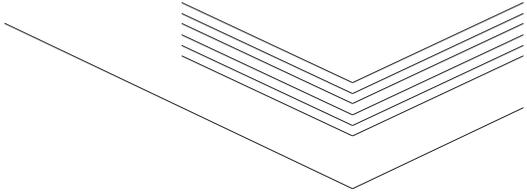


RENDEZ-VOUS

13

**INTER-
NATIONAL
YOUNG
ARTISTS**



CATALOGUE

OF THE

EXHIBITION

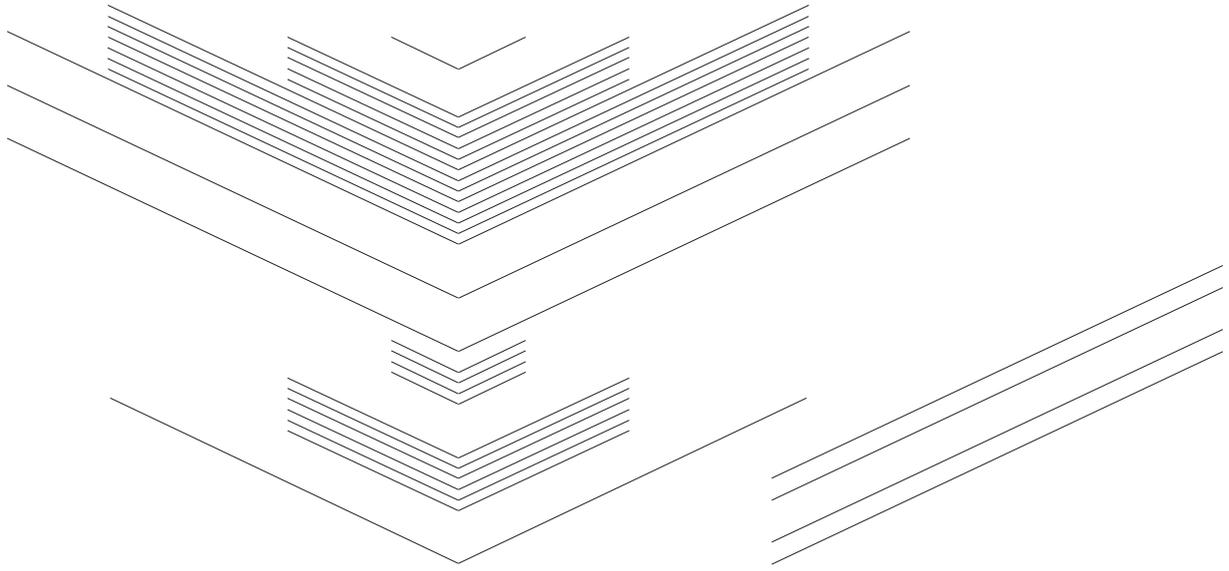
PREVIEW*

10 SEPTEMBER / 10 NOVEMBER 2013

**ENTIRELY DIGITAL, THE CATALOGUE
OF **RENDEZ-VOUS** 13 IN FRENCH
OR ENGLISH CAN BE DOWNLOADED
FROM OUR WEBSITE FREE OF CHARGE.**

**FULL INFORMATION IS AVAILABLE:
WWW.RENDEZ-VOUS13.FR**

*An updated version with views of the exhibition
will be available on September 20th, 2013.



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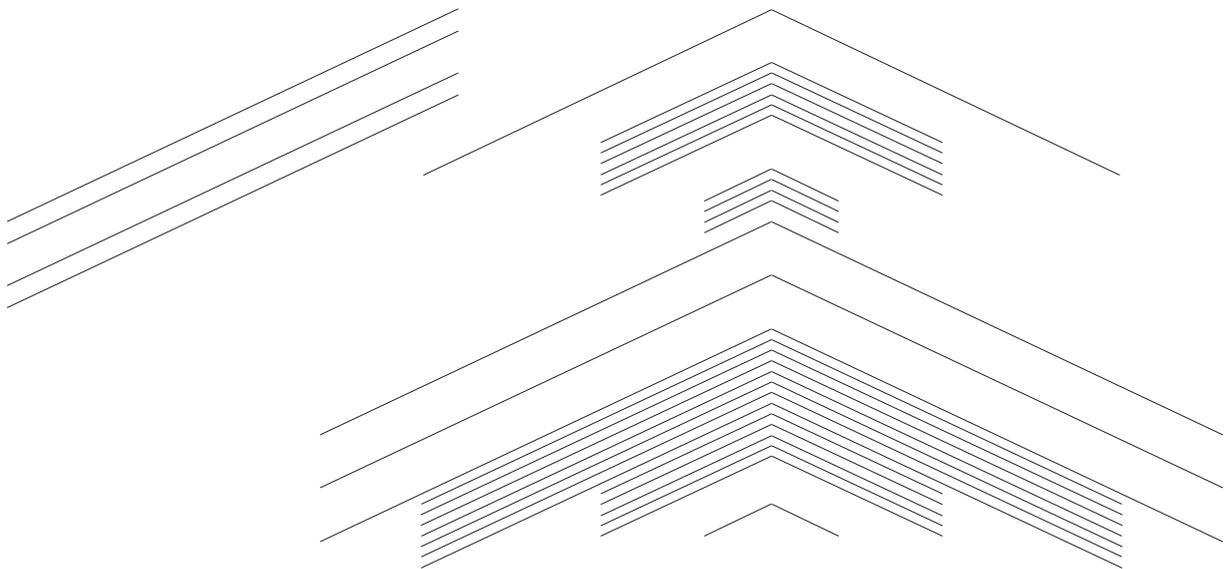
- 12 – Mathilde Barrio Nuevo
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- 84 – Part-time Suite
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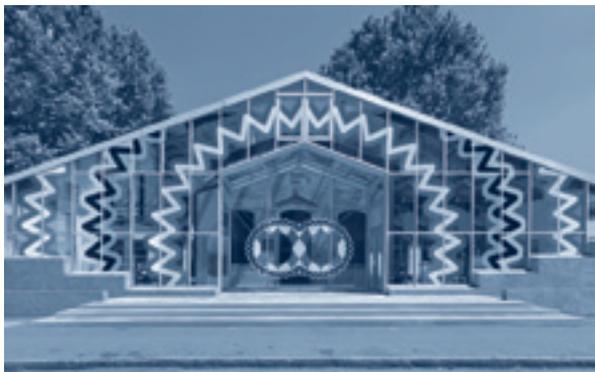
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COLOPHON



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INSTITUTIONS



- From top to bottom:
- Institut d'art contemporain, Villeurbanne/Rhône-Alpes
Antony Ward,
Work, Work, Work, My Fingers to the Bone, 2011
Rendez-vous 11
© Blaise Adilon
 - Musée d'art contemporain de Lyon
© Blaise Adilon
 - École nationale supérieure des beaux-arts de Lyon
© ENSBA Lyon



4

CURATORS

Created in 2002, with the support of the Région Rhône-Alpes, *Rendez-vous*, an international platform dedicated to young creative artists, is handled in an original manner by three French institutions: the Musée d'art contemporain, Lyon, the Institut d'art contemporain, Villeurbanne/Rhône-Alpes and the École nationale supérieure des beaux-arts, Lyon. *Rendez-vous* follows the evolution of the emerging scene and invites, since 2009, curators and directors of international Biennials. *Rendez-vous* is a unique project with an exhibition in Rhône-Alpes within the Biennale de Lyon and, the following year, an event abroad consisting of exhibitions and residences:

- In 2008: exhibition at the Shanghai Art Museum and residencies in Moscow, Beijing, Miami and Buenos Aires.
- In 2010: participation to the Shanghai Biennale.
- In 2012: exhibition in South Africa, at the Iziko South African National Gallery in Cape Town.

At the Institut d'art contemporain, Villeurbanne/Rhône-Alpes, within the 12th Biennale de Lyon, the 2013 edition features twenty artists from five continents (ten of them live in Rhône-Alpes) with the exhibiting of new projects in painting, sculpture, video, installation, etc.

- Thierry Raspail, *director*,
Musée d'art contemporain de Lyon
- Isabelle Bertolotti, *curator*,
Musée d'art contemporain de Lyon
- Nathalie Ergino, *director*,
Institut d'art contemporain,
Villeurbanne/Rhône-Alpes
- Emmanuel Tibloux, *director*,
École nationale supérieure
des beaux-arts de Lyon

10

DIRECTORS

& CURATORS

OF INTERNATIONAL

BIENNIALS

– Juliana Engberg,
Biennale of Sydney/AU
for Angelica Mesiti
– André Severo,
São Paulo Biennial/BR
for Paula Krause
– Li Xu, Shanghai Biennale/CN
for Lu Yang
– Bose Krishnamachari,
Kochi-Muziris Biennale/IN
for Paribartana Mohanty
– Sunjung Kim,
Gwangju Biennale/KR
for Part-time Suite

– Riason Naidoo,
Dakar Biennale/SN
for Hasan & Husain Essop
– Tan Boon Hui,
Singapore Biennale/SG
for Charles Lim
– Fulya Erdemci,
Istanbul Biennale/TR
for İz Öztat
– Natalia Zabolotna
& Oleksandr Soloviov,
Kiev Biennale/UA
for Nikita Kadan
– Ali Subotnick,
Los Angeles Biennial/US
for Dan Finsel



JULIANA ENGBERG

- Born in 1958 in Melbourne/AU
- Lives and works in Melbourne and Sydney/AU
- She is artistic director of the 19th Biennale of Sydney, entitled *You Imagine What You Desire*, which will be held in 2014.



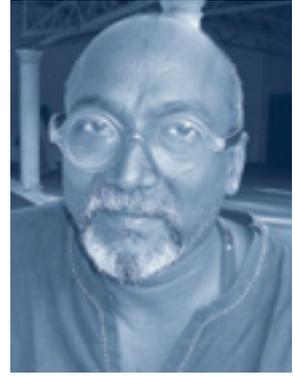
ANDRÉ SEVERO

- Born in 1974 in Porto Alegre/BR
- Lives and works in Porto Alegre/BR
- In 2012, he is associate director of the 30th São Paulo Biennial, entitled *The Imminence of Poetic*.



LI XU

- Born in 1967 in Shenyang/CN
- Lives and works in Shanghai/CN
- Curator of several editions of the Shanghai Biennale, he is now deputy director of the Power Station of Art in Shanghai.



BOSE KRISHNAMACHARI

- Born in 1963 in Kerala/IN
- Lives and works in Mumbai/IN
- In 2012, he is co-curator of the first Kochi-Muziris Biennale in India.



SUNJUNG KIM

- Born in 1965 in Seoul/KR
- Lives and works in Seoul/KR
- In 2012, she is artistic co-director of the 9th Gwangju Biennale, entitled *ROUNDTABLE*.



RIASON NAIDOO

- Born in 1970 in Durban/ZA
- Lives and works in Cape Town/ZA
- In 2012, he is co-curator of the *Dak'art*, 10th Dakar Biennale in Senegal.



TAN BOON HUI

- Lives and works in Singapore/SG
- In 2013, he is co-curator of the 4th Singapore Biennale, entitled *If the World Changed*.



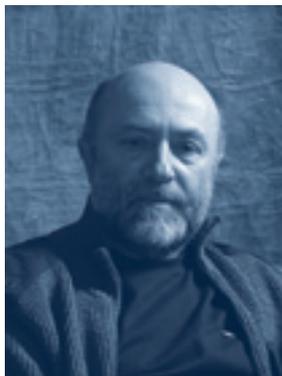
FULYA ERDEMCI

- Born in 1962 in Eskisehir/TR
- Lives and works in Istanbul/TR
- In 2013, she is curator of the 13th Istanbul Biennale, entitled *"Mom, am I barbarian?"*.



NATALIA ZABOLOTNA

- Born in 1973 in Cherkasy/UA
- Lives and works in Kiev/UA
- In 2012, she is co-curator of the exhibition *Double Game*, presented during the first Kiev Biennale which was held at the Mystetskyi Arsenal, Museum of Contemporary Art of Kiev.



OLEKSANDR SOLOVIOV

- Born in 1952 in Volgograd/RU
- Lives and works in Kiev/UA
- In 2012, he is co-curator of the exhibition *Double Game*, presented during the first Kiev Biennale which was held at the Mystetskyi Arsenal, Museum of Contemporary Art of Kiev.

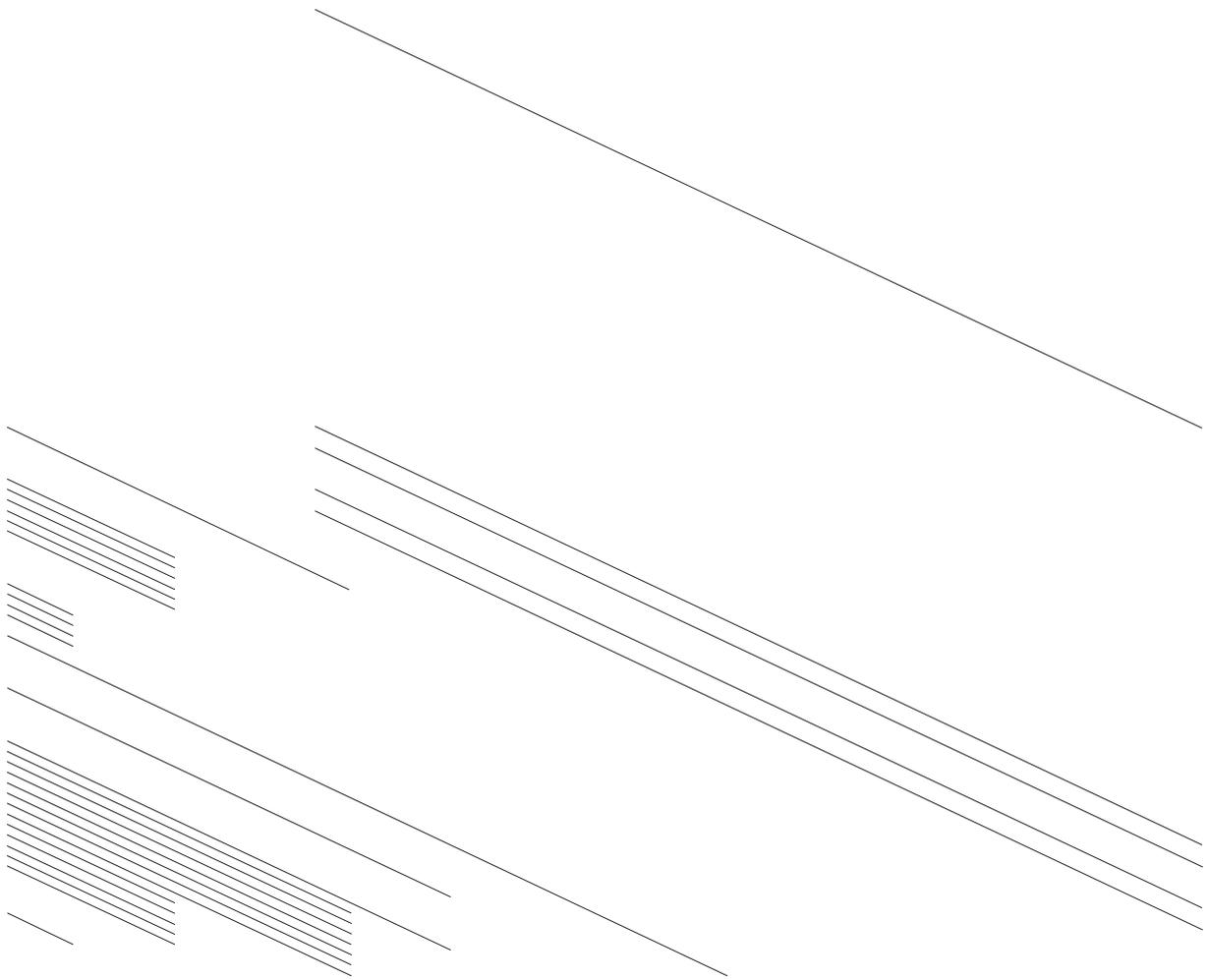


ALI SUBOTNICK

- Born in San Francisco, CA/US
- Lives and works in Los Angeles, CA/US
- In 2012, she is co-curator of the first Los Angeles Biennial, entitled *Made in L.A.*

20

ARTISTS



- 12 – Mathilde Barrio Nuevo,
suggested by the curators of Rendez-vous 13/FR
- 16 – Sophie Bonnet-Pourpet,
suggested by the curators of Rendez-vous 13/FR
- 20 – Thibault Brunet,
suggested by the curators of Rendez-vous 13/FR
- 24 – Jean-Alain Corre,
suggested by the curators of Rendez-vous 13/FR
- 28 – Hasan & Husain Essop,
suggested by Riason Naidoo, Dakar/SN
- 32 – Dan Finsel,
suggested by Ali Subotnick, Los Angeles/US
- 36 – André Fortino,
suggested by the curators of Rendez-vous 13/FR
- 40 – Nikita Kadan,
suggested by Natalia Zabolotna & Oleksandr Soloviov, Kiev/UA
- 44 – Karim Kal,
suggested by the curators of Rendez-vous 13/FR
- 48 – Paula Krause,
suggested by André Severo, São Paulo/BR
- 52 – Charles Lim,
suggested by Tan Boon Hui, Singapore/SG
- 56 – Guillaume Louot,
suggested by the curators of Rendez-vous 13/FR
- 60 – Lu Yang,
suggested by Li Xu, Shanghai/CN
- 64 – Angelica Mesiti,
suggested by Juliana Engberg, Sydney/AU
- 68 – Paribartana Mohanty,
suggested by Bose Krishnamachari, Kochi-Muziris/IN
- 72 – Nicolas Momein,
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- 76 – Nelly Monnier,
suggested by the curators of Rendez-vous 13/FR
- 80 – İz Öztat,
suggested by Fulya Erdemci, Istanbul/TR
- 84 – Part-time Suite,
suggested by Sunjung Kim, Gwangju/KR
- 88 – Mathilde du Sordet,
suggested by the curators of Rendez-vous 13/FR

1 MATHILDE BARRIO NUEVO

– Born in 1987 in Vichy/FR
– Lives and works in Saint-Maur-des-Fossés/FR

www.mathildebarrionuevo.com

For *Rendez-vous 13*, the artist presents:
– *Base Aérostat 1*, 2013

Production **RENDEZ-VOUS 13**



Above:
– *Inventaire*, 2012
Mixed media, 80 × 150 × 150 cm
Courtesy IAC, Galeries Nomades 2012/Le Vog,
Centre d'art contemporain, Fontaine/FR
© Blaise Adilon

Opposite:
– *Work in Studio I—Astérides*, 2011
Digital photograph, 24 × 18 cm
Courtesy of the artist,
Saint-Maur-des-Fossés/FR
© Mathilde Barrio Nuevo

>>
Right page:
– *War (Mirador)*, 2011
Pallet wood, elastic straps, light system,
spray paint, 270 × 90 × 90 cm
Courtesy of the artist,
Saint-Maur-des-Fossés/FR
© Mathilde Barrio Nuevo

EDUCATION**2005/2010**

- DNSEP, École nationale supérieure des beaux-arts de Lyon/FR

SOLO EXHIBITIONS**2012**

- *LES ANALYSES NE DONNENT RIEN*, IAC Galeries Nomades 2012, Le Vog, Centre d'art contemporain, Fontaine/FR

2011

- *Incipit*, Maison des arts plastiques de Rhône-Alpes (MAPRA), Lyon/FR

GROUP EXHIBITIONS (selection)**2013**

- *WATERPROOF*, Espace d'art Urgent Paradise, Lausanne/CH
- *Là où il pleuvine*, 4th edition, L'Atelier, Saulieu/FR

2012

- *Biennale d'art contemporain mulhouse 012*, Parc expo, Mulhouse/FR
- *Gisement & Extraction*, 40mcube, Rennes/FR

2011

- *Les enfants du sabbat XII*, le Creux de l'Enfer, Centre d'art contemporain, Thiers/FR
- *Silent Lectures*, le 6B, Saint-Denis/FR
- *Zone d'expérimentation #3: La Bataille*, Galerie Montgrand, Marseille/FR
- *Lost in the Twenty First*, H.L.M., Marseille/FR





On top:
 - *The Possibility of Immortality' Cocoon*©, 2011
 Household refuse, cling film, coloured
 concrete, wallpaper glue, 12 × 52 × 45 cm
 Courtesy of the artist,
 Saint-Maur-des-Fossés/FR
 © Mathilde Barrio Nuevo

Above :
 - *Flying Saucer*, 2010
 Wood, paint, light system, 80 × 200 × 200 cm
 Courtesy of the artist,
 Saint-Maur-des-Fossés/FR
 © Mathilde Barrio Nuevo

>>
 Right page:
 - *Interiors #3 Acting*, 2010
 Print on perspex, aluminium box, neon tubes,
 82 × 102 × 15 cm
 Courtesy of the artist,
 Saint-Maur-des-Fossés/FR
 © Mathilde Barrio Nuevo

I work on an aestheticism influenced by minimalism and American Streamline, science fiction films and popular TV. This combination of references leads to a play of geometrical forms and visual and sound effects. Although my pieces are mainly in the form of sculpture and installations, I work in parallel in photography, both in the transformation of reality and daily shots of my working areas (*Work in Studio* series); this is a way for me to “deconsecrate” art works.

