

I laboratoire espace A cerveau

brain space laboratory

Towards a cosmomorphic world cyle

station 16 –

**Metamorphosis and Contamination:
The Permanency of Change**

Within the framework of the Biennale de Lyon

ARTWORKS IN FOCUS AT THE IAC

From 18 September to 5 January 2020

Station 16 takes the artworks of the fifteenth Biennale de Lyon, entitled *Là où les eaux se mêlent* [Where Water Comes Together With Other Water] as its object of study. Based on an original idea by Raphaël Brunel, curator, and Julien Discrit, artist, after Station 14 (*Matière et métabolismes*), this edition pursues the exploration of matter, at once a vector and product of contamination and metamorphosis. This matter is probed as a possible paradigm for taking stock of the porosity and intermingling between the creatures of the cosmos and for recomposing a cosmomorphic world.

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Metamorphosis and Contamination: The Permanency of Change

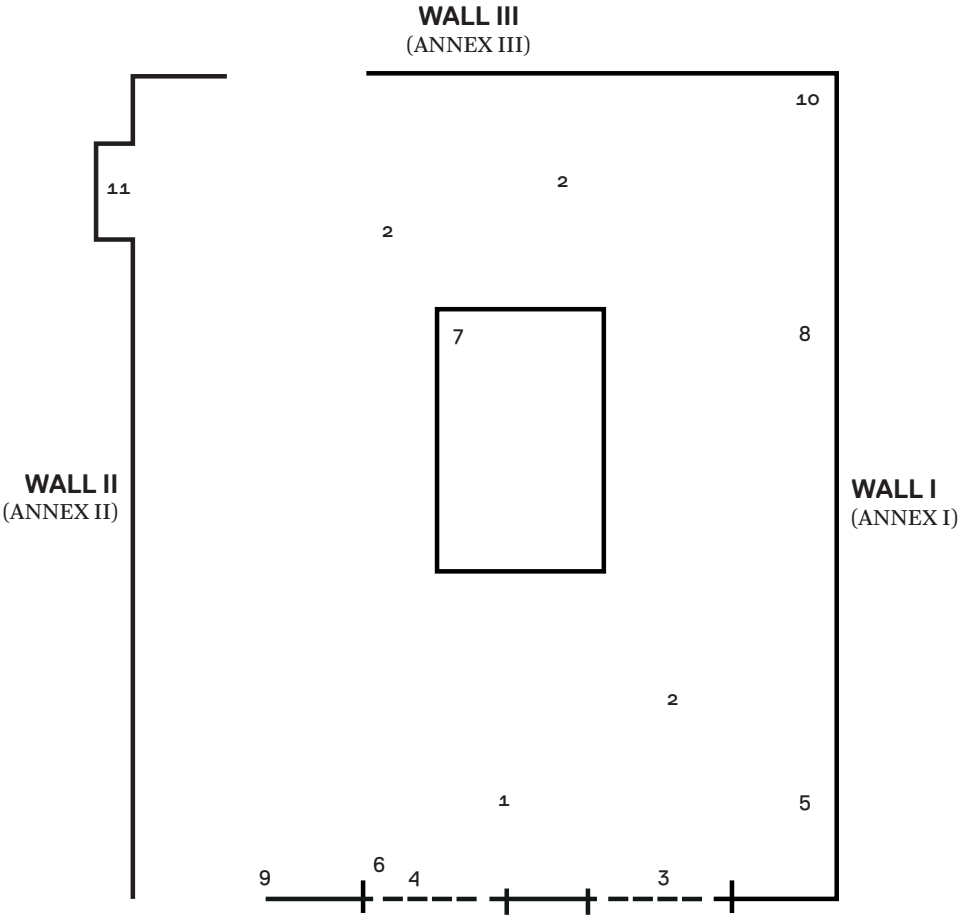
Irrespective of the terminology chosen to define it, the period that we are traversing is characterised by brutal transformations, operating as much on the scale of ecosystems and the climate as on that – cellular and molecular – of the body and matter. In addition, the permanent exchanges brought about by the coexistence of humans and non-humans ought to be considered from the point of view of a perpetual and reciprocal contamination. In certain cases, this becomes the source of confusion between the natural and the artificial. Any kind of sensitive interface placed into contact and in relation to an exogenic organism, substance, or technology thus evolves or becomes reconfigured.

To what extent do these logics of affection or infection produce a set of reciprocal effects, influences, or reactions, suitable for generating new and dynamic situations in which metamorphosis would be paramount within the organism, in which change would eventually turn out to be permanent ?

