

The mac^{LYON} presents:

MOTOPOÉTIQUE

an exhibition by
Paul Ardenne

PRESS
RELEASE

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Janet Biggs

Vanishing Point, 2009

Video, 10'32"

Courtesy of the artist, Winkelman Gallery, New York and Connersmith, Washington DC

© Photo - Janet Biggs

Inauguration

Thursday, February 20th 2014 at 6:30 pm

Opening hours

Wednesday - Sunday, from 11 am to 6 pm

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MOTOPOÉTIQUE

An ode to thrills and thrill-seekers, the *Motopoétique* exhibition presents, through over 200 works, contemporary art in relation to biker culture and poetics – a visual culture. It also explores man's relationship to machines. For Paul Ardenne, curator of the exhibition and author of *Moto, notre amour*, 'the motorbike is paradigmatic of the relationship that man can develop with machines'.

The public is invited to explore or discover this parallel culture through the art works of 38 artists which awaken a sense of nostalgia for the 20th century, as well as providing us with an ultra-contemporary vision. The exhibition features some previously unseen pieces.

THE ARTISTS:

CONRAD BAKKER / ELISABETTA BENASSI / JANET BIGGS / TĪA-CALLI BORLASE / BP / ALAIN BUBLEX / BENEDETTO BUFALINO / CLAYTON BURKHART / ANDREA CERA / CRISTINA DA SILVA & OLIVIER MOSSET / JEREMY DELLER & ALAN KANE / LAURENT FAULON / CHRIS GILMOUR / SHAUN GLADWELL / BERNARD JOISTEN / ALI KAZMA / KEVIN LAISNÉ / FLORENT LAMOUROUX / GONZALO LEBRIJA / ANGE LECCIA / TUOMO MANNINEN / LUC MATTENBERGER / MYRIAM MECHITA / MARO MICHALAKAKOS / CHARLES MOODY / MÉLODIE MOUSSET / JEAN-MICHEL PANCIN / PIERRE ET GILLES / GÉRARD RANCINAN / JEAN-BAPTISTE SAUVAGE / LIONEL SCOCCIMARO / JULIEN SERVE / MICHAELA SPIEGEL / XAVIER VEILHAN / PATRICK WEIDMANN / MOO CHEW WONG / RAPHAËL ZARKA / BRIGITTE ZIEGER

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THE EXHIBITION MOTOPOÉTIQUE

The Musée d'Art Contemporain, Lyon, regularly devotes exhibitions to the international artistic scene. This was the case with the exhibition on China (*Le Moine et le Démon*) and India (*Indian Highway*). Brazil will be the focus of an upcoming exhibition (*Imagine Brazil*, summer 2014).

A 'themed' exhibition or a group show however is often problematic, as under the pretext of gathering or bringing artworks together, the exhibition may, more likely than not, offer a restrictive vision.

Indeed, for any exhibition built around a logic of coherence, whether geographical, historical, geopolitical or aesthetic, ends up describing particularisms, categorizing and ultimately excluding. Similar to an ideology, or in the more modest context of a museum display case, an exhibition frames and encloses. Thenceforth, we are in the presence of an order from which we cannot extricate ourselves. This is a characteristic of communitarianism as a whole and sadly often underlies the discourse of most so-called collective exhibitions.

Conversely, not taking sides or a particular stance is akin to lending oneself to all associations, allowing all collusions. It is eminently poetic but it does not build an exhibition, that is to say a visual thinking or a selection of works here and there, in a unit of time and place.

Why motorbikes?

Nothing could be simpler or more complex at the same time. Everything is stated, obvious, with motorbikes – from speed to death, love to war or indeed from the technical aspect to the aesthetic. Moreover, motorbikes are a way of life. If 'art is what artists do', then motorbikes are probably 'what bikers do'. **As a result, *Motopoétique* is not an exhibition of motorbikes. *Motopoétique* is an art exhibition.**

The mythic, cultural and ritualistic aspects of motorbikes have fascinated many artists. **But for an art exhibition whose referent is (also) the biker's motorcycle, his bike, the machine between his legs and the eagle on his back, one needs to combine two qualities, or rather two approaches, i.e., the history of art and the history of motorbikes.**

Unusually, Paul Ardenne is an expert on both. Together, we agreed to put the emphasis on the art works first and foremost. But we also chose not to exclude the cult-like aspect of the universe of biking and bikers. Therefore this is why – in addition to the art works – we can discover biker culture in the form of filmed interviews. In this exhibition, motorbike culture is recounted by an art historian, or rather as Paul Ardenne chooses to depict it.

Motopoétique came from an idea by curator Paul Ardenne. For this exhibition, he worked in collaboration with Barbara Polla, associate curator, and the museum's curatorial team on the production and scenography.

The exhibition is a tribute to bikers, whose art is what makes life less monotonous, even if it contains an element of risk. Finally, it is a tribute to art which makes life so compelling.

Thierry Raspail

THE EXHIBITION

As soon as visitors enter the museum foyer they are plunged into the world of bikers with videos, accessories, clothing and prototypes selected in collaboration with The Royal Racer and old motorbikes on loan from the Musée Malartre. Giant stickers, depicting drawings of motorbikes created by Alain Bublex, cover the walls.

The exhibition *Motopoétique* is held over two floors of the mac^{LYON}, and includes over 200 art works. During their visit, the public are assisted by 'keywords', scenic markers evoking the different facets of 'biker culture' guiding them from one exhibition space to the next.

THE EXHIBITION CATALOGUE

The exhibition is accompanied by a catalogue with 200 richly illustrated pages, an introduction by Thierry Raspail, and texts and interviews with Paul Ardenne, curator, and Barbara Polla, associate curator.



Tuomo Manninen
Nhan's Honda Service, 2006
Photograph, 120 x 120 cm
Courtesy of the artist
and Galerie Analix Forever, Geneva
© Photo - Tuomo Manninen

MOTOPOÉTIQUE BY PAUL ARDENNE

A qualified history teacher and a doctor in art history and aesthetics, Paul Ardenne is a senior lecturer at the Université d'Amiens. He is an art critic for publications such as Art Press and Archistorm and the author of several books exploring current aesthetics in the domains of both art and architecture. In 2010, he wrote *Moto, notre amour* published by Flammarion.