Mathilde Barrio Nuevo

Mathilde Barrio Nuevo assembles her pieces like a collection of unique objects chosen or made to centre on a narrative thread that always gives coherence to the whole. The various parts of the installation thus form an entity that also encompasses the space in which they are set. The components are set out like characters in a story and we don't know if they are real—as they all have the characteristics of everyday objects—or whether they are pure inventions seemingly belonging to a modified reality or one that has not existed. The visitor is immersed in a situation that he/she observes as if uninvited while the occupants of the place are momentarily absent.

Julie Marchal

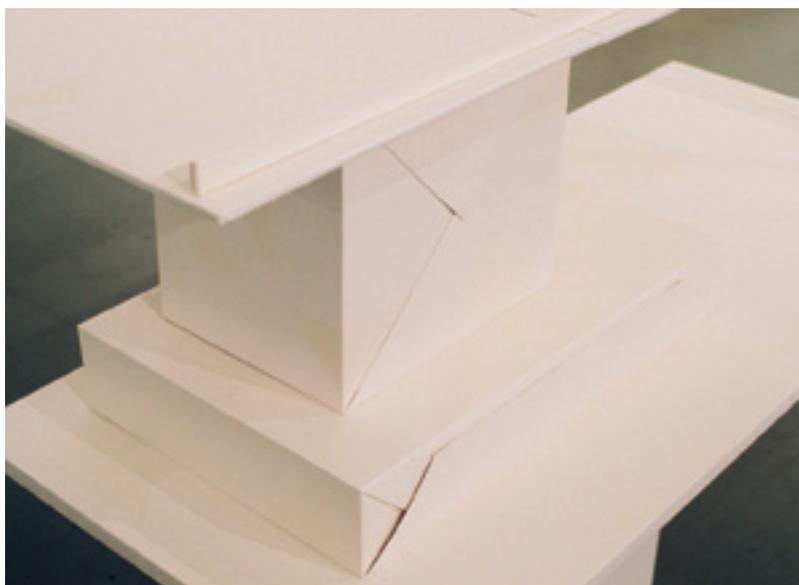
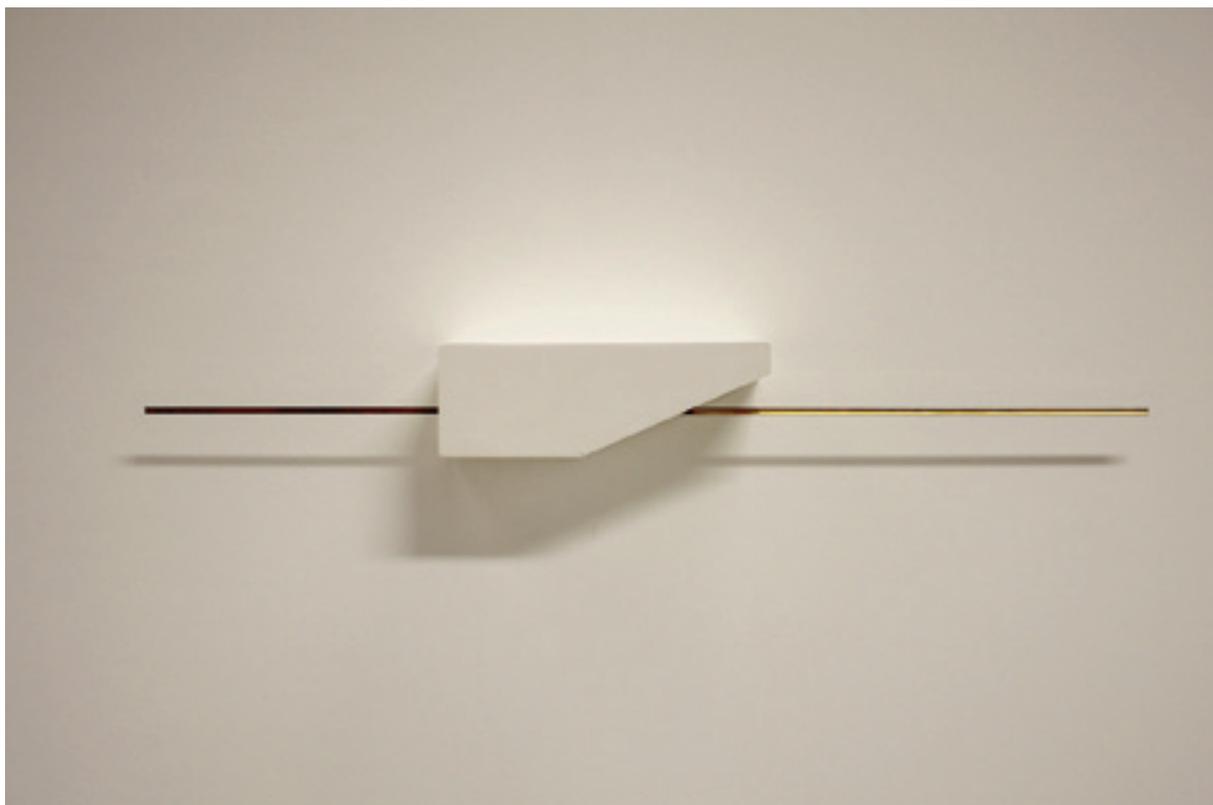


2 SOPHIE BONNET-POURPET

- Born in 1988 in Lyon/FR
- Lives and works in Lyon/FR

For *Rendez-vous 13*, the artist presents:
- *Problèmes existentiels*, 2012-2013

Co-production Prix Pézieux
and **RENDEZ-VOUS 13**



Above:
- *ML de Noailles (piscine 1/48 deuxième tirage)*, 2012
Plaster form measuring 38 × 13 × 9 cm sliding
on a 1 metre I-profile brass rod
Courtesy of the artist, Lyon/FR
© Sophie Bonnet-Pourpet

Opposite:
- *Dear Aaron the Wallpaper Has
Some Existential Problems*, 2013 (detail)
Wallpaper “bronzed” with an UV lamp after
the design by Theo van Doesburg for the Flower
Room at Villa Noailles (edition), pasted
on wooden volumes, printed card “M. Spelling,
we see your wife in a magazine, she’s in
your wrapping room...”,
100 × 120 × 45 cm
Courtesy of the artist, Lyon/FR
© Sophie Bonnet-Pourpet

>>
Right page:
- *Marie-Laure et la chaise longue
(Problèmes existentiels series)*, 2013
Wallpaper “bronzed” with an UV lamp after
the design by Theo van Doesburg for the Flower
Room at Villa Noailles (edition), with steel tubes,
164 × 57 cm
Courtesy of the artist, Lyon/FR
© le Creux de l’Enfer, Thiers

EDUCATION

2012

- DNSEP, with honours,
École nationale supérieure
des beaux-arts de Lyon/FR

2010

- Assistant at the studio of Jim Shaw
& Marnie Weber, Los Angeles, CA/US
- DNAP, with honours,
École nationale supérieure
des beaux-arts de Lyon/FR

EXHIBITIONS & PERFORMANCES

2013

- *Plafond2*, Botz-en-Mauges/FR
- *WATERPROOF*,
Espace d'art Urgent Paradise,
Lausanne/CH
- *Espahor ledet ko Uluner!*,
Reading of a monologue from a novel
by Guy de Cointet on an invitation of
Dora Garcia for the exhibition
Ulysses Was Born in Trieste,
LiveInYourHead, Geneva/CH
- *Les enfants du sabbat XIV*
le Creux de l'Enfer,
Centre d'art contemporain, Thiers/FR
- *L.A. Existencial: around Guy de Cointet*
L.A.C.E, Los Angeles, CA/US

2012

- *Post Performance Future*
Les Subsistances, Lyon/FR
- *Compositions avec IIIIIIII*,
360m³, Lyon/FR
- *Une pièce télépathique avec ML*
de Noailles dans le rôle principal,
performance *About Search*,
Performance, as Part of Reader Circle,
documenta 13, Kassel/DE

2011

- *Muskel*, Der Kanal, Berlin/DE
- *Probabilité 0.01*,
Institut français, Vilnius/LT
- *Artists' Postcards*, Goethe-Institut,
as part of *Résonance*,
11th Biennale de Lyon, Lyon/FR
- *Chain Letter*, Shoshana Wayne Gallery,
Santa Monica, CA/US
- *SBP*, performance, Institut français,
Vilnius/LT

2010

- *Plafond*, Botz-en-Mauges/FR
- *Estampes, livres, affiches*,
Délégation parisienne du Grand Lyon,
Paris/FR





On top:
 – *Insolation à Uxmal*, Yucatan, 2012
 Silver photograph, 24 × 36 mm
 Courtesy of the artist, Lyon/FR
 © Sophie Bonnet-Pourpet

Above:
 – *Theater (géométries en creux)*, 2012
 Used glasspaper on an imitation wood sheet,
 28 × 21.6 cm
 Courtesy of the artist, Lyon/FR
 © Gaëlle Cognée

>>
 Right page:
 – *Racetrack Playa, Endorheic Basin*, 2012
 Unfired clay vase with inscriptions
 in the bottom, diameter 35 cm
 Courtesy of the artist, Lyon/FR
 © Sophie Bonnet-Pourpet

Composition climatique is the last part of a saga that humorously involves modern heroines, pop culture and modernist architecture. *A priori* abstract forms become screens on which the titles project their figures, contributing to the construction of a meta-narrative.

A wallpaper pattern is drawn from a meeting between a drawing by Theo van Doesburg (maquette for the colour of the walls of a small room reserved for making flower arrangements at Villa Noailles) and contemporary trend for sunbathing. The work travels to Mayan temples and, from episode to episode, becomes the thread for a solstice, a wrapping paper model and then finishes as a reclining chair, composing the *Problèmes existentiels* series.

Lit by UV light, the pattern little by little finally fades during the exhibition, as the colour of the paper becomes more and more present and the motif disappears.

The ensemble shown at *Rendez-vous 13* is designed as a piece with a certain atmosphere. Fans, the result of a passion for draughts, highlight the sculpted light and the warm background air. The collection, set out as belonging to Marie-Laure de Noailles, incarnates her latter's foibles and romances.

The sculptures are objects in settings that switch from being major characters to accessories or scene, according to syntax and distribution. Thus, hanging 1.60 m above the floor on a rail with a L-profile, a block of plaster that had previously been a sliding swimming pool with reflections becomes the portrait of Marie-Laure de Noailles for the requirements of the story.

From text to image, from volume to place, everything is a question of measurement and mensuration, of architecture and body, of impression and print, and of desire. Against the background of a question of generation and appearance, bodies stretch and fans come back into trend while "bronzed", a term that used to be reserved for a technique in sculpture, returned there.

Sophie Bonnet-Pourpet



3 THIBAUT BRUNET

- Born in 1982 in Montélimar/FR
- Lives and works in Lille/FR

www.thibaultbrunet.fr

For *Rendez-vous 13*, the artist presents:
- *Vice City*, 2007-2013
- *Landscape*, 2011

Production **RENDEZ-VOUS 13**



Above:

- *Sans titre 04*, *Landscape* series, 2011
Pigmentary print on rag Hahnemuhle paper,
60 × 46 cm
Courtesy of the artist, Lille/FR
and Galerie Binôme, Paris/FR
© Thibault Brunet

Opposite:

- *Sans titre 06*, *Landscape* series, 2011
Pigmentary print on wallpaper, 100 × 150 cm
Courtesy of the artist, Lille/FR
and Galerie Binôme, Paris/FR
© Thibault Brunet

>>

Right page:
- *Sans titre 02*, *Landscape* series, 2011
Pigmentary print on wallpaper, 100 × 150 cm
Courtesy of the artist, Lille/FR
and Galerie Binôme, Paris/FR
© Thibault Brunet

EDUCATION**2008/2006**

- DNSEP and DNAP, École Supérieure des Beaux-Arts de Nîmes/FR

2005

- Bachelor's degree in Plastic Arts, Université Paul Valéry, Montpellier/FR

SOLO EXHIBITIONS**2013**

- *Mois de la Photo*, Paris/FR
- *Vice City*, Galerie Binôme, Paris/FR

2012

- *First Person Shooter*, 4RT Contemporary, Brussels/BE

2009

- *Still Life*, Museum d'Histoire Naturelle, Nîmes/FR

GROUP EXHIBITIONS (selection)**2013**

- *Mois de la photo à Los Angeles*, Lucie Foundation, Los Angeles, CA/US
- *distURBANces, European Month of Photography*, Luxembourg/LU

- *distURBANces, European Month of Photography*, MUSA, Vienna/AT

- *distURBANces, European Month of Photography*, EHOP, Bratislava/SK

2012

- *Obsessions*, La Filature scène nationale de Mulhouse, Mulhouse/FR
- *Bourse du Talent*, BNF, Paris/FR

2011

- *[reGeneration²]*, Fototeca del Centro de las Artes, Monterrey/MX

- Galerie Azzedine Alaïa, Paris/FR
- Aperture Foundation, New York, NY/US

- *Les Boutographies*, photographic meetings, Galerie Saint-Ravy, Montpellier/FR

2010

- *FotoWeek*, Washington, DC/US

- *[reGeneration²]*, Galerie Carla Sozzani, Milan/IT
- Miami Dade College, Miami, FL/US

- *Rencontres d'Arles*, Arles/FR

- Musée de l'Élysée, Lausanne/CH

- Michaelis School of Fine Art,

- University of Cape Town,

- Cape Town/ZA

- Pingyao International

- Photography Festival, Pingyao/CN





Thibault Brunet is particularly interested in the question of reality and its imitations. He has been passionate about virtual worlds and especially those of video games for several years. He therefore enters these digital universes to make all his series of photographs, using his various avatars to move within the game areas but as a photographer rather than as a gamer.

His photographs explore landscapes and show virtual characters in purely imaginary situations. But these images simulating portrait photography (the *First Person Shooter* series) and war reporting (the *Landscape* series) and views of towns or architecture display confusing realism. Mock humanity and shams provide narrative energy in these images. The artist photographs a parallel world—an idealised, mastered reproduction of our reality. No action has a final consequence in these universes, time is a loop and the body can be reanimated at will.

Thibault Brunet thus develops a singular form of elsewhere where the spectator is drawn into a reconstituted world, bringing visual disorientation and fascination. Time is completely different in the *Vice City* game: 24 hours go by in 24 minutes, the sun rises and sets at a wild rate, giving the photography a fresh palette every time. Equipped with a virtual camera, Thibault Brunet abandons the missions and goes off to explore the game area. His wanderings slow as he goes through the spaces abandoned by the players. The *Vice City* series becomes in contradiction with the exciting universe of video games. It concentrates on the decors alone, forming an invitation to contemplate them. A solitary observer of these backcloths ignored by players who are too busy with their avatars, the photographer compiles a singular travel journal, delivering ambiguous pictures of these non-game areas. The unnatural aesthetics of his images is a cross between digital definition and pictorial tradition.

The images are sometimes desert-like and sometimes industrial and fit in readily with the pattern of art history. They can be linked just as easily with contemporary photography, Japanese prints and academic painting. By using the times and dates of the shots as titles, he also uses the notion of the decisive instant of photography. His works are hybrids that swing between artifice and reality.

Valérie Cazin



Opposite:
 - 04-01-2012 20h00, *Vice City* series, 2012
 Pigmentary print on rag Hahnemühle paper,
 20 × 20 cm
 Courtesy of the artist, Lille/FR and Galerie
 Binôme, Paris/FR
 © Thibault Brunet

<<
 Left page, in reading direction:
 - 03-01-2012 19h10, *Vice City* series, 2012
 Pigmentary print on rag Hahnemühle paper,
 20 × 20 cm
 Courtesy of the artist, Lille/FR and Galerie
 Binôme, Paris/FR
 © Thibault Brunet

- 29-08-2010 20h51, *Vice City* series, 2010
 Pigmentary print on rag Hahnemühle paper,
 20 × 20 cm
 Courtesy of the artist, Lille/FR
 and Galerie Binôme, Paris/FR
 © Thibault Brunet

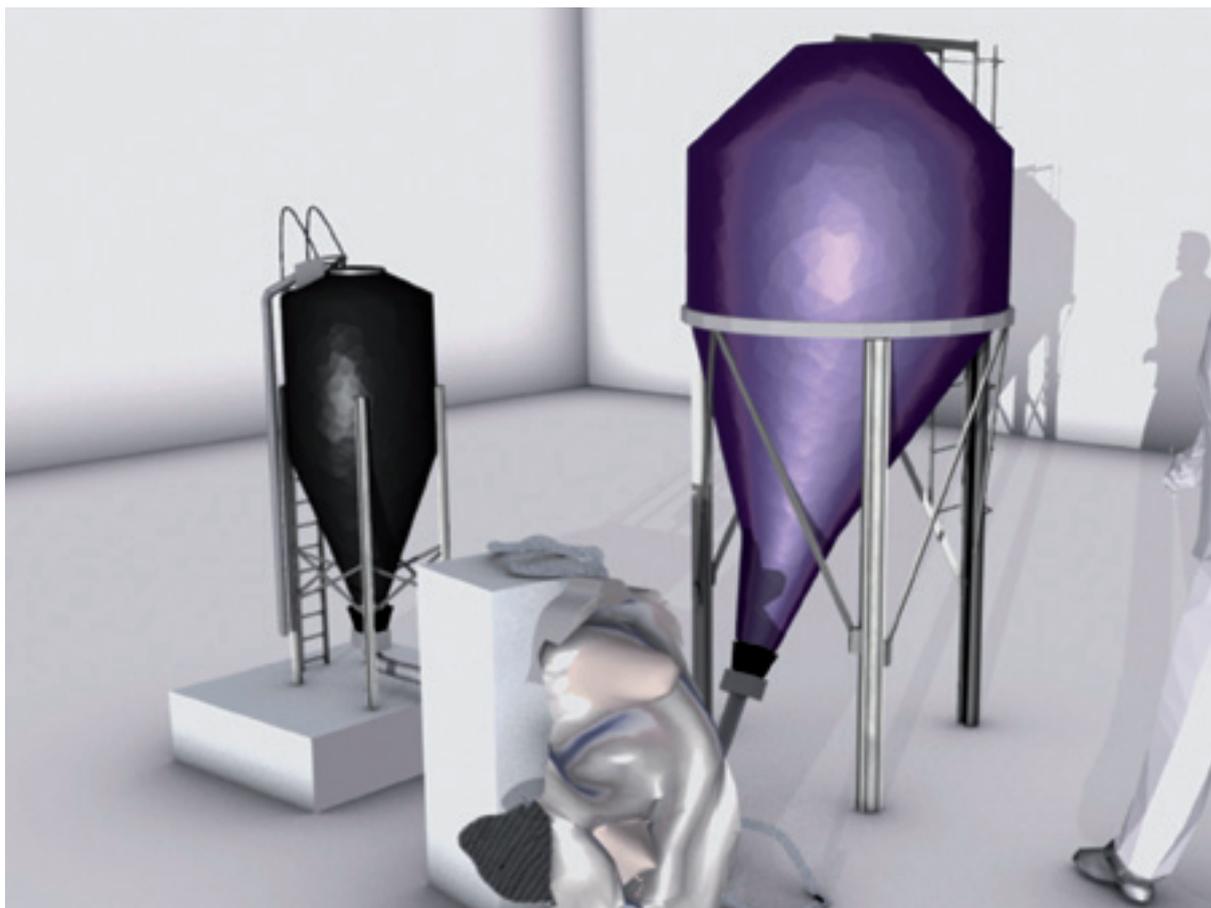
- 29-08-2010 20h38, *Vice City* series, 2010
 Pigmentary print on rag Hahnemühle paper,
 20 × 20 cm
 Courtesy of the artist, Lille/FR
 and Galerie Binôme, Paris/FR
 © Thibault Brunet

