

16th Biennale de Lyon

contemporary art

manifesto of fragility

Professional Preview
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LA BIENNALE
DE LYON
ART

NATIONAL AND INTERNATIONAL MEDIA

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*“A little garden in which to walk,
and immensity in which to dream.”*



Fragility & Resistance

ISABELLE BERTOLOTTI

Directrice artistique de la Biennale d'art contemporain de Lyon

More than 30 years after its inception in 1991, the Lyon Biennale is established as the premier contemporary-art event in France and a highlight in the global calendar of the discipline's biggest occasions.

Its latest edition, delayed until 2022 for public-health reasons, enjoys must-see status this year among contemporary-art fans, alongside the Venice Biennale and the Documenta in Kassel. It is also hotly awaited by its regional audience, which makes up a sizable share of the total, with particularly keen interest among the younger generations – more than half the 280 000 visitors to the 2019 edition were aged under 26. With its deep local roots and cutting-edge interpretative methods, the Lyon Biennale stimulates dialogue and interaction, reaching out to an ever-wider audience.

Whereas the previous edition, entitled *"Where Water Comes Together With Other Water"*, took Lyon's distinctive geography as its starting-point to reflect on contemporary ecosystems, the thread of History runs through this 16th edition. It reveals past events that

made local headlines but also caused unforeseen international repercussions in the political, economic and social but also artistic fields – thus proving, if still necessary, how richly art reflects its time.

After in-depth research in public and private archives, and drawing on the collections of many regional and national museums, as well as leading internationally-recognised institutions, the curators of the 2022 Lyon Biennale, Sam Bardaouil and Till Fellrath, have drawn up a *"manifesto of fragility"* that invites their guest artists to articulate, in turn, their sensitivity to the world around them and their desire to resist, amid the pandemic and its crippling consequences.

manifesto of fragility

manifeste de la fragilité



© Studio Safar

SAM BARDAOUIL & TILL FELLRATH
Curators of the 16th Lyon Biennale of Contemporary Art

The 16th edition of the Lyon Biennale positions fragility at the heart of a generative form of resistance that is emboldened by the past, responsive to the present, and primed for the future.

The 16th edition of the Lyon Biennale positions fragility at the heart of a generative form of resistance that is emboldened by the past, responsive to the present, and primed for the future. It imagines a world where vulnerability is actively engaged as a foundation for empowerment, rather than shunned as a sign of weakness. It is

conceived as a collective statement buttressed by a plurality of resilient voices that thrive on tenderness and flourishes in adversity. Word, image, sound, and movement culminate in communities that come together to draft a manifesto for a world that is blamelessly fragile.

The Biennale presents a collective statement buttressed by a plurality of resilient voices thriving on tenderness and flourishing in adversity. A community forms where word, image, sound, and movement come together, culminating in the drafting of a manifesto for a world that is blamelessly fragile.

Our interest in the strategies of change that could be inspired by this revised outlook on fragility took off almost three years ago as we began to submerge ourselves in Lyon and its untold histories. Rising from the foundations of Lugdunum, on the echoes of Napoleon's declaration of love to the Lyonnais, and out of the flickering images of the Lumière brothers' actualités, the destiny of Lyon is marked by the particularities of its people and the traces of their experiences that enrich the lives of those who come to know the city today. The 16th Lyon Biennale departs from these histories to highlight connections that go far beyond the limits of temporality and locality through works spanning several millennia, and artists past and present coming from close and far.

The Biennale is structured around three concentric layers that function as focused points of entry into the topic at hand. The first layer, titled *The Many Lives and Deaths of Louise Brunet* presents us with an exploration of fragility that is centered around the experience of one individual. This is the obscure tale of Louise Brunet, a young woman who took part in the revolution of Lyon's silk weavers (Les Canuts) in 1834, was sent to prison, to come out a few years later and find herself on a perilous journey from Lyon to the silk factories of Mount Lebanon. This micro-story serves as the foundation for an inventive take on fragility where the real, historical Louise Brunet is re-imagined as different individuals who lived in different times and in various places. Fiction and reality converge in a rewriting of this forgotten woman's story, which then becomes a platform to delve into several forms of fragility comprising race, gender, mortality, economy among many others.

From that micro-story of one individual in Lyon, the Biennale expands into its second concentrated layer, to broaden its scope by exploring an example of fragility as experienced through one city, the city where Louise Brunet arrived around 1838: Beirut. Titled *Beirut and the Golden Sixties*, this part of the Biennale revisits a dazzling, yet disconcerting chapter from the development of modernism in Beirut that is set between the 1958 Lebanon crisis and the 1975 outbreak of the Lebanese Civil War. It sheds light on a fascinating, yet lesser-known episode from a period of prolific artistic produc-

tion and political engagement in Beirut: a city of great dreams and failed ambitions, whose insatiable appetite for life is matched by the insurmountable burden of its irreconcilable ambitions. This focus on Beirut acquires added poignance in Lyon, given the two cities historical entanglements centred around the 19th century silk trade, and the establishment of the French Mandate in 1920, which lasted until 1943, setting the stage for the period that this layer of the Biennale is concerned with.

From Beirut, the Biennale expands into the rest of the world to look into the complexities of fragility and resistance through a wide plethora of artworks by known and anonymous artists and creators spanning three millennia. Titled *A World of Endless Promise* it collapses the axis of time to present a broad coalition of positions who partake in the building of a nuanced patchwork of narratives illuminating moments of resilience in the face of social, political and environmental upheaval. The artists gathered here embody various faces of fragility, some in the issues they tackle, and others in the materials they use. This makes for a timeless panorama that captures, through a diversity of voices, past and current moments of global perseverance, and proposes future forms of being in the world.

manifesto of fragility is a reminder of the cycles of history and the continuous ebb and flow of prosperity and decline. It is a sobering invitation for us to ponder the precariousness of our human condition, from the brittleness of our own bodies, to the vulnerability of the entire planet and everything in between. In acknowledging the undeniable fleetness of life in all its forms, we can allow ourselves the possibility of harnessing fragility's emancipatory power as a way towards a new form of inclusivity, one that is not based on difference, but rather on the only truly universal quality that binds us all: the inevitability of our frail humanity, and the incredible promise that this entails.



© Studio Safar

Eternally cyclical, our fragility repeatedly rises to the fore, stares us in the face, and then seemingly disappears, while it lingers on underneath time's thick skin, dormant yet not gone, silent but never silenced.

FRAGILITY

Our fragility is perhaps one of few universally felt truths in our divided world. Nowhere is this more apparent than on and within the body. Racialized, gendered, colonized, or depleted, the body is the first of many thresholds where conflict rages and resolves, illness festers and abates, and life in all of its complexity, at least in some sense, begins and ends. Our communities, strained by increasing civil unrest sparked by refusals to bow down to age-old injustices and endemic inequities, provoke in their fragility an enhanced sense of societal frenzy.

Whether in the bruised body of a protestor or the ashen skies over the earth's inflamed surface, our awareness of our shared precariousness has rarely been more tangible or visible. Our fragility is inevitable.

TIME

The 16th Lyon Biennale recognizes that artists, past and present, are often among the most vulnerable voices in our societies. Museums and libraries bequeath the perishable testimonies of their work to future generations in the hope that their legacies outlast our own mortality. By the same token, we are enchanted by novelty, so much so that we risk losing our appreciation for the contemporaneity of all art.

In addressing these contradictory impulses, the 16th Lyon Biennale brings together works of art and objects spanning millennia and disparate geographies that impart enduring accounts of vulnerability and perseverance, bare their scars and deformities, share witness accounts of turmoil, or simply draw attention to the indelible traces of time. With access to the vast collections of museums in Lyon and beyond, the Biennale initiates a revised reading of diverse works and the narratives they embody.

Eternally cyclical, our fragility repeatedly rises to the fore, stares us in the face, and then seemingly disappears, while it lingers on underneath time's thick skin, dormant yet not gone, silent but never silenced.

RESISTANCE

The 16th Lyon Biennale assembles a host of creative practices and objects that variously speak to the vulnerabilities of people and places. What would become of our world, the Biennale seeks to ask, if instead of shunning vulnerability as a sign of weakness, we were to harness it as a foundation for empowerment?

Eternally cyclical, our fragility repeatedly rises to the fore, stares us in the face, and then seemingly disappears, while it lingers on underneath time's thick skin, dormant yet not gone, silent but never silenced. The Biennale presents a collective statement buttressed by a plurality of resilient voices thriving on tenderness and flourishing in adversity. A community forms where word, image, sound, and movement come together, culminating in the drafting of a manifesto for a world that is blamelessly fragile.

Seeking opportunities for dialogue across historical, geographical and socio-political distances, *manifesto of fragility* will facilitate innovative, multidirectional possibilities for creative cooperation.

manifesto of fragility

The Many Lives and Deaths of Louise Brunet



Horrible massacre à Lyon, JP Clerc, inv. 54.458, The Gadagne MHVL Museum
© The Gadagne MHVL Museum

Presented on the third floor of the macLYON, the exhibition *The many lives and deaths of Louise Brunet* brings together several hundred works of art, objects and archival documents, covering diverse geographies over several millenia. From Antoine Coysevox to 1960s industrial design, and ancient funerary stele to 18th century Japanese Samurai armor, the exhibition draws on the collections of local and foreign institutions.

It exhumes trans-historcial narratives of fragility and resistance and confronts them with a diversity of works by the biennale's invited artists.

The exhibition proposes a reconsideration of History – with a capital “H”, as an accumulation of many smaller ones, where the often forgotten voices of the marginalized person, become central to challenging the writing of the meta-narrative.

Departing from the context of Lyon, the exhibition is designed as a retelling of the obscure 19th century story of Louise Brunet, a silk spinner from the Drôme, who after joining the revolution of the “Canuts” (silk weavers) in 1834, embarked on an arduous journey of self-reinvention, which ended in the Lyon-owned silk factories of Mount Lebanon. In a sequence of sections that are conceived as focused explorations of various manifestations of fragility, Louise Brunet is portrayed as an elusive figure, part real, part fictional, that appears in different guises, in various places, at several moments in history. In doing so, the exhibition proposes a reconsideration of History – with a capital “H”, as an accumulation of many smaller ones, where the often forgotten voices of the marginalized person, become central to challenging the writing of the meta-narrative.

By imparting Louise Brunet with the possibility of acquiring different bodies, genders, ages, and species that are imagined as existing within and outside of history, the exhibition highlights the body as a vessel for a staggering range of experiences and forms of being. Racialized, gendered, depleted, or colonized, the body, and its various representations, becomes a site of reflection, mourning and celebration. Through juxtaposing different conceptions of the body, combining a wide plethora of mediums, territories and time periods, the exhibition addresses a range of political, economic and ecological issues, where fragility is reconsidered as a source of generative resistance, and as the only shared truth that connects us all.

manifesto of fragility

Beirut and the Golden Sixties



© Studio Safar

At the macLYON *Beirut and the Golden Sixties* presents a pivotal moment in modern history from the vantage point of an ongoing crisis, highlighting the entanglement of past and present cycles of fragility and resistance. With more than 230 artworks by 34 artists and 300 archi-

val materials from more than 40 collectors, this part of the 16th Lyon Biennale introduces fresh perspectives on a pivotal period in the history of Beirut, a city that is still burdened by the weight of its irreconcilable ambitions.

Beyrouth and the Golden Sixties : A Manifesto of Fragility is curated by Sam Bardaouil and Till Fellrath. The exhibition is organized in cooperation with the Gropius Bau, Berlin.

Beirut and the Golden Sixties: A Manifesto of Fragility revisits a turbulent chapter in the development of modernism in Beirut beginning with the 1958 Lebanon crisis and ending with the 1975 outbreak of the Lebanese Civil War. It examines this romanticised era of global influence in Beirut to highlight how collisions between art, culture and polarised political ideologies turned the Beirut art scene into a microcosm for larger trans-regional tensions.

The exhibition traces a brief but rich period of artistic and political ferment. Following Lebanon's independence from French-mandated colonial rule in 1943, Beirut became a destination for many intellectuals and cultural practitioners from the Middle East and Arabic-speaking North Africa. With revolutions, coups and wars unfolding across these regions over the next three decades, the influx of new inhabitants into Beirut continued throughout this period. Encouraged in part by the Lebanese banking secrecy law of 1956, which prevented financial institutions from disclosing clients' identities or

assets, new streams of foreign capital also flowed into the city. Commercial galleries, independent art spaces and museums flourished. Beirut was bursting at the seams with people and opportunities, but also with ideas. However, underneath the prosperity and abundance, antagonisms festered and eventually erupted in 15-year civil war.

Beirut and the Golden Sixties presents a crucial moment in modern history from the vantage point of an ongoing crisis, highlighting the entanglement of past and contemporary struggles. Joana Hadjithomas and Khalil Joreige's multimedia installation, created specifically for the exhibition, sheds new light on the transformative effects of violence on art and artistic production, and the power of poetry in opposition to chaos. With its wide-reaching artworks and archival materials, the exhibition introduces fresh perspectives on a pivotal period in the history of Beirut, a city burdened by the weight of its ambitions where the question of art's role in times of hardship forever lingers.

Beirut and the Golden Sixties: A Manifesto of Fragility revisits an exhilarating chapter in global modernism in Beirut from the 1958 Lebanon crisis to 1975, the year that witnessed the outbreak of the Lebanese Civil War.

LE PORT DE BEYROUTH: THE PLACE

Beirut's multicultural history dates back to antiquity and many communities with different ideologies have considered the city their home. Various political projects and artistic practises have attempted to locate the roots of Beirut's cosmopolitan character in pre-colonial and pre-modern traditions and legends. More recently, Beirut's standing as a discreet hub for foreign capital has contributed to an enduring but dubious myth of Lebanon as «the Switzerland of the Middle East». This section features modern artistic perspectives that reveal the partial and exclusionary nature of the numerous characterisations of Beirut.

LOVERS: THE BODY

The 1960s was a decade of sexual liberation movements across the world and Beirut reflected the changing social values of the times. The anti-establishment message of the 1968 student movements in France resonated with Lebanese youth who had already taken to the streets the previous year following Israel's defeat of the coalition of Arab states in the 1967 Six-Day War. Western-originating women's liberation movements initiated conversations in local lifestyle magazines and political journals. Home to a socially diverse group of artists, the Beirut art scene was at the forefront of these topical debates. Many artists, including those who lived in queer relationships and defined themselves beyond the gender binary, found a safe space to create and express themselves freely. This section introduces Beirut as a site of experimentation for new ways of living outside the limits of traditional, bourgeois society.

TAKWEEN (COMPOSITION): THE FORM

Artists utilising a wide range of techniques, materials and styles converged in Beirut's 1960s art scene. Their diverse interests influenced an emerging cultural landscape with the support of a concurrently growing network of patrons and exhibition spaces. The Sursock Museum opened in 1961 in the former villa of the prominent Lebanese aristocrat Nicolas Ibrahim Sursock and immediately established an annual Salon d'Automne [Autumn Salon] exhibition where artists like Saloua Raouda Choucair, Aref El Rayess and Huguette Caland presented their work. The Centre d'Art, led by the surrealist writer Georges Schehadé and his wife, patron and gallerist Brigitte

Schehadé, presented prints by Max Ernst, André Masson and other influential surrealists. In 1967, leftist socialite Janine Rubeiz opened Dar El Fan, an art space and cultural centre, to support the burgeoning artistic community alongside exhibitions of Polish tapestries and screenings of Soviet cinema. The Delta International Art Center introduced the public to further developments from abroad: for example, in an exhibition of abstract paintings by Chinese-French artist Zao Wou-Ki in 1975. This section considers the local articulations of various modernist tendencies in Beirut, paying close attention to the predominance of abstraction in the 1950s to the 1960s.

MONSTER AND CHILD: THE POLITICS

In the 1970s, Beirut experienced rapidly escalating social tensions. Students at the Lebanese University staged protests in 1972. In the same year, workers from the Gandour chocolate factory organised strikes. Coca-cola factories, as symbols of Western imperialism, aroused local resentment. Sporadic armed clashes broke out on Lebanon's southern border, particularly after the Palestine Liberation Organisation re-established its headquarters in Beirut after its defeat in Jordan in 1970. Regional crises, such as the Fourth Arab-Israeli War in 1973 and the resulting Saudi-led oil embargo of Israeli allies, also contributed to the worsening political situation in Beirut. This section takes a close look at the relationship between art and politics in the years preceding the 1975 start of the Lebanese Civil War, when the systemic problem of sectarianism in social and political institutions destabilised all aspects of life in the city.

BLOOD OF THE PHOENIX: THE WAR

The onset of the Lebanese Civil War took its toll on the Beirut art scene. Galleries and independent art spaces shuttered and artists migrated to Europe, the United States and the Persian Gulf. Some politically active artists who remained in Beirut joined the short-lived Lebanese National Movement – a coalition of various left-leaning political parties and independent groups who fought the Christian nationalist militias and sought to reform the Lebanese state. Artists also created posters for the sectarian parties they supported. By the late 1970s, it became obvious that no liberationist path of resistance remained. This section examines the enduring impact of the Lebanese Civil War on cultural production in Beirut.

manifesto of fragility

A World of Endless Promise



© Studio Safar

The Biennale expands into the rest of the world to look into the complexities of fragility and resistance through a wide plethora of artworks by known and anonymous artists and creators spanning three millennia.



Richard Learoyd, *Variant can be mounted and framed* © Richard Learoyd

manifesto of fragility is a sobering invitation for us to ponder the precariousness of our human condition, from the brittleness of our own bodies, to the vulnerability of the entire planet and everything in between.

This part of *manifesto of fragility* brings together 88 artists from 39 countries whose myriad of approaches to the focal theme of fragility represents varied understandings of our current state of anxiety, while proposing new ways of thinking about generative paths of resistance.

In that sense, *A world of endless promise* is at once a bid for contemplation and a call for action: an invitation to harness the fragility of the underdogs and misfits of our rigged world and share the burden of pushing forward. Along with the contemporary works, of which many are specifically commissioned to respond to the historical and architectural contexts in which they are displayed, are creations from different periods and places. They impart enduring accounts of vulnerability and perseverance through the scars that they bare, and the accounts of turmoil they convey, as they draw

attention to the indelible traces of time. In this confrontation between new and old we can witness the ebbs and flows of prosperity and decline that make up the cycles of our universal fragility. It is at the heart of this very divide that the promise of a changed world begins.

Visual Identity

Sam Bardaouil and Till Fellrath, curators of the 16th Lyon Biennale, consider their project's visual identity to be a fully-fledged component of it. They have thus handed the job of creating it to Safar Design Studio, who, working as artists, will articulate the curatorial and artistic vision of manifesto of fragility in this identity.



© Studio Safar

The visual direction builds on the curators' theme, and their seemingly contradictory pairing of fragility and resistance. We are using flowers—specifically the practice of preserving them—as a point of departure that ties to Lyon's rich horticultural history dating back to the 16th century. Whether as an art form such as the Japanese Oshibana,

or as a form of scientific study and archiving, pressing flowers gives an extended lifespan to nature's most ephemeral and captivating creation.



© Studio Safar

ABOUT THE VISUAL IDENTITY

The Biennale curators said: “Studio Safar’s response to our curatorial concept creates at once a lucid yet dreamy landscape of still and moving images, and soothing and disturbing sounds. The flower, within the context of Lyon, has a particular agency. Not only does it connect to the city’s herbarium, one of the largest in the world, but also to the motifs that

were printed and to the luxurious textiles that made Lyon a wealthy centre of silk production for centuries. Colonial histories, artistic production and systems of labor all converge in this ostensibly naïve object to make a statement about fragility, resistance, and history.”

ABOUT STUDIO SAFAR

Studio Safar, co-founded by graphic designers Maya Moumne and Hatem Imam, is an internationally recognized design and art direction agency. Its creates cross-cultural and interlingual exchanges with distinct visual propositions. Working in collaboration with creative producers in diverse fields like cinema, literature, illustration, and photography, the team of designers at Studio Safar is innovative in its research. It creates a dialogue with localized histories of visual design and attempts to restore connections to visual cultures and

practices disrupted by colonialism. These references nourish and expand contemporary impulses that can be found in their production of visual identities, exhibitions, websites, and publications, including the self-published biannual design magazine, *Safar*, which fosters creative relationships and discourses on cultural production and design tendencies in the global South.

Historical & architectural narrative

The 16th edition of the Lyon Biennale will materialize across numerous sites. Many works will be adapted to the unique architectural contexts in which they will be shown, including several large-scale immersive installa-

tions. The Biennale will expand beyond its customary venues in Lyon into locations throughout the city in order to welcome the participation of the broadest possible public.



Sam Bardaouil and Till Fellrath visiting the reserves of the Hospices civils of Lyon Museum © Bokeh

ANCIENNES USINES FAGOR

A former industrial jewel at the heart of Lyon's working-class history, the Fagor-Brandt household appliance factory still employed 1,800 people at the end of the 20th century. Since its closure in 2015, the 29,000 m² site has been reconverted into a cultural space, and welcomes many visitors on the occasion of its artistic schedule, which brings this place back to life.

THE FOURVIÈRE BASILICA

On the « hill of the people who pray » and facing the « hill of the people who work », the Basilica overlooks Lyon and participates in its famous architectural skyline. Its construction is the result of a promise made in 1870 by the people of Lyon to their archbishop, to build a basilica dedicated to the Virgin Mary if the city was spared by the Prussians. The Fourvière Basilic is strong of its panoramic situation, but its origin story remains part of a dark event., It testifies as much to faith as to fear, and echoes the theme of fragility.

GUIMET MUSEUM

Inaugurated in 1876 in a building in the 6th arrondissement according to plans designed by Jules Chatron and closed to the public since 2007, the Guimet Museum of Natural History housed a wide variety of collections - from non-European ethnology to natural sciences and pontifical missionary works.

THE GADAGNE MHL MUSEUM

Located in the Old Town, the Musée d'Histoire de Lyon occupies a listed townhouse where the Gadagne family lived during the Renaissance. Since 1921, the museum has been helping visitors understand the city and its evolution through exhibitions that showcase its rich collection of nearly 100,000 items. The permanent trail features fresh narratives and offers insights into Lyon's many faces: its urban fabric, its relationship with its two rivers, and its industrial and working-class history... thus connecting the city's long timeline to contemporary issues.

LPA

Car-park operator LPA was established by the Lyon metro authority in 1969, when Louis Pradel was mayor of Lyon, two years before the Fourvière Tunnel opened. In 1989, LPA chairman Serge Guinchard brought art into its facilities, with works by leading contemporary figures such as Daniel Buren and François Morellet at the Célestins and République car parks respectively. The idea was to make car parks cultural venues accessible to all, promoting interaction between car users and pedestrian visitors.

GARE SNCF - LYON PART-DIEU

Commissioned in 1983, the Part-Dieu railway station replaced the former Lyon-Brotteaux station. Designed by Eugène Gachon and Jean- Louis Girodet, it was built as part of the urban development of the Part-Dieu district, which also houses a major business centre and a huge shopping centre. As part of the major redevelopment project of the Part-Dieu area, the station is currently undergoing important extension work.

LUGDUNUM - MUSEUM & THE GALLO-ROMAN MUSEUM

The Gallo-Roman Museum of the city of Lyon is designed as an underground concrete cathedral, anchored on the Fourvière hill. Inaugurated in 1975, it stands on the site of the Roman city, Lugdunum, founded in 43 BC. The brutalist architecture, integrated into the landscape, highlights the surrounding archaeological elements and serves as a showcase for the collections. This diachronic arrangement testifies to the layering of time in the city, and very contemporary pieces will be mixed in.

LYON CONTEMPORARY ART MUSEUM (macLYON)

Established since 1995 on the site of the Cité internationale, a vast architectural complex on the edge of the Parc de la Tête d'Or, the Musée d'art contemporain de Lyon (macLyon), designed by the architect Renzo Piano, combines a 1920s façade by Charles Meysson, from the former palaces of the Foire de Lyon, with a contemporary red brick volume.

THE MUSEUM OF FINE ARTS

In the heart of the city, the museum of Fine Arts preserves in the Palais Saint-Pierre an important collection which extends from Antiquity to the XXth century. The collections are organized in chronological order, in order to give to the visitor a journey through time, according to the encyclopedic ideal of Les Lumières. This historical density makes possible the confrontation of eras.

THE PARC DE LA TÊTE D'OR AND THE PAVILLON DU PARC

Designed by the Bühler brothers and laid out in 1857, the Parc de la Tête d'Or is a place of relaxation and leisure, as well as a botanical and zoological garden, a rose garden and an orangery. Located on the banks of the Rhône, it is also home to the Pavillon du Parc, a former restaurant, empty and abandoned since 2015.

PLACE DES PAVILLONS (*subject to confirmation*)

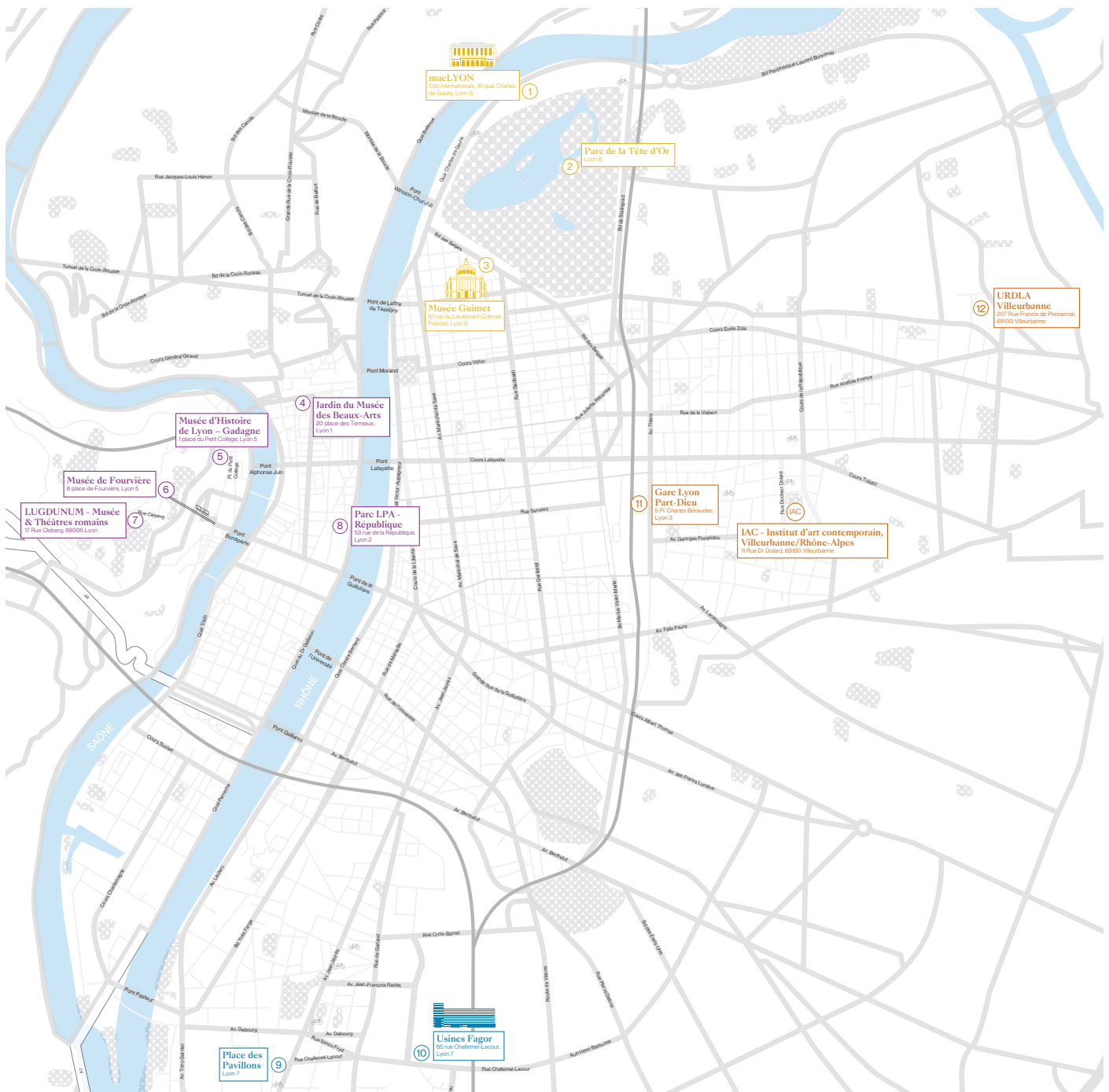
Designed by Lyon architect Tony Garnier, the two former butchers' pavilions – part of the slaughterhouse complex centred on the Main Hall (now called Halle Tony Garnier) – were first used in 1914 for the World's Fair held in Lyon, and are a symbol of the city's architectural heritage. One of the pavilions, now disused and hard to access, will host an immersive artwork that explores memory and fragility.

