

PRESS KIT

FUNDACIÓN PROA → MARCH 17, 2012

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Fundación PROA  
Av. Pedro de Mendoza 1929  
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Argentina



→ **AIR DE LYON**

**CURATOR: VICTORIA NOORTHOORN**

PROA



# Air de Lyon

With the support of Ternium Siderar

Opening Saturday, March 17, 2012

**Gabriel Acevedo Velarde**  
**Zbynek Baladrán**  
**Ernesto Ballesteros**  
**Eduardo Basualdo**  
**Erick Beltrán**  
**Diego Bianchi**  
**Katinka Bock**  
**François Bucher**  
**Virginia Chihota**  
**Lenora De Barros**  
**Augusto De Campos**  
**Marina De Caro**  
**Julien Discrit**  
**Marlene Dumas**  
**Aurélien Froment**  
**Michel Huisman**  
**Christoph Keller**  
**Irina Kirchuk**  
**Eva Kotátková**  
**Robert Ku mirowski**  
**Luciana Lamothe**  
**Guillaume Leblon**  
**Christian Lhopital**  
**Laura Lima**  
**Jorge Macchi**  
**Cildo Meireles**  
**Bernardo Ortiz**  
**Garrett Phelan**  
**José Alejandro Restrepo**  
**Tracey Rose**  
**Alexander Schellow**  
**Javier Téllez**  
**Erika Verzutti**  
**Kemang Wa Lehlere**  
**Judi Werthein**

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Colección Tetê Pachech  
Fortes Vilaça Gallery, São Paulo  
Joan Prats Gallery, Barcelona  
Jocelyn Wolff Gallery, Paris  
Meyer Riegger Karlsruhe Gallery, Berlin  
Peter Kilchmann Gallery, Zurich  
And the artists

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# PROA

**Fundación PROA**

Av. Pedro de Mendoza 1929  
La Boca, Buenos Aires, Argentina  
www.proa.org

## Opening times

Tuesday to Sunday, 11am to 7pm  
Mondays closed  
Student's Tuesday: Free admission



## AIR DE LYON. 2012 Program

Fundación Proa begins its annual season with **Air de Lyon**, in an attempt to connect a wide variety of contemporary art experiences and to contribute to the debate on the state of the art.

The first exhibition of the year, **Air de Lyon**, renews the power of its alma mater – the acclaimed 11th Biennale de Lyon – which took place from September to December 2011 –, curated by the Argentine curator Victoria Noorthoorn. If W. B. Yeats's verse "A Terrible Beauty is Born" preannounced the importance of time in the Biennale, the same beauty is reflected in a new time, in **Air de Lyon**.

Works that were already shown in Lyon are exhibited together with site-specific works created for Proa's spaces. Along with the presence of international and local artists, they bring a new Air into our "Buenos Aires": a portion of contemporaneity with a focus on Africa, Eastern Europe and Latin America.

**Air de Lyon** is made possible thanks to the collaboration of La Biennale de Lyon, the Mondriaan Foundation, the Embassy of France in Argentina, the Alliance Française of Buenos Aires, the Français Institute and Ternium Siderar – Organización Techint.

Since June 2012, Proa emphasizes on research, thus accounting for Brazil-Argentina relations in the 1960s as a vital moment for the arts in both countries. Politics, mass consumption and anti-institutional actions are some of the topics that organize **Pop, Realisms and Politics**.

**Brazil-Argentina**, an exhibition curated by Paulo Herkenhoff and Rodrigo Alonso.

In October, the first South American retrospective of **Alberto Giacometti**, one of the most important artists of the 20th Century, presents more than 130 works from the Alberto and Annette Giacometti Foundation in Paris.

During the **Buenos Aires International Independent Film Festival (Bafici)**, **ProaCine** premieres in Argentina the documentary film **Patience (After Sebald)**,

directed by Grant Gee: a personal project inspired by W. G. Sebald's novel *The Rings of Saturn*. **Proa Literatura** invites Mario Bellatin for Filba, the International Festival of Literature in Buenos Aires. Finally, **ProaMúsica** presents a special program dedicated to the composer John Cage 100 years after his birth.

We welcome our visitors to the 2012 season and appreciate the permanent presence and contribution of the Organización Techint in the development of our cultural program.

**Adriana Rosenberg**  
President



Erick Beltrán. *Perikhórein Knot*, 2011. Courtesy of the artist and Joan Prats Gallery, Barcelona

# Air de Lyon: A Terrible Beauty is Born

By Victoria Noorthoorn

**Air de Lyon** is a show inspired in the 11th Biennale de Lyon, an exhibition that sought to address the uncertainty of the present and the near future, to speak about the condition of the artist and the necessity of art, while leaving the door open to doubt, to contradiction, to perplexity, to change and to movement.

**Air de Lyon** stems from the same sets of convictions that triggered the 11th Biennale in Lyon:

1. Imagination is the primary medium of knowledge.

2. Imagination allows for the rational and the irrational to coexist productively.

3. Imagination allows the individual to take risks, and to explore with or without intellectual rigor the practices that will allow him or her to present alternatives to the present; to construct alternative systems of utopia.

