



**RENDEZ-VOUS**

**SINGAPORE**

**CATALOGUE**

**OF THE**

**INTERNATIONAL  
YOUNG ARTISTS**

**EXHIBITION**

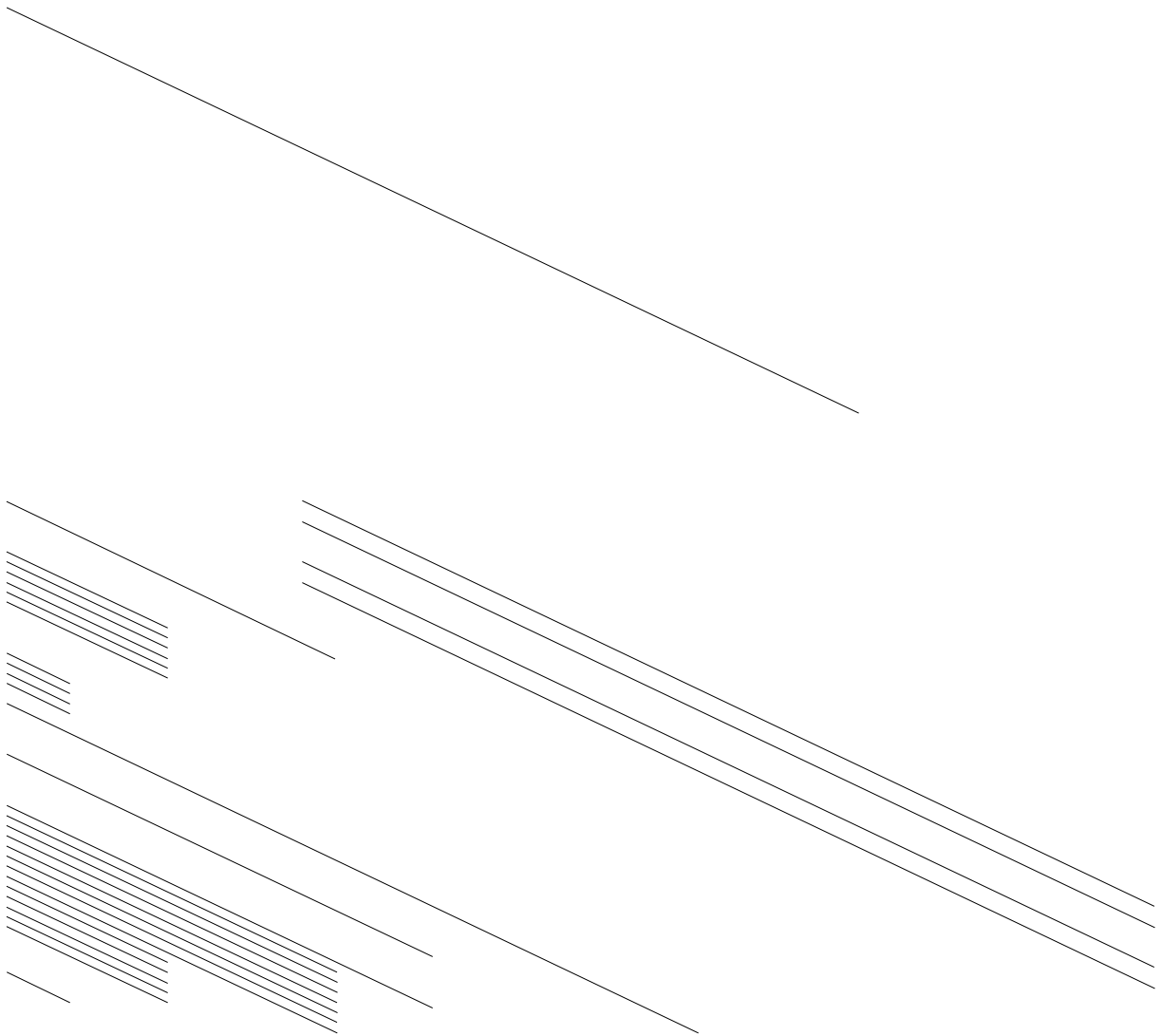
**20 JUNE / 2 AUGUST 2015**

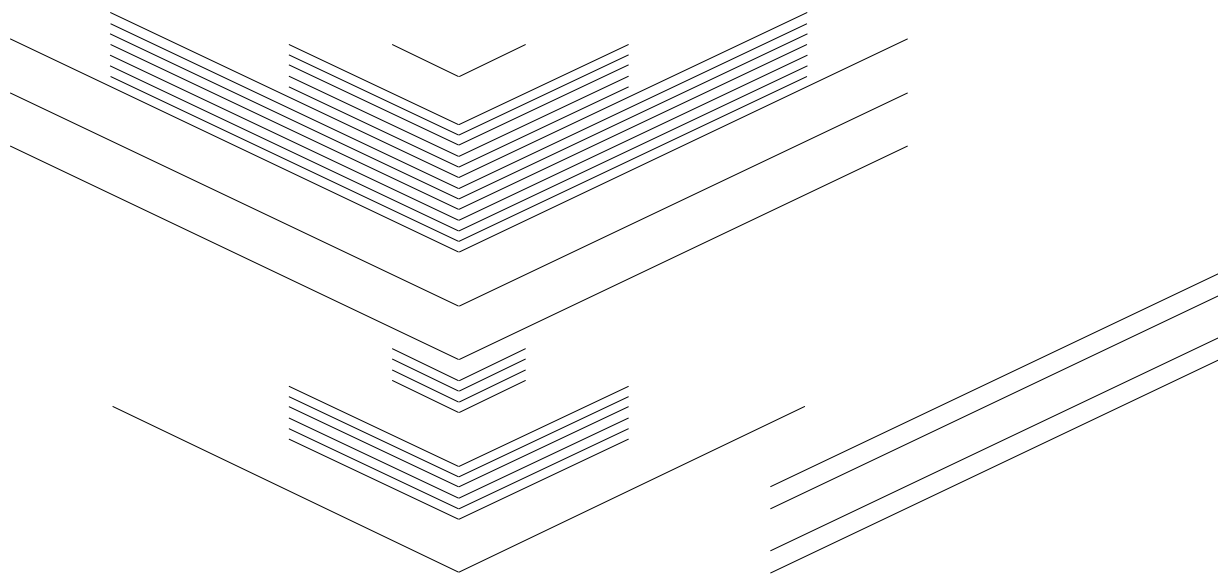




---

**ENTIRELY DIGITAL, THE CATALOGUE  
OF **RENDEZ-VOUS** SINGAPORE  
IN ENGLISH CAN BE DOWNLOADED  
FREE OF CHARGE FROM  
[WWW.LASALLE.EDU.SG/  
INSTITUTE-OF-CONTEMPORARY-ARTS-SG/PUBLICATIONS/](http://WWW.LASALLE.EDU.SG/INSTITUTE-OF-CONTEMPORARY-ARTS-SG/PUBLICATIONS/)**





# CONTENTS

**6 5 INSTITUTIONS****7 4 ARTISTIC DIRECTORS  
& 2 GUEST CURATORS****10 *In collaboration with*  
10 DIRECTORS & CURATORS  
OF INTERNATIONAL  
BIENNALES****117 COLOPHON****13 25 ARTISTS + 1 GRAPHIC DESIGNER**

14	– Lina Adam	66	– Charles Lim
18	– Mathilde Barrio Nuevo	70	– Guillaume Louot
22	– Sophie Bonnet-Pourpet	74	– Lu Yang
26	– Thibault Brunet	78	– Angelica Mesiti
30	– Chun Kaifeng	82	– Paribartana Mohanty
34	– Jean-Alain Corre	86	– Nicolas Momein
38	– Hasan & Husain Essop	90	– Nelly Monnier
42	– Dan Finsel	94	– Sherman Ong
46	– André Fortino	98	– İz Öztat
50	– Joo Choon Lin	102	– Ruben Pang
54	– Nikita Kadan	106	– Part-time Suite
58	– Karim Kal	110	– Mathilde du Sordet
62	– Paula Krause	114	– Camille Garnier



From left to right:

– Lina Adam, Karim Kal, Nelly Monnier, Mathilde du Sordet, Camille Garnier, Sophie Bonnet-Pourpet, Nicolas Momein, Guillaume Louot, Alexandre Col, André Fortino, Thibault Brunet, Jean-Alain Corre, Isabelle Bertolotti, Marilou Laneuville, Bala Starr, Jennifer Kwok, Melanie Pocock, Fyerool Darma, Ramesh Narayanan, Joo Choon Lin

# 5

# INSTITUTIONS



Left, from top to bottom:

- Institute of Contemporary Art, Villeurbanne/Rhône-Alpes  
Antony Ward, *Work, Work, Work, My Fingers to the Bone*, 2011  
Exhibition view of *Rendez-vous 11*  
© Blaise Adilon
- Museum of Contemporary Art of Lyon  
© Blaise Adilon
- La Sucrière, Michael Lin, Biennial of Lyon, 2005  
© Blaise Adilon

Right, from top to bottom:

- Institute of Contemporary Arts Singapore  
at LASALLE College of the Arts of Singapore  
© All rights reserved
- National School of Fine Arts of Lyon  
© ENSBA Lyon

# 4

## ARTISTIC DIRECTORS

# 2

## GUEST CURATORS

- Created in 2002 by the Museum of Contemporary Art of Lyon, with support from the Région Rhône-Alpes, *Rendez-vous* is an international platform dedicated to young creation, that has, for the first time in France, brought together four institutions: the Biennial of Lyon, the Museum of Contemporary Art of Lyon, the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes and the National School of Fine Arts of Lyon, that make up its artistic direction. Made possible by the complementarity of these institutions, *Rendez-vous* wants to reinforce the connections between different domains of competence, in this way opening increased perspectives to the chosen artists. Since 2009, ten curators from ten international biennials have been invited to contribute to *Rendez-vous*. Each edition is the opportunity to invite new biennials.
  - A biennial exhibition... that takes place each year: *Rendez-vous* is exhibited at the IAC during the Biennial of Lyon, and the following year, in a different form, outside of Europe. So in 2008, *Rendez-vous* is presented in the Shanghai Art Museum, with residencies in Moscow, Beijing, Miami, and Buenos Aires; in 2010, *Rendez-vous* features in the Biennial of Shanghai; in 2012, *Rendez-vous* is presented in the South African National Gallery of Cape Town; and in 2015, *Rendez-vous* is exhibited at the Institute of Contemporary Arts Singapore, LASALLE College of the Arts.
- Rendez-vous* Singapore:
- 10 French artists, or artists living in France
  - 10 artists proposed by 10 biennials around the world
  - 5 Singaporean artists proposed by the Institute of Contemporary Arts Singapore
  - 1 invited graphic designer
- Though the confrontation of places and cultures may not be anything new, *Rendez-vous* allows 25 artists to benefit from a first important exhibition in a renowned institution by way of an international dialogue, with each edition being more fruitful than the last.
  - Isabelle Bertolotti, *Curator, Museum of Contemporary Art of Lyon*
  - Nathalie Ergino, *Director, Institute of Contemporary Art, Villeurbanne/Rhône-Alpes*
  - Melanie Pocock, *Assistant Curator, Institute of Contemporary Arts Singapore*
  - Thierry Raspail, *Artistic Director, Biennial of Lyon*
  - Bala Starr, *Director, Institute of Contemporary Arts Singapore*
  - Emmanuel Tibloux, *Director, National School of Fine Arts of Lyon*

# RENDEZ-VOUS SINGAPORE

– Institute of Contemporary Arts Singapore  
© Olivia Kwok





- There has been a great deal of anticipation already this year in response to exhibitions, residencies and performances by artists from Southeast Asia staged across France. As Singapore celebrates fifty years of independence in 2015, it is timely to remember the many longstanding collaborations between France and Singapore. The Singapore Festival in France, involving cultural institutions in both countries, is the most recent example.
- The Institute of Contemporary Arts (ICA) Singapore is proud to present the work of twenty emerging French and international artists in Singapore in collaboration with mac<sup>LYON</sup> and partners the Biennial of Lyon, the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes, and the National School of Fine Arts of Lyon. Displayed across galleries on two levels, *Rendez-vous* brings an exemplary group of contemporary artworks to the city. Each artist has been nominated by a senior curator from the Biennale of Sydney, São Paulo Biennial, Shanghai Biennale, Kochi-Muziris Biennale, Gwangju Biennale, Dakar Biennale, Singapore Biennale, Istanbul Biennial, Kiev Biennale or the Los Angeles Biennial, as well as from the organizing institutions in France.
- Co-curator Melanie Pocock and I are delighted to make a significant addition to the exhibition with the work of five Singapore-based artists: Lina Adam, Chun Kaifeng, Joo Choon Lin, Sherman Ong and Ruben Pang. Three of the artists have made new work especially for the exhibition.
- Many intercity relationships are borne and fostered in complex relations between partner institutions. I cannot overstate the commitment mac<sup>LYON</sup> has made to Singapore with this project, for which we express our warmest gratitude. Remarkably too, nine French artists—Sophie Bonnet-Pourpet, Thibault Brunet, Jean-Alain Corre, André Fortino, Karim Kal, Guillaume Louot, Nicolas Momein, Nelly Monnier, Mathilde du Sordet and graphic designer Camille Garnier—have been supported to travel to Singapore for the installation and opening. For artists in Singapore and for our guests, this is a tremendous opportunity to come together.
- Increasingly in our era, contemporary practice will be invigorated and transformed through direct contact between international artists. This is a new turn in contemporary practice that will more deeply involve artists based in Asia.
- We would like to thank the four institutions who invited our involvement in this project, the Museum of Contemporary Art of Lyon, the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes, the Biennial of Lyon and the National School of Fine Arts of Lyon. We greatly appreciate the dedication of the mac<sup>LYON</sup> team, especially Thierry Raspail, Isabelle Bertolotti and Marilou Laneuville. It has been a pleasure to work closely with them to present this Singapore elaboration of a project first presented in Lyon in 2013.

- Bala Starr, *Director*,  
Institute of Contemporary Arts Singapore  
LASALLE College of the Arts

# 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 Biennial/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 was the artistic director of the 19th Biennale of Sydney, entitled *You Imagine What You Desire*, which was in 2014.



**ANDRÉ SEVERO**

- Born in 1974 in Porto Alegre/BR
- Lives and works in Porto Alegre/BR
- In 2012, he was the 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 was 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 was artistic co-director of the 9th Gwangju Biennale, entitled *ROUNDTABLE*.



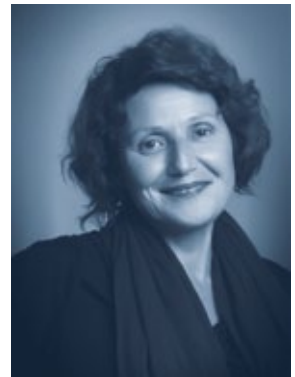
**RIASON NAIDOO**

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



**TAN BOON HUI**

- Born in 1968 in Singapore/SG
- Lives and works in Singapore/SG
- In 2013, he was co-curator of the 4th Singapore Biennale, entitled *If the World Changed*.