Based on an original idea by Raphaël Brunel, curator, and Julien Discrit, artist.

station 16 –

Metamorphosis and Contamination: The Permanency of Change



1. Bruno Botella, *Oborot*, 2012
Silicon, hair
FRAC Ile-de-France Collection

2. Camille Juthier, *Be bi - être pierre*,
2018-2019
2018-2019 Hand-blown glass, stones,
Powerade®
Courtesy of the artist

3. Cicada Chrysalis
Loan from Julien Discrit

4. Ann Veronica Janssens, *Untitled (Prism)*,
2015
Prism, glass
IAC Collection, Villeurbanne/Rhône-Alpes

5. Amethyst
6. French autunite
7. Natural citrine

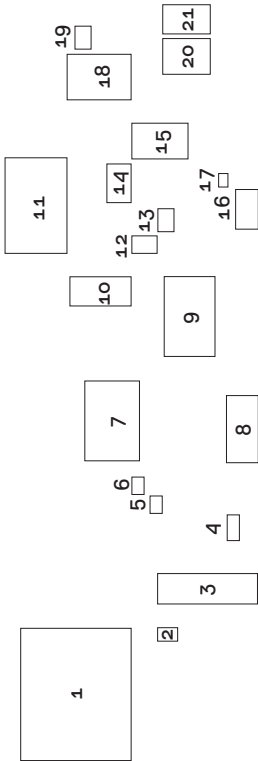
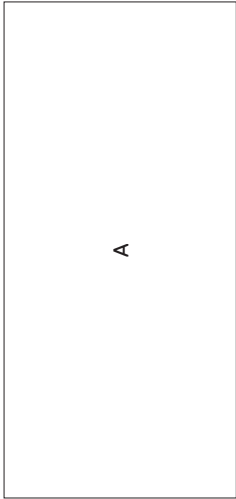
Collection of the Société Minerama Saint-
Chamond

8. Karl Sims, *Evolved Virtual Creatures*,
1994
Animated film in colour, sound, 4 min
Courtesy of the artist

9. Jean Painlevé, *Phase Transition in Liquid
Crystals*, 1978
16 mm film, colour, music by François de
Roubaix, 7 min
Courtesy of Les Documents
Cinématographiques/Les Archives Jean
Painlevé

10. Stuart Staples, *Minute Bodies, the
Intimate World of Frank Percy Smith*, 2016
Black-and-white film, sound, 55 min
Courtesy of Stuart Staples, British Film
Institute

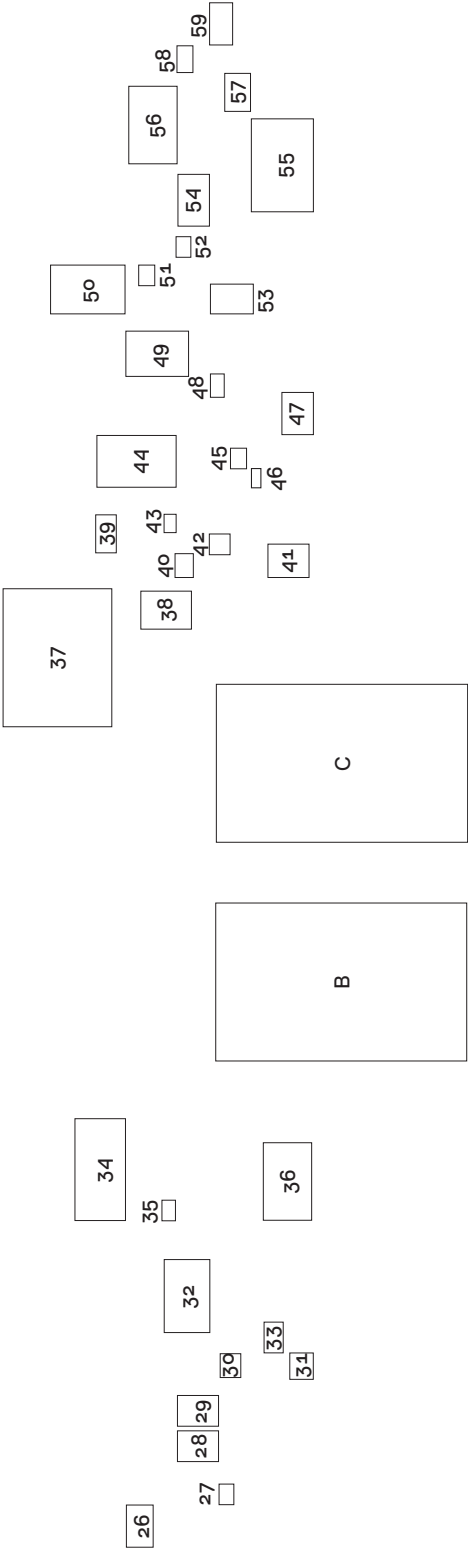
11. Satoshi Tajiri, Pokémon® number 132
Metamorph (stuffed toy)