4. Imagination is the primary force for emancipation.

5. Freedom enables the interrogation of the present, and the construction of an alternative world, the constructive destruction of established discourses and languages. Constructive destruction joins the imagination in making possible the absurd, delirium and humor as practical tools to emancipate language.

6. In his poem *Easter*, 1916, the poet W.B. Yeats analyzes the uprising claiming Irish emancipation from the British with utter perplexity. It is this attitude by which we are unable to judge the evidence of a present that informs this Biennale. We prefer to respond, to guess, to contradict ourselves with liberty.

7. *A Terrible Beauty Is Born*, the famous verse from this poem which gave the title to the 11th Biennale de Lyon, brings together two apparent opposites. We are interested in this structure of productive contradiction.

8. Why is it necessary to – once more – reflect upon the notion of the beautiful? Beauty, in fact, has been one of the most forceful and arbitrary parameters of Western thought. We ask ourselves: Is Beauty – as R.M. Rilke would have it –



Michel Huisman. *No. 84 (Document 2000 Hiroshima)*, 2000. Collection of the artist

always the beginning of terror? Is there a beauty that is not terrible? Does the emergence of beauty smooth over the harshness of reality, or does it actually highlight or increase its horrors?

9. **Air de Lyon** and the 11th Biennale borrow notions from philosophy, theater, and literature. Notions of staging, of performing acts, of unveiling, of masking, of disguising, infiltrate the exhibitions as a whole. These are exhibitions that allow for fiction to expand and to comment on the contradictions of the present.

10. These exhibitions intend to address a state of confusion in the arts today, where art is conceived primarily as a commodity in the economic market.

11. The exhibitions do not chronicle; they distinguish between art and journalism.

12. They also distinguish between art and communication. **Air de Lyon** and the Biennale resist the current modes of communication whereby an exhibition is explained through a press release written in exactly the same tone and vocabulary from whichever corner of the world. We resist the notion of the need to explain dense materials. If texts are to appear in *Air de Lyon*, the Biennale, or the catalogue, they will be artworks in themselves, not external explanatory texts.

13. Since Antiquity, words have been, above all, images, and images, words. Writing has been image-making. They both embodied one meaning and one action. The creation of an image implies opening the door to a consecutive action to take place in the real. It is this performative action that we are interested in exploring.

14. Every image has an effect. This exhibition has been structured

reflecting upon these effects. We share the convictions of W.J.T. Mitchell when we choose to ask what the images and works in this exhibition want and do, what it is that they move and how, rather than what they represent. We intend to signal the power of the image, one that may drastically alter an established order.

15. This is how we respond to the growing confusion between art and politics. For us, the artist is above all a political subject and art is politics. We are not interested in the representation of the political, nor do we intend to enact the political. Such desires would be redundant.

16. **Air de Lyon** and the 11th Biennale de Lyon have the ambition to be alive. If they could be considered animals or beasts, they would choose to be so. If they can be at war with itself, in order to speak of the inexplicability of the present and to the force of art, they will attempt to do so.

**Air de Lyon** will include around 30 artists from around the globe, including eight Argentine artists who participated at the Biennale, as well as artists from Brazil, Colombia, Mexico, Peru, France, Germany, the Czech Republic, Ireland, The Netherlands, Poland, South Africa and Zimbabwe. The artists will present either new works especially conceived for their

presentation at Fundación Proa, or works already exhibited at the 11th Biennale de Lyon.

Air de Lyon will be accompanied by the Biennale's catalogue, which was conceived and directed by an editorial team based in Buenos Aires, that included writers Carlos Gamerro and Rubén Mira, playwright and theatre director Alejandro Tantanian, and myself. Published and designed in close collaboration with editor Franck Gautherot from *les presses du réel*, the catalogue has been conceived as an editorial, autonomous work – rather than as a representation of the Biennale *per se*.



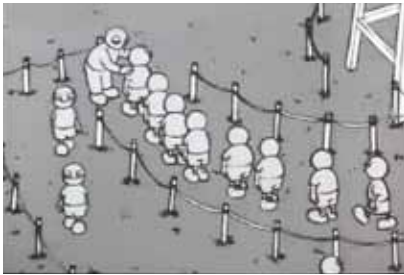
Cildo Meireles. *La bruja 1*, 1979-81. Wooden broom, 3000 km of thread. Collection of the artist / Gallery 3 view

## Artists and works

The following texts are written by curator Victoria Noorthoorn

### Gabriel Acevedo Velarde.

*Escenario*, 2004. Video. Courtesy of the artist and Galeria Leme, São Paulo



"Occasionally, during moments of clarity, one takes a decision to make radical changes. One naturally begins to recognize, without pomposity or heroism, that the time has come to cease being an accomplice. When I made this animation I wanted to describe the time that passes until this moment arrives – if it does". Gabriel Acevedo Velarde

### Zbynek Baladrán.

*Model of the Universe*, 2009. Video HD. 2'45". Collection of the artist



With just a sheet of paper, a pencil and a few diagrams, Zbynek Baladrán turns the exhibition into an experimental field and potential model for the creation of various hypotheses about what reality actually is. The work embodies the paradoxical impossibility of its goal: the artist offers models, ranging from the extremely simple to the highly complex, which might be used to come to some

kind of understanding of reality (of the exhibition, of the world).