I ALWAYS WANTED TO DO AN EXHIBITION ON MOTORBIKES AND ART. WHAT IS THE MOTORBIKE?
IT'S A MACHINE ... BUT NOT ONLY. IT IS AN OBJECT TO BE ENJOYED OR EXPERIENCED. EXISTENTIAL

To my mind, the motorbike can be perceived and experienced as an essential tool in the service of pure sensualism.

The motorbike condenses the mechanical and the visceral and all that is animalistic, crude or raw. It is this other 'transitional object' which Donald Winnicott could have turned into one of his psychological fetishes.⁽¹⁾ Metaphorically speaking, the motorbike plays a dual role. On the one hand, it allows the rider to discover the limits of his/her own body, an experience that is a lone or individual one. On the other hand, it enables the creation of a democratic community, a group of bikers and a 'Global Bikeland'. This vector of 'solitude' (the bike and me) and 'solidarity' (us and the bike) promotes physical self-fulfilment as well as facilitating the relationship to another, the essence of society.

The bike is also a vector or medium of culture i.e. that of a hedonistic community, which often resist to pressures of normalization, consensus and constraint.

Accumulating pleasure, endurance and an accepted or tolerated level of suffering through the practice of biking, this community flourishes within *TAZ (Temporary Autonomous Zones)*.⁽²⁾ These zones are always mobile and constantly redefined – the road, the circuit, the bivouac, the circle of friends, the barbarian party, and the pack.

Art, from which nothing escapes, made use of this fascinating iron horse very early on, as well as its knight, the driver, the 'biker' who combines elements of the centaur, the wrestler and the acrobat.

The driver not only embraces the machine which he slips between his legs. He also has to brave the elements and maintain his equilibrium while he moves forward between obstacles, projected to the heart of elements like a solid against other solids of a lower density. Giacomo Balla, with his *Velocità in motocicletta* (1913-1914) was the first to express the complex movement that combines the continuity and discontinuity of the motorcycle and its driver in space. A vibrating, homogenous whole, this futurist painting depicts the tandem that is man and machine, combined with speed, a speed which excites and mobilizes our gaze and above all, undermines the visual markers of conventional art. Here, everything merges together – the biker, the machine and the environment in a whirlwind of turbulent atoms. Everything is absorbed in this 'movement that shifts the lines', a movement spoken of with contempt by the anachronistic *Beauté* of Charles Baudelaire, prisoner of an era that is now obsolete, i.e., that of fixed or immobile thinking.⁽³⁾

Modern and then contemporary art, fascinated by movement, instability and disequilibrium, logically revere the motorbike – the object, the symbol, this thrilling machine – just as they revere the train, automobile and plane.⁽⁴⁾ The artist of the twentieth century, as Marc Bot recalls, is passionate about mechanics.⁽⁵⁾ Raymond Duchamp-Villon made his *Grand cheval* a cross between the animal itself and mechanical connecting rods. Francis Picabia drew carburettors and Arthur Honegger composed *Pacific 231* or *Symphony Movement No. 1* for Abel Gance's film *La Roue*, an ode to the steam train.

As industrialism spread, the field of art readily integrated the motorcycle to its corpus of plastic values and abstained from presenting it as an object. From the outset, this product allowing for greater mobility, born as a result of man's mechanical engineering genius, connoted several ideas all at once – aesthetic refinement, noise, the idea of freedom and the desire for the elsewhere. Christo, Duane Hanson, Vostell, César, Kenneth Anger, the hyperrealists, Helmut Newton, and many others, transformed the bike, each in their own way to a mythical essence. In this myth, the machine invites all kinds of fusions (body-matter-elements), it summons good and evil, gentleness and crudeness, violence and serenity. It evokes embracing the world as well as withdrawing from it. It is aesthetic sophistication. It is the rediscovery of the body beyond the packaging and taboos.

Freedom, the forbidden, excess, risk, intoxication, fear ... the motorbike conveys at these different registers, a field of experiences that are both human and poetic. It is less destructive than drugs, or rather less derealized than the latter. The bike, in its own unique way, embodies the possibility of a mythopoeia. This machine generates sensuality and intellectual thought as much as it conveys a myriad of representations and mythologies, at the breathtaking rhythm of a fast drum beat.

Motorbike culture is exhibitionist and clandestine, overflowing with brutality, refinement and the desire for the true essence of life. Here, life pulsates, radiates.

It is this culture, seen through the works of 38 artists that the exhibition *Motopoétique* aims to highlight. In an extensive fashion but first and foremost through the visual arts. The motorbike lends itself to the image, but also to performance, the staging of 'naked life', i.e., this existence that we lead without a filter or a safety net, the sensitive approach and in as much as possible, self-fulfilment. The exhibition also explores the subject through music, design and lectures. For *Motopoétique*, the emphasis is placed on the most recent 'motor-artistic' culture, that of the 21st century, a culture presented for the first time in a museum of living art.

Paul Ardenne

⁽¹⁾ Donald Winnicott, *Les Objets transitionnels*, Éditions Payot, coll. « Petite Bibliothèque Payot », Paris, 2010.

⁽²⁾ Hakim Bey, *TAZ, Zone Autonome Temporaire*, Éditions de l'éclat, Paris, 1997.

⁽³⁾ Charles Baudelaire, *La Beauté*, in *Les Fleurs du Mal* (1857), « Je suis belle, ô mortels, comme un rêve de pierre [...] Je hais le mouvement qui déplace les lignes, Et jamais je ne pleure et jamais je ne ris ». [“O you mortals! I am fair as a dream set in stone (...) / I hate lines that move once they are clearly drawn, / I do not know laughter, and never I cry”]

⁽⁴⁾ See especially the drawing by Filippo Tommaso Marinetti, *Premier record*, dating from the early 1910s, which celebrates speed by depicting a competition on the Atlantic between boats, airships and airplanes. The examples of the links between art and the machine via the automobile are equally prolific with a rich and long-lasting heritage. Cf. the introduction to Fabienne Fulchéri's, *Plein Phares, art contemporain et automobile*, Cité de l'Automobile, Mulhouse, 2007 (exhibition catalogue published by Éditions Hazan).