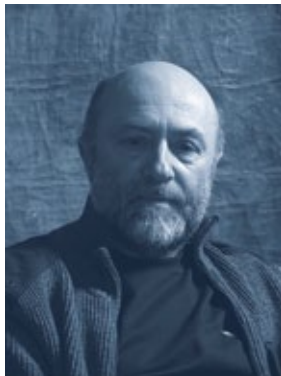
**FULYA ERDEMCI**

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



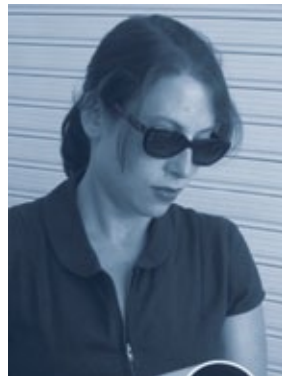
**NATALIA ZABOLOTNA**

- Born in 1973 in Cherkasy-UA
- Lives and works in Kiev-UA
- In 2012, she was 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**

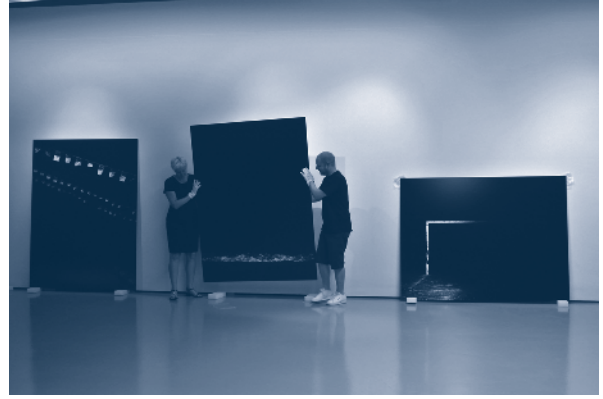
- Born in 1952 in Volgograd/RU
- Lives and works in Kiev-UA
- In 2012, he was co-curator of the exhibition *Double Game*, presented during the first Kiev Biennale, which was held at the Mystetskyi Arsenal, Museum of Contemporary Art of Kiev.



**ALI SUBOTNICK**

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

RENDEZ-VOUS SINGAPORE



MAKING-OF



## 25

## ARTISTS

- Lina Adam,  
*suggested by the guest curators  
of the Institute of Contemporary Arts Singapore/SG*
- Mathilde Barrio Nuevo,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Sophie Bonnet-Pourpet,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Thibault Brunet,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Chun Kaifeng,  
*suggested by the guest curators  
of the Institute of Contemporary Arts Singapore/SG*
- Jean-Alain Corre,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Hasan & Husain Essop,  
*suggested by Riason Naidoo, Dakar/SN*
- Dan Finsel,  
*suggested by Ali Subotnick, Los Angeles/US*
- André Fortino,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Joo Choon Lin,  
*suggested by the guest curators  
of the Institute of Contemporary Arts Singapore/SG*
- Nikita Kadan,  
*suggested by Natalia Zabolotna & Oleksandr Soloviov, Kiev/UA*
- Karim Kal,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Paula Krause,  
*suggested by André Severo, São Paulo/BR*
- Charles Lim,  
*suggested by Tan Boon Hui, Singapore/SG*
- Guillaume Louot,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Lu Yang,  
*suggested by Li Xu, Shanghai/CN*
- Angelica Mesiti,  
*suggested by Juliana Engberg, Sydney/AU*
- Paribartana Mohanty,  
*suggested by Bose Krishnamachari, Kochi-Muziris/IN*
- Nicolas Momein,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Nelly Monnier,  
*suggested by the artistic directors of Rendez-vous 13/FR*
- Sherman Ong,  
*suggested by the guest curators  
of the Institute of Contemporary Arts Singapore/SG*
- İz Öztat,  
*suggested by Fulya Erdemci, Istanbul/TR*
- Ruben Pang,  
*suggested by the guest curators  
of the Institute of Contemporary Arts Singapore/SG*
- Part-time Suite,  
*suggested by Sunjung Kim, Gwangju/KR*
- Mathilde du Sordet,  
*suggested by the artistic directors of Rendez-vous 13/FR*

&lt;&lt;

Left:

- Installation of *Rendez-vous Singapore*  
at ICA Singapore, June 2015

© All rights reserved

# LINA ADAM

- Born in 1971 in Singapore/SG  
- Lives and works in Singapore/SG

For *Rendez-vous*, the artist presents:  
- *Herbal Healing*, 2015

Production **RENDEZ-VOUS**



Above, opposite & right:  
- *Herbal Healing*, 2015  
Performance with jamu, Indonesian food cart, tableware, table, chairs, 90 minutes approx., overall variable dimensions, presented at the ICA Singapore, 19 June 2015  
Courtesy of the artist, Singapore/SG  
© Olivia Kwok

**EDUCATION****2009**

- Master's degree in Fine Arts, LASALLE College of the Arts, Singapore/SG

**2005**

- Bachelor's degree in Fine Arts, LASALLE College of the Arts, Singapore/SG

**2001**

- Diploma in Fine Arts, LASALLE College of the Arts, Singapore/SG

**SOLO EXHIBITIONS****2014**

- *The Culinary History of Singapore Performance Art Re-Presented*, Mi Casa Su Casa, Singapore/SG

**2005**

- *Happy Together*, Soobin Art Gallery, Singapore/SG

**GROUP EXHIBITIONS** (selection)**2015**

- *Open Sea*, Musée d'art contemporain de Lyon, Lyon/FR

**2014**

- *Notes on Performance*, Objectifs, Singapore/SG
- *Print Exchange Transitional*, Shophouse & Co. and The Printmaking Rat, Singapore/SG
- *Seni Mini and Testing, Testing*, Mi Casa Su Casa, Singapore/SG

**2013**

- *Making Space, Body as Woman*, Singapore Council of Women's Organisations (SCWO) Centre, Singapore/SG

**2010**

- *The Artists Village: B.E.A.U.T.Y. Show*, Astronomical Frontiers, BKS Garage, Copenhagen/DK

**2009**

- *Surfaces*, Singapore Tyler Print Institute, Singapore/SG

**2008**

- *Ket Noi: Vietnam-Singapore Performance Art Dialogue*, Singapore Art Museum, Singapore/SG

**2006**

- *Birds Migration: Indonesia International Performance Art Event (IIPAE) 2006*, Galeri Nasional Indonesia, Jakarta/ID

**2005**

- *Sambal Belacan II, Lagi Pedas! Lagi Panas!*, Malay Heritage Centre, Singapore/SG

**2003**

- *Fusion Strength*, Benda Art Space, Yogyakarta/ID, Langgeng Gallery, Magelang/ID, Puri Art Gallery, Malang/ID, 24HR Art, Darwin/AU (2005)

- *The Artists Village Public Art Library*, Singapore Art Museum, Singapore/SG

**2001**

- *Young Artists Exhibition 2001*, Plastique Kinetic Worms, Singapore/SG





Above & opposite:  
– *Experience the Culinary History of Singapore*, 2015  
Performance with table, chairs, tableware, food, PowerPoint presentation, 90 minutes approx., overall variable dimensions, presented at the mac<sup>LYON</sup>, 16 April 2015  
Courtesy of the artist, Singapore/SG  
© Anne Simonnot

>>  
Right:  
– *I Remember, I Forget*, 2013  
Performance with tableware, photograph, wedding rings, teddy bear, eggs, rice, soil, water, milk, candles, mirror, clock, baby mittens and booties, glass vessels, noodles, helium balloons  
Courtesy of the artist, Singapore/SG  
© Jason J.S. Lee



Lina Adam's projects examine connectedness and exchange between individuals and social groups. Often unassuming, her art invites us to reflect on language and dialect, gesture, personal memories and experience of communal and family life.

Adam's work ranges across print-making, installation and performance art. It reveals behavioural details not usually closely examined or brought to the fore. A recent series of snapshot-sized digital prints, for example, isolates discreet moments during the hospital stay of a much-loved fellow artist. In one image only the friend's fingers, chin and mouth are visible as medicine is inserted; in another, the starburst base of a raised glass partly conceals the face.

In 2014–15 Lina Adam presented a culinary history of performance art in Singapore. Performance art can be challenging to document and is often poorly remembered. Its history in Singapore has been shaped by a decade-long period of censorship, beginning with its effective banning by the government in 1994. Adam's event incorporated a PowerPoint presentation and storytelling. She invited audience members to sit together Asian-style and sample small portions of food, each menu item associated with earlier works by influential artists such as Tang Da Wu, Amanda Heng, Josef Ng and Zai Kuning. Adam's presence as host-instructor and supervising cook was matter-of-fact. She directed the audience's attention not towards claims or comparisons of art-historical significance but to the carefully selected ingredients, culinary skills, and company of new acquaintances.

For her new performance, titled *Herbal Healing*, Adam invited visitors to try homemade *jamu*, a traditional holistic Indonesian medicine made from plants. The event was presented on the opening night of *Rendez-vous* in an open-air arena adjacent to the gallery space. The arena is a mezzanine thoroughfare and also an amphitheatre, where visitors can view proceedings from surrounding sitting-steps. Adam offered the *jamu* along with personal stories of its curative powers. Her objective was loosely defined and evolved on the night, providing space for unexpected occurrences and revelation of private ailments. A simple stage included the chairs and table that are the mainstays of Adam's performance art as well as a custom-made Javanese-style drinks cart, from which the *jamu* was served.

Bala Starr



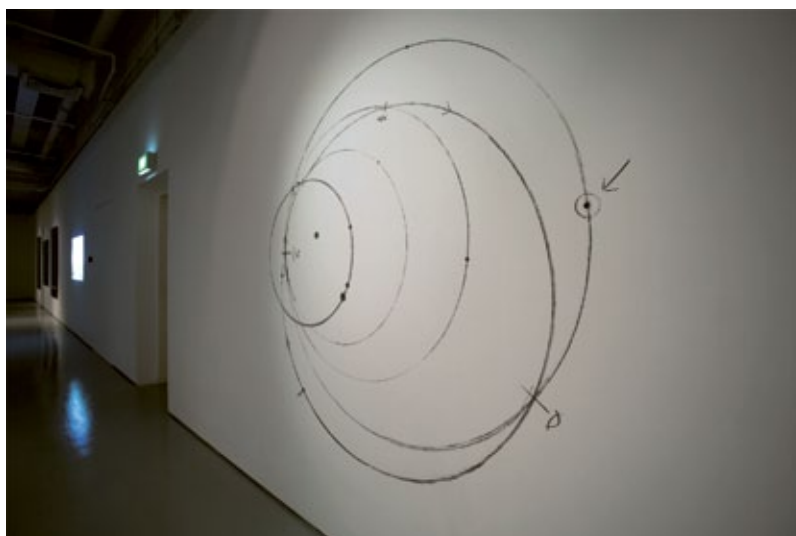
# MATHILDE BARRIO NUEVO

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

[www.mathildebarrionuevo.com](http://www.mathildebarrionuevo.com)

For *Rendez-vous*, the artist presents:  
- *Base Aérostat 1* [Aerostat Base 1], 2013

Production **RENDEZ-VOUS**



Above, opposite & right:  
- *Base Aérostat 1* [Aerostat Base 1], 2013  
Mixed media, variable dimensions  
View of the exhibition *Rendez-vous Singapore*  
Courtesy of the artist, Saint-Maur-des-Fossés/FR  
© Olivia Kwok

**EDUCATION****2010**

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

**2008**

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

**SOLO EXHIBITIONS****2015**

- *Sous le soleil B50, Mulhouse 015*, La Filature Scène nationale, Mulhouse/FR

**2014**

- *121.27.50.160.160.250.500.20.5.15.50.20.40.300.10.6.1.1.1200.12.10.100.396.500.50.109.20.2.1.8.1.5.12.16.10.10.4.4.12.4*, School and Contemporary Art 2013/2014, Conseil Général du Doubs, Besançon/FR

**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)**2015**

- *Après avoir tout oublié*, Printemps de l'Art Contemporain, Astérides, Friche la Belle de Mai, Marseille/FR

**2014**

- *LA FÉERIE DES BOSQUETS VÉNÉNEUX*, Moly-Sabata, Les Sablons/FR
- *TOOTEM #2 Under the Influence*, Société Sauvage, Les Instants Chavirés, Montreuil/FR

**2013**

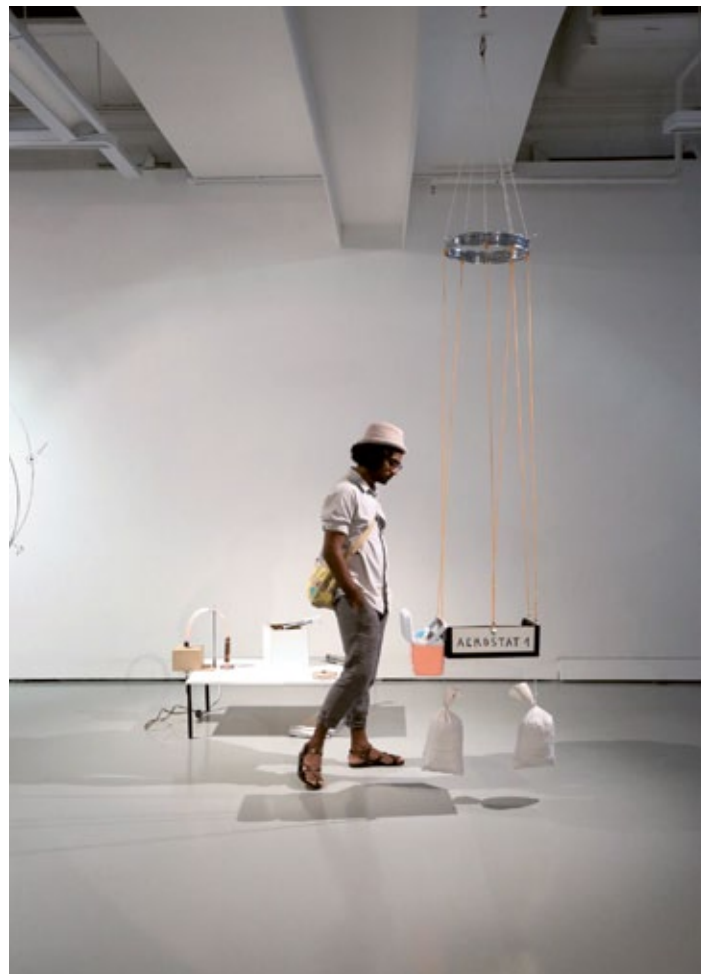
- *TOOTEM #1*, Société Sauvage, La Gare expérimentale, Paris/FR
- *Hôtel de l'exposition*, Le Treize, Paris/FR
- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *WATERPROOF*, Espace d'art Urgent Paradise, Lausanne/CH
- *Là où il pleuvine*, 4th edition, L'Atelier, 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





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

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:  
– *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 renders the whole coherent. 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



# SOPHIE BONNET-POURPET

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

Prize Rhône-Alpes Jeune Création of **RENDEZ-VOUS**

For *Rendez-vous*, the artist presents:  
- *Problèmes existentiels*  
[Existential Problems], 2012-2013

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



Above:  
- *Problèmes existentiels* [Existential Problems] series,  
2012-2013  
View of the exhibition *Rendez-vous Singapore*  
Courtesy of the artist, Paris/FR  
© Olivia Kwok

Opposite:  
- *Heure Bleue* (*Airs*, *Collection d'éventails de ML de Noailles*) [Blue Hour, (Air, Fans Collection of ML de Noailles)], 2013  
*Problèmes existentiels* [Existential Problems] series  
Leather, no filter Gauloises brunes, 1.5 × 16 × 7 cm  
View of the exhibition *Rendez-vous Singapore*  
Courtesy of the artist, Paris/FR  
© Olivia Kwok