### Ernesto Ballesteros.

*Vuelos de interior*, 2011. Video. Collection of the artist  
*Gabinete de curiosidades*, 2012. Collection of the artist



Ernesto Ballesteros's practice moves beyond the realm of art to incorporate notions from astronomy, mathematics, engineering and other sciences. His quest is to render the invisible visible: movement, time, the fragility of the present moment. For the Biennale de Lyon, he has been invited to relocate one of his ongoing projects for the entire duration of the show: his indoor flights (which entail the building of ultra light airplanes, flying them, and the organization of competitions). Fundación Proa presents recordings of this experience, some airplanes and related documents. Referring to his work, he says: "The application of lines to create atmospheres, the projects with self-propelled cars and the indoor flights generate other invisible lines: the path of the plane flying in circles, the predetermined routes and the different intensities – revealing time as the principal object of study."

### Eduardo Basualdo.

*Untitled*, 2012. Transparent plastic bags, wood, engine. Collection of the artist. Site-specific work for *Air de Lyon*



On his work, the artist says: "Salvation is hidden behind a name. The name is hidden in the alphabet. Guess is impossible. The only way is naming one by one, each and every word in universe. Alamo, slurp, flag, fixation..."

### Erick Beltrán.

*Perikhórein Knot*, 2011. Sculpture. Courtesy of the artist and Galería Joan Prats, Barcelona. Creation 11<sup>th</sup> Biennale de Lyon



Erick Beltrán explores the concept of the encyclopedia: its structure and use and its factual and potential applications. For the Biennale de Lyon

2011 he has constructed a sphere reminiscent of the 17C apparatuses that enabled kings to conceive of the world as an object and geographers to create an iconic map of knowledge, in both their exterior and interior. In his *Perikhórein Knot* – Greek for the concept of *dwelling within* – Beltrán presents the viewer with a multilayered notion that involves “the circular rotatory movement which turned matter in the cosmos, the impossibility of a precise localization and the relationship between multiple elements inhabiting each other simultaneously.” While on the exterior we are presented with a map documenting (and critiquing) the political and social forces involved in the presentation of the world as a measurable historical image (the acquisition of “objective” knowledge), on the inside Beltrán offers an approximation to its opposite; a “subjective” struggle between forces striving to form an image of the world.

#### Diego Bianchi.

*Sin causa aparente*, 2012. Installation. Collection of the artist. Site-specific work for *Air de Lyon*



In contrast to the delicate and conceptual-based drawings or sculptures shown by many artists at *Air de Lyon*, Diego Bianchi's work is raw, loud and direct. The Argentine artist collects his raw material like boxes, bags, plastics, paper and furniture from the streets. For his sculptures he rearranges these objects or uses them to build his stage like installations.

Combining the brute material from the streets in a free way and not following conventional rules of composition his works seem to be victims of a brutal act. By neglecting superficial forms of beauty, aesthetics and order Bianchi is opening a dark view on the world and can be seen as heir of special forms of surrealism. His brutal works can not be ignored instead they are provoking direct reactions from the spectators by creating metaphors for the cruelty and complexity of life which exists next to the artificial world of advertising and mass media. Bianchi's reflections about social problems of society as well as his working methods are showing a familiarity to the work of the Swiss artist Thomas Hirschhorn who is famous for his radical installations that discuss political questions in a very direct and aggressive way.

#### Katinka Bock

*Buenos Aires Balance*, 2012. Courtesy of Meyer Riegger Karlsruhe, Berlin  
*Aussicht zu Zweit*, 2008. Courtesy of Jocelyn Wolff, Pariscables diversos. Cortesía Jocelyn Wolff, París. Site-specific works for *Air de Lyon*



Katinka Bock's sculptures and installations describe space by defining it as part of their materiality: her works formed out of stone, clay, sand, metal or fabrics allow for a narration that originates from the individual object as well as from the reference between the works and the so described structure of space. Bock's work is more than a formalistic play when she explores the architecture of her exhibition spaces to develop site-specific references in her works. The artist's aim is to open up the spectator's eyes for his surrounding space. Another important subject for Bock is the description of time: In her delicate installations she combines

pieces of different materials to a fragile equilibrium, which anticipates changes in state. Their delicacy can be seen as metaphor for the passing of time among other possible associations. Bock's interest for different media is driven by the history and the sensory qualities of materials. In her latest works she often uses ceramics, fascinated by this material, which is so “neutral” at first as it has no shape when the working process begins. But, when it comes into contact with the present it has to be shaped and conditioned, showing that the neutral, as such, doesn't exist.

#### François Bucher.

*El hombre que desapareció*, 2008. Video HD, color, sound. 4'43". Collection of the artist

Bucher received a master in sculpture at the Universidad de Los Andes, Bogotá and a master in film studies at the Art Institute of Chicago. He is known for exhibitions throughout Europe. Francois Bucher's oeuvre combines various film sources in a celebration of the political potential of the everyday. His films and videos are based on historical and political events that have taken place in his home country of Colombia and the rest of the world.