⁽⁵⁾ Marc Le Bot, *Peinture et machinisme*, Éditions Klincksieck, Paris, 1973.

*The Flowers of Evil, translated by Robert Scholten, Xlibris 2011.

THE ARTISTS

MOTOPOÉTIQUE

CONRAD BAKKER

Born in 1970 in Ontario (Canada).
He lives and works in Urbana and Chicago (USA).

Conrad Bakker has made a name for himself through his reproductions of ordinary objects – books, a microwave, a museum pass, etc. Intentionally crude reproductions, oftentimes humoristic, made of wood or balsa painted by the artist so as to endow them with a semblance of reality, without changing anything of their artisanal or handcrafted appearance.

For *Motopoétique*, Conrad Bakker presents a series of paintings of objects from the world of bikers, bought on auction sites like eBay. This series is entitled *Untitled Project, Honda CB77 Superhawk [parts]*, 2013. The exhibition also features a new sculpture in painted wood called *Untitled Project: Honda CB77 Superhawk*, 2013.



Conrad Bakker
Untitled Project : Honda CB77 Superhawk, 2013
The work under production in the artist's studio
© Photo - Conrad Bakker

ELISABETTA BENASSI

Born in 1966 in Roma (Italy).
She lives and works in Roma.

Elisabetta Benassi draws on the traditions of the 20th century and takes her inspiration from psychoanalysis in order to create works which offer a re-reading or reinterpretation of reality and attempt to widen the field of consciousness.

For *Motopoétique*, Elisabetta Benassi presents *In Moto*, 2001, a video installation which superposes the myth of the power of technology in the modern age and the image of a society born of the fusion of men and machines. And a video entitled *Time code*, 2000.



Elisabetta Benassi
In Moto, 2001
Video installation, metal, fibreglass, leather
Variable dimensions
Collection Giuliana and Tommaso Setari

JANET BIGGS

Born in 1959 in Harrisburg (USA).
She lives and works in New York (USA).

Janet Biggs is known for her videos, photographs and performances which focus on the exploration of geographical and physical extremes. In her works, she pushes her subjects as much as she pushes herself, within the limits of the possible – speeding on a motorbike at Bonneville Salt Flats, horses galloping on treadmills, Olympic swimmers attempting to defy gravity, kayaks carrying out a synchronized ballet in the waters of the Arctic...

For *Motopoétique*, Janet Biggs presents *Vanishing Point*, 2009. Taking its title from Richard Sarafian's road movie (1971), this video combines images of Leslie Porterfield breaking the world record for speed on a motorcycle at the Bonneville Salt Flats in Utah, along with images of members of the gospel choir from the *Addicts Rehabilitation Center* in Harlem.



Janet Biggs
Vanishing Point, 2009
Video, 10'32"
Courtesy of the artist, Winkelman Gallery, New York
and Connersmith, Washington DC
© Photo - Janet Biggs

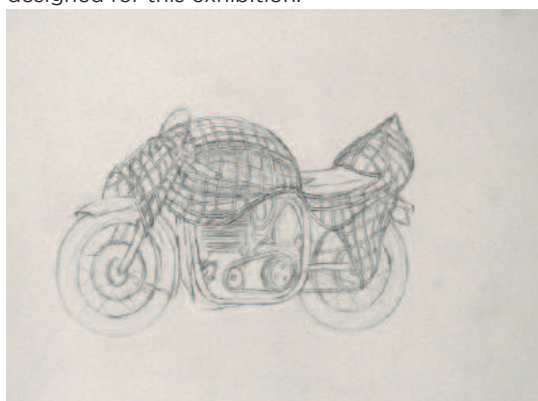
THE ARTISTS (2)

TIA-CALLI BORLASE

Born in 1972 in Chalon-sur-Saône (France).
She lives and works in Paris (France).

Tia-Calli Borlase creates unusual objects, or according to Paul Ardenne 'singular three-dimensional arrangements', born of misappropriation and assembly, inspired by the world of fashion and the metaphor. Referred to as 'sculpture membranes', her works provide objects and the body with new or extended forms, to reveal their share of sensuality.

For *Motopoétique*, Tia-Calli Borlase presents a series of drawings, as well as caparisons for motorbikes, especially designed for this exhibition.



Tia-Calli Borlase
Caparaçon pour une Norton Manx, 2013
Drawing
21 x 30 cm
Courtesy of the artist and Galerie Dix9, Paris
© Photo - Tia-Calli Borlase

BP

BP was founded in 1984 from an encounter between three artists, Richard Bellon, Renaud Layrac and Frédéric Pohl, at the Villa Arson, Nice. Richard Bellon left BP at the end of 1991, and the group broke up in 2008. Born in 1962 in Monaco (France), Renaud Layrac lives and works in Paris (France). Born in 1962 in Nice (France), Frédéric Pohl lives and works in Nice.

Inspired by rock and urban culture, as well as industrial society, the trio appropriated the acronym of British Petroleum – BP – misappropriating an internationally-renowned brand name in order to use it as the signature to their anonymous works of art and to exploit any materials or items connected to, or evoked by the company's name – substances (petroleum, petrol), images of the industry (derricks, drill bits, pipelines) and the automotive universe. BP's work takes various formats and often features waste oil, a dirty and smelly substance. But BP transforms it into 'noble' matter in order to accentuate its aesthetic qualities. This opaque and unctuous liquid acts as a mirror, reflecting its surrounding environment.

For *Motopoétique*, BP presents *Sportsmen*, 1993, a painting consisting of painted motorbike helmets against a canvas covered in used or waste oil.