URDLA - VILLEURBANNE

Established in a former factory in Villeurbanne, the URDLA is a hybrid place, both a production workshop and a distribution tool. Preserving historical presses and century-old lithographic stones, the space is dedicated to the development and conservation of printmaking. URDLA is hosting several guest artists for the 16th Lyon Biennale.

EXHIBITION VENUES

- | | |
|---------------------------------------|---------------------------------------------------------------------|
| ① ANCIENNES USINES FAGOR | ⑧ PARC DE LA TÊTE D'OR, CHÂLET DU PARC |
| ② macLYON | ⑨ PARKING LPA - RÉPUBLIQUE |
| ③ MUSÉE DES BEAUX-ARTS DE LYON | ⑩ PLACE DES PAVILLONS (<i>confirmation en cours</i>) |
| ④ MUSÉE DE FOURVIÈRE | ⑪ GARE SNCF LYON PART-DIEU |
| ⑤ MUSÉE GUIMET | ⑫ URDLA - VILLEURBANNE |
| ⑥ MUSÉE D'HISTOIRE DE LYON – GADAGNE | ○ IAC - INSTITUT D'ART CONTEMPORAIN (Jeune Création Internationale) |
| ⑦ LUGDUNUM - MUSÉE & THÉÂTRES ROMAINS | |



PLACES OF INTEREST

Inscribed in an architectural and historical narrative, the places of interest enrich the timeless and iconic discourse by a stroll through the city of Lyon.

- | | |
|------------------------------------------------|---------------------------------|
| (A) BASILIQUE DE FOURVIÈRE | (H) JARDIN BOTANIQUE DE LYON |
| (B) CÉLESTINS, THÉÂTRE DE LYON | (I) LA MAISON DE LORETTE |
| (C) CHAPELLE DE L'HÔTEL-DIEU | (J) LA MAISON DES CANUTS |
| (D) CIMETIÈRE DE LOYASSE | (K) PALAIS DE LA BOURSE DE LYON |
| (E) CLOCHER DE L'HÔPITAL DE LA CHARITÉ DE LYON | (L) PLACE DES TERREAUX |
| (F) GRAND HÔTEL-DIEU | (M) PLACE SAINT-NIZIER |
| (G) HALLE TONY GARNIER | (N) RUE DE LA QUARANTAINE |



Artists

The artists gathered around the Biennale embody various faces of fragility, some in the issues they tackle, and others in the materials they use. What their works have in common is the potential to inform our thinking about generative paths of resistance.

A.B. (ÉDITEUR)
SHAFIC ABBOUD
MOHAMAD ABDOUNI
GABRIEL ABRANTES
ETEL ADNAN
ANN AGEE
AMINA AGUEZNAY
REMIE AKL
MOHAMMED AL FARAJ
HASHEL AL LAMKI
ABDULLAH AL OTHMAN
DIA AL-AZZAWI
JULIO ANAYA CABANDING
GIULIA ANDREANI
FARID AOUD
ARCHIVES CHEKRI GANEM
MALI ARUN
DANA AWARTANI
AYNE (IMPRIMERIE VEUVE)
JOACHIM BANDAUI
ALFRED BASBOUS
JOSEPH BASBOUS
MICHEL BASBOUS
CLEMENS BEHR
NINA BEIER
SEMIHA BERKSOY
HENRI-GATIEN BERTRAND
ASSADOUR BEZDIKIAN
LUCILE BOIRON
PHOEBE BOSWELL
LOUIS BOULANGER

LOUIS BOUQUET
SARAH BRAHIM
JOSEPH-AUGUSTE BRUNIER
HUGUETTE CALAND
LEYLA CARDENAS
E. CARYOCOST
RAFIC CHARAF
JEAN-BAPTISTE CHARLIER
JULIAN CHARRIERE
SALOUA RAOUDA CHOUCAIR
JEAN CLARACQ
J.P. CLERC (GRAVEUR)
CLEMENT COGITORE
COLLECTION DE LUGDUNUM - MUSEES
ET THEATRES ROMAINS
COLLECTION DU MUSEE DES HOSPICES
CIVILS DE LYON
COLLECTION DU MUSEE DES MOULAGES
PIERRE COMBET-DESCOMBES
ANTOINE COYSEVOX
NICOLAS DAUBANES
JOSE DAVILA
DANIEL DE PAULA
SARAH DEL PINO
ALEXANDRE-FRANÇOIS DESPORTES
DEVAMBEZ (IMPRIMEUR)
MICHAEL ZENO DIEMER
ETIENNE DINET
GEORGES DOCHE
JOHANN LUDWIG RUDOLPH DURHEIM
BUCK ELLISON

EVA FABREGAS
S. FARGES (ÉDITEUR)
SIMONE FATTAL
PHILIPP FLEISCHMANN
LEO FOURDRINIER
RAFAEL FRANÇA
JEAN-BAPTISTE FRENET
TONY GARNIER
CHAFI GHADDAR
LAURE GHORAYEB
OLIVIER GOETHALS
PEDRO GOMEZ-EGAS
J.E. GOOSSENS (GRAVEUR)
MARTA GORNICKA
NICKI GREEN
PAUL GUIRAGOSSIAN
OMAR RAJEH AND MIA HABIS
FARID HADDAD
JOHN HADIDIAN
KLARA HOSNEDLOVA
JR. HUDINILSON
JUMANA BAYAZID EL-HUSSEINI
NESTOR JIMENEZ
LUCIEN JONAS
JOANA HADJITHOMAS & KHALIL JOREIGE
NADIA KAABI-LINKE
ANNIKA KAHRS
ÖZGÜR KAR
MOHAMMED KAZEM
DOROTHY SALHAB KAZEMI
kennedy+swan

MICHELLE & NOEL KESERWANY	HASHIM SAMARCHI
HELEN EL-KHAL	MONA SAUDI
TARIK KISWANSON	UGO SCHIAVI
PHILIPPE DE LASSALLE	MARKUS SCHINWALD
RICHARD LEAROYD	SYLVIE SELIG
HANNAH LEVY	JULIANA SERAPHIM
GEORGES-BRUNET MAHUET	SEHER SHAH
RANDA MAROUFI	JEREMY SHAW
SIMONE BALTAXE MARTAYAN	MUHANNAD SHONO
LUCY MCRAE	J. SIBILAT
JESSE MOCKRIN	TARYN SIMON
JAMIL MOLAEB	KIM SIMONSSON
JEAN-BAPTISTE MONNOYER	VALESKA SOARES
MORELAN (FAÏENCIER)	STUDIO SAFAR
FATEH AL-MOUDARRES	CICI SURSOCK
NICOLAS MOUFARREGE	YOUNG-JUNTAK
MEHDI MOUTASHAR	LUCIA TALLOVA
NADINE LABAKI & KHALED MOUZANAR	FRANCISCO TAMAGNO (IMPRIMEUR)
FILWA NAZER	DAVID TENIERS II DIT LE JEUNE
AILBHE NI BHRIAIN	AUGUSTIN THIERRIAT
EVA NIELSEN	PHILIPP TIMISCHL
WILLIAM DE NIEWKERQUE	SALMAN TOOR
TOYIN OJIH ODUTOLA	VACHON-IMBERT
HANS OP DE BEECK	ABRAHAM VAN DER EYK
ORGANON ART CIE	ALESSANDRO VAROTARI DIT
DANIEL OTERO TORRES	PADOVANINO
AURELIE PETREL	EVITA VASILJEVA
JOANNA PIOTROWSKA	PUCK VERKADE
CARLO PORTELLI	EMILE VERNET-LECOMTE (D'APRÈS)
ALEXANDRE PROMIO	WANGSHUI
CHRISTINA QUARLES	MUNEM WASIF
AREF EL RAYESS	JAMES WEBB
ERIN M.RILEY	HANNAH WEINBERGER
ZHANG RUYI	RAED YASSIN
SARA SADIK	ZHANG YUNYAO
ADEL AL-SAGHIR	KHALIL ZGAIB
CEMILE SAHIN	
MAHMOUD SAID	
NADIA SAIKALI	
ESZTER SALAMON - AVEC LE JEUNE	
BALLET DU CNSMD LYON (SOUS LA	
DIRECTION ARTISTIQUE DE KYLIE	
WALTERS)	

manifesto of fragility:
The Many Lives and Deaths of Louise Brunet

From Caryocost to 1960s industrial design, and ancient funerary stele to 18th century Japanese Samurai armor, the exhibition draws on the collections of local and foreign institutions, in a trans-historical approach that exhumes histories of fragility and resistance and confronts them with a diversity of works by the biennale's invited artists.

A.B. (EDITEUR)
 MOHAMAD ABDOUNI
 GABRIEL ABRANTES
 ANN AGEE
 JULIO ANAYA CABANDING
 GIULIA ANDREANI
 AYNE (IMPRIMERIE VEUVE)
 JOACHIM BANDAUI
 SEMIHA BERKSOY
 HENRI-GATIEN BERTRAND
 PHOEBE BOSWELL
 LOUIS BOULANGER
 LOUIS BOUQUET
 SARAH BRAHIM
 JOSEPH-AUGUSTE BRUNIER
 E. CARYOCOST
 JEAN-BAPTISTE CHARLIER
 JEAN CLARACQ
 J.P. CLERC (GRAVEUR)
 PIERRE COMBET-DESCOMBES
 ANTOINE COYSEVOX
 NICOLAS DAUBANES
 ALEXANDRE-FRANÇOIS DESPORTES
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 MICHAEL ZENO DIEMER
 ETIENNE DINET
 JOHANN LUDWIG RUDOLPH DURHEIM
 BUCK ELLISON

S. FARGES (EDITEUR)
 LEO FOURDRINIER
 RAFAEL FRANÇA
 JEAN-BAPTISTE FRENET
 TONY GARNIER
 J.E GOOSSENS (GRAVEUR)
 NICKI GREEN
 JR. HUDINILSON
 LUCIEN JONAS
 PHILIPPE DE LASSALLE
 RICHARD LEAROYD
 HANNAH LEVY
 GEORGES-BRUNET MAHUET
 LUCY MCRAE
 JESSE MOCKRIN
 JEAN-BAPTISTE MONNOYER
 MORELAN (FAÏENCIER)
 AILBHE NI BHRIAIN
 WILLIAM DE NIEWKERQUE
 JOANNA PIOTROWSKA
 CARLO PORTELLI
 ALEXANDRE PROMIO
 CHRISTINA QUARLES
 ERIN M. RILEY
 UGO SCHIAVI
 MARKUS SCHINWALD
 SYLVIE SELIG
 JEREMY SHAW

J. SIBILAT
 KIM SIMONSSON
 FRANCISCO TAMAGNO (IMPRIMEUR)
 DAVID TENIERS II DIT LE JEUNE
 AUGUSTIN THIERRIAT
 VACHON-IMBERT
 ABRAHAM VAN DER EYK
 ALESSANDRO VAROTARI DIT PADOVANINO
 EMILE VERNET-LECOMTE (D'APRES)
 MUNEM WASIF
 ZHANG YUNYAO

 AND SEVERAL ANONYMOUS ARTISTS...

manifesto of fragility:
Beirut and the Golden Sixties

With more than 230 artworks by 34 artists and 300 archival materials from more than 40 collectors, this part of the 16th Lyon Biennale showcases a heterogeneous mix of artists, Lebanese and otherwise, whose drive for formal innovation was matched only by the tenacity of their political convictions. It introduces fresh perspectives on a pivotal period in the history of Beirut, a city that is still burdened by the weight of its irreconcilable ambitions.

SHAFIC ABBOUD

ETEL ADNAN

FARID AOUAD

DIA AL-AZZAWI

ALFRED BASBOUS

JOSEPH BASBOUS

MICHEL BASBOUS

ASSADOUR BEZDIKIAN

HUGUETTE CALAND

RAFIC CHARAF

SALOUA RAOUDA CHOUCAIR

GEORGES DOCHE

SIMONE FATTAL

LAURE GHORAYEB

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JUMANA BAYAZID EL-HUSSEINI

JOANA HADJITHOMAS & KHALIL JOREIGE

DOROTHY SALHAB KAZEMI

HELEN EL-KHAL

SIMONE BALTAË MARTAYAN

JAMIL MOLAEB

FATEH AL-MOUDARRES

NICOLAS MOUFARREGE

MEHDI MOUTASHAR

AREF EL RAYESS

ADEL AL-SAGHIR

MAHMOUD SAID

NADIA SAIKALI

HASHIM SAMARCHI

MONA SAUDI

JULIANA SERAPHIM

CICI SURSOCK

KHALIL ZGAIB



Beirut and the Golden Sixties: A Manifesto of Fragility, Installationsansicht, The Body, Gropius Bau, Berlin © Luca Girardini

SHAFIC ABBOUD

(Born in 1926 in Bikfaya, Mount Lebanon.
Died in 2004 in Paris, France)

Shafic Abboud was born in 1926 in the town of Bikfaya in Mount Lebanon. He studied at the Académie Libanaise des Beaux-Arts under Lebanese painter César Gemayel and Ferdinando Manetti from 1945 to 1947 before enrolling at the Faculté des Lettres in Paris in 1947. While in Paris he trained in the studios of André Lhote, Jean Metzinger, Othon Friesz and Fernand Léger and then studied drawing and engraving at L'École des Beaux-Arts in Paris with the support of a scholarship from the Lebanese government from 1952 to 1956. He remained in France for the rest of his life but frequently returned to Beirut where he exhibited widely. Notable exhibitions include the first Biennale de Paris (1959), Salon d'Automne, Beirut (1961, 1962, 1963, 1964, 1965, 1966), and Centre d'Art (1971, 1972, 1975). He was awarded the Prix Victor Choquet in 1961 and Sursock Museum's Prix du Salon d'Automne in 1964. He taught at the institute of Fine Arts at the Lebanese University from 1968-1975 and later at the Unité Pédagogique d'Architecture in Paris from 1978 to 1982. Abboud died in Paris in 2004. In 2011 the Institut du Monde Arabe hosted a major retrospective of his work, which travelled to the Beirut Exhibition Center the following year. A biography of the artist by Pascal le Thorel was published in 2015. His work is collected by public and private institutions in Paris, Beirut and the UAE.

ETEL ADNAN

(Born in 1925 in Beirut, Lebanon.
Died in 2021 in Paris, France)

Etel Adnan was born in Beirut, Lebanon, in 1925. In 1949, she moved to Paris to study philosophy at the Université de Paris-Sorbonne and went on to pursue post-graduate studies in philosophy at UC Berkeley and Harvard from 1955 to 1958. She then taught philosophy at Dominican College of San Rafael, California until 1972 when she returned to Beirut. She took up the post of cultural editor at two daily francophone newspapers, al-Safa and L'Orient-Le Jour, where she first publicly articulated her aesthetic and political concerns. She began exhibiting her paintings and leporellos in Beirut at Dar el-Fan (1973), Modulart (1975) and Alec Manoukian Art Center (1975) before fleeing Lebanon in 1976 amid civil war. Adnan's work has attracted a great deal of attention in recent years. It has been featured in Documenta 13, Kassel (2012), the Whitney Biennial, New York (2014), Mathaf: Arab Museum of Modern Art in Doha (2014), the 14th Istanbul Biennial (2015), SFMOMA (2018) and Guggenheim New York (2021). Her work is held in public and private collections worldwide. A biography of the artist by Kaelen Wilson-Goldie was published in 2018.

FARID AOUD

(Born in 1924 in Maydan, Lebanon.
Died in 1982 in Paris, France)

Farid Aoud was born in the village of Maydan in South Lebanon in 1924. He studied painting and drawing at the Académie Libanaise des Beaux-Arts from 1943-1947. Due to his limited means, he mainly worked on paper in the early years of his artistic training. In 1948, he received a scholarship to study in Paris at L'École Nationale Supérieure des Beaux-Arts and trained in the studios of Othon Friesz and André Lhote until 1951. He returned to Beirut for several years before moving permanently to Paris in 1959. He continued to show his work regularly in Beirut at Sursock Museum's annual Salon d'Automne and Galerie L'Amateur. His exhibitions include the Salon des Réalités Nouvelles (1963, 1964) and Galleria La Barcaccia, Rome (1972). Aoud died in Paris in 1982 and was paid a special tribute by the Sursock Museum.

DIA AL-AZZAWI

(Born in 1939 in Baghdad, Iraq.
Lives and works in London, England)

Dia al-Azzawi was born in Baghdad in 1939. He earned a degree in Archaeology from the University of Baghdad in 1962 in addition to a diploma from the city's Institute of Fine Arts in 1964. He then worked as an archaeologist in the Department of Antiquities in Baghdad until 1976, when he moved to London. He belonged to several art movements, including the New Vision Group, which he co-founded in 1969, the One Dimension group which he joined in 1971, and the Iraqi Plastic Artists' Society, through which, as secretary, he established the Al-Wasiti Festival in Baghdad in 1972. He frequently showed his work in Beirut at Gallery One (1965, 1966, 1969, 1972) and Contact Art Gallery (1973, 1974). In London, he put on numerous exhibitions as the artistic advisor to the Iraqi Cultural Centre. Throughout his artistic career, he worked in a wide range of media from painting and drawing to monumental sculpture and portable artist books. His work has been widely exhibited and collected by public and private institutions, including Galerie Claude Lemand, Paris, Institut du Monde Arabe, Paris and Mathaf: Museum of Arab Modern Art in Doha, Qatar. A monograph of the artist by Catherine David was published in 2017. He continues to live in London where he has been in voluntary exile for more than four decades.

ALFRED BASBOUS

(Born in 1924 in Rachana, Lebanon.
Died in 2006)

Alfred Basbous was born in the village of Rachana, Lebanon in 1924. He held his first solo exhibition at Galerie Alecco Saab in Beirut. In 1960, he received a scholarship to study at L'École Nationale des Beaux-Arts in Paris, where he trained with the sculptor René Collamarini. His works were included in the International Sculpture Exhibition at the Musée Rodin in Paris in 1961. He won several awards, including the "Prix de L'Orient" in Beirut in 1963, Sursock Museum's Salon d'Automne prize in 1964 and 1965, the Alexandria Biennale prize in 1974, and a posthumous gold medal from the Lebanese Order of Merit. From 1994 to 2004, Basbous organized the annual International Symposium of Sculpture in Rachana. His works feature in the collections of the Ramzi and Saeda Dalloul Art Foundation, Beirut; the Ashmolean Museum, Oxford; Musée Rodin, Paris

JOSEPH BASBOUS

(Born in 1929 à Rachana, Lebanon.
Died in 2001)

Joseph Basbous was born in the village of Rachana, Lebanon in 1929. He began working as a stone mason and helped his older brothers Michel Basbous and Alfred Basbous execute their works. He later experimented with wood to produce his own sculptures. He participated at Sursock Museum's Salon d'Automne in 1966, 1967 and 1969 and won the second prize twice. He also participated in the Alexandria Biennale and the Sculpture Symposium in Aswan in addition to other exhibitions in Lebanon, Paris, London, Saudi Arabia and Morocco. His work is collected by MACAM – Modern and Contemporary Art Museum in Alita, Lebanon.

MICHEL BASBOUS

(Born in 1921 in Rachana, Lebanon.
Died in 1981)

Born in the village of Rachana, Lebanon, in 1921 Michel Basbous was a draughtsman and sculptor. He studied sculpture at L'Académie Libanaise des Beaux-Arts from 1945 to 1949 and then received a scholarship from the Lebanese government to further his studies at L'École Nationale Supérieure des Beaux-Arts in Paris. He returned to Paris in 1954 to train in the studio of Ossip Zadkine (1890-1967). In 1957, he was made professor of sculpture at the American University of Beirut. He moved back to his native village the following year where he founded an open-air sculpture park outside his studio, turning Rachana into a centre of artistic life. In 1968, he was awarded the first prize at Sursock Museum. Michel Basbous died in Rachana in 1981. His work features in the collections of the British Museum, London and The Barjeel Art Foundation, Sharjah. The Basbous museum was established in his honor.

ASSADOUR BEZDIKIAN

(Born in 1943 in Beirut, Lebanon.
Lives and works in Beirut)

Assadour Bezdikian was born in Bourj Hammoud in the northern suburbs of Beirut in 1943. He took private painting lessons with Paul Guiragossian, joined the studio of Lebanese-Armenian painter Guvder, and later enrolled in art classes taught by Lebanese painter Jean Khalifé at the Italian Cultural Center in Beirut. A scholarship from the Italian government supported his training in painting and engraving at the Pietro Vannucci Academy in Perugia Italy in the summers of 1962 and 1963. He then received a scholarship from the Lebanese Ministry of Culture to study at L'École Nationale Supérieure des Beaux-Arts in Paris from 1964 to 1967. During the same period, he trained in the studio of Lucien Coutaud in Paris. In Beirut, his work was shown at Sursock Museum's Salons d'Automne (1962, 1963, 1964), Gallery One (1963, 1964), Galerie L'Amateur (1966, 1969) and Modulart (1972, 1975). He illustrated several publications and won numerous international awards, including the Gold Medal at the Terza Biennale Internazionale Della Grafica d'Arte, Florence (1972); the Silver Medal at the Biennale Internationale de l'Estampe, Epinal, France (1973) and the Grand Prix de la Ville de Paris (1984). He was honored with a retrospective at the Sursock Museum in 2016. He lives and works in Paris.

HUGUETTE CALAND

(Born in 1931 in Beirut, Lebanon.
Died in 2019)

Huguette Caland was born in Beirut, Lebanon, in 1931. She was the daughter of Bechara el-Khoury, the first president of Independent Lebanon. In 1947, she took painting lessons under the private tutelage of the Italian painter Fernando Manetti in Lebanon. She began producing work independently early in her life and formally studied art at the American University of Beirut, where she took classes with Helen el-Khal, from 1964 to 1968. In 1970, she moved to Paris where she remained until 1987. She held several exhibitions in Beirut during the long 1960s, including Salon d'Automne (1967, 1974), Dar el-Fan (1970), Delta International Art Center (1972) and Contact Art Gallery (1973). In 1979, she designed a collection of caftans with the French designer Pierre Cardin. Following the death of her partner, Romanian sculptor George Apostu, she moved to Venice, California and hosted regular gatherings for local artists in her home. She returned to Beirut in 2013 where she remained until her death. Since 2012 her work has been presented in exhibitions worldwide and is now held in institutional collections such as the Bibliothèque Nationale de France; Centre Pompidou, Paris; Fonds National d'Art Contemporain, Paris; Tate St. Ives; British Museum, London; LACMA, Los Angeles; Hammer Museum, Los Angeles; San Diego Museum of Art, San Diego; Palm Springs Museum of Art, Palm Springs and Museum of Fine Arts, Houston.

RAFIC CHARAF

(Born in 1932 in Baalbek, Lebanon.
Died in 2003)

Rafic Charaf was born in Baalbek, Lebanon, in 2003. Hailing from a family of blacksmiths of modest means, he received scholarships to attend the Académie Libanaise des Beaux-Arts and the Real Academia de Bellas Artes de San Fernando in Madrid from 1955 to 1957. He then attended the Pietro Vanucci Academy in Perugia, Italy in 1960 before returning to Beirut. His work was exhibited annually at the Hotel Carlton and at the annual Salon du Printemps at the UNESCO Palace and the Salon d'Automne at the Sursock Museum during the long 1960s. He also held exhibitions at Contact Art Gallery (1973, 1975). Charaf taught at the Faculty of Fine Arts at the Lebanese University from 1965 to 1982 and was the dean of the faculty from 1982 to 1987. He was the recipient of the Prix de l'Île-de-France in 1963 and the 1st prize of the Salon du Printemps in 1959. His work has been collected by public and private institutions in Lebanon and by the Barjeel Art Foundation in Sharjah.

**SALOUA RAOUDA
CHOUCAIR**

(Born in 1916 in Beirut, Lebanon.
Died in 2017)

Saloua Raouda Choucair was born in Beirut, Lebanon, in 1916. She studied the natural sciences at the American Junior College for Women (now the Lebanese American University) from 1934 to 1937 and then moved with her parents to Iraq in 1937 where she taught drawing. She returned to Beirut in 1937, training in the studio of Omar Onsi. She later attended art classes with the painter Moustafa Farroukh at the American University of Beirut (AUB) while pursuing a degree in philosophy. In 1948 she enrolled at L'École des Beaux-Arts in Paris and trained in Fernand Léger's studio. She returned to Beirut permanently in 1951 and exhibited annually in the Salon du Printemps at the UNESCO Palace and the Salon d'Automne at the Sursock Museum in the long 1960s. Her work also appeared in group exhibitions in Beirut at Contact Art Gallery (1972), Gallery One (1974), Modulart (1975) and Dar el-Fan (1975). She participated in the 1968 Alexandria Biennale. In 1986, she lectured in the Faculty of Engineering and Architecture of AUB. She was awarded an appreciated prize by the General Union of Arab Painters in 1985 and a medal by the Lebanese government in 1988. More recently, retrospective exhibitions were held at the Beirut Exhibition Center in 2011 and at Tate Modern in 2013.

GEORGES DOCHE

(Born 1940 in Cairo, Egypt.
Died in 2018)

Born in Cairo in 1940, Georges Doche moved to Beirut with his family in the 1950s. Having been encouraged by his father to take over the family pharmaceutical business, he studied chemistry for two years before switching over to philosophy. He simultaneously received training in painting at the Académie Julian, L'École des Arts Decoratifs and L'École des Beaux-Arts in Paris, where he experimented with the chemical materials permanganate, merbromin and carmine. From 1961, he showed his work in numerous public and private institutions worldwide, including Salon des Artistes Indépendants, Cité Universitaire (1961) in Paris and Sursock Museum's Salon d'Automne (1966, 1967), Galerie L'Amateur (1967, 1971), Galerie Le Point (1975) and Modulart (1975) in Beirut. In parallel to his artistic career, Doche designed stage costumes and sets. In 1963 and 1964 he designed the costumes and décor for Léonide Massine's Ballets Européens, and in 1966 and 1967 he worked with the publishing house Planète. He also designed jewellery and ran an antiques gallery in Lebanon in the 1980s. His work was featured in the exhibition *Le Regard des peintres: 200 ans de peinture libanaise* at L'Institut du Monde Arabe in 1989 and has more recently appeared in an exhibition at The Alternative Artspace (Platform 39) in Beirut.

SIMONE FATTAL

(Born in 1942 in Damascus, Syria.
Lives in Paris, France)

Simone Fattal was born in Damascus, Syria, in 1942. She studied philosophy at L'École Supérieure des Lettres in Beirut and then at the Université de Paris-Sorbonne in the 1960s. She began painting in 1969 upon returning to Beirut and held her first exhibition at Gallery One in 1973. In 1980, she moved to Sausalito, California with her partner, Etel Adnan. There, she founded the Post-Apollo Press, a publishing house dedicated to experimental poetry, prose and translations. In 1989, she enrolled at the San Francisco Art Institute where she developed a practice of sculpture and ceramics. In the early 2000s, Fattal relocated to France with Adnan. Since 2006, has produced works in Hans Spinner's ceramic workshop in Grasse while also making a return to painting. Her recent exhibitions include solo shows at the Sharjah Art Foundation (2016), MoMA PS1, Queens, New York (2019) and Whitechapel Gallery, London (2021). Simone Fattal currently lives and works in Paris.

LAURE GHORAYEB

(Born in 1931 in Deir El Qamar, Lebanon.
Lives and works in Beirut, Lebanon)

Laure Ghorayeb was born in Deir-el-Qamar, Lebanon, in 1931. Since 1962 Ghorayeb's artistic practice has been complemented by a career in cultural journalism. She has worked at several magazines and daily newspapers including Shi'r, L'Orient-Le Jour and Annahar. She has held numerous exhibitions in Beirut, including at Gallery One (1966, 1967, 1971, 1972), Sursock Museum's Salon D'Automne (1966) and Contact Art Gallery (1974). She has also participated in the Paris, Baghdad and Alexandria Biennials. More recently, she has participated in the exhibitions *Convergence – New Art from Lebanon* at the Katzen Art Center in Washington DC in 2010, and *Rebirth* at the Beirut Exhibition Center in 2011. Her work has been collected by the British Museum, Sursock Museum, Saradar Collection, Dalloul, Barjeel. A monograph of her work was published by Kaph Books in 2019. Laure Ghorayeb currently lives and works in Beirut.

