A short text by the artist accompanies the photograph, an invitation to go beyond the documentary image and its factual dimensions to test the mystery of this presence: that of an imprint left by an animal of which almost nothing remains, and which remains omnipresent in the global collective imagination. "Photography does not reflect an unequivocal, frozen past; it is caught in a network of meaning that exceeds it," writes the artist.

***1871, Auguste Blanqui, emprisonné durant la Commune de Paris, Fort du Taureau* [Auguste Blanqui, imprisoned during the Paris Commune, Fort du Taureau], 2016**

During the Paris Commune, Auguste Blanqui was imprisoned at Fort du Taureau in northern Finistère, where he would spend five months. The man nicknamed "the one who is locked up" for having spent most of his life behind bars used his frustration at not being part of the insurrection he inspired to write *l'Éternité par les Astres* [Eternity by the Stars] (1872), a cosmological speculation on eternal renewal. Anaëlle Vanel photographed the Fort du Taureau from the sea in several successive exposures. The blurring of the image that results refers to the idea of parallel universes developed by Blanqui, but also evokes the urgency of escape: we think in particular of *l'Évasion de Rochefort* [Escape from Rochefort] (1881) by Édouard Manet. The theme of confinement is recurrent in the young photographer's work, and is aggravated by questions of infinite repetition and defeat, combined here with hope and the possibility of flight.

**DANIEL GUSTAV CRAMER
Born in 1975 in Neuss (Germany)
Lives and works in Berlin (Germany)**

The work of Gustav Cramer is based on a fine observation of "invisible moments" that are only revealed with a second glance.

His practice quickly distinguished itself from the "objective" aims of the photographic medium. Cramer hides as much as he reveals in his images. Drawing from the nineteenth century landscape tradition as well as Far Eastern philosophy, his photographic approach is informed by a deep sense of aesthetics that creates space for apprehension of the void, silence and

a meditative dimension. His images are like prophetic visions of an intuitive world beyond the spectrum of the visible. They constitute a metaphor for a universe where humanity tends to create “absolute” knowledge of the world.

I, 2009

I is a sculpture placed on the ground that forms part of a series of sculptures made of concrete and metal. Each of these works has a simple main geometric form and is designed according to the property it illustrates. Here, three metal feet hold up a sphere with a wire at a short distance from the ground. The volume seems frozen. Giving full meaning to the term gravity, the heavy sphere suspended by a thin cable contrasts with the apparent fragility of the triangular structure that supports it. This sphere indicates the centre, where the balance of the whole is played out.

As in his photographs, Daniel Gustav Cramer aims to reduce lines to their essential elements, to their very function. Cramer leaves the visitor undecided by this object of uncertain status. As a purely aesthetic object, its suspended sphere evokes a pendulum or an ancient astronomical tool without it being understood exactly what it measures.

Tales #35 (Lago di Braies, Dolomites, Italy, August 2011), 2012

This photographic diptych is from a series begun in 2008 that includes photographs as well as printed books. The *Tales* by Daniel Gustav Cramer are like micro-narrative sequences where a subject evolves in time. These works record the path of an object in space or subtly shift the photographic point of view. Based on the occurrences in this series, it is possible for the viewer to be faced with two identical shots. For *Tales # 35*, a demarcation line

on the water clearly marks the path taken by a small boat, but the amount of time elapsed remains miniscule. More than the photographed subject, whose presence often tends to fade, the artist is interested in physical and temporal displacement in the image. This kind of visual ellipsis is very often the beginning of a story or a narration in the work of Daniel Gustav Cramer.

Mare, 2017

This work is based on *Dell'Arcano del Mare* [The Secret of the Sea], a maritime treatise by Sir Robert Dudley published in 1646-1647 in Florence. A sum of seventeenth-century knowledge on navigation and shipbuilding, the monumental six-volume book also includes the first modern maritime atlas with 130 original maps. This photograph by Daniel Gustav Cramer comes from this “atlas of the oceans”, on a page where we only see a white grid. Indeed, many of the maps in Robert Dudley’s book depict nothing but water, given its totalising nature. Here, the artist is interested in a place in the maritime world that does not include islands or coasts. As a proof by the near-absurd of the completeness of the English sailor and engineer’s book, the work plunges us into a poetic space that is white and silent, absorbed and meditative when faced with the infinity of the sea.

