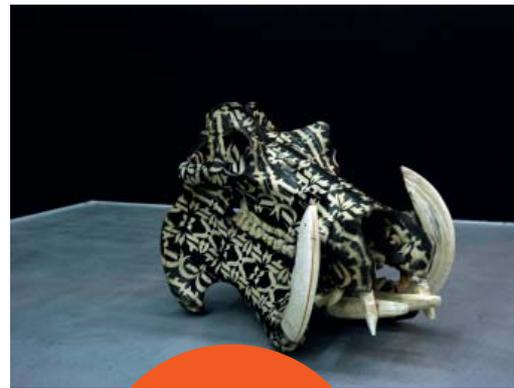


KENDELL GEERS LORI HERSBERGER RENDEZ-VOUS

1—
Kendell
Geers



PRE
PRESS KIT

19.09.2008 04.01.09



2— Lori Hersberger

Preview

Thursday, September 18, 2008.

The artists will be present at the opening.

Opening Hours

Wednesday - Sunday: 12am - 7pm.

Press Contact

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High resolution pictures (300 dpi) are available on request.

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musée
d'art contemporain
de Lyon

KENDELL GEERS

The Artist

At New York he became the assistant of Richard Prince, who, at that time, had already started to engage himself in the WASP movement (White Anglo Saxon Protestant).

Kendell Geers gave himself a fictional birthdate and declared his birthday to be in May 1968. In so doing, he mingled commonly shared history with his personal life story: The student riots, the death of Marcel Duchamp or the murder of Martin Luther King - all taking place that year - became his starting points. Geers' work *T.W. (curriculum vitae)* must be seen in this context. Here, the artist rewrote his own CV following historical events, which he had especially selected, to stress again the impact society, culture and politics have on his life as an artist.

Kendell Geers lives and works in Brussels and London.

Kendell Geers' installation *Declamation of the Nobility and Preeminence of the Female Sex* was exhibited at the Lyon Biennale in 2005, and his mural *Post Pop Fuck 22* was already shown in the exhibition *The Freak Show* at the Museum of Contemporary Art Lyon from June 6 - August 5, 2007.

/« I DON'T THINK ABOUT ART. IN FACT, I THINK THAT ALL WHAT I DO ISN'T ART AT ALL. IT IS RATHER A PROCESS OF REFLECTING THE WORLD, IN WHICH I LIVE, TO MAKE IT MORE COMPLICATED AND TO QUESTION WHAT WE NORMALLY CALL REALITY. » /

Kendell Geers in an interview with Jérôme Sans (excerpt), in: *Irrespektiv*, p. 94, Bom Publishers, 2007.

The Work

Kendell Geers' work is strongly influenced by the social and political conditions which could (and still can) be found in South-Africa, namely the apartheid. Therefore, he continuously uses a wide variety of different materials deriving from the political and he often utilizes a violent mode of expression to articulate his artistic points of view.

His art is characterized by a multiplicity of media used (objects, installations, videos, performances), but in a very coherent way. Geers calls himself a "terrorist" in the field of art, i.e. through his art he wants to take a firm stand: He explores and criticizes our world in a very confrontational manner by turning his gaze to the phenomenon of alienation which he discovers in many objects, images and situations of the everyday. However, this critical positioning does not end up in a one-sided approach. On the contrary, it constantly questions the conditions of good and evil and the interdependence of these principles which underly all things. By also addressing himself to moral and political issues as an artist, Geers reflects on the way exhibitions work, on the conditions of art in general and on artistic institutions as well as their protagonists in particular.

Finally, through his art Geers enters life in a very comprehensive way and negotiates its bright and dark sides and its "dangerous beauty" which he searches in his personal experiences and which he always places before his art.