PAUL GUIRAGOSSIAN

(Born in 1926 in Jerusalem, Palestine.
Died in 1993 in)

Paul Guiragossian was born in Jerusalem, Palestine in 1926 to survivors of the 1915 Armenian Genocide. He completed his formative education at the Ratisbonne seminary of the Salesian community of St. Don Bosco in Bethlehem. He was taken on as an apprentice in the making of stained glass and in the 1930s trained in the studio of Italian painter Fernando Manetti. He also learned Arabic calligraphy with a local sheikh. In 1948, Guiragossian's family left with the Palestinian exodus (al-nakba) and settled in the Trad refugee camp in Bourj Hammoud, a northern suburb of Beirut. Guiragossian worked as an art instructor in local Armenian schools. He received a scholarship from the Italian Cultural Center in Lebanon, after having won prizes at the Salons du Printemps and the Salons d'Automne, to study at the Academia di Belle Arti in Florence in 1957-1958. Later, in 1962, he received a grant from the French government to study at Les Ateliers des maîtres de l'École de Paris. Guiragossian was a prolific artist, participating in over 30 group exhibitions in Beirut alone. Among his solo exhibitions in Beirut were Galerie Alecco Saab (1960, 1962, 1963), Galerie L'Amateur (1967, 1968, 1969), Studio 27 (1972, 1973, 1974) and Modulart (1974). In addition to painting, he designed theatre sets for the playwright Jalal Khoury. He won several prizes, including notably the French Chevalier de l'Ordre des Arts et des Lettres in 1984. His work features in numerous collections worldwide.

FARID HADDAD

(Born in 1945 in Beirut, Lebanon.
Lives and works in Concord,
New Hampshire, USA.)

Farid Haddad was born in Beirut, Lebanon, in 1945. He enrolled in painting classes at Omar Onsi's studio. In 1969, he graduated with a BA in Fine Arts from the American University of Beirut. He then earned an MFA in Drawing and Painting from the University of Wisconsin at Milwaukee. His first solo show was held at the John F. Kennedy Center in Beirut in 1971. It was followed by exhibitions at College Hall, American University of Beirut (1971), Contact Art Gallery (1972, 1973), Gallery One (1971, 1972, 1974) and Delta International Art Center (1973, 1975). In 1972 he was the recipient of a Fulbright-Hays grant, which he used to explore lithography and embossment in New York City. He has participated in more than fifty group exhibitions in Europe, the Middle East and North America. His work features in the collections of the Ramzi and Saeda Dalloul Art Foundation, Beirut; the Saradar Collection, Beirut and The American University of Beirut.

JOHN HADIDIAN

(Born in 1934 in Beirut, Lebanon.
Died in 2015 in...)

John Hadidian was born in Beirut, Lebanon, in 1934. In 1952 he moved to Los Angeles to finish high school and went on to study Architecture and Engineering with a minor in Fine Arts at the University of California, Berkeley from 1953 to 1957. He returned to Beirut where he participated in the annual autumn salons from 1963 to 1966, in addition to group exhibitions at Gallery One (1967, 1971), Dar el-Fan (1970), the Lebanese Ministry of Tourism (1971) and Delta International Art Space (1975). He received an MFA from the Bartlett School of Architecture, University College London in 1973. He was a practicing architect and a professor at the American University of Beirut for 12 years. He partnered with the prominent Lebanese architects Tony Maa-mari and Assem Salam on projects and built private villas. In 1977, he fled civil war in Beirut with his wife, the graphic designer Aza Hadidian, and their children and settled permanently in London, where he worked with the architect Krikor Baytarian before establishing his own practice ARC Design Consultants. He also partnered with the architect Rifat Chadirji and the firm Richard England and Partners, with whom he worked on the Haifa Street urban development project in Baghdad in 1981. He continued painting until his death in 2015.

JUMANA BAYAZID EL-HUSSEINI

(Born in 1932 in Jerusalem, Palestine.
Died in 2018 in Beirut, Lebanon)

Jumana Bayazid El-Husseini was born in Jerusalem in 1932. She hailed from a prominent Palestinian family. Her grandfather, Hajj Amin al-Husseini, served as Grand Mufti of Jerusalem during the British Mandate. Following the 1948 exodus (al-Nakba), her family settled in Lebanon. She studied political science at the Beirut College for Women (now the Lebanese American University) from 1953 to 1957 and enrolled in art classes. She held her first solo show at the German Cultural Center in Beirut (1968) and went on to show at Galerie L'Antiquaire in 1973. In between, she participated in group exhibitions in several venues in Beirut, including Sursock Museum's salons d'Automne (1965, 1966, 1967), Gallery One (1967), the John F. Kennedy Cultural Center in Beirut (1968) and the Delta International Art Center (1972). After the Israeli invasion of Beirut in 1982, she relocated to Paris where she remained for the rest of her life. She participated in several biennials, including the First Arab Biennial in Baghdad (1974), at the Japanese Society of Afro-Asian Artists in Tokyo (1978), and the Venice Biennale (1979). She continued to show her work in solo and group exhibitions worldwide in venues such as The Smithsonian Institute (1973), Washington DC; United Nations, Geneva; Modern Art Museum, Warsaw (1980); National Museum of Madrid (1980), Museum of Modern Art Tokyo (1988), Institut du Monde Arabe, Paris (1989, 1997); Barbican, London (1989). Her work is collected by The Ramzi and Sae-da Dalloul Art Foundation, Beirut and the Barjeel Art Foundation, Sharjah.

JOANA HADJITHOMAS & KHALIL JOREIGE

(Born in 1969 in Beirut, Lebanon. Live and work
between Paris, France and Beirut, Lebanon)

In films and installations, Joana Hadjithomas and Khalil Joreige examine the unreliability of images, history, memories, and even first-person experiences in narrating the world around us, especially in the face of atrocities and situations of hopelessness. Hadjithomas and Joreige delve into their protagonists' desires to believe that what they are experiencing, personally or vicariously, individually or collectively, is not only real but creates a connection between their own experience and the experiences of others that can lead to a mutual emancipation from suffering. Understanding film as a territory in itself, Hadjithomas and Joreige explore the potential in this medium to expand the borders of cohabited spaces and create a more inclusive world where new realms of collective, creative potential and commiseration can exist. (Recipients of the Prix Marcel Duchamp, Paris in 2017)



Huguette Caland, *Eux*, approx. 1975 © courtesy The Huguette Caland Estate



Etel Adnan & Simone Fattal, *La Montagne Liban*, 1971 © Simone Fattal, Courtesy of Barjeel Art Foundation, Sharjah



Paul Guiragossian, *Bteghrine*, 1965 © Paul Guiragossian Foundation, courtesy The Farouk Abillama Collection



Rafic Charaf, *Lebanon Untitled*, 1971 © Rafic Charaf, courtesy of Ramzi & Saeda Dalloul Art Foundation



Etel Adnan, *Untitled*, approx. 1972-73 © Simone Fattal, courtesy Private Collection, The Zeina Raphael Collection



Saloua Raouda Choucair, *Untitled*, 1969-71 © courtesy The Saloua Raouda Choucair Foundation

DOROTHY SALHAB KAZEMI

(Born in 1926 in Jerusalem, Palestine.
Died in 1993)

Dorothy Salhab Kazemi was born in 1942 in Roumieh, Mount Lebanon. She first pursued her studies in art at the Beirut College for Women (BCW, now Lebanese American University) before receiving a BA in English Literature in 1963 from the American University of Beirut. She received further training at the School of Arts and Crafts (Kunsthaandvaerker Skolen) in Copenhagen, Denmark from 1963 to 1964 and then studied with the renowned Danish ceramicist Gutte Eriksen until 1966. Kazemi spent over a decade teaching the ceramic arts, first in Glasgow from 1968 to 1972, then at the Beirut University College (now Lebanese American University) from 1971 to 1982. She held numerous solo exhibitions. In Beirut, she showed at Gallery One (1972), Contact Art Gallery (1974), and Artisans du Liban et d'Orient (1975); in Glasgow at Compass Gallery (1969); in Copenhagen at Kunstindustri Museet (Museum of Art and Design; 1975) and in France at Maison des Jeunes et de la Culture in Riberac (1988) and at Ferme de Lussac in Verteillac (1990). She is honored by the Dorothy Salhab Kazemi Museum in Lebanon.

HELEN EL-KHAL

(Born in 1923 in Pennsylvania, USA.
Died in 2009)

Born in Pennsylvania to Lebanese immigrants, Khal settled in Lebanon in 1946. She studied at the Académie Libanaise des Beaux-Arts under the tutelage of César Gemayel from 1946 to 1948. Her first solo exhibition took place in Galerie Alecco Saab in 1960. A prominent figure in the Beirut art scene, she wrote art criticism for the Daily Star newspaper and Monday Morning magazine, among others, and cofounded Gallery One in Beirut in 1963 with her then husband, poet Yusuf al-Khal. She also taught studio art classes at the American University of Beirut between 1967 and 1976 and at the Lebanese American University of Beirut from 1977 to 1980. During the Lebanese Civil War, she worked at Athr Gallery in Amman, Jordan, before moving to Washington DC in the 80s. In 1987, she authored the influential book, *The Woman Artist in Lebanon*. She returned to Lebanon in the 1990s where she continued to write art criticism. Her work can be found in private and public collections in Lebanon.

**SIMONE BALTAXÉ
MARTAYAN**

(Born in 1925 in Paris, France.
Died in 2009)

Simone Baltaxé Martayan was born in Paris in 1925. She began her studies at the School of Applied Arts in Paris in 1940 but was forced to flee to Lyon in 1942 during WWII where she studied at the School of Fine Arts. She returned to Paris in 1946 where she pursued further training at the École des Beaux-Arts in Paris in the studio of Jean Souverbie. In 1951, she married Noubart Martayan and followed him to Lebanon where she remained until 1978. She began exhibiting her work in the Salons du Printemps at the UNESCO Palace in 1957. In 1964, she met the weaver George Audi and began producing tapestries, which she showed at the Sursock Museum's Salons d'Automne. She held solo exhibitions in Beirut at Gallery One (1968) and Modulart (1974). Her work features in the collections of the Sursock Museum in Beirut and the Centre Pompidou in Paris.

JAMIL MOLAEB

(Born in 1948 in Baysour, Mount Lebanon.
Lives and work in Baysour)

Jamil Molaeb was born in the village of Baysour, Mount Lebanon. Before pursuing formal artistic training, he participated in several editions of Sursock Museum's Salon d'Automne (1966, 1967, 1969). He graduated from the Institute of Fine Arts at the Lebanese University in 1972, where he had studied with the prominent Lebanese artists Shafic Abboud, Paul Guiragossian, Rafic Charaf, Nadia Saikali and Aref El Rayess. He then received a scholarship from the Algerian government to study at L'École Nationale des Beaux-Arts in Algiers from 1972 to 1973. His solo exhibitions in the Beirut of the long 1960s included Dar el-Fan (1974) and Contact Art Gallery (1974). He taught on and off at the Lebanese University's Institute of Fine Arts from 1977 to 2012. He earned an MFA in the fine arts with a focus on engraving from the Pratt Institute in 1987 and then obtained a PhD in arts education from the Ohio State University in 1989. He then taught art classes at the Lebanese American University in Beirut from 1993 to 1999. His work features in the collections of the Jamil Molaeb Museum, Mount Lebanon; the Sursock Museum, Beirut; The Ramzi and Saeda Dalloul Art Foundation, Beirut; the Saradar Collection, Beirut; The Bahrain Museum, Bahrain; The World Bank, Washington DC.

FATEH AL-MOUDARRES

(Born in 1922 in Aleppo, Syria.
Died in 1999)

Fateh al-Moudarres was born in the countryside of Aleppo, Syria in 1922. He studied at the Academia di Belle Arti in Rome from 1956 and 1960 and then from 1969 to 1972 at l'École Supérieure des Beaux-Arts in Paris. Upon his return to Syria, he taught at the University of Damascus where he was the Dean of the Faculty of Fine Arts at the Damascus University until 1993. In addition to his engagement in the visual arts, he authored several collections of poetry and short stories. As a regular participant in the Beirut art scene in the long 1960s, he exhibited at Gallery One (1963, 1964), Contact Art Gallery (1973), Galerie Contemporaine (1974, 1975) and Alec Manoukian Art Center in Beirut (1975). He has also participated in several biennials, including Venice (1961), São Paulo (1963), Seoul (1980) and Cairo (1986). A retrospective of his work was held at the Institut du Monde Arabe in Paris in 1995. His work features in the collections of the Ramzi and Saeda Dalloul Art Foundation, Beirut; The British Museum, London; Mathaf: Arab Museum of Modern Art, Doha; the Atassi Foundation, Dubai; the Barjeel Art Foundation, Sharjah; the Jordanian National Gallery of Fine Art, Amman and Darat al-Funun: the Khalid Shoman Collection, Amman.

NICOLAS MOUFARREGE

(Born in 1947 in Alexandria, Egypt.
Died in 1985)

Nicolas Abdallah Moufarrege was born in Alexandria, Egypt to Lebanese parents. He earned BA and MA degrees in chemistry in 1965 and 1968 from the American University of Beirut. In 1968, he moved to Cambridge, Massachusetts on a Fulbright grant and a Harvard University assistantship. He then decided to pursue a career in the arts and returned to Beirut where he held his first solo exhibition at Triad Condas Gallery in 1973. He then relocated to Paris amid civil war and participated in several exhibitions, including Mathaf Gallery, London (1976); Gallery Kamp, Amsterdam (1977); George Zeeny Gallery, Beirut (1979) and Galeries de Varennes/Jacques Damase, Paris (1980). In 1981, Moufarrege moved to New York City and became a central figure in the East Village arts scene. He wrote art criticism for the New York Native, Arts Magazine, Flash Arts and Artforum. From 1982 to 1984 he received a studio through the International Studio Program at PS1, the Institute for Art and Urban Resources (now MoMA PS1). He held two studio exhibitions in 1982 and 1983 and had solo shows at Gabrielle Bryers Gallery (1983) and FUN Gallery (1985). He curated the exhibitions *Intoxication* (1983) and *Ecstasy* (1984) at Monique Knowlton Gallery in New York. Moufarrege passed away in 1985 from AIDS-related complications. A major exhibition of his work was curated by Dean Daderko at the Queens Museum, New York in 2019.

MEHDI MOUTASHAR

(Born in 1943 in Hilla, Iraq.
Lives and works in Arles, France)

Mehdi Moutashar was born in the city of Hilla, Iraq, in 1943. He graduated from Baghdad's Academy of Fine Arts in 1966 and then attended L'École Nationale des Beaux-Arts in Paris in 1967. Negotiating the work of the Groupe de recherche d'art visuel (GRAV), he began to experiment with geometrical abstraction and op art in relation to Islamic aesthetics. In 1973, he participated in a group exhibition at Contact Art Gallery in Beirut and in 1974, he participated in the Paris Biennial. He moved to Arles in the same year and joined L'École Nationale des Arts Décoratifs in Paris as a professor where he remained until 2008. His work has been exhibited in Amman, Arles, Baghdad, Berlin, Damascus, London, Malmö, Tokyo, Tunis, Sharjah, Washington DC. In 1989, he held a solo show at the Institut du Monde Arabe. In 2018 he won the prestigious Jameel Prize at the Victoria and Albert Museum in London. Mehdi Moutashar continues to live and work in Arles. He is represented by Lawrie Shabibi Gallery in Dubai and Galerie Denise René in Paris.

AREF EL RAYESS

(Born in 1928 in Aley, Mount Lebanon.
Died in 2005)

Aref El-Rayess was born in Aley, Mount Lebanon in 1928. Initially a self-taught artist, his first exhibition was held at the American University of Beirut in 1948. He then travelled between Senegal and Paris. He befriended the mime artist Marcel Marceau who left an enduring mark on his practice, and trained in the studios of Fernand Léger, André Lhôte and Ossip Zadkine while also studying at L'Académie de la Grande Chaumière. In 1957, he returned to Lebanon where he established a studio for tapestry production with Roger Caron. He then received a scholarship from the Lebanese government to study in Italy. He spent the following four years between Florence, Rome and Beirut, exhibiting his work in all three cities in venues such as Galerie Alecco Saab and Sursock Museum in Beirut, Galleria Numero in Florence and Palazzo di esposizione in Rome. From 1965 to 1967, he lived and worked in New York, Mexico City, and London. He returned to Beirut following the Six-Day War in 1967 and co-founded the Fine Arts Department at the Lebanese University and Dar El-Fan (The House of Art and Culture). In addition to painting, he illustrated books and designed theatre sets. He also served as president of the Lebanese Artists Association of Painters and Sculptors for years. He travelled widely in the global south, participating in the al-Wasiti festival in Baghdad, São Paulo Bienial (1967, 1971, 1973) and the Biennial de Paris (1959) and the International Art Exhibition in Solidarity with Palestine (1978). Starting in the late 1970s, he worked in Saudi Arabia where he remained until 1987 before returning to Beirut. He moved back to his home and studio in Aley, where he lived until his death in 2005. His work is included in the collections of the National Museum of Fine Arts, Algiers; the Sursock Museum, Beirut; Saradar Collection, Beirut; Centre Pompidou, Paris, in addition to numerous private collections worldwide.

MAHMOUD SAID

(Born in 1897 in Alexandria, Egypt.
Died in 1964)

Mahmoud Said was born in 1897 to a prominent landowning family in Alexandria, Egypt. His father, Mohamed Said Pasha (1863-1928) served as Egypt's Prime Minister from 1910 to 1914. He trained with the Italian painters Amelia Daforio Casonato and Arturo Zanieri before leaving the arts to pursue a career in law. He graduated from the Law School in Cairo in 1918 and then spent his summers attending the workshops of the Académie de la Grande Chaumière in Paris. In 1920, he studied drawing at L'Académie Julian. He then returned to Egypt where he was appointed first as a lawyer at the Mixed Courts of Mansoura in 1927 and then as a judge in Alexandria in 1929. In 1940, he exhibited with the Egyptian surrealist Art et Liberté group in Cairo. In 1947, he quit his legal career to commit full-time to his artistic practice. Said visited Beirut frequently. He exhibited in Cairo, Paris and in several editions of the Venice Biennale. His works feature in the collections of the Mahmoud Said Museum, Alexandria; the Museum of Modern Egyptian Art, Cairo; The Ramzi and Saeda Dalloul Art Foundation, Beirut; Mathaf: Arab Museum of Modern Art, Doha and the Barjeel Art Foundation, Sharjah.

ADEL AL-SAGHIR

(Born in 1930 in Beyrouth, Liban.
Died in 2020)

Adel al-Saghir was born in Beirut, Lebanon, in 1930. He studied at the Académie Libanaise des Beaux-Arts from 1953 to 1957 and trained in the studio of Maryette Charlton at the American University of Beirut. He was later granted a scholarship to study at the Academy of Fine Arts in Munich. In the 1970s, he taught at the Lebanese University's Institute of Fine Arts. He held solo exhibitions in Beirut at the Saint Georges Hotel (1965) and Studio 27 (1973) and participated annually in Sursock Museum's Salon d'Automne, as well as in group exhibitions at the John F. Kennedy Center (1968) and Gallery One (1967, 1971). Abroad, he participated in the Paris Biennial (1963) and in the São Paulo Biennale (1967). In 1973, Adel al-Saghir permanently moved to the USA. His work features in the collections of the Sursock Museum, Beirut; World Bank, Washington D.C. and the Riyadh International Airport.

HASHIM SAMARCHI

(Born in 1939 in Mosul, Iraq.
Lives and works in London, England)

Hashim Samarchi was born in 1939 in Mosul, Iraq. He studied painting and drawing at the Institute of Fine Arts in Baghdad from 1954 to 1957, and then at the Academy of Fine Arts at the University of Baghdad from 1962 to 1966. In between, he taught drawing in local schools. His work was exhibited in a group exhibition of Iraqi artists at the Sursock Museum in 1965. A scholarship from the Gulbenkian Foundation led him to pursue a fellowship in the graphic arts in Lisbon from 1967 to 1969. After returning to Baghdad in 1969, he co-founded the New Vision group with Dia al-Azzawi, Ismail Fattah, Muhammad Muhraddin, Saleh al-Jumaie and Rafa al-Nasiri. In the 1970s, he illustrated posters and poetry books and then worked with the Iraqi Ministry of Information on the cultural magazine Afaq Arabiyya. In 1981, he moved to London and worked in the studio of Dia al-Azzawi for the better part of a decade. He has since stopped producing art. His work has been collected by the Ramzi and Saeda Dalloul Art Foundation, Beirut; The Ibrahim Collection, Amman and Baghdad and the Sultan Gallery, Kuwait.

NADIA SAIKALI

(Born in 1936 in Beirut, Lebanon.
Lives and works in Paris, France)

Nadia Saikali was born in Beirut, Lebanon in 1936. She graduated from the Académie Libanaise des Beaux-Arts in 1956 and then studied at L'Académie de la Grande Chaumière and L'École des Arts Decoratifs in Paris. She trained in the studios of Henri Goetz, Michel Durand and Donnot Seydoux. She lived in Glasgow for brief period before returning to Beirut in the mid-1950s. She participated in the annual Salon du Printemps at the UNESCO Palace and the Salon d'Automne at Sursock Museum in the long 1960s. She held solo exhibitions in Beirut at the John F. Kennedy Center (1967), the L'Orient newspaper headquarters (1970), the Goethe Institute (1972) and Contact Art Gallery (1972). In 1967, she participated in the São Paulo Biennale. She permanently moved to France in 1979 amid civil war. Her work features in the collections of the Sursock Museum, Beirut; Society of Lebanese Architects and Engineers, Beirut; The Nadia Tueni Foundation, Beit Mery, Lebanon; The Chase Manhattan Bank, New York; The City of Paris, the National Fund of Contemporary Art, Paris and The Royal Institute Galleries, London.

MONA SAUDI

(Born in 1945 in Amman, Jordan.
Died in 2022 in Beirut, Lebanon)

Mona Saudi was born in Amman, Jordan in 1945. She moved to Beirut in 1962 and held her first exhibition at the Café de la Presse in 1963 before leaving for Paris shortly afterwards to study sculpture at L'École Nationale Supérieure des Beaux-Arts. She joined the atelier Colamarini where she learned to carve and spent time in the sculpture studios of Carrara, Italy. She left Paris for Amman in 1968 where she produced the book *In Time of War: Children Testify* before returning to Beirut in 1969. She joined the art department of the Palestinian Liberation Organisation (PLO) and produced political posters and illustrated books for writers, including Ghassan Kanafani. She held solo exhibitions at Gallery One (1973) and Galerie Contemporaine (1975). She left Beirut for Amman in 1983 amid civil war. She returned to Beirut in the 1990s where she remained until her death in 2022. Her work is held in the collections of the Sursock Museum, Beirut; The Ramzi and Saeda Dalloul Art Foundation, Beirut; National Museum for Women in the Arts, Washington D.C.; The British Museum, London; Institut du Monde Arabe, Paris; Sharjah Art Foundation, UAE; Darat al-Funun; The Khalid Shoman Foundation, Amman and Asilah Museum, Morocco.



Juliana Seraphim, *Untitled*, 1970 © courtesy Saleh Barakat Gallery / Agial Art Gallery



Nicolas Moufarrege, *The Blood of the Phoenix*, 1975 © Courtesy Nabil and Hanan Moufarrej (N3M Holdings, LLC) Shreveport, Louisiana



Aref El Rayess, *H.T.M. (Humain. Temps. Machine)*, 1965-66 © Aref El Rayess Foundation, Aley, Mount Lebanon, courtesy de Saradar Collection



Jamil Molaeb, From the series *Civil War Diary* 1975-1976 © Jamil Molaeb, courtesy Saradar Collection



Khalil Zgaib, *Untitled*, 1958 © courtesy Saleh Barkat Collection / Agial Art Gallery

JULIANA SERAPHIM

(Born in 1930 in Jaffa, Israel.
Died in 2005)

Juliana Seraphim was born in Jaffa in 1934 where she lived until the 1948 Palestinian exodus (al-Nakba) when her family sought refuge in Lebanon. Having been deeply affected by the event, she worked for the United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA) in Beirut in 1952 for several years. She began painting under the tutelage of the Lebanese painter Jean Khalifé and exhibited her work in his studio. She then enrolled at the Lebanese Academy of Fine Arts and in 1959, she spent a year in Florence before moving to Madrid to study at the Royal Academy of San Fernando on a scholarship in 1960. She went on to exhibit widely in Beirut and abroad and represented Lebanon in three international biennials: Alexandria (1962), Paris (1963, 1969) and São Paulo (1965). During and after the Lebanese Civil War (1975-1990), she shuttled between Paris and Beirut until her death in 2005. Her work features in private and public collections worldwide, including the Metropolitan Museum of New York; Museum of the city of Viareggio; Musée du surréalisme, Paris; Institut du Monde Arabe, Paris; Jordan National Gallery of Fine Arts, Amman; Sursock Museum, Beirut; the Ramzi and Saeda Dalloul Art Foundation, Beirut; and the Barjeel Art Foundation, Sharjah.

CICI SURSOCK

(Born in 1923 in Split, Yugoslavia.
Died in 2015)

Cici Sursock (née Justina Tommaseo) was born in 1923 in Split, Yugoslavia. Her father was a diplomat who relocated with his family regularly. Sursock spent her childhood in Vienna and then studied at the School of Fine Arts in Belgrade, where she took painting classes with Ivan Tabaković. She then joined her parents in Ankara where she attended The School of Applied Arts and trained in the studios of Nurettin Ergüven and Turgut Ziam. She then relocated with her family to Tehran momentarily before moving to Cairo in 1944 where she worked as a designer for the British Ministry of Information. In 1947, she married the Lebanese aristocrat Habib Sursock and lived in the Royal Guézireh Palace. In 1964, the Sursocks lost their property under the Nasserist regime and settled in Beirut, Lebanon until 1978. She held solo exhibitions at the Phoenicia Hotel (1965), the Vendôme Hotel (1966) and the St. Georges Hotel (1974). She participated in the Salon d'Automne at the Sursock Museum in 1967, 1969 and 1974, as well as in other group exhibitions at the John F. Kennedy Center (1968, 1969), The German Cultural Center (1972), The Delta International Art Center (1972) and Galerie Contemporaine (1974). Her work features in the collection of the Sursock Museum in Beirut.

KHALIL ZGAIB

(Born in 1936 in Mount Lebanon.
Died in 1975)

Born in 1913 in Mount Lebanon, Khalil Zgaib was a barber by trade and a self-taught painter. He held his first exhibition in 1955 at the American University of Beirut where he caught the attention of prominent figures, such as the French archaeologist and director of the Institut français du Proche-Orient, Henri Seyrig. He went on to exhibit widely in Lebanon, participating annually in the Salons du Printemps held at the UNESCO Palace under the patronage of the Lebanese Ministry of Culture, and in the salons d'Automne at Sursock Museum. He won a prize at the former in 1956; at the latter in 1968. Zgaib held frequent exhibitions in art spaces and commercial galleries in Beirut, including Galerie Alecco Saab (1961), Gallery One (1963, 1964, 1971), Salle de L'Orient (1965), and the Delta International Art Center (1972). He also participated in several international exhibitions, including the Bienal de São Paulo (1967). Zgaib was tragically killed in 1975 during the Lebanese Civil War. His work is featured in the collections of the Louvre Museum, Paris; the Sursock Museum, Beirut; the Saradar Collection, Beirut; and the Ramzi and Saeda Dalloul Art Foundation, Beirut.

***manifesto of fragility:
A world of endless promise***

PARTICIPATING ARTISTS

The artists taking part in the 16th Lyon Biennale bring diverse approaches to the focal theme of fragility that represent varied understandings of our current state of global uncertainty. The Biennale appeals to a broad coalition of international artists to share in building a nuanced patchwork of narratives illuminating moments of resilience in the face of social, political and environmental upheaval. The artists gathered around the Biennale embody various faces of fragility, some in the issues they tackle, and others in the materials they use. What their works have in common is the potential to inform our thinking about generative paths of resistance.