MARIA LOBODA
Born in 1979 in Krakow (Poland)
Lives and works in Berlin (Germany)
and London (United Kingdom)

Fête, La Musique, La Noce [The Party, The Music, The Wedding] at the IAC in 2017.

Maria Loboda bases her work on the interpretation and re-appropriation of rituals and symbols specific to different communities. Through the transhistorical reading of myths and the scholarly, occult and alchemical sciences, the artist summons iconic forms that question the preponderance or obsolescence of artefacts invented by humans in the face of forces beyond them. Nothing lasts forever, and nothing is ever exactly as it appears. Full of false pretences, their aesthetics thwarting any chronological or spatial linearity, works by Maria Loboda reveal their hidden depth as they are observed.

Raw Material Coming From Heaven,
2017

Raw Material Coming from Heaven is a protocol mural painting that must be reactivated at each new exhibition. It consists of a black shape painted in the upper corner of a room. Tentacles or rays escape from a kind of star or black hole. The very form of this black sun summons the esoteric symbolism of pendants from the Merovingian dynasty, which, according to the British historian and researcher Nicholas Goodrick-Clarke, embodied the path of the solar star. Its form but particularly its positioning also recall the very famous painting *Black Square* (1915) by Malevich. Like the Russian suprematist, Maria Loboda places the painting in the location where icons were traditionally hung in the Orthodox tradition. This provocative and weighty gesture by the Russian artist earned him the ire of critics at the time. This work was part of Maria Loboda's monographic exhibition *La*

room 8

NICOLAS MOMEIN

Born in 1980 in Saint-Étienne (France)

Lives and works in Saint-Etienne and Geneva (Switzerland)

Nicolas Momein draws his inspiration from the practices of craftsmanship and agriculture in order to create forms that oscillate between the functional and the sculptural.

He is also strongly influenced by his experience as an upholsterer. The materials he uses (horsehair, wool, bulgomme, etc.) highlight gestures and techniques that are not often given consideration, allowing for a new approach that is more poetic and devoid of function, thereby creating sorts of fallen design objects that mix familiarity and triviality.

***Crin*, 2014**

[Animal Hair]

Crin appears to be the skeleton of a podium, an unsuccessful construction covered with animal hair (40% cow, 60% horse).

Affirming a strong presence on the ground, the material seems to brim over or even flow out. The falsely docile texture suddenly becomes a kinky foam. Often used as padding, the hair is totally visible here and becomes a work in its own right: the artist highlights the forgotten crafts and materials that we use but do not want to see; authenticity takes precedence over the manufactured.

In observing the work, we perceive something almost shapeless, as if it were mutating and becoming alive. The sculpture's volume and lines, seemingly very basic at first, quickly grow complex thanks to entanglement and the accumulation of horsehair.

The artist gives depth and new meanings to these "blurred" design sculptures.

GIOVANNI ANSELMO

Born in 1934 in Borgofranco d'Ivrea (Italy)

Lives and works in Turin (Italy)

Anselmo's first sculptures were made of painted iron bars and polystyrene and depend on a concept of energy, because they bring balance and tension between various elements into play. His work incorporates natural materials (stone, wood, iron) that he combines with vegetable matter (sponges, lettuce, etc.), relying as much on their intrinsic natural qualities as on their symbolic meanings. The artist creates tension by associating materials and antagonistic masses. His thought process is about the order of things, the cycles of nature and more generally about the existential relationship between man and nature in the cosmos.

***Verso oltremare*, 1984**

[To Overseas]

Verso oltremare is an uneven triangular stone slab held up at an angle by a cable. With the base resting on the ground, its tip acts as a directional arrow that stands a few inches from a wall at the height of a square sheet covered with ultramarine blue acrylic. The work expresses a kind of poetic, utopian sense of direction rather than a real geographical one. The hanging of the work has an element of the unforeseen because the formal result depends on how the stone is attached to the wall. The material forces at work with this stone influence the production of the immaterial, the visualisation of pure energy, in connection with the immateriality and the feeling of infinity expressed by the small blue rectangle.