The Exhibition

"Irrespektiv" is the title of the exhibition which the Museum of Contemporary Art Lyon has produced together with the SMAK, Gand (Belgium), the BPS 22, Charleroi (Belgium), the Museum of Modern and Contemporary Art, Trente (Italy) and the Baltic Flour Mills, Newcastle (UK). This European show, always changing in each museum, represents the first extensive retrospective of the artist. It covers different aspects which run like red threads through Geers' entire oeuvre, e.g. questions of geography, linguistics, politics, society, sexuality and psychology.

On the occasion of the show at the mac^{LYON} the artist has specially created new artworks for the exhibition space.

The Catalogue

«Irrespektiv», exhibition catalogue, 304 pages, Bom Publishers, 2007 (45 Euros).

This catalogue, edited by all five co-producers, will be presented in a slipcase. It gathers texts by Lieven De Caeter, Paulo Herkenhoff, Rudi Laermans, Christine Macel and Warren Siebrits. In addition, it also includes an interview between Jérôme Sans and Kendell Geers.



LORI HERSBERGER

The Artist

Lori Hersberger was born in Basel (Switzerland) in 1964 where he studied video and sculpture at the art academy in the early 1990s.

He lives and works in Zurich and Basel.

The Work

Since the beginning of his career Hersberger has been alternately working with painting, architecture and video.

And since the late 1990's he has also been experimenting with the usage of colour and with the shaping of space - these being two fundamental questions which, in fact, underly his entire artistic search. By making use of real mirrors in his works, Hersberger attempts to evoke a particularly intense atmosphere. Serigraphy, fluorescent inks and neon colours determine the rhythm of his installations. By his gesture (spraying, dripping or making use of sponges), colours go beyond the frame, penetrate the surrounding walls or squirt the mirrors lying on the floor.

/«HERSBERGER'S WORK SHOULD BE SEEN AT THE INTERSECTION OF DECONSTRUCTION AND RE-DIRECTION, A TAKING APART AND THE RESTRUCTURING OF MEANING IN THE LIGHT OF JUXTAPOSITIONS GENERATED.»/

Mark Gisbourne, *The Shattered Image, in: Coeur Synthétique* (exhibition catalogue), p. 117, jrp/ringier, 2005.

Lori Hersberger was among the 23 Swiss artists being represented in the group exhibition "Une Question de Génération" which took place at the Museum of Contemporary Art Lyon from February 16 to April 29, 2007.

The Exhibition

On the occasion of the new exhibition at the mac^{LYON} the artist will specially create new artworks.

The Catalogue

On the occasion of the exhibition, the first French monograph on Lori Hersberger will be published by jrp/ringier. The book contains an essay by Vincent Pécoil and pictures of Hersberger's most recent works.

RENDEZ-VOUS 2008

The Exhibition

Since 2002 the exhibition "Rendez-Vous" has taken place once a year. It was initiated by mac^{LYON} in close collaboration with the Ecole nationale des beaux-arts de Lyon. In 2003 the Institut of Contemporary Art in Villeurbanne joined the two, and it is since this time that these three institutions co-produce the show. Priority to young and rising artists, who have recently graduated, as well as autodidacts are exhibited.

The exhibition takes place at changing locations: the Ecole nationale des beaux-arts de Lyon, the Institute of Contemporary Art in Villeurbanne and the mac^{LYON}.

The Guiding Principle

- The exhibition is understood as a platform for mutual exchange: It has the aim to help young artists to establish their international and professional networks.
- The show wants to foster and to promote artistic creation of the Rhône-Alpes region.
- The project encourages artists to work with all media and in all genres: painting, sculpture, video, installations... and at the same time to create new artworks.
- The design of the exhibition is produced by young graphic designers. In 2007 a catalogue of 156 pages was published which presents each artist

Edition 2008

At this year's exhibition approximately 20 young artists will be presented to the public, and it will be closely collaborated with non-European partners such as the Ullens Center for Contemporary Art in Peking (China) and The Moore Space in Miami (USA) and the independant curator Victoria Noorthoorn (Buenos Aires, Argentina). After the show in Lyon, some selected artists will have the chance of being exhibited abroad in these partner institutions.

