

DANIEL FIRMAN

Grey Matter

PRESS
RELEASE

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Daniel Firman, *Nasutamanus*, 2012

Fiberglass, polymer
220 x 528 x 112 cm

Courtesy Galerie Perrotin, Hong Kong & Paris
© Guillaume Ziccarelli

Inauguration

Saturday, May 25 2013 at 12 am
in the presence of the artist

Opening Hours

Wednesday - Sunday, from 11 am to 6 pm

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de Lyon

DANIEL FIRMAN

Grey Matter

Grey Matter, Daniel Firman's first major personal exhibition in a museum, reveals all the facets of his work. He has entirely redesigned the exhibition areas to present already "historical" works in association with some previously unseen creations in a highly original scenographic context.

His interest in everything which constitutes sculpture today is composed "in the manner of a music score". From iconographic and choreographic references to questions closely linked to tradition and sculpture (molding, the body, realism), from sound to space and gesture to image, Daniel Firman has created a veritable polyphony which he presents here for the first time.

THE EXHIBITION	3
SELECTION OF EXHIBITED WORKS	5
THE ARTIST	8
LES GENS D'UTERPAN	10
VISITOR INFORMATION	11



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THE EXHIBITION

Grey Matter

With this exhibition, Firman evokes the multiple meanings of the expression 'Grey Matter'. From neuronal matter to earth as a raw material as well as composite industrial materials, interpreting his work becomes immediately reversible and simultaneous. Without ignoring the use of the color grey in contemporary art, this neutral and substantial reference begs the question: **can the same thing be understood in two different ways?**

Daniel Firman is primarily a visual artist who constructs 'presence'. For him, shapes as fragments (of the body, time, an object or a word) are essential. They must be 'efficient' whilst simultaneously coping with a principle of image.

Although the appearance of his work echoes back to the traditional questions of a classical sculptor (weight, shape, matter, the body, gravity and modalities of creation) it can also be seen as being completely modern in the way it considers a working area to be space which is linked to life, performance and effort in order to exist within gesture and avoid considering sculpture to be the result of a sculptor's program.

"I DEMAND MUCH EFFORT OF MY MODELS IN ORDER THAT THEY REMAIN IMMOBILE UNTIL THEY ARE EXHAUSTED, AND IT IS WITH THIS APPROACH TO TIME THAT I CREATE SCULPTURE".

DANIEL FIRMAN

Over the two levels of macLYON which house the exhibition, the visitor walks along an itinerary that oscillates between visible and invisible objects and human forms, between presence and absence, following a kind of 'story in sculpture' which progressively introduces perceptual areas.

The question of reversibility is omnipresent in this exhibition from the very first room, which is dedicated to 'Sculptures/Objects' that function in the manner of a series of collisions that question the meaning of 'reversal': from Firman's story for *Chute libre* [Free Fall] to *Rotomatic*, which drives the modern rotary mechanism which has been turned inside out like a glove.

In the ensemble of works of *Je tourne autour de la terre* [I turn around the earth] Daniel Firman assumes a physical presence in the midst of the upheaval by creating the inverted mechanism of a potter's wheel in which the artist spins around at 33rpm like an astronaut rotating around a mass of incontrollable earth. This piece presents Firman's protocols and

chaotic production methods, where the finished piece takes on the form of residue from actions.

Daniel Firman composed his exhibition as an itinerary, akin to a music score with rhythm, accelerations and silences.

In 1998, the artist began to create performances in his workshop in which he gradually enclosed himself within a mass of clay which limited his working and living space. This series was called *Kinésphère*, in reference to Rudolf Von Laban and body movement. From these formworks in earth a plaster cast was produced in the form of a shell that ossified his movement. The body disappears, leaving a volume in which no bodily representation is present, even during the creative period. This series has been reactivated for the exhibition and given the name of *Solo*.

To add to the complexity of the series Firman asked Annie Vigier and Franck Apertet (*les gens d'Uterpan*) for a creation which filters its way into the exhibition like a question mark and offers the possibility of revealing an articulation of life within his work.