## EDUCATION

### 2012

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

## EXHIBITIONS & PERFORMANCES

### 2015

- *Brekekex*, Le Treize, Paris/FR
- *Rideaux/Blinds*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *Ethiopia/Utopia*, HEAD, Genève/CH
- **2014**
- *Tendeur distrait, Solo Show*, Le praticable: Biennale Off, Rennes/FR
- *Night of the Tumblr on Fire*, on an invitation of Marie de Bruggerolle and GérardWajcman, Palais de Tokyo, Paris/FR

- *100 ans plus tard*, Palais de Tokyo, Paris/FR
- *Sur un plan incliné*, Palais de Tokyo, Paris/FR

- *Paysage pour un pickpocket*, Parc St Léger Hors-les-murs, Pougues-les-eaux/FR

### 2013

- *Les Méprises*, Cité Scolaire François Villon, Paris/FR
- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *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

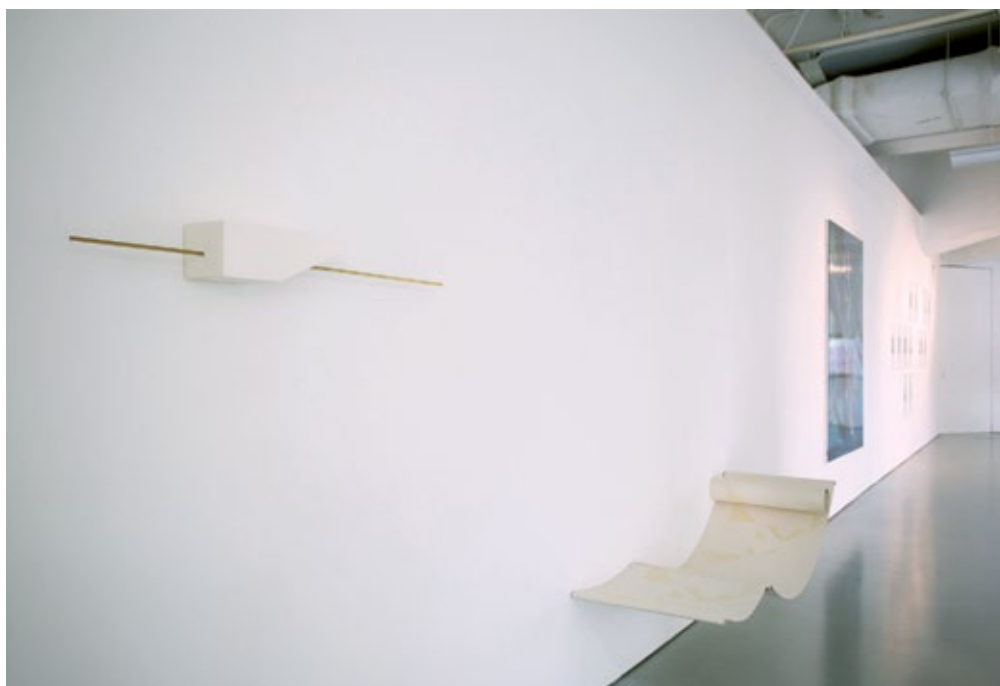
- *Post Performance Future* Les Subsistances, Lyon/FR
- *Compositions avec IIIIIIII*, 360m<sup>3</sup>, Lyon/FR
- *Une pièce télépathique avec ML de Noailles dans le rôle principal*, performance *About Search*, *Performance, as Part of Reader Circle*, documenta 13, Kassel/DE

### 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

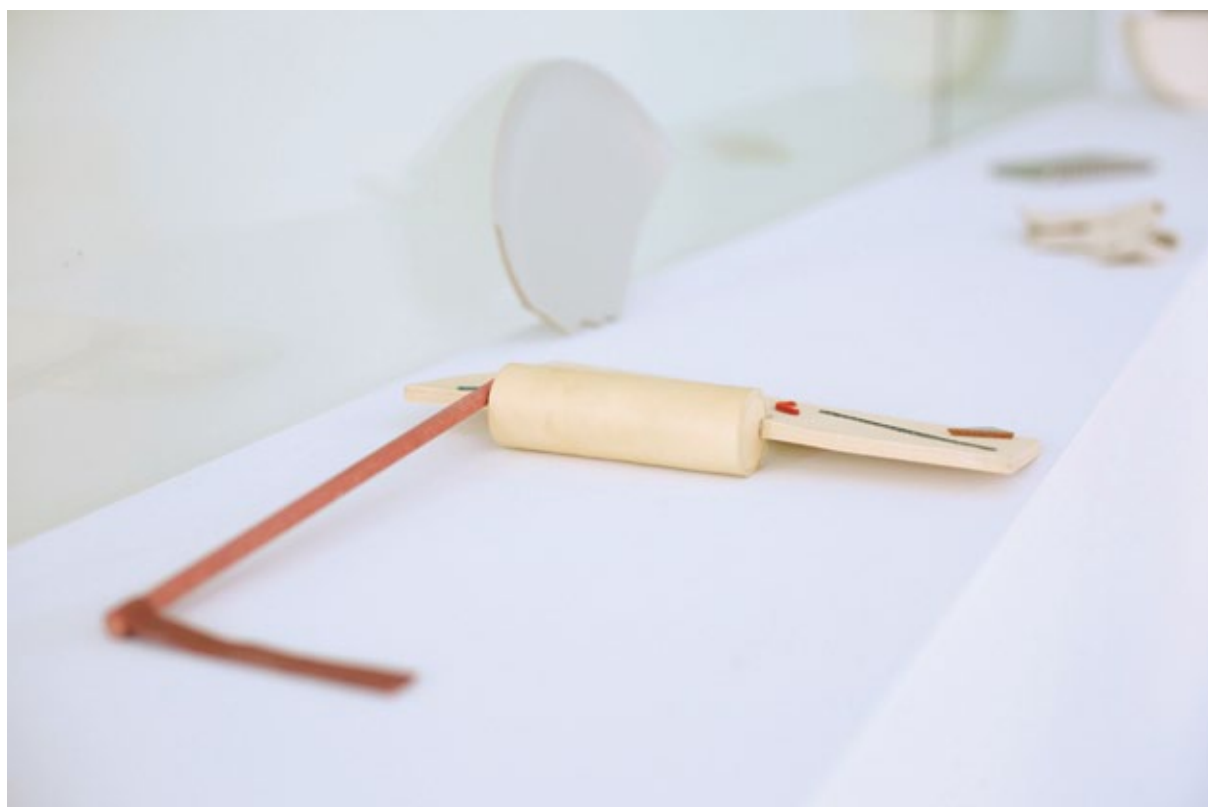


Above, from left to right:

- *Portrait de ML de Noailles* [Portrait of ML de Noailles], 2012 *Problèmes existentiels* [Existential Problems] series Plaster form measuring, 13 × 38 × 9 cm sliding on a 1 metre I-profile brass rod View of the exhibition *Rendez-vous Singapore* Courtesy of the artist, Paris/FR © Olivia Kwok

- *Chaise longue* (D'après les zones colorées du dessin de Theo Van Doesburg, développement du géométral des murs pour la Chambre des Fleurs de la Villa Noailles, *cagibi dédié à la composition des bouquets*) [Chaise-longue (From the Coloured Areas of the Drawing by Theo Van Doesburg, Development of Geometrical Walls for the Flower Room of the Villa Noailles, Storage Room

- Dedicated to the Composition of Bouquets]], 2013 *Problèmes existentiels* [Existential Problems] series Wallpaper "bronzed" with an UV lamp (edition), steel tubes, 70 × 164 × 57 cm View of the exhibition *Rendez-vous Singapore* Courtesy of the artist, Paris/FR © Olivia Kwok



Top:  
 – *Petite peinture (Airs, Collection d'éventails de ML de Noailles)* [Small Painting (Airs, Fans Collection of ML de Noailles)], 2013  
*Problèmes existentiels* [Existential Problems] series  
 After sun on copper, 10 × 15 cm  
 View of the exhibition *Rendez-vous Singapore*  
 Courtesy of the artist, Paris/FR  
 © Olivia Kwok

Above:  
 – *Haltère éventail (Airs, Collection d'éventails de ML de Noailles)* [Dumbbell-fan (Airs, Fans Collection of ML de Noailles)], 2013  
*Problèmes existentiels* [Existential Problems] series  
 Lead, leather, epoxy resin, terry cloth, sandblasted sheet of paper, 4 × 35 × 26.5 cm  
 View of the exhibition *Rendez-vous Singapore*  
 Courtesy of the artist, Paris/FR  
 © Olivia Kwok

>>  
 Right:  
 – *Insolation à Uxmal, Yucatan*, 2012  
 Silver photograph, 24 × 36 mm  
 Courtesy of the artist, Paris/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 (replica of model 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 gradually fades during the exhibition, and as the colour of the paper becomes more and more present, the motif disappears.

The ensemble shown at *Rendez-vous Singapore* 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 scenery, according to syntax and distribution. Thus, hanging 1.60 m above the floor on a rail with an L-profile, a block of plaster that had previously been a sliding swimming pool with reflections becomes the portrait of ML 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



# THIBAUT BRUNET

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

[www.thibaultbrunet.fr](http://www.thibaultbrunet.fr)

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

Production **RENDEZ-VOUS**



Above & opposite:  
 - *Sans titre* [Untitled], 2011  
 Landscape series  
 Micro perforated, 371 × 689 cm  
 View of the exhibition *Rendez-vous Singapore*  
 Courtesy of the artist, Paris/FR  
 and Galerie Binôme, Paris/FR  
 © Olivia Kwok

>>  
 Right:  
 - *Vice City series*, 2007-2013  
 Pigmentary print on Hahnemuhle Rag Paper,  
 20 × 20 cm  
 View of the exhibition *Rendez-vous Singapore*  
 Courtesy of the artist, Paris/FR  
 and Galerie Binôme, Paris/FR  
 © Olivia Kwok

**EDUCATION**

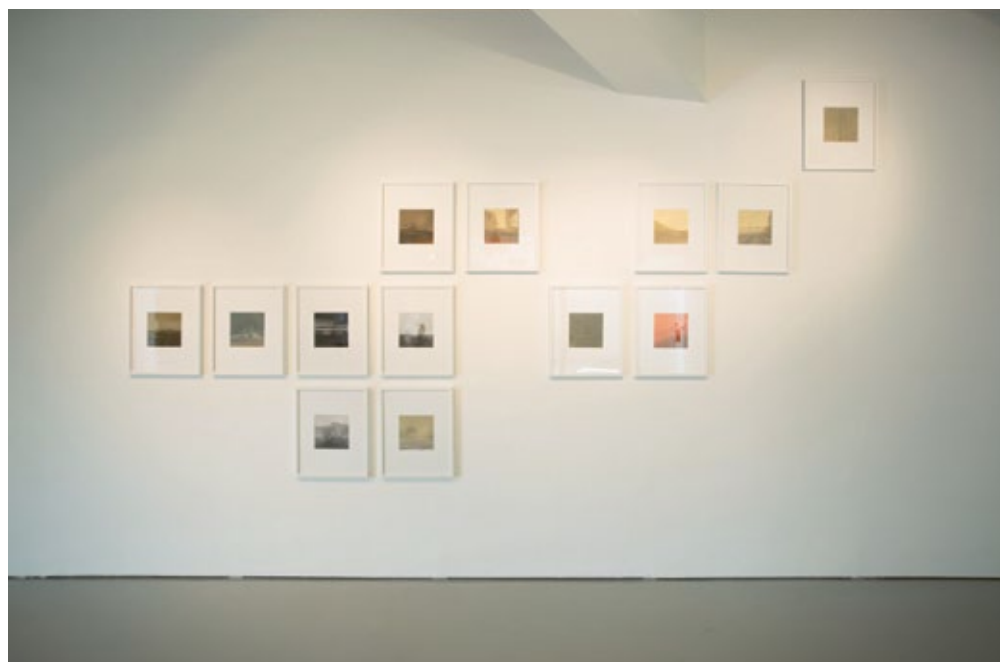
- 2008**  
 – DNSEP, École Supérieure des Beaux-Arts de Nîmes, Nîmes/FR
- 2006**  
 – DNAP, École Supérieure des Beaux-Arts de Nîmes, Nîmes/FR
- 2005**  
 – Bachelor's degree in Plastic Arts, Université Paul Valéry, Montpellier/FR

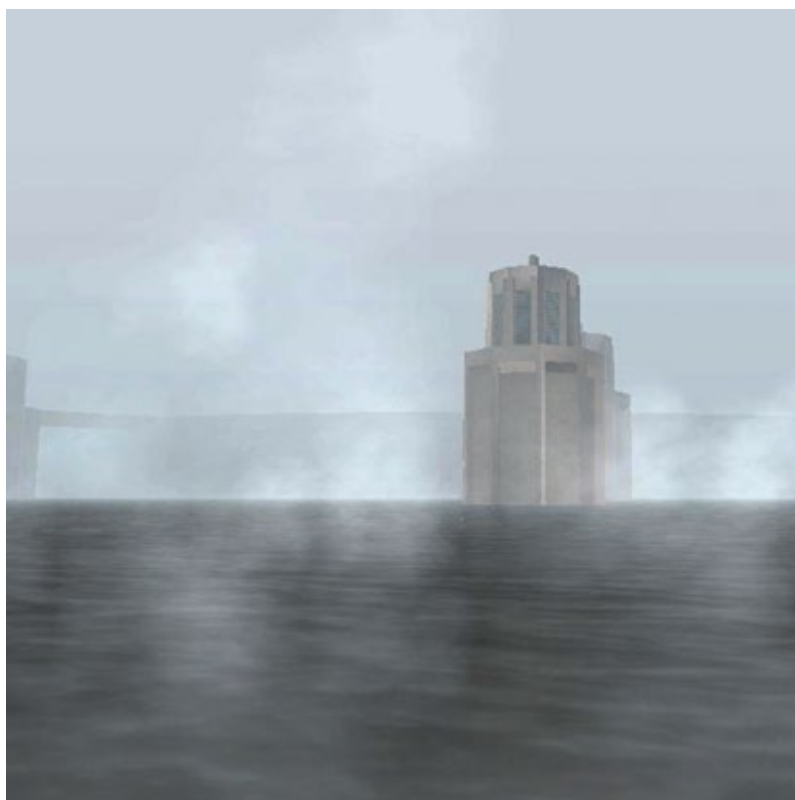
**SOLO EXHIBITIONS**

- 2015**  
 – *Acte 31: THIBAUT BRUNET, From 0 to 1–From 1 to 0*, Fondació Suñol, Barcelona/ES
- *Carte Blanche PMU, Le Bal*, Paris/FR
- 2014**  
 – *Entropie*, Galerie Le Carré d'Art, Rennes/FR
- 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)**

- 2015**  
 – *Coup de cœur Art [ ] Collector*, Patio Opéra, Paris/FR
- *France(s) Territoire Liquide*, CCAM, Vandœuvre-lès-Nancy/FR
- 2014**  
 – *Jeune Création 2014*, CentQuatre, Paris/FR
- *La Belle Échappée/Le Mur dans le Miroir*, Château des Adhémar, Montélimar/FR
- *France(s) Territoire Liquide*, Les Tansphotographiques, Tripostal, Lille/FR
- 2013**  
 – *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *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*, Bratislava/SK
- 2012**  
 – *Obsessions*, La Filature, Scène nationale, Mulhouse/FR
- Bourse du Talent, BNF, Paris/FR
- 2011**  
 – *[reGeneration<sup>2</sup>]*, 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
- *[reGeneration<sup>2</sup>]*, 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