4 JEAN-ALAIN CORRE

– Born in 1981 in Landivisiau/FR
 – Lives and works in Lyon/FR

For *Rendez-vous 13*, the artist presents:
 – *Johnny, Épisode 8*,
Ginger n'est pas une fille, 2013

Co-production DRAC Rhône-Alpes
 and **RENDEZ-VOUS 13**



Above:
 – *Johnny, Épisode 8*,
Ginger n'est pas une fille, 2013
 3D project
 Ceramic, galvanized steel, copper,
 silicone, aphrodisiac fluid,
 variable dimensions
 Courtesy of the artist, Lyon/FR
 © Jean-Alain Corre

>>
 Right page:
 – *Johnny, Épisode 8*,
Ginger n'est pas une fille, 2012
 Felt pen, ink, enamel, grey pencil,
 satin varnish, 29 × 21.7 cm
 Collection Florence Giroud
 © Jean-Alain Corre

>>
 – *Johnny, Épisode 8*,
Ginger n'est pas une fille, 2013
 View of the studio, work in progress
 Ceramic, steel, copper, silicone,
 variable dimensions
 With the support of the DRAC Rhône-Alpes
 and the École nationale supérieure
 des beaux-arts de Lyon
 Courtesy of the artist, Lyon/FR
 © Jean-Alain Corre

EDUCATION**2006**

- DNSEP, École nationale supérieure des beaux-arts de Lyon/FR

SOLO EXHIBITIONS**2012**

- *Firewall, Love to Love Interface*, Bikini, Lyon/FR

2009

- *A Johnny Machine*, Néon, Lyon/FR

GROUP EXHIBITIONS (selection)**2013**

- *0,00 €*, La GAD and Triangle France, Marseille/FR

2012

- *La vitesse des masses-graisses*, Le Local, Lyon/FR
- *Für ein abstraction océanique*, L'Appartement, Paris/FR

2011

- *Kugler Remix*, Usine Kugler, Geneva/CH
- *Fais gaffe aux biches*, NSPP, Saint-Étienne/FR
- *The Navidson Record*, Ilkabree, Bordeaux/FR

2009

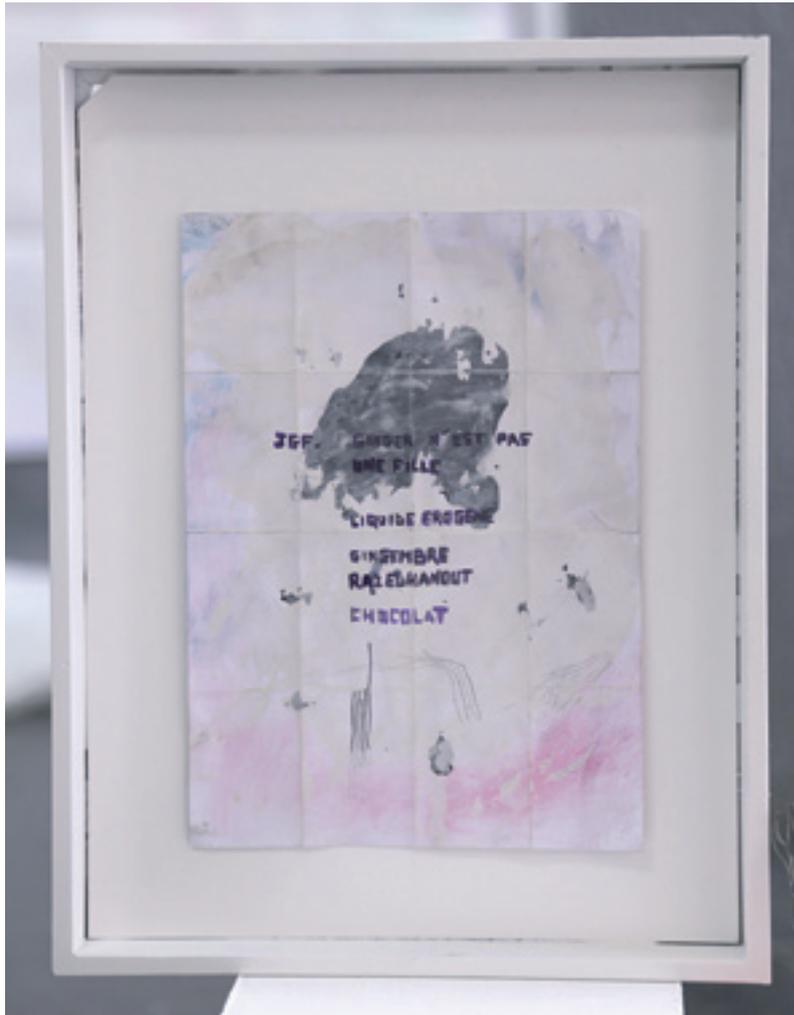
- *Maildropper*, IMOCA, Dublin/IE
- *Johnny 2*, La Générale, Paris/FR

2008

- *12*, Chantier public, Lyon/FR

2006

- *Multipolaire*, Hall 14, Leipzig/DE





Above:
 - *Johnny, Épisode 7: Firewall, Love to Love Interface*, 2012
 View of the exhibition, Bikini, Lyon
 Steel, electric motors, pulleys, straps, silk, sweater with sequins, breadcrumbs, fat,
 260 × 280 m
 Courtesy of the artist, Lyon/FR
 © Jean-Alain Corre

>>
 Right page:
 - *Generatorscape*, 2009
 View of the exhibition *Épisode 0, machine*,
 Néon, Lyon/FR
 Steel, synthetic glass, engine, supercharger, washing powder, grease,
 300 × 400 × 600 cm
 Courtesy Néon, Lyon/FR
 © Jean-Alain Corre

Johnny is a name for a set of works that I like to see as a kind of serial. *Johnny* is neither a double nor an avatar.

He is a character with no scenario. His wanderings let me create, collect and assign forms drawn from our post-industrial framework of daily life.

“I only went into cinema in the hope of making my wife a star. I counted on returning to my ceramics studio once I had succeeded this”.

Jean Renoir

SYNOPSIS of *Johnny*,
Épisode 8: Ginger n'est pas une fille

Sam Wheat, a banker, and Molly Jensen, a talented potter, are a pair of lovers who have moved into an apartment in New York. At work, Sam discovers irregularities in certain bank accounts and passes this on to his colleague, Carl Bruner. Carl intends to study the question but Sam decides to carry out his own investigation. Shortly afterwards, Sam and Molly are attacked by a group of armed thugs. Sam is killed by a shot in his fight with Willy. He gradually realises that he has become a ghost who can be neither seen nor heard.

B.O. BY RROSE

- <http://www.discogs.com/Rrose-Preretinal/master/463493>
- <http://rrose.ro/>

PRECEDING EPISODES

- Episode 0: *Machine*
<http://www.youtube.com/watch?v=4U21rmGyHxs>
- Episode 1:
Another Day Machine
- Episode 2: *Disco lente*
<http://www.youtube.com/watch?v=inaf9R37dxw>
- Episode 3: *Géométries vides*
- Episode 4: *Université*
- Episode 5: *Le rêve gras*
- Episode 6: *Géographie verte*
- Episode 7:
Firewall, Love to Love Interface
<https://vimeo.com/70289267>
- Episode 8: *Ginger n'est pas une fille*

UPCOMING

- Épisode 9:
Billie Jean, espace écho profond

Jean-Alain Corre



5 HASAN & HUSAIN ESSOP

- Born in 1985 in Cape Town/ZA
- Live and work in Cape Town/ZA

For *Rendez-vous 13*, the artists present:
- *Remembrance*, 2010-2012



Above:
- *Grave of Moses, Jericho*, 2011
Photograph, 67.5 × 102 cm
Courtesy Goodman Gallery, Johannesburg
and Cape Town/ZA
© Hasan & Husain Essop

Opposite:
- *Masjid al Haram (Sacred Mosque), Mecca, Saudi Arabia*, 2011
Photograph, 67 × 100 cm
Courtesy Goodman Gallery, Johannesburg
and Cape Town/ZA
© Hasan & Husain Essop

>>
Right page, from top to bottom:
- *Cave of Refuge, Medina, Saudi Arabia*, 2011
Photograph, 74 × 240 cm
Courtesy Goodman Gallery, Johannesburg
and Cape Town/ZA
© Hasan & Husain Essop

- *Jabal Arafat (Mount of Mercy), Mecca, Saudi Arabia*, 2011
Photograph, 81 × 263 cm
Courtesy Goodman Gallery, Johannesburg
and Cape Town/ZA
© Hasan & Husain Essop

EDUCATION

- 2012**
- Postgraduate Certificate in Education, University of Cape Town, Cape Town/ZA
- 2009**
- Postgraduate Diploma in Art, Michaelis School of Fine Arts, University of Cape Town, Cape Town/ZA
- 2003/2006**
- Bachelor's degree of Fine Art, Michaelis School of Fine Arts, University of Cape Town, Cape Town/ZA

SOLO EXHIBITIONS

- 2012**
- *Remembrance*, Goodman Gallery, Cape Town/ZA
- 2011**
- *Indelible Marks*, Gallery Isabelle van den Eynde, Dubai/AE
- 2010**
- *Halaal Art*, Goodman Gallery, Johannesburg/ZA

GROUP EXHIBITIONS (selection)

- 2012**
- *Rencontres d'Arles*, Arles/FR
- 2011**
- *Figures & Fictions: Contemporary South African Photography*, V&A Museum, London/GB
- *Propaganda by Monuments*, Cairo/EG
- 2010**
- *BREDAPHOTO 2010*, Breda/NL
- *Peekaboo: Current South Africa*, Helsinki Museum, Helsinki/FI
- "US", Iziko South African National Gallery, Cape Town/ZA
- Dak'art Biennale, Dakar, Senegal/SN
- 2009**
- *Integration and Resistance in the Global Age*, Havana Biennale, Havana/CU
- 2008**
- *Power Play*, Goodman Gallery, Cape Town/ZA





From top to bottom:
 – *Oudste Kerk, Amsterdam, Netherlands, 2011*
 Photograph, 93.5 × 240 cm
 Courtesy Goodman Gallery, Johannesburg
 and Cape Town/ZA
 © Hasan & Husain Essop

– *Masjid al Nabawi (Mosque of Illuminating Light),
 Medina, Saudi Arabia, 2011*
 Photograph, 67 × 100 cm
 Courtesy Goodman Gallery, Johannesburg
 and Cape Town/ZA
 © Hasan & Husain Essop

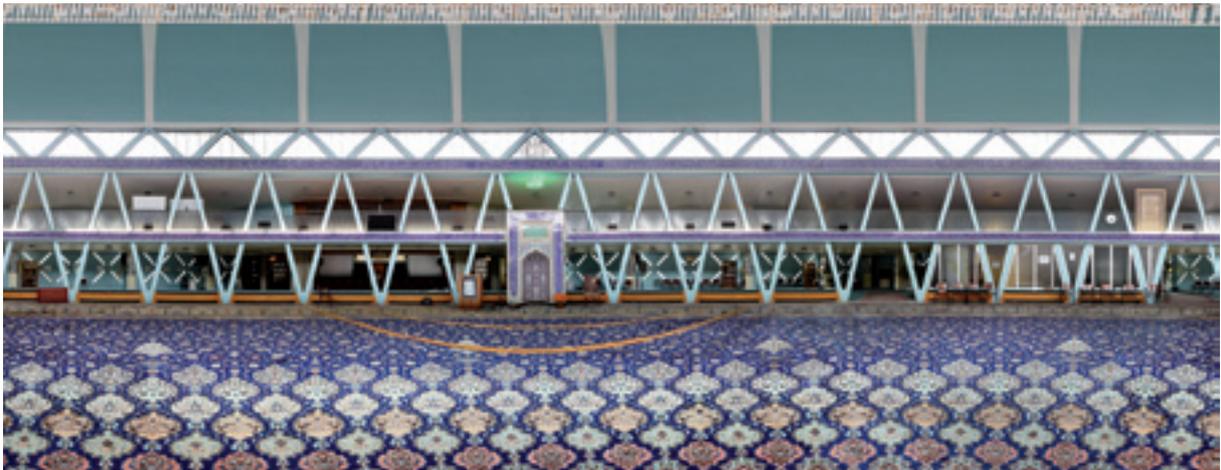
Our work highlights a multi-cultural clash between religion and popular cultures. We explore the dominating influence of Western theatrics and those narratives that are constructed to depict a certain reality. Inspired by Hollywood's visual language and tactics, we create our own narratives. Each photograph reflects us in a battle of moral, religious and cultural conflicts. Two dominant personalities appear, East and West, with all their stereotypes. Environments are chosen as stages on which to perform and define our behaviors.

Creating a moment in time, a dream or something seen, we tell a story of growing up. Being competitive with each other is a constant battle for the best. We use our own iconography to provide a political context for the wars being fought on a local and global scale. The viewer is able to translate these signs with his own understanding of the present and imagine a range of different possibilities. The images are also personal viewpoints that capture the growth and hunger for development: finding boundaries that we are able to test, debating the truth in our actions.

They also reveal a satirical thread stitched in its process, a designed layout demonstrating our knowledge and experience.

As twin brothers, we have set out to find ourselves in each other, the similarities become interesting and exciting. Trying to create something new each time, a story unfolds and never ends.

Hasan & Husain Essop



From top to bottom:

– *Shia Circle, Hamburg, Germany, 2011*
 Photograph, 93.5 × 240 cm
 Courtesy Goodman Gallery, Johannesburg
 and Cape Town/ZA
 © Hasan & Husain Essop

– *Silent Night, Amsterdam, Netherlands, 2011*
 Photograph, 74 × 240 cm
 Courtesy Goodman Gallery, Johannesburg
 and Cape Town/ZA
 © Hasan & Husain Essop

6 DAN FINSEL

- Born in 1982 in Lehigh, PA/US
- Lives and works in Los Angeles, CA/US

- For *Rendez-vous 13*, the artist presents:
- *The Space Between You and Me*, 2012-2013

Production **RENDEZ-VOUS 13**



Above:

- View of the artist's studio, Chatsworth, CA, 2011
- *"The Space Between You and Me"*, 2012 (detail)
- Video installation, sculpture, drawing, variable dimensions
- Courtesy of the artist and Richard Telles Fine Arts, Los Angeles, CA/US
- © Joshua White

Opposite:

- Making the armature, Chatsworth, CA, 2011
- *"The Space Between You and Me"*, 2012 (detail)
- Video installation, sculpture, drawing, variable dimensions
- Courtesy of the artist and Richard Telles Fine Arts, Los Angeles, CA/US
- © Joshua White

>>

- Right page:
- Studio, Chatsworth, CA, 2011
- *"The Space Between You and Me"*, 2012 (detail)
- Video installation, sculpture, drawing, variable dimensions
- Courtesy of the artist and Richard Telles Fine Arts, Los Angeles, CA/US
- © Joshua White

EDUCATION**2009**

- Master's degree in Fine Art, CalArts, Valencia, CA/US

2006

- Bachelor's degree in Fine Art, Kutztown University, Kutztown, PA/US

SOLO EXHIBITIONS**2013**

- *E-Thay Inward-Yay Ourney-Jay*, Richard Telles Fine Art, Los Angeles, CA/US

2010

- *I Could Be Anybody, I Could Be Somebody*, Parker Jones Gallery, Los Angeles, CA/US

2009

- *Becoming Her, for Him, for He: Becoming Him, for Her, for She (Becoming Me, for Me, for Me.)*, D300, CalArts, Valencia, CA/US

GROUP EXHIBITIONS (selection)**2013**

- *And I'm Always Worried: An Anxious Evening*, ICA, London/GB

2012

- *Artist Films International*, Ballroom Marfa, Marfa, TX/US
- *Made in L.A.*, 2012, Hammer Museum, Los Angeles, CA/US

2011

- *The New Verisimilitude*, Francois Ghebaly Gallery, Los Angeles, CA/US
- *3,348 Hours of Sunshine*, Clifton Benevento, New York, NY/US

2010

- *Says I*, Parker Jones Gallery, Los Angeles, CA/US

2009

- *Dan Finsel, Cary Georges, Dan Graham*, Hammer Museum, Los Angeles, CA/US
- *Why Theory*, CalArts, Spring Arts Tower, Los Angeles, CA/US





Above:
 - Studio, Chatsworth, CA, 2011
 "The Space Between You and Me", 2012 (details)
 Video installation, sculpture, drawing,
 variable dimensions
 Courtesy of the artist and Richard Telles
 Fine Arts, Los Angeles, CA/US
 © Joshua White

>>
 Right page:
 - Molding the clay, Chatsworth, CA, 2011
 "The Space Between You and Me", 2012 (detail)
 Video installation, sculpture, drawing, variable
 dimensions
 Courtesy of the artist and Richard Telles
 Fine Arts, Los Angeles, CA/US
 © Joshua White

My presumption of myself is that of an actor, acting the part of an artist, acting the part of an artist. A director, directing himself to act the part of himself acting the part of the artist, acting the part of the artist. As a writer, writing the direction given to himself to act the part of the director, directing himself to act the part of the artist, to act the part of the artist, acting the part of the artist.

Narrowed down, my physical output as videos, objects, and installations exists as documents, stage props and sets within what is an ongoing series of performative acts. Though this work is presented as highly personal, nothing could be further from or closer to the truth as every action, modeled piece of clay or presentation of self, is cross examined within a hypothetical, alter ego-narrative that has yet to be fully written. Within a framework I am an unreliable location, a mercurial placeholder for a body and a series of motions often psychologically perverse and dramatic.

The Space Between You and Me, is a project rooted in the early character of my motivations as “subconscious self desiring to be Farrah Fawcett so as to be object of my father’s sexual desire”. It was the culminating point in that particular set of motivations, and sought to portray me bringing my pseudo obsession closer to some version of myself that is in line with reality. All sets, costume and objects are an amalgam, based upon the catalogue from Keith Edmier’s collaborative art project with Farrah Fawcett, and *Extremities*, a film/play starring Farrah Fawcett. The installations that this work is presented in, both at the *Hammer Biennial* (2012) and in *Rendez-vous 13*, are rooms within the same house, the house being based upon the set of the *Extremities* film. The Hammer installation was the living room, at *Rendez-vous 13* it is the bedroom.