"THE QUESTION OF LIFE IS ESSENTIAL TO ME IN THIS EXHIBITION IN ORDER TO BE ABLE TO ENLARGE THE PERCEPTION OF MY WORK. AFTER DEFINING MY SYNOPSIS I ASKED ANNIE VIGIER AND FRANCK APERTET TO REACT TO A SPECIFIC AREA IN MY PROJECT. I MET ANNIE VIGIER AND FRANCK APERTET DURING THE 2007 LYON BIENNIAL AND X-EVENT 2, AND SINCE THEN WE HAVE REMAINED IN CONTACT AND EXCHANGED IDEAS. THEY ARE AS CLOSE AS IT IS POSSIBLE TO BE TO WHAT I FEEL ABOUT PERFORMANCE AND DANCE TODAY."

DANIEL FIRMAN

The result was named *Géographie Lyon*. It is a performance which will span the entire length of the exhibition, with the alternating presence or absence of the performers (see page 10 – the statement of *Les gens d'Uterpan*). This choreography delimits an operational field of dance which, once closed off, becomes a statue. Whilst walking around, visitors can hear the dancers and sense their movements but they cannot see them. This is the principle of proximity of *Kinésphères*.

"WITH LES GENS D'UTERPAN IT WAS CLEAR THAT THE PRESENCE OF LIFE COULD NOT BE PLACED NEAR THE BODY/SCULPTURE. THE PERCEPTION OF WHAT THEY EMANATE IS VERY DIFFERENT. UNDERSTANDING THEM NECESSITATES DISSOCIATION."

DANIEL FIRMAN

THE EXHIBITION (2)

Grey Matter

As a counterpoint to *Géographie Lyon*, the sculpture *Duo* consists of moldings of the bodies of dancers who pose one after the other without knowing what pose was adopted by the dancer who preceded them. This was done using the principle of contact improvisation, a dance form which was tested in the United States by Steve Paxton in 1972. The seven dancers all perform a duo by grafting themselves onto the residual traces of the preceding performer. *Duo* takes shape like an exquisite cadaver that, conversely to *Géographie Lyon*, simply presents the sedimentation of a gesture that is fixed by a drawn out sequence in time which is nevertheless brought together simultaneously and in a permanent way.

In this continuity/contact, *Nasutamanus* the elephant is held in a state of suspension which perturbs our perception of physical space. The title evokes its quality of prehension with its hand-trunk ensemble which allows it to distance itself from us in its most intelligible understanding.

On Level 3, the exhibition area is structured around a sound system which is installed as an environment, with several forms holding a dialogue with Firman's references.

A black icosahedron (a regular polyhedron whose surface is composed of 20 equilateral triangles) floating in space in an area that has been painted black is a form which was used by Laban, as is *Kinésphère*. Reproduced as plane geometry, it becomes *Cube*, a work composed of neon lighting. *Cartels*, co-created with Belgian artist David Evrard, is an ensemble of engravings that function as an echo to the other works on the basis of the interests common to both artists, from Labanotation to cut-up. These *Cartels*, which rework images of 'reference' that have been mixed together and assembled as a collection of poetic variations that are subjective commentaries of the exhibition.

Finally, a record deck revolves silently as a repetitive uninterrupted and brutal sound emanates from the *Drone Project* sound system.

"THE SOUND PIECES I HAVE CREATED HAVE RARELY BEEN EXHIBITED. IN THIS SERIES OF WORKS IT WAS IMPORTANT FOR ME THAT THIS RELATION WHICH I HAVE HAD FOR YEARS WITH ACOUSTIC AND SERIAL MUSIC BE REPRESENTED IN THE FORM OF THE INSTALLATION CALLED 'DRONE PROJECT'."

DANIEL FIRMAN

Created with reference to 'drone music' and musical styles that are characterized by their repetitive nature, the installation is deployed on three walls, where three electric guitars turn clockwise on the axis of their necks at 78rpm to a record of the 'noisy' musical style.

The term 'drone music' was first used in 1958 to describe ethnic or spiritual musical styles which contain a drone-like element and whose rhythm does not change, or if it does, it does so very subtly. The contemporary version of drone music is often used by artists linked to the post-rock and experimental movements such as La Monte Young, Charlemagne Palestine and Eliane Radigue.