Above:  
– View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Paris/FR  
and Galerie Binôme, Paris/FR  
© Blaise Adilon

Opposite:  
– 03-01-2012 19h10, 2012,  
*Vice City* series  
Pigmentary print on Hahnemuhle Rag Paper,  
20 × 20 cm  
Courtesy of the artist, Paris/FR  
and Galerie Binôme, Paris/FR  
© Thibault Brunet

>>  
Right:  
– View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Paris/FR  
and Galerie Binôme, Paris/FR  
© Blaise Adilon

Thibault Brunet is particularly interested in the question of reality and its imitations. He has been passionate about virtual worlds, especially those of video games, for several years. He therefore enters these digital universes to produce all of 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), 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 is in contradiction with the exciting universe of video games. It concentrates on the decors alone, forming an invitation to contemplate them. As 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



# CHUN KAIFENG

- Born in 1982 in Singapore/SG
- Lives and works in Singapore/SG

For *Rendez-vous*, the artist presents:  
- *There's Absolutely Nothing We Can Do to Help You*, 2015

Production **RENDEZ-VOUS**



Above, opposite & right:  
- *There's Absolutely Nothing We Can Do to Help You*, 2015  
Stainless steel on glass wall, 2 parts, each 72 × ø 24 cm  
View of the exhibition *Rendez-vous Singapore*  
Courtesy of the artist, Singapore/SG  
© Olivia Kwok

**EDUCATION**

- 2010**  
– Master's degree in Fine Arts,  
Glasgow School of Arts, Glasgow/GB
- 2007**  
– Diploma in Fine Arts, Nanyang  
Academy of Fine Arts, Singapore/SG

**SOLO EXHIBITIONS**

- 2014**  
– *What Happens When Nothing Happens*,  
Southeast Asia Platform,  
Art Stage Singapore 2014, Singapore/  
SG
- 2013**  
– *Nowhere Near*,  
FOST Gallery, Singapore/SG
- 2012**  
– *Stranded*, ART HK 12, Hong Kong/CN
- 2007**  
– *Me, Myself and All*,  
Esplanade Tunnel, Singapore/SG

**GROUP EXHIBITIONS** (selection)

- 2015**  
– *Paradis sans promesse—Singapour*,  
Frac des Pays de la Loire, Nantes/FR
- *Absolving the Object*,  
Latent Spaces, Singapore/SG
- 2014**  
– *Curating Lab: Phase 03*,  
NUS Museum, Singapore/SG
- *Nameless Forms and Materialised Time*,  
Latent Spaces, Singapore/SG
- *Art Incubator 5: From When We Last  
Met*, Institute of Contemporary Arts  
Singapore, Singapore/SG
- 2012**  
– *The Singapore Show: Future Proof*,  
Singapore Art Museum at 8Q,  
Singapore/SG
- 2011**  
– *It's Now or Never Part II*,  
Singapore Art Museum, Singapore/SG
- 2010**  
– *Definite Article*,  
Künstlerhaus Bethanien, Berlin/DE
- 2009**  
– *Jamie Radcliffe: The Exhibition*,  
Glasgow Sculpture Studio, Glasgow/GB
- 2007**  
– *3rd CDL Sculpture Award*,  
Singapore Art Museum, Singapore/SG







Chun Kaifeng's practice is informed by a desire to understand objects: their material properties and social function. Using processes of abstraction and industrial manufacturing, his works highlight physical and cultural specificities of seemingly generic objects, often subverting their original purpose.

*There's Absolutely Nothing We Can Do to Help You* directly intervenes in the glass wall of Gallery 1 of the ICA Singapore. The work comprises two rubbish bins made of stainless steel, which are each made of two parts. These parts are then fixed to corresponding sides of the wall, giving the bins the appearance of being lodged in the glass.

In developing the work, Chun was interested in highlighting the material and institutional function of the glass as an almost invisible divide between inside and outside. The sliced bins subtly underline these and their own structural properties, based on the standard dimensions and materials used for public rubbish bins. The positioning of the bins also prevents them from being used for waste disposal, rendering them defunct. This refusal to limit the meaning of objects to their functional value reflects Chun's interest in current theories of object-oriented ontology, which explore the existence and operation of objects outside human frameworks. Located in an area often used as the gallery's entrance, *There's Absolutely Nothing We Can Do to Help You* also calls to mind the at times encumbering bureaucracy of public institutions, which paradoxically prevents the provision of services and assistance.

Melanie Pocock

<<

Left:

– *There's Absolutely Nothing We Can Do to Help You*, 2015  
Stainless steel on glass wall, 2 parts,  
each 72 × ø 24 cm  
View of the exhibition *Rendez-vous Singapore*  
Courtesy of the artist, Singapore/SG  
© Olivia Kwok

Opposite:

– *Twig, Can, Glass Handrail and Watermelons* (detail), 2015  
Automotive paint and clear coat on plastic,  
stainless steel, tempered glass,  
variable dimensions  
Courtesy of the artist, Singapore/SG  
© Kim Song-Yun



# JEAN-ALAIN CORRE

- Born in 1981 in Landivisiau/FR
- Lives and works in Paris/FR

- For *Rendez-vous*, the artist presents:
- *Metro bondage* (matelas décroché)  
[Metro Bondage [(Unhooked Mattress)], 2015
  - *Metro bondage* (écran débranché)  
[Metro Bondage (Unplugged Screen)], 2015
  - *Metro bondage* (ticket pané)  
[Metro Bondage (Breaded Ticket)], 2015



**Above:**

- *Metro bondage* (matelas décroché) [Metro Bondage (Unhooked Mattress)], 2015  
Steel, mattress, electric cables, acrylic cream, watercolour, buttonhole, 200 × 60 × 40 cm  
View of the exhibition *Rendez-vous Singapore*  
Courtesy of the artist, Paris/FR and Cortex Athletico, Paris/FR  
© Olivia Kwok

**Opposite:**

- *Metro bondage* (écran débranché) [Metro Bondage (Unplugged Screen)], 2015  
Bolster, screen, plexiglas, pipe, shirt collar, steel, electric cables, watercolour, acrylic, digital print, 200 × 60 × 40 cm  
View of the exhibition *Rendez-vous Singapore*  
Courtesy of the artist, Paris/FR and Cortex Athletico, Paris/FR  
© Olivia Kwok

**EDUCATION****2006**

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

**2004**

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

**SOLO EXHIBITIONS****2015**

- *Ohiopocore dorcelopsis*, Rectangle, Brussels/BE

**2014**

- *Jungle Joh*, Cortex Athletico, Bordeaux/FR

**2012**

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

**2009**

- *A Johnny Machine*, Néon, Lyon/FR

**GROUP EXHIBITIONS** (selection)**2015**

- *Moucharabieh*, Triangle France, Marseille/FR

**2014**

- *L'Époque, les humeurs, les valeurs, l'attention*, Fondation d'Entreprise Ricard, Paris/FR
- *It's Got to Happen Inside First*, Cité Internationale des Arts, Paris/FR
- *Rave*, La GAD, Marseille/FR

**2013**

- *Moon Hoax*, Friche Lamartine, Lyon/FR
- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *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**

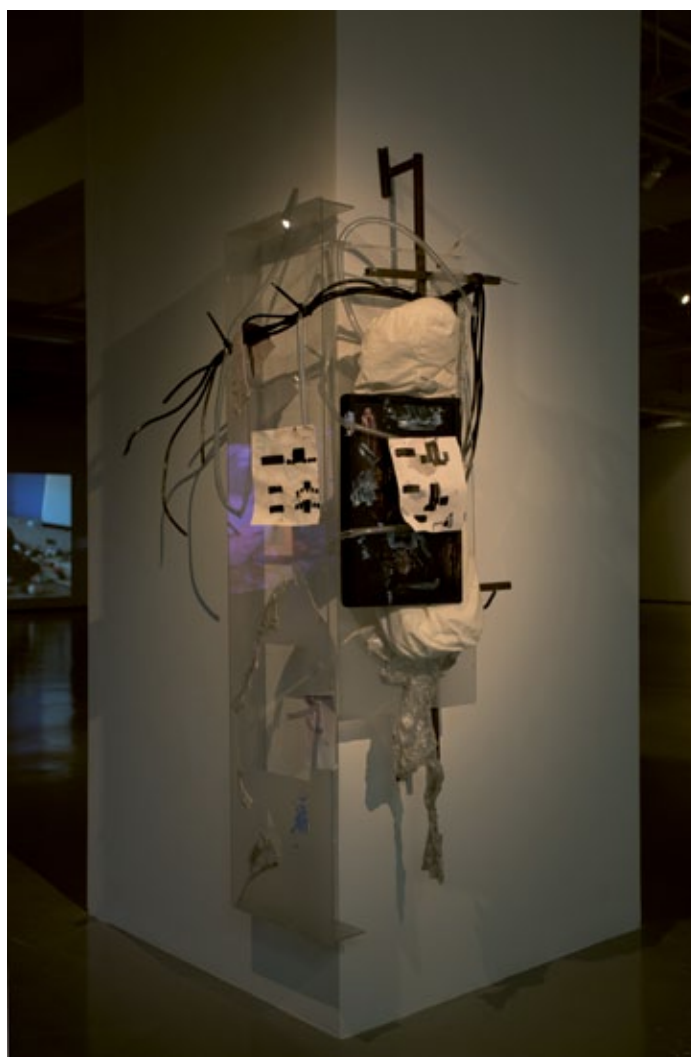
- *Maildropper*, IMOCA, Dublin/IE
- *Johnny 2*, La Générale, Paris/FR

**2008**

- *12*, Chantier public, Lyon/FR

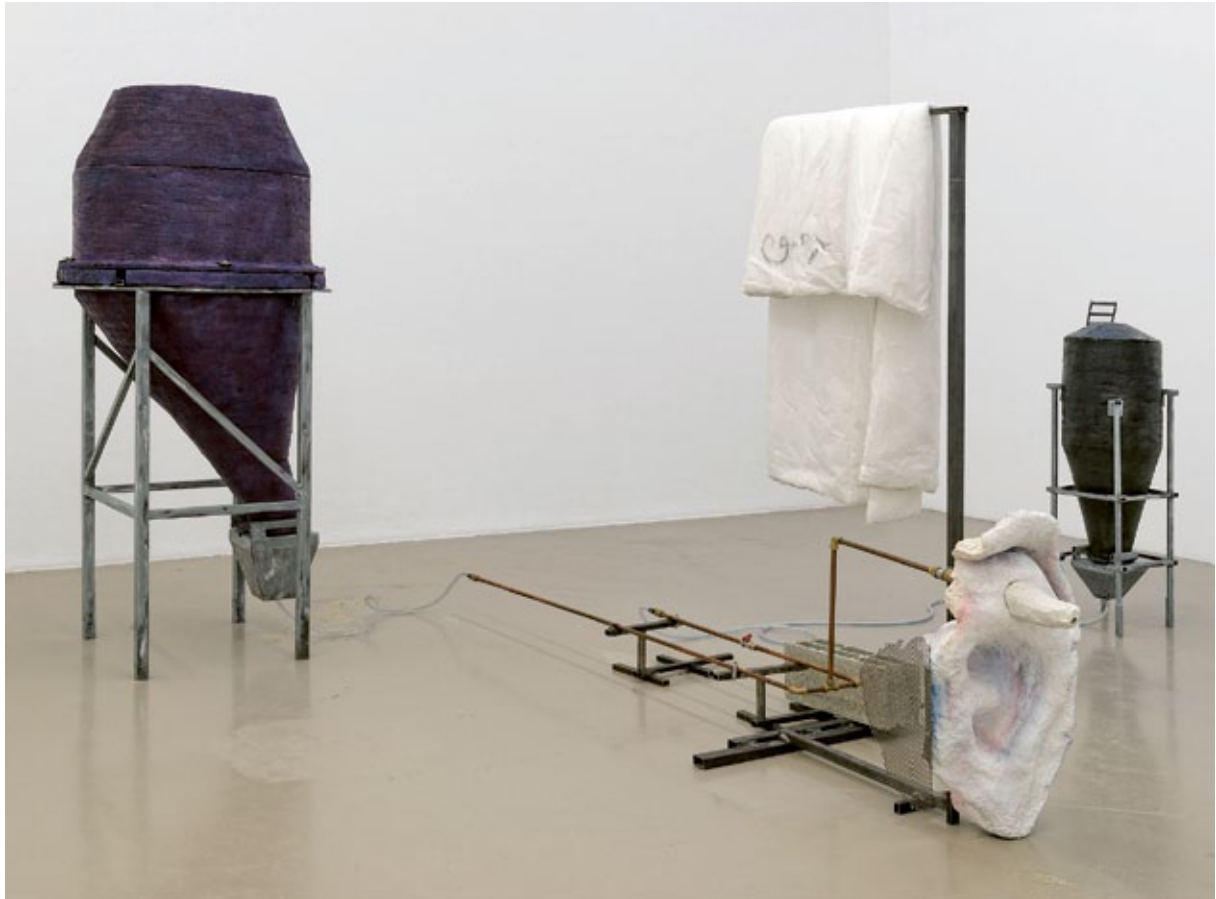
**2006**

- *Multipolaire*, Hall 14, Leipzig/DE



Opposite:

- *Metro bondage (ticket pané)* [Metro Bondage (Breaded Ticket)], 2015
- Shirt sleeve, steel, electric cable, watercolour, acrylic, duvet, breadcrumps, varnish, 60 × 120 × 200 cm
- View of the exhibition *Rendez-vous Singapore*
- Courtesy of the artist, Paris/FR and Cortex Athletico, Paris/FR
- © Olivia Kwok



Above:  
– *Johnny, Épisode 8: Ginger n'est pas une fille*  
[Johnny, Episode 8: Ginger Is Not a Girl], 2013  
Ceramic, galvanized steel, copper, silicone,  
aphrodisiac fluid, variable dimensions  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Paris/FR  
and Cortex Athletico, Paris/FR  
© Blaise Adilon

>>  
Right:  
– *Johnny, Épisode 8: Ginger n'est pas une fille*  
[Johnny, Episode 8: Ginger Is Not a Girl] (detail), 2013  
Ceramic, galvanized steel, copper, silicone,  
aphrodisiac fluid, variable dimensions  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Paris/FR  
and Cortex Athletico, Paris/FR  
© Blaise Adilon

“Johnny is the title of a group of works that I like to see as a sort of serial. Johnny is not a double. He’s not an avatar either. He is a character without a script. His wanderings allow me to create, collect, affect forms taken out of our post-industrial everyday life.”

Johnny diary, day 4018

Go to Châtelet metro station.  
 Notice those temporary electrical systems.  
 Go to Montparnasse metro station.  
 Notice the forks that hold the lights up.  
 Go back to Châtelet.  
 Buy a great deal of toucans to act as air-conditioning in the metro, using their beaks.  
 Pass by the advertising billboards.  
 Eat a cordon-bleu.  
 Invite people to Châtelet station.  
 Buy some crickets for background music.  
 Choose corners with love.  
 Tie yourself up with the cables, bondage style.  
 Set up pillows, bolsters, mattresses.  
 Find more corners, behind the billboards.  
 Order some more fried fish.