MOHAMAD ABDOUNI
GABRIEL ABRANTES
AMINA AGUEZNAY
REMIE AKL
MOHAMMAD ALFARAJ
HASHEL AL LAMKI
ABDULLAH AL OTHMAN
JULIO ANAYA CABANDING
GIULIA ANDREANI
MALI ARUN
DANA AWARTANI
CLEMENS BEHR
NINA BEIER
LUCILE BOIRON
PHOEBE BOSWELL
SARAH BRAHIM
LEYLA CÁRDENAS
JULIAN CHARRIÈRE
JEAN CLARACQ
CLÉMENT COGITORE
NICOLAS DAUBANES
JOSE DÁVILA
DANIEL DE PAULA
SARAH DEL PINO
BUCK ELLISON
EVA FÀBREGAS
PHILIPP FLEISCHMANN
LÉO FOURDRINIER
CHAFI GHADDAR
OLIVIER GOETHALS

PEDRO GÓMEZ-EGAÑA
MARTA GÓRNICKA
NICKI GREEN
MIA HABIS & OMAR RAJEH
KLÁRA HOSNEDLOVÁ
NÉSTOR JIMÉNEZ
KHALIL JOREIGE & JOANA HADJITHOMAS
NADIA KAABI-LINKE
ANNIKA KAHRS
ÖZGÜR KAR
MOHAMMED KAZEM
kennedy+swan
MICHELLE & NOEL KESERWANY
TARIK KISWANSON
NADINE LABAKI & KHALED MOUZANAR
RICHARD LEAROYD
RANDA MAROUFI
LUCY MC RAE
JESSE MOCKRIN
FILWA NAZER
AILBHE NÍ BHRIAIN
EVA NIELSEN
TOYIN OJIH ODUTOLA
HANS OP DE BEECK
ORGANON ART CIE
DANIEL OTERO TORRES
AURÉLIE PÉTREL
JOANNA PIOTROWSKA
CHRISTINA QUARLES
ERIN M. RILEY

SARA SADIK
CEMILE SAHIN
ESZTER SALAMON - Avec le Jeune
Ballet du CNSMD Lyon (sous la direction
artistique de Kylie Walters)
UGO SCHIAVI
MARKUS SCHINWALD
SYLVIE SELIG
SEHER SHAH
JEREMY SHAW
MUHANNAD SHONO
TARYN SIMON
KIM SIMONSSON
VALESKA SOARES
STUDIO SAFAR
YOUNG-JUN TAK
LUCIA TALLOVÁ
PHILIPP TIMISCHL
SALMAN TOOR
EVITA VASILJEVA
PUCK VERKADE
WANGSHUI
MUNEM WASIF
JAMES WEBB
HANNAH WEINBERGER
RAED YASSIN
RUYI ZHANG
YUNYAO ZHANG



Mohamad Abdouni, *Maya Moumne*, 2020
© courtesy the artist



Mohamad Abdouni © Pauline Maroun

MOHAMAD ABDOUNI

(Born in 1989 in Beirut, Lebanon. Lives and works between Beirut, Lebanon and Istanbul, Turkey)

In photographs, publications, and films, Mohamad Abdouni cultivates moments of communion with his subjects that develop into a variety of storytelling formats. Abdouni's collaborative journal of photography *Cold Cuts*, which is widely credited to be the first publication dedicated to queer cultures in the Middle East, documents and supports localized outgrowths of queer identities and communities that are fundamentally different from their regional and Western counterparts in their expressions of queerness, cultural developments, and political agendas. Abdouni's works explore the roots of queerness in Arab cultures, particularly the histories and experiences of transwomen. In portraits and first-person encounters, Abdouni's subjects convey narratives of resilience, passion, and vitality.

GABRIEL ABRANTES

(Born in 1984 in North Carolina, USA.
Lives and works in Lisbon, Portugal)

In films and other narrative formats, Gabriel Abrantes uses storytelling as a tool to examine the ways in which technology increasingly mediates human relationships and facilitates understandings of emotional experiences. Abrantes introduces radical but plausible scenarios into the comforts of immediately familiar situations as a means of reconciling an ever-changing present with an enchanted future where nature, humans, and all other sentient systems exist in harmonious synergy. Probing cross-cultural histories, traditions, and memories, Abrantes further deploys humor and tropes of animated films and illustrated children's books to foster an emotional resonance in his works that encourages curiosity and wonderment. (Recipient of the Grand Prize during the Cannes Film Festival Semaine de la Critique in 2018)

AMINA AGUEZNAY

(Born in 1963 in Casablanca, Morocco.
Lives and works in Marrakech, Morocco)

Coming to art from a background in architecture and jewelry making, Amina Agueznay's sculptural installations develop in close cooperation with traditional artisans. Agueznay's works manifest her relationships and dialogues with her collaborators: skilled craftspeople like weavers, woodworkers, silversmiths, and leather workers, many of whom are women, whose particular expertise in ancestral handcrafts shape the work process and outcomes. Building new networks for shared knowledge is an important aspect of Agueznay's work, as is the transmission, preservation, and perpetuation of the practices she deploys in her elaborate works in wool, beading, and other locally-sourced materials. Interweaving various regional, historical and contemporary techniques, Agueznay's works demonstrate paths of collective resilience through community.



Remie Akl © Rudolf Azzi

REMIE AKL

(Born in 1991 in Aïn el-Remmaneh, Lebanon.
Lives and works in Aïn el-Remmaneh)



Remie Akl, *I am Arab*, 2019 © Aline Ouais

In video works, songs, and speeches, Remie Akl wields her voice as an instrument of change in genre-crossing and medium-bending works that unflinchingly expose and exactly deconstruct a long list of societal ills, with the oppression of women and political malfeasance at the top. In videos and performances, Akl's words, clearly spoken and superimposed over music and iconographic imagery and movement, insist not only to be heard but also seen, felt, and remembered. Referencing and applying techniques from social media and pop music videos, Akl's work is an impactful call to empowerment for Arab youth to refuse to remain on the periphery in formulating the future of their communities.



Mohammad Alfaraj © courtesy of the artist

MOHAMMED AL FARAJ

(Born in 1993 in Al Hassa, Saudi Arabia. Lives and works in Al Hassa)



Mohammad Alfaraj, *Limbs of the past, an offering for the future*, 2022 © Sandra Zarneshan

Mohammed Al Faraj creates multimedia installation works that combine fictional and nonfictional source material to poetically parse contemporary social and environmental issues. In collaged juxtapositions of news clips from information sources of varying integrity and original footage he often captures in his home city of Al Hassa, Al Faraj reveals glaring hypocrisies and injustices within public perceptions of topics like ecological conservation and citizenship, and the role of media in desensitizing audiences to these contradictions. Through collaborations with other local artists and activists, Al Faraj contributes to a multidimensional visual and narrative output that documents changes and tensions between urban and undeveloped environments, and explores possibilities for coexistence between nature and humankind.



Hashel Al Lamki © courtesy of the artist, Ali Ibrahim and Tabari Artspace

HASHEL AL LAMKI

(Born in 1986 in Abu Dhabi, United Arab Emirates. Lives and works in Abu Dhabi)



Hashel Al Lamki, *Neptune*, Abu Dhabi Art 2021 Beyond Emerging Artists © courtesy of the artist

In paintings, sculptures, videos, and sound works, multidisciplinary artist Hashel Al Lamki explores spaces where different identities and landscapes converge. Al Lamki examines human experiences within the vast structures of globalization and how accelerated industrialization alters existing spaces so rapidly that it warps our sense of reality and time. Cities materialize in Al Lamki's paintings like surrealistic dreamscapes, seemingly conjured through the collective desires or delusions of their inhabitants, and pastoral idylls appear like fantasies or distant, hazy memories. In repurposed images and physical traces of material refuse from single-use items like shipping boxes and water bottle labels, Al Lamki questions the sustainability of our current global systems while also finding the potential for value, meaning and reflection in the most ephemeral symbols of our overconsumption.



Abdullah Al Othman © courtesy of the artist

ABDULLAH AL OTHMAN

(Born in 1985 in Riyadh, Saudi Arabia. Lives and works in Riyadh, Saudi Arabia)



Abdullah Al Othman, *Geography of Hope* 2022 © courtesy of Desert X AlUla

In poet and conceptual artist Abdullah Al Othman's artistic practice, incipient impulses develop into multimedia works incorporating text, videos, public interventions, and installations. His works often take the form of inquiries into a wide range of elusive concepts or experiences, like the notion of faith, the sound and sensation of wind over desert dunes, or the invisible wounds inflicted through methods of "noise" torture, that are difficult to perceive or understand through straightforward investigations or representations. With thoughtful examinations of marginalized ideas, spaces and existences at the fringes of society, Al Othman retrieves obscured or abandoned narratives and repositions them at the center of the collective consciousness.



Julio Anaya Cabanding, *Jacques Louis David, Marat asesinado*, 2017 © courtesy the artist



Julio Anaya Cabanding © courtesy the artist

JULIO ANAYA CABANDING

(Born in 1987 in Malaga, Spain. Lives and works in Madrid, Spain)

Multidisciplinary artist Julio Anaya Cabanding's approach to painting reimagines the relationships between the artwork, the artist, the viewing public, and the institution. Combining technical skills that demonstrate an admiration for established masters with an irreverent process honed in collaborations with street artists, Anaya Cabanding's publicly—though often, inaccessibly—displayed trompe l'oeil paintings, as well as the photographic documentation of these works, are extensions of a performative practice that engages museum masterpieces in transhistorical dialogues. Anaya Cabanding's works provoke questions not only about authorship, authenticity, and ownership, but also about embedded power structures that influence who gets to experience, consume, and determine the value of art.



Giulia Andreani, *La promessa sposa*, 2021, courtesy Galerie Max Hetzler Berlin | Paris | Londres © Charles Duprat



Giulia Andreani, courtesy the artist Max Hetzler Gallery, Berlin, Paris, Londres © Joseph Ballu

GIULIA ANDREANI

(Born in 1985 in Venice, Italy. Lives and works in Paris, France)

In her paintings, Giulia Andreani revisits the art of portraiture, enlivening her narrative with emblematic references and details from intimacy. This unusual association as well as the ambiguous atmosphere created by the exclusive use of Payne Grey (a blue-grey hue) questions our relationship to society and women's place in it, in particular. Generally speaking, the artist distorts patriarchal icons, depriving them from their power and their influence by revealing for example, the commonplace of a future dictator's personal life or by highlighting the work of women whose destiny was to serve the male power. Giulia Andreani works from public and private archive images to develop her research and thus reveals the existence of these fractional breaking points between the acceptable and the unspeakable.



Mali Arun © Vanessa Moselle

MALI ARUN

(Born in 1987 in Colmar, France. Lives and works between Paris and Strasbourg, France)



Mali Arun © Thomas Ozoux

In her films Mali Arun focuses her gaze on marginalized existences at the peripheries of human civilization. Using techniques of documentary filmmaking while actively embracing the intrusions on reality inherent to the medium, Arun follows—and often, entwines herself into the lives of her restless protagonists as they stand at the precipice of decisions that portend drastic changes to their ways of life. Conflicts hinge on whether her subjects abandon hard-won, claimed spaces at the fringes or accept paths of least resistance that inevitably mean abandoning dreams or letting go of delusions to face new realities. These inner disquiets are revealed through Arun's consuming attention, enabling viewers to immerse themselves in both fantasies and anxieties over what the future holds. (Recipient of the Grand Prix award of the Salon de Montrouge granted by Palais de Tokyo, Paris in 2018)



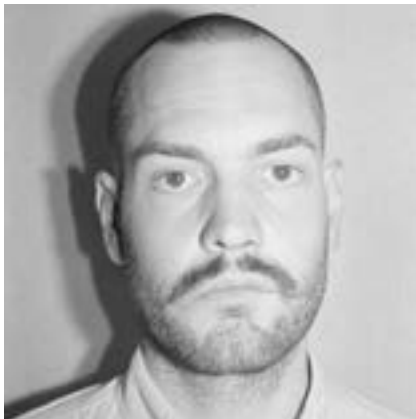
Dana Awartani © courtesy of the artist

DANA AWARTANI

(Born in 1987 in Jeddah, Saudi Arabia.
Lives and works in Jeddah)

Dana Awartani, *Standing by the Ruins of Aleppo*, 2021 © courtesy of Canvas and Diriyah Biennale Foundation

Multimedia artist Dana Awartani is inspired by traditional Arabic and Islamic culture, and her works in film, textile, performance, illuminated manuscript, parquetry, ceramics, and embroidery demonstrate her dedication to preserving and reinvigorating traditional crafts and practices. In collaboration with and under the tutelage of skilled craftspeople and experts on historical methodologies, Awartani finds contemporary relevance for old forms to evoke the nostalgia, sadness, and remorse that accompanies the foreseeable loss of cultural heritage. With raw materials like locally-sourced sand, textiles, and natural dyes derived from minerals and plants, Awartani creates intricate works that also reveal the ephemerality of material existence.



Clemens Behr © Dariusz Lencewicz

CLEMENS BEHR

(Born in 1985 in Koblenz, Germany.
Lives and works in Berlin, Germany)

Clemens Behr, *Open Ac*, Ragusa, 2019 © Clemens Behr

With a background in painting and graphic design, and influences from music and street art, Clemens Behr creates sculptural, site-specific installations out of collaged construction detritus and other remnants of urban living. Behr is inspired by locally-specific architectures and the imperfect ways in which cities evolve as eclectic structural environments. His installations develop organically out of available materials in response to particular elements of the buildings and spaces around his exhibition sites. Yet rather than merely mimicking the immediate vicinity, Behr's works seem to scramble the coding. Instead of one-to-one extensions of the locations, Behr's works are uncontrolled, latticed outgrowths of the world around them.



Nina Beier © Simon Dybbroe Møller

NINA BEIER

(Born in 1975 in Aarhus, Denmark.
Live and works in Copenhagen, Denmark)



Nina Beier, *Guardian*, 2018, installation view Housebroken Kunsthalle Gent, 2019
© Michiel De Cleene

Multimedia artist Nina Beier probes the depths of the material world, exposing the underlying narratives contained in the lives of the objects we produce, acquire, use, and discard. Through studied juxtapositions, Beier reveals objects as personifications of our value systems, as well as emotional representations of competing histories of vast global power structures. Beyond reflecting human wants and desires, Beier coaxes objects to bare their anthropomorphic souls, confronting viewers with externalizations of their personal and collective identities. In Beier's works, materiality has a language of its own and she encourages the visiting public to listen as objects speak, telling tales about things they might not be ready to hear.



Lucile Boiron © courtesy the artist

LUCILE BOIRON

(Born in 1990 in Paris, France.
Lives and works in Paris)

Lucile Boiron, *Autoportrait - Mise en pièces*, 2021 © courtesy the artist

With vivid colors and cinematic excesses of palpable light, Lucile Boiron's photographs confront viewers with the painful intimacy of the photographic process. Boiron captures her images when the space between photographer and subject—a woman's body, a rotting piece of fruit—is least tangible. She isolates and excises unguarded micro-moments with surgical precision and then grafts them back onto reality to provoke broader considerations of birth, decay, life, and death. Inhabiting Boiron's perspective, viewers encounter the subjects of her photographs within these moments of dissolved boundaries, seeing and experiencing them with a new closeness.



Phoebe Boswell © courtesy the artist

PHOEBE BOSWELL

(Born in 1982 in Nairobi, Kenya.
Lives and works in London, England)

Phoebe Boswell, *HERE*, 2018, installation view Gotheborgs Konsthall Gothenburg, 2019 © Hendrik Zeitler

In intimate documentary works, Phoebe Boswell delves into personal traumas, guiding communal explorations into the extremes of personal pain as a path towards collective catharsis. Boswell's large-scale charcoal drawings, autobiographical films, and sound installations stare into the abyss of emotional brokenness, finding revelation by channeling suffering into creative processes that embrace vulnerability and cast off oppressive regimes—racism, sexism—that would place restrictions on self expression. In animated drawings and recorded testimonies from a chorus of women speaking out, laughing, shouting, and crying, Boswell seeks new horizons for shared healing. (Recipient of the Special Prize of the Future Generation Prize, Kiev in 2017)



Sarah Brahim © courtesy the artist

SARAH BRAHIM

(Born in Riyadh, Saudi Arabia.
Lives and works in Riyadh, Saudi Arabia)

Sarah Brahim, Cyanotypes Series, *Who We Are Out of the Dark*, 2020-2021 © courtesy the artist

Movement artist, performer and choreographer Sarah Brahim creates contemplative performances, films, and performative installation works that incorporate sculptural textiles. In structured improvisations with dancers, musicians, cinematographers, and spectators, Brahim reacts to her collaborators and the surrounding spaces and architectures through bodily movements that seem to flow from deep emotional reserves. Within these controlled experimentations, Brahim delineates complex characters that draw from her personal experiences of migration and having to navigate multiple cultures at once. In Brahim's works, the body becomes the primary landscape where diverging lines of history and experience intersect, and a sense of belonging grows outward from within.



Leyla Cárdenas © Ramón Villamarín

LEYLA CARDENAS

(Born in 1975 in Bogotá, Colombia.
Lives and works in Bogotá)

Leyla Cárdenas, *Especcular*, 2017 © Juan Antonio Monsalve

Multimedia artist Leyla Cardenas excavates hidden histories of human intrusion in landscapes through installations, films, and sculptures. Cardenas investigates exhibition sites and their surroundings in order to exhume layers of prior use and intervention. Neglected ruins of former structures and quarries at the fringes of urban development provide Cardenas with material testimony to the cyclically destructive effects of industrialization; they reappear in her works as spectral images on stretched, frayed fabrics or meticulously stratified cross sections of past restoration efforts. Cardenas pushes these archaeological remnants to reoccupy the collective consciousness as cultural and physical reminders of the past and clues to the futures that await contemporary civilizations.



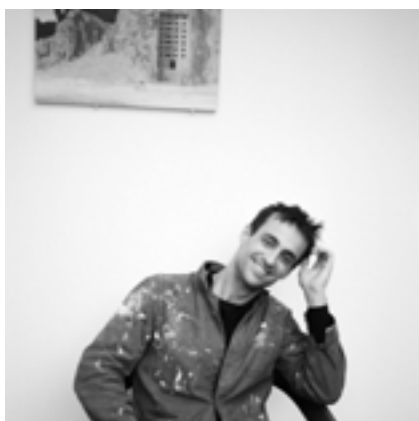
Julian Charrière © Studio Julian Charrière

Julian Charrière, *Towards No Earthly Pole-Totten*, 2019 © courtesy the artist and VG Bild-Kunst

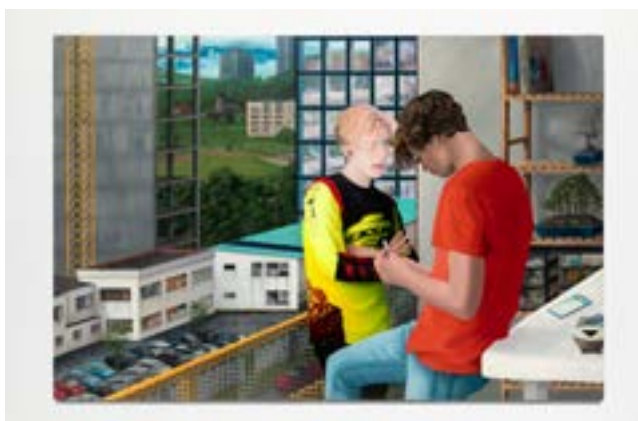
JULIAN CHARRIÈRE

(Born in 1987 in Morges, Switzerland.
Lives and works in Berlin, Germany)

In personal encounters and performative confrontations with geographical and geological extremities across the globe, Julian Charrière chisels away at the anthropocentric archetype of the naturalist explorer: prodding meaning out of his surroundings and pinning down classifications only to then watch as presumed truths—the concepts of nature and time, for example—collapse to create space for new realities to emerge. Charrière's sculptures, photographs, and installations explore ways to recognize within the elemental materials of the environment the progression of a multitude of frequencies of space and time with amplitudes that, although concurrent, diverge in scale, presenting opportunities to access knowledge bases that extend beyond the human experience. (Nominated for the Prix Marcel Duchamp, Paris in 2021)



Jean Claracq © Nicolas Kuttler

Jean Claracq, *Dikhotomia* © courtesy the artist

JEAN CLARACQ

(Born in 1991 in Bayonne, France.
Lives and works in Paris, France)

Painter Jean Claracq explores contemporary youth codes in figurative works with influences from paintings of the Middle Ages and the Italian and Flemish Renaissance. Claracq's portraits reference social media photographs of young men in various states of leisure. Readapting art historical concepts of divine vision to contemporary image culture, Claracq surrounds his figures with multiple perspectives and vistas of the world outside of their immediate preoccupations: in computer and smartphone screens, through the distant skeletons of unfinished housing developments, or on the walls of an apartment visible through a neighboring window. With these multidimensional views, Claracq recontextualizes digital self-portraits of lonely guys in pursuit of virtual attention: still seeking connection but hesitant to make a move. (Recipient of the Jean-Francois Prat Prize, Paris in 2021)



Clément Cogitore, *Untitled*, 2017 © Courtesy Chantal Crousel Consulting and Reinhard Hauff Gallery



Clément Cogitore © Giasco Bertoli

CLÉMENT COGITORE

(Born in 1983 in Colmar, France. Lives and works between Paris, France and Berlin, Germany)

In films, video installations, and photographs, Clément Cogitore welcomes disruptions to the flow of existing narrative streams in order to blur the distinctions between reality and fiction. Latching onto moments of spontaneity within concentrated works of intensive focus, Cogitore encourages his subjects to reveal what is stirring beneath the surfaces of images and actions, and viewers to recognize depictions of their deepest subconscious fears. In Cogitore's microcosmic fragments of storytelling, self and collective mythologies unhinge and dredge up submerged existential anxieties about conflict, identity, community, and, ultimately, survival that have implications not only for broader societal concerns but also their solutions. (Recipient of the Prix Marcel Duchamp, Paris in 2018)



Nicolas Daubanes © Yann Gozard

NICOLAS DAUBANES

(Born in 1983 in Lavaur, France. Lives and works in Marseille, France)



Nicolas Daubanes, *Hôtel de Ville, 1871, vue de l'exposition L'Huile et l'Eau*, Palais de Tokyo, Paris, 2020 © Marc Dornage

In drawings, installations, and sculptures, Nicolas Daubanes uses prison systems as points of departure to show how attempts to impose order and restraint on human expression only fuel resourcefulness and creativity in eluding capture and containment. In his installations, Daubanes uplifts narratives of transgression, especially those recounting revolts against sanctioned injustices in the interest of alleviating individual and collective suffering. Daubanes reduces apparently durable and impenetrable building materials like concrete and iron to broken fragments and delicate fillings, using these raw elements to create perishable drawings, sculptures or situations that act as proxies for both the fallibility of human endeavour and the desire for freedom. (Recipient of the prize Amis du Palais de Tokyo, Paris in 2018)



Jose Dávila © Thierry B. Burgherr

JOSE DÁVILA

(Born in 1984 in Guadalajara, Mexico.
Lives and works in Guadalajara)



Jose Dávila, *Mecánica de lo Inestable*, 2018, installation view Galería OMR, Mexico City, courtesy the artist © Enrique Macías Martínez

Multimedia artist Jose Dávila welcomes contrasts in his works: between movement and stasis, solidity and lightness, and a deference to history and an urge for newness; and allows a natural balance between these opposing forces to emerge in his sculptures and paintings. Dávila's seemingly precarious stacks of marble, concrete, driftwood, and other, untreated raw materials draw further contrast through the interplay between human and gravitational interventions. The artist's hand, visible in the imperfect edge of a painted circle or the ratchet straps holding massive rocks together, works with the forces of physics to manifest, among other possibilities, a necessary symbiosis between humans and nature that could prevent the collapse of ecosystems.



Daniel de Paula, *Circulation*, 2019, exhibition view courtesy of the artist and Fundação Bienal de São Paulo © Everton Ballardin



Daniel de Paula © Mariah Laqua

DANIEL DE PAULA

(Born in 1987 in Boston, USA. Lives and works between São Paulo, Brazil and Maastricht, The Netherlands)

Conceptual artist Daniel de Paula creates sculptures and installations from objects and images he appropriates, borrows, and acquires from the public sector and corporate entities. An important aspect of de Paula's practice is the thematization of his negotiations with institutions and the bureaucratic processes and legal procedures that enable his access to the objects and media he uses as raw material in his works. These frameworks broaden de Paula's focus and dredge up intertwined histories of geological, social, political, and global economic developments. Imbued with these narratives, de Paula's works materialize the undercurrents of power, capital, and, sometimes, corruption that influence the function and dysfunction of local and global systems.



Sarah Del Pino © Elodie Boin Zanchi

SARAH DEL PINO

(Born in 1992 in Lyon, France.
Lives and works in Lyon)

Sarah Del Pino, *M.O.L.P.* (détail), 2021, Les Ateliers Vortex © Siouzie Albiach

Sarah Del Pino's films, installations, and holographic paintings draw attention to situations where what is natural is defined more by an acceptance of present conditions of existence than a yearning for an idealized, past purity. Understanding nature as an extension of the feminine in a world long controlled and defined by male dominion, Del Pino seeks out kindred spirits, using light as a vehicle to reach otherworldly dimensions for artistic exploration. Female athletes, robotic feeding systems, and submerged samples of earth become her avatars; Del Pino encourages viewers to watch and listen as they each refuse the reins of patriarchal authority, casting them off with deft movements, AI-programmed gazes, and faintly audible, subaqueous screams. (Recipient of the Prix Moly-Sabata, Saint Etienne in 2017)

Buck Ellison, *Hotchkiss v. Taft #6*, 2017 © courtesy the artist

Buck Ellison © Bruno Staub

BUCK ELLISON

(Born in San Francisco, USA.
Lives and works in Los Angeles, USA)

In his photographs, Buck Ellison examines the ostensibly frivolous material signifiers of white elitist societies to initiate broader conversations on class and inequality. Ellison's highly stylized and arranged mise-en-scenes of upper-class quietude magnify the immensity of who and what is not portrayed but imaginably resides just down the hill from the staged, skylit kitchens and rosebush-lined driveways where his sun-basked actors roleplay the lives of the blissfully preoccupied leisure set. In their exclusion, the circumstances of the lives just outside of frame somehow become more present, enveloping the smug smiles, radiant flowers, and light-drenched interiors in an unsettling pall. (Recipient of the Paris Photo–Aperture First PhotoBook of the Year Award, Paris in 2020)



Eva Fàbregas © Miguel Barreto

eva fàbregas

(Born in 1988 in Barcelona, Spain.
Lives and works in London, England)

Eva Fàbregas, *Pumping*, 2019 © courtesy the artist

Eva Fàbregas' installations explore the inner lives of new technologies and commodities as stimulating agents in broader ecologies of sensual experience. Sound activates Fàbregas' morphological, synthetic sculptures and penetrates all matter within their vicinity, facilitating an awareness of the various internal and external sensory membranes of the body that absorb information from and interact with the lived environment. Inviting tactile engagement, a warm body to lean against, or just someone to hold them, Fàbregas' forms betray a deep, emotional longing for connection that is inextricably intertwined with the animate and inanimate worlds around and within us.



Philipp Fleischmann © Theresa Wey

philipp fleischmann

(Born in 1985 in Hollabrunn, Austria.
Lives and works in Vienna, Austria)

Philipp Fleischmann, *Untitled (34bsp)*, 2021, commissioned by Fundação Bial de São Paulo for the 34th Biennial © Levi Fanan

Philipp Fleischmann's films begin from a technical engagement with the most basic components of filmmaking: light, exposure, and celluloid filmstrips. Instead of building narrative through the consecutive projection of still images contained in frames, Fleischmann's films eliminate frames altogether. His site-specific analog cameras and the exposures on lengths of film that they produce, correspond to the dimensions of the architecture where they are installed and recorded. The stories they tell interrogate the originating roles of institutions and historical exhibition spaces in mediating relationships, contexts, and discourses between the viewing public and the art on display.



Léo Fourdrinier, *love like a sunset*, 2020, installation view
Axolotl Gallery, Toulon © courtesy the artist



Léo Fourdrinier © Marion Lapeyrie

LÉO FOURDRINIER

(Born in 1992 in Paris, France. Lives and works in Toulon, France)

Taking inspiration from mythology, antiquity, and archaeology, Léo Fourdrinier creates sculptures and installations that fuse archetypal iconographies with found objects and personal items to achieve new forms. Neon light installations bathe Fourdrinier's sculptural works in a synthetic amber hue that recalls an artificial sunset; the light creates a dreamlike atmosphere for his surreal combinations of classical forms and technological castoffs with contrasting textures of metal, stone, and plastics. Repurposing corroded, universal symbols of the past, Fourdrinier shows how these distort understandings of contemporary and future realities.



Chafa Ghaddar © courtesy the artist

CHAFa GHADDAR

(Born in 1986 in Ghazieh Lebanon.
Lives and works in Dubai,
United Arab Emirates)



Chafa Ghaddar, *Night and Day; Study for a landscape*, 2021 © courtesy the artist

Painter Chafa Ghaddar's explorations in the fresco technique reveal uncharted conceptual paths within the historical method of mural painting. Ghaddar finds room for experimentation through the introduction of new tensions between durability and impermanence, figuration and abstraction, and stasis and variability. Ghaddar examines the relationships between fresco painting and the body through its classical association with figurative painting and the union of the color with the surface as a visceral entity. Dislodging her surfaces from the wall like skins, and rolling and folding the corporeal panels to produce cracks and shadow, Ghaddar welcomes uncontrolled and unexpected conditions that enables new contemporary possibilities.