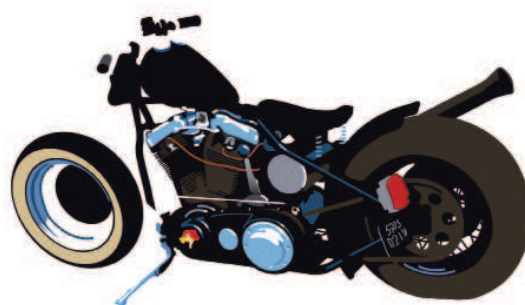
BP
Sportsmen, 1993
Steel, painted helmets, electric pump, waste oil
125 x 125 x 50 cm
Collection Christian Berthier
© Photo - BP
© Adagp, Paris 2013

ALAIN BUBLEX

Born in 1961 in Lyon (France).
He lives and works in Lyon and Paris (France).

His work reveals his attraction for the mechanics of photography and his fascination for the road and travel. He repeatedly constructs cities which he uses for unexpected means. They are less an urban ideal than a fictive base for a whole host of inventions of his own making.

For *Motopoétique*, Alain Bublex covers the walls of the museum with prototypes of motorbikes and creates a special installation for the exhibition, *Feet First*, 2013.



Alain Bublex
Ref 7 - Bob-Job noir, 2011
Vectorial image, pigmentary inks on paper
Variable dimensions
Courtesy of the artist and Galerie GP & N Vallois, Paris
© Adagp, Paris 2013

BENEDETTO BUFALINO

Born in 1982 in Décines-Charpieu (France).
He lives and works in Lyon.

Benedetto Bufalino's works are made for public spaces. His humorous and poetic installations lead us to a reinterpretation of an idiosyncratic reality. By distorting or misappropriating objects around us, he proposes a reflection on the functionality of our environment, drawing on the domains of design, art and architecture.

Pour *Motopoétique*, Benedetto Bufalino presents *La moto Vélo'v*, 2012, a Lyon-city bicycle, transformed into a Yamaha motorbike in customized cardboard, as well as the video of this transformation.



Benedetto Bufalino
La moto Vélo'v, 2012
Cardboard, adhesive tape, felt-tip, Vélo'v
110 x 180 x 65 cm
Courtesy of the artist, Lyon
© Photo - Benedetto Bufalino
© Adagp, Paris 2014

THE ARTISTS (3)

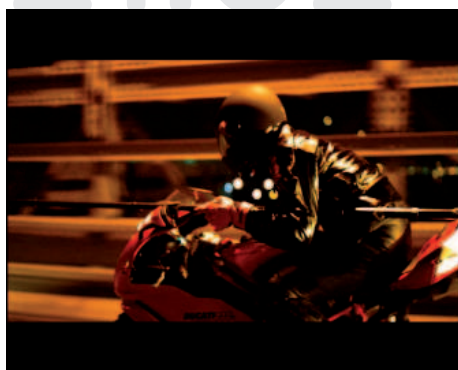
MOTOPOÉTIQUE

CLAYTON BURKHART

Born in 1966 in Buffalo (USA).
He lives and works in New York (USA), Paris (France) and Milano (Italy).

His videos and photographs play with the saturation of light which in turn modifies the forms and colours, creating hypnotic places, phantom-like characters with blurred faces or an absent gaze. He chooses to show the absence or loss of what was or no longer exists – deserted places, lone objects. By depicting this desolate exterior environment, the artist manages to impact upon our inner fragility as human beings.

For *Motopoétique*, Clayton Burkhardt presents a film entitled *Orpheus Descending*, 2006, a journey made in darkness with glimpses of the New York City streets at night. This is the story of Orpheus's mythic quest – astride his motorcycle like a knight on a mission – in order to save his lost love, Eurydice, lost somewhere in the modern metropolis.



Clayton Burkhardt
Orpheus Descending, 2006
Video, 17'43"
Courtesy of the artist and Première Heure, Saint-Cloud
© Photo - Première Heure

ANDREA CERA

Born in 1969 in Vicenza (Italy).
He lives and works in Malo (Italy).

Following his studies at the IRCAM in Paris, Andrea Cera pursues a career as a composer, combining collaborations with institutional bodies and small-budget projects. His work may be located somewhere between the field of contemporary music and sound installations and illustrates a desire to blend musical elements and ordinary sounds from everyday life in his interactive experiments.

For *Motopoétique*, Andrea Cera has composed an opera, *When They Sing*, 2013, based on sound recordings of the noises of several machines combined with a human voice imitating the sound of a motorbike. He chooses to place man and machine in competition with each other, in order for us to hear, within the space of the museum, what motorbikes say 'when they sing'.

CRISTINA DA SILVA & OLIVIER MOSSET

Cristina Da Silva was born in 1978 in Geneva (Switzerland). She lives and works in Geneva.
Olivier Mosset was born in 1944 in Bern (Switzerland). He lives and works in Tucson (USA).

Cristina Da Silva's work focuses on graphic elements relating to space, time and rhythm, items particularly evident on roads. She films trips and breaks on the road and then reworks them in order to extract a reality that forces us to question the present.

Olivier Mosset is an artist who through his work seeks to deconstruct painting in order to speak truly of it. According to him, the spectator only recognizes truth when the object that is suggested is located very precisely on the borderline separating the insignificant on the one hand, from fiction and/or the symbolic, on the other. In the book *Aux Anges*, Olivier Mosset has put together a collection of texts and images of anonymous bikers (Presses du Réel, 2010).

For *Motopoétique*, Cristina Da Silva presents *Run*, 2009/2011, two videos she made of performances by Olivier Mosset as part of the *Festival Eternal Tour 2009* in Neuchâtel (Switzerland) and during *Festival Art Môtiers 2011* at Val-de-Travers (Switzerland).



Cristina Da Silva & Olivier Mosset
Run, 2011
Performance of Olivier Mosset, with the participation of King Kustom Bike, during the *Festival d'Art Môtiers 2011*
Video, 17'36"
Courtesy of the artists, Geneva

JEREMY DELLER & ALAN KANE

Jeremy Deller was born in 1966 in London (UK).
Alan Kane was born in 1961 in Nottingham (UK).
Both live and work in London.

Jeremy Deller's works raise the question of the sanctity of spaces, social codes and the symbols of power, whether these are political, economic or religious. He plays with societal stereotypes by focusing on subcultures, folklore and men.