"THIS PIECE IS THE SUITE OF A WORK CALLED *DIGITAL SOUND*, WHICH WAS CREATED IN 2001. A RECORD DECK WAS COMBINED WITH A POTTER'S WHEEL ALONG THE COMMON THEME OF THEIR DRIVE SYSTEMS. THESE ELEMENTS ARE PRESENTED SEPARATELY IN THIS EXHIBITION. AS FAR AS I'M CONCERNED THE CIRCLE HAS BEEN CLOSED AROUND THE ENSEMBLE, WITH, PERHAPS, THIS QUESTION: CAN DIFFERENT THINGS BE UNDERSTOOD IN JUST ONE WAY? AND VICE VERSA."

DANIEL FIRMAN

Catalog:

A bilingual French-English catalog is being co-edited by mac^{LYON} and the Galerie Perrotin. Richly illustrated with exhibition photographs and prefaced by Thierry Raspail, the mac^{LYON}'s director, it will also contain an interview with exhibition commissar and art critic Hou Hanru and a text by Emmanuel Latreille, the director of the FRAC Languedoc Roussillon.

SELECTION OF EXHIBITED WORKS



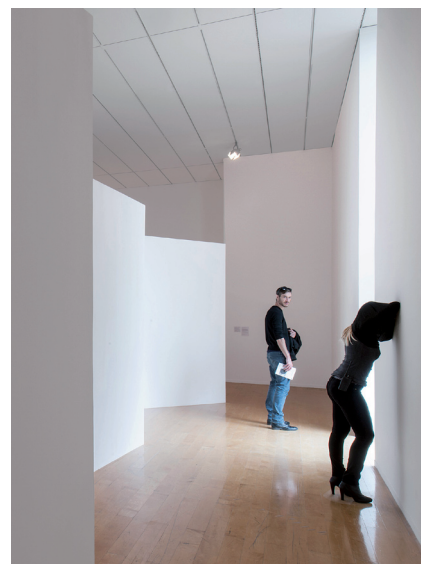
1- Daniel Firman, *Chute libre*, 2007
Freezer, safe
Courtesy Galerie Perrotin, Hong Kong & Paris
© Photo : Marc Damage



3- Daniel Firman, *Rotomatic*, 2011
Washing machine, engine, plexiglas bonnet
238,6 x 215 x 203 cm
Courtesy Galerie Perrotin, Hong Kong & Paris
© Photo : Guillaume Ziccarelli



2- Daniel Firman, *Nasutamanus*, 2012
Fibreglass, polymer
220 x 528 x 112 cm
Courtesy Galerie Perrotin, Hong Kong & Paris
© Photo : Guillaume Ziccarelli



4- Daniel Firman, *Christine*, 2013
Polyester resin, clothes, belt, boots, wig, walkie-talkie
160 x 42 x 50 cm
Courtesy Galerie Perrotin, Hong Kong & Paris
© Photo : Blaise Adilon



5- Daniel Firman, *Up Down #3*, 2007
Chandelier
80 x 30 x 35 cm
Courtesy Galerie Perrotin, Hong Kong & Paris
© Photo : Guillaume Ziccarelli

SELECTION OF EXHIBITED WORKS (2)

FIRMAN



1-

Chute libre, 2007

The crushing of a freezer under the weight of a safe inverts a work that represents a historical milestone in the history of 20th century sculpture. When Bertrand Lavier placed a freezer on top of a safe he neutralized the plinth and his exhibition object and redefined the work of art. The safe-on-top-of-freezer inversion by Daniel Firman – literally dictated by a slip of the tongue by Lavier, who got it wrong when he spoke “back to front” about his piece during an interview (“The first time I exhibited a safe on a freezer more than 20 years ago, it caused a veritable deflagration. Some saw it as a provocation and others as a scandal” said Lavier) – produced a new image subjected to the laws of gravity. *Chute Libre* is a semantic freefall and the semantic image of a catastrophe.

“THE CONCEPT OF WEIGHT IS AN INTEGRAL ELEMENT OF THE CONSTRAINTS FACING A SCULPTOR [...] MY PIECE [*CHUTE LIBRE*] SHOWS A SAFE CRUSHING A FREEZER. WE ARE WATCHING A MOMENT OF SUSPENSE, A HALTED ACTION AND A FALL.”