Dan Finsel



7 ANDRÉ FORTINO

– Born in 1977 in Marseille/FR
– Lives and works in Marseille/FR

www.andrefortino.com

For *Rendez-vous 13*, the artist presents:

- *Hôtel-Dieu/Les Paradis Sauvages*, 2009 and 2013
- *La domestication n'aura pas lieu*, 2013
Performance presented during the opening of the exhibition with the participation of Matthieu Pernaud



Above:
– *Les Paradis Sauvages*, 2013
Video, 45'
Work realized in collaboration with Hadrien Bels
Courtesy of the artists, Marseille/FR
© André Fortino & Hadrien Bels

>>
Right page:
– *Hôtel-Dieu*, 2009
Video, 45'
Courtesy of the artist, Marseille/FR
© André Fortino

EDUCATION

- 2013**
– DSRA in progress, École Supérieure d'Art de l'Agglomération d'Annecy/FR
- 2008**
– DNSEP, with honours, École Supérieure d'Art de l'Agglomération d'Annecy/FR
- 2006**
– DNAP, with honours, École Supérieure d'Art de l'Agglomération d'Annecy/FR

**SOLO EXHIBITIONS**

- 2012**
– *Hypnotisé par les lueurs fascinantes des phares*, Fog Galerie, Paris/FR
- 2011**
– *Térébenthisme*, Galerie Territoires Partagés, Marseille/FR

GROUP EXHIBITIONS (selection)

- 2013**
– *Post Performance Future*, ENSBA, Lyon/FR
– *Festival des arts éphémères*, Parc de la bastide de Maison Blanche, Marseille/FR
- 2012**
– *Rencontres Internationales Paris/Berlin/Madrid*, projection of the video *866 FEROCÉ*, Cineteca, Madrid/ES
– *Rencontres Internationales Paris/Berlin/Madrid*, projection of the video *866 FEROCÉ*, Beirut Art Center, Beirut/LB
– *L'esprit du lieu*, La Compagnie, Marseille/FR
- 2011**
– *Rencontres Internationales Paris/Berlin/Madrid*, projection of the video *866 FEROCÉ*, Paris/FR
– *Conductions*, Jeune Création, Centquatre, Paris/FR
– *PARADISE*, Tabacalera, Madrid/ES
- 2010**
– *Rencontres Internationales Paris/Berlin/Madrid*, projection of the video *Hôtel-Dieu*, Centre Pompidou, Paris/FR
– *Supervues 2010*, 3 days at the hotel Burrhus, Vaison-la-Romaine/FR
– *FORMAT X, l'inconnu de l'atelier 7*, exhibition, seminar, workshop, Centquatre, Paris/FR
– *INTRODUCTION*, exhibition as part of the project LAAC, Musée-Château, Annecy/FR
– *L'ESPRIT DES LOIS*, Mort et Vif, Brussels/BE
– *TOUT*, Centre d'art OUI, Grenoble/FR
- 2009**
– *Exposition de Noël*, organised by le Magasin at the Ancien Musée de Peinture, Grenoble/FR
- 2008**
– *Le choix du tableau*, espace Bonlieu, Annecy/FR
- 2007**
– *Fresh Connection*, vitrine de la galerie Frédéric Giroux, Paris/FR



Above and right page:
– *Hôtel-Dieu*, 2009
Video, 45'
Courtesy of the artist, Marseille/FR
© André Fortino

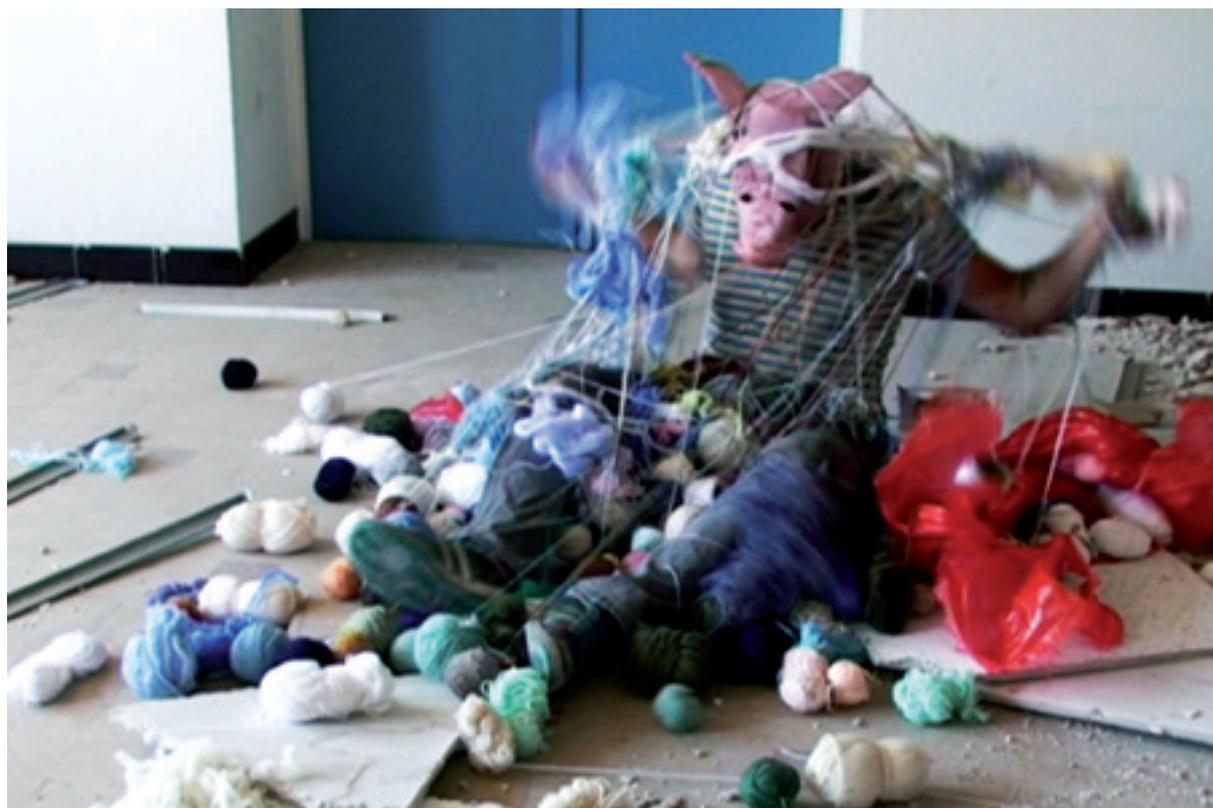
In 2009, I went into the *Hôtel-Dieu* in Marseille clandestinely. I thought I would just wander around the place wearing a mask. But the encounter with the disused building charged with a long history of medicine and the wearing of the mask resulted in a novel experience. I abandoned what I knew about art and social conventions and turned myself into pure energy. Although interaction with space and objects was improvised during the exploration of the hospital, each gesture made by the masked character contained powerful determination. This experience made me boil over and I came out changed. Fear, panic, the risks and urgency sent me into a trance. I shared this moment with Guillaume Gattier who filmed the whole performance. After spending these few hours in the *Hôtel-Dieu*, I was haunted by the images and feelings for several weeks, in a state of calm and serenity.

Somewhat different to the *Hôtel-Dieu* film, and considering the latter as a

matrix, a new film project was started in 2012. It is called *Les Paradis Sauvages* and was directed jointly with Hadrien Bels. Each of the 34 scenes was shot keeping to the initial time elapsed and was inspired by the movements of the masked character in *Hôtel-Dieu*. There is no unity of site in *Les Paradis Sauvages* and the new character is set in landscapes that are always different. Although some gestures are the same as in *Hôtel-Dieu*, others are very different. There are nonetheless precise meeting points between the two films.

It took more than a year to write and shoot *Les Paradis Sauvages* and we had many adventures in France and abroad—physical, intellectual and human adventures that were exhausting and nourishing. The two films give a glimpse of my commitment as an artist. I feel the need to involve my body in the play and let myself be led by my intuitions and instinct, letting myself cross the frontier of norms to attain primitive liberty. I have chosen to present a diptych installation of *Hôtel-Dieu* and *Les Paradis Sauvages* for the *Rendez-vous 13* exhibition.

André Fortino



8 NIKITA KADAN

– Born in 1985 in Kiev/UA
– Lives and works in Kiev/UA

www.nikitakadan.com

For *Rendez-vous 13*, the artist presents:
– *Small House of Giants*, 2012



Above:
– *Small House of Giants*, 2012
Found objects, wood, metal, gypsum, paint,
200 × 200 × 500 cm
Produced with the support of PinchukArtCentre
Courtesy of the artist and PinchukArtCentre,
Kiev/UA
© Sergey Illin

Opposite:
– *Small House of Giants*, 2012 (detail)
Found objects, wood, metal, gypsum, paint,
200 × 200 × 500 cm
Produced with the support of PinchukArtCentre
Courtesy of the artist and PinchukArtCentre,
Kiev/UA
© Sergey Illin

EDUCATION

2007

- Graduated from National Academy of Fine Arts and Architecture, Kiev/UA

SOLO EXHIBITIONS

2013

- *Erasing and Overposting*, Transit Gallery, Mechelen/BE
- *Kyjev Hotel, Bratislava Cinema*, Gandy Gallery, Bratislava/SK

2012

- *Project*, together with Lada Nakonechna, Kyiv Pop-up Galleries, Kiev/UA
- *Corrections*, Centre for Contemporary Art Ujazdowski Castle, Warsaw/PL
- *The Speech of the Silent*, SOSka Gallery, Kharkiv/UA

2011

- *Nesezon*, Arsenal Gallery, Kiev/UA

2010

- *Procedure Room/Fixing*, NORMA Gallery, Odessa/UA
- *Bright Perspectives/War in the Sky*, together with Lesya Khomenko, Karas Gallery, Kiev/UA
- *Procedure Room*, Institutskaya Gallery, Kiev/UA

GROUP EXHIBITIONS (selection)

2013

- The Future Generation Art Prize, Venice 2013, collateral event of the 55th International Art Exhibition/la Biennale di Venezia, Palazzo Contarini Polignac, Venice/IT
- *Ukrainian News*, Centre for Contemporary Art Ujazdowski Castle, Warsaw/PL
- *THE DESIRE FOR FREEDOM, Arte in Europa dal 1945*, Palazzo Reale di Milano, Milan/IT

2012

- *THE DESIRE FOR FREEDOM, Art in Europe since 1945*, Deutsches Historisches Museum, Berlin/DE
- *Disputed Territory*, M. Kroshitsky Sebastopol Art Museum, Sebastopol/UA
- *Newtopia*, Museum Hof van Busleyden, Mechelen/BE
- *THE BEST OF TIMES, THE WORST OF TIMES—REBIRTH AND APOCALYPSE IN CONTEMPORARY ART*, First Kyiv International Biennale-Arsenale 2012, Art Arsenal, Kiev/UA
- *Ukrainian Body*, VCRC at NaUKMA, Kiev/UA
- *SOUND OF SILENCE: ART DURING DICTATORSHIP*, The Elizabeth Foundation for the Arts, New York, NY/US

2011

- *Labour Show*, Centre of visual culture research at National University “Kyiv-Mohyla Academy” (NaUKMA), Kiev/UA
- *A Complicated Relation, Part 2*, KALMAR KONSTMUSEUM, Kalmar/SE
- *Eyes Looking for a Head to Inhabit*, MSL Museum, Lodz/PL



Small House of Giants is a combined object, a sort of an architectural collage, whose parts are ready-made living containers for builders from the 1970's (containers of such kind are still in use in Ukraine) and a model of a facade of geometric form referring to Soviet neo-modernist architecture of the same period.

Small House of Giants is a reflection on the social role of the worker, which is shifting, within the new capitalist environment in the Ukraine.

On the other hand, *Small House of Giants* opens a critical discourse on the fictive heroic position that workers held in the Soviet past.

Small House of Giants is a part of the artist's practice, which is focused on the conditions of post-Soviet Ukraine, where the purity of capitalist relations is represented on the ruins of an ideological society.

Since 2004, Nikita Kadan has been a member of a group of artists called R.E.P. (Revolutionary Experimental Space). He is also co-founder (2008) and member of the curatorial and activist group called HUDRADA (Artistic Committee).

Nikita Kadan works with installations, graphics, paintings, mural drawings, and he sometime put up posters in the city. He often works in interdisciplinary collaboration, with architects, human rights watch activists and sociologists.



<<

Left page:

– *Pedestal. Practice of Exclusion*, 2009-2011

Wood, metal, gypsum, paint,

700 × 400 × 400 cm

Courtesy of the artist and PinchukArtCentre, Kiev/UA

© Maxim Belousov

Above:

– *Small House of Giants*, 2012

Found objects, wood, metal, gypsum, paint,

200 × 200 × 500 cm

Produced with the support of PinchukArtCentre

Courtesy of the artist and PinchukArtCentre, Kiev/UA

© Nikita Kadan

© Sergey Illin

– Born in 1977 in Geneva/CH
 – Lives and works in Lyon/FR

For *Rendez-vous 13*, the artist presents:

- *Mur d'enceinte*, 2012
 (Prison de Villefranche-sur-Saône)
- *Terrain vague*, 2013 (Villeurbanne)
- *Écran*, 2012 (Villeurbanne St-Jean)
- *Palissade*, 2012 (Villeurbanne St-Jean)
- *Enfants sauvages*, 2012 (Lyon Mermoz)
- *Hall*, 2012 (Bron Terraillon)
- *Les Favs*, 2012 (Vaulx-en-Velin)

Production **RENDEZ-VOUS 13**



Above:
 – *Palissade*, 2012 (Villeurbanne St-Jean)
 Inkjet print, 67 × 80 cm
 Courtesy of the artist
 and Galerie Sandra Nakicen, Lyon/FR
 © Karim Kal

>>
 Right page:
 – *Hall*, 2012 (Bron Terraillon)
 Inkjet print, 67 × 80 cm
 Courtesy of the artist
 and Galerie Sandra Nakicen, Lyon /FR
 © Karim Kal

EDUCATION

- 2003**
- Diploma of higher education,
École de photographie de Vevey/CH
- 2001**
- DNAP et DNSEP, École Supérieure
d'Art de Grenoble/FR
- 1998**
- CEAP, École d'Art d'Avignon/FR

SOLO EXHIBITIONS

- 2011**
- *Blocks*, Galerie Sandra Nakicen,
Lyon/FR
- 2010**
- *Les Déclassés*, Musée Urbain
Tony Garnier, Lyon/FR
- 2009**
- *Cayenne*, Médiathèque du 8^e Bachut,
Lyon/FR
- 2007**
- *Social Housing*, Musée des Cultures
Guyanaises, Cayenne/FR
- 2005**
- *Cayenne*, École nationale supérieure
des beaux-arts, Lyon/FR
- 2004**
- *Auteuil 2004*, CNP, Paris/FR

GROUP EXHIBITIONS (selection)

- 2013**
- *Le Pont*, Musée d'Art Contemporain
[mac], Marseille/FR
- 2012**
- *Tendanze della fotografia
contemporanea*, Bloo Gallery, Rome/IT
- 2011**
- *J'ai deux amours*, CNHI, Paris/IT
- 2010**
- *FESPA*, Musée d'Art Moderne,
Algiers/DZ
- *Nulle part est un endroit*, CPIF, Paris/FR
- 2009**
- *Repères*, Memorial Do Imigrante,
São Paulo/BR
- *Dock's Art Fair*, Galerie Sandra Nakicen,
Lyon/FR
- *Reflets d'Afrique*, Musée d'Art Moderne,
Algiers/DZ
- 2008**
- *International Triennale of Contemporary
Art*, Prague/CZ
- 2003**
- *Algérie en création*, Centre d'Art
Le Rectangle, Lyon/FR





On top:
 – *Enfants sauvages*, 2012 (Lyon Mermoz)
 Inkjet print, 67 × 80 cm
 Courtesy of the artist
 and Galerie Sandra Nakicen, Lyon/FR
 © Karim Kal

Above:
 – *Les Fays*, 2012 (Vaulx-en-Velin)
 Inkjet print, 67 × 80 cm
 Courtesy of the artist
 and Galerie Sandra Nakicen, Lyon/FR
 © Karim Kal

>>
 Right page:
 – *Écran*, 2012 (Villeurbanne St-Jean)
 Inkjet print, 67 × 80 cm
 Courtesy of the artist
 and Galerie Sandra Nakicen, Lyon/FR
 © Karim Kal

I started by taking photographs of architectural subjects, mainly in working class areas, in Cayenne and also in Algiers. When I arrived in Lyon four years ago, I started to assemble an exhaustive corpus of low-cost housing in these districts of Lyon and the surrounding area, considering them as “relegation zones”. I soon stopped using colour, working in black and white and using light to increase the expressiveness of my subjects. Then I narrowed the views little by little, going from views of buildings to images of details, clues that brought me closer to the people who live there, with the emerging of words or a particular form, while I still hid their physical presence systematically.

More recently, I carried out a project with Villefranche-sur-Saône prison that “houses” many people from Lyon, most of whom are from these districts, as the prison seemed to me to be a higher degree in the relegation process. There, architectural views and details were mingled. The form of this work is now approaching urban landscapes. Whereas my photos of buildings were taken at dusk or dawn, the “details” were photographed during the day. I prefer the night for this new series, as only the flash divulges part of the image right in the foreground while the rest is in darkness, the “relegation area”.

For me, the city is a generous key to understanding the sectorisation of my environment. I observe boundaries, barriers and strategies to get around them. I visit these fringes with vacant spaces, these territories with a smaller yield and where I find a certain freedom.

Karim Kal



10 PAULA KRAUSE

– Born in 1977 in Canela/BR
– Lives and works in Porto Alegre/BR

For *Rendez-vous 13*, the artist presents:
– *Metáfora*, 2013

Production **RENDEZ-VOUS 13**



Above and right page:
– *Metáfora*, 2013 (details)
Video installation, variable dimensions
Courtesy Ilha Art Co.
© Paula Krause

EDUCATION

- 2005**
– Masters' degree in Visual Poetics, Instituto de Artes PPGAV/UFRGS, Porto Alegre/BR
- 1999**
– Plastic Arts, Painting, Instituto de Artes /UFRGS, Porto Alegre/BR

SOLO EXHIBITIONS

- 2005**
– *Auto-experiência: vídeos*, end-of-studies project, Instituto de Artes, Porto Alegre/BR
- 2003**
– *Cases*, Atelier Fourwinds, Aureille/FR
– *Paula's Voice*, Ateliers Fourwinds, Aureille/FR
– *Intervenção no Torreão*, Porto Alegre/BR
- 2000**
– *I Concurso de Artes Plásticas do Goethe-Institut*, Goethe-Institut, Porto Alegre/BR
- 1998**
– *Projeto Novos Talentos*, Galeria João Fahrion IEAVI, Porto Alegre/BR

GROUP EXHIBITIONS (selection)

- 2006**
– *Câmara Rasgada*, Galeria dos Arcos, Usina do Gazômetro, Porto Alegre/BR
- 2003**
– *Território da fotografia*, Galeria dos Arcos, Usina do Gazômetro, Porto Alegre/BR
- 2002**
– *Manifesto das Indiferenças*, Rumos Itaú Cultural Artes Visuais Itaú Cultural Belo Horizonte, Belo Horizonte/BR
– *Poéticas da Atitude: o Transitório e o Precário*, Rumos Itaú Cultural Artes Visuais Fundação Joaquim Nabuco, Recife/BR
– *Vertentes da Produção Contemporânea*, Rumos Itaú Cultural Artes Visuais Instituto Itaú Cultural, São Paulo/BR
– *Rumos da Nova Arte Contemporânea Brasileira*, Rumos Itaú Cultural Artes Visuais, Palácio das Artes, Fundação Clóvis Salgado, Belo Horizonte/BR
- 2001/2003**
– *Programa*, Rumos Itaú Cultural Artes Visuais, Palácio das Artes, Fundação Clóvis Salgado, Belo Horizonte/BR
- 2001**
– *Divergências*, Galeria Iberê Camargo, Secretaria Municipal de Cultura, Porto Alegre/BR
- 1999**
– XIII Festival de Arte Cidade de Porto Alegre Arte à Vista II, Secretaria Municipal de Cultura, Porto Alegre/BR
- 1998**
– *1 Prêmio Jovem Revelação de Artes Plásticas de Americana*, MAC/ Americana, Americana/BR





– *Metáfora*, 2013 (detail)
Video installation, variable dimensions
Courtesy Ilha Art Co.
© Paula Krause

METÁFORA***CHAPTER 1**

It was a nightmare.

I knew I was there, but I didn't know how... I would think about everything I have done, in my whole life, to avoid that situation, but it was a continuous nightmare... It was going to happen, sooner or later. That was the direction I was following, always, in each deviation. I deviated from illusions, ideas that would convince me that it... was just a nightmare.

Doubt, questioning, suspicion. It was obvious. I was not a reliable person. Why? I don't know. Confrontation, limit. I was forced to the limit. I was facing the abyss, looking for the last time to the unattainable landscape of the precipice.

– What has happened with you?

Why did you do that?

I would hear his question and it echoed in the most intimate memory of my worst nightmare. I can't fool anyone anymore. I am a farce. It seemed so normal to me doing it, so logical. What is logical? What makes sense? It made sense to me. Then, why all that confrontation, that torture? What could be so horrible? I don't know. How many times I have thought I was crazy, I had no reason to be alive, just then to deviate, deviate and deviate. And begin to believe that that was the craziness. That I was a smart person. A beautiful woman. A wonderful mother. A person full of virtues. Of course, there was always a tiny doubt under all, which would come up at night, in the nightmares: it was so obvious, I was a farce.

– Do you know why you are here?

You know how much you have been confronted the world where you live? I do.

– Say, when did it begin? When did you know for the first time you were able to get that far?

When I was a child. It came up when I was a child, the age my son is today. I look at him and go back in time, I see myself there, asking, wanting to get to the limit, but so afraid. As afraid as I am now.