#### Virginia Chihota.

*Fruit of the Dark Womb*, 2011. Series of 50 drawings. Collection of the artist. Creation for the 11<sup>th</sup> Biennale de Lyon



For Virginia Chihota, the doll is the subject of a series of impossibilities: the impossibility of speaking, reacting, hitting and hitting back if necessary.

Universally associated with women, the doll can be seen as a symbol of surrender, of submission, of a no-way-out situation. "You can do anything to a doll", says Chihota, speaking quietly in her hometown of Harare. She further reveals that the dolls, depicted in a series of spontaneous drawings in her notebook, were used in fertility rituals.

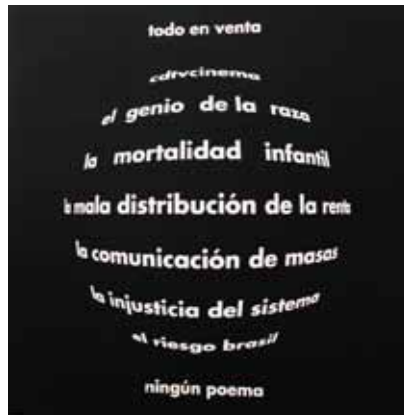
**Lenora de Barros.** *Utopy*, 1996. Audio. 3'33". Text and performance: Lenora de Barros. Sound: Cid Campos MC2 Studio *Tempinhos*, 2008. Videoperformance. 10'. Courtesy of Galeria Millan, São Paulo *Umas*, 1993-1996. Pages of the newspaper *Jornal da Tarde* (São Paulo) and performative readings. Collection of the artist



In **Air de Lyon**, Lenora de Barros presents diverse works. A series of weekly columns entitled *Umas*, published by the *Jornal da Tarde* (São Paulo, Brazil) between 1993 and 1996, in which, in a space that we could might today call "pre-blog", the author published innumerable photo-performances, visual poems, and poetic texts proposing unique relationships between text and image while commenting on the status of art, photography, poetry, etc. Secondly, she presents the more recent *Tempinhos/Tiny Times* in which the artist explores what she refers to as "improbable times, the absurd hours, and the possible and impossible moments."

### Augusto de Campos.

*Bestiario (fragment)*, 1955  
*Humano*, 2004  
*Ovonovelo*, 1955  
*Mercado*, 2002  
*Pulsar*, 1975  
*Cidadecitycity*, 1963  
*Amortemor*, 1972  
*Código*, 1973  
 Poems. Courtesy of the artist



In 1952, Augusto de Campos, his elder brother Haroldo de Campos, and Décio Pignatari, launched the literary magazine *Noigandres* and so introduced the international movement of Concrete Poetry to Brazil. These were years dedicated to the study of works that had been marginalized by the critics of the time, such as *Un Coup de Dés* (Mallarmé), *The Cantos* (Pound), *Finnegans Wake* (Joyce) or the poetry of E.E. Cummings. Invoking Apollinaire, the young poets searched for a "verbivocovisual" poetry, a radical fusion of the most advanced experimental techniques so as to enable a "poetry of invention," in which conventional syntax and versification would be abandoned and the materiality of poetry accentuated. In this exhibition, several poems written at different times by Augusto de Campos are exhibited in dialogue with the diverse artists in the exhibition. In his extensive poem *Bestiario* (1955), translated by Gonzalo Aguilar, from which we present two fragments in this space, De Campos poignantly refers to the solitude underlying the poet's artistic practice.

### Marina De Caro. *Hombre semilla o el mito de lo posible*, 2011

*Un hilo de voz*, 2011  
*Erupción*, 2011  
*Retrato*, 2011  
*Nuevo*, 2012

Works created for 11<sup>th</sup> Biennale de Lyon. Collection of the artist. Courtesy of Galería Ruth Benzacar, Buenos Aires



On the sculpture *Hombre semilla o el mito de lo posible*, the artist said: "For reasons related more to chance and intuition than design, I found myself confronted with these plaster structures resembling gigantic seeds from which people, or beings with a human quality, were born. I thought at the time that they were man seeds – a metaphor for a new man in a state of rebirth, who can reappear with a new way of doing things. Everything begins with a birth. Our world needs new forms for new beginnings: political, economic, social and emotional. We need the rebirth of a new kind of subjectivity. It is a myth of the possible: a new way of seeing things which, I believe, will enable new utopias, or at least make the creation of new projects possible. The man seed is inherently involved in and connected to the natural world. And that's a good (and necessary) point of departure." On the series of drawings, De Caro stated: "There's always something you never knew existed until you actually see it, like a whisper that becomes an incredible song or as if our silence sheltered many different voices."

### Julien Discrit.

*The Day Trip Project*, 2011. Video, color, DV/DVD. 2'47". Courtesy of the artist



*The Day Trip Project* depicts a strange machine, a combination of mobile sculpture and unidentified prototype. Throughout the film, this geometrical shape, built from mirrors, which reflect only the sky and the ground, advances through a tree-filled landscape from sunrise to sunset. Employing very limited resources, Julien Discrit conjures up the symbolic motif of the *speculum*, a Latin term, which refers to both the mirror, and the image it reflects. The result is a hypnotic vision in which space and time are captured by the concerted movement of the sculpture and the camera recording its progress.