This piece is emblematic of the artist's work: it is organised around the notions of gravity, tension, balance, space, and time as well as landscape.

LINDA SANCHEZ

Born in 1983 in Thonon-les-Bains

(France)

Lives and works in Marseille

(France)

Most of Linda Sanchez's work derives from procedures and observation devices that may seem similar to a laboratory practice. Whether it is sculpture, installation, video or drawing, the medium used is never arbitrary, but instead depends on the path that guides the work. A dialogue is engaged between matter and its dynamic potential, like a constant negotiation between form and force.

Chronographie de robe de goutte d'eau n° 6, 2014

(épuisement d'une goutte)

[Chronography of Water Drop Dress No. 6 (exhaustion of a drop)]

This work comes from a series of ink drawings for which Linda Sanchez uses an observation device to film drops of water, as she also does in the video *11752 mètres et des poussières* [11752 meters and dust]¹, in which she invites us to follow the erratic path of a drop of water filmed in close-up on a reflective surface. Raw observation is replaced here by an analytical breakdown of its movement and the graphic writing it leaves. The title echoes the famous *Chronophotographies* by Étienne-Jules Marey. To achieve this result, Linda Sanchez traces the line left by the passage of the drop's "coating" (its back contour) using a slow-motion video. This meticulous transcription reveals all the as-

perities and incidents on the surface it travelled, but also the phenomenon of how it exhausts itself, which can be noticed in the differences in line density.

As is often the case in Linda Sanchez's work, the rigorous study of a phenomenon gives rise to a sensitive, self-sufficient object. Enlarged sixty-fold, the trail left by the drop is reminiscent of the passage of a comet, a fleeting phenomenon that never ceases to interest scientists, or to a geological flow, forming strata that evoke scales of time and space much larger than a drop of water.

MARIE BOURGET

Born in 1952 in Bourgoin-Jallieu

(France) – died in 2016

The graphical and sculptural works of Marie Bourget are involved in and explore the interfaces between language, representation and the objects she presents to us with humour and poetry.

The notion of landscape would appear to summarise the artist's research. But "landscape" should be understood in both the mental and physical senses, placing the work, its title and the viewer in a relationship of interdependence and co-determination by which everyone is invited to re-evaluate their relationships to language and the object it describes. Marie Bourget uses sober colours in limited numbers and basic materials like iron, wood, glass and paper.

Her work fits into the surrounding spaces graphically, using the walls as writing surfaces or even projection screens. The artist manages to trap our eyes in puzzles that are impossible to solve, where "the connection between the word and the visible thing triggers multiple associations".

1. The work *11752 mètres et des poussières* is also part of the IAC Collection.

Untitled, 1983

Untitled, 1983

From the series *Le rêve des châteaux de sable* [The Dream of Sandcastles]

Ten lithographs have been brought together under the title *Le rêve des châteaux de sable* and published by the URDLA (the International Print and Book Centre in Villeurbanne). Only two of them are being presented as part of this Collection à l'étude, *Chaosmose*. Tenuous forms emerge from this series with natural hues (ochre, scorched earth, blue) and an evocative minimalism; niches, waves or schematic whirlwinds form the outlines of a dreamlike, unbelievable, archetypal architecture of childhood and oblivion. The relationship to the landscape takes on a nostalgic tone here. Using very few means, Marie Bourget manages to suggest a beach and sand castles that disappear, eroded by the tide. This motif also maintains a semantic relationship with the medium used: sand. An abrasive, it has been used to sand and polish the lithographic stone during the so-called graining stage. In this game of construction and destruction, between the natural and the artificial, a certain ambiguity remains that is present even in the statement of the title itself: is it the castles that are dreaming or the artist dreaming of castles? "Castles in Spain", perhaps, according to the expression for someone who dreams up grandiose projects that never succeed but instead remain at the promise stage. Like Marie Bourget, the creator of impossible architectures and imaginary sculptures.

room 9

CÉDRICK EYMENIER

Born in 1974 in Béziers (France)

Lives and works in Montpellier and Paris (France)

The visual artist and musician Cédric Eymenier has a hybrid, polymorphous artistic practice. While music occupies an essential place in his activity, it is through photography, collage, video and sound installation that he involves himself in the multiple fields of art, cinema and architecture.