Alan Kane questions the boundary that separates the artist from the viewer. His work challenges the distinction between high art and more banal cultural activities. Alan Kane and Jeremy Deller have collaborated together on numerous occasions, notably *Folk Archive: Contemporary Popular Art from the UK*, a quasi-scientific and surprising collection detailing popular British practices.

For *Motopoétique*, Jeremy Deller and Alan Kane present the photograph *Motorcycle Hearse (Motorcycle Funerals)*, Coalville, Leicestershire, 2005.



Jeremy Deller & Alan Kane
Motorcycle Hearse (Motorcycle Funerals), Coalville, Leicestershire, 2005
Photograph
127 x 183,5 cm
Courtesy of the artists and Art : Concept, Paris
© Photo - Jeremy Deller & Alan Kane

THE ARTISTS (4)

MOTOPOÉTIQUE

LAURENT FAULON

Born in 1969 in Nevers (France).
He lives and works in Geneva (Switzerland).

Laurent Faulon's work consists of ephemeral artistic interventions. Taking his inspiration from the space for which his installation is intended, particularly the architectural, political, economic and social characteristics of the space, the artist creates understated installations, often marked by a certain black humour.

For *Motopoétique*, Laurent Faulon presents *Heavy Rider*, 2010 – motorbikes coated in industrial grease.



Laurent Faulon
Heavy Rider, 2010
Motorbikes, industrial grease
Variable dimensions
Courtesy of the artist, Geneva
© Photo - Laurent Faulon

CHRIS GILMOUR

Born in 1973 in Stockport (UK).
He lives and works in Udine (Italy).

Reproducing familiar objects on a real-life scale, Chris Gilmour produces works using cardboard and glue, without any supporting structure. Cardboard, a light and by nature ephemeral material becomes an art work, thereby creating a shift in the perception of the original object which recalls memories or gestures from everyday life, and the actual life-size reproduction. Falsifying reality, the artist's works short-circuit our habits, i.e. that which we are used to. Stripped of their original function, these sculptures encourage a poetic reading of their forms.

For *Motopoétique*, Chris Gilmour presents two cardboard sculptures, *Harley Davidson Pan Head Chopper (Captain America)*, 2013 and *Bike (Motor Assist)*, 2011, as well as two drawings.



Chris Gilmour
Bike (Motor Assist), 2011
Cardboard, glue
120 x 180 x 50 cm
Courtesy of the artist, Udine
© Photo - Paolo Commuzzi

SHAUN GLADWELL

Born in 1972 in Sydney (Australia).
He lives and works in Sydney and London (UK).

Shaun Gladwell's video installations depict skateboard, BMX and biker culture, combining extreme sports and aesthetics. He films skaters' movements in slow motion, thereby accentuating the choreography of these urban performances, which perfectly marry the natural environment surrounding them.

For *Motopoétique*, Shaun Gladwell presents two videos, *Apologies 1-6*, 2007-2009 and *Approach to Mundi Mundi*, 2007 and one installation: *Moto Suzuki GSX-R 1100*, 1997. *Apologies 1-6* follows a biker driving along an Australian highway who comes across a dead kangaroo, probably hit by a truck.



Shaun Gladwell
Apologies 1-6, 2007-2009
HD Video, 16:9, stereo sound, 27'10"
Cinematography: Gotaro Uematsu
Courtesy of the artist and Anna Schwartz Gallery, Sydney

BERNARD JOISTEN

Born in 1962 in Gap (France).
He lives and works in Paris (France) and Bucharest (Romania).

A lover of cinema and science-fiction, Bernard Joisten plays with the representations of generic objects in his installations and paintings by staging them in such a way that they are rendered abstract.

For *Motopoétique*, Bernard Joisten proposes a series of masks painted on the front part of the body of scooters – *Masque 1-7*, 2009 and *Masque 002*, 2006, as well as a photograph, *Merry-Go-Round*, 2009.



Bernard Joisten
Merry-Go-Round, 2009
Photograph
100 x 66 cm
Design: Shinichiro Arakawa
Courtesy of the artist, Paris
© Photo - Yasushi Ichikawa
© Adagg, Paris 2013

THE ARTISTS (5)

MOTOPOÉTIQUE

ALI KAZMA

Born in 1971 in Istanbul (Turkey).
He lives and works in Istanbul.

Ali Kazma's videos raise fundamental questions about the meaning and importance of human activity in the context of production, trade and social organization. His images reveal both a documentary and poetic approach.

'Ali Kazma's video productions are imbued with a neutral stance. They show the work as a skill and expertise, as one of the constructive forms of human activity, shown here without aestheticism or an ideological subtext'.

Paul Ardenne

For *Motopoétique*, Ali Kazma presents the video *5541*, 2014.



Ali Kazma
5541, 2014
Video
Courtesy of the artist, Istanbul

KEVIN LAISNÉ

Born in 1988 in Angers (France).
He lives and works in Angers.

Kevin Laisné questions the functionality of the object, its material, form and status. He attempts to undermine its primary function by changing its composition.

For *Motopoétique*, Kevin Laisné presents a diptych installation, *Chopper d'appartement*, 2013. These works combine the free spirit of 'American Choppers' and indoor sports machines (here an exercise bike), and play on the contrast that already exists in the representation of these choppers, between mobility and stasis, between freedom and sedentism.



Kevin Laisné
Chopper d'appartement, 2013
Metal, plastic, leather
150 x 105 x 272 cm
Courtesy of the artist, Angers
© Carole Fournier and Kevin Laisné

FLORENT LAMOUROUX

Born in 1980 à Decize (France).
He lives and works in Huismes (France).

Florent Lamouroux's approach consists in ironically re-enacting the stereotypes that our image-centric society helps to produce and promote, thereby cautioning us against the possible standardization of the world. The artist privileges an autonomy of creation and economy of means in response to the mass production of overly dramatic and soulless pieces. He mainly uses the bin bag, a connoted subject, whose economic and plastic qualities he exploits (plastic is the ultimate material of imitation). His practice activates and reactivates, by responding to the absurd images of the world through even more grotesque parodies. For the artist, irony is a means of contradicting the established order using mockery as a weapon and the imitation or simulacrum as a means of expression.