### Marlene Dumas. Series of drawings, 1979-2004

*The Rejects*, 1994-present  
Collection of the artist



Nothing is more abstract or innocent than a line on paper, anyone might think. But let the same line be traced on the ground, and everything is changed. This becomes inescapably clear when viewing Marlene Dumas's recent *Territory Paintings* on the wall diving Israel and Palestine. At the Biennale de

Lyon 2011, we presented one hundred drawings created by Dumas between 1979 and 2004, in regards to which these other lines in her poem *Contra o Muro* (2010) might prove fitting

"The first mark is the worst.  
The drawing of a line cuts the paper in two.  
The drawing of maps and borders turns  
neighbors into foreigners.  
Within military cultures whole generations  
of children  
have grown up, thinking only in enemy-  
images.  
Art is a way of sleeping with the enemy."

(Marlene Dumas, *Contra o Muro*, May 2010 ; originally published in *Contra o Muro*.

Marlene Dumas 2010, exh. cat., Porto: Museu Serralves, 2010, p. 57)

**Aurélien Froment.** *La tectonique des plaques*, 2011. Video HD. 14'25". With Judith Plas and Laurent Talon. Courtesy of the artist, Motive Gallery, Amsterdam and Galerie Marcelle Alix, Paris. Co-produced with Musée Départemental d'Art Contemporain de Rochechouart and the Biennale de Lyon 2011



This film by Aurélien Froment documents an exhibition built on the same scale as its open-air setting. The two main characters traverse the countryside as though they were touring an exhibition: the universe has effectively become their gallery. Aurélien Froment's fictional approach highlights behaviors, which are common in our reactions to both art works and landscapes, our tendency towards labeling the things we see and the time it takes us to properly appreciate them.

### Michel Huisman

No. 84 (*Document 2000 Hiroshima*), 2000  
No. 74 (*Surrendering Birds*), 1999  
No. 46 (*The Secret Garden*), 1990  
Collection of the artist



Michel Huisman's universe of mechanically-based dreamlike sculptures is continually unfolding. Each work draws the viewer's attention towards a specific scene that proposes a reflection on universal feelings: love, understanding, solitude, pain... No. 84 (*Document 2000 Hiroshima*) is more exception than rule in that here, the artist is addressing a very precise reference: it was created for the exhibition *Document 2000 Hiroshima* in Japan.

On No. 46 (*The Secret Garden*), the artist says: "The soap in the bucket is only a few centimeters deep; a watertight glass bottom is fitted two thirds of the way up the bucket. Hidden underneath is a garden. A berth can be created by pulling the cloth draped under you smooth. Here, lying on your back, you can slide your head into the hollow space underneath the bucket and rest it on a pillow. The head is hidden from view by a second, smaller cloth."

### Christoph Keller

*Retrograd – a reverse chronology of the medical films made* (*Retrograd: Una cronología invertida de las películas médicas realizadas en el Hospital "Charité" de Berlín*), 1999-2000. Video DVD. 32 min. Cortesía del artista y de Esther Schipper Gallery, Berlín



From the very beginnings of film until the dismantling of its Film Institute, the Berlin Charité hospital produced approximately 1000 educational, medical, documentary and experimental scientific films. There is no cinematic footage of the Charité itself. There are scraps: fragments in the form of notes, articles, a few photos and the films that have survived. How can one tell a story that does not exist, that appears only intermittently in a context of images and documents full of gaps?

#### **Irina Kirchuk.**

*A cielo raso*, 2012. Electrical appliance, iron, plastic

*Rayo Z*, 2012. Electrical appliance, wood, iron, aluminum

*Zig-Zag Traveling*, 2012. Wood, metal hinges

*Astilustre*, 2012. Plastic, iron, fishing line, electrical appliance

*Focón*, 2012. Wheels, iron, wood

*Link*, 2012. Iron, wood, acrylic, aluminum, stone

*Escapes*, 2012. Plastic, iron, zinc

*Interferencia*, 2012. Plastic intercom, iron

*Tragaluz*, 2012. Iron

Site-specific works for *Air de Lyon*



Irina Kirchuk is interested in architectonic structures she finds strolling around Buenos Aires or even in objects of everyday life. Working with a wide range of materials – mostly building materials made out of plastic – she changes the use of objects turning them into art. Many of her installations are site specific: their structure and material responds to the architecture of the exhibition space. Therefore she develops works with delicate architectonical structures for one place, powerful and

firm sculptures for the next one. All interventions and sculptures are united by the richness of colors that is applied by Kirchuk. Her interventions open up a wide range of possibilities to understand Kirchuk's work but their main aim is always to open the eyes of spectators for the special structures that surround him. For PROA she will develop a new installation adapted to the architecture of the space.