– Then, you know you are a horrible person? You know you will never be able to get rid of it, don't you? I always knew, I always tried to hide it. I've hidden the truth from myself for so long. However there I was, with that person in front of me. Now it was obvious, not only for me, but for everyone.

– Your life is over, but I am not going to leave you. I am here. I will be here for a long time. It is going to take a long time. Maybe it never ends, never. We don't need to rush.

CHAPTER 2

– Your body is the strongest evidence of your failure. I look at you and see a beautiful woman, made up, ungraciously worried with her own looks. Does not leave home without a look in the mirror. Does not pass in front of a looking glass without looking at it. And without noticing every flaw. Without seeing very attempt, without realizing immediately the poor image of your naked body. Your naked and weak body. You are weak, fleshless. Your hormones work against you, you hardly survive your own body. Your weakness fits your body. In your weakness, your cold and intimate frailty. Your body is weak, unhealthy, is little, does not have any power. Your head says you have something inside you, but your body tells you that you have nothing at all. You know that. You want to take all that contempt out of your horizon? You know exactly who you are. You know exactly what you did. You can't escape. I am here

not because I want to, I am here because no one else accepted to confront you. Only I can. We have time. You know this conversation will be long, that we won't get to your reasons before this torture.

Do you feel tortured? Not at ease? That is exactly what I want you to feel. You must feel that in everything it can be. You must not feel at ease. You can not feel at ease, you know exactly what you did and what you are. Rotten! How poor. How soulless. You are a ghost. You are a problem. A shadow. Waste.

CHAPTER 3

When we are children, we constantly look for metaphors. My metaphor might have been a tree. Weak and frail. It sprouted, grew visibly.

Weak, frail, it could be destroyed and killed by a child. A child went up it. Went up and saw the next branch, which wanted to go up, grow up. And she went up the next branch, and one more, and one more.

She stopped, felt the vertigo, balanced. She knew she had constantly to balance. She would grow up, and so the tree. The tree was silent. Was rested. Invisible. No one would go up that tree. Only her. And no one knew she would go that high, and she expected that some day some one would see it... How high she was. So high, that no one was even able to realize. What a weird way to build a parallel reality.

Paula Krause

** dedicated to Gisela Krause*

11 CHARLES LIM

- Born in 1973 in Singapore/SG
- Lives and works in Singapore/SG

- For *Rendez-vous 13*, the artist presents:
- *Sea State: Drift (Rope Sketch 1)*, 2013
 - *Sea State: Drift (Stay Still Now to Move)*, 2013



- *Sea State: Drift (Rope Sketch 1)*, 2013
Video, 5'
Courtesy of the artist, Singapore/SG
© Charles Lim Yi Yong

EDUCATION**2001**

- Bachelor's degree in Fine Art, Central Saint Martins College of Arts and Design, London/GB

1997

- Foundation Chelsea School of Art and Design, London/GB

SOLO EXHIBITIONS**2012**

- *Singapore Intensive: Sea State 2: As Evil Disappears*, Future Perfect Gallery, Singapore/SG

2008

- *BARNACLE 1: "it's not that I forgot, but rather I chose not to mention"*, AIVA, Akiyoshiday/JP

GROUP EXHIBITIONS (selection)**2013**

- *Little Water*, Dojima River Biennale, Dojima River Forum, Osaka/JP
- *Welcome to the Jungle: Contemporary Art in South East Asia*, Singapore Art Museum, Yokohama Museum of Art, Yokohama/JP

2012

- *Move on Asia: Social and Political Publicity of Art Since the Modern Age*, Eunam Museum of Art/Song Won Art Center, Gwanju/KR
- *The Singapore Show: Future Proof*, Singapore Art Museum – 8Q, Singapore/SG

2011

- Singapore Biennale — *Open House, Old Kallang Airport*, Singapore/SG

2009

- Biennale Cuvee — *Weltauswahl der Gegenwartskunst*, O.K Centrum für Gegenwartskunst, Linz/AU

2008

- Shanghai Biennale – *Translocalmotion*, Shanghai/CN

2007

- *MANIFESTA 7*, European Biennial of Contemporary Art, Bolzano/IT

2006

- *Islanded: Contemporary Art from New Zealand, Singapore and Taiwan*, Adam Art Gallery, Wellington/NZ

2005

- *Space and Shadow*, Haus Der Kulturen Der Welt, Berlin/DE
- President Young Talents Award, Singapore Art Museum, Singapore/SG

1999

- *Nite-Lites*, Notting Hill Arts Club, London/GB

UNDER THE COLLECTIVE TSUNAMII.NET ART NET**2005**

- *Singapore Open Nature*, NTT Inter Communication Center, Tokyo/JP

2004

- *Gravity*, Singapore Art Museum, Singapore/SG

2002

- *tsunami.net documenta 11*, Binding Brewery, Kassel /DE
- *alpha 3.0: GPS Piece & Web Walkabout*, Earl Lu Gallery, Singapore/SG
- *Wait for Me*, Singapore Art Museum, Singapore/SG
- *Lunar's Flow*, London Institute Millbank, London/GB
- 2nd Seoul International Media Art Biennale, Media City, Seoul/KR

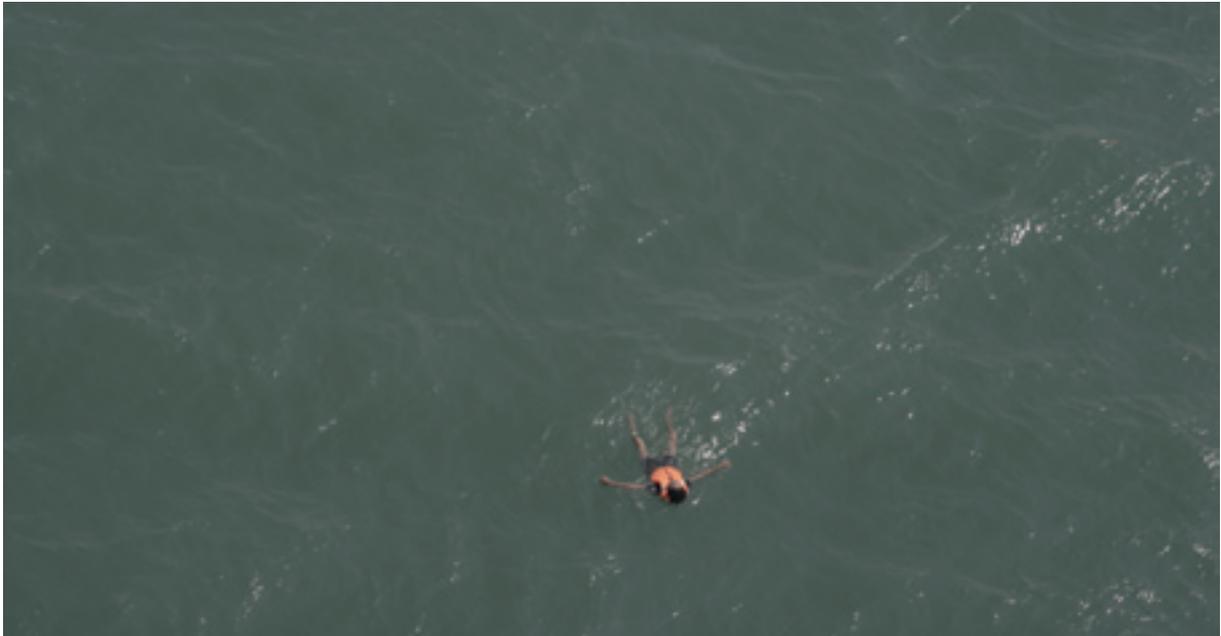


Above and right page:
– *Sea State: Drift (Stay Still Now to Move)*, 2013
Video, 11'41”
Courtesy of the artist, Singapore/SG
© Charles Lim Yi Yong

The Singaporean artist Charles Lim attempts to invert land and sea with his ongoing *SEA STATE* project. The sea is elevated to a territory and explored as an extension of the sphere of human activity. Whereas land has a fixed form, water is fluid, always ready to change and expand into new areas. The distinction between land and sea shifts, weakening the notion of borders and giving rise to new conceptions of space and place. A recurring figure in Lim's work is that of the drifter. An anonymous nomad appears in various milieus – natural and human-made – as a testament to human vulnerability in the face of much greater forces (the sea, the state, urban development, land reclamation).

In the video installation *SEA STATE II: Drift (Stay Still Now to Move)* a man hovers on the surface of the water that fills the entire image plane. With his orange life jacket he paints fleeting lines on its gleaming, blue and green mass. The video is set around the maritime border between Singapore and Malaysia. The ocean currents lead the figure haphazardly from one territory to another. The border may be clearly marked on maps, but the restless surface of the water renders it invisible on screen. The drift is therefore also a subversive gesture, as the figure pays no heed to the political threshold dividing peoples and jurisdictions.

Kathrin Oberrauch



12 GUILLAUME LOUOT

- Born in 1976 in Dijon/FR
- Lives and works in Saint-Étienne/FR

<http://guillaumelouot.blogspot.fr>

For *Rendez-vous 13*, the artist presents:
- *PR-INTER (273) Baader Meinhof Wagen*, 2013

Production **RENDEZ-VOUS 13**



Above:

- *PR-INTER (250) ZAZA*, *PR-INTERS* series, 2010
View of the exhibition, *Local line #3*,
Musée d'Art Moderne de Saint-Étienne
Métropole/FR
Components: 10, acrylic paint, 350 × 156 cm
(x10), margins: 25 cm/50 cm
Courtesy of the artist, Saint-Étienne/FR
© Jean-Baptiste Sauvage

Opposite:

- *PR-INTER (380) KARMA*, *PR-INTERS* series, 2012
View of the exhibition,
La Vigie Art Contemporain, Nîmes/FR
Components: 11, acrylic paint, 60 × 54.2 cm
(x11), margins: 60 cm/54.2 cm
Courtesy of the artist, Saint-Étienne/FR
© Guillaume Louot

>>

Right page:

- *PR-GT2*, *PR* series, 2012
View of the exhibition *Longitude*,
La BF15, Lyon/FR
Components: 18, acrylic paint, 175 × 124.9 cm
(x 18), margins: 3 cm
Courtesy of the artist, Saint-Étienne/FR
© Guillaume Louot

EDUCATION

- 2004**
 - DNSEP, École supérieure d'art et design, Valence/FR
- 2002**
 - DNAP, École supérieure d'art et design, Valence/FR

SOLO EXHIBITION

- 2008**
 - *Décollage*, L'Assaut de la menuiserie, Saint-Étienne/FR

GROUP EXHIBITIONS (selection)

- 2013**
 - *Versions*, La Laverie de Belleville, Paris/FR
- 2012**
 - *Longitude*, in collaboration with Thomas Léon La BF15, Lyon/FR
- 2011**
 - *Rond-Point Projects*, OÙ, lieu d'exposition pour l'art actuel, Marseille/FR
- 2010**
 - *Two-In, Two-Out*, in collaboration with Jean-Baptiste Sauvage as part of *Local Line #3*, Musée d'Art Moderne de Saint-Étienne Métropole, Saint-Étienne/FR
- *Si la nuit tombe*, 65 Bd Sébastopol, Paris/FR
- 2009**
 - Exhibition by the Clakton Tendring Collective (H. Bariol, A. Delaigues, J. Sauvage, E. Ortega, M. Tilly, J. Khawam, G. Louot, Y. Gourdon), Production 138, Campus, Saint-Martin-d'Hères/FR
- 2008**
 - *Grave Noir 2*, *in situ* actions by the Clakton Tendring Collective, Carrière de Grave Noir, Royat/FR
- 2007**
 - *Classiques*, in collaboration with Nicolas Tilly, 50 Clos Notre-Dame, Clermont-Ferrand/FR
- 2006**
 - *Une ligne horizontale*, École régionale des Beaux-Arts, Valence/FR
- 2005**
 - Pascal Poulain's studio, Lyon/FR





On top:
 – *PR-INTER (380) COMET, PR-INTERS* series, 2013
 Components: 3, acrylic paint, 54 × 60 cm (× 3)
 Courtesy of the artist, Saint-Étienne / FR
 © Lionel Catelan

Above:
 – *T-L MARIANNE, T-L*, 2008 series (detail)
 View of the exhibition *Décollage*,
L'Assaut de la menuiserie, Saint-Étienne/FR
 Components: 3, acrylic paint, 5 polyester films,
 6 seats, environmental dimensions
 Courtesy of the artist, Saint-Étienne/FR
 © Jean-Baptiste Sauvage

THE WAY I WORK

I use an experimental procedure in my research that consists of several series of pictorial combinations. Different lines of approach such as object, motif, inking, monochrome and site are used on the traces of the ultimate territory of the picture and a distancing effect.

I use a protocol called “enunciated systems” to model projects *in situ*, keeping within the context, but each proposal is linked to an idea of prolongation and space. This work consists essentially of series of pilot installations. Focus on the practice of painting without painting with paint underlies this.

STATEMENTS

B.S.

– *Bigger Splashes* is a series with variable geometry inspired by David Hockney’s pool painting, *A Bigger Splash*, 1967. The series is based on a motif fitted on the size of a Polaroid photo. It functions with all the colours in the RAL colour chart, tending towards swimming pool blue.

B.M.

– *Bandes Magnétiques* are models of territory. They mark out spaces using the shape of the strips on public transport tickets.

L.G.

– *Les Gradients* are emerging layouts, made of the reality of places and the planning of objects. They are essentially anachronistic and their form is used as a motif in the decor.

L.M.

– *Les Masses* is a series of sculptures of uniform weight and colour. They are made up of groups formed by a number of components. They are laid out on the floor in accordance with the drawings made at the site. The absence of composition linking the groups is considered with the all-over as a substrate.

L.P.

– *Les Prototypes* are continuous projects with mural layouts and combine two elements, referring to each other. A protective sheet unfolded and fixed on the wall is like a matrix and a wall painting positioned next to it represents it.

P.R.

– *Peintures Reportées* are continuous projects in installation form. They are reversible applications resulting from the transfer of a pictorial motif. Choosing things that I like and that are cheap, I use standardisation indexes for stripped-down practice in painting.

PR-INTERS

– The process used in *Peintures Reportées Internationales* is the formalised continuation of *Peintures Reportées*. The series is first of all the result of infrathin collection of several objects of varying dimensions and different fields—domestic, agricultural, urban, industrial, signs, aeronautic, literary, etc. Considered from a certain distance, the chosen standard objects are not set in any particular thing. It is an a posteriori way of showing the unequivocal nature of the pictorial plane and avoiding involvement in relations of comparison. Depending on the object listed, an identity is created using an ISO code for its nationality, such as *PR-INTER (826)**.

The standard is then transposed into painting by laying out the object and making two or three templates by carefully breaking down the volume. The installation of the concerned item is accompanied by an enclosure called DECA (short for ‘déconstruction-calibrage’ [deconstruction-calibration]), with the motif inscribed on the walls at a scale of 1:2.

T-L

Object:

– Combination of a mural collage and a mural painting. *A Tableau-Lieu* is an indoor visual work that consists of a module of variable quantity, a survival blanket and a mural painting in the form of a falsified image or a repainted exhibition display wall. The module, whose visual function is that of extending the site, must cumulate horizontally from its centre to produce the broadest image of the space. This omnipresence of the object is a superposition of the frontal ratio, the view of the pictorial motif and its image. The consistency of these surfaces is based on a pattern of decentred planes (surface, form, depth) of the achieved format.

Guillaume Louot

* *In the ISO country code, 826 matches with the United-Kingdom and Northern Ireland. France has the number 250, the United States the 840, etc.*

13 LU YANG

- Born in 1984 in Shanghai/CN
- Lives and works in Shanghai/CN

- For *Rendez-vous 13*, the artist presents:
- *Uterus Man OP*, 2013
 - *Uterus Man COSPLAY*, 2013



EDUCATION

2007/2010

- Master's degree in Fine Art,
New Media Art department, China
Academy of Art, Hangzhou/CN

2003/2007

- Bachelor's degree in Fine Arts,
New Media Art department, China
Academy of Art, Hangzhou/CN

SOLO EXHIBITIONS

2013

- *LU YANG Screening Program*,
3331 Arts Chiyoda, Tokyo/Jp

2011

- *11th Winds of Artist in Residence
Part 2—Lu Yang*, Fukuoka Asian Art
Museum, Fukuoka/Jp

- *Lu Yang: The Anatomy of Rage
(Wrathful King Kong Core)*, UCCA
(Ullens Center for Contemporary Art),
Beijing/CN

- *The Project of KRAFTTREMOR*,
Boers Li Gallery, Beijing/CN

2010

- *Lu Yang Hell*, Art Labor, Shanghai/CN

2009

- *Torturous Vision*, Input/Output,
Hong Kong/CN

- *The Power of Reinforcement—Luyang's
Solo Exhibition*, Zendai MOMA,
Shanghai/CN

GROUP EXHIBITIONS (selection)

2013

- *OFF COURSE / FUORI ROTTA*,
Fondazione Querini Stampalia,
Venice/IT

- Tampere Film Festival, Tampere/FI
- *On/Off*, UCCA (Ullens Center
for Contemporary Art), Beijing/CN

2012

- *ESCAPE(s)-in/from China #3*, Centre
d'Arts plastiques et visuels, Lille/FR

- *UNFINISHED COUNTRY*, Asia Society,
Houston, TX/US

- *PERSPECTIVES 180-UNFINISHED
COUNTRY: NEW VIDEO FROM CHINA*,
Contemporary Arts Museum Houston,
Houston, TX/US

- *Reactivation—Shanghai Biennale 2012*,
Museum of Contemporary Art,
Shanghai/CN

- *The Shadow of Language*,
Royal College of Art, London/GB

- *Impakt Art Festival 2012*, Utrecht/NL

- *Unseen — Guangzhou Triennial*,
Guangzhou Fine Art Museum,
Guangzhou/CN

- *Hinterlands*, Luggage Store Gallery,
San Francisco, CA/US

- *VIRTUAL VOICES—Approaching Social
Media and Art in China*, Charles H.
Scott Gallery, Vancouver/CA

- *Rapid Pulse*, DFB Performance Gallery,
Chicago, IL/US

- *Solar Plexus*, Space Station, London/GB

- *FOCUS2012*, Kunsthal Nikolaj,
Copenhagen/DK

2011

- *2011 Video Art in China—MADATAAC*,
Museo Nacional Centro de Arte
Reina Sofia, Madrid/ES

- *Moving Image in China: 1988-2011*,
Mingsheng Art Museum, Shanghai/CN

- *+Follow*, Museum of Contemporary
Art, Shanghai/CN

- *In a Perfect World...*, Meulenstein
Gallery, New York, NY/US



<<

Left page:

- *Uterus Man Poster*, 2013
Original design by Lu Yang,
character's drawing by HHUUAZZII,
variable dimensions (A1, A2, etc.)
Courtesy of the artist, Shanghai/CN
© Lu Yang

Above:

- *Uterus Man Animation (Opening Preview Part)*,
2013 (excerpts)
3D animation, 1'24"
Courtesy of the artist, Shanghai/CN
© Lu Yang



- *Uterus Man Animation (Opening Preview Part)*,
2013 (excerpts)
3D animation, 1'24"
Courtesy of the artist, Shanghai/CN
© Lu Yang

>>
Right page:
- *Uterus Man Cosplay Shooting with Mao Sugiyama*, 2013
Cosplay performance filmed in Akihabara, Tokyo/JP
Variable dimensions (A1, A2, etc.)
Costume by Lu Yang,
cosplay character by Mao Sugiyama
Courtesy of the artist, Shanghai/CN
© Lu Yang and Mao Sugiyama

Lu Yang's work *Uterus Man* is a long-term project, including animation, cosplay, manga, installation, etc. In the animation part: Uterus Man is an asexual figure of a superhero. Although he appears to be a male figure, his superpower is generated by the female organ- the womb. The appearance of his armor is designed as an uterus and contains different parts of the organ. Uterus Man's superpower includes varied methods of attack, such as physical attack, DNA, chromosome, heredity, gigantic attack, etc. The cosplay part of this piece is a collaboration with a Japanese asexual artist: Mao Sugiyama. Lu Yang finds lots of connective points between Uterus Man and him, so they decided to collaborate.