DANIEL FIRMAN



2-

Nasutanamus, 2012

The body of the animal floats like a balloon within the space it occupies – reminding us moreover of the form obtained in *Movement* and the *So/los*. Its trunk is in contact with the wall. The organ of prehension is that the trunk is holding nothing as it serves uniquely as a meeting point between the taxidermied body and one of the limits of the space it is in. This contact gives the impression of pushing a button with a finger; strictly an input like those we execute all the time with buttons and the keys on all the keyboards in the World. But this banal pressing action produces a considerable effect on the body, which seems to be abruptly pushed back by the wall. As a result, the space is modified by a kind of “gravitational malfunction” (Firman), a floating state which is enough to render uncertain the dimensions of up and down and of horizontality and verticality. The body of the pachyderm is not a work of art ‘in itself’; it plays the role of an instrument of information which modifies the perception we have of real space.

E. Latreille – extract from the exhibition catalogue in preparation.

SELECTION OF EXHIBITED WORKS (3)

3-

Rotomatic, 2011



Rotomatic (2011) constitutes, as do the elephants and the body of the artist who models space in his *Solos*, another attempt to make the exhibition rooms “make one’s head spin”. But to render this relationship operational the artist had to call upon an intermediary element – a viewing window. *Rotomatic* presents an interlocking set of elements which are either in a dynamic or a static dimension relative to each other. Inside the washing machine, the drum is immobile. It is the machine itself which revolves to the rhythm of its various programs, as the drum does according to which function – washing, rinsing or spinning – it is performing. If it is able to revolve it is because it is ‘held in place’ by an immobile chamber, the viewing window, to which has been delegated its own function, that of isolating the mobile element. This viewing window is to be considered as an analogon of the white cube of the exhibition room. Its transparency demonstrates the relativity of the chamber and its ‘reversible’ characteristic (one can observe it from the inside and from the outside and it becomes an object, individualizing itself by its function.) Consequently, the exhibition room may be contaminated by the dynamic movement of the washing machine, most notably by virtue of the circular rotation into which it aspirates the observer. In other words, the machine “makes one’s head spin” and this dizziness induces a perception of space which makes one’s head spin in its turn
E. Latreille – extract from the exhibition catalogue in preparation.



5-

Up Down #3, 2007

Daniel Firman’s sculptures are the result of conceptual elaborations which often involve calculations that are sometimes carried out with the aid of scientists in order to bend the world to his ideas to the point where he will physically deform them. That is the case for *Up Down*, a baroque chandelier with its lights switched on which is badly fixed to the ceiling and has been stretched and distorted by the weight of the artist, who had hung onto it.



4-

Christine, 2013

Christine, 2013 enters the series of moldings.

The institutional functioning of the museum as a place of permanent visibility is represented by the molding of a team leader (*Christine*).

She is leaning against a dividing wall and her pose could also suggest the meeting of the invisible bodies of the dancers with the limits of their dance area. *Christine*’s performance comes as an element of information about real time ‘surveillance’ in the museum, surveillance in the sense that ‘individuals’ pay attention to the movements of other ‘individuals’ and react to the information they receive (that which is not fundamentally different to the action of the visitors themselves *vis-à-vis* the works on display and the other individuals in the room.)

E. Latreille, extract from the exhibition catalogue in preparation

THE ARTIST



Daniel Firman was born 1966 in Bron, France. He lives and works in Brussels, Belgium.