Recent exhibitions:

#### **Eva Kotátková. *The Re-education Machine***

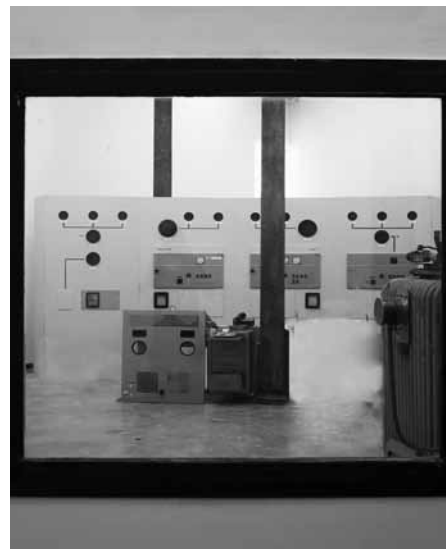
2011. Installation. Courtesy of the artist. Site-specific work for *Air de Lyon*



Eva Kotátková's imaginary *Re-education Machine* continues her ongoing exploration into restrictive and manipulative regimes and the ways in which they affect individuals. She is particularly interested in education's role in social control and abuse. In her installations and drawings, the body is subjected to mechanisms that, according to the artist, "serve only to unify communication patterns and force opinions; allocating specific social norms to people." The individual is "trapped in the net of mutually repressive dependencies which are no longer invisible – they become wooden cages, metal scaffolding, isolated rooms, and rope shackles."

#### **Robert Kusmirowski.**

E.M.A S.A., 2012. Installation. Collection of the artist. Site-specific work for *Air de Lyon*



Robert Kuśmirowski's oeuvre is haunted by the weight of memory. The respect tinged with mistrust, which the artist feels for history, leads to the creation of a solemn, critical space for discussion.

#### **Luciana Lamothe**

*Cuadrado*, 2012. Iron. Performer. Collection of the artist



*Adentro del cuadrado estoy yo.  
Yo empujo el cuadrado hacia adelante,  
pero el cuadrado gira.  
Yo quiero línea recta, pero el cuadrado gira.*

Luciana Lamothe

**Guillaume Leblon.**

*Notes*, 2007. Video, color, sound. 7'22".  
Collection of the artist



Guillaume Leblon's work presentations are constructed as an arrangement of abstract, self-contained and open forms. Materials are, to the artist, vehicles for ideas. His universe is heterogeneous, he creates site-specific installations, sculptures, films or works on paper. With minimal interventions he succeeds in constructing a space of multiple readings, he charges the objects of his presentations with metaphorical meanings, introducing a certain uneasiness that affects and stimulates our perception. In his video *Notes* (2007), the camera moves around an experimental space, the artist's studio, that after being overrun with clay and water, is metamorphosed into a scenario where landscape and interior space blend, while a set of objects and fragmented actions are sketched.

**Christian Lhopital.**

*Series of drawings*, 2002-2011. Collection of the artist. Courtesy of Polaris Gallery, Paris



An absurdist caricature of our society, a sharp-edged critique of the human condition masked by apparent lightheartedness: in Christian Lhopital's

drawings contradictory worlds in a state of permanent tension conjure up both the innocence of childhood and the perverseness of nightmares. For the Biennale the artist is presenting, among other works, a series of drawings from his *4 à 5 Gouttes de Sauvagerie* ("Drops of Savagery"): a mix of the grotesque and the tragic in family portraits of prancing, dancing hybrid monsters.

**Laura Lima.**

*Payasos*, 2005-2012. From the series "Monte de Irônicos". Courtesy of the artist



She graduated at the Universidade do Estado do Rio de Janeiro (UERJ). She is known for several exhibitions in Brazil. Brazilian artist, Laura Lima, is primarily concerned with the human body - often as part of a larger whole, whether connecting to or contradicting other objects. Her works are a consideration of strangeness, fantasy and sometimes disappointment. With humor and a wealth of imagination she sets up unexpected contrasts, metaphors for triggering action in the exhibition space. Recent exhibitions:

**Jorge Macchi.**

*10:51*, 2009. Video DVD, color. Collection of the artist

**Cildo Meireles.**

*La bruja 1*, 1979-81. Wooden broom, 3.000 km of thread. Collection of the artist. Site-specific work for *Air de Lyon*



*La bruja 1* employs some 6000 kilometers of thread to invade the entire exhibition space. In Cildo Meireles's own words: "I first exhibited this work at the Sao Paulo Biennial in 1981, using 2500 kilometers of thread which ran through all three floors of the building. It was my take on... a kind of chaos when order is suddenly imposed upon it, giving it meaning, a sort of explanation. The broom is ambiguous, it can be seen as the start; the source of an enormous expansion, or perhaps the final point where everything is contracted and compressed. And there is also another paradox in the fact that, instead of cleaning, the broom produces a chaotic mess. At the Sao Paulo Biennial, the cleaning staff got very frustrated because they couldn't keep the area properly clean!" For *Air de Lyon*, Meireles accepted a challenge: to install *La bruja 1* in such a way that it would structure an entire exhibition floor in which other artists would also be exhibiting.

**Bernardo Ortiz.**

*Untitled*, 2010-2011. Installation, drawings. Collection of the artist



Bernardo Ortiz methodically documents his daily activities (eating, sleeping, reading, cooking, teaching) in his drawings.