Jean-Alain Corre



# HASAN & HUSAIN ESSOP

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

- For *Rendez-vous*, the artists present:
- *Masjid al Nabawi (Mosque of Illuminating Light)*, Medina, Saudi Arabia, 2011
  - *Masjid al Haram (Sacred Mosque)*, Mecca, Saudi Arabia, 2011
  - *Grave of Moses, Jericho*, 2011

Production **RENDEZ-VOUS**



Above:  
- View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artists, Cape Town/ZA  
and Goodman Gallery, Johannesburg  
and Cape Town/ZA  
© Olivia Kwok

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

>>  
Right:  
- View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artists, Cape Town/ZA  
and Goodman Gallery, Johannesburg  
and Cape Town/ZA  
© Olivia Kwok

**EDUCATION****2012**

- Postgraduate Certificate in Education, University of Cape Town, Cape Town/ZA

**2009**

- Postgraduate Diploma in Arts, Michaelis School of Fine Arts, University of Cape Town, Cape Town/ZA

**2006**

- Bachelor's degree of Fine Arts, Michaelis School of Fine Arts, University of Cape Town, Cape Town/ZA

**SOLO EXHIBITIONS****2014**

- *Unrest*, Standard Bank Young Artist Exhibition, Iziko South African National Gallery, Cape Town/ZA

**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)**2014**

- *South: Contemporary Art from Australia, Mexico/MX, South Africa/ZA*, Hazelhurst Regional Gallery & Arts Centre, Gymea/AU

- *From Sitting to Selfie: 300 years of South African Portraits*,

Standard Bank Gallery, Johannesburg/ZA

**2013**

- *Am I Not a Man and a Brother?*

*Am I not a Woman and a Sister*,

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

**2012**

- *The Rainbow Nation Exhibition*, Museum Beelden aan Zee, The Hague/NZ

- *Rencontres d'Arles*, Arles/FR

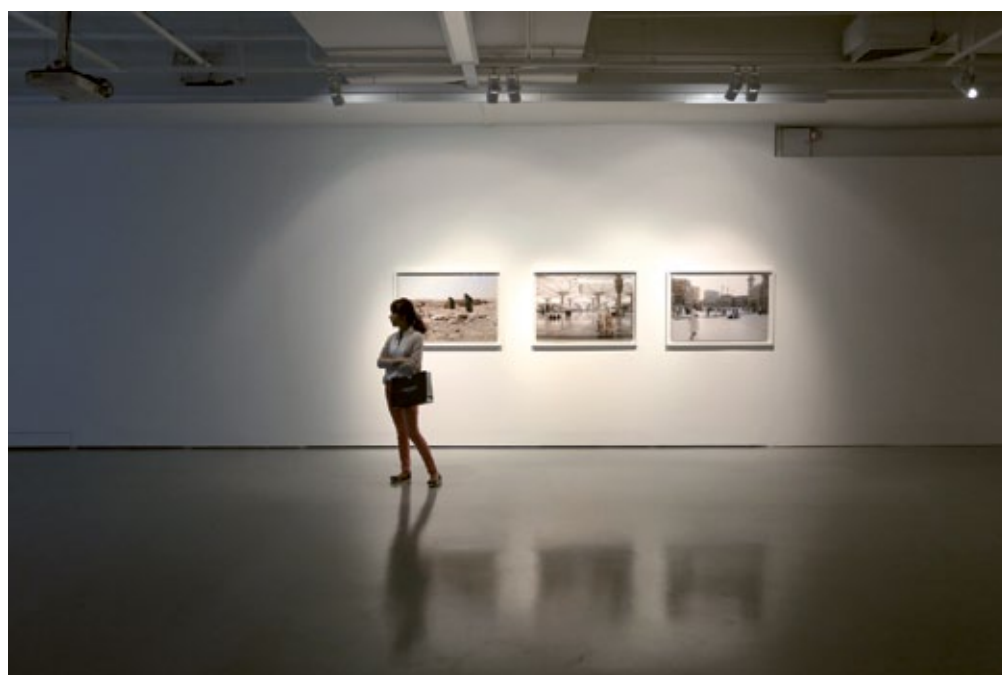
- *Next Generation*, Pulchri Studio, The Hague/NZ

- *Advance...Notice/2012*, Goodman Gallery, Johannesburg/ZA

**2011**

- *Figures & Fictions: Contemporary South African Photography*, V&A Museum, London/GB

- *Propaganda by Monuments*, Cairo/EG





From top to bottom:  
– View of the exhibition *Rendez-vous 13*  
Courtesy of the artists, Cape Town/ZA  
and Goodman Gallery, Johannesburg  
and Cape Town/ZA  
© Blaise Adilon

– *Oudste Kerk, Amsterdam, Netherlands, 2011*  
Photograph, 93.5 × 240 cm  
Courtesy of the artists, Cape Town/ZA  
and 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:  
 – *Cave of Refuge, Medina, Saudi Arabia, 2011*  
 Photograph, 74 × 240 cm  
 Courtesy of the artists, Cape Town/ZA  
 and Goodman Gallery, Johannesburg  
 and Cape Town/ZA  
 © Hasan & Husain Essop

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

# DAN FINSEL

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

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

Production **RENDEZ-VOUS**



Above & opposite:  
- *The Space Between You and Me*, 2012  
Video, colour, sound, 28'54"  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist  
and Richard Telles Fine Arts, Los Angeles, CA/US  
© Olivia Kwok

>>  
Right:  
- *The Space Between You and Me*  
(*Theatrical Set 2: Bedroom*) (detail), 2013  
Red clay, wood, plaster, iron, carpet,  
variable dimensions  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist and Richard Telles  
Fine Art, Los Angeles, CA/US  
© Blaise Adilon

**EDUCATION****2009**

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

**2006**

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

**SOLO EXHIBITIONS****2015**

- *Affective Memory Drawings*, Ramiken Crucible, New York, NY/US
- *Introduction to "Affective Memory Work: the Cage; Classical Conditioning, the Animal Exercise (Cat in Heat), the "Man-Maker", Sense Memory, and Representing the Representation of Representing the Representation of Representing the Representation of... of Production (Part 1)*, Richard Telles Fine Art, Los Angeles, CA/US

**2014**

- *Becoming Her, for Him, for He: Becoming Him, for Her, for She (Becoming Me, for Me, for Me.)*, CAPC Musée d'art Contemporain, Bordeaux/FR

**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)****2015**

- *Chercher le Garçon*, MAC/VAL, Vitry-sur-Seine/FR
- *Half Empty*, Brennan & Griffin, New York, NY/US

**2014**

- *Depression*, François Ghebaly Gallery, Los Angeles, CA/US
- *The White Album*, Richard Telles Fine Art, Los Angeles, CA/US
- *Flex*, Kent Fine Art, New York, NY/US

**2013**

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *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*, François 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





Top:  
 - *The Space Between You and Me (Shadow Self Cut)*, 2013  
 Video, colour, sound, 30'35"  
 - *The Space Between You and Me (Theatrical Set 2: Bedroom)* (detail), 2013  
 Red clay, wood, plaster, iron, carpet,  
 variable dimensions  
 View of the exhibition *Rendez-vous 13*  
 Courtesy of the artist and Richard Telles  
 Fine Art, Los Angeles, CA/US  
 © Blaise Adilon

Above:  
 - *The Space Between You and Me (Theatrical Set 2: Bedroom)* (detail), 2013  
 Red clay, wood, plaster, iron, carpet,  
 variable dimensions  
 View of the exhibition *Rendez-vous 13*  
 Courtesy of the artist and Richard Telles  
 Fine Art, Los Angeles, CA/US  
 © Blaise Adilon

>>  
 Right:  
 - Studio of the artist, Chatsworth, CA/US, 2011  
 Courtesy of the artist and Richard Telles Fine Art,  
 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 was the bedroom.

Dan Finsel



# ANDRÉ FORTINO

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

[www.andrefortino.com](http://www.andrefortino.com)

For *Rendez-vous*, the artist presents:  
- *Hôtel-Formes-Sauvages*  
[Hotel-Shapes-Savages], 2015



Above, opposite & right:  
- *Hôtel-Formes-Sauvages* [Hotel-Shapes-Savages],  
2015  
Video triptych, colour, sound, 45'00"  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Marseille/FR  
and Hadrien Bels, Marseille/FR  
© Olivia Kwok

**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**

- 2015**  
– *Hôtel Formes Sauvages*, Fonderie Darling, Montreal/CA
- 2014**  
– *L'Entre*, Galerie Territoires Partagés, Marseille/FR
- 2013**  
– *Lâcher de fauves*, La Compagnie, Marseille/FR
- 2012**  
– *Hypnotisé par les lueurs fascinantes des phares*, Fog Galerie, Paris/FR
- 2011**  
– *Térébenthisme*, Galerie Territoires Partagés, Marseille/FR

**GROUP EXHIBITIONS** (selection)

- 2014**  
– *Le(s) Vestibule(s)*, La Maison Rouge, Paris/FR  
– *L'Art chemin faisant... Le rire, un parcours jaune*, Atelier Estienne, Pont-Scorff/FR  
– *Le [mac] a 20 ans*, Musée d'Art Contemporain [mac], Marseille/FR
- 2013**  
– *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR  
– *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 *FEROCE*, Cineteca, Madrid/ES  
– *Rencontres internationales Paris/Berlin/Madrid*, projection of the video 866 *FEROCE*, Beirut Art Center, Beirut/LB
- *L'Esprit du lieu*, La Compagnie, Marseille/FR

- 2011**  
– *Rencontres internationales Paris/Berlin/Madrid*, projection of the video 866 *FEROCE*, 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*, 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





Top & above:  
– *Hôtel-Dieu*, 2009  
Video, colour, sound, 45'00"  
Courtesy of the artist, Marseille/FR  
© André Fortino

>>  
Right:  
– *Les Paradis sauvages* [Wild Paradise], 2013  
Video, colour, sound, 45'00"  
Work accomplished in collaboration  
with Hadrien Bels  
Courtesy of the artist  
and Hadrien Bels, Marseille/FR  
© André Fortino & Hadrien Bels



In 2009, I secretly entered the Hôtel-Dieu in Marseille, a public hospital. My idea was simply to walk around the place wearing a surgical mask. But the encounter with this disused space and its long medical history, along with the mask I was wearing, produced a very unusual feeling. I abandoned what I knew about art and social conventions and transformed myself into a kind of pure energy. Although the interaction with the space and the objects was improvised as I gradually came to grips with the hospital, there was a powerful determination in every one of the masked figure's actions. I came out transformed by this experience; it had taken its toll on me. Fear, panic, risks, and a sense of urgency had all plunged me into a state of trance. I shared the experience with Guillaume Gattier, who filmed the entire performance. After those few hours in the Hôtel-Dieu, the images and sensations stayed with me for several weeks, leaving me in a state of calm serenity.

In 2012, with a certain distance separating me from the film *Hôtel-Dieu*, I used it as the matrix for a new film project. This film is called *Les Paradis sauvages* and was codirected with Hadrien Bels. Each of its 34 scenes was inspired by the actions of the masked figure in *Hôtel-Dieu* and shot in the same time scheme. In *Les Paradis sauvages*, there is no unity of place, the new character exists in constantly changing landscapes. Although some actions are the same as in *Hôtel-Dieu*, others are very different. The two films do, however, have some precise points in common. *Les Paradis sauvages* took more than a year to write and shoot and it involved us in many adventures both in France and abroad—physical, intellectual and human adventures that were both exhausting and enlightening.

The last part of this triptych is the film *Le Corps des formes*. It was made in collaboration with choreographer Katharina Christl. In creating this sequence of movements, Katharina took inspiration from the objects in *Hôtel-Dieu*. *Le Corps des formes* is located in a minimal space—no disused hospital or landscape here; everything happens inside a lit rectangle. The challenge for me was to be prepared to do without the support of the objects and the landscape and to present the body alone.

These three films give a glimpse of my commitment as an artist. I find it necessary to involve my body and to be guided by my intuitions and my instinct, allowing myself to go beyond normative boundaries in order to attain a kind of primitive freedom.

André Fortino

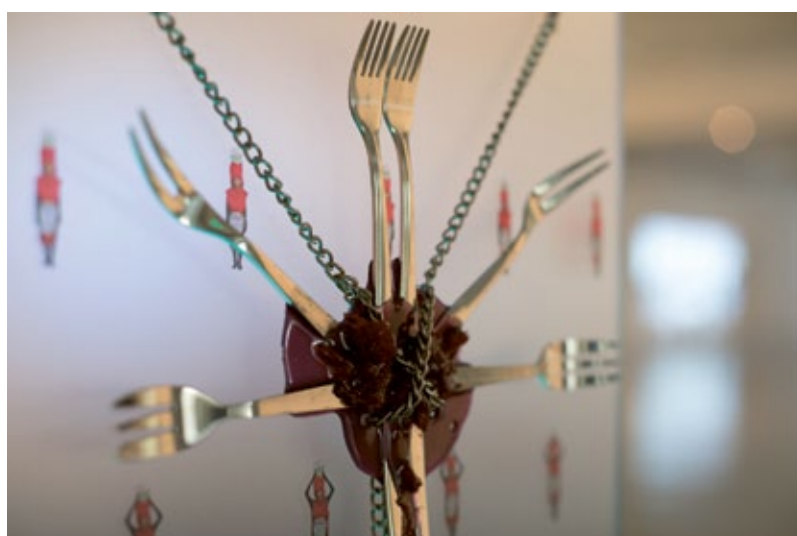


# JOO CHOON LIN

- Born in 1984 in Singapore/SG
- Lives and works in Singapore/SG

[www.joochoonlin.com](http://www.joochoonlin.com)

- For *Rendez-vous*, the artist presents:
- *INTESTINOLOGY: With DIAMONDS You Repay I Don't Care for Heaven*, 2015
- *Lubricate Your Arteries and Veins*, 2015



Above & opposite:  
 - *INTESTINOLOGY: With DIAMONDS You Repay I Don't Care for Heaven*, 2015  
 Mixed media installation: digital video, colour, sound, 4'18"; display frame made of PVC and metal with LED lights; vitrine, synthetic diamonds, forks and spoons, rubbish bags, chains, adhesive vinyl, synthetic resin, variable dimensions  
 View of the exhibition *Rendez-vous Singapore*, 2015  
 Courtesy of the artist, Singapore/SG  
 © Olivia Kwok

>>  
 Right:  
 - *Lubricate Your Arteries and Veins*, 2015  
 Performance with actors Abigail Chay, Adi Jamaludin and Lyon Sim, presented at the ICA Singapore, 19 June 2015  
 Courtesy of the artist, Singapore/SG  
 © Olivia Kwok

**EDUCATION****2013**

- Master's degree in Fine Arts, Glasgow School of Art, Glasgow/GB

**SOLO EXHIBITIONS****2012**

- *Resolution of Reality*, Third Floor—Hermès, Singapore/SG

**2011**

- *Too Big in the Tank*, Singapore Arts Festival 2011, Esplanade Tunnel, Singapore/SG

**2009**

- *Come Out and Play at 8Q!*, Singapore Art Museum at 8Q, Singapore/SG

**GROUP EXHIBITIONS** (selection)**2015**

- *Paradis sans promesse—Singapour*, Frac des Pays de la Loire, Nantes/FR
- *Art Garden*, Lille3000, Gare Saint-Sauveur, Lille/FR

**2014**

- *Be Mysterious*, Walter Phillips Gallery, The Banff Centre, Banff/CA
- *GLASMO 2014*, Skånes Konstförening, Malmö/SE
- *Ghost on the Wire*, Bermondsey Project Space, London/GB

**2013**

- *If the World Changed*, Singapore Biennale 2013, Singapore Art Museum at 8Q, Singapore/SG
- *Welcome to the Jungle: Contemporary Art in Southeast Asia from the Collection of the Singapore Art Museum*, Contemporary Art Museum, Kumamoto/JP