Olivier Goethals, *Eyedrop & Reservoir*, 2020
© Michiel De Cleene



Olivier Goethals © Michiel De Cleene

OLIVIER GOETHALS

(Born in 1980 in Torhout, Belgium. Lives and works in Ghent, Belgium)

Olivier Goethals creates spatial designs that combine sculpture and architecture into a unique artistic amalgam. Goethals' installations react to and rearticulate how visitors experience existing architectures by reshaping the natural flow of movement within the spaces they inhabit through alterations in scale, light, and form. Goethals' works question the role of public spaces in everyday living and users' expectations of their experiences within them. Seeing in public architecture the potential to create physical manifestations of our collective consciousness—another shared space of coexistence—Goethals engages architecture and the public as co-conspirators in unusual spatial experiences.



Pedro Gómez-Egaña © Adil Yusifov

PEDRO GÓMEZ-EGAÑA

(Born in 1976 in Colombia. Lives and works in Oslo, Norway)



Pedro Gómez-Egaña © Thor Brødreskift

Pedro Gómez-Egaña's sculptures and installations settle into the spaces where the borders that separate disciplines—mechanical science, music, psychology, history—are at their most opaque. With durational works in a variety of formats, Gómez-Egaña exhibits what at first glance appear to be self-contained, harmoniously functioning machines. However, in exposing the apparatuses that allow these systems to operate, Gómez-Egaña reveals the flaws in the machinery and the unsustainable trajectories they are generating that are driving the larger systems towards collapse. The dramatic arcs and inevitable denouements of Gómez-Egaña's works illuminate the vulnerabilities that lurk in the shadows of human enterprise, and the elusive forces that rein in even the most ambitious pursuits of power.



Marta Górnicka © Esra Rothhoff, courtesy Maxim Gorki Theater, Ebensperger

MARTA GÓRNICKA

(Born in 1975 in Włocławek, Poland.
Lives and works in Berlin)



Marta Górnicka, *Grundgesetz – Ein chorischer Stresstest*, 2018 © Lutz Knospe, courtesy Maxim Gorki Theater, Ebensperger

In performance works, theater director Marta Górnicka convenes choir assemblies as collaborative settings for collective expression and action. In Górnicka's choruses, voices and bodies, individually and combined, are intrinsically political instruments, and she exploits a variety of choral formats to instigate confrontations with uncomfortable realities. Górnicka harnesses breath and vocalization as essential tools in reclaiming languages and histories in the public sphere. Building ensembles with members from socially and politically polarized backgrounds, Górnicka uses the stage as a platform to enact discourses of conflict and resolution, creating opportunities for members of communities to air grievances but also recognize each other's common humanity. (Artist in residence and advisory member of the Gorki Theater, Berlin in 2021)



Nicki Green, *Pillar of Earth 1*, 2020 © courtesy the artist



Nicki Green © courtesy the artist

NICKI GREEN

(Born in 1986 in Boston, USA. Lives and works in San Francisco, USA)

Multidisciplinary artist and writer Nicki Green works primarily in clay to create sculptural works that explore crosscurrents of gender, identity, and spirituality. In paint patterns and forms that reference traditional Judaica and depict scenes of transgender and queer histories and cultural practices, Green imbues her large-scale, glazed ceramic sculptures with ritualistic and devotional symbolism. Green's works are vessels for transformation; intricately hand-molded and constructed, their corporeal forms imply further ceremonial uses beyond their sculptural integrity. More than just objects, Green's works suggest a readiness to deliver their bearers to a higher state of self-awareness and a stronger connection to the divine.



Omar Rajeh & Mia Habis © Rami Hajj

MIA HABIS & OMAR RAJEH

(Born in Beirut, Lebanon. Live and work in Lyon, France)

Omar Rajeh - Maqamat, *The Odor of Elephants after the Rain* © Monia Pavoni

As dancers and choreographers, Omar Rajeh and Mia Habis forge cross-cultural training and performance opportunities that open up new possibilities for community and collective action. Their choreographies engage the public in performances that democratize the stage as a setting to question biases and hierarchies within cultural institutions and explore unconventional concepts of home and belonging. Through digital platforms, Rajeh and Habis reach both artists and audiences outside the usual nexuses of cultural production. These channels of communication support ever-expanding networks and confront the weaponization of borders with the greater will for creative connection. (Co-directors of the Maqamat dance company which moved from Beirut to Lyon in 2020)



Klára Hosnedlová © Laura Schaeffer

KLÁRA HOSNEĐLOVÁ

(Born in 1990 in Uherské Hradiště, Czech Republic. Lives and works in Berlin, Germany)

Klára Hosnedlová, *Sakura Silk Moth*, 2021, installation view Art Basel Parco, courtesy the artist, Kraupa-Tuskany Zeidler, Berlin © Zdenek Porcal, Studio Flüsser

In multimedia installations that combine sculpture, performance, and other visual formats, Klára Hosnedlová dissects and reimagines twentieth-century architectural impulses. Hosnedlová creates site-specific installations that revisit the designs and philosophies of renowned architects to reveal their underlying implications for social orders, especially regarding the public and private roles of women. With further references to fashion, science fiction, and cinema, Hosnedlová's stagings of architectural interiors examine contemporary developments through the lens of past visions of utopian futures.

Hosnedlová's composited spaces show the seductive potential of design and visual culture to influence and alter perceptions of societal progress.



Néstor Jiménez, *En los artifices está la continuidad de la cultura*, 2020 © courtesy of the artist and Proyectos Monclova © Ramiro Chaves



Néstor Jiménez © courtesy of the artist

NÉSTOR JIMÉNEZ

(Born 1988 in Mexico City, Mexico. Lives and works in Mexico City)

In paintings, videos, and installations, Néstor Jiménez engages with his local surroundings in order to access the histories of evolving ideological landscapes that are reflected in the changing living conditions at the urban periphery. Collecting construction materials like concrete and steel, Jiménez repurposes material traces of these histories, harnessing their symbolic power as supposedly transformative substances central to an unrealized expansion of social housing in the twentieth century. Jiménez paints directly onto panels of reclaimed metal and wood, and builds layers of collaged materials that evoke the makeshift construction methods used in building provisional housing. Incorporating stylistic distortions and iconographies of Soviet-era socialist propaganda, Jiménez's architectural renderings expose divisions of class, culture, and geography embedded in the built environment.



Khalil Joreige, Joana Hadjithomas © courtesy the artists

KHALIL JOREIGE & JOANA HADJITHOMAS

(Born in 1969 in Beirut, Lebanon. Live and work between Paris, France and Beirut, Lebanon)



Khalil Joreige and Joana Hadjithomas, *Where Is My Mind* © courtesy Galerie In Situ Fabienne Leclerc

In films and installations, Joana Hadjithomas and Khalil Joreige examine the unreliability of images, history, memories, and even first-person experiences in narrating the world around us, especially in the face of atrocities and situations of hopelessness. Hadjithomas and Joreige delve into their protagonists' desires to believe that what they are experiencing, personally or vicariously, individually or collectively, is not only real but creates a connection between their own experience and the experiences of others that can lead to a mutual emancipation from suffering. Understanding film as a territory in itself, Hadjithomas and Joreige explore the potential in this medium to expand the borders of cohabited spaces and create a more inclusive world where new realms of collective, creative potential and commiseration can exist. (Recipients of the Prix Marcel Duchamp, Paris in 2017)



Nadia Kaabi-Linke © Timo Kaabi-Linke

NADIA KAABI-LINKE

(Born in 1978 in Tunis, Tunisia.
Lives and works in Berlin, Germany)



Nadia Kaabi-Linke, *Inner Circle*, 2021, commissioned and produced by Bruges Triennale
© Timo Kaabi-Linke

Nadia Kaabi-Linke's sculptures and installations examine narratives of migration and otherness, and scrutinize the local historical contexts of their development. Kaabi-Linke's works, which incorporate material traces like paint chips and cobwebs from her sites of analysis, make a forensic argument that power is at once the West's most successful export—in the form of its absolutist expressions and its corollaries like racism and colonialism—as well as its most vigorously hoarded resource. By uncloaking obscured narratives—secrecy and historical erasures being some of power's most effective tools of subjugation—Kaabi-Linke elucidates the mechanisms that contributed to the rise of past oppressive systems and which allow them to continue to thrive today. (Recipient of the 4th Ithra Art Prize, Dhahran in 2021)



Annika Kahrs © Jens Francke

ANNIKA KAHRS

(Born in 1984 in Achim, Germany.
Lives and works in Hamburg and Berlin,
Germany)



Annika Kahrs, *Infra Voice*, 2018 © courtesy of the artist and Produzentengalerie Hamburg

Annika Kahrs' works experiment with the codes and contexts of classical music by challenging the parameters that dictate how it is presented, performed, and experienced. In her films and installations, Kahrs decentralizes virtuosity to make room for spontaneity, and individual and collective expressions that deviate from the restrictive dictates of musical scores and concert halls. By including amateur and professional musicians, taking performances into private spaces, expanding the role of the audience within performances, and welcoming animals and ambience as spectators and contributors, Kahrs creates environments where musical happenings amplify the collaborative potentials of communities.



Özgür Kar © courtesy the artist

ÖZGÜR KAR

(Born in 1992 in Ankara, Turkey. Lives and works in Amsterdam, Netherlands)

Özgür Kar, *Death with Flute*, 2021 © courtesy the artist and The Emlin Gallery, London

Özgür Kar presents his multiscreen animations within spaces that provide an atemporal, sterile setting for his contemplative scenes exploring passive engagements with digital media, technology, and the world outside our shrinking spheres of living. Though the lone figures in each of Kar's video channels fill their separate screens, it is somehow easier to imagine the display monitors taking pity and hugging their proportions to Kar's doubled-up protagonists, who faintly murmur catchphrases or stray pop lyrics, and almost imperceptibly stir in competing states of emotional paralysis. Kar's characters are mirrors for collective anxieties and despair, feelings that, when expressed, can also reveal pathways to mutual understanding and connection.



Mohammed Kazem © Joseph Rahul

MOHAMMED KAZEM

(Born in 1969 in Dubai, United Arab Emirates. Lives and works in Dubai)

Mohammed Kazem, *Windows*, 2019 © courtesy the artist

With a background in painting and music, conceptual artist Mohammed Kazem makes multimedia works that document personal encounters with unseen elements of his surroundings to explore concepts of presence and belonging. In Kazem's minimalist visual works, performative techniques of repetitive action, like scratching marks into paper, are recorded on material surfaces. Kazem harnesses invisible moving forces—sound, light, and gravitational waves responsible for ocean currents and the function of GPS systems—as catalysts to carry the physical manifestations of his interventions into unpredictable directions. Though tied to moments of existence, Kazem's works are boundless markers of constant motion in an ever-changing world. (Represented the United Arab Emirates at the 55th Venice Biennale in 2013)



kennedy + swan © Bert Spangemacher



kennedy + swan réalisant leur expérience de réalité virtuelle *ANIMALIA SUM*
© kennedy + swan

kennedy + swan

(Fondé en 2013. Basé à Berlin, Allemagne)

kennedy + swan, a cooperation between artist Bianca Kennedy and the Swan Collective, a fictive artist group initiated and maintained by Felix Kraus, have established a diverse practice exploring narrative interests in a range of media including virtual reality, 3-D animation, literature, painting, and film. In works that increasingly use augmented, immersive worlds to delve into themes of social and environmental upheavals, they confront viewers with speculative scenarios where power balances between humans, nature, and technology are in states of flux. Accompanied by narrations that question the authenticity of existence outside their virtual experiences, *kennedy + swan*'s uncanny realms of uninhabited, modern architectures bathed in rapidly changing light exposures add to a disorienting sense of space and time. *kennedy+swan*'s works evoke futures of hybrid ecosystems where an understanding of the interdependency of all life forms is necessary for survival. (Recipients of the 1st Prize from the Toronto New Wave Festival in 2019)



Michelle Keserwany © Yara Tayoun



Michelle et Noel Keserwany, *Men 3id w Men 3id*, video produced by Samir Syriani and filmed by Rami Lattouf

MICHELLE & NOEL KESERWANY

(Born in in Lebanon. Live and work in Paris, France)



Noel Keserwany © Myriam Boulos

Through satirical and incisive songs, screenplays, and other narrative formats, Michelle and Noel Keserwany upend expectations and disrupt conventional power dynamics with humorous twists of storytelling and caustically poignant commentaries on ingrained injustices and current socio-political developments. In their work, language is both a corrective for imbalances like inequality and corruption, as well as an indicator of inherent codes of class and status. Michelle and Noel Keserwany's projects demonstrate their investment in raising the voices and narratives of women from diverse backgrounds in collaborations that embolden participants to express themselves more freely, and show the potential in communal practices for nurturing expressions of vulnerability as a form of empowerment. (Recipient—Michelle Keserwany, writer—of the Jury Prize at the Cannes Film Festival in 2018.)



Tarik Kiswanson, *Nest*, 2020, courtesy the artist, Steir-Semler et Carré d'Art - Musée d'art contemporain
© Vinciane Lebrun



Tarik Kiswanson © Harold Passini

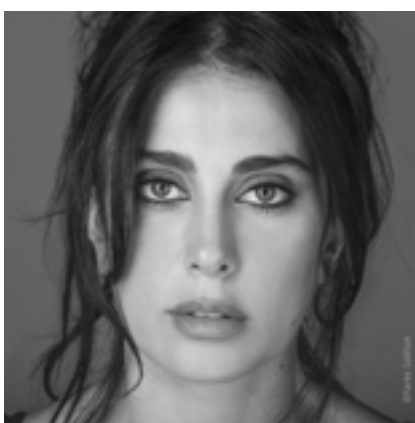
TARIK KISWANSON

(Born in Halmstad, Sweden. Lives and works in Paris, France and Amman, Jordan)

Tarik Kiswanson unravels threads of emotional recognition and self-awareness, re-embroidering their lengths to create texts, sculptures, choreographed performances, and sound works that explore the materiality of language, culture, memory, and loss. Kiswanson often enlists children as collaborators to help illuminate considerations of identity, and explore how histories of migration and exile impact understandings of personal as well as broader social and political realities. Poetry is a collective effort in Kiswanson's works and the public plays an integral role. Kiswanson encourages audiences to see themselves reflected in his works, interact with performers, and extract personal meaning from multilingual sound installations. His works become opportunities for audiences to contribute to his lyrical systems of worldmaking.



© Nadine Labaki



Nadine Labaki © Fares Sokhn

NADINE LABAKI & KHALED MOUZANAR

(Born in 1974 in Beirut, Lebanon. Lives and works in Lebanon)

In her films, Nadine Labaki brings attention to stories that counterbalance prevailing narratives and undermine the reality-controlling authority of dominant social and political systems. As a performer, Labaki similarly inhabits characters that often go unrepresented in popular culture, exposing the hardships of women burdened by personal predicaments that speak to broader societal problems like patriarchy, poverty, corruption, and war. With characters that demonstrate inspiring reserves of courage, moral integrity, hope, and resilience in the face of unimaginable suffering and pain, Labaki's films provoke strong emotional responses that galvanize public opinions and spark new flares of activist fervor. (Recipient—director—of the Jury Prize at the Cannes Film Festival in 2018)



Richard Learoyd © courtesy the artist

RICHARD LEAROYD

(Born 1966 in Lancashire, England.
Lives and works in London, England)

Photographer Richard Learoyd creates large-scale photographs in his studio and in the field using a custom-built camera obscura: essentially, a dark room or series of darkened chambers with a hole or lens on one side through which an image is directly projected onto the printing surface on the opposing wall. With this historical device, Learoyd captures carefully composed portrait sittings, landscapes, and still lifes with a palpable closeness. This immediacy translates to the printed image, which, absent an intermediary printing or enlargement process, lacks any graininess or pixelation. With light exposures that recall Dutch Golden Age painting, Learoyd's images create resonances with historical works, building narratives that transverse space and time.

HANNAH LEVY

(Born in 1991 in New York City, USA.
Lives and works in New York City)

Sculptor Hannah Levy creates multimedia works that redeploy strategies of industrial and product design to reveal the carnal subtexts of living spaces and shared environments. Levy juxtaposes looping metal forms that recall surgical tools or modernist furniture frames with semi-translucent silicone casts of oddly proportioned household items that approximate the pliancy and textures of human skin. These synthetic, fleshy appendages variously droop over the suspended metal structures or lay flaccid along their tubular contours. Underneath their surfaces, Levy's works explore how design cultures exploit the subconscious urges of consumers and the way public spaces privilege the comfort, desires, and, ultimately, health of particular racial or social groups over others.



Randa Maroufi © courtesy the artist

Randa Maroufi, *Mhajbi - Barbès*, from the series *Les Intruses*, 2019, work produced by the ICI within the framework of the call for projects of the City of Paris 'Embellir Paris' © Randa Maroufi

RANDA MAROUFI

(Née en 1987 à Casablanca, Maroc.
Vit à Paris, France)

In films, photographs, and installations, Randa Maroufi, stages and documents reenactments of existing images and everyday occurrences to broaden considerations of the underlying tensions and ambiguities within the original contexts. Maroufi's photography and moving images examine conflicts and questions of access and safety within public spaces, especially where negotiations of gender, social status, and citizenship influence the parameters of participation. Though the imminent threat of violence often hangs over her scenes, Maroufi's all-seeing camera angles and overdubbed narrations from actual participants enable multidimensional stories to unfold and subjective understandings to develop. Embedded in Maroufi's works are pathways toward deeper mutual understandings and possibilities for existing together better.



Lucy McRae © Ira Chernova

LUCY MC RAE

(Born in 1979 in London, United Kingdom.
Lives and works in Los Angeles, USA)

With films and installations produced in collaboration with researchers from a variety of disciplines, Lucy McRae explores the ways that technology, medicine, and marketing and branding test the limits of bodies, desires, and belief systems. McRae's works confront audiences with the many ways that science systematically attempts to eradicate human weaknesses, raising questions about what it means to be human and whether humans without vulnerabilities would be human at all. McRae explores art's ability to communicate science's emotionality and make the impacts of its advances more palpable, empowering an informed public to participate in more inclusive conversations about science's social and ethical implications.



Jesse Mockrin © Nik Massey

JESSE MOCKRIN

(Born 1981 in Silver Springs, USA.
Lives and works in Los Angeles, USA)

Jesse Mockrin, *The Magic Chamber*, 2021 © Phoebe d'Heurle

In her paintings, Jesse Mockrin redeploys recurrent subjects and symbols depicted in historical figurative paintings by European masters, shifting the narrative focus to question ideas like bodily autonomy and the fluidity of identity. Mockrin excises corporeal fragments from the mythological and iconographic scenes that comprise her source material, often extracting details from numerous works by different artists portraying the same subjects or events. Painting these cropped sections anew and combining elements from works with similar themes produced at different moments in history, Mockrin's fractured panels collapse and subvert chronological art historical developments: limbs, faces, and torsos from various sources blend into each other to form ambiguous, multiplied identities. Absent their original narrative contexts or gender signifiers, Mockrin's figures ambiguously writhe and contort according to the manipulations of unseen forces outside of frame.



Filwa Nazer © Filwa Nazer

FILWA NAZER

(Born 1972 in Swansea, United Kingdom. Lives and works between London, United Kingdom and Jeddah, Saudi Arabia)

Filwa Nazer, *The Hands Want To See, The Eyes Want To Caress*, 2021 © courtesy the artist

In digital prints, photographic collages, textile, and installations, conceptual artist Filwa Nazer explores the changes identities undergo in different social contexts, as well as in transition between private and public spaces. Nazer examines her own emotional processes in traveling between cultural spheres with varying sociopolitical circumstances and societal conventions. From her personal introspections, Nazer develops experimental works that embody ideas which speak to broader societal experiences, especially relating to women's participation in public life. Drawing from her background in the fashion industry, Nazer creates sculptural volumes of textiles and geometric embroideries that reference deconstructed garment patterns and traditional handcrafts that challenge expectations of behavior and limitations on the freedom of expression.



Ailbhe Ní Bhriain © Hélio Léon

AILBHE NÍ BHRIAIN

(Born 1978 in Galway, Ireland. Lives and works in Cork, Ireland)

Ailbhe Ní Bhriain, *An Experiment with Time*, 2022 © courtesy the artist

In films and installations, multidisciplinary artist Ailbhe Ní Bhriain examines the influence of cultural memory on contemporary perceptions of the world. Ní Bhriain's film installations are collages of different spaces: museum displays, views of the Irish countryside, airports, and immigrant detainment centers. The cumulative effect of these images, which also incorporate computer-generated images and animations to blur the differences between real and imaginary landscapes, reveal the ways civilizations mediate what are considered natural environments as much as any other developed spaces. Ní Bhriain's works show how systems of displacement, classification, and valuation permeate all aspects of the world, and how western governments, and even art institutions, have perpetuated these systems as instruments of imperial subjugation and dispossession. (Recipient of the Golden Fleece Award, Dublin in 2020)

Eva Nielsen, *Decaradian*, 2019 © Eva Nielsen

Eva Nielsen © courtesy the artist

EVA NIELSEN

(Born in 1983 in Les Lilas, France. Lives and works in Paris, France)

In collaged works that blur the boundaries between painting, photography, and screenprinting, Eva Nielsen explores the possibilities in these mediums to create renewed perspectives of reality. Nielsen's works conjure utopian and atemporal landscapes from a mix of photographs, personal memories, and dreamlike idylls. Nielsen overlays these landscapes with industrial structures, particularly components of underground waste and water systems, that frame and mediate the underlying images. Psychically situating her works at various crossroads where subterranean and open-air vistas, imagined and existing spaces, and urban and rural ecosystems meet, Nielsen seeks out intermediary realms where new ways of seeing and experiencing have the opportunity to emerge. (Recipient of the Prix des Amis des Beaux-Arts Prize, Paris in 2009)



Toyin Ojih Odutola © Beth Wilkinson, courtesy de l'artiste et de Jack Shainman Gallery

TOYIN OJIH ODUTOLA

(Born in 1985 in Ifè, Nigeria. Lives and works in New York City, USA)



Toyin Ojih Odutola, *The Scientist* © courtesy of the artist

In elaborately detailed drawings, Toyin Ojih Odutola filters experiences and imaginative impulses into expansive spaces of narrative storytelling. Working in ballpoint pen, charcoal, pastels, and pencils, Ojih Odutola unfolds semi-fictional worlds across multiple series with subjects and storylines that recur episodically. Ostensibly figurative portraits, the surfaces of Ojih Odutola's drawings resemble sculptural landscapes through her layered, textural application of materials. However, the scenes Ojih Odutola renders are in no way static; her subjects appear to be caught between moments of action with consequential implications, and she creates sensations of light that dance across ornate interiors, fabrics, and facial contours. Through the mythologization of family lineages and histories of migration, Ojih Odutola's sagas explore identity, class, and social mobility. (Recipient of the Prix Jean-François Prat awarded by the Bredin Prat Foundation for Contemporary Art, Paris in 2020)



Hans Op de Beeck © Christophe Vander Eecken

HANS OP DE BEECK

(Born in 1969 in Turnhout, Belgium. Lives and works in Brussels, Belgium)



Hans Op de Beeck, *Danse Macabre*, 2021 © Studio Hans Op de Beeck

In films, sculptures, watercolors, installations, and works of theater and opera, Hans Op de Beeck combines minimalist gestures with elaborate orchestrations of surrealistic narratives. Op de Beeck rarely includes color in his figurative works, choosing instead to render his fictions in black, white, and grey as a kind of optical subterfuge that exposes undertones and shadows to surface realities. Op de Beeck's works use cinema's promise of escape from the normal circumstances of daily existence to create opportunities to see familiar subjects in a new light. In suspended scenes of meditative concentration, respite, or sleep, Op de Beeck invites audiences to join in quiet contemplation of possibilities outside their everyday experiences.



Fabien-Aïssa Busetta (Organon Art Cie) © Eddy Briere



Valérie Trebor (Organon Art Cie) © Hervé Lavigne



Organon Art Cie © Organon Art Cie

ORGANON ART CIE

(Founded in 2015. Based in Marseille, France)

Organon Art Cie is a collective of artists, performers, composers, writers, and choreographers working with local youth groups in collaborative workshops. Together, they create and produce performances, digital content, and films that combine theater, music, dance, and other creative communication strategies in order to provide young people with opportunities to see and express themselves outside of their immediate situations. With projects and documentaries that follow their creative processes, Organon Art Cie investigates the daily life contemporary realities of the inhabitants from la Belle de Mai as much as from asylum seekers or refugees from all over the world. Through explorations of historical and local contexts, and personal and collective experiences, the group creates new perspectives on class, education, and other pressing social issues.



Daniel Otero Torres, *Si no bailas conmigo, no hago parte de tu revolución*, 2021 © Daniel Otero Torres



Daniel Otero Torres © Olivier Lechat

DANIEL OTERO TORRES

(Born in 1985 in Bogotá, Colombia. Lives and works in Paris, France)

Multimedia artist Daniel Otero Torres explores how multidirectional migrations—of people, animals, knowledge systems—across hemispheres, cultures, and histories inscribe our world with innumerable ways of perceiving reality. Otero Torres' sculptural drawings of stacked torsos and limbs on polished steel—composites of subjects from photographs of historically significant moments—juxtapose geographically distant events that collectively altered global balances of power. Otero Torres' installations dislocate artworks from the walls to stand freely within exhibition spaces, a gesture of support to welcome narratives, experiences, and world views of indigenous, immigrant, and other peripheralized peoples, especially from the global South, to the center of conversations. (Recipient of the Hors les murs Prize awarded by the Institut Français, Paris in 2019)



Aurélié Pétrel © Nicolas Giraud

AURÉLIE PÉTREL

(Born in 1980 in Lyon, France. Lives and works between Paris, France; Romme, France, and Geneva, Switzerland)

Aurélié Pétrel, *Partition Fukushima #2*, 2016 © courtesy Fonds national d'art contemporain (FNAC) and Aurélié Pétrel

Aurélié Pétrel's photographic practice questions the status of the image and the mechanisms of its production. Her latent shots of landscapes, specific architectures, street or interior scenes can be activated in the physical form of installations. The images then become the components of three-dimensional pieces made of construction materials such as metal and laminated glass. When they react to architectures and form complex scenographies, they are transformed into choreographic scores. By moving from the flatness of the image to the volume of the three-dimensional object, her work sets the photographic act into motion.



Joanna Piotrowska © courtesy of the artist

JOANNA PIOTROWSKA

(Born in 1985 in Warsaw, Poland. Lives and works in London, England)



Joanna Piotrowska © courtesy of the artist and Southard Reid

Joanna Piotrowska's photographs examine domesticity in abstracted depictions of intimacy. Bodies—of siblings, lovers—share contact with each other and their surroundings in affected poses of mutual support and constraint that communicate an ambivalence towards their interior arrangements and the nearness of their familial bonds. The contorted gestures of trust between Piotrowska and her subjects, and their environments and cohabitants are so palpable as to induce a vicarious sensation of vulnerability. Lurking behind these vignettes of home life is a vague atmosphere of resignation: to power dynamics, discomfort, dysfunction. Piotrowska's photographs beckon viewers to see themselves in her subjects' apathetic acceptance of private malaise as a meta-phor for more sinister socio-political problems.



Christina Quarles © Christina Quarles, courtesy de l'artiste, Hauser & Wirth et Pilar Corrias, London © Erik Carter



Christina Quarles, *Ascent*, 2021 © Christina Quarles, courtesy of the artist, Hauser & Wirth, and Pilar Corrias, London © Fredrik Nilsen

CHRISTINA QUARLES

(Born in 1985 in Chicago, USA. Lives and works in Los Angeles, USA)

Christina Quarles' figurative paintings of fractured, entangled bodies explore identity and the gendered and racialized body. Her works frustrate attempts to construct a definitive sense of bodily cohesion through the seeming inclusion of multiple perspectives at once. At times, Quarles paints her figures bent over themselves, contorted, and seemingly observing their own distended bodies. Limbs and torsos proliferate and become unwieldy, vibrant bursts of color, passing through patterned, graphic panels that Quarles inserts into her canvases through computer-generated interventions and laser-printed vinyl stickers. Quarles' paintings suggest the impossibility of self-perception and the fragmentation of identity in changing social contexts. (Recipient of the Pérez Prize awarded by the Pérez Art Museum, Miami in 2019)



Erin M. Riley, *Budding*, 2021, courtesy of P.P.O.W. Gallery and the artist



Erin M. Riley © Colin Conces

ERIN M. RILEY

(Born in 1985 in Cape Cod, USA. Lives and works in New York City, USA)

In her large-scale tapestries, Erin M. Riley weaves intimate explorations of identity and the effects of generational trauma on developments of self and community. Riley hand-dyes her own wool yarns to achieve color palettes that faithfully approximate the light qualities of digital images and photographs, and textures that suggest the grainy picture quality of webcams and smartphone screens. Poring through memories, family histories, and internet archives, Riley reflects on self-representation and relationships in digital culture with vulnerable, painterly depictions of sexuality, self-harm, and violence. Riley's works conjure haunting experiences and imagined catastrophes as opportunities to address shared traumas, anxieties, and fears.