The photographs are taken in Akihabara which is the center of Japan comic culture, Mao was performing the superhero-Uterus Man, standing in Akihabara and dressed in the Uterus Man's costume.

Uterus Man Posters is another cooperation with HHUUAZZII, Lu Yang is doing the original design, and HHUUAZZII is drawing the character on *Uterus Man Poster*.

Lu Yang is a new-media artist who is a graduate of the China Academy of Art in Hangzhou, China from which she earned a B.A. in 2007 and an M.A. in 2010, both in the field of new media. Her work often mixes shocking visuals with stimulating sounds and draws from scientific and technological influences.

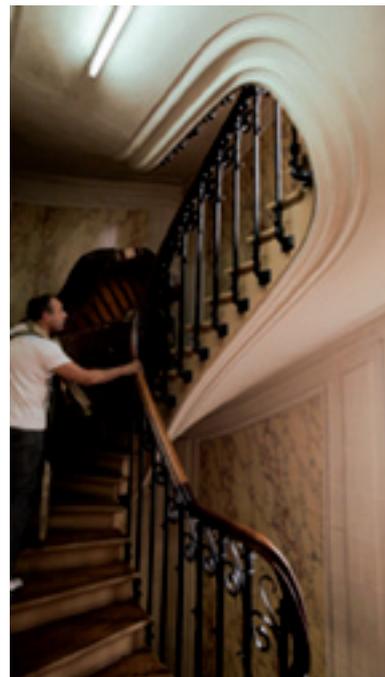


14 ANGELICA MESITI

- Born in 1976 in Sydney/AU
- Lives and works in Paris/FR and Sydney/AU

www.angelicamesiti.com

- For *Rendez-vous 13*, the artist presents:
- *Prepared Piano for Movers (Hausmann)*, 2012



- *Prepared Piano for Movers (Hausmann)*, 2012
Video, 5'32"
Courtesy of the artist and Anna Schwartz
Gallery, Sydney/AU
© Angelica Mesiti

EDUCATION

- Master's degree in Fine Art, College of Fine Arts, University of New South Wales, Sydney/AU
- Bachelor's degree in Fine Art, with honours, College of Fine Arts, University of New South Wales, Sydney/AU

SOLO EXHIBITIONS**2012/2013**

- *Rapture (Silent Anthem)*, Institute of Modern Art, Brisbane/AU

2012

- *The Line of Lode and Death of Charlie Day*, 24HR Art, Northern Territory Centre for Contemporary Art, Darwin/AU

2011

- *The Begin-Again*, C3West Project, commissioned by the Museum of Contemporary Art and the Hurstville City Council, Sydney/AU

2010

- *Rapture (Silent Anthem)*, Centre for Contemporary Photography, Melbourne/AU
- *Natural History*, Gallery 9, Sydney/AU
- *Heritage Park*, Heritage Week Film Commission, Campbelltown Arts Centre, Campbelltown/AU

2009

- *The Line of Lode and Death of Charlie Day*, Dubbo Regional Gallery, Dubbo/AU

2008

- *The Line of Lode and Death of Charlie Day*, Broken Hill Regional Gallery, Broken Hill/AU

2003

- *The Rockets Red Glare*, Mori Gallery, Sydney/AU

GROUP EXHIBITIONS (selection)**2013**

- *Awakening Where Are We Standing? Earth, Memory and Resurrection*, Aichi Triennial, Nagoya/JP
- *If you were to live here...*, 5th Auckland Triennial, Auckland/NZ
- *We Used to Talk about Love: Balnaves Contemporary: Photomedia*, Art Gallery of New South Wales, Sydney/AU
- 11th Sharjah Biennale, Sharjah/AE

2012

- 1st Kochi–Muziris Biennale, Kochi/IN
- *NEW12*, Australian Centre for Contemporary Art, Melbourne/AU
- *Volume One: MCA Collection*, Museum of Contemporary Art, Sydney/AU

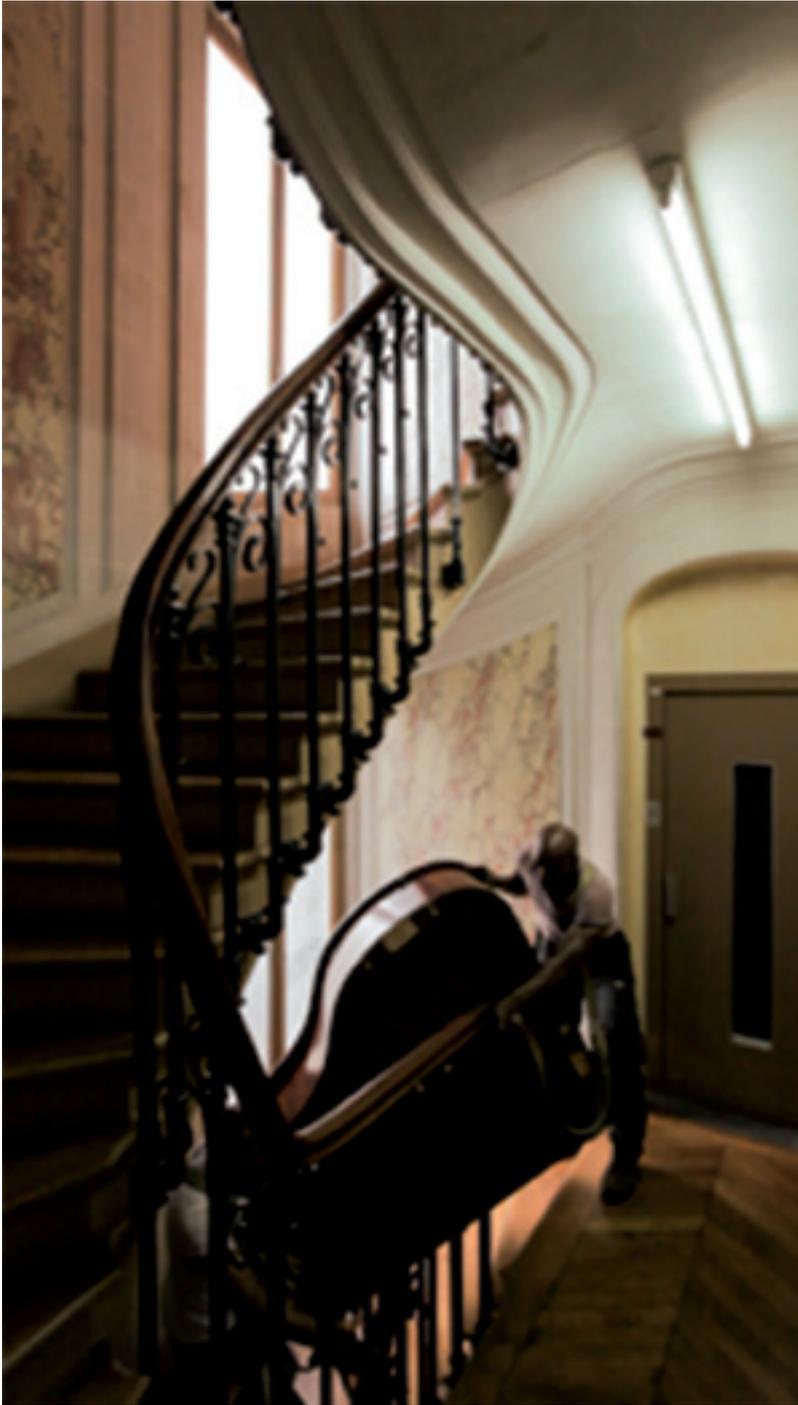
2011

- 17th International Art Festival Videobrasil: Southern Panoramas competitive exhibition, São Paulo/BR
- London Australia Film Festival (Artists Film program), The Barbican, London/GB

- Videonale 13: Festival for Contemporary Video Art, Kunstmuseum Bonn, Bonn/DE

2010

- *Rencontres Internationales Paris/Berlin/Madrid*, Centre Pompidou, Paris/FR
- *Rencontres Internationales Paris/Berlin/Madrid*, Auditorium of the Ministerio de Cultura, Madrid/ES
- *Rencontres Internationales Paris/Berlin/Madrid*, Haus der Kulturen der Welt, Berlin/DE
- *Move on Asia*, Loop Gallery, Seoul/KR



– *Prepared Piano for Movers (Hausmann)*, 2012
Video, 5'32"
Courtesy of the artist and Anna Schwartz
Gallery, Sydney/AU
© Angelica Mesiti

Angelica Mesiti's video *Prepared Piano for Movers (Hausmann)*, 2012, calls to mind Gustave Caillebotte's 1875 painting, *Les raboteurs de parquet* (The Floor Scrapers). To a contemporary eye, this is a beautiful rendition of three athletic young men stripped to the waist scraping the floors of an inner-city Hausmann apartment; their sinuous bodies are echoed by the curling wood shavings and arabesques of the cast-iron balcony. In its day, however, the painting was refused by the Paris Salon on account of its "vulgar subject matter". True to its Realist spirit, the painting confronted the bourgeois audience with the politely ignored truth on which their lovely interiors and privileged lifestyles depended: the physical labour and exploitation of the urban proletariat.

In Mesiti's work, two removalists heft a baby grand piano up six flights of a spiral staircase in an apartment building located in the arrondissement next to where Caillebotte set his painting - even in the post-industrial age, this is a task that can only be performed by human muscle. Mesiti has literally amplified the inherent grace and creativity of the men's labour by preparing the piano, so that every escalating swing and jerk of their bodies makes music, improvising an avant-garde score *a la* John Cage.

French philosopher Jacques Rancière maintains that artworks help shape the social world, that "the way we create art is intimately bound up with fundamental forms of intelligibility, with material signs and images which describe ways of being, seeing and doing. Art, then, plays a key role in articulating the distribution of the sensible which governs any social order" (Ian James, *The New French Philosophy*, 2012: 131). To underline the importance of aesthetics to politics, Rancière famously said that "The real must be fictionalised in order to be thought" (Jacques Rancière, *The Politics of Aesthetics*, 2006: 38) and indeed to be re-thought. Mesiti's work operates in just this way, a contemporary take on the Realist legacy that locates political agency not in the professional artist but in everyday creativity.

(From a text by Jacqueline Millner, Associate Dean, Sydney College of the Arts, The University of Sydney (Australia), for The 5th Auckland Triennial 2013 *If you were to live here...*)

Dr Jacqueline Millner
Associate Dean Learning and Teaching
Sydney College of the Arts
The University of Sydney

15 PARIBARTANA MOHANTY

- Born in 1982 in Bhubaneswar/IN
- Lives and works in New Delhi/IN

<http://vimeo.com/paribartanamohanty>
<http://walacollective.wordpress.com/>

For *Rendez-vous 13*, the artist presents:
- *History of Terrorism Verses Architecture*, 2013



Above and right page:
- *History of Terrorism Verses Architecture*, 2013
(details)
Video installation, variable dimensions
Courtesy of the artist, New Delhi/IN
© Paribartana Mohanty

EDUCATION

2006

- Master's degree in History of Art, National Museum Institute, New Delhi/IN

2004

- Bachelor's degree in Fine Art, (Printmaking), Dhaulī College of Art & Craft, Bhubaneswar/IN

SOLO EXHIBITIONS

2012

- *Kino Is the Name of a Forest*, FICA Emerging Artists Award, Vadehra Art Gallery, New Delhi/IN

GROUP EXHIBITIONS (selection)

2013

- *Ideas of the Sublime*, Rabindra Bhavan, New Delhi/IN

2012

- *Sarai Reader: 9 EXHIBITION*, Devi Art Foundation, New Delhi/IN
- *Video Wednesday II*, Gallery Espace, New Delhi/IN
- *In Other Words*, Sarai-CSDS, New Delhi/IN

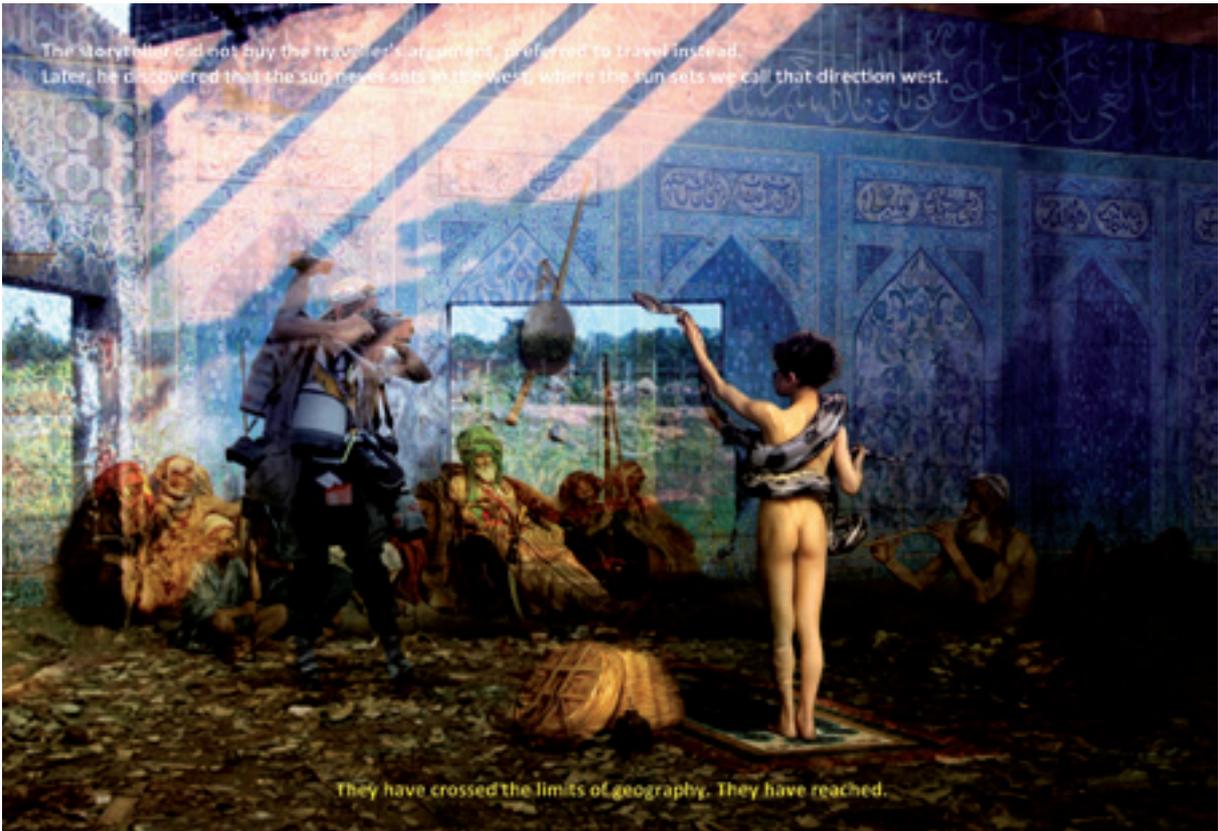
2011

- *Regards Croisés: A Selection of Asian Contemporary Art*, Art Plural Gallery, Singapore/SG
- *To be continued...*, The FICA Group Show, Volte Gallery, Mumbai/IN
- *Outset Inaugural Exhibition*, New Delhi/IN

2010

- *City as Studio: EXB 10.01*, presented as part of *Ten Years of Sarai*, Sarai, CSDS, New Delhi/IN
- *Renewed Intensity*, BK College of Art, Bhubaneswar/IN





A brisk walk rehearsal.
Movement, location erased, distance mapped.

A naked boy, with purple snake,
a decoy, living and artificial.
It's the lure of the visual, harbinger
of a bad omen. Now, the lure is
equipped to catch the fish. It is a trap.

The new "exhibitionist" is showing
but also seeing.
Again the traveller laughed.

The beast was churning time.
Churning to digest.

Blue! Because of the color of the sets,
the first step towards visual anonymity,
the blurring of faces and asses in the
name of privacy and security. At this
point the conversation had become
an argument.

The journey, so far, has been from
a perfect, meaningful and authentic
image to a shaky, obscure, complex
one that does not return nor guarantee
to represent the "mindset".

In the 1980s Penguin chose it
as a book cover. It seems that being
skeptical is not enough; the word
"exploit" is more thoughtful than
the word "explore". Can a painting
still be considered xenophobic?
If it can, is it still worth discussing?

The beast was interpreting the site
to the traveller who stopped by.

Their argument did not bring any
dialogue for negotiation to the table.
He was very disappointed with the
previous interpretations of color.

He was fearful of the many misread-
ings/translations of the text.
He knew the curse. The coming time
will be more complex. The tourist
misread the corrosion on the surface
affected by the climatic changes.

This is an interesting moment.
Dedicated to the lure of the visual.

This conversation, an allegory, did not
reach at any point but left a footnote
that reads, "who can say it right and
read it right or else translate it..."

Paribartana Mohanty

<<

Left page:

– *History of Terrorism Verses Architecture*, 2013
(details)

Video installation, variable dimensions

Courtesy of the artist, New Delhi/IN

© Paribartana Mohanty

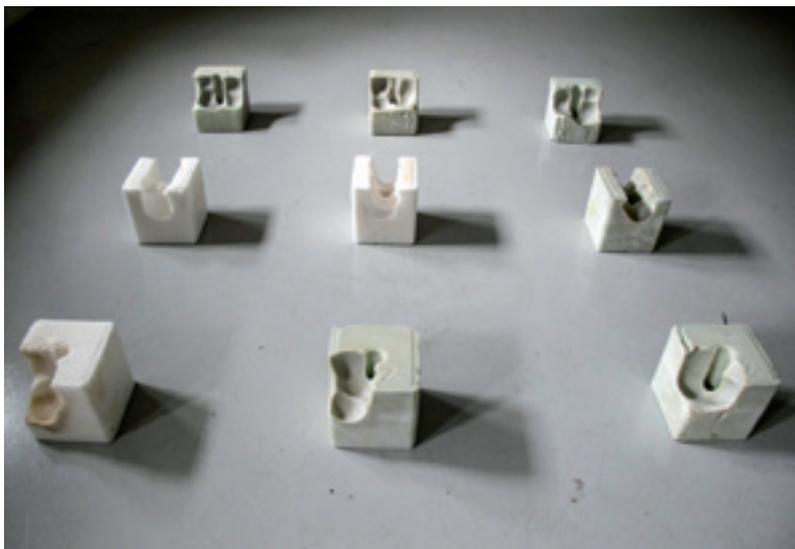
16 NICOLAS MOMEIN

- Born in Saint-Étienne/FR
- Lives and works in Saint-Étienne/FR and Geneva/CH

www.nicolasmomein.com

For *Rendez-vous 13*, the artist presents:
- *Édicules lainés*, 2013

Production **RENDEZ-VOUS 13**



On top:
- *Sans titre*, 2012
Foam, fabric, 65 × 110 × 110 cm
Courtesy of the artist, Saint-Étienne/FR
and White Project, Paris/FR
© Nicolas Momein

Opposite:
- *Incomplete Close Cube Aliboron l'a digéré*,
2011-2012
Salt blocks, variable dimensions
Courtesy of the artist, Saint-Étienne/FR
and White Project, Paris/FR
© Nicolas Momein

>>
Right page:
- *IDEA: Untitled*, 2011
Performance presented at the HEAD, Geneva/CH
Video, 4'58"
Courtesy of the artist, Saint-Étienne/FR
and White Project, Paris/FR
© Nicolas Momein

EDUCATION**2012**

- Graduate from HEAD (Haute École d'Art et de Design), Geneva/CH

2011

- Graduate from ESAD (École Supérieure d'Art et de Design), Saint-Étienne/FR

SOLO EXHIBITIONS**2013**

- *Quelques objets secs*, Espace Kugler, Geneva/CH

- *Cul-de-sac*, square of La Galerie, Centre d'art contemporain, Noisy-le-Sec/FR

2012

- *Aire de famille*, Galerie White Project, Paris/FR

GROUP EXHIBITIONS (selection)**2013**

- Exhibition of the laureates of the *Exposition de Noël 2011*, le Magasin, Centre National d'Art Contemporain, Grenoble/FR
- “*Andrew?*”, La Galerie, Centre d'art contemporain, Noisy-le-Sec/FR
- *Local Line 13*, Musée d'Art Moderne de Saint-Étienne Métropole, Saint-Étienne/FR
- *Speculoos Nebuloos*, Académie royale des beaux-arts—École supérieure des arts, Brussels/BE
- *Vous aussi vous avez l'air conditionné*, Galerie du 5^e, as part of *Marseille expos*, Marseille/FR

2012

- 57^e Salon de Montrouge, Montrouge/FR
- *Étrange été*, Galerie White Project, Paris/FR
- *In Absent Places We Dwell*, Espace Piano Nobile, Geneva/CH
- *La tradition du dégoût*, Galerie Christophe Gaillard, Paris/FR
- *Musée de l'Art Extraterrestre*, LiveInYourHead, Geneva/CH
- *ZE#5*, Hors Les Murs, Résidence Astérides, Marseille/FR

2011

- *Exposition de Noël*, organised by le Magasin at the Ancien Musée de Peinture, Grenoble/FR
- *Flaubert's Castle*, HISK open studio, Ghent/BE
- *Le Slurm*, LiveInYourHead, Geneva/CH
- *Version des faits*, as part of *Imergencia*, Institut Français de Lisbonne/PT
- *Vue sur la mer*, Place des volontaires, Geneva/CH





I use extremely varied materials in my sculptures—a heterogeneous mixture of gestures and knowledge gained empirically with the passage of time. I focus on different methods, those of artisans, workers and farmers in their techniques and inventions. I use apprenticeship situations in which fundamentals and repetition are essential conditions for the emergence of my sculptures, to understand an action better and sometimes be able to link it to another. These situations have led me to develop an economy of collective work leading to production based on processes and materials used for tasks that are not usually very visible or considered to be noble. I shift the usual form of these

materials and actions and try to set up a degree of rivalry between the functional aspect and the sculptural value of objects, without deciding which is dominant. The knowledge that I handle traces circuits of desires, mixing different languages in which intermediate blurred forms take shape.