**2012**

- *Perfectly at Home*, New City Space, Glasgow/GB
- *'Re-modernologio' Phase 3: Traces of Scenery*, Aomori Contemporary Art Centre, Aomori/JP
- *Habit Forming*, Artinformal, Manila/PH

**2011**

- *Roving Eye*, Sørlandets Kunstmuseum, Kristiansand/NO

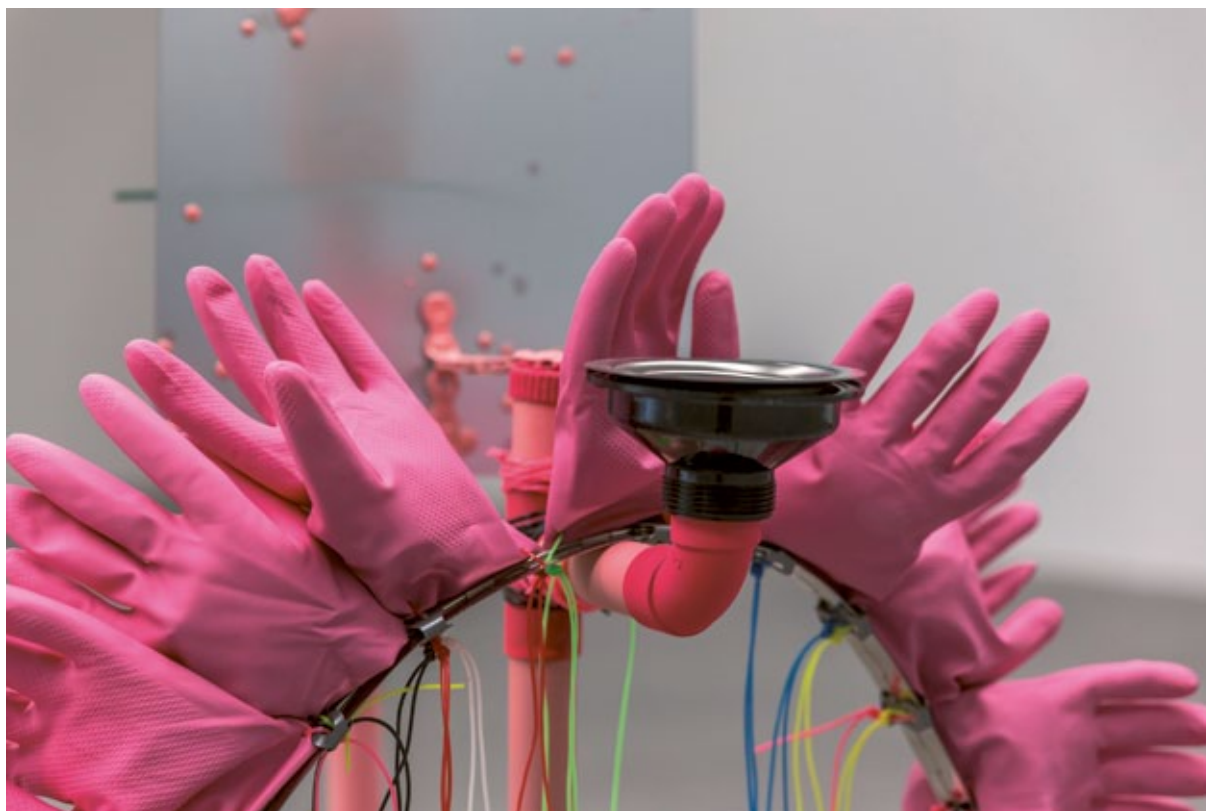
**2010**

- *The Beat of the City that Freezed*, 1st Aichi Triennial 2010, Nagoya/JP
- *Stories that Move*, Jendela Visual Arts Space, Esplanade, Singapore/SG

**2009**

- *The 4th Fukuoka Asian Art Triennial 2009*, Fukuoka Asian Art Museum, Fukuoka/JP
- *Drawing as Form*, Sculpture Square, Singapore/SG
- *Come Out and Play!*, Para Site, Hong Kong/HK





Top:  
– *INTESTINOLOGY: The Black Paraphernalia*  
(detail), 2015  
Mixed media, variable dimensions  
Courtesy of the artist, Singapore/SG  
© Fanny Trichet

Above:  
– *Your Eyes are Stupid*, 2013  
Mixed media, variable dimensions  
Courtesy of the artist and Singapore  
Biennale 2013, Singapore/SG  
© Joo Choon Lin

>>  
Right:  
– *INTESTINOLOGY #01: We Have the Most  
Beautiful Intestine*, 2014  
Digital video, colour, sound, 1'48''  
Courtesy of the artist, Singapore/SG  
© Joo Choon Lin

*In INTESTINOLOGY: With DIAMONDS You Repay I Don't Care for Heaven,* I explore society's obsession with consumer culture. Advertising images often aim to disempower and objectify the consumer. They promise that a product will make the consumer happy and enhance their quality of life. It is as if owning these products would bring the consumer closer to a more complete and happy state of being. The packaging of these products—their colour, endorsement by celebrities, and alignment with popular identities—is designed to make them appear more attractive. But there is another thing that can make a product appear more attractive; a non-physical intensifier (such as a ritual), which can give the process of consuming a product a mythical and even spiritual dimension.

The work is a development of my *INTESTINOLOGY* series, which investigates how everyday objects can take on a life of their own. The series explores how a change of context can 'redigest' an object originally used for a criminal purpose and transform it into an innocent and pleasant one. In the work, I explore this idea through tomato ketchup, a popular condiment that is frequently used to represent blood in film and theatre productions. In 1963, a bottle of tomato ketchup containing the fingerprints of English thief Ronnie Biggs became a key form of evidence during his trial for his role in the Great Train Robbery. The bottle is now displayed in the Black Museum, a collection of criminal memorabilia at the headquarters of the Metropolitan Police Service in London. The way the ketchup was presented as a criminal artefact made it seem as if it were condemned, sullied by the hands of its user.

The work combines a PVC pop-up display with videos and objects that appear to advertise tomato ketchup. One of the videos, *DIRTY deed KETCHUP done DIRT cheap*, is an MTV-style video, whose music is based on the song 'Bad Girl' by Hong Kong singer and actress Anita Mui. In the video, the main character—dressed as Anton Lavey, the occult leader and founder of the Church of Satan—communicates that consuming ketchup as a ritual will make us happy. The pause (the moment in an advertisement when an actor deliberately holds the featured product in full view) and the work's liturgic feel aim to increase the viewer's desire for the ketchup, which in the video becomes an almost sacred object.

Joo Choon Lin



# NIKITA KADAN

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

[www.nikitakadan.com](http://www.nikitakadan.com)

For *Rendez-vous*, the artist presents:  
– *Pedestal, Practice of Exclusion*, 2009-2011

Production **RENDEZ-VOUS**



Above & opposite:  
– *Pedestal, Practice of Exclusion*, 2009-2011  
Wood, metal, plaster, paint, 450 × 300 × 300 cm  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist and PinchukArtCentre,  
Kiev/UA  
© Olivia Kwok

## EDUCATION

### 2007

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

## SOLO EXHIBITIONS

### 2015

- *Poland Magazine*, Art Center «Ya Gallery», Kiev/UA
- *The Hesitant Museum*, Detenpyla Gallery, Lviv/UA
- *Limits of Responsibility*, Waterside Contemporary, London/UK

### 2014

- *Limits of Responsibility*, Campagne Première, Berlin/DE
- *Everybody Wants to Live by the Sea*, Via Farini, DOCVA, Milan/IT
- *Engineering Hope*, Transit Gallery, Art Brussels, Brussels/BE

### 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 Gallery, 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)

### 2015

- *SALTWATER: A Theory of Thought Forms*, 14th Istanbul Biennial, Istanbul/TU
- *Hope!*, 56th International Art Exhibition/la Biennale di Venezia, Ukrainian National Pavilion, Venice/IT
- *Lest the Two Seas Meet*, Museum of Modern Art, Warsaw/PL

### 2014

- *Referendum on Withdrawal from the Human Race*, Teatr Powszechny, Warsaw/PL
- *The Right to be Forgotten*, Stockholm University's Frescati Campus, Stockholm/SE
- *Through Maidan and Beyond*, MuseumsQuartier Wien, Vienna/AT
- *Future Generation Art Prize 2014*, PinchukArtCentre, Kiev/UA
- *Premonition: Ukrainian Art Now*, Saatchi Gallery, London/UK
- *KALASZNIKOW*, Galeria Bunkier Sztuki, Krakow/PL
- *Everything and Nothing*, Škuc Gallery, Ljubljana/SI
- *Ten Thousand Wiles and a Hundred Thousand Tricks*, Institute for African Studies in partnership with the V-A-C Foundation, Moscow/RU

### 2013

- *One Place Next to Another*, Winzavod Center of Contemporary Art, Moscow/RU
- *Fear and Hope*, PinchukArtCentre, Kiev/UA
- *The Ukrainians*, DAAD Gallery, Berlin/DE
- *(Re)Construction of Friendship*, Corner House on Brīvības Street, Riga/LV
- *50 YEARS OF HELL*, Positive Propaganda, Munich/DE

### 2013

- *global aCtIVISm*, ZKM | Museum of Contemporary Art, Karlsruhe/DE
- *New Acquisitions of Contemporary Art in the Pinakothek der Moderne*, Pinakothek der Moderne, Munich/DE
- *The Desire for Freedom. Art in Europe Since 1945*, MOCAK, Krakow/PL
- *Spaces of Exception*, The 5th Moscow Biennale, Artplay Design Center, Moscow/RU
- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *Love of the Space*, The X Krasnoyarsk Museum Biennial, Krasnoyarsk/RU
- *Self-government: Cultural Evolution vs. Revolution*, Odessa Biennale of Contemporary Art, Museum of Modern Art, Odessa/UA

- *Union of Hovels*, 55th International Art Exhibition/la Biennale di Venezia, Ukrainian National Pavilion, Venice/IT
- *The Future Generation Art Prize@Venice 2013*, collateral event of the 55th International Art Exhibition/la Biennale di Venezia, Palazzo Contarini Polignac, Venice/IT
- *Disobedience Archive (The Republic)*, Castello di Rivoli Museo d'Arte Contemporanea, Turin/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
- *Court Experiment*, SIZ Gallery, Rijeka/HR
- *Showing its colours. What Makes Art*, Marta Herford (Gehry Galleries), Herford/DE
- *Sun of the Poor*, Art Center «Ya Gallery», Dnipropetrovsk/UA

### 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 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 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 sometimes puts up posters in the city. He often works in interdisciplinary collaboration with architects, human rights watch activists and sociologists.

*Pedestal, Practice of Exclusion* (2009-2011) consists of a huge model of pedestal and a text on the wall. This white wooden pedestal stands in the exhibition hall touching the ceiling, leaving no place for the monument. The space for the viewer to pass around the pedestal is narrow. White text on pale grey wall is a chronicle of a "war of the monuments" in post-Soviet Ukraine: vandalizing both Soviet and new national-patriotic monuments. First variant of installation was produced in 2009, second one in 2011.

For *Rendez-vous Singapore*, Nikita Kadan chose to present *Pedestal, Practice of Exclusion* without the original text.



<<

Left:

– *Pedestal, Practice of Exclusion*, 2009-2011  
Wood, metal, plaster, paint, 450 × 300 × 300 cm  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist and PinchukArtCentre, Kiev/UA  
© Olivia Kwok

Above:

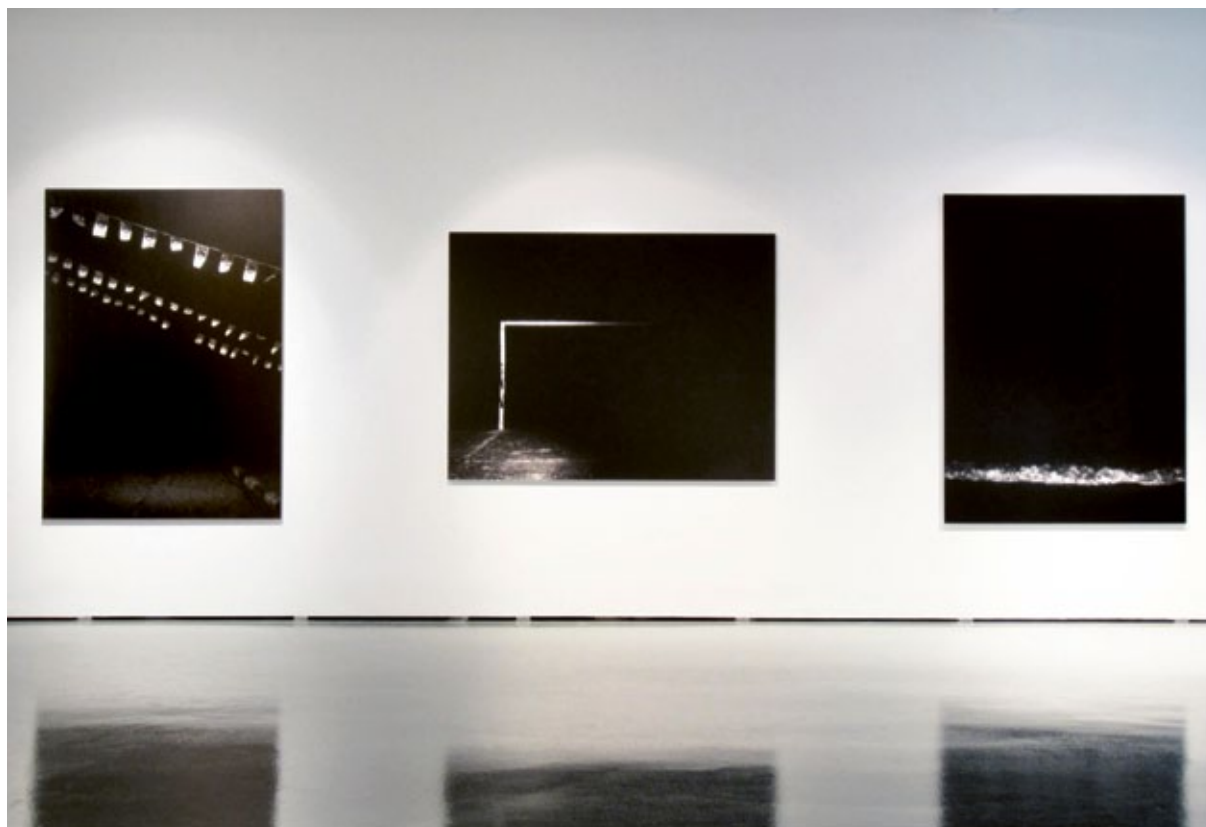
– *Small House of Giants*, 2012  
Found objects, wood, metal, plaster, paint, 200 × 200 × 500 cm  
Produced with the support of PinchukArtCentre  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist and PinchukArtCentre, Kiev/UA  
© Blaise Adilon

# KARIM KAL

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

- For *Rendez-vous*, the artist presents:
- *La Cage* [The Cage], 2014
  - *Les Fanions* [The Flags], 2014
  - *La Mer à fort de l'eau* [Sea High Water], 2014

Production **RENDEZ-VOUS**



Above:  
- View of the exhibition *Rendez-vous Singapore*,  
2015  
Courtesy of the artist, Lyon/FR  
© All rights reserved

>>  
Right:  
- View of the exhibition *Rendez-vous Singapore*,  
2015  
Courtesy of the artist, Lyon/FR  
© Olivia Kwok