Sara Sadik © Ayka Lux

SARA SADIK

(Born in 1994 in Bordeaux, France.
Lives and works in Marseille, France)

Sara Sadik, *Carnalito Full Option*, 2020 © courtesy the artist

In videos, installations, and fictional interventions in ordinary situations, Sara Sadik creates spaces for ephemeral emotional expressions in order to consider their broader social and cultural significance. In her works, Sadik repurposes public domains as spaces for exhibition and self-reflection. With cues from pop culture and science fiction, she creates scenarios for youth peer groups, especially young men, to explore their inner emotional lives without judgment or mediation. Sadik's works, which often recruit teenagers from local communities as collaborators. They manifest the diverse bonds and codes that exist between outsiders who, while encountering some peers, recognize kindred spirits and develop new definitions of belonging. (Recipient of the Prix des Ateliers de la Ville de Marseille in 2020)



Cemile Sahin © Paul Niedermayer

CEMILE SAHIN

(Born in 1990 in Wiesbaden, Germany.
Lives and works in Berlin, Germany)

Cemile Sahin, *It Would Have Taught Me Wisdom*, 2021, courtesy the artist and Esther Schipper, Berlin © Andrea Rossetti

In films, images, lecture performances, and texts, artist and writer Cemile Sahin explores the unreliability of history as a narrative format. Themes and content from Sahin's bold text and visual output crossover between novels and installations that closely examine historical or fictional scenes of conflict resolution. Sahin dissects details through dramatic, multiperspective storytelling, partly in homage to serial television programs. Whether in examinations of a party of potential murder suspects or a meeting of European leaders deciding the fate of the Ottoman Empire, Sahin's works show how concepts of truth change based on competing portrayals of history, the viewpoints of its narrators, and the accounts that survive to be heard. (Recipient of both the ars viva Prize, Germany and the Alfred Döblin-Medaille, Germany in 2020)



Eszter Salamon © Beaborgers

Eszter Salamon dans *Reappearance*, 2021 © film directed by Eszter Salamon, filmed at Muzeum Susch

ESZTER SALAMON

(Born in 1970 in Budapest, Hungary. Lives and works between Berlin, Germany, Paris, France, and Budapest, Hungary)

**With the Jeune Ballet of the
CNSMD Lyon (under the artistic
direction
of KYLIE WALTERS)**

Choreographer, artist, and performer Eszter Salamon expands the tools of expression available in dance performance through theatrical works, lecture performances, films, and installations. Salamon's works often engage in dialogues with history to analyze and question the established conventions of dance. Emboldening her dancers to use all means of bodily expression available to them, including their voices and sense of touch, Salamon develops choreographies with transnational and transhistorical points of reference to build works that challenge dominant narratives and bring forgotten or subsumed perspectives into the open. Mixing speculative fictions and autobiographical elements into her works, Salamon further destabilizes historical accounts to create possibilities for new realities to emerge. (Recipient of La Vie Bonne call for projects by the French National Centre for Visual Arts (CNAP) and Aware: Archive of Women Artists, Research and Exhibitions in 2020)



Ugo Schiavi, *Favet Neptunus Eunti*, Musée Reattu, Arles, 2021
© François Deladerrière



Ugo Schiavi © Vincent Ferrane

UGO SCHIAVI

(Born in Neuilly-sur-Seine, France. Lives and works in Marseille, France)

In installations of figurative sculptural fragments, Ugo Schiavi develops engrossing narratives and dramatic tensions between fiction and history, and strength and frailty. Schiavi takes his detailed casts directly from live models and figural public monuments; the physically demanding casting processes give his works an expressive spontaneity. His practice is an extension of his interests in collection and conservation; he carefully preserves accumulated layers of meaning from sites and ancient works to discover new contemporary correspondences. Schiavi exposes the metal and fiber structures that support his fractured depictions of human hubris, bringing them back down to earth and revealing their essential vulnerabilities. (Recipient of the Prix Bernar Venet awarded by the Ville de Nice in 2011)



Markus Schinwald © courtesy the artist

MARKUS SCHINWALD

(Born in 1973 in Salzburg, Austria. Lives and works between Vienna, Austria and New York City, USA)



Markus Schinwald © courtesy the artist

In Markus Schinwald's artistic practice, a confluence of historical contexts and architecturally reactive impulses inform an expansive universe of exhibition formats. Though the diversity of Schinwald's visual references is broad, a recurring theme in his scenographies is a preoccupation with the body. In installations and films, performers move as if propelled by gears or wires, and uncanny puppets, automatons, anthropomorphic sculptures, and furniture elements resembling body parts make it difficult to determine what is moving or feeling on its own. Schinwald plays with these ambiguities to explore how the artist and the viewer work in different ways to animate artworks, invigorating them with subjective influence by reading emotions into their expressions, interpreting their movements, and contributing their individual perspectives to their meaning. (Represented Austria during the 54th Venice Contemporary Art Biennale in 2011)



Sylvie Selig © Sylvie Selig



Sylvie Selig © Stephane Briolant

SYLVIE SELIG

(Born in 1942 in Nice, France. Lives and works in Paris, France)

In drawings and paintings, Sylvie Selig allows the raw material of her canvases to inspire her fantastical scenes of storytelling. In her Paris studio, Selig handles her untreated gossamer fabrics as both strips of unexposed film and translucent layers of skin. Her cinematic works unfold tales of the mythological dalliances of delicately rendered figures that also bear influences of classical and modernist sculpture. Human, animal, and human-animal hybrid worlds intimately intermingle, revealing unrequited loves, failed courtships, and myriad other liaisons with complications that allude to inscrutable underlying fables. Selig prominently uses the color red; it flows into her canvases to build fine capillaries of detail and make the bleeding heart gestures in her scenes pulse with emotional vulnerability.



Seher Shah, *Argument from Silence* (sound wave), 2019 © courtesy the Artist and Green Gallery, Dubai



Seher Shah © Randhir Singh

SEHER SHAH

(Born in 1975 in Karachi, Pakistan. Lives and works in New Delhi, India)

Seher Shah works in dialogue with the urban landscapes outside her work spaces, creating drawings, prints, and sculptures that respond to the fragmented identities of the architecture and social fabric in her immediate environment. In Shah's graphite and charcoal drawings and prints, brutalist architectural forms and concrete colorations are counterbalanced by the lightness with which Shah applies her delicate marks and hatches. More than delineating graphic or lived space, Shah makes lines perform a wide range of tasks with manifold meanings: they abruptly end, bisect sculptural forms, or ambiguously demarcate barriers or enclosures. In Shah's works, inscribing space has a disruptive potential, invoking broken lineages, fragile political détentes, and hierarchies embedded in histories of architecture and the planning and development of public space.



Jeremy Shaw, *Cathartic Illustration (Emotiona Audience L1)*, 2021, vue de l'installation à Julia Stoschek Collection, Düsseldorf © Timo Ohler



Jeremy Shaw © Alex De Brabant

JEREMY SHAW

(Born in 1977 in Vancouver, Canada. Lives and works in Berlin, Germany)

Jeremy Shaw is a multimedia artist whose films, music, installations, and performances reference scientific and cultural discourses around transcendental experiences and experiments that lead to altered states of consciousness. Shaw's documentary-style visual language and use of outdated film stocks create temporal dissonances within his semi-fictional explorations of futuristic, cult-like groups exploring the various virtual, chemical, social, and spiritual means of achieving states of euphoria, often with dance as a core element of their practices. Using music to trigger emotional responses, Shaw draws viewers into voyeuristic investigations of the ecstasy of others and the vicarious pleasure experienced in looking.



Muhannad Shono © Marwah Almugait

MUHANNAD SHONO

(Born in 1977 in Riyadh, Saudi Arabia.
Lives and works in Riyadh)

Muhannad Shono, *On this sacred day*, 2022 © Arthur Weber

Multidisciplinary artist Muhannad Shono's installations sprawl into neglected spaces: culturally, geographically and psychically, in order to challenge dominant cultural tendencies. Shono's encounters with unusual perspectives—of landscapes or histories—inspire contemplative works that unearth alternative narrative paths. In many of Shono's works, PVC pipes and silicon cables enact human behaviors and movements; combined and dispersed in large quantities, these connective components of global digitalization variously evoke mass exoduses or unusual tête-à-têtes between representatives of stratified social positions. Shono forges an allyship between artists and migrants as counterparts to authority: both observe culture from an outside perspective, enabling them to challenge those in power, alter world views, and spur change.



Taryn Simon © courtesy the artist

TARYN SIMON

(Born in 1975 in New York City, USA.
Lives and works in New York City)

Taryn Simon, *A Cold Hole*, installation view, Massachusetts Museum of Contemporary Art, North Adams, 2018 © courtesy the artist

Taryn Simon is a multidisciplinary artist whose photographs and installations flourish in the gaps of representation. With cues from experimental archival practices, Simon investigates personal themes of interest like professional mourners, bloodlines, or government sites where public access is restricted. Her research and data collection methods build unique knowledge bases of images, texts, and performances; the exhibited content is influenced as much by Simon's inclinations as the limitations imposed on her by authorities and collaborators who control her access to information. In many of Simon's works, the rejections, denials, and declinations of cooperation reveal as much as what is seen or heard: about power structures, globalization, and different experiences of loss.



Kim Simonsson © Jefunne Gimpel

KIM SIMONSSON

(Born in 1974 in Helsinki, Finland.
Lives and works in Fiskars, Finland)

Kim Simonsson, *Skiing Mossgirl*, 2021 © Jefunne Gimpel

Kim Simonsson creates ceramic-based sculptures in response to his immediate work environments. With influences from Nordic fairy tales, ancient mythology, manga, computer games, and religious imagery, Simonsson's figurative works of childlike beings, fawn, and other doe-eyed creatures with vaguely alien expressions exhibit a rebellious independence that contrasts with their outwardly innocent appearances. The figures assume camouflaged surfaces of gold, mirrored chrome, and flocked verdant nylon fibers, blending and adapting into their environments. Carrying few items—at most a rucksack or an animal companion—Simonsson's nomads are at home wherever they happen to find themselves, their seemingly peaceful acceptance of circumstances exuding a calming example for an anxious world.



Valeska Soares © Vincente de Paula, courtesy of the artist and Fortes D'Aloia & Gabriel

VALESKA SOARES

(Born in 1957 in Belo Horizonte, Brazil.
Lives and works in New York City, USA)

Valeska Soares, *Untitled (From Bondage)*, 2019 © courtesy the artist

In sculptures, installations, films, and paintings, Valeska Soares recontextualizes familiar objects and perspectives to enable transformative encounters. Soares repurposes objects with histories of domestic use like antique furniture, carpets, glasses, old books, and portrait paintings. Soares alters these objects through subtle interventions: cutting, reversing, or removing geometric sections; painting surfaces with monochromatic, abstract patterns; installing mirrors over forms; or creating large-scale, two or three-dimensional fields of similar objects. Through these changes, these banal items become suddenly unfamiliar, abstract, and therefore, new again. Coupled with other sensory triggers, like the overpowering scents of perfume, flowers, and stale alcohol, Soares' installations appeal to viewers' subjective impressions to provoke the formation of new relationships to personal emotional histories and memories.



Studio Safar, *Glycine 03*, 2019 © Studio Safar

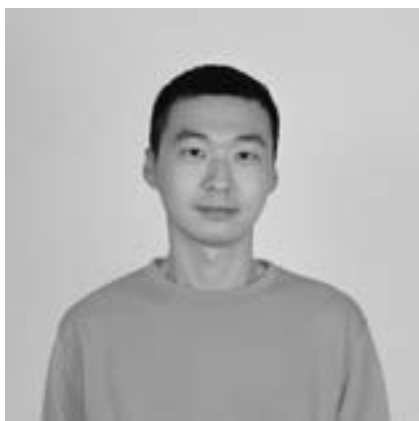


Hatem Imam et Maya Moumne © Studio Safar

STUDIO SAFAR

(Based in Beirut, Lebanon)

Studio Safar, co-founded by graphic designers Maya Moumne and Hatem Imam, is an internationally recognized design and art direction agency creating cross-cultural, interlingual exchanges, and distinct visual propositions. Working in collaboration with creative producers in diverse fields including film, literature, illustration, and photography, the team of designers at Studio Safar find innovation within their research and dialogues with localized histories of design and their efforts to reestablish connections to visual cultures and practices disrupted by colonialism. These references inform and augment contemporary impulses in the production of visual identities, exhibitions, websites, and publications, including the self-published biannual design magazine *Safar*, which fosters creative relationships and discourses on cultural production and design tendencies in the global South.



Young-jun Tak © Elmar Vestner

YOUNG-JUN TAK

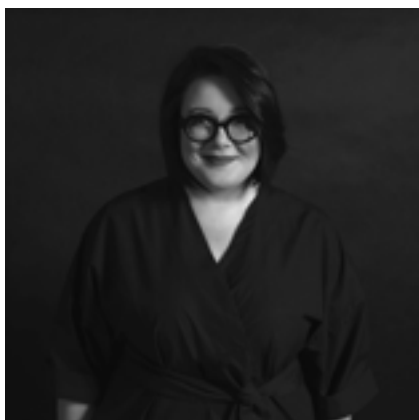
(Born in 1989 in Seoul, South Korea.
Lives and works in Berlin, Germany)



Young-jun Tak, *Chained*, 2020, commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art © Silke Briel

In sculptures, films, and performances, multimedia artist Young-jun Tak builds unusual channels of communication between radical Christian organizations and queer communities. Tak exposes affinities between these groups, which in the context of global media discourse are perennially in conflict. Appropriating Christian religious iconographies and anti-LGBTQ+ printed materials, Tak redeploys them together to amplify the dissonances between the devotional imagery and the organizations' base messaging and actions.

At the same time, Tak examines the sacrifices members of both groups make in the service of community, submitting themselves to particular codes and behavioral parameters in order to be welcomed into the spaces of performative worldmaking—churches and clubs—that are central to their expressions of earthly belonging.



Lucia Tallová © Linda Prebreza

LUCIA TALLOVÁ

(Born in 1985 in Bratislava, Slovakia.
Lives and works in Bratislava)

Lucia Tallová, *Looking Through* 2019 © courtesy of the artist

Lucia Tallová explores connections between the mediums of painting, photography, and sculpture in site-specific installations. Tallova deploys a distinctive method of applying and treating black acrylic paint on paper, using water to distribute the color and shape it into dreamy abstractions and evocative grayscale urban, suburban, and natural landscapes. The colorless fragments of industrial and city architectures in Tallova's works evoke a sentimental nostalgia, which is reinforced through references to personal items, like a lace doily inherited from her grandparents, and objects or antiques collected during her working process. Steeped in memory, Tallova's spatial configurations bring these various components together to find new poignancy in the clouds of memory. (Recipient of the Tatra Bank Foundation Art Award, Bratislava in 2016)



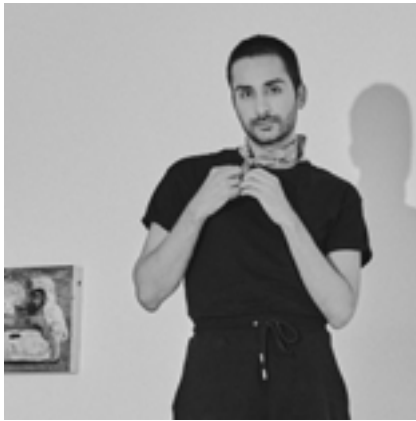
Philipp Timischl © courtesy the artist

PHILIPP TIMISCHL

(Born in 1989 in Graz, Austria. Lives and works in Paris, France)

Philipp Timischl, *Connoisseur du conflit - Connoisseur of conflict*, 2021
© Kunst-documentation.com

Philipp Timischl is a multimedia artist whose sculptures and installations juxtapose elements of pop culture, kitsch, gender performance, and digital media to explore collisions between image culture and identity. His split-screen sculptural works combine painted or printed canvases with television monitors that repurpose still frames and scenes from reality and serial television to create hybrid images. In video works and texts, Timischl repurposes casual conversations and documentation from his private life, though it is often unclear what is staged and what is genuine. With queer sensibilities that upend traditional value systems, Timischl shows how media consumption influences our inner dialogues, perceptions of reality, and relationships to the outside world.



Salman Toor © Bryan Derballa

SALMAN TOOR

(Born in 1983 in Lahore, Pakistan. Lives and works in New York City, USA)

Salman Toor, *Walking Together*, 2019 © courtesy of the artist

Painter Salman Toor depicts scenes of queer, urban life in figurative paintings that explore desires and hopes particular to his own personal history of immigration. Toor's slight, vaguely passive figures are at home in his compositional worlds of narrow bars and sparse apartments. They are also comfortable within themselves and their otherness, despite the occasionally inconveniencing threats of authority and conventional displays of masculinity, which loom at the edges of Toor's canvases or presumably stand out of frame, enforcing an immigration or customs check under airport lighting. Toor's paintings are performances of empowered self-representation: mythologizations of social environments and mundane moments replete with empathy, kindness, and tenderness.



Evita Vasiljeva © Benny Nemer

EVITA VASILJEVA

(Born in 1985 in Riga, Latvia. Lives and works in Amsterdam, The Netherlands)

Evita Vasiljeva, *Impulse (J or Imp)*, 2020, courtesy of the artist and the Contemporary Art Center LCCA - Latvian, Riga © Madara Gritane

Evita Vasiljeva makes site-specific sculptures and installations that capture moments of transformation. Vasiljeva grounds her nomadic work process by repurposing exhibition spaces as studio environments for experimentation. Working with nature-based materials that have undergone human interventions like metal, soap, fabric, rubber, wood, and concrete, Vasiljeva responds to the dimensions, forms, colors, and light conditions present in exhibition sites and their surroundings, and uses them to fix her installations within their local contexts. Viewers encounter Vasiljeva's works in states of seemingly unfinished suspension. Her massive yet delicate structural frames open up like portals to other dimensions: materializations of thoughts and impulses with unresolved conclusions.



Puck Verkade © Julian Salinas

PUCK VERKADE

(Born in 1987 in The Hague, The Netherlands. Lives and works in Berlin, Germany)

Puck Verkade, *Plague*, 2019 © courtesy the artist and The Durst Britt & Mayhew Gallery

In installations of drawings and films, Puck Verkade examines relationships between psychic, domestic, and ecological spaces, and how their interdependent functions reflect their shared disorders. Combining stop-motion animation, found footage, and self-documentation, Verkade's films take the perspective of unusual protagonists—a fly, a plate of oysters, a pre-human ape—to subjectively reframe histories of social, biological, and ecological evolution. With playfully subversive humor, Verkade's non-linear storytelling reveals power dynamics through disjointed images that continually recontextualize what comes before them and what follows. In reframing conventional narratives through the at times comical personal struggles of her characters, Verkade explores the effects that ingrained biases based on sex, gender, and race have on people and the planet.

WangShui, *Weak Pearl*, 2019 © Alwin Lay

WangShui © Martine Guitierrez

WANGSHUI

(Born in 1986 in Texas, United States. Based in New York City, USA)

The WangShui studio's film installations and biomorphic sculptures inhabit a slow-building, cinematic ecosystem where protracted metamorphoses and maturations are metaphors for the gradual evolution of identity. WangShui's works reference urban theory, feng shui, zoology, and ancient mythologies as foundations for supernatural narratives that imagine a world of existence unencumbered by rigid expectations of fixed identity. Whether through experiential interventions in exhibition architectures or the slow arc of a drone camera, dramatically prolonged—and sometimes unrealized—shifts in perspective entice and then frustrate viewers' desires to witness or participate in processes of transformation, suggestively denying audiences an ultimate release from reality.



Munem Wasif © Aj Ghani

Munem Wasif, *Machine Matter (still)*, 2017 © courtesy the artist and Project 88

MUNEM WASIF

(Born in 1983 in Dhaka, Bangladesh.
Lives and works in Dhaka)

Munem Wasif's photography, moving images, and installations are poetic examinations of the relationships of people to lands. Wasif embeds himself within the spaces and narratives that inform his images and films. At the same time, a wandering openness to the possibilities of chance encounters welcome spontaneity into his black and white studies of moments where memory and history interlace with the present to produce an expansive representation of time. Wasif cultivates this temporal disorientation further in landscapes where contemporary and historical indications of human intervention are absent. Immersed in Wasif's images, traces of existence only become apparent through close observation. Out of the varied grey tones, stories of human and ecological perseverance emerge.



James Webb © Pieter Hugo

James Webb, *A series of personal questions addressed to five litres of Nigerian crude oil*, 2020 © Courtesy of the Imane Farès Gallery, blank projects, and the Scheryn Collection

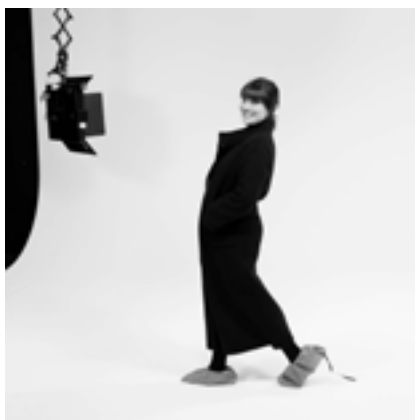
JAMES WEBB

(Born in 1975 in Kimberley, South Africa.
Lives and works between Cape Town, South Africa and Stockholm, Sweden)

With an academic background in religion, theatre and advertising, conceptual artist James Webb creates site-specific sound installations, sculptures and performative works that explore various ways of giving language and abstract ideas experiential or material form. Webb's works often deal with concepts like belief and faith, especially their meaning within broader historical or social contexts. Through Webb's interventions, found objects become interactive speakers and texts transform into enigmatic relics; the works function like allegories to reveal new paths of understanding and communication. Webb also shows how intangible concepts like devotion accumulate meaning and form through subjective interpretations. Cataloging varying expressions of shared customs in different cities, Webb forms networks of connection between diverse communities that bind geographies, histories, and cultures together in a common space.



Hannah Weinberger, *Down There*, 2018, Art Basel, Art Parcours © courtesy the artist



Hannah Weinberger © Gina Folly

HANNAH WEINBERGER

(Born in 1988 in Filderstadt, Germany. Lives and works in Basel, Switzerland)

In sound and video installations, Hannah Weinberger creates sonically interactive exhibitions that enlist audiences as collaborators and co-producers. Weinberger corrals and isolates atmospheric sounds from daily life—in field recordings or through the participation of street musicians—and gives them renewed context and attention within insulated exhibition environments. Installations of responsive audio systems outfitted with infrared sensors react to temperature changes and movements of visitors; increases in crowd density further influence the shifts of the soundtracks, which also reveal spatial dimensions through their reverberations. In Weinberger's installations, audiences become cooperative ensembles that enhance an awareness of the ways public spaces enable shared experiences and collective action. (Recipient of the Swiss Art Award, Basel in 2019)



Raed Yassin © Tony Elieh

RAED YASSIN

(Born in 1979 in Beirut, Lebanon. Lives and works between Beirut, Lebanon and Berlin, Germany)



Raed Yassin © Nikos Kokkas

In sculptures, films, photography, sound, and texts, artist and musician Raed Yassin develops multimedia installations and performances that build collective experiences from personal memories and histories of loss. Yassin rummages through castoffs from pop culture, kitsch, and global production systems, repurposing and customizing his finds—vinyl records, adult magazines, Ming-style vases, gaudy curtain fabrics—to evoke sentimental scenes from his childhood that take on mythological meaning. These symbols of retro family life acquire additional significance through the lens of the broader cultural developments contemporaneous to their production. Within the context of civil conflict and the continued effects of colonialism, Yassin posits the home as the locus from which to rebuild cultural memory by piecing together fragments of familial identity.



Ruyi Zhang, *Matte Substance-2*, 2019 © Luhring Augustine



Ruyi Zhang © Luhring Augustine

RUYI ZHANG

(Born in 1985 in Shanghai, China.
Lives and works in Shanghai)

Sculptor and painter Zhang Ruyi's works address the cumulative effects of urban development and industrialization on the individual, the public, nature, and the built environment. Zhang's graphic paintings and installations create and inscribe spaces with layers of grids that variously evoke ceramic home tiles or an urban planner's layout of multi-block developments; these geometries suggest order but also a detached indifference toward the malleability and interchangeability of private and public spheres of living. Zhang takes concrete and other materials from demolition sites and reimagines them in organic forms that resemble cacti, connecting them back to the natural world. In these hardy desert plants that ration and hoard their resources under defensive exteriors, Zhang finds metaphorical counterparts to contemporary geopolitical postures: everyone with their spines out, primed for survival.



Yunyao Zhang, *Study in Figures*, 2019 © courtesy the artist



Yunyao Zhang © courtesy the artist

YUNYAO ZHANG

(Born in 1985 in Shanghai, China. Lives and works in Paris, France)

With references to classical and Renaissance sculpture, painter Zhang Yunyao uses graphite and pastels on felt canvases to create large-scale, figurative works that form contemporary dialogues with the past. Zhang uses a demanding and precise technique to apply his materials to the matted fabric, creating a relief effect that is further enhanced by the way the materials combine with the textured surface to reflect light. His works appear to be composites of different angles of the same sculptural forms; overlapping depictions of multiple subjects fade into each other, creating new correspondences that suggest suspended film montages. The mythological scale of Zhang's images demonstrate the continued relevance of ancient ideals in the formation of contemporary understandings of strength, beauty, and power.

The other platforms of the Biennale

VEDUTA

The Biennale connects 15 areas in the Lyon metro area and the Auvergne-Rhône-Alpes region. Fostering direct contact between artists and residents, it brings art into urban communities and people's daily lives.

YOUNG INTERNATIONAL ARTISTS

This complementary mix of institutions – inter-territory collaborations, pooled net-works, and reaching out to a variety of audiences – is highly unusual both in France and worldwide. It offers unprecedented visibility to young artists whose work is, as yet, little known.

RÉSONANCE

This platform brings together more than 270 projects led by artist collectives, art and architecture schools, galleries and cultural institutions across the region.