ANNEX I

1. Thomas Feuerstein, View of the exhibition *Prometheus Delivered*, Haus am Lützowplatz, Berlin, 2017
 2. Pakui Hardware, View of the exhibition *On Demand* (detail), EXILE, Berlin, 2017. Photo credits: Ugnius Gelguda
 3. Table of the comic strip *Black Hole* by Charles Burns, 1998-2005
 4. Photogram of *Under the Skin* by Jonathan Glazer, 2013
 5. Olga Balema, View of the exhibition *Nature After Nature*, Fridericianum, Cassel, 2014
 6. Olga Balema, *Become a Stranger to Yourself*, 2017. View of the exhibition *Ungestalt*, Kunsthalle Basel, Bâle, 2017
 7. Bruno Botella, *Oog onder de put*, 2012
 8. Table from the comic strip *Black Hole* by Charles Burns, 1998-2005
 9. Bruno Botella, *Foulbrood (dust is their food, clay their bread)*, 2015. View of the exhibition *En haine nue débâchée (et si cons mes deux lits huent ce jet)*, Modules Fondation Pierre Bergé – Yves-Saint-Laurent, Palais de Tokyo, Paris, 2015. Photo credits: Aurélien Mole
 10. John William Waterhouse, *Circe invidiosa*, 1892
 11. Bianca Bondi, *Stir Series*, 2018. View of the exhibition *Diet & Psychology*, Les Limbes, Saint-Étienne, 2018. Courtesy of the artist
 12. Pamela Rosenkranz, *Infection*, 2017. View of the exhibition *Slight Agitation 2/4: Pamela Rosenkranz*, Fondazione Prada, Milan, 2017. Photo credits: Delfino Sisto Legnani et Marco Cappelletti
 13. Pamela Rosenkranz, *Anemine (Container of a Substance 2)*, 2016
 14. Pamela Rosenkranz, *Our Product*, 2015. Installation view at the Swiss Pavilion, 56th Venice Biennale, 2015. Photo credits: Marc Asekhamé
 15. Pamela Rosenkranz, *Firm Being (Stay Neutral)*, 2009. Photo credits: Gunnar Meier
 16. Photogram of *Spirited Away* by Hayao Miyazaki, 2001
 17. Giovanni Boccaccio, *De mulieribus claris*, Ulm, 1473
 18. Mimosa Echard, *OolloO*, 2018. Courtesy of the artist. Photo credits: Margot Montigny / galerie Édouard-Manet, Gennevilliers
 19. Morgan Courtois, *Dormant*, 2016. Courtesy galerie Balice Hertling, Paris, photo credits: Aurélien Mole
 - 20-21. Thomas Feuerstein, *Psilosphere*, 2015
-
- A. Mimosa Echard, *Telos*, 2019
Non-digital prints, cherry stones, ferns, stickers, calendula petals, pills, capsules, snail shells, figurine, glass marbles, blue pea, fabric, latex, blue glue, vinyl glue
IAC Collection, Villeurbanne/Rhône-Alpes
-
22. Julien Discrit, *Pierres (karst)*, 2018. Courtesy of the artist
 23. Photogram from *Donna Haraway: Story Telling for Earthly Survival* by Fabrizio Terranova, 2016
 24. Trevor Yeung, *I Could Be a Good Boyfriend*, 2013 (2011 amended form, detail), View of the exhibition *Trevor Yeung's Encyclopedia*, Observation Society, Guangzhou, 2013. Courtesy of the artist
 25. Mimosa Echard, *Bisoufleur*, 2019. Courtesy of the artist, photo credits: Margot Montigny / galerie Édouard-Manet, Gennevilliers

WALL II



ANNEX II

26. Michel Blazy, View of the exhibition *Timeline* (detail), Galerie des Ponchettes, MAMAC, Nice, 2018

27. Roger Hiorns, *Sans titre* (detail), 2008. Photo credits: Marc Foxx Gallery

28-29. Nina Canell, *Gum Shelf*, 2017. Courtesy of the artist and The Artist's Institute, New York