For *Motopoétique*, Florent Lamouroux presents *Le sens de la vie, le motard*, 2013 – a sculpture consisting of a mould of his own body covered in red plastic bags and transparent adhesive tape.



Florent Lamouroux
Le sens de la vie - le motard, 2013
Red plastic bags, adhesive tape, polyurethane foam
140 x 90 x 70 cm
Courtesy of the artist and Galerie Isabelle Gounod, Paris
© Photo - Rebecca Fanuele

THE ARTISTS (6)

MOTOPOÉTIQUE

GONZALO LEBRIJA

Born in 1972 in Mexico (Mexico).
He lives and works in Guadalajara (Mexico).

Gonzalo Lebrija's works explore questions dealing with power and the bureaucracy of Mexican society. The use of iconic elements such as the car, motorbike, plane or the rider and his horse, is characteristic of his work which takes the form of photography, actions and installations. The artist's work humorously reveals how the ordinariness of the everyday is imbued with allegory.

For *Motopoétique*, Gonzalo Lebrija presents a series of 66 photographs entitled *Toaster*, 2006, taken during one of the artist's motorcycle journeys, from San Diego to Mexico. The two sides of the chrome tank of his BMW (R75/5 series) acted as mirrors reflecting the landscape which the artist then reinterpreted using his camera.



Gonzalo Lebrija
Toaster 1/66, 2006
Lambda print
92 x 62 cm
Courtesy of the artist and
Galerie Laurent Godin, Paris
© Photo - Galerie Laurent Godin

ANGE LECCIA

Born in 1952 in Barrettali, Corsica (France).
He lives and works in Paris (France).

Ange Leccia's work is a reflection on both the object and the moving image, revealing the violence and power of certain contemporary objects by removing their functionality through their positioning in space, in favour of a reflection on their meaning and the manner in which they reflect the society that makes use of them. Ange Leccia also makes videos inspired by natural or accidental phenomena, but spectacular and played in a loop.

For *Motopoétique*, Ange Leccia presents *Je veux ce que je veux*, 1989 – an installation made up of 4 photographs and 2 Honda VFR 750F motorbikes.



Ange Leccia
Je veux ce que je veux, 1989
4 boards and 2 Honda VFR 750 F motorbikes
Cibachrome on aluminium, mixed media
Collection Musée d'Art Moderne de Saint-Étienne Métropole, Saint-Étienne, France
© Photo - Yves Bresson © Adagp, Paris 2013

TUOMO MANNINEN

Born in 1962 in Jyväskylä (Finland).
He lives and works in Helsinki (Finland).

Tuomo Manninen photographs groups all over the world. He is interested in the contrast that exists between our individuality and our desire to live as part of a community. His documentary-style portraits with a touch of theatricality reveal the dualism of the group as creator of identities and obstacle to pluralism.

For *Motopoétique*, Tuomo Manninen presents 6 group photographs, two of which were never previously exhibited.



Tuomo Manninen
Vela Bradu Ordenis/Brothers of the Wind, Riga 1997, 1997
Photograph
120 x 120 cm
Courtesy of the artist and Galerie Analix Forever, Geneva
© Photo - Tuomo Manninen

LUC MATTENBERGER

Born in 1980 in Geneva (Switzerland).
He lives and works in Geneva.

Luc Mattenberger's works explore the multiple ties connecting man and machines. The recurrent use of the engine and other mechanical devices symbolic of the first industrial era is the most concrete manifestation of the artist's approach which consists in altering a mythology that lives on today. A mythology which potentially may be transformed again and follow other purposes. The engine here is seen as a vector and symbol of power, but also as a generator of fundamental dynamics, the catalyzing tool which makes use of the most mysterious material that our society has ever known – crude oil.

For *Motopoétique*, Luc Mattenberger presents *Candidate*, 2009 – a motorbike equipped with fuel tanks from an airplane.



Luc Mattenberger
Candidate, 2009
Motorbike, airplane
fuel tanks, steel
200 x 240 x 450 cm
Collection Antonio
Marcegaglia

THE ARTISTS (7)

MOTOPOÉTIQUE

MYRIAM MECHITA

Born in 1974 in Strasbourg (France).
She lives and works in Paris (France) and Berlin (Germany).

The strangeness and fragility of life provide the subject matter for Myriam Mechita's work. The act of creation allows her to question the passing of time. Life, death, suffering and pleasure are all ambivalent concepts that co-exist in her works, which are both sophisticated and radical, in the vanitas tradition.

For *Motopoétique*, Myriam Mechita creates a new installation using a Yamaha Warrior 1700 motorbike, entitled *Easy Falling*, 2014.



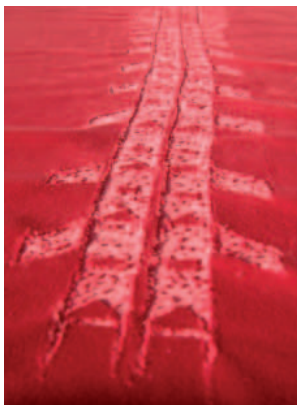
Myriam Mechita
Entrer dans la nuit de la nuit, 2008
Pearls, mobylette
Variable dimensions
Courtesy Galerie Eva Hober, Paris
© Photo - Myriam Mechita

MARO MICHALAKAKOS

Born in 1967 in Athens (Greece).
She lives and works in Athens.

Maro Michalakakos's universe, notably her sculptures, installations and watercolours are quasi-oneiric, calming works, which are positioned half-way between reality and imagination.

For *Motopoétique*, Maro Michalakakos presents *Itinéraire gravé*, 2013, a long red velvet carpet on which the marks or trace of a motorbike can be seen.



Maro Michalakakos
Itinéraire gravé, 2013
Scratched velvet
140 cm x 2 cm
Courtesy of the artist, Athens
© Photo - Revekka Kostantopoulou
Fanis Vlastaras

CHARLES MOODY

Born in 1979 in Boston (USA).
He lives and works in Brooklyn, New York (USA).