**EDUCATION**

- 2003**  
– Diploma of higher education, École de photographie, Vevey/CH
- 2001**  
– DNSEP, École Supérieure d'Art de Grenoble, Grenoble/FR
- 1999**  
– DNAP, École Supérieure d'Art de Grenoble, Grenoble/FR
- 1998**  
– CEAP, École d'Art, Avignon/FR

**SOLO EXHIBITIONS**

- 2014**  
– *Au cœur des ténèbres*, La Halle, Pont-en-Royans/FR
- *Souvenirs d'en France*, Le Bleu du ciel, Lyon/FR
- *Résidence photographique 2013*, General Hospital of Chambéry, Chambéry/FR
- 2011**  
– *Blocks*, Galerie Sandra Nakicen, Lyon/FR
- 2010**  
– *Les Déclassés*, Musée urbain Tony Garnier, Lyon/FR
- 2009**  
– *Cayenne*, Médiathèque du 8<sup>e</sup> 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)

- 2015**  
– *Images résistantes*, Fondation Bullukian, Lyon/FR
- 2014**  
– *Bella Ciao*, Saint-Julien-Molin-Molette/FR
- 2013**  
– *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *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/FR
- 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





Above:  
– View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Lyon/FR  
© Blaise Adilon

Opposite, from left to right:  
– *Écran* [Screen], 2012 (Villeurbanne St Jean);  
– *Palissade* [Fence], 2012 (Villeurbanne St Jean);  
– *Enfants Sauvages* [Wild Children], 2012  
(Lyon Mermoz); *Hall*, 2012 (Bron Terraillon);  
– *Les Favs* [The Favs], 2012 (Vaulx-en-Velin)  
Inkjet prints pasted on dibond,  
70 × 83.5 cm each  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Lyon/FR  
© Blaise Adilon

>>  
Right:  
– *Panoptique*, 2012  
(Villefranche-sur-Saône Prison)  
Inkjet print pasted on dibond, 41 × 50 cm  
Courtesy of the artist, Lyon/FR  
© Blaise Adilon

Karim Kal combs through the town, exploring the urban fringes and their apparent uniformity. He exhumes them from anonymity and relegation. His recent works—night-time photographs on the edge of abstraction—reveal only selected details picked out by the flash from the surrounding darkness. There is no human presence and no colour. And their format is at the physical limits of the support, which gives them all the immersive potential of a cinema image. His work particularly brings out the archetypes of boundary and delimitation (bare walls, blocked off alleyways, shorelines with no horizon)—isolated signs from the urban continuum. These dumb guardians of the social order, weakened yet at the same time glorified here, channel the comings and goings of the inhabitants.

In *Junkspace*, Rem Koolhaas describes the suburbs as a juxtaposition of transitory architectural components—cheap, non-durable, purely functional materials destined for neglect and decay. Karim Kal, however, invokes the thinking of Michel Foucault to interrogate the city as system: a built network which, in its turn, fashions the individual, leaves its impress on the collective, and perpetuates and exacerbates both conscious and unconscious sociological schemas. Karim Kal makes us see the objects he photographs as tools of a typology of monitoring and supervision that have become so ubiquitous and commonplace that they have almost disappeared from view.

Xavier Jullien



# PAULA KRAUSE

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

For *Rendez-vous*, the artist presents:  
– *Metáfora* [Metaphor], 2013

Production **RENDEZ-VOUS**



Above & opposite:  
– *Metáfora* [Metaphor], 2013  
Video, colour, sound, 18'13"  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Canela/BR  
and Ilha Art Co., Porto Alegre/BR  
© Olivia Kwok

>>  
Right:  
– *Metáfora* [Metaphor] (video still), 2013  
Video, colour, sound, 18'13"  
Courtesy of the artist, Canela/BR  
and Ilha Art Co., Porto Alegre/BR  
© 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)**2015**

- *Prêmio Funarte de Arte Contemporânea*, Galeria Fayga Ostrower, Brasília/BR

**2013**

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

**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 from Porto Alegre Arte to Vista II, Secretaria Municipal de Cultura, Porto Alegre/BR

**1998**

- *1 Prêmio Jovem Revelação de Artes Plásticas de Americana*, MAC/ Americana, Americana/BR





Above & opposite:  
– *Metáfora* [Metaphor] (video stills), 2013  
Video, colour, sound, 18'13"  
Courtesy of the artist, Canela/BR  
and Ilha Art Co., Porto Alegre/BR  
© 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 into the unattainable landscape of the precipice.

- What has happened to 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 about 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 be, I am here because no one else agreed 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 to balance constantly. She would grow up, and so would 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*

# CHARLES LIM

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

For *Rendez-vous*, the artist presents:  
- *Fogging*, 2012



Top & above:  
- *Fogging*, 2012  
Single-channel HD digital video, colour,  
no sound, 00'31"  
Courtesy the artist and Future Perfect,  
Singapore/SG  
© Charles Lim Li Yong

>>  
Right :  
- *Fogging*, 2012  
Single-channel HD digital video, colour,  
no sound, 00'31"  
Courtesy the artist and Future Perfect,  
Singapore/SG  
View of the exhibition *Rendez-vous Singapore*, 2015  
© Olivia Kwok

**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****2015**

- *SEA STATE*, Singapore Pavilion, 56th International Art Exhibition/la Biennale di Venezia, Venice/IT
- *SEA STATE 8: SEABOOK*, National Library Building, Singapore/SG

**2014**

- *SAFE SEA*, presented as part of Singapore HeritageFest 2014, National Museum of Singapore, Singapore/SG

- *SEA STATE 3: Inversion*, Future Perfect, Singapore/SG

**2013**

- *In Search of Raffles' Light*, NUS Museum, Singapore/SG

**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)**2015**

- *Open Sea*, Musée d'art contemporain de Lyon, Lyon/FR

- *Moving Images*, M+, Hong Kong/HK

- *Prudential Singapore Eye*, ArtScience Museum, Marina Bay Sands, Singapore/SG

**2014**

- *Islands off the Shores of Asia*, Spring Workshop and Para Site, Hong Kong/HK

- *SAFE SEA*, presented as part of Singapore HeritageFest at the National Museum, Singapore/SG

- *Visions and Beyond*, The 2nd Shenzhen Independent Animation Biennial, Shenzhen/CN

- *The Part in the Story Where a Part Becomes a Part of Something Else*, Witte de With Center for Contemporary Art, Rotterdam/NL

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

**2013**

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

- *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**

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

- *Space and Shadow*, Haus Der Kulturen Der Welt, Berlin/DE

- President Young Talents Award, Singapore Art Museum, Singapore/SG

**2004**

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

**2002**

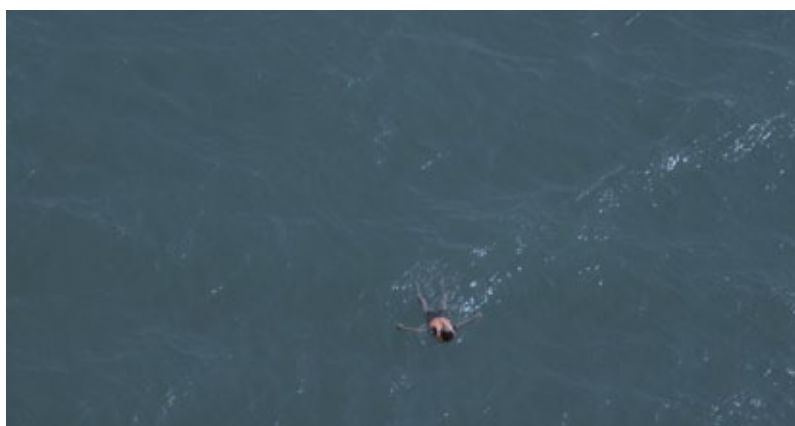
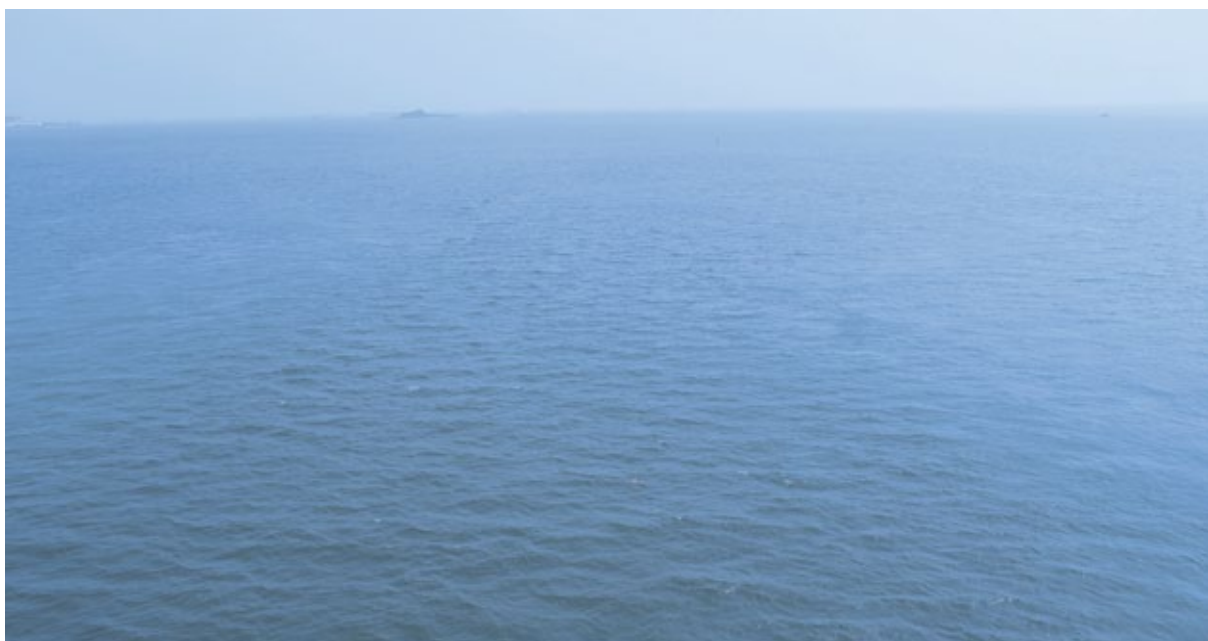
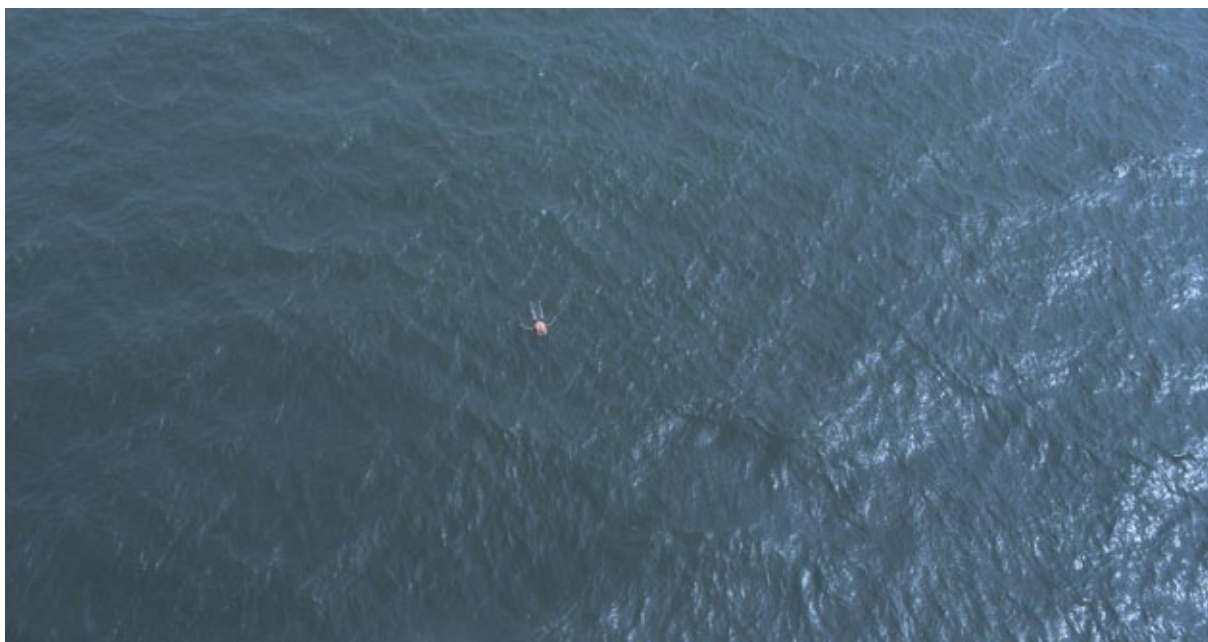
- *tsunami.net documenta 11*, Binding Brewery, Kassel/DE

- 2nd Seoul International Media Art Biennale, Media City, Seoul/KR

**1999**

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





Above & opposite:  
– *SEA STATE: Drift (Stay Still Now to Move)*, 2012  
Video, colour, no sound, 12'35"  
Courtesy of the artist, Singapore/SG  
© Charles Lim Yi Yong

>>  
Right:  
– *SEA STATE: Drift (Stay Still Now to Move)*, 2012  
Video, colour, no sound, 12'35"  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Singapore/SG  
© Blaise Adilon

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: 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



# GUILLAUME LOUOT

– Born in 1976 in Dijon/FR  
– Lives and works in Marseille/FR

[www.guillaumelouot.blogspot.fr](http://www.guillaumelouot.blogspot.fr)

For *Rendez-vous*, the artist presents:  
– *PR-INTER (276) Schuim*, 2015

Production **RENDEZ-VOUS**



Above:  
– *PR-INTER (276) Schuim*, 2015  
Murals, wall drawings  
244 × 260 cm (×2) / margins 40 cm  
View of the exhibition *Rendez-vous Singapore*,  
2015  
Courtesy of the artist, Marseille/FR  
© Guillaume Louot

>>  
Right:  
– *PR-INTER (276) Schuim*, 2015  
Murals, wall drawings  
244 × 260 cm (×2) / margins 40 cm  
View of the exhibition *Rendez-vous Singapore*,  
2015  
Courtesy of the artist, Marseille/FR  
© Olivia Kwok

## 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)

**2014**

- *Barnum*, Petitrampa, organized by Friche la Belle de Mai and Sextant &+, Marseille/FR

**2013**

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

- *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.-B. 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**