Installement in Shanghai

Thanks to the support of the Rhône-Alpes region, it has been made possible that the previous exhibition, Rendez-Vous 2007, will be shown at the Art Museum Shanghai (China) from May 24, 2008. In so doing, the French young artists will be given the unique possibility of presenting their artworks in China's very dynamic, contemporary art scene.

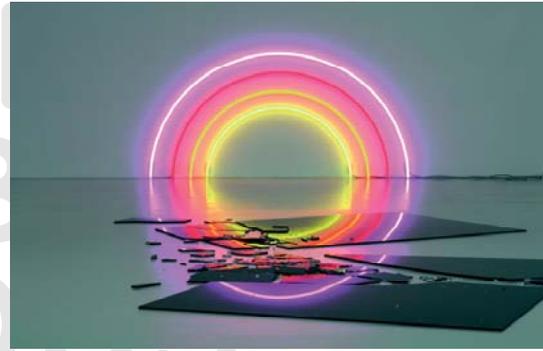
Artists :

Alina ABRAMOV, Cédric ALBY, Pierre-Olivier ARNAUD, Delphine BALLEY, Nicolas DION, Yan GAO, Olivier GROSSETETE, Clare LANGAN, Eoin Mc HUGH, Astrid MERY SINIVASSIN, Marlène MOCQUET, Francis MORANDINI, Julien PASTOR, Estefania PENAFIEL, Laurent PROUX, Christine REBET, Marie VOIGNIER

KENDELL GEERS LORI HERSBERGER



Lori Hersberger

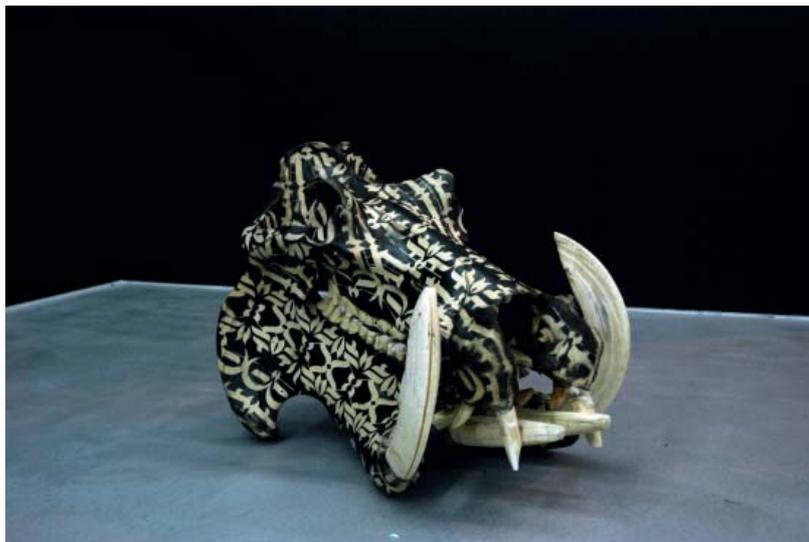


Lori Hersberger



Rendez-vous 2007
Marliène Mocquet
The bird that weed, 2007
(Mixed technique on canvas)
© Marc Damage - Courtesy
Gallery Alain Gutharc, Paris

09.08
.01.2009



Kendell Geers
Typhonic Beast 1, 2007
Skull of a hippopotamus sprayed in black «FUCK»
77 x 55 x 45 cm
Photography: Sara Dolfi Agostini
Courtesy Kendell Geers and Yvon Lambert, Paris, New-York



Kendell Geers
Installation view of the exhibition «Kannibale» at the gallery Yvon Lambert, Paris (October 18 - December 8, 2007)
Photography: Sara Dolfi Agostini
Courtesy Kendell Geers and Yvon Lambert, Paris, New-York



Kendell Geers
Typhonic Beast 2, 2007
Skull of a moose sprayed in black «FUCK»
77 x 55 x 45 cm
Photography: Sara Dolfi Agostini
Courtesy Kendell Geers and Yvon Lambert, Paris, New-York