30. Bianca Bondi, View of the exhibition *Repressed Memories Return...* (detail), Cité des Sciences, Paris, 2017

31. Khalil El Ghrib, *Sans titre*, undated. Courtesy Aplanos Art Gallery, Asilah

32. Julien Discrit, *Sédiments-Wendover*, 2010. Courtesy of the artist

33. Anicka Yi, *Biologizing the Machine (Terra Incognita)*, 2019. View of the exhibition *May You Live in Interesting Time*, 58th Venice Biennale, 2019

34. Melissa Dubbin et Aaron S. Davidson, *A Carrier of Action Potentials (1)*, 2016. Courtesy of the artists

35. Hicham Berrada, *Rapport de lois universelles*, 2012. Courtesy of the artist and kamel mennour, Paris

36. Roger Hiorns, View of the exhibition *Hammer Projects: Roger Hiorns*, Hammer Museum, Los Angeles, 2003. Photo credits: Joshua White

B. . Julien Discrit, *Pensées 3A* [Pansies 3A], 2018
Pensées [Pansies] series
Polyurethane resin, P.U. foam, acrylic paint
Courtesy of Julien Discrit and Galerie Anne-Sarah Bénichou, Paris

C. *Pensées 1B* [Pansies 1B], 2018
Pensées [Pansies] series
Polyurethane resin, P.U. foam, acrylic paint
Courtesy of Julien Discrit and Galerie Anne-Sarah Bénichou, Paris

37. Lynda Benglis, *Chimera*, 1988

38. Lynda Benglis, *Embryo II*, 1967

39. Photogram of *Spirited Away* from Hayao Miyazaki, 2001

40. Robert Smithson, Drawing for *Asphalt Rundown*, 1969. Courtesy Holt/Smithson Foundation

41. Tetsumi Kudo, *Fossil in Hiroshima*, 1976

42. Robert Smithson, *Glue Pour*, 1969. Courtesy Holt/Smithson Foundation

43. Drawing of the manga *Akira* de Katsuhiro Otomo, 1982-1990

44-46-48. Photogram of *Annihilation* by Alex Garland, 2018

45. Endemic fauna from the exclusion zone of Chernobyl

47. Hicham Berrada, *Présage, tranche* (detail), 2013. Courtesy of the artist and kamel mennour, Paris

49. Tetsumi Kudo, *Symbiose*, 1972. Courtesy galerie Christophe Gaillard

50. Pakui Hardware, View of the exhibition *Extrakorporal*, Bielefelder Kunstverein, Bielefeld, 2018. Photo credits: Ugnius Gelguda

51-52. Isabelle Andriessen, *Tidal Spill*, 2018. View of the exhibition *Le Centre ne peut tenir*, Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette, Paris, 2018. Work produced by Lafayette Anticipations, Paris. Courtesy of the artist. Photo credits: Pierre Antoine

53. Daiga Grantina, *La Med Fresh*, 2018. View of the exhibition *Toll*, Palais de Tokyo, Paris, 2018. Courtesy Daiga Grantina Studio. Photo credits: Toan Vu-Huu

54. Michel Blazy, *Pull Over Time*, 2013. View of the exhibition *Pull Over Time*, Galerie Art: Concept, Paris, 2015. Courtesy of the artist and Art: Concept, Paris. Photo credits: Dorine Potel

55. Shanta Rao, *Sans titre*, 2018. View of the exhibition *Pulpe*, Galerie Edouard-Manet, Gennevilliers, 2019

56. Camille Juthier, *À la source, Cyanobacteria*, 2018. Courtesy of the artist

57. Anicka Yi, *Biologizing the Machine (Tentacular Trouble)*, 2019. View of the exhibition *May You Live in Interesting Time*, 58th Venice Biennale, 2019