He also writes, and the two occupations feed off one another to provide a fresh critical look at standard perceptions of the relationship between text and image. Influenced by John Cage and Concrete Poetry, Ortiz presents a series of obsessively detailed drawings that dismantle notions about the grandiloquence of art while asserting the importance of the modest artistic gesture and its ability to infiltrate the diverse corners of daily life.

#### Garrett Phelan.

*Interruption*, 2012  
*Bloody Mynahs*, 2012  
*Holier tan Thou*, 2012  
 Site-specific work



"Someone asked me recently what I thought of conspiracy theories about 9/11 and I answered: 'The way I look at things is that I am on a planet, in the middle of the universe, spinning endlessly, at 1000 mph and no one is in charge and I am liberated by that image and belief.' With my work I want to present my experience of confusion, contemplation, uncertainty, formlessness, the infinite and the meditative. These are the subjects that are important to me and together they become a personalized politics of feeling, rationalization, contradiction and response and inform my reactions to the world outside. They become a 'Politics of the Self'." Garrett Phelan

#### José Alejandro Restrepo.

*El arte de la retórica manual*, 2010. DVD b/w, sound. 7'. Collection of the artist



When asked about his thoughts for conceiving the exhibited film, Restrepo signaled to a most eloquent fragment from Montaigne's *Essays*: "We use our hands to question, promise, call, say our farewells, make threats, beg supplicate, refuse, reject, question, admire, recount, confess, regret, fear, express shame, doubt, instruct, give orders, incite, encourage, swear, bear witness, accuse, condemn, absolve, insult, disdain, defy, scorn, offer adulation, applaud, bless, humiliate ourselves, mock, reconcile, recommend, exalt, celebrate, rejoice, complain, express sadness, exclaim, reprimand, what do we not do, and with such a wealth of expression that the tongue is made envious?" (*Essais*, II, 12).

**Tracey Rose.** *San Pedro V*, 2005. Video, color, sound. 6'

*Lucie's Fur: The Prelude*, 2004. Video, color, sound. 6'10"

*In The Castle Of My Skin*, 2011. Video, color, sound. 4h9'. Creation 11<sup>th</sup>

Biennale de Lyon  
 Collection of the artist

In 2005 Tracey Rose decided to fly to Jerusalem to address the political situation of which the wall dividing Israel from Palestine is a symbol. As she recalls, "earlier in the day there are fewer patrols. I painted my body and we hired a car and drove up to the wall at sunrise". Once there, Rose got out of the car and played the Israeli national anthem on a guitar – badly. Simultaneously comic and brave, Rose's masquerade was undertaken, she says, "to create humor and to provoke a reaction, to point out

the absurdity of the situation," but her outrageous performance might well have landed her in an Israeli jail. Although a guard in a watchtower can be seen in the background of one of Rose's images, she left the scene without being arrested. Only her engaging video and the photographs taken at the scene live on to bear witness to the moment.



In *Lucie's Fur*, Tracey Rose addresses the issue of the archetypal Western version of Genesis that is the Garden of Eden. In her video performance piece, the artist fleshes out a carnivalesque character based on Lucie, the first female African hominid that was discovered in 1974 and was long considered the mother of humankind. With a bright costume, a garden, a donkey, low-tech esthetics and broad swathes of bawdy slapstick humor, Tracey Rose questions the myth of Eden and wonders: was Adam actually a black woman?

In residence in Feyzin as part of the Veduta program, Tracey Rose creates a fictional cast featuring nearly thirty people. In what could be seen as a reality-show, the artist questions the assignment of individuals to compartmentalized cultural representations, according to a willfully xenophobic typology based on a chapter of Franz Fanon's book *Black Skin, white Masks*, in which the author is terrorized by a small French boy who exclaimed upon seeing him: "Look, a Negro! Mama, see the Negro! I'm afraid!".

**Alexander Schellow.**

*Ohne Titel (Fragment)*, 2007. Video HD, 16:9, b/w. 5'21" (loop). Production Films de Force Majeure / Alexander Schellow. Courtesy of the artist



In his drawing practice, Schellow reconstructs from memory specific encounters seen in everyday urban settings several days, or even months, previously. At *Air de Lyon*, we present one of his most ambitious animation projects. *Untitled (Fragment)* is a work in progress based on several visits to a 96-year-old woman who lives at a clinic for Alzheimer's patients in Berlin. In his studio the artist meticulously recreates the subtle movements of her face after-the-fact. Overall, Schellow's work is the result of a combination of what remains of the seen and an obsessive attempt to recover what the consciousness shields from us, thus challenging the usual process of memory in which specific details sink into oblivion forever.