Nicolas Momein



<<

Left page, from top to bottom:
 – *Walk the Line*, 2011
 View of the Manufacture d'armes
 de Saint-Étienne/FR
 Mixed media, variable dimensions
 Courtesy of the artist, Saint-Étienne/FR
 and White Project, Paris/FR
 © Nicolas Momein

– *Hellébore*s, 2012
 Animal hair, variable dimensions
 Courtesy of the artist, Saint-Étienne/FR
 and White Project, Paris/FR
 © Nicolas Momein

Above:
 – *Cul-de-sac*, 2012
 Parvis, La Galerie, Centre d'art contemporain,
 Noisy-le-Sec/FR
 Mercedes truck 307D 1982, mineral wood,
 252 × 198 × 534 cm
 Courtesy of the artist, Saint-Étienne/FR
 and White Project, Paris/FR
 © Nicolas Momein

17 NELLY MONNIER

– Born in 1988 in Bourg-en-Bresse/FR
– Lives and works in Saint-Martin-du-Mont/FR

www.nellymonnier.com

For *Rendez-vous 13*, the artist presents:
– *L'incident du Villars*, 2013

Production **RENDEZ-VOUS 13**



On top:
– *Tout près de ton Giglio*, 2012
Oil and acrylic on MDF, 198 × 115 cm
Courtesy of the artist,
Saint-Martin-du-Mont/FR
© Nelly Monnier

At the bottom:
– *Paysage avec fragments de voyage*, 2012
Watercolour, gouache and acrylic on paper,
162 × 92 cm
Courtesy of the artist,
Saint-Martin-du-Mont/FR
© Nelly Monnier

>>
Right page:
– *Grimsel Pass*, 2012
Watercolour and pencil on paper, 30 × 23.5 cm
Courtesy of the artist,
Saint-Martin-du-Mont/FR
© Nelly Monnier

EDUCATION

- 2012**
- DNSEP, École nationale
supérieure des beaux-arts de Lyon/FR
- 2009**
- DNAP, École nationale
Supérieure des beaux-arts de Lyon/FR

SOLO EXHIBITIONS

- 2013**
- *Silhouettes*, Galleria Moitre, Turin/IT
- 2012**
- Galerie Memory Lane, Ambérieu/FR

GROUP EXHIBITIONS (selection)

- 2013**
- *ArtSite*, Castello di Buronzo,
Buronzo/IT
- *Les enfants du sabbat XIV*,
le Creux de l'enfer, Centre d'art
contemporain, Thiers/FR
- *Prix Félix Sabatier*,
Musée Fabre, Montpellier/FR
- 2012**
- Château de Lourmarin, Lourmarin/FR





Top left:
 – *À vendre*, 2013
 Acrylic and oil on chipboard, 90 × 80 cm
 Courtesy of the artist,
 Saint-Martin-du-Mont/FR
 © Nelly Monnier

Top right:
 – *Ferry en Dodécanèse*, 2012
 Oil on chipboard, 127 × 104 cm
 Courtesy of the artist,
 Saint-Martin-du-Mont/FR
 © Nelly Monnier

At the bottom:
 – *Sanatorium Belligneux Albarine*, 2012
 Watercolour, pencil on paper and gouache
 on paper, 44 × 52 cm
 Courtesy of the artist,
 Saint-Martin-du-Mont/FR
 © Nelly Monnier

After writing her 5th year art school paper on the subject, Nelly Monnier still displays her interest in idleness, those lazy moments, holidays or rest that are more or less chosen or forced, real or imagined. Thus, one of her works, consisting of a series of printed photographs showing people frolicking (*Piscine*). The young artist is probably more interested in places, buildings and architecture related to amusement. She shows swimming pools and their blue, warm water set in a concreted and closely squared environment. Later, Nelly Monnier addresses a fairly close subject in painting, depicting mountainous landscapes, plains covered in brush where greenish and brownish tints are dominant, with haziness well expressed by the impressionist touch of gouache and watercolour. They are abandoned areas—at least on the canvases— and form intermediate zones, areas at rest with just a hint of a few tiny buildings. As in *Pirita*,

where rectilinear constructions with pure, modernist lines stand in the middle of what is almost nowhere, on the bank of a stretch of ice-cold blue water and at the edge of a dark forest. And then in another work, *Tallin-Riga II*, depicting a vast stretch of ice or snow where discreet walkers can be seen, forming tiny blackish silhouettes that hardly stand out in the white landscape where, strangely, a bright red cubic form in the foreground attracts the eye. Here, painting, composition and colours lay stress on the gaps that architecture sometimes makes in the landscape. These unexpected visual events that almost reach the level of fantasy also indicate the romantic landscape as a pictorial genre. The artist shows its evanescence and its disappearance with the contemporary period. The seeming tranquillity and academicism of these landscapes in fact indicates an aesthetic upheaval.

Catastrophes are another subject addressed by Nelly Monnier: *Sendai* is a series of small drawings with easily recognisable motifs as they were photographed, filmed and published widely in the press after the tsunami that hit Japan in March 2011. The scenes drawn are incongruous, resulting from chaotic chance and are as spectacular as they are incomprehensible: a boat aground in the middle of a housing estate, a burning building surrounded by water, aircraft on the ground badly parked next to cars, with the latter in disarray. Set in the centre of a white page, as if floating, the images of the disaster are sketched and coloured with crayons with conscious naivety.

Judicaël Lavrador
Excerpt from the catalogue
Les Enfants du Sabbat XIV, 2013,
in the series “Mes pas à faire
au Creux de l’Enfer”.



– *Viky Fashion*, 2013
Image in connection with the draft booklet
produced for *Rendez-vous 13*
Courtesy of the artist,
Saint-Martin-du-Mont/FR
© Nelly Monnier

18 İZ ÖZTAT

- Born in 1981 in Istanbul/TR
- Lives and works in Istanbul/TR

- For *Rendez-vous 13*, the artist presents:
- *Every Name in History Is I and I Is Other*, 2013



- From top to bottom:
- Zişan, *Untitled*, 1928
Collage, 28 x 28 cm (framed)
Collection Maçka Sanat Galerisi, Istanbul/TR

- İz Öztat, *Posthumous Production Series (Inherited Weights: Untitled, Zişan, polyamid, 7 kg)*, 1928-2012
Polyamide, 3D printing, 32 x 136 cm
Courtesy of the artist, Istanbul/TR
© İz Öztat

- >>
Right page:
- Zişan, *Sketch for an anti-conscription poster*, 1917
Collage from Zişan's archives, 20 x 11 cm
Courtesy İz Öztat, Istanbul/TR

EDUCATION**2009**

- PhD in Fine Art in progress, Yildiz Technical University, Istanbul/TR

2006/2008

- Master's degree, Faculty of Arts and Communication Design, Sabanci University, Istanbul/TR

2000/2005

- Bachelor's degree in Visual Arts, with honours, Oberlin College, OH/US

SOLO EXHIBITIONS**2012**

- *I Am Not Dealing with Triangle, Square and Circle*, Maçka Sanat Galerisi, Istanbul/TR

2008

- *Read/Oku*, PiST Interdisciplinary Project Space, Istanbul/TR

2005

- *Love It or Leave It*, Fischer Gallery, Oberlin, OH/US

2004

- *Nothing Disappears Without a Trace*, Fischer Gallery, Oberlin, OH/US

GROUP EXHIBITIONS (selection)**2013**

- *Unrest of Form: Imagining the Political Subject/Go Get Them Tiger (Group P)*, Wiener Festwochen, Secession, Vienna/AT

- *Here Together Now*, Matadero Madrid, Madrid/ES

2012

- *Underconstruction*, Apartment Project Berlin, Berlin/DE

2010

- *Second Exhibition*, Arter, Istanbul/TR

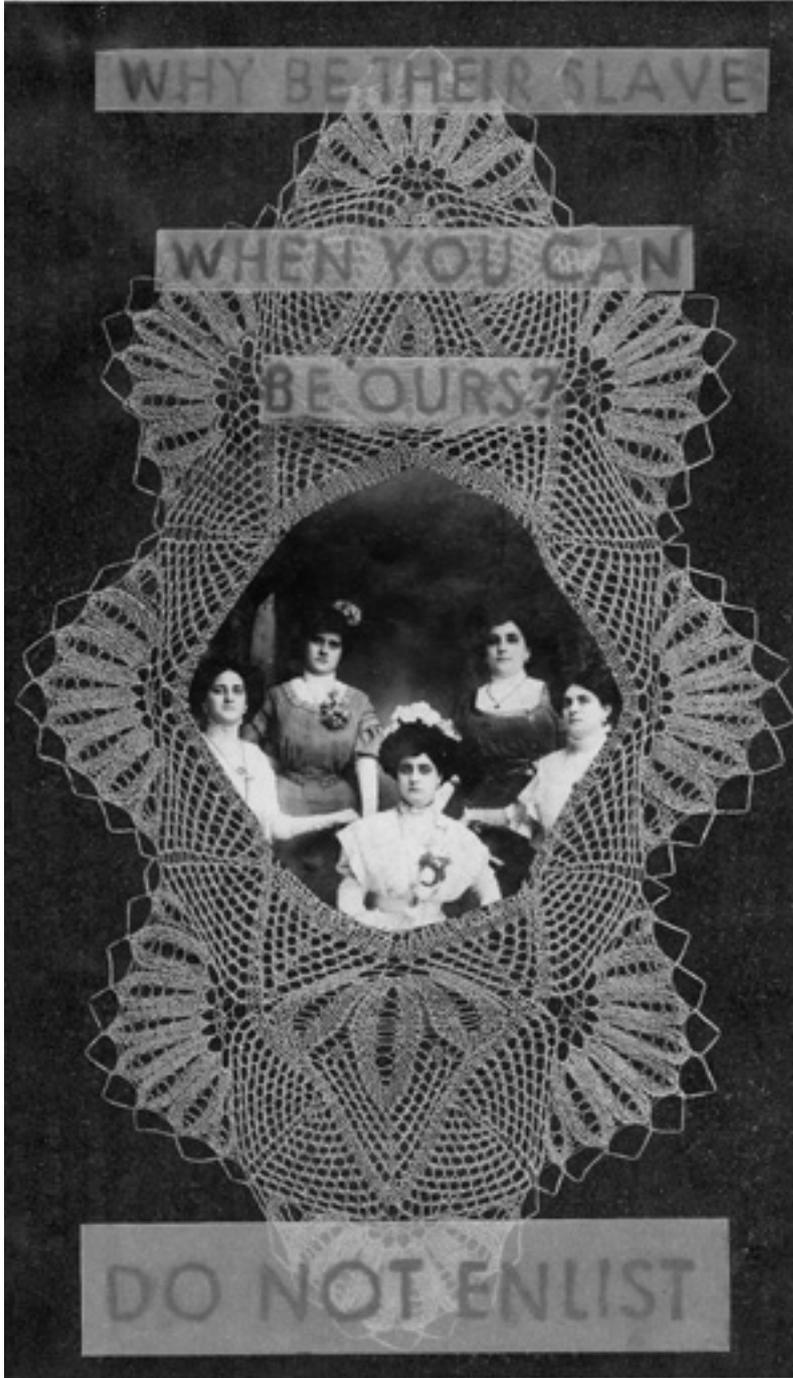
- *When Ideas Become Crime*, Depo, Istanbul/TR

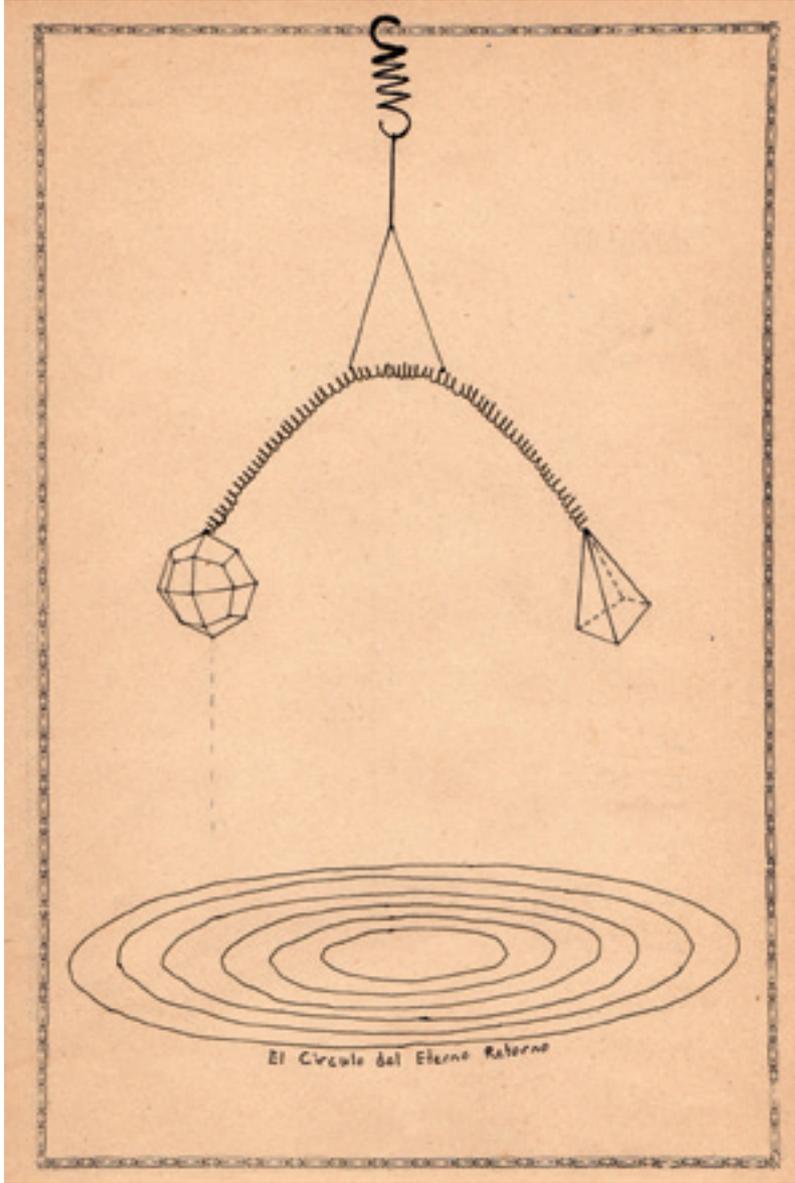
- *Public Idea*, 5533, Istanbul/TR

- *Counting Thoughts*, The Running Horse Gallery, Beirut/LB

2009

- *A Matter of Height and Depth, Gender Trouble*, Platforms, Art and Cultural Studies Laboratory, Yerevan/AM





Above:
- Zişan, *drawing for The Circle of Eternal Return*,
1917-1919
Drawing from Zişan's archives, 25.5 × 18 cm
Courtesy İz Öztat, Istanbul/TR

>>
Right page:
- İz Öztat, *Portal*, 2010
Copper, digital audio, 22 × 43 × 30 cm
Courtesy of the artist, Istanbul/TR
© İz Öztat

İZ ÖZTAT AND ZIŞAN

Titled after Zişan's autobiography, *Every Name in History Is I and I Is other* conjures a suppressed narrative of the Ottoman past and the top-down transformations imposed by the Turkish Republic through a collaboration. Zişan, who is a recently discovered historical figure, a channeled spirit and an alter ego, appears with inspirational fragments from her archive. In the *Posthumous Production Series**, İz Öztat takes on Zişan's work and claims an anarchic lineage that goes back to a queer Ottoman woman, who is drifted with political commitments, coincidences and obscure obsessions.

The exhibited fragments from Zişan's archive give a sense of her disillusionment caused by World War I and rising nationalisms that is partially overcome by her engagement with dissident political movements; her intersection with the European avant-garde that contributes to her playful critique of rationalism and the coming machine age; her deep engagement with material processes that manifests as an animistic connection with things. Taking on Nietzsche's revelation of eternal return, İz Öztat engages in a posthumous collaboration with Zişan that speculates on other possibilities of her own existence, historiography and the times to come.

ZIŞAN

Zişan's (1894 - 1970) destiny is marked by an ambiguous belonging from the outset. She is born from an affair between an upper class Turkish woman and an Armenian photographer. She is brought up in her mother's family house as if she was an adopted orphan. Growing up, she learns the craft of photography, which allows her financial freedom throughout her life, from the Armenian photographer without knowing that he is her father. She leaves Istanbul in 1915, fleeing from the Armenian Genocide, to embark on a lifelong journey through a vast geography and the guts of 20th century. She doesn't identify as an artist and distributes her work anonymously and under pseudonyms during her lifetime. Her recently discovered archive consists of texts, photographs, photomontages, objects and documents.