As varied as his approaches are, they tend towards a singular and constant desire to listen to the world. Anecdotes and coincidences are fundamental events in his work. Cédric Eymenier's multiple practices operate by linking people, images, and sounds in order to establish connections that generate meaning or affect. In each of his proposals, a network of meaning that had seemed buried slowly emerges.

The Answer, 2016

The Answer is considered to be a cyclical score on the basis of which variations and sometimes unexpected movements play out. Cédric Eymenier starts the loop from a childhood memory shared with an acquaintance he encounters. Throughout the narrative, places and actors related to the story intersect and reveal themselves through a succession of contingencies and drifts. A watery, peaceful road movie, according to Cédric Eymenier, *The Answer* is based on a true story and built on a series of coincidences that the artist seeks to follow back to their source. While it is impossible to completely untangle the thread, the heart of the project begins with a chance meeting with

Mark Hobgen. The Canadian tells him about a journey he made at the age of nine on a canal of the South of France and the wondrous memory he still keeps of it.

Cédric Eymenier made this same trip many times as a child during family excursions. Then follows a series of meetings and events over a period of fifteen years, a series of coincidences that shape the narrative and autobiographical thread of the work. *The Answer* uses a trip up the majestic canal as a pretext for making another, more intimate and temporal journey about the artist's own memory.

PRACTICAL INFORMATION

COLLECTION À L'ÉTUDE CHAOSMOSE

DOVE ALLOUCHE, GIOVANNI ANSELMO, ISA BARBIER, MARIE BOURGET,
DANIEL GUSTAV CRAMER, JULIEN DISCRIT, CÉDRICK EYMEINIER, GLORIA
FRIEDMANN, CÉLIA GONDOL, MARIA LOBODA, RICHARD LONG, MINOT -
GORMEZANO, NICOLAS MOMEIN, LINDA SANCHEZ, ANAËLLE VANEL

5.10.2018 — 20.01.2019

OPENING HOURS

During exhibitions : Wednesday to Friday from 2 pm to 6 pm,
Saturday and Sunday from 1 pm to 7 pm,
Free guided visits on Saturday and Sunday at 4 pm

GETTING HERE

● BUS C3 (stop Institut d'art contemporain)
C9 (stop Ferrandière)
C16 (stop Alsace)

Ⓜ LINE A (stop République)

The IAC is 10 minutes walk from Lyon Part-Dieu railway station

PRICES

• Full price: 6€ • reduced price: 4€ • free admission: -18 years old • IAC Pass 2018: 15€

BOOKSHOP

The IAC bookshop, specialising in contemporary art, is both a resource and an outreach tool for the IAC's artistic projects. **Opened during exhibitions opening hours.**

UPCOMING EVENTS

Wednesday december 12th 2018 :
Launch of the Christmas Bookshop

Friday, january 11th 2019:
ART BREAK
Lunchtime mini-visit, one Friday per
exhibition between 12:45 and 1:30 pm with
on site foodtruck or catering.

Informations & reservations : www.i-ac.eu

Sunday, january 13th 2019:
FAMILY SUNDAY
Adapted visit for a young public to view
the exhibition as a family and share an
afternoon snack.
3:30 pm. Adult : 7 euros / Child : 2 euros

Friday january 18th 2019:
Launch of Katinka Bock catalogue,
Tomorrow's Sculpture
6:30 pm

The Institut d'art contemporain is supported by the Ministère de la culture et de la communication (DRAC Auvergne-Rhône-Alpes), the Conseil régional Auvergne-Rhône-Alpes and the Ville de Villeurbanne

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