<http://www.danielfirman.com>

Represented by the Galerie Perrotin, Hong Kong & Paris

PERSONAL EXHIBITIONS

2011

Backflip, Galerie Perrotin, Paris, France

2009

SSHH, Biennale de Venise, Venice, Italy

VS, boutique Louis Vuitton, Artyvitrine, Lyon, France

2008

Wûrsa (à 18 000 kilomètres de la Terre), Palais de Tokyo, Paris, France

Daniel Firman, siège d'Arte, in partnership with the FRAC Alsace, Strasbourg, France

2007

La masse grave, Galerie Alain Gutharc, Paris, France

Daniel Firman, Chute libre pour Zone de Productivités Concertées #2, Mac/Val, Musée d'Art Contemporain du Val-de-Marne, France

2006

Toucher : Coulé, Le Grand Café, Saint-Nazaire, France

Le foulard d'Isidora, Centre culturel français, Milan, Italy
Essences insensées, Parcours Saint-Germain, Christian Lacroix's store, Paris, France

2005

Fiac 2005, Galerie Alain Gutharc, Paris, France

Push-pull, Ecole municipale des Beaux-arts/
Galerie Edouard Manet, Genevilliers, France

Daniel Firman, Arta Art Gallery, Milan, Italy

2004

Liquid cristal, Espacio Sin Titulo de Cano, Madrid, Spain

Danse le en déflexion, Galerie Alain Gutharc, Paris, France

Co-intégral, Centre des Monuments nationaux, Cité de Carcassonne, Forteresse de Salses, Cité médiévale d'Aigues-Mortes, FRAC Languedoc-Roussillon, France
Autoreverse, néon, Lyon, France

2002

OAP en 3 zones, Abbaye Saint-André, Centre d'art contemporain de Meymac, France

OAP en zone commerciale, Le Parvis, Tarbes, France
Dé-modélisation, Galerie Barnoud, Dijon, France

2000

Scattering / Gathering, La Napoule Art Foundation, château de la Napoule, Mandelieu-La Napoule, France.

Correspondant / correspondance, La Chambre Blanche, Québec, Canada

2001

Usual Globality, Espace d'art contemporain HEC, Jouy-en-Josas, France

Elémentaire, Artra Art Gallery, Milan, Italy

1999

Nature d'un lieu (à propos d'un écart...), Frac Bourgogne, Dijon, France

1995

Daniel Firman, Espace d'Art Contemporain, Paris, France

COLLECTIVE EXHIBITIONS

2012

Rob Pruitt's Flea Market, Monnaie de Paris, Paris, France
The Circus as a Parallel Universe, Kunsthalle, Vienna, Austria

2009

Galerie Perrotin, Miami, USA

Le sort probable de l'homme qui avait avalé le fantôme, La Conciergerie, Centre des monuments nationaux, Centre Pompidou, Paris, France

In between, une étrange familiarité, Château de Nemours, Nemours, France

Un plan simple, Centre d'art Mira Phalaina, Montreuil, France

The Hidden Land, Nettie Horn, London, Great Britain

2008

Regarde de tous tes yeux, regarde, Musée des Beaux-arts de Dole, Dole, France

FIAC 2008, Galerie Alain Gutharc, Paris, France

Château de Tokyo / Palais de Fontainebleau, Fontainebleau, France

Lure, Galerie Frank Elbaz, Paris, France

La dégelée Rabelais, Château d'Ô, Frac Languedoc-Roussillon, Montpellier, Cité médiévale d'Aigues-Mortes, Centre des Monuments Nationaux, France

Less Is Less, More Is More, That's All, CAPC-Bordeaux, France

Regarde de tous tes yeux, regarde, Musée des Beaux-arts de Nantes, Nantes, France

2007

Dérive, Fondation d'entreprise Ricard, Paris, France

De leur temps (2): art contemporain et collections privées en France, Musée de Grenoble, Grenoble, France

Répliques, Maison de la Culture d'Amiens, Amiens, France

Art Brussels 2007, Galerie Alain Gutharc, Brussels, Belgium

Espace Ventillo, Brussels, Belgium

THE ARTIST (2)

Portraits et figures dans la création contemporaine, Musée municipal Paul Dini, Villefranche-sur-Saône, France

2006

Génération Picasso, Fiac 2006, stand Citroën, Grand Palais, Paris, France

Fiac 2006, Galerie Alain Gutharc, Paris, France

Mutations urbaines, Biennale Art Grandeur Nature, Seine-Saint-Denis, France

Chauffe Marcel, Frac Languedoc Roussillon, Montpellier, France

Super nova, Domaine Pommery, Reims, France

2005

Propositions Lumineuses, Galerie Alain Gutharc, Paris, France

Nuit blanche, La Poste du Louvre, Paris, France

Fée maison, invitation de Fabrice Hyber, La Briquetterie, Ciry-le-Noble, France

Le Génie du lieu, Musée des Beaux-arts de Dijon, Dijon, France

Remagine, œuvres du Fonds National d'Art Contemporain, Musée d'art contemporain de Lyon, Lyon, France