**Javier Téllez**

*O Rinoceronte de Dürer*, 2010. Digital film transferred to video HD, color, sound. 4'10". Fundación Calouste Gulbenkian – CAM (Centre de Arte Moderna), Lisbon, 2010. Courtesy of the artists and Peter Kilchmann Gallery, Zurich



*O Rinoceronte de Dürer* was filmed entirely on location at the panopticon of the Miguel Bombarda Hospital in Lisbon and made in collaboration with psychiatric patients of the outpatient's

clinic, who form the main cast of the film. Built in 1896 on the grounds of the largest Psychiatric Hospital in Lisbon, the panopticon was designed as a prison for the criminally insane, following the original plans of Jeremy Bentham. The fragmentary narrative of *O Rinoceronte de Dürer* was written by the patients in a series of workshops conducted prior to the shooting of the film, where they imagined themselves as inhabitants of the former insane asylum and acted out fictional scenarios within their assigned cells. This reconstruction of the everyday life of a mental institution is complemented by voice-overs quoting texts such as Jeremy Bentham's letter presenting the Panopticon, Plato's *Cave*, and Kafka's short story *The Burrow*.

**Erika Verzutti.**

*O Burro*, 2008. Bronze, porcelain and wood São Francisco, 2008. Wood, rope  
*Neo Rex*, 2008. Concrete, porcelain, wood, acrylic  
Courtesy of the artist and Galeria Fortes Vilaça, São Paulo  
*Painted Lady*, 2011. Bronze, acrylic. Collection Tetê Pacheco, Brazil  
*Macumbinha*, 2008. Bronze, porcelain, acrylic.. 14 x 60 x 60 cm. Private collection, Brazil  
From the series "Pet Cemetery")



*Burro*, *Neorex* and *Sao Francisco* belong to Erika Verzutti's series of sculptures entitled *Pet Cemetery*, in which the pedestals form an integral part of the works. In them, the artist fantasizes about the death and burial of different animals in order to create sculptures in their honor in complete freedom, independent of considerations of style or art history. In exploring these diverse ambiguities, the artist casts a critical

eye over different aspects of exhibition dynamics and language, asking the question: Why would anyone propose a pedestal for a gravestone?

**Kemang Wa Lehlere.**

*Hang Katswa Madi 2 (Even if I Bleed 2)*, 2011. Collection of the artist. Creation 11<sup>th</sup> Biennale de Lyon



Kemang Wa Lehlere's body of work is based on a series on narratives taken from interviews and texts written by the author that approach themes of memory and forgetting, amnesia and/or erasure. When asked about his relationship to such issues, Kemang says: "These works are united by a personal interest in and fear of such matters."

**Judi Wertheim.**

*Cosa*, 2009-2012. Courtesy of the artist and Figge Von Rosen Gallery, Cologne / Berlin



"*Cosa* arrives in Buenos Aires after an international journey which started in August 2009 and has included sojourns in Stockholm, Banja Luka, Miami, Madrid, Mexico City, Köln, New York, and Lyon. At each exhibition venue, *Cosa* inhabits its negative space, never displaying its complete form. It was intentionally made in China; it was ordered over the phone, with one very simple instruction: that the weight of the piece should be no larger than FedEx's maximum package weight." Judi Wertheim

## → PARALLEL ACTIVITIES

**AUGUSTO DE CAMPOS  
LENORA DE BARROS  
GONZALO AGUILAR**

**SUNDAY, MARCH 18 - 5PM**

As part of the parallel activities of the exhibition **Air de Lyon**, Augusto de Campos, founder of the Concrete Poetry in Brazil, dialogues in the Auditorium with the artist, poet and performer Lenora de Barros. Moderator: Gonzalo Aguilar

## ARTISTS + CRITICS

**From March 31 to May 26  
SATURDAYS - 5 PM**

Every week, Artists + Critics invites **Air de Lyon's** artists for special guided tours along with art critics, curators and specialists. To consult the full program please visit [www.proa.org](http://www.proa.org)

## AUDIO-GUIDE

The new online audio-guide of the exhibition **Air de Lyon** will be available to download in mp3 audio format at [www.proa.org](http://www.proa.org)

## EDUCATION

The Department of Education has designed a new approach for guided tours based on an open and interactive dialogue offering the possibility of conducting permanent tours without previous appointment. The proposal stands out due to the constant presence of educators, who are available and accompany the visitor during their tour throughout the galleries. Our goal is to generate original points of view in which the visitor is able to retrieve his or her own perspective on the artworks exhibited.

**Guided visits:** Tuesday to Friday, 5 PM / Weekends, 3 and 5 PM

**Student's Tuesday:** Free admission for students and teachers. At 4PM, in-depth tours focusing on specific aspects of the exhibition.

**School and University visits:** Our guided tours offer scripts that aim specifically to each level of education, presenting the different perspectives and levels of complexity of the exhibitions. These scripts explore possibilities of perception and invite teachers and students into a collaborative work with our educational staff. **For more information, please contact [visitas@proa.org](mailto:visitas@proa.org) / [+54 11] 4104-1000**

## → NOMAD CULTURAL CENTER WEEKEND FAMILY WORKSHOPS

**SATURDAYS AND SUNDAYS - 12 AM TO 7 PM**

The Centro Cultural Nómade (Nomad Cultural Center) invites adults and children to participate and have fun with art workshops in the sidewalk of Proa. A group of young artists and educators proposes to encourage creativity and experimentation of adults and children alike.



## → PROA TV

Proa's YouTube channel offers exclusive contents: interviews and dialogues with the artists and curators, guided tours and special events. Visit [youtube.com/proawebtv](https://youtube.com/proawebtv)