Charles Moody devotes his work to copying furtive images exchanged by Internet users. Fragmentary glimpses of reality, his paintings invite the viewer to reinvent the story behind these insignificant events, captured in their immediacy, completely arbitrary and devoid of meaning.

For *Motopoétique*, Charles Moody presents five paintings on wood which he will exhibit for the first time.



Charles Moody
"I", 2013
Oil paint on panel
165 x 223 cm
Courtesy of the artist, New York
© Photo - Kent Pell

MÉLODIE MOUSSET

Born in 1981 in Abu Dhabi (UAE).
She lives and works in Los Angeles (USA).

Pleasure is the driving force behind artist Mélodie Mousset's work. Intelligently presented, the humour underlying the works invites the viewer to follow her hedonistic quest in an attempt to dissect the workings of human relationships.

For *Motopoétique*, Mélodie Mousset presents *River Boeri*, 2004.



Mélodie Mousset
River Boeri, 2004
Distorted fiberglass motorbike helmet
30 x 27 x 82 cm
Collection Christian Berthier
© Photo - Romain Houg

THE ARTISTS (8)

MOTOPOÉTIQUE

JEAN-MICHEL PANCIN

Born in 1971 in Avignon (France).
He lives and works in Paris and in Avignon (France).

In his photographs, Jean-Michel Pancin bears witness to broken illusions. Travelling the world, he explores the issue of multicultural identity in the United States, he collects ever-present portraits of the Head of state in Syria and in Iraq films, live, a war that is both scripted and staged.

For *Motopoétique*, Jean-Michel Pancin presents *Speedyway*, 2006, a video filmed in an unusual location in the American West, a site of regular motorcycle speeding contests.



Jean-Michel Pancin
Speedyway, 2006
Video, 5'30"
Courtesy of the artist, Galerie Analix Forever, Geneva and Galerie Odile Ouizeman, Paris
© Photo - Jean-Michel Pancin

PIERRE ET GILLES

Pierre et Gilles is the pseudonym of the French artist couple formed by photographer Pierre Commy, born in 1950 in La Roche-sur-Yon and painter Gilles Blanchard, born in 1953 in Le Havre. They both live and work in Pré-Saint-Gervais (France). Their collaboration began in 1976.

Intimate reflections of their daily life, Pierre et Gilles' creations take the form of painted photographs which transform the magnified, deified and eroticized subjects into popular new icons.

For *Motopoétique*, Pierre et Gilles have chosen to exhibit *Autoportrait sans visage - Pierre*, 1999 and *Autoportrait sans visage - Gilles*, 1999. These two works are portraits of the artists themselves, with their faces hidden by a motorbike helmet.



Pierre et Gilles
Selfportrait Without Face - Gilles, 1999
Painted photograph
105,5 x 81,4 cm
Courtesy of the artists and Galerie Jérôme de Noirmont, Paris
© Photo - Pierre et Gilles

GÉRARD RANCINAN

Born in 1953 in Talence (France).
He lives and works in Paris (France).

His photographs consist of striking portraits which are staged in such a way that they caricaturize the absurdity of the modern world. The artist defines himself as 'an enlightened witness of the metamorphoses of humanity'.

For *Motopoétique*, Gérard Rancinan presents photographs of famous motorbike riders posing in an absurd, baroque setting.



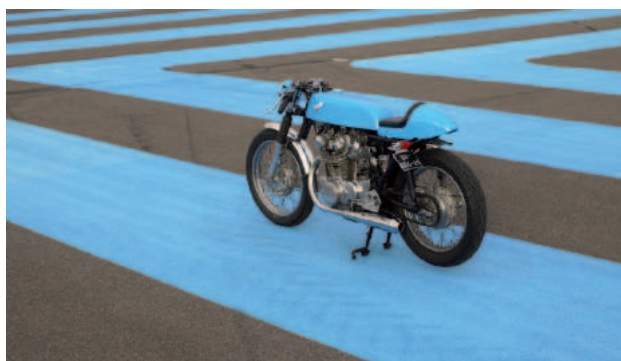
Gérard Rancinan
Double Damon Hill, 1997
Photograph
Courtesy of the artist, Paris
© Photo - Gérard Rancinan
© Adagp, Paris 2013

JEAN-BAPTISTE SAUVAGE

Born in 1977 in Saint-Étienne (France).
He lives and works in Saint-Étienne and Marseille (France).

Jean-Baptiste Sauvage uses the city and its urban fabric as his medium. Public spaces become the artist's playground. By subverting the original meaning of objects, he invites us to reconsider our everyday lives.

For *Motopoétique*, Jean-Baptiste Sauvage presents a floor painting which represents a section of the Paul Ricard circuit on which he exhibits his own motorcycle. This work, evoking an abstract painting, is accompanied by a video installation projecting images taken from his bike on the same circuit.



Jean-Baptiste Sauvage
Honda 450 DOHC Blue Line, 2012
View of the motorbike on the shooting of the movie *Blue Line*, Paul Ricard circuit
© Photo - Jean-Baptiste Sauvage

THE ARTISTS (9)

MOTOPOÉTIQUE

LIONEL SCOCCIMARO

Born in 1973 in Marseille (France).
He lives and works in Marseille.

The multiple sources and images that inspire Lionel Scoccimaro in his work lead us at first glance to a discovery of underground, minority and highly popular culture. His work looks at leather-clad bikers, American rock counterculture and popular TV series. Through the artist's caricatural sense of staging, as well as the play and narrative of the pieces, we are invited to reconsider what lies at the heart of popular culture.

For *Motopoétique*, Lionel Scoccimaro presents *Strictly Decorative Object I*, 2009, *Strictly Decorative Object II*, 2010, *Customized Vanity Thing*, 2010, motorbike helmets hung in such a way as to form a decorative suspended sculpture, as well as two sculptures *Troy*, 2003 and *Jesse*, 2010.