L'idiotie : experience, Pommery #2, Domaine Pommery, Reims, France

Anthologie der kunst, ZKM-Museum of Contemporary Art, Karlsruhe, Germany

El estado de las cosas, Centro-Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, Spain

2004

O estado das cousas, Marco-Museo de Arte Contemporáneo de Vigo, Vigo, Spain

Nuits sonores, Bibliothèque Municipale de Lyon, Lyon, France

De leur temps, Musée des Beaux-Arts de Tourcoing, Tourcoing, France

Genesis sculpture, Domaine Pommery, Reims, France

Immobilis, Musée des Moulages de Lyon, Lyon, France

De vous à moi, Galerie Alain Gutharc, Paris, France

Valeurs, Biennale de Pančevo, Pančevo, Serbia

2003

Extra!, Swiss Institute Contemporary Art, New-York, New York, USA

10 Familles, 10 artistes + si affinité, Fiac 2003, Paris, France

L'état des choses, Musée des Beaux-arts de Nantes, Nantes, France

2002

Exhibition, le corps en situation, École Supérieure des Beaux-arts du Mans, Le Mans, France

Equivoque, École régionale des beaux-arts de Rouen, Rouen, France

Art Chicago, Galerie Barnoud, Chicago, USA

Céramiques d'artistes II, Musée Ariana, Genève, Swiss

Voilà la France, CeSAC-experimental Center for Contemporary Art of Caraglio, Caraglio, Italy

L'art en magasin, Les Galeries Lafayette, Limoges, France

Citoyens Bohèmes, Le Printemps Haussmann, Paris, France

Et réciproquement : œuvres de la collection du Frac Bourgogne, Château de Chinon, Chinon, France

2001

Ibilerak, las representaciones del andar, Koldo Mixtelena Kulturunea, Donostia San Sebastian, Spain

Quotidien aidé (les locataires), École Supérieure des Beaux-arts de Tours, Tours, France

Qui est là ?, Abbaye du Ronceray, Angers, France

Une exposition, un livre, Editions Janninck, Paris, France

De l'appartement à la galerie et vice-versa, Galerie Barnoud, Dijon, France

Espace vital, La Criée-Centre d'art contemporain, Rennes, France

Coupé-collé, Frac Limousin, Limoges, France

Ambiance magasin, CAC de Meymac, Meymac, France

B. Achour, R. Buchanan, C. Closky,

D. Firman, F. Paire, Le Parvis, Pau, France

The Happy Face of Globalisation, 1st Biennial of Ceramic in Contemporary Art, Albisola, Italy

2000

Sur la terre comme au ciel, Bibliothèque Municipale de Lyon, Lyon, France

Transfert, art dans l'espace urbain, Biel-Bienne, Swiss

Qui plume la lune, Frac Bourgogne, Gueugnon, France

Narcisse Blessé, Passage de Retz, Paris, France

Projection, Frac Bourgogne, Dijon, France

Les figures de la marche, de Beuys à Nauman, Musée Picasso, Antibes, France

Intersection 1- Intime / anonyme, Espace d'Art contemporain HEC, Jouy-en-Josas, France

Bricolage ?, Musée des Beaux-arts de Dijon, Dijon, France

1999

La Napoule Art Foundation, Château de la Napoule, Mandelieu-La Napoule, France

1998

Entracte, Espace d'Art Contemporain de la ville de Paris, Paris, France

Jeux de genre (collection de la Ville de Paris), Espace Electra, Paris, France

1997

Simone Decker, Philippe de Gobar, Daniel Firman, Frac Bourgogne, Dijon, France

1995

Galerie Patrick Martin, Lyon, France

GÉOGRAPHIE Lyon

STATEMENT BY LES GENS D'UTERPAN

The choreographers Annie Vigier and Franck Apertet study the norms which govern dance and live performance. Their work includes the exploration of the limits of the body and representation. This process leads to a redefinition of the work of dancers and their roles as performers. By intervening in various aspects of dance or by adapting themselves to them they uncover new modalities to apply to the presentation, production and interpretation of dance. For the 2007 Lyon Biennial, the seven protocols of *X-Event 2* all underwent development in no particular order using five performers over the four months of the Biennial. This period, which corresponds to the length of time it takes to create and rehearse a dance production, was converted into a visible length of experience. It was at this time that Daniel Firman met *Les gens d'Uterpan*.