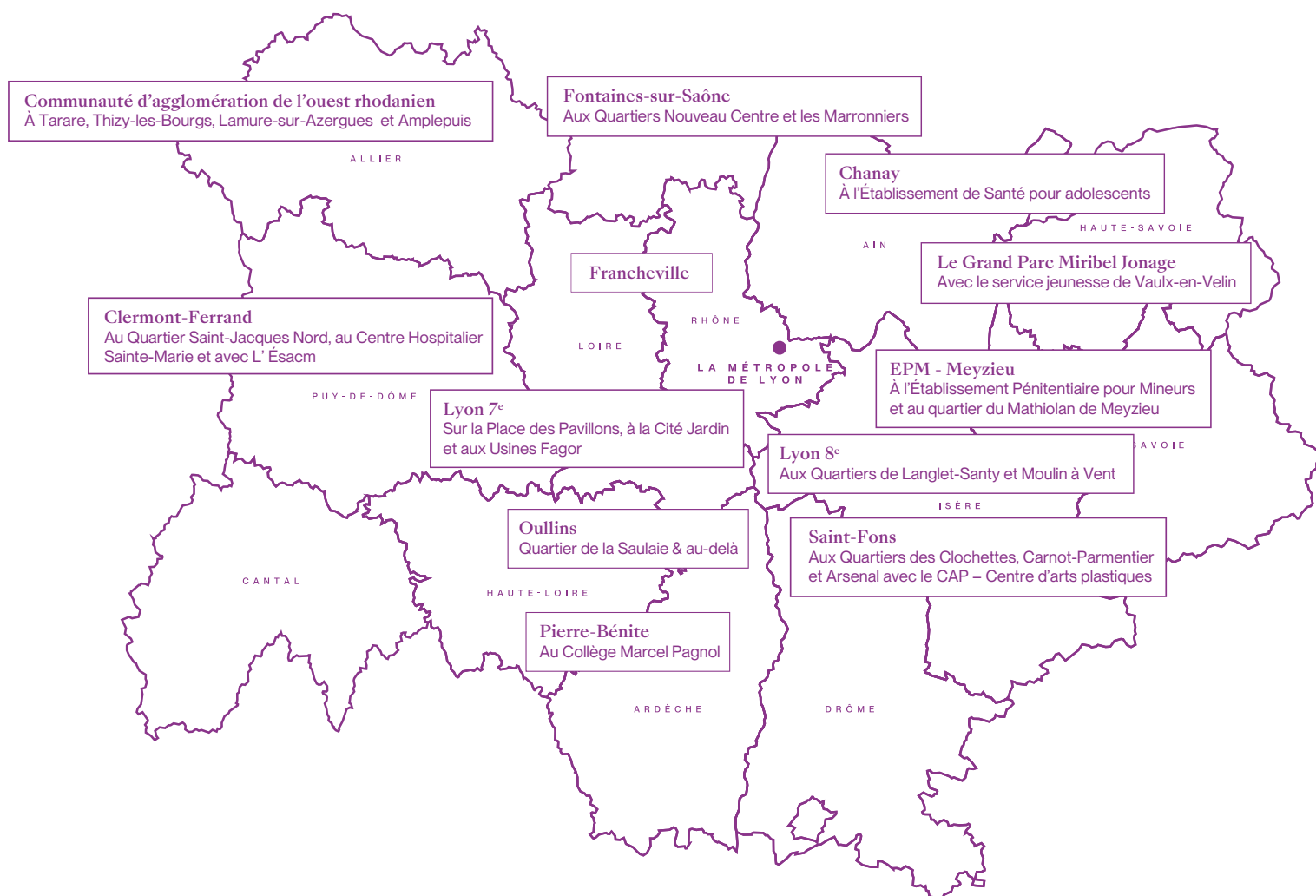


David Posth-Kohler, *Sténos (détail)*, 2019, collection du maclYON, Courtesy de l'artiste © Blandine Soulage

THE PLATFORM

Veduta

ART, CITY, INHABITANTS



In the Auvergne-Rhône-Alpes region:

COMMUNAUTÉ D'AGGLOMÉRATION DE
L'OUEST RHODANIEN : TARARE, THIZY-
LES-BOURGS, LAMURE-SUR-AZERGUES ET
AMPLEPUIS

CHANAY

CLERMONT-FERRAND

In Lyon Metropole:

FONTAINES-SUR-SAÔNE

FRANCHEVILLE

GRAND PARC MIRIBEL JONAGE

LYON 7E

LYON 8E

MEYZIEU

OULLINS

PIERRE-BÉNITE

VAULX-EN-VELIN

ADELINE LÉPINE

In charge of Veduta

« Birth is not so much a beginning as it is an abrupt change in which suddenly there are different factors than those in the womb, and there is gravity. With gravity, a new negotiation begins, and these terms condition us for the rest of our lives. »

From *Gravity*, Steve Paxton. Contredanse Editions, 2018

From the outset, the Lyon Contemporary Art Biennale chose to consider its own regional territory as its centre of gravity and source of creativity. Back then, this stance – being local and international in equal measure – was unusual among the world's biennials. In 2007, the creation of Veduta strengthened this intent and deepened it too – fully incorporating the territory's lookers and users. The programme is made up of interpretations that are also informed by the social, historical, geographical and economic conditions of its receivers. To shake off the material limits imposed by the artwork or the exhibition-object, Veduta proposes to embed them into processes: residencies, shared curatorships, physical and mental walkabouts. In this way, meaning is there to be experienced, not explained; the artwork becomes a potential to be collectively activated, recreated and updated.

With this approach, made up of encounters and dialogues, it is now possible to observe what art "makes": how it occurs, how it is disseminated and what it generates. The collective experience and the outreach project no longer seek to assert the prevalence of a meaning or of a relationship with contemporary art; on the contrary, they are about reminding people that reception is where the vivacity of art is affirmed, that this place is multiple and protean, and is where art's richness lies. Accordingly, by bringing together curious people, artists, artworks and ecosystems, Veduta constantly comes face-to-face with the fragility of this living art, which merges into life, becoming "more interesting than art".

« Working with a paradox defining the elusive visualizing the invisible communicating the incommunicable
not accepting the limitations society has accepted seeing in new ways
(...) being creatively obsessive »

From the *Manifesto* of Agnès Denes, 1969

2021 was a transitional year for Veduta, which we ended with the partners and inhabitants who were able to join us. It showed us the importance of going back to the programme's roots. Veduta's co-constructed experiences, based on new connections and conviviality,² enabled a return to proximity, hospitality and then intimacy between those who gathered. "Communities of doing" – acting through the power of weak ties,³ associating people who are often strangers, despite the vicissitudes of the context (cancellations and postponements, commitments and decommitments, possibilities and constraints) – embarked on several projects, proving the need to bond anew and the desire to keep on navigating between interior and exterior; to continue exercising democracy.

Within this 16th Biennale, devised as a "Manifesto of Fragility" and postponed until 2022 due to the pandemic, Veduta thus served as a bearing and a mooring, a "Manifesto of Gravity", the gravity that keeps us permanently attracted to the centre of the earth, to our environment and to other people; the gravity that causes things to fall to earth and keeps the body in a kind of balance when the horizon no longer exists.⁴

The 2022 project is being written with the same desire to resist and continue. Through the experience of nomadic artworks and co-writing processes, it attempts to answer the questions that run through our existence: "Why is there not a discovery in life? Something one can lay hands on and say 'This is it'?"⁵ Where do we stand? What are the sounds that come to us? How can common places be reoccupied? How can we seize the gravity of our lives and of the permanent flows it generates? The 2022 art projects – through seeking the roots that bind us to earth and all life forms; investigating stories and fictions that travel through collective spaces; observing the fertility of the undesirable and the invisible; or collecting forgotten words and skills to pass on before their foretold extinction – do not aim to find answers. The intention is, however, that they partake in the continuing transformation of ways of creating, taking action and being together.

COORDINATION

Adeline Lépine, in charge of Veduta
alepine@labiennaledelyon.com

Complete and detailed program of Veduta
available now on labiennaledelyon.com

1. According to Robert Filliou

2. Namely, all the "autonomous and creative intercourse among persons, and the intercourse of persons with their environment" - Ivan Illich, *Tools for Conviviality*, Harper & Row, 1973.

3. *Les liens faibles*, a book edited by Sandra Laugier and Alexandre Gefen, CNRS Editions, 2020. The titular "weak ties" are ties with other people that exist outside family, work and friendship but constitute shared experiences outside the domestic or professional space, and which define us as social subjects.

4. See Hito Steyerl's research on the horizon in the age of connections, the absence of possible projection, of organised surveillance... and where falling seems to be the only way to flee (*In Free Fall: A Thought Experiment*, lecture, 2011 for BAK Critical Readers in Contemporary Art)

5. From the diary of Virginia Woolf, 1925.

ARTIST RESIDENCIES

INHABITING AND CO-CONSTRUCTING THE PRESENT

Nadia Kaabi-Linke in the Ouest Rhodanien conurbation -
 Summer 2021/Autumn 2022
 (Amplepuis, Tarare, Thizy-les-Bourgs, Lamure-sur-Azergues)



Vue de l'écomusée du Haut-Beaujolais, Thizy-les-bourgs, 2020 © COR

The cross-disciplinary practice of Nadia Kaabi-Linke is informed by her personal experience in the countries where she grew up, and pervaded by ideas to do with migration and borders. Rooting herself in the territory where she works, the artist examines the imperceptible contradictions and invisible issues that shape it.

After her immersion in a group of three Rhône-county municipalities in 2021, the artist has chosen to do a project around the area's forest-related issues. To interrogate the way humans use their settlement areas and shape the landscape, Kaabi-Linke focused on the tree species that may have partly disappeared (or been replaced) due to land exploitation. This investigation has yielded an immersive audio installation that simulates both the presence and the absence of a hybrid tree, which is a receptacle for stories from the local area and its inhabitants, but also for future potential.

*This project is part of the "Redessignons le territoire, paysage(s) and patrimoine(s)" project
 Ouest Rhodanien arts and culture lifelong education agreement
 Project supported by the Terres d'Initiatives foundation.*

Ugo Schiavi in Langlet-Santy and Moulin à Vent (Lyon 8) -
 Summer 2021/Autumn 2022



Vue de l'exposition *Uprising*, The Pill Gallery, Istanbul

A sculptor by training, Ugo Schiavi is interested in the contrasts and violence of encounters and how an artwork is a fragment of a snapshot. Using the imprint-casting technique, he appropriates pieces of statues that he chooses in public space.

Since 2020, he has been exploring new avenues, such as the properties of "undesirable" grasses, notably with reference to Gilles Clément's landscape theories. In conjunction with Veduta and its Lyon 8 partners, Schiavi is thus embarking in his residency on a new phase in his art practice, putting his interest in plants into plastic application by immersively exploring the local ecosystem. He enlists district users to conceive hybrid works that connect a heritage made accessible to the greatest number with plant life that they are invited to appropriate and nurture.

In partnership with social landlord Alliade Habitat.



Nicolas Daubanes, *Cosa Mangiare* © ROVO

Nicolas Daubanes in Meyzieu - Spring/Autumn 2022

Nicolas Daubanes immerses himself in singular environments such as disciplinary facilities, where he can explore the fragility of the human condition in its most worrying but also its most remarkable aspects. After each experience, often carried out in situ and with the people who live there, freedom and an underground revolution of the mind offer the detainees an undeniable horizon.

At the juvenile detention centre in Meyzieu, and in the town's Mathiolan district, the artist focused his project on the collective assembling a codex inspired by the Université Populaire, which was initiated by political prisoners at Eysses prison under the Vichy regime. Daubanes picks out two core themes from this piece of history: handwriting and the compilation of knowledge. Collective workshops will generate each person's know-how (technical, human, social, artistic, ordinary and extraordinary), then all the contributed pages will be assembled into a unique and precious Codex des Universités.

As part of the Culture & Justice programme supported by the Auvergne – Rhône-Alpes regional directorate of cultural affairs (DRAC) and the juvenile justice service (PJJ). In partnership with social landlord Alliaide Habitat.

Annika Kahrs in Oullins - Spring/Autumn 2022



Annika Kahrs avec son équipe et les interprètes pendant la réalisation de son oeuvre *NO LONGER NOT YET* © Alexander Trattler

The work of Annika Kahrs chiefly involves making films, performances and photographs. Her work often also features music, treated in a pictorial manner or as a soundtrack-in-images. Music is the pretext for observing ideas of representation and interpretation, as well as social and scientific constructs and the relationships between humans and the other creatures they live alongside.

Kahrs wishes to work with anyone in Oullins who makes or listens to music – professional or amateur, in public or private, all ages, and all social and geographic origins. They are invited to render their artistic community and each person's creations audible and visible. The resulting bond is aimed at collectively developing a walkabout-based, performative sound piece inspired by various districts of Oullins. At the end of the musical score, and of the route taken, maybe audiences will glimpse how each district has been fashioned by its past and present communities.

In partnership with social landlord Alliaide Habitat.

Suzanne Husky with the CAP art centre in Saint-Fons - Spring/Autumn 2022



Barrage imitant le travail du castor pour retenir l'eau sur la terre © Suzanne Husky, Cristina Valverde, 2022

Suzanne Husky defines herself as an artist, a gardener and a mum. She trained as a landscapist and plant consultant, and has also studied agroecology and agroforestry. All of these experiences feed into her cross-disciplinary art practice, which interrogates human action on nature and the environment; and, more broadly, the relationships between humans, plants and the earth.

In 2021, after an episode of Husky's podcast, *Ma Mère l'oeie*, with the writer Ben Goldfarb, the spiritual and ecosystemic importance of beavers became central to her research. The beaver – an extraordinary ally against fire, desertification and rising sea levels, and a contributor to water filtration with the dams it makes – had sadly seen its population decimated. The Rhône River and its tributaries are one of the few ecosystems in France where beavers are known to be both present and increasing in number. This singular status offers Husky a stimulating context in which to render visible the beaver's historical presence and to once again give it a place in our lives. She intends to reflect, with those who join her, on real or fictitious stories about beavers which could result in their return to Saint-Fons, a town physically cut off from its river since 1959.

An art project co-curated and co-led with the CAP visual arts centre in Saint-Fons. In partnership with social landlord Alliaide Habitat and the Rhône Mediterranean Corsica regional water agency.

EXHIBITIONS

DISCOVERING AND PROPOSING NEW HORIZONS
through artworks selected from the collections of macLYON
and the Lyon Municipal Library

macLYON



At the function hall and Les Marronniers district library in
Fontaines-sur-Saône - *Titre à venir* October-November
2022



Vernissage de l'exposition *Plonger dans l'art : tout un jeu !* le 11 décembre 2021
à Fontaines-sur-Saône © Blandine Soulage

Following on from the actions run in the town in 2021 – outside residential blocks and in parks and squares, plus an exhibition produced by municipal staff – a new experience is being co-constructed in 2022.

The staff, who are now seasoned handlers of the Veduta toolbox – arts interpretation, encounters with artworks, and the discovery of art-related jobs –, will give the town's users a taste for curatorship. In the process, the project will extend into the Nouveau Centre and Marronniers districts to form a group of residents who will, in turn, assume the role of exhibition curators. Their exhibition will offer a trail taking in the riverbank, centre and plateau, thus following the features of Fontaines' geography to connect places and people.

At Le Réservoir, Pierre-Bénite - *Titre à venir*
23 June to 2 July 2022



Projet d'exposition avec les élèves de 3ème avec l'enseignante Sophie Attalah
et la médiatrice Fanny Ventre © Fanny Ventre | La Biennale de Lyon

With the aim of spreading the word about art and careers in the sector, Veduta is moving into Collège Marcel Pagnol in Pierre-Bénite, to help this lower-secondary school realise its wish for an exhibition space for its pupils' work. After a training course on exhibition-related jobs, the pupils will act in turn as curators, production managers and communicators to display work reflecting their own vision of the Biennale's theme: fragility.

In addition, Veduta will also expand its contemporary-art outreach activity to other participants in the town, through a workshop blending sound and food in relation to the local urban farm. Through a communal meal to mark the end of the exhibition, artist Grace Denis will question our eating habits and invite the guests to reconsider them in light of their town's own terror.

FLÂNERIES CONTINUING THE CREATIVE QUEST

Laura Ben Haïba and Gaëlle Foray in Chanay -
In partnership with MGEN

September 2021 to October 2022



Restitution de l'œuvre *La Roche mère*, créé par les adolescent·e·s de l'Établissement de santé de Chanay dans des ateliers menés par les artistes Laura Ben Haïba et Gaëlle Foray, le 29 avril 2022 © Andrea Garcia | La Biennale de Lyon

At the invitation of insurer MGEN, Veduta is working in 2021-2022 with the group's youth health centre in Chanay via workshops led by Laura Ben Haïba and Gaëlle Foray. In their practices, both artists use investigative processes (focusing on environments and on scientific and technical methods) based on principles of collection and serendipitous finds. Their project is an imaginary venture below the health-centre building. In a large and inaccessible crawl space was a "source rock" (hence the project's title, "Roche-Mère") that resisted the builders, who were forced to incorporate it into the architecture. The two artists have chosen to invite the participants to be the "inventors" of a fantasy rock – the source rock's twin – which now sits in the grounds of the facility. This new "source rock" – in its own cave, free to evolve and erode, and truly a collective and individual "trace" – and the story of its creation will be shared in a publication.

mil-an and Nos activités artistiques in Clermont-Ferrand -
In partnership with MGEN

In collaboration with the Esacm art school and Sainte-Marie hospital

September 2021 to October 2022 – collective experiences open to the public on 18 June 2022 at Sainte-Marie hospital, and on 17 September 2022 at La Balise, in the Saint-Jacques district



mil-an, Dessin de la performance *Faites-nous courir* du 6 février 2019 à l'assemblée des Gilets jaunes réfractaires de Saint-Junien, avril 2021, Licence CC BY-SA 4.0

At the invitation of health insurer MGEN, Veduta is working in 2021-2022 with the Clermont-Ferrand metro area art school (Esacm) and the city's Sainte-Marie hospital. Nos activités artistiques proposes a collective exploration, and is also its starting-point. The idea is to combine various institutional settings and identify, activate and share everyday creative activities. The experiment is steered by the artist mil-an, acting as "play-maker". The subject of his work is often the group – its dynamics, flaws and potential. Here, in this polyphonic context, he assists the participating patients and staff to create collective actions that question the place of bodies and personal desires in facilities – medical, educational, or those imposed by social urbanism (the Saint-Jacques district). All the strands of this collective reflection are presented on convivial occasions with a show, an exhibition and a communal meal.



Exposition en trois heures à la Médiathèque de Francheville, Veduta 2019 © Blandine Soulage

Flâneries Franchevilloises - August to December 2022

Since 2017, Francheville has been a place conducive to experimenting and to inventing new tools – through encounters with an artwork in the shopping centre, teens devising exhibitions in just three hours (!) and listening to an artwork underwater in a swimming pool! In 2022, the Flâneries Franchevilloises programme is set to be equally surprising. Through the subject of fragility, Veduta's partners wish to emphasise the town's wealth of heritage and vegetation – ranging from a forest to fortified architecture – by getting it to dialogue with contemporary art. Among the co-creations in progress, the public will be able to (re) discover the Fort du Bruissin by experiencing a piece of sound art, and be introduced to anthotypes with artist Antoine Perez, courtesy of the town's woodland biotope.

L'Echolègues at the Grand Parc Miribel Jonage and in Vaulx-en-Velin - In partnership with the HEAD art school in Geneva - April 2021 to October 2022 – results presentation open to the public as part of the Autumn Festival in the Grand Parc Miribel Jonage on 17 September 2022



Atelier écolle au Grand Parc Miribel Jonage avec les bénéficiaires de l'association Passerelles Buissonnières, 2021 © Blandine Soulage

Le Grand Parc Miribel Jonage, en collaboration avec l'EPEFPA de Cibeins et le service Jeunesse de Vaulx-en-Velin, accueille les étudiant·e·s du Master TRANS- Pratiques Artistiques Socialement Engagées de la HEAD-Genève pour un projet artistique au long cours. Dans le cadre de cette collaboration, le collectif *Echolègues* s'empare de l'écosystème du Parc en lien avec l'écologie, le climat et les formes de militantismes. Ancré dans des problématiques de préservations de la nature, le Grand Parc Miribel Jonage est emblématique d'une forme d'écologie pratique prenant en compte les dimensions sociales, culturelles et économiques. L'*Echolègues* souhaitent par leurs actions sensibiliser à une cause devenue impérieuse à travers des écollectes mêlant création et collecte de slogans. L'ensemble des rencontres préalablement menées en 2021 et 2022 constitue le socle d'une proposition artistique déambulatoire entre balade à vélos, dégustation, musique et conversations.

Organon Art Cie at Collège Gabriel Rosset in conjunction with non-profits in the Guillotière district – Lyon 7 March to October 2022



Réenactement *Serment du Jeu de Paume* dans le cadre du projet *Belle de Mai à l'Assaut du Ciel*, 2019 © Organon Art Cie

Organon Art Cie is a cross-disciplinary arts company based in Marseille, led by artists who are activist-residents of the Belle de Mai arts complex. They initiated their artistic practice for and with their neighbourhood; in the course of its work, the company has developed a broader wish to work for and with future French citizens.

With Veduta and lower-secondary pupils at Collège Gabriel Rosset, as well as non-profits in the Guillotière district, Organon has devised a project echoing the company's current initiative in Marseille: its core is a rewriting of *The Suppliants* by Aeschylus, around which possible forms and conditions of collectiveness can be reinvented. The artists take as their starting-point the participants' individual and family experiences, and invite them to undertake a self-archaeology, which will also reflect how their identity is displaced and constructed in light of the play's story – realities that sketch the participants' "outskirts" in their mixedness, rich diversity and intersectionality.

FORMS OF EVENT-BASED COLLABORATION

As usual, this edition of Veduta is creating situations for encounters and dialogues, which in turn generate convivial collective forms that spread via various contexts and places. These collaborative, low-resource, unexpected, pop-up formats – devised during discussions with their participants and local partners – will occasionally give rise to events such as a weekend, a performance, a talk, or a shared meal.

Follow Veduta events on labiennaledelyon.com

AND ONCE AGAIN, IMPROMPTU ENCOUNTERS WITH ARTWORKS ACROSS THE REGION, ALONGSIDE VEDUTA!

Since 2009, Veduta has been shaking up the exhibition concept through experiences that consist of taking an artwork out of a public collection and showing it for a short time (between half an hour and a day!) in both typical and novel locations. The artwork's presence thus gives rise to an ephemeral communal space, where a group invited for the occasion or passers-by can engage with the piece of art and discuss it with others present. Indeed, over the years, thanks to the artists' generosity, Veduta has built up its own collection that can be reactivated on request – ask for the permanent offering!

VEDUTA'S PARTNERS COVERING THE REGION

Veduta works closely with networks of local stakeholders as well as with municipal departments.
Because interactions, dialogues, meetings and experiments are still in progress, this list is
not exhaustive and may continue to change until September – and beyond.

Communauté d'Agglomération de l'Ouest Rhodanien

- Tiers-Lieu La Bobine Lamure
- Tiers-Lieu La Bobine Tarare
- Direction de la politique culturelle
- Écomusée du Haut-Beaujolais (Thizy)
- Musée Barthélémy Thimonnier (Amplepuis)
- Service des archives municipales de Tarare
- Association Patrimoine Haut-Beaujolais
- Association Société d'Histoire d'Archéologie et de Généalogie des Monts de Tarare 1
- L'artiste Bruno Rozier
- Micro-Folies de Tarare, Thizy et Lamure
- Centre de loisirs de Tarare
- Lycée Renée Cassin (Tarare)
- Lycée François Mansart (Thizy)
- Collège de la Haute-Azergues (Lamure)
- Quartier Metisseur (Lamure)
- Association Filigrane
- L'Entreprise Valtex Group
- L'Entreprise Blanc Frères
- Des anciens ouvriers du textile dans la région
- COFORET
- La Scierie Jacquet
- Antoine Elias
- Nicolas Gréaux (luthier)
- L'Atelier Tiers Lieu (Amplepuis)
- L'Office national des forêts

Lyon 8e

- Ville de Lyon
- Métropole de Lyon
- Collectif Item
- Jardin Pré'Santy
- Allié Habitat
- Grand Lyon Habitat
- Association VRAC
- Arts et Développement
- Agence Lyon Tranquillité Médiation
- Cité des pianistes
- Conservatoire de Lyon
- École élémentaire Jean Giono
- École élémentaire Marie Bordas
- ENS Lyon
- MUMO
- Association ALLIES – Culture pour tous !
- Compagnie « La Parole de »
- Ecosiag
- Jardin botanique de Lyon
- Lycée Louis et Auguste Lumière
- Collège Jean Mermoz
- Sauvegarde 69

Meyzieu

- L'Établissement Pénitentiaire pour Mineurs de Meyzieu
- Allié Habitat
- Lyon Métropole Habitat
- Médiathèque Municipale de Meyzieu
- Centres sociaux du Mathiolan
- Conseil citoyen
- Association des jardiniers du Mathiolan
- Epide
- Ville de Meyzieu

Oullins

- Ville d'Oullins (Pôle Culture / Sport / Vie Associative, Politique de la Ville, Direction Animation Jeunesse, Service personnes âgées, PIVO - Pôle initiatives ville d'Oullins)
- Association des Centres Sociaux d'Oullins
- Maison des Jeunes et de la Culture
- Foyer restaurant Au goût du jour
- Résidence La Californie
- École Musique O Parc
- La Maîtrise Saint-Thomas d'Aquin
- Mission Locale Sud Ouest Lyonnais
- Allié Habitat, service étudiants
- Lyon Métropole Habitat
- Théâtre de la Renaissance
- Association des jardiniers du Golf
- Association des Brigades Nature

Saint-Fons

- CAP Saint-Fons
- Ville de Saint-Fons
- Allié Habitat
- Lyon Métropole Habitat
- Centre Socioculturel Arc-en-Ciel
- Espace Créateur de Solidarité
- Grand Parc de Miribel Jonage
- SMIRIL
- EPLEFPA de Cibeins
- Établissements scolaires de Saint-Fons
- ENSBA de Lyon
- Agence de l'eau
- Île du Beurre

Fontaines-sur-Saône

- Ville de Fontaines-sur-Saône
- Médiathèques municipales de Fontaines-sur-Saône
- Antenne du Secours Populaire à Fontaines-sur-Saône
- Maison des Loisirs et des Curiosités
- Service Animation Jeunesse
- AIDEN Services
- Agence Lyon Tranquillité Médiation

Pierre-Bénite

- Ville de Pierre-Bénite
- Artothèque de la Part-Dieu
- Le Réservoir
- Lyon Métropole Habitat
- La Ferme urbaine
- L'école élémentaire Paul Eluard

Chanay

- Établissement de Santé pour adolescents de Chanay
- Groupe de travail de la MGEN

Clermont-Ferrand

- ESACM
- Centre Hospitalier Sainte-Marie
- La Balise
- Le bailleur social Assemblia
- Groupe de travail de la MGEN
- Métropole de Clermont-Ferrand
- Ville de Clermont-Ferrand

Francheville

- Ville de Francheville
- Médiathèque et artothèque de Francheville
- Espace aquatique Aquavert de Francheville

Grand Parc Miribel Jonage et à Vaulx-en-Velin

- SEGAPAL
- SYMALIM
- CCO – La Rayonne
- Haute Ecole d'Art et de Design - Genève
- Le Centre Social Georges Lévy
- Le Centre socio-culturel Artémis de Saint-Maurice-de-Beynost
- L'association Passerelles Buissonnières
- L'Arche de Noé
- L'Armée du Salut de Lyon
- La Mission Locale Bron Décines Meyzieu
- EPLEFPA de Cibeins
- Service jeunesse de Vaulx-en-Velin
- Festival des Cultures Urbaines de Vaulx-en-Velin
- Festival Woodstower

Lyon 7e

- Centre social de Gerland
- Bibliothèque de Gerland
- Arts & Développement
- Collège Gabriel Rosset
- Compagnie la Grenade
- Chevreul Sport
- Armée du salut / Arche de Noé
- Filigrane
- Mission locale de Lyon
- Association Régionale des Tsiganes et de leurs Amis Gadgè (ARTAG)
- La Factory

**In 2022 all Veduta projects are supported
by: The Carasso Foundation**

PROFESSIONAL INTEGRATION SCHEME

In 2022, the Lyon Biennale's professional integration scheme is being run by the GEIM group. Once again, roughly 10 participants will join the installation team, then the front-of-house team, of the 16th Lyon Contemporary Art Biennale. In parallel, they will meet with a range of Lyon Métropole employees to discover other jobs in the sector.

geim reed
GROUPE "ECONOMIE SOLIDAIRE & DURABLE" MISE À DISPOSITION & ACCOMPAGNEMENT RH

THE PLATFORM

Young International Artists

THE EMERGING EUROPEAN SCENE

A project supported by the Auvergne-Rhône-Alpes Region



This complementary mix of institutions – inter-territory collaborations, pooled networks, and reaching out to a variety of audiences – is highly unusual both in France and worldwide. It offers unprecedented visibility to young artists whose work is, as yet, little known.

This new edition of Young International Artists (Jeune Création Internationale) is focusing on new work in Europe, by inviting five European curators to show artists who complement those who have graduated from art schools in the Auvergne-Rhône-Alpes region. The latter group is selected by a panel of judges comprising the institutions co-staging the event (Lyon Contemporary Art Biennale; National Fine Arts School in Lyon; Institute of Contemporary Art, Villeurbanne/Rhône-Alpes; and macLYON) and two artists from previous editions, Anne Le Troter and Nicolas Momein.

This complementary mix of institutions – inter-territory collaborations, pooled networks, and reaching out to a variety of audiences – is highly unusual both in France and worldwide. It offers unprecedented

visibility to young artists whose work is, as yet, little known.

Devised in 2002 by macLYON and the National Fine Arts School in Lyon, subsequently joined by the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes, the event became part of the Lyon Biennale in 2019.

After developing ties with scenes beyond Europe (such as Shanghai, Cape Town, Singapore, Beijing and Havana), Young International Artists is now endeavouring to build or consolidate European networks to promote interaction with active scenes closer to Lyon.