İz Öztat

**The work has been supported by the Center of Contemporary Creation, Matadero Madrid, Madrid/ES*



19 PART-TIME SUITE

- Collective founded in 2009, Seoul/KR

- Miyeon Lee, born in 1978 in Seoul/KR
- Jaeyoung Park, born in 1984 in Nonsan/KR
- Byungjae Lee, born in 1982 in Seoul/KR

<http://parttimesuite.org/grandrapidarchive/index.html>

For *Rendez-vous 13*, the artists present:
- *Grand Rapid Archive 2013, 2013*

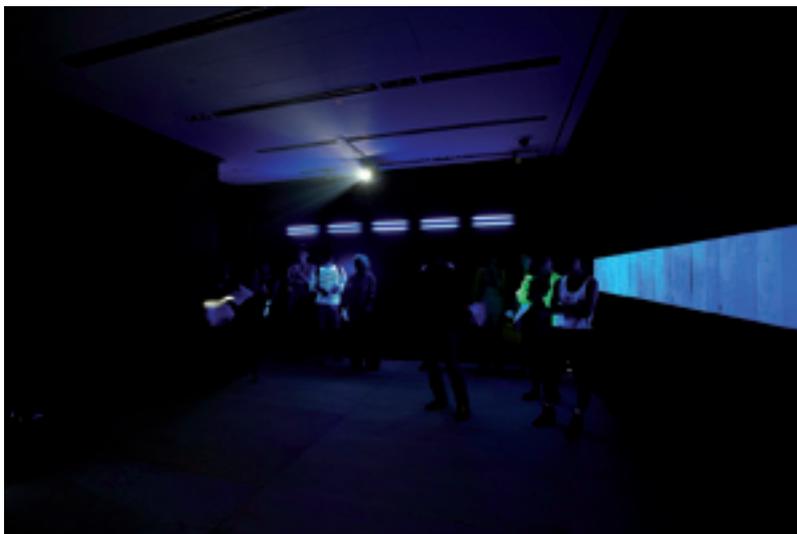
Production **RENDEZ-VOUS 13**



Above:
- *March Dance*, 2011 (still from video)
Singlechannel video with sound, 7' 38"
(Original music by Yamagata Tweakster,
"My Sublime Onani")
Courtesy of the artists, Seoul/KR
© Part-time Suite

Opposite:
- *The 42m² Club*, 2011
Polystyrene tunnel and powered speakers,
lighting and floor remodeling
Courtesy of the artists, Seoul/KR
© Part-time Suite

>>
Right page:
- *Live Editing*, 2012
Performance and screening in which a video
is edited live, 3 laptops, 6 projectors, 5 live
cameras and screens of at Culture Station Seoul
284, Korea (musical performance and narration
by Amateur Amplifier)
Courtesy of the artists, Seoul/KR
© Part-time Suite



EDUCATION**MIYEON LEE****2009**

- Bachelor's degree in Visual Arts, Korea National University of Arts, Seoul/KR

2002

- Bachelor's degree in Mass Communication & Journalism, Kyunghee University, Seoul/KR

JAEOYOUNG PARK**2009**

- Bachelor's degree in Visual Design and Fine Art, Seoul National University of Technology, Seoul/KR

BYUNGJAE LEE**2009**

- Bachelor's degree in Industrial Design and Fine Art, Seoul National University of Technology, Seoul/KR

SOLO EXHIBITIONS**2011**

- *Multi Purpose Base Camp*, Seoul Art Space: Mullae, Seoul/KR

2010

- *Drop by Then*, touring project to the northern region, including civilian-restricted areas/KR
- Formed Part-time Suite Sound, a rock band and Part-time Suite Press, an independent publisher

2009

- *Loop the Loop*, Jongno-gu Yeonji-dong and Doo-san Gallery, Seoul/KR
- *Off-Off-Stage*, Jongno-gu Sinmun-ro, Seoul/KR
- *Under Interior*, Seodaemun-gu Choongjung-ro, Seoul/KR

GROUP EXHIBITIONS (selection)**2012**

- *Play Time*, Cultural Station Seoul 284, Seoul/KR
- *City within the City*, Art Sonje Center, Seoul/KR and Gertrude Contemporary, Melbourne/AU
- *Fiction Walk*, National Museum of Modern and Contemporary Art, Seoul/KR
- *SeMA: 12 Events for 12 Rooms*, Seoul Museum of Art, Seoul/KR
- *What should I do to live in your life?* Sharjah Art Foundation, Sharjah/AE

2011

- *2011 Hermes Foundation Missulsang*, Atelier Hermès, Seoul/KR

2010

- *Sentences on the Banks and Other Activities*, Darat al Funun, Amman/JO
- *Perspective Strikes Back-Travelling*, L'appartement 22, Rabat/MA





From top to bottom:
 - *Car Video*, 2012 (excerpt)
 Singlechannel HD video with sound
 on two monitors, 9' 18" and 10' 31"
 (Feat. Adam Gooderham)
 Courtesy of the artists, Seoul/KR
 © Part-time Suite

- *Samuso Patch—Grand Rapid Archive*, 2012
 (captured website images)
 76 pop-ups on the Samuso official website
 Courtesy of the artists, Seoul/KR
 © Part-time Suite

Part-time Suite is an art collective whose practice revolves around converting difficulties and restrictions into paradoxical possibilities. The artists work as a group to face the limitations and harshness inherent to their reality, while attempting to transform these conditions into artistic productions that reflect amplify their circumstances. As a group, they also consistently question the internal dynamics of their own collective, gaining insight into the power of autonomy and self-organization within the wider context of what they perceive as social contradictions and inadequacies. Through this process, they discover new possibilities by seeking ways to adapt and subvert existing frameworks in order to casually overcome these limitations.

The *Grand Rapid Archive* is a web-archiving work featuring fragmental images and texts selected from an old stockpile of portfolios, exhibition catalogues, compact discs, documents, etc. which has been stored in a small storage for over 10 years. The archive “teleports” fragments of old communications concerning art into today’s society while bringing them back to life in the form of visual excess, like leaflets annoyingly littered on the web. The *Grand Rapid Archive 2013* is a renewed work and now includes images from the online collections of the Institut d’art contemporain, Villeurbanne/Rhône-Alpes and the Musée d’art contemporain de Lyon.

Part-time Suite

20 MATHILDE DU SORDET

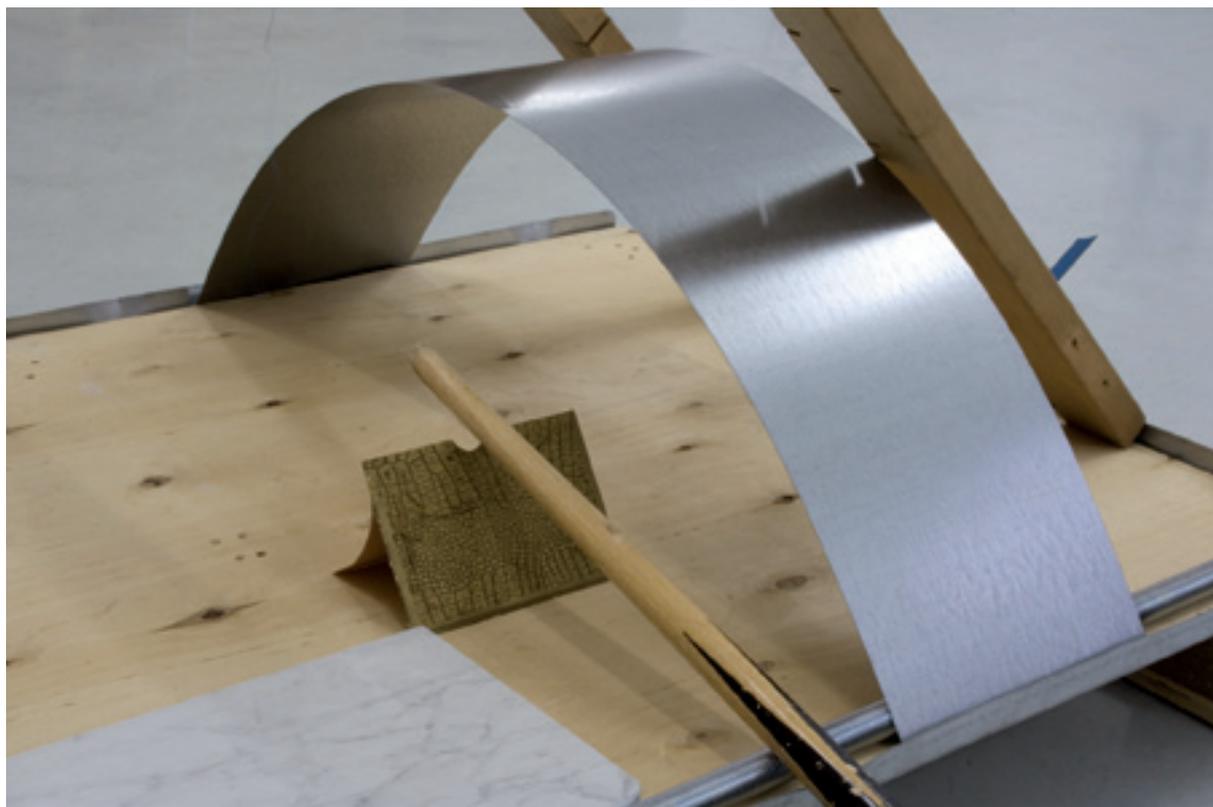
– Born in 1979 in Lyon/FR
– Lives and works in Lyon/FR

www.mathilde.dusordet.com

For *Rendez-vous 13*, the artist presents:

- *Pulsations en ronde*, 2013
- *Par aulnes et par lieues*, 2013
- *Rotation rassemblée*, 2013
- *Le compact devient circuit*, 2013

Production **RENDEZ-VOUS 13**



Above:

- *Machination*, 2009 (detail)
Varnished sheet of plywood (height identical to that of the existing display wall), shelf support frames, pallet, zinc sheet, threaded steel rod, marble radiator cover plate, billiard cue, glasses, pebble, steel files, paper photo mount, lamé thread, aluminium tube, sheet of gelatine, 208 × 205 × 176 cm
Courtesy of the artist, Lyon/FR
© Jesus Alberto Benitez

Opposite:

- *Pan*, 2010
Free-standing clothes rail, offcut of leather, wooden board, aluminium basket, wooden wedge, partly burned driftwood, galvanised steel threaded rod and aluminium tube with barcodes, paper, 206 × 274 × 60 cm
Courtesy of the artist, Lyon/FR
© Jesus Alberto Benitez



EDUCATION

- 2007**
– DNSEP, with honours, École nationale supérieure des beaux-arts de Lyon/FR
- 2004**
– Internship at the Académie Libanaise des Beaux-Arts, Beirut/LB
- 2000**
– Bachelor's degree in History of Art, Université Lumière Lyon 2, Lyon/FR

SOLO EXHIBITIONS

- 2012**
– *Si on relie les points, un cercle*, Bikini, Lyon/FR
- 2009**
– *Archi troyenne*, The Institute of Social Hypocrisy, Paris/FR
– *Un Ensemble*, Module, Palais de Tokyo, Paris/FR

GROUP EXHIBITIONS (selection)

- 2012**
– *Les divisions du volume*, La Permanence, Clermont-Ferrand/FR
- 2010**
– *Sommerrundgang*, Kunstakademie Düsseldorf, Düsseldorf/DE
– *Group Show*, Galerie Benoît Lecarpentier, Paris/FR
– *Au fil de l'œuvre*, La Galerie, Centre d'art contemporain, Noisy-le-Sec/FR
– *Aires*, La BF15, Lyon/FR
- 2009**
– 54^e Salon de Montrouge, Montrouge/FR
- 2008**
– Panorama de la Jeune Création, 4^e Biennale de Bourges, Bourges/FR



- *Machination*, 2009
Varnished sheet of plywood (height identical to that of the existing display wall), shelf support frames, pallet, zinc sheet, threaded steel rod, marble radiator cover plate, billiard cue, glasses, pebble, steel files, paper photo mount, lamé thread, aluminium tube, sheet of gelatine, 208 × 205 × 176 cm
Courtesy of the artist, Lyon/FR
© Jesus Alberto Benitez



From top to bottom:
 - *Aréarène*, 2012 (detail)
 Tripod, steel sheet, brass, paper, powdered marble, plasterboard and polystyrene, slide frames, plaster, resin tool, metal and plaster, bound notebook, metal table base, 124 × 300 × 130 cm
 Courtesy of the artist, Lyon/FR
 © Jesus Alberto Benitez

- *Aréarène*, 2012
 Tripod, steel sheet, brass, paper, powdered marble, plasterboard and polystyrene, slide frames, plaster, resin tool, metal and plaster, bound notebook, metal table base, 124 × 300 × 130 cm
 Courtesy of the artist, Lyon/FR
 © Jesus Alberto Benitez

>>

Right page:
 - *Sans titre*, 2013
 Unfired clay, cloth and adhesive tape, glass mounted corrugated sheet, wooden boards and metal plates, wooden bed legs, 81 × 97 × 21 cm
 Courtesy of the artist, Lyon/FR
 © Mathilde du Sordet

“Writing is a profession of ignorance”

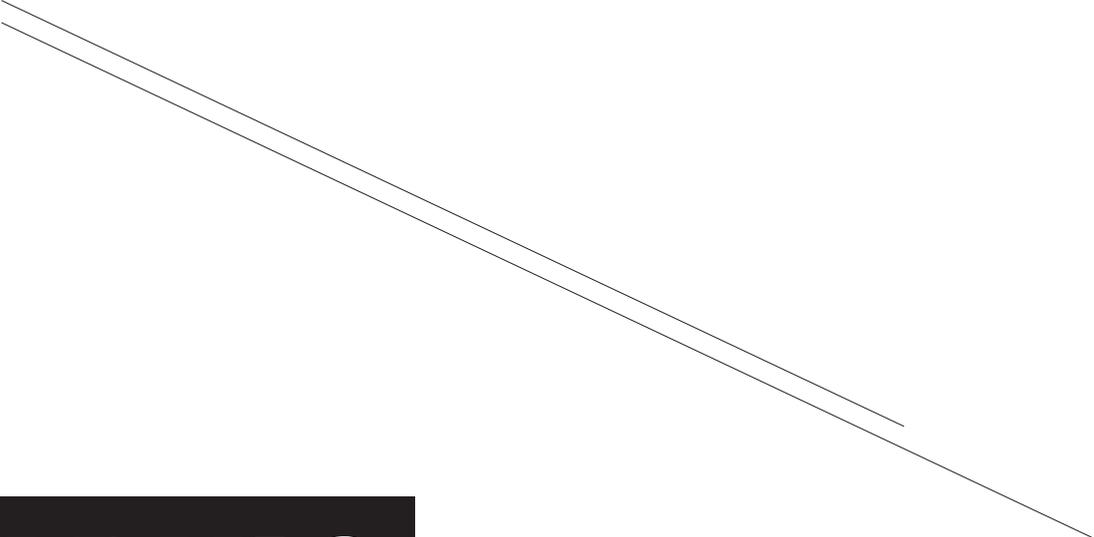
Claude Royet-Journoud,
The Whole Poetry Is Preposition

Mathilde Du Sordet uses materials that are simple and sober but not neutral. They bring to mind writing and drawing, forms of art that are close to what she does, to her way of making sculpture, by sketching out the proportions with objects and combining them to create a language. This consists first of a blind layout and then examination from a distance, a look at the ensemble. An entity emerges from the various components, a “whole” whose constituents are in contact with each other: here, the work is almost flat and set out on the floor like a solar panel,

an “antenna” in the artist’s style, the electric juxtaposition of inert materials. It might seem to be an improvisation, or a provisional configuration but it isn’t. The sculpture is first made in the artist’s studio and then reproduced as such in the exhibition space, with each component in its place. Mathilde Du Sordet’s sculptures are constructed by these few gestures set between doubt and the obvious. They are not based on know-how but on ignorance: in spite of the definitions and in spite of numerous examples, *we do not know* what a work of art is.

Hugo Pernet

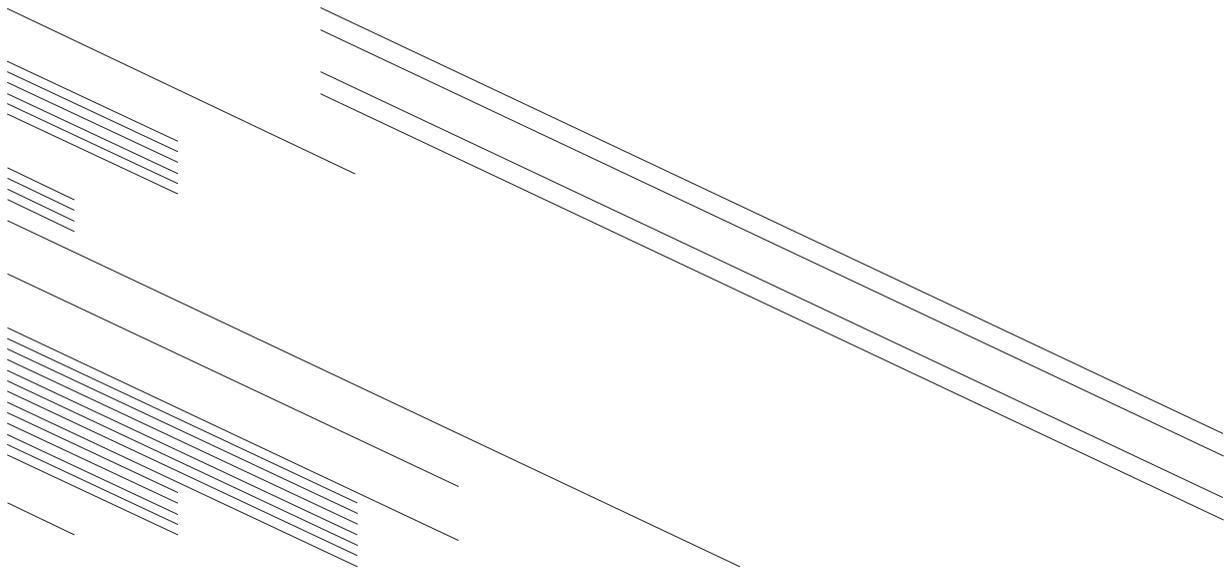




&

1 GRAPHIC

DESIGNER



Camille Garnier:

- Born in 1985 in Paris/FR
- Lives and works in Lyon/FR
2012
- DNSEP, with honours,
École nationale supérieure
des beaux-arts de Lyon/FR
2010
- DNAT, with honours,
École nationale supérieure
des beaux-arts de Lyon/FR
2008
- BTS Visual Communication,
Arts Appliqués Bellecour/FR

www.camillegarnier.fr

Assisted by:

- Alaric Garnier,
Graduated from the École nationale
supérieure des beaux-arts de Lyon/FR
Realisation of: *Clockwork*, 2013
for *Rendez-vous 13*

www.alaricgarnier.fr
<http://alaricgarnier.tumblr.com>

- Anthony Kim,
Graduated from the École nationale
supérieure des beaux-arts de Lyon/FR
Webdesign *Rendezvous13.fr*

www.anthonylim.fr

Typefaces:

- *Arnhem Pro*,
Fred Smeijers, 1999
- *Clockwork*,
Alaric Garnier, **2013**
- *Tempo Std Heavy Condensed*,
Robert Hunter Middleton, **1930**

COLOPHON

This catalogue is published on the occasion of the exhibition *Rendez-vous 13* at the Institut d'art contemporain, Villeurbanne/Rhône-Alpes, from 10 September to 10 November 2013, in parallel with the 12th Biennale de Lyon.

CURATORS OF THE EXHIBITION

- Thierry Raspail, Director, Musée d'art contemporain de Lyon
- Isabelle Bertolotti, Curator, Musée d'art contemporain de Lyon
- Nathalie Ergino, Director, Institut d'art contemporain, Villeurbanne/Rhône-Alpes
- Emmanuel Tibloux, Director, École nationale supérieure des beaux-arts de Lyon

GRAPHIC DESIGNER

- Camille Garnier, assisted by Alaric Garnier and Anthony Kim

TRANSLATION

- Simon Barnard

THANKS TO THE LENDERS

- Anna Schwartz Gallery, Sydney/AU
- Richard Telles Fine Art, Los Angeles, CA/US
- PinchukArtCentre, Kiev/UA
- Goodman Gallery, Johannesburg and Cape Town/ZA

SPECIAL THANKS TO

The artists and the invited curators, the authors of the texts, Frédérique Gauthier, and Isabelle Arnaud-Descours

AND ESPECIALLY

The Région Rhône-Alpes, without which the exhibition could not have been held

FOR THE MUSÉE D'ART CONTEMPORAIN DE LYON

- Thierry Raspail, Director
- François-Régis Charrié, Secretary-general
- Isabelle Bertolotti, Head of the exhibitions department
- Olivia Gaultier and Marilou Laneuville, Assistant curators, assisted by Manon Goury, Intern
- Xavier Jullien, Registrar
- Muriel Jaby, Head of the press office
- Béatrice Beaudot, Communication assistant

FOR THE INSTITUT D'ART CONTEMPORAIN, VILLEURBANNE/RHÔNE-ALPES

- Nathalie Ergino, Director
- Marion Jacquier, Administrator
- Anne Stenne, Assistant curator assisted by Sarah Mercadante, Intern
- Fanny Martin, Communication assistant assisted by Marie Juillan, Intern
- Corinne Guerci, Publishing and Documentation assistant assisted by Loïc Pelletier and Armelle Vidal, Intern
- Joseph Spinelli, Technical supervisor, and Adrien Jolivet, Assistant technical supervisor assisted by Florent Frizet, Intern

FOR THE ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS DE LYON

- Emmanuel Tibloux, Director
- Élise Chaney, Communication, external relations, post-graduate

RÉGION RHÔNE-ALPES

- Jean-Jack Queyranne, President of the Rhône-Alpes Regional Council, former minister
- Farida Boudaoud, Vice-President of the Rhône-Alpes Regional Council, delegate for culture and the fight against discrimination

VILLE DE LYON

- Georges Képénékian, Member of the City Council, delegate for culture, heritage and citizens' rights

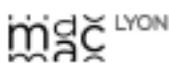
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- Nicolas Garait, President
- Sylvie Barré, Secretary
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