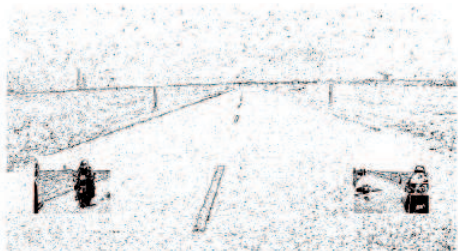
Lionel Scoccimaro
Customized Vanity Thing, 2010
Helmets, beech wood
180 x 120 x 120 cm
Courtesy of the artist and Galerie Olivier Robert, Paris
© Photo - Lionel Scoccimaro
© Adagp, Paris 2013

JULIEN SERVE

Born in 1976 in Paris (France).
He lives and works in Paris.

Julien Serve works on images in order to reveal their secret. Through painting, drawing and photography, he attempts to valorize the point of impact or junction between the individual, the private sphere, memory and society, current affairs and history.

For *Motopoétique*, Julien Serve exhibits a self portrait and five previously unseen drawings inspired by specific motorbikes – *Toecutter / Kawasaki KZ1000 modifiée*, 2013, *John Connors / 1990 Honda XR 100*, 2013, *Captain Virgil Hiltz / Triumph T110*, 2013, *Kevin Flynn / Little Cycle*, 2013, *Rusty James / Kawasaki GPZ 550*, 2013.



Julien Serve
Toecutter / Kawasaki KZ1000 modifiée, 2013
Marker on paper, 120 x 200 cm
Courtesy of the artist, Paris
© Photo - Julien Serve

MICHAELA SPIEGEL

Born in 1963 in Vienna (Austria).
She lives and works in Vienna and in Ercourt (France).

Michaela Spiegel explores the multiple facets of the feminine condition through paintings, collages, photomontages, videos and installations, making use of, and playing with, both words and images.

For *Motopoétique*, Michaela Spiegel presents three jackets and a video, entitled *Je monte, je valide*, 2013.



Michaela Spiegel
Je monte, je valide, 2013
3 vintage perfecto jackets on mannequin, embroidered
150 x 150 x 100 cm
Courtesy of the artist and Centre Pompidou - Laboratoire du néofémisme
© Photo - Michaela Spiegel

XAVIER VEILHAN

Born in 1963 in Lyon (France).
He lives and works in Paris (France).

Xavier Veilhan defines himself as a visual artist. Whether sculptural, photographic or scenic, his creations make use of the multiplicity of perception and representation in order to depict strange and equivocal images of our society.

For *Motopoétique*, Xavier Veilhan exhibits *Untitled (Motor)*, 1996.



Xavier Veilhan
Untitled (Motor), 1996
Laminated photograph fixed on a thermoformed plastic module
86 x 118 x 8 cm
Courtesy of the artist and Galerie Analix Forever, Geneva
© Adagp, Paris 2013

THE ARTISTS (10)

MOTOPOÉTIQUE

PATRICK WEIDMANN

Born in 1958.
He lives and works in Geneva (Switzerland).

Patrick Weidmann, through his photographs and his actions of assemblage, cutting out and enlarging, transfers objects from reality into a world of fantasy, revealing the connection to desire, connivance, guilt and perversion that these objects hold over us.

For *Motopoétique*, Patrick Weidmann presents 8 photographs.



Patrick Weidmann
924-8a-2009, 2009
Photograph on aluminium
115 x 174 cm
Courtesy of the artist and Galerie Analix Forever, Geneva
© Photo - Patrick Weidmann

MOO CHEW WONG

Born in 1942 in Rawang (Malaysia).
He lives and works in Paris (France).

Painter and engraver, Moo Chew Wong places value on the act of painting, the movement of his brush on the canvas as much as the subjects in his works. Like painters from the modern expressionist movement, the artist immortalizes the everyday and imbues it with a sense of urgency.

For *Motopoétique*, Moo Chew Wong presents a series of paintings entitled *Motoéro*, 2013 depicting sexual fantasies of the woman straddling a motorbike in various erotic poses.



Moo Chew Wong
Motoéro, 2013
Oil on canvas
162 x 130 cm
Courtesy of the artist, Paris
© Photo - Moo Chew Wong

RAPHAËL ZARKA

Born in 1977 in Montpellier (France).
He lives and works in Paris (France).

Raphaël Zarka reproduces in his sculpture, photography and videos, geometric shapes of existing objects to which he then bestows a new meaning. He takes his inspiration from spheres that are as varied as science, skateboarding and even analogy phenomenon.

For *Motopoétique*, Raphaël Zarka presents *La draisine de l'aérotrain*, 2009, a replica of Jean Bertin's *aérotrain* and two Jawa motorbikes.



Raphaël Zarka
La draisine de l'aérotrain, 2009
2 Jawa motorbikes, galvanized steel, plywood
130 x 446 x 222 cm
On deposit by Raymond Azibert at the Abattoirs - FRAC Midi-Pyrénées, 2013
Courtesy of the artist and Galerie Michel Rein, Paris/Brussels
© Photo - Raphaël Zarka

BRIGITTE ZIEGER

Born in 1959 (Germany).
She lives and works in Paris (France).

Brigitte Zieger uses still images of events from contemporary history in order to question our visual culture, the media and even to shake our perspective on education. The artist's pictures attract the viewer's eye, seducing him and then showing him, beyond their apparent beauty, signs of all kinds of violence. This second level of reading questions our ability to live in a violent society without seeing it.

For *Motopoétique*, Brigitte Zieger exhibits a sculpture in resin and polyester - *Le motard endormi*, 2012.



Brigitte Zieger
Le motard endormi, 2012
Series *Sculptures anonymes*
Polyester resin, 140 x 220 x 50 cm
Courtesy of the artist, Galerie Ouizeman, Paris and Galerie Weigand, Berlin
© Photo - Brigitte Zieger
© Adagp, Paris 2013

VISITOR INFORMATION

MOTOPOETIQUE

The exhibition

Curator: Paul Ardenne

Associate curator: Barbara Polla

Exhibition coordination: Isabelle Bertolotti

Production manager: Thierry Prat

Assistant curator: Marilou Laneuville

Registrar: Xavier Jullien

General curator: Thierry Raspail

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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

By bus:

Stop « Musée d'art contemporain »

- Line C1, Gare Part-Dieu/Cuire

- Line C4, Jean Macé/Cité internationale

change with metro Foch line 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

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Concessions: 4 euros

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