ARTISTIC DIRECTION

Lyon Contemporary Art Biennale

Isabelle Bertolotti, Artistic Director

National Fine Arts School in Lyon (Ensab)

Estelle Pagès, Director

Institute of Contemporary Art, Villeurbanne/Rhône-Alpes

Nathalie Ergino, Director

Lyon Museum of Contemporary Art (macLYON)

Marilou Laneuville, Head of Exhibitions

GUEST CURATORS

Francesco Urbano Ragazzi, Freelance Curators

Eva González-Sancho Boderó, Freelance Curator

Diana Marincu, Artistic Director, Art Encounters Foundation, Timișoara (Romania)

Anna Schneider, Curator, Haus der Kunst, Munich (Germany)

Manuel Segade, Director, CA2M – Centro de Arte Dos de Mayo, Madrid (Spain)

ARTISTS

AMANDINE ARCELLI

JIMMY BEAUQUESNE

LORENA COCIONI

ADJI DIEYE

MINNE KERSTEN

MAÏTÉ MARRA

OLOF MARSJA

LOUISE MERVELET

MAR REYKJAVIK

ALMA SAURET-SMALL

PIERRE UNAL-BRUNET

AMANDINE ARCELLI

(Born in 1991 in Montpellier, France.
Lives and works in Paris, France)



Amandine Arcelli



Amandine Arcelli, *Fata Morgana*, 2020, vue de l'exposition *Face à la mer*, Centre d'art contemporain Passerelle, Brest, 2020, courtesy de l'artiste © Aurélien Mole

JIMMY BEAUQUESNE

(Born in 1991 in Courcouronnes, France.
Lives and works in Paris, France)



Jimmy Beauquesne



Jimmy Beauquesne, *Purpose, Episode 1, Closer to Them*, 2020
Courtesy de l'artiste

LORENA COCIONI

(Born in 1995 in Constanta, Romania).
Lives and works in Bucharest, Romania)



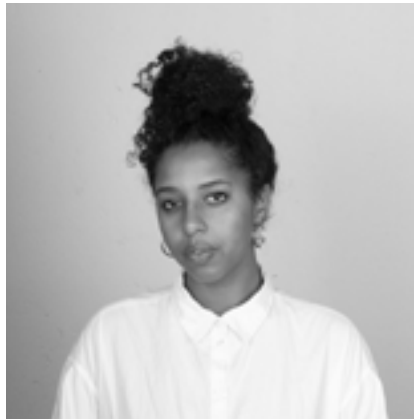
Lorena Cocioni



Lorena Cocioni, *Ruins of the Night*, 2021, courtesy de l'artiste
© Roland Váci

ADJI DIEYE

(Born in 1991 in Milan, Italy.
Lives and works in Dakar, Senegal,
Milan, Italy and Zurich, Switzerland)



Portrait Adjie Dieye © Silvia Rosi



Adjie Dieye, *Untitled Black*, 2022, vue de l'exposition *Culture Lost and Learned by Heart*, ar/ge kunst, Bolzano, 2022
© Tiberio Sorvillo

MINNE KERSTEN

(Born in 1993 in Utrecht, The Netherlands.
Lives and works in Amsterdam,
The Netherlands and Brussels, Belgium)



Minne Kersten © Nichi Baratto



Minne Kersten, *Constant Companion*, 2021, vue de l'installation à Hotel Maria Kapel, Hoorn, 2021, courtesy de l'artiste
© Bart Treuren

MAÏTÉ MARRA

(Born in 1992 in Vénissieux, France.
Lives and works in Villeurbanne, France)



Maïté Marra



Maïté Marra, *Cartographie d'une violence avec corps et mots*, 2018, vue de l'exposition *Maïté Marra*, macLYON, Lyon, 2018, courtesy de l'artiste © Blaise Adilon

OLOF MARSJA

(Born in 1986 in Gällivare, Sweden.
Lives and works in Göteborg, Sweden)



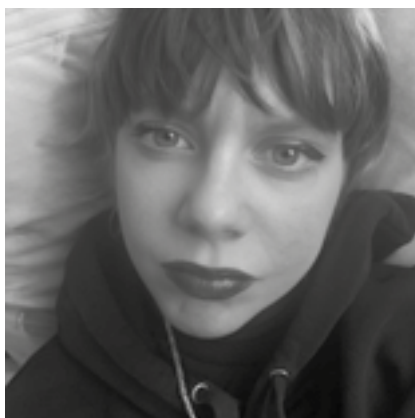
Olof Marsja © Carl Ander



Olof Marsja, *eNAN*, 2020, courtesy Göteborgs Konsthall, Göteborg © Hendrik Zeitler

LOUISE MERVELET

(Born in 1994 in Paris, France.
Lives and works in Paris, France)



Louise Mervelet



Louise Mervelet, *Sous la lune violette*, 2020, courtesy de l'artiste © Adagp, Paris, 2022

MAR REYKJAVIK

(Born in 1995 in Sagunto, Spain.
Lives and works in Madrid, Spain)



Mar Reykjavik



Mar Reykjavik, *La Risa de la Barriga (The Belly Laugh)*, 2021, courtesy de l'artiste et Galeria Rosa Santos, Valence/Madrid © Sergio Pradana

ALMA SAURET-SMALL

(Born in 1993 in Valence, France.
Lives and works in Grenoble, France)



Alma Sauret-Small



Alma Sauret-Small, *Chanson de geste d'auber*, 2021, vue de l'exposition *Par quatre chemins*, Les laboratoires d'Aubervilliers, Aubervilliers, 2021, avec Samson Pignot, courtesy de l'artiste © Young Kim

PIERRE UNAL-BRUNET

(Born in 1993 in Lyon, France.
Lives and works in Sète, France)



Pierre Unal-Brunet © Elise Ortiou Campion



Vue de l'exposition Pierre Unal-Brunet – *Innsmouth*, dans le cadre des Galeries Nomades 2020, Parc International Cévenol (PIC), Le Chambon-sur-Lignon, 2020-2021, courtesy de l'artiste © Blaise Adilon

PRATICAL INFORMATION

IAC - Institut d'art contemporain, Villeurbanne/Rhône-Alpes
11 rue Docteur Dolard, Villeurbanne
Wednesday to Friday: 2-6pm
Weekends: 1-7pm

Also closed: 1 January and 25 December
Closes at 5pm on 24 and 31 December

Bus C3: stop Institut d'art contemporain
Bus 27: stop Institut d'art contemporain
C9: stop Ferrandière
C16: stop Charmettes ou Patinoire Baraban
Vélov' stations: stop Institut d'art contemporain, Totem, Patinoire Baraban, Place de la Ferrandière

More information on i-ac.eu

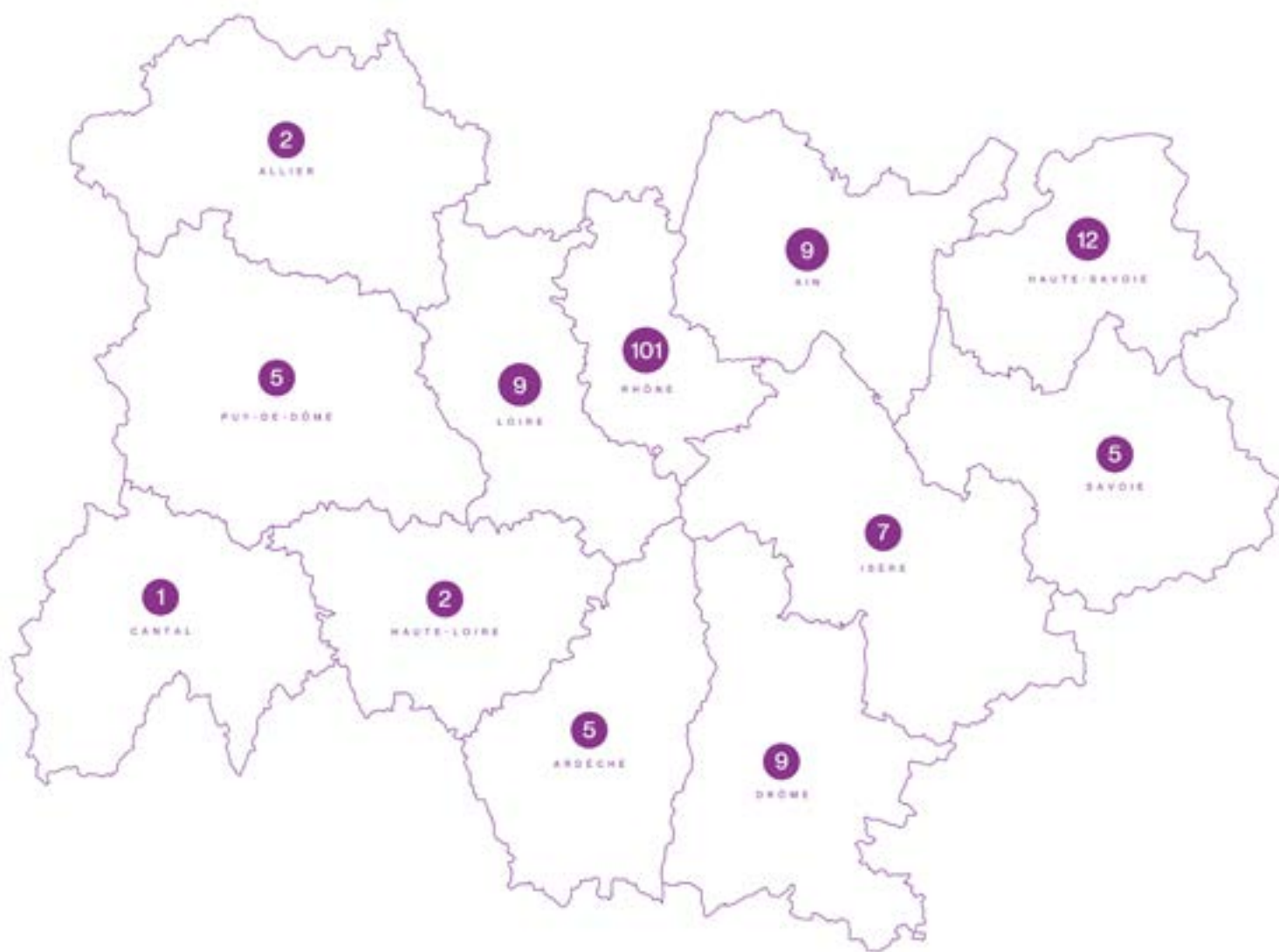


IAC - Institut d'art contemporain, Villeurbanne/Rhône-Alpes © Blaise Adilon

THE PLATFORM

Résonance

EFFERVESCENT TERRITORY



Number of structures in the Auvergne-Rhône-Alpes region
(as of May 20, 2022)

The Résonance network brings together a substantial number of art galleries, museums, cultural institutions and artist collectives with the aim to propose various events in relation to Biennale's theme and thus reflect the region's vibrant art scene.

Since 2003, the Lyon Biennale has brought together the most dynamic stakeholders of the region's cultural scene under the generic yet uniting label Résonance. Résonance events echo not only those organised by art centres, galleries and cultural institutions across the Auvergne-Rhône-Alpes region, but also all the ones carried out by non-profits, individuals, and artist collectives who wish to embrace the Biennale's theme. Over the years, Résonance events took place in a variety of venues – in the field of contemporary art but also literature, dance, theatre, music and film. The resulting profu-

sion is unique in the world of biennials: from about thirty events in 2003, the 2022* edition gathers 167 structures proposing more than 270 exhibitions, performances, screenings and shows.

This dynamics reflects the growing outreach and thriving integration of contemporary art in the Auvergne-Rhône-Alpes region.

* programming in progress

COORDINATION

Élisabeth Tugaut, public department and professional relations director
Valentina Baćac, professional relations officer
pros@labiennaledelyon.com

The full Résonance programme will be available
in September at labiennaledelyon.com

Practical information

DATES

Wednesday 14 September to Saturday 31 December 2022

PUBLIC OPENING

Wednesday 14 September, 11am

PROFESSIONAL PREVIEWS *(accreditation required)*

Monday 12 and Tuesday 13 September, 10am to 7pm
(See p.103)

OFFICIAL OPENING AT THE FAGOR FACTORY *(invitation only)*

Tuesday 13 September, 6pm onwards, at the Fagor Factory

TICKETING

1 ticket = 6 exhibition venues

The admission ticket gives once-only access to each exhibition venue on the trail.

1 pass = 6 exhibition venues as many times as you wish

Fagor Factory, macLYON, Musée Guimet, IAC-Villeurbanne, MHL Gadagne, Lugdunum

It is valid throughout the Biennale, from 14 Sept. to 31 Dec. 2022.

TICKETING LOCATIONS

Buying tickets and booking tours

Online here: labiennaledelyon.com

At exhibition venues

Fagor Factory, macLYON, Musée Guimet and Institut d'Art Contemporain, during opening times.
Ticket sales end one hour before the exhibitions close.

From our partners

FNAC in-store, online at fnacspectacles.com or by phone at 08 92 68 36 22.
ONLYLYON centre: Place Bellecour, 7 days a week, 9am to 6pm, starting 14 Sept.

CONTACT SERVICE DES PUBLICS

public@labiennaledelyon.com

OPENING TIMES

NB: times vary between venues

AT THE FAGOR FACTORY, MACLYON AND THE MUSÉE GUIMET WEEKDAYS

Tuesday to Friday, 11am to 6pm

WEEKENDS

Saturday and Sunday, 11am to 7pm

LATE OPENING AT THE FAGOR FACTORY ONLY

until 10pm on Fridays 30 Sept. / 14 Oct. / 18 Nov. / 2 Dec

Closed on 25 December, and early closing (at 5pm) on 24 and 31 December

Practical information and opening hours for other venues see pages 106 and 107.



15^e Biennale d'art contemporain de Lyon aux Usines Fagor. Fernando Palma Rodríguez, *Tetzahuitl (détail)*, 2019, courtesy de l'artiste et House of Gaga, Mexico/Los Angeles
© Blandine Soulage

PRICES

TICKETS

NEW! Pre-sale price: €15

From 29 August to 13 September, one price only, available online.

NEW! Pay less online and avoid ticket queues!

Full price: €20, €18 ONLINE

Concessionary price: €12, €10 ONLINE

Under-26s, job-seekers, people not subject to income tax, holders of a "large family" card or City of Lyon culture pass. Education Ministry-employed teachers; art-school, art-history and architecture teachers; cultural-sector professionals. Late-opening days (valid after 6pm).

NEW! Sustainable mobility price: €15

Show your cycling helmet or proof of public-transport use at the ticket desk

Reserved for cyclists and users of kick/electric scooters and gyro wheels; TCL, Vélo'v, Illico and OÙRA! pass/card holders; and holders of a same-day TER train ticket.

FREE ADMISSION

Under-15s; students studying in Auvergne-Rhône-Alpes; art-school, art-history and architecture students on a course leading to a qualification; basic income (RSA, ASPA) recipients; asylum-seekers; people with a disability and those accompanying them; the media. Holders of the following cards: MAPRA, MDA, ICOM, IBA, CINAM, LYON CITY CARD.

PERMANENT PASS

Unlimited exhibition access

Permanent pass: €3, €28 ONLINE

Duo permanent pass: €50, €42 ONLINE

Under-26 permanent pass: €20, €18 ONLINE

MEDIATION

Guided tours: €5

Workshops: €10

French/English audioguide: €5

Admission + tour or audioguide: €20

VISITOR WELCOME

Visitor arrangements will be adapted to ensure the public's safety and meet all applicable health requirements during the Biennale.

For details and bookings, call: 04 27 46 65 65

Open Tuesday to Sunday, 10am to 3pm, starting 14 September



Vernissage "Là où les eaux se mêlent", Usines Fagor, 2019 © Blandine Soulage

Reception of the professionals

PROFESSIONAL PREVIEWS

Monday 12 and Tuesday 13 September, 10am to 7pm

ACCREDITATION

The professional previews are open to accredited visitors only. Accreditation gives access to all exhibition venues and the professional events programme, from 12 to 18 September.

Request accreditation starts on 2 June here:

labiennaledelyon.com / professionals area

(For sector professionals, heads of cultural institutions, artists, gallery owners and directors, exhibition curators, etc.)

The full programme for the professional previews and opening week will be available by late June here: labiennaledelyon.com

OFFICIAL OPENING

Invitation only

Tuesday 13 September, 6pm onwards, at the Fagor Factory

PROFESSIONAL WELCOME & INFO

Valentina Baćac, professional relations officer
pros@labiennaledelyon.com
 04 27 46 65 67

Visiting the Biennale

The Lyon Biennale is committed to being an inclusive event, and plays host to people from all backgrounds. In a push to expand the Biennale's range of art practices and further diversify our visitor base, the Biennale is developing an interpretation policy that promotes access to the greatest number and offers tour formats adapted to visitors' profile, sensibility, enthusiasms and how much time they have.

GUIDED TOURS

The interpretation team, made up of 22 interpreters and two artists, hosts visitors aged three upwards on tour trails and in creative workshops at the three main exhibition venues: Fagor Factory, macLYON and Musée Guimet.

FOR INDIVIDUALS:

These weekly or event-based tours are for up to 20 adults.

pARTage Tour: A 90-minute trail to discuss a selection of powerful works, explore the making of contemporary art, and find out more about the Biennale's artistic project.

Aperitif Tour: After your tour, continue the conversation over a drink with your interpreter.

Backstage Tour: Step behind the scenes and uncover the (well kept) secrets of artwork installation and the exhibition.

Blind & Visually Impaired Tour: A tailored trail with a sensory approach to, and verbal description of, the works.

French & Sign Language Tour: A bilingual tour in French and French sign language.

Duo Tour: A visit based on the dialogue between a Biennale interpreter and a singular guest, who enriches the experience with their thematic and/or artistic approach.

Curatorial Tour: Discover the artistic project and artworks in the company of the exhibition curators.

Lunch with an Artist: A special, convivial occasion to meet and converse with an artist.

P'Art Ci Par Là Tour^{NEW}: View artworks at several venues, cycling "here and there".

And **special event-based tours** involving theatre, experiments or storytelling will be held from time to time throughout the three-month Biennale, offering visitors the chance to experience the exhibitions in unusual ways.

Full details: labiennaledelyon.com, from 29 August.

FOR FAMILIES:

Family Tour: A trail designed for the family to enjoy together (ages 6 and over).

FA-FA family workshop (Fagor FABrication unit): After a Family Tour, parents and children (aged 6-10) do a themed workshop, experimenting with making art together at heart of the Fagor Factory.

FOR KIDS (AGED 3 AND OVER) AND TEENS:

FAGORistic Tour: A journey told as a story for little ones (aged 3-5), guided by Indix, our mischievous mascot!

FA-FA family workshop (Fagor FABrication unit): An artist-educator accompanies the children, helping them discover the exhibition. Their journey then continues in a fun, educational session of visual-art experiments! (for ages 6-10)

Two Day Workshop: An immersive session lasting two days, at the heart of the exhibition!
Older children aged 12-15, in the company of an artist-educator, embark on a discovery of contemporary art – artworks, making art, and how to think critically!

Birthday Tour: A fun tour plus a festive moment when the birthday girl/boy can blow out their candles, surrounded by friends.



Mengzhi Zheng, *Là où les vents se caressent*, 2019, courtesy of the artist, Biennale of Lyon 2019 and with the support of Hasap Group © Adago, Paris, 2019 © Blandine Soulage

MAKING TOGETHER^{NEW}:

Workshop: Writing and performing a manifesto of fragility in a practical session for adults.

Sign Language Workshop : A session for making and experimenting with art, tailored to deaf and hearing impaired visitors, and translated into French Sign Language.

FOR SCHOOLS

The visitor relations team runs tour trails tailored to every age and class, from final year of nursery school up to higher-education students. Designed around discussion and dialogue, the formats allow real interaction between the group's members and the interpreter.

As part of the arts & culture education (ACE) policies led by the Ministry of Culture (Pass Culture) and Lyon Metropole (call for ACE projects), we develop education pathways for lower and upper secondary schools. Bolstered by external educators (artists and interpreters), we run sessions with pupils before and/or after they come to visit the exhibitions.

FOR PRIMARY-SCHOOL PUPILS

PetitArt (an art awareness-raising non-profit – petitart.webnode.fr) runs classroom sessions and offers a discover exhibition, a learning pack and a creative workshop to complement the guided tour of the exhibition.

FOR LOWER-SECONDARY PUPILS IN THE LYON METRO AREA

Lyon Metropole's eco-citizen portal

Since 2017, the Lyon Metropole authority has been developing a policy of arts & culture education for schools in the metro area, via a call for projects. Under this scheme, we host lower-secondary pupils for tours and help teachers to run arts awareness-raising pathways, enriched by hands-on experiences and direct contact with the artworks and artists.

FOR UPPER AND LOWER SECONDARY-SCHOOL PUPILS

Pass Culture

Partenaire du dispositif national dans le cadre du 100% EAC, la Biennale de Lyon s'engage dans la co-construction de parcours en étroite collaboration avec les enseignants.

Pass'Région

For upper-secondary pupils and apprentices in the Auvergne-Rhône-Alpes region, the Pass'Région covers the cost of Biennale admission and guided tours.

FOR TEACHERS

Discovery and preparatory tours for teachers planning to lead school groups, from 21 September to 5 October.

Mono- and multi-disciplinary courses as part of the regional-level training plan, in partnership with the education authorities (académies) of Lyon, Grenoble and Clermont-Ferrand.

For details and bookings, please contact the rectorates.

Support teachers who provide exhibition-project assistance to the school's teaching teams: Hélène Horrent (Académie de Lyon), Bruno Philippot (Académie de Grenoble).

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Les enfants de l'école Lamartine au macLYON (Lyon 6) lors de la 15e Biennale contemporaine art of Lyon, *Là où les eaux se mêlent* © Blandine Soulage

Access to the place

Les Usines Fagor © Bolek Production

**FAGOR FACTORY**

65 rue Challemeil-Lacour, Lyon 7

Tuesday to Friday, 11am to 6pm and Saturday and Sunday, 11am to 7pm

Metro B and tram T1, stop: DebourgVélo'v stations: Lacour/Artillerie and Challemeil-Lacour/Gerland

Le macLYON © Stéphane Rambaud

**macLYON**

Cité Internationale, 81 quai Charles de Gaulle, Lyon 6

Tuesday to Friday, 11am to 6pm and Saturday and Sunday, 11am to 7pm

Buses C1, C4 and C5, stop: Musée d'art contemporainVélo'v stations: Musée d'art contemporain et Cité internationale/Cinéma**GUIMET MUSEUM**

51 rue du Lieutenant-Colonel Prévost, Lyon 6

Tuesday to Friday, 11am to 6pm and Saturday and Sunday, 11am to 7pm

Bus C1: stop MuséumBus C6: stop Parc Tête d'Or DuquesneVélo'v station: Musée Guimet, on corner of Rue Morellet**FINE ARTS MUSEUM GARDEN**

20 place des Terreaux, Lyon 1er

Wednesday to Monday, 10am to 6pm; Friday, 10.30am to 6pm.

Metro A and Buses, stops: Hôtel de Ville - TerreauxVélo'v stations: Terreaux/Terme, Terreau /Chenavard, Herriot/Pizay, Meissonnier**LUGDUNUM**

17 rue Cléberg, Lyon 5

Tuesday to Friday, 11am to 6pm; weekends, 10am to 6pm

Funicular F2, stop: FourvièreFunicular F1, stop: MinimesVélo'v stations: Théâtres romains**LPA RÉPUBLIQUE**

53 rue de la République, Lyon 2e

Free access 24h/24h

Entrance from the rue de la République opposite the Printemps shop

**MUSEUM OF HISTORY OF LYON – GADAGNE**

1 place du Petit Collège, Lyon 5
Wednesday to Sunday, 10.30am to 6pm

Metro D: stop Vieux Lyon

Vélo'v stations: St Paul, Place Fousseret et Rue de la Baleine

**PLACE DES PAVILLONS, LYON 7**

Tuesday to Friday, 11am to 6pm and Saturday and Sunday, 11am to 7pm

Metro B and Tram T1: stop Debourg

Vélo'v station: rue Marcel Mérieux

**MUSÉE DE FOURVIÈRE**

8 place de Fourvière, Lyon 5
Monday to Sunday 2-5.30pm

Buses: 31, 40, C10, C21, C5, C9, S1

Funicular F2, stop: Fourvière

**URDLA - VILLEURBANNE**

207 rue Francis-de-Pressensé, Villeurbanne
Tuesday to Friday, 10am to 6pm;
Saturday and Sunday, 2-6pm

Bus C26: stop Pressensé

Bus 69: stop Charles Perrault

Metro A: stop Flachet

Vélo'v stations: Lherminier/Pressensé, Anatole France

**TÊTE D'OR PARK AND PAVILLON DU PARC**

Place Général Leclerc, Lyon 6
Summer opening times (15 April - 14 October), Monday to Sunday, 6.30am to 10.30pm
Winter opening times (15 October - 14 April), Monday to Sunday, 6.30am to 8.30pm
No further entry 15 minutes before closing

Bus C1: stop Parc de la tête d'or

Vélo'v station: Porte des Enfants du Rhône

**GARE SNCF - LYON PART-DIEU**

Place Charles Béraudier,
69003 Lyon
Free acces

Metro B : stop Gare Part-Dieu Vivier Merle

Buses : C1, C2, 70, C6, C25, C9, C13

The curators

Sam Bardaouil & *Till Fellrath*



Left to right Sam Bardaouil &
Till Fellrath, curators
of the 16th Lyon Biennale
of Contemporary Art ©
Blandine Soulage

Sam Bardaouil and Till Fellrath are Directors of Hamburger Bahnhof: Museum for Contemporary Art in Berlin, and Founders of the multidisciplinary, curatorial platform artReoriented, which they launched in New York and Munich in 2009. They are curators of the Lyon Biennale 2022, the French pavilion at the Venice Biennale 2022, and were affiliate curators at Gropius Bau in Berlin from 2017 until 2021.

As an independent voice, Bardaouil and Fellrath have collaborated with more than 70 institutions worldwide and curated exhibitions in leading international museums, including Center Pompidou in Paris, Villa Empain in Brussels, Kunstsammlung NRW in Dusseldorf, Tate Liverpool, ARTER in Istanbul, Gwangju and Busan Museum of Art in South Korea, Saradar Collection in Beirut, Mathaf: Arab Museum of Modern Art in Doha, SCAD Art Museum in Savannah, Moderna Museet in Stockholm and Reina Sofia in Madrid. In 2016 they were curatorial attachés for the Sydney Biennale. At the Venice Biennale they were curators of the National Pavilions of Lebanon in 2013 and of the United Arab Emirates in 2019. From 2016 to 2020 they led the Montblanc Cultural Foundation in Hamburg as chairmen.

Bardaouil and Fellrath founded artReoriented to rethink traditional models of cultural engagement. Their work focuses on inclusivity of artistic and institutional practices as well as a revisionist approach to art history. They are internationally recognized curators and award-winning authors whose practice is rooted both in contemporary global art and in the field of classical modernism. They have held teaching positions at various universities, including the Tisch School of the Arts at New York University, the Shanghai Academy of Fine Arts and the Academy of Fine Arts in Nuremberg. Their diverse cultural and academic backgrounds enrich their inherently collaborative model. Bardaouil, born in Lebanon, holds a Ph.D. in art history and a Master's degree in advanced theatre practice. Fellrath, born in Germany, holds two Master's degrees in economics and political science, and is currently professor for design-related sciences at the Academy of Fine Arts in Nuremberg.

Instagram @sbardaouil

www.artreoriented.com

Instagram @till.fellrath

Artistic Director

Isabelle Bertolotti



Isabelle Bertolotti
Artistic Director of the Biennale
of Lyon of contemporary art
© Blandine Soulage

Art historian, trained at the University of Lyon 2 and at the École du Louvre, Isabelle Bertolotti has been co-director of the Lyon Biennale since 2019 and Director of the macLYON since 2018 after she was in charge of exhibitions at macLYON since 1995. She was co-founder and artistic co-director since 2002 of Rendez-vous, an event dedicated to the emerging French and international scene recently included to the Lyon Biennale. Since 2008, it has been organising the export of the event on stages outside Europe: Shanghai in 2008 and 2010, Cape Town in 2012, Singapore in 2015, Beijing in 2017 and Havana in 2018.

Isabelle Bertolotti is also an independent curator specialising in the emerging international scene. She is president of Le Grand Large, the association which supports young artists principally of higher art and design schools in the Auvergne-Rhône-Alpes region, and promotes relations with territorial actors. She is board member of the International Biennial Association (IBA), a nonprofit association created as a platform for researching and exchanging knowledge about contemporary biennials and triennials.

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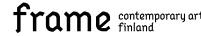
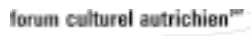
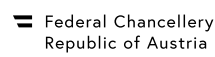
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