58. Photogram of *Princess Mononoke* by Hayao Miyazaki, 2000

59. Photogram of *Ad Vitam* by Sébastien Mounier and Thomas Cailley, 2018

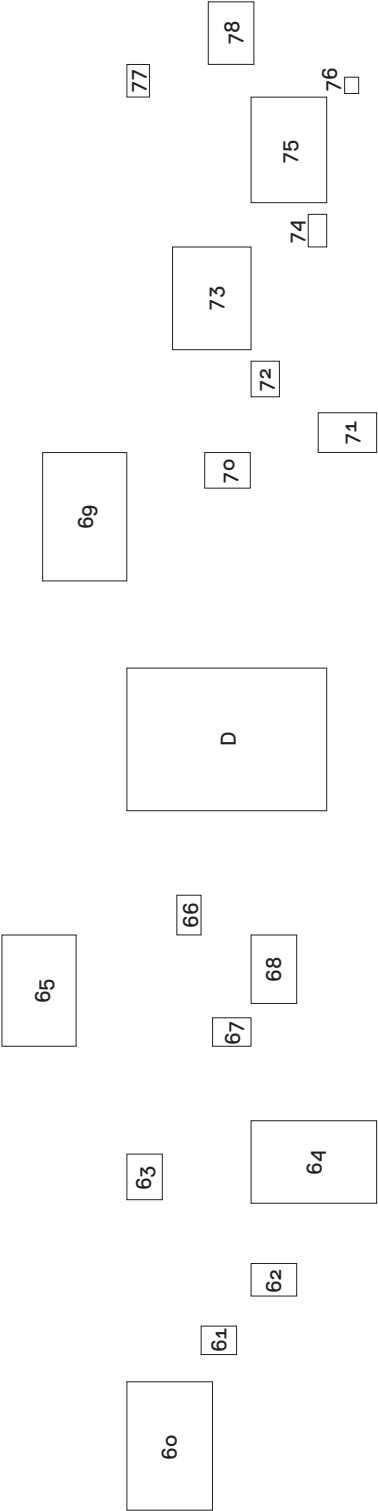


Robert Smithson, *Glue Pour*, 1969

© Estate of Robert Smithson/SODRAC, Montreal/VAGA, New York (2015)

Courtesy James Cohan Gallery, New York/Shanghai

Photo credits: © Holt-Smithson Foundation



ANNEX III

60. Rob Bottin, special effects and makeup creator, during the shooting of *The Thing* by John Carpenter, 1982

61. Storyboard of Mike Ploog for *The Thing* by John Carpenter, 1982

62. Transformation mask (raven, human face), société Kwakwaka'wakw, collected in 1901

63. Mire Lee, *Hysteria, Elegance, Catharsis; Words Were Never Enough*, 2018. View of the exhibition *Today will Happen*, 12th Gwangju Biennale, 2018. Production with the support of Palais de Tokyo. Photo credits: Jiyoung Kim

64. Ane Graff, *Red Tide*, 2017. View of the exhibition *UUMMANNARSUAQ*, 1857, Oslo, 2017

65. Pakui Hardware, view of the installation *Lost Heritage* (detail), Contemporary Art Center, Riga, 2015. Photo credits: Ugnius Gelguda

66. Photogram of *La Mouche* by David Cronenberg, 1986

67-68. Ane Graff, *States of Inflammation*, 2019. Nordic countries Pavillion, 58th Venice Biennale, 2019

D. John Carpenter, *The Thing*, 1982
Film's poster

69. Giulia Cenci, *Marine snow (scuro-scuro)*, 2019. View of the exhibition *Da lontano era un'isola*, Kunst Meran, Merano. Courtesy of the artist et Spazio A, Pistoia. Photo credits: Ivo Corrà

70. Giulia Cenci, *Archipelago*, 2018. INCURVA open studio, Punta san Nicola, Favignana. Courtesy of the artist et INCURVA. Photo credits: Ilaria Orsini

71. Comic tables *Swamp Thing* d'Alan Moore, 1998-2005

72. Pierre Huygue, *Living Cancer Variator*, 2016, archive document. Courtesy Studio Pierre Huyghe

73-75-76. Pierre Huygue, *Living Cancer Variator*, 2016. Courtesy of the artist and Esther Schipper, Berlin

74. Trevor Yeung, *I Could Be a Good Boyfriend*, 2013 (2011 amended form, detail). View of the exhibition *Trevor Yeung's Encyclopedia*, Observation Society, Guangzhou, 2013. Courtesy of the artist

77. Table from the comic strip *Swamp Thing* by Alan Moore, 1998-2005

78. Ultrasound of a 6 month old foetus

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- Audrey Dussutour, *Tout ce que vous avez toujours voulu savoir sur le blob sans jamais le demander*, Éd. J'ai Lu, 2019
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INFORMATIONS

→ <http://laboratoireespacecerveau.eu>

→ Based on an original idea by Raphaël Brunel, curator, and Julien Discrit, artist, with the collaboration of Olivia Grandperrin

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STUDY DAYS

Friday 22nd november at the IAC,
Villeurbanne

Saturday 23rd november, at the
Usines Faoor, *Lyona*



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