Daniel Firman's questioning and methods are anchored within the body, in materiality as a point of contact, within the space and the connection which unites them. Movement and its forces, along with all the consequences it can lead to for the surrounding space, are ever-present in his work.

The relationship between space and the body naturally led Daniel Firman to develop an interest in modes of approach which are specific to dance. For his exhibition at the mac^{LYON}, he invited *les gens d'Uterpan*. They create a choreography that defines an operational field of dance which is then closed off and transformed into a sculpture. Walking around it, visitors can hear the dancers and sense of what they are doing, but they cannot see them.

GEOGRAPHY Lyon

An application of the process relation

Geography is a score for four performers designed to take place within the spatial limitations of the place where it occurs. The performers are chosen from the country where the choreographic work is to be presented. The perimeter of the floor occupied by the performers' movements determines the plan for building a structure (with the means and materials available in the space) that will contain the choreographic work. The exhibition space in which the structure exists will remain open to visitors during usual visiting hours.

The presence or absence of the performers inside follows a rhythm that is not made public, and is only perceptible through the use of sound coming from within the structure.

Performers: Alexandre Da Silva, Sophie Demeyer, Jérémy Paon, Francesca Ziviani

Annie Vigier is born in 1965, Franck Apertet in 1966, they live and work in Paris. Partners since 1994 under the generic title *les gens d'Uterpan*, they have inaugurated a creative process that progressively transgresses the standard choreographic field. Their work questions the norms that govern the living arts and exhibition. Their research touches upon several points and involves among other things an exploration of the body's limits and the conventions of representation.

Their works has been presented (selection): at Lyon Biennial 2007 (France), Tate Modern and Institute of Contemporary Arts, London (UK), Kunsthalle Basel (Switzerland), Galeria Vermelho, Sao Paulo (Brazil), Museum of Modern Art, Warsaw and Muzeum Sztuki, Lodz (Poland), Frac Bourgogne and Frac Franche-comté (France), Kunsthau Graz, Museum Joanneum, Graz, and Tanzquartier, Vienna (Austria), Berlin Biennial of Contemporary Art 2008 and 2010 (Germany), Nam June Paik Art Center, Seoul (Korea), White Box, New York (USA), Space18 - Bund18, Shanghai (China), Museum for contemporary art, Zagreb (Croatia), Casino Luxembourg (Luxemburg), Overgaden Institut for Samtidskunst, NikolajKunsthall, Kunsthall Charlottenborg, Kunstforeningen Gl. Strand, Den Frie Udstillingsbygning, Copenhagen (Denemark), CAC Vilnius (Lithuania)...

Production: *les gens d'Uterpan* / CAC Brétigny

Coproduction : Musée d'art contemporain de Lyon

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VISITOR INFORMATION

The exhibition

General curator:
Thierry Raspail
Head of project:
Isabelle Bertolotti
Production manager:
Thierry Prat
Exhibition assistant:
Marilou Laneuville
Registrar:
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Opening Hours

Wednesday - Sunday, from 11 am to 6 pm

Access

By car:

- Along «Quai Charles de Gaulle».
Lyon Parc Auto - Carparks P0 and P2,
special rate for museum visitors:
40 minutes free of charge

En bus, stop Musée d'art contemporain:

- Line C1, Gare Part-Dieu/Cuire
- Line C4, Jean Macé/Cité internationale
change with metro Foch ligne A ou
metro Saxe-Gambetta lines B and D
- Line C5, Bellecour/Rillieux-Vancia

By bike:

- Several Velo'V stations are
located around the museum

Admission

Full rate: 6 euros
Concessions: 4 euros
Free for visitors under 18

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