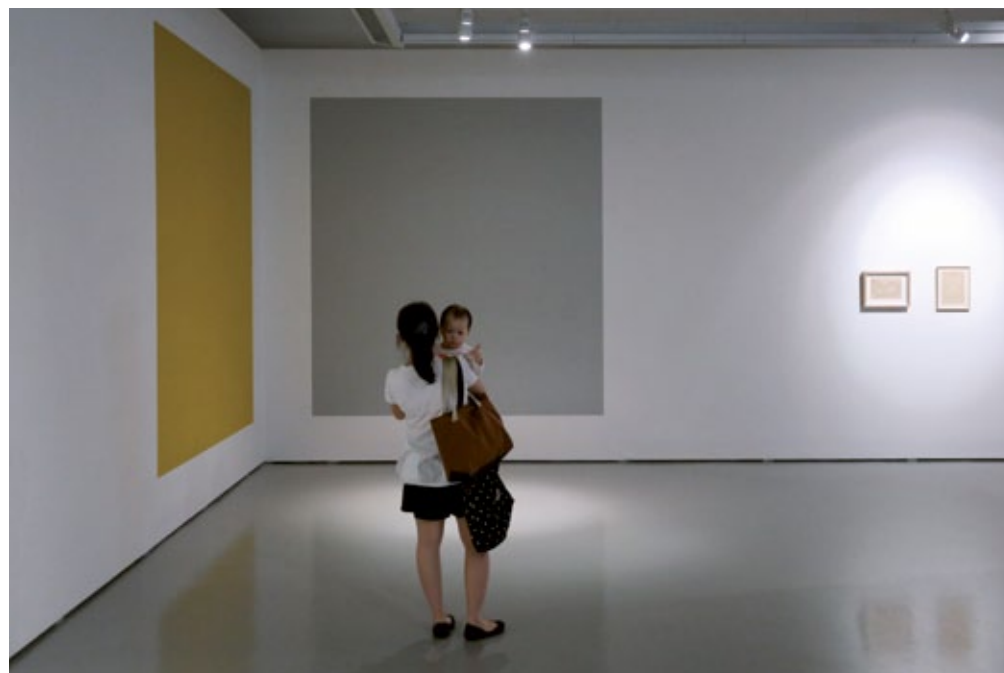
- *Classiques*, in collaboration with Nicolas Tilly, 50 Clos Notre-Dame, Clermont-Ferrand/FR

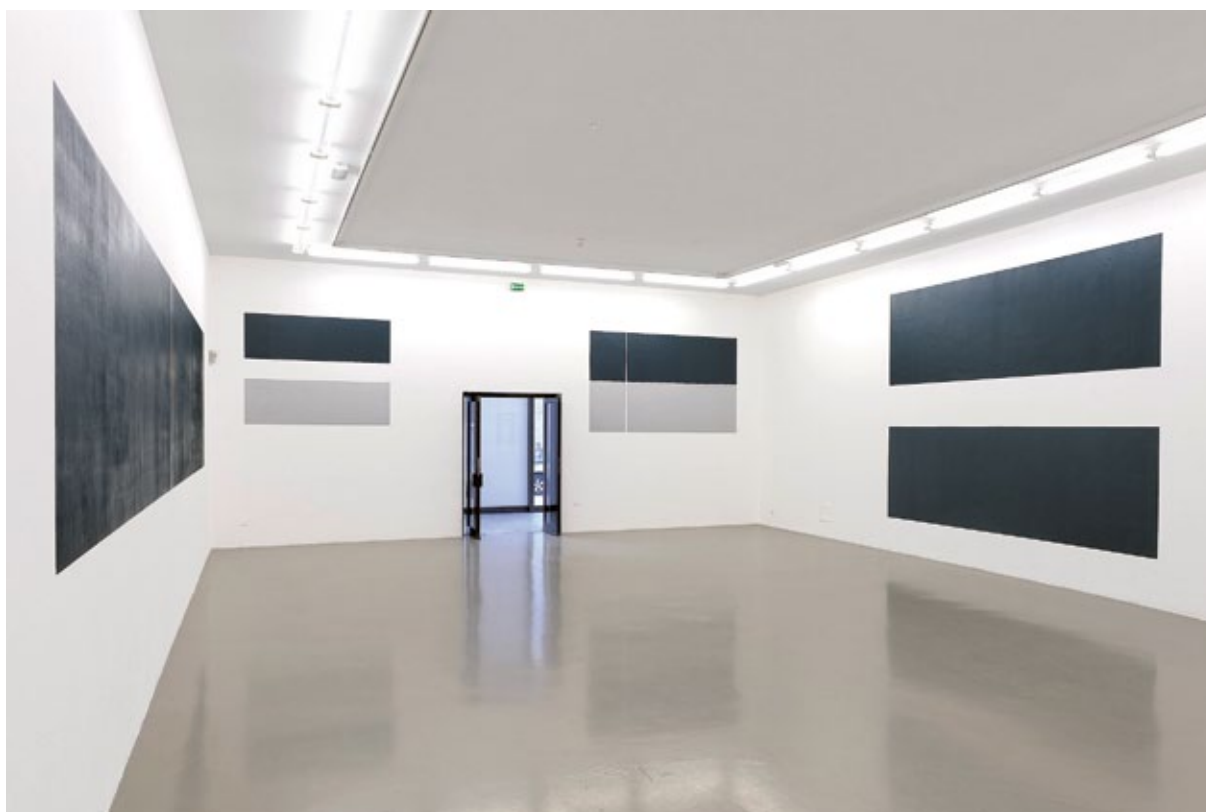
**2006**

- *Une ligne horizontale*, École régionale des Beaux-Arts, Valence/FR

**2005**

- Pascal Poulain's studio, Lyon/FR





Top:  
– *PR-INTER (273) Baader Meinhof Wagen*, 2013  
Murals, wall drawings, variable dimensions  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Saint-Étienne/FR  
© Blaise Adilon

Above:  
– *PR-INTER (273) Baader Meinhof Wagen*  
(detail), 2013  
Murals, pattern TII3: 423 × 162.6 cm (× 2)/  
internal margin 4 cm  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Saint-Étienne/FR  
© Blaise Adilon



## 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.

## THE STATED DEVICE ATTACHED TO THE PROJECT: PR-INTERS

- In the process, *Peintures Reportées Internationales* (PR-INTERS) are the formalised pursuit of *Peintures Reportées*. In the first place, this series is the product of an ‘infra-thin’ collection on several objects of varying dimensions and from various realms: domestic, agricultural, urban, industrial, signage, aeronautical, literary (...). Viewed with a certain distance, the ordinary objects selected have nothing to do with very much in particular. With hindsight, it was a way of restoring the univocity of the pictorial plane and avoiding comparisons. According to the object listed, and identities created using an ISO code corresponding to its nationality, for example: PR-INTER (826). After this, transposing the standard to paint is done by flattening the object, and this materialises in the form of two or three templates by a custom dissection of the given volume. Setting up the device in question involves a DECA (calibrage-deconstruction) annex involving a half-scale inscription of the pattern on the walls with these margins.

## THE PROJECT

- Against the background of *PR-INTER (273) Baader Meinhof Wagen* (2013), a device demonstrating a dynamiting in schematic form. The anonymous act evoked a code bearing no message and represented the contamination of cultural, economic and political fields. The exhibition of fetishism and commercialisation extended over six gallery walls with an exploded view of the three sides of the BMW 2002 TII. This time at the ICA Singapore, the form hidden behind the norm will be represented in a corner. The physical as well as the symbolical impasse of this space forces the meaning, which allows me, in the ultimate degree of separation, to present a ‘battle’. It is in this critical perspective, that the colours of the two shipping companies that share the world (A.P. Møller-Mærsk and Mediterranean Shipping Company) have been placed in duality.
- The *PR-INTER (276) SCHUIM* device is presented as two painting murals for two gallery walls. On the base of the given surfaces, a double version of the DRY 1 template will be affected to the two adjoining gallery walls. The template and the future pattern is drawn from the body of a DRY’20 container. The series colours allotted to it are R.A.L. 9006 and R.A.L.1023.

# LU YANG

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

[www.luyang.asia](http://www.luyang.asia)

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



Above & opposite:  
- *Uterus Man OP*, 2013  
Video, colour, sound, 11'20"  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Shanghai/CN  
and Beijing Commune, Beijing/CN  
© Olivia Kwok

## EDUCATION

## 2010

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

## 2007

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

## SOLO EXHIBITIONS

## 2015

- *ANTI-HUMANISME, Video-works* by Lu Yang, OK Corral, Science Friction, Copenhagen/DK

## 2014

- *Lu Yang: Arcade*, Wallplay, New York, NY/US
  - *Lu Yang Video Room*, Ventana244 Art Gallery, New York, NY/US
  - *Kimo Kawa Cancer Baby: Lu Yang Solo Exhibition*, Ren Space, Shanghai/CN
- 2013**
- *UTERUSMAN*, Art Labor Gallery, Shanghai/CN
  - *Lu Yang's MV, The Images Beyond Good and Evil*, AMNUA, Nanjing/CN
  - *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/HK
  - *The Power of Reinforcement-Lu Yang's Solo Exhibition*, Zenda MOMA, Shanghai/CN

## GROUP EXHIBITIONS (selection)

## 2015

- *Other Future*, 56th International Art Exhibition/la Biennale di Venezia, Chinese Pavilion, Venice/IT
- *Essential Experiments: Introduce Chinese Video Arts*, British Film Institute, London/UK
- *New Directions in Chinese Animation*, Institute of Contemporary Art, Boston, MA/US
- *Inhuman*, Fidericianum, Kassel/DE
- *TRANSCENDING TIBET: Mapping Contemporary Tibetan Art in the Global Context*, Rogue Space Chelsea, New York, NY/US

## 2014

- *OCAT-Pierre Huber Prize Shortlist Exhibition*, OCT Contemporary Art Terminal, Shanghai/CN
- *Performance and Imagination: Chinese Photography 1911-2014*, Stavanger Art Museum, Stavanger/NO
- The 5th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka/JP
- *MOMENTUM & .CHB InsideOut Screening*, Berlin Art Week, Berlin/DE
- *A Time For Dreams*, 4th Moscow International Biennale for Young Art, Moscow Museum of Modern Art, Moscow/RU

- *Warp Zone, Fay's Festival & The Hellfire Club*, Amsterdam/NL

- *PANDAMONIUM: MEDIA ART FROM SHANGHAI*, Momentum and CAC/Chronus Art Center, Berlin/DE

- *My Generation: Young Chinese Artists*, Tampa Museum of Art and Museum of Fine Arts, St. Petersburg, FL/US

- *PANDAMONIUM Micro-Exhibition #2: Ai Weiwei + Lu Yang*, Kunstquartier Bethanien, Berlin/DE

- The Los Angeles Asian Pacific Film Festival, Los Angeles, CA/US
- Animamix Biennale 2013-2014 Rediscovery, Museum of Contemporary Art Shanghai, Shanghai/CN

- *International Video Competition for Young Artists THE 02*, Krakow/PL
- inHOUSE Festival, London/UK
- *Art robotique*, Cité des Sciences et de l'Industrie, Paris/FR

- *UNPAINTED Media Art Fair*, Munich/DE

## 2013

- *Neo Folk*, Ikkan Art Gallery, Singapore/SG
- *7th Move on Asia*, LOOP Alternative Space, Seoul/KR
- *No Name*, Ren Space, Shanghai/CN
- *Queer Forever!*, Nhà Sàn Collective, Hanoi/VN
- *Degeneration*, OCT Contemporary Art Terminal, Shanghai/CN
- *Art World - Second Hand*, Power Station of Art, Shanghai/CN
- *GLOBAL PHOTO COLLABORATIONS*, Diesel Art Gallery, Tokyo/JP

- *West bund 2013: A Biennial of Architecture and Contemporary Art*, Shanghai/CN

- *ASVOFF - A Shaded View on Fashion Film*, Centre Pompidou, Paris/FR

- *Cutlog*, Foire Parisienne d'Art Contemporain, Paris/FR

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

- *THE GARDEN OF FORKING PATHS: Exploring Independent Animation*, OCT Contemporary Art Terminal, Shanghai/CN

- *Some Like It Hot*, Shanghai Gallery of Art, Shanghai/CN

- *Memo*, WHITE SPACE BEIJING, Beijing/CN

- *Truth, Beauty, Freedom and Money*, K11 Art Mall, Shanghai/CN

- *Pépinère 你好*, Lavitrine, Limousin Art Contemporain & Sculptures, Limoges/FR

- *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*, Kunsthall Nikolaj, Copenhagen/DK

## 2011

- *2011 Video Art in China—MADATAC*, 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



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 superhero figure. 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 a 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's 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.



<<  
Left:  
– *Uterus Man Cosplay Shooting with Mao Sugiyama*, 2013  
Cosplay performance filmed in Akihabara, Tokyo/JP  
Costume by Lu Yang, cosplay character by Mao Sugiyama  
Courtesy of the artist, Shanghai/CN  
© Lu Yang and Mao Sugiyama

Above:  
– View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, Shanghai/CN  
© Blaise Adilon

# ANGELICA MESITI

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

[www.angelicamesiti.com](http://www.angelicamesiti.com)

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



Above:  
- *Prepared Piano for Movers (Hausmann)*, 2012  
Video, colour, sound, 5'32"  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist  
and Anna Schwartz Gallery, Sydney/AU  
© Olivia Kwok

**EDUCATION**

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

**SOLO EXHIBITIONS****2015**

- *The Colour of Saying*, Anna Schwartz Gallery, Sydney/AU
- *The Colour of Saying*, Lilith Performance Studio, Malmö/SE

**2014**

- *Angelica Mesiti: Citizens Band*, Williams College Museum of Art, Massachusetts, MA/US
- *Angelica Mesiti: Citizens Band and Prepared Piano for Movers (Hausman)*, Musée d'Art Contemporain de Montréal, Montreal/CA
- *The Calling*, Ian Potter Moving Image Commissions, ACMI, Melbourne/AU

**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)**2015**

- *Station to Station: A 30 Day Happening*, a project by Doug Aitken, Barbican Centre, London/UK

- *24 Frames Per Second*, CARRIAGEWORKS, Sydney/AU

**2014**

- *Immigration Songs*, MAXXI Museo Nazionale delle Arti del XXI secolo, Rome/IT

- *OMOC, Open Museum Open City*, MAXXI Museo Nazionale delle Arti del XXI secolo, Rome/IT

- *Sights and Sounds: Global Film and Video*, The Jewish Museum, New York, NY/US

- *No Sound Is Innocent*, Marabouparken Konsthall, Stockholm/SE

- *You Imagine What You Desire*, 19th Biennale of Sydney, Museum of Contemporary Art, Sydney/AU

- *TRANSCENDENCE*, Gertrude Contemporary, Melbourne/AU

- *IMPACT*, Art Gallery of Western Australia, Perth/AU

**2013**

- *Everyday Magic*, Queensland Art Gallery | Gallery of Modern Art, Brisbane/AU

- *Turns – Possibilities of Performance*, Galerie Allen, Paris/FR

- 13th Istanbul Biennial, Istanbul/TR

- *Seven Points (Part Two)*, Gallery @ Embassy of Australia, Washington, CO/US

- *BUYUHYN-WANA: The Transformative Persona*, Lismore Regional Gallery, Lismore/AU

- *Guirguis New Art Prize 2013*, Art Gallery Ballarat, Ballarat/AU

- *The Space Between Us: Anna Landa Award for Video and New Media 2013*, Art Gallery of New South Wales, Sydney/AU

- *Seven Points (Part One)*, Gallery @ Embassy of Australia, Washington, CO/US

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

- *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

- Auditorio del Ministerio de Cultura, Madrid/ES

- Haus der Kulturen der Welt, Berlin/DE

- *Move on Asia*, Loop Gallery, Seoul/KR





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 Haussmann 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*, Polity (Wiley), 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*, Continuum, 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/AU



<<

Left:

– *Prepared Piano for Movers (Hausmann)*, 2012  
Video, colour, sound, 5'32"  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist and Anna Schwartz  
Gallery, Sydney/AU  
© Blaise Adilon

Above:

– *Citizens Band*, 2012  
High Definition video installation, colour,  
sound, 21'25"  
Courtesy of the artist and Anna Schwartz  
Gallery, Sydney/AU  
© Angelica Mesiti

# PARIBARTANA MOHANTY

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

[www.vimeo.com/paribartanamohanty](http://www.vimeo.com/paribartanamohanty)  
[www.walacollective.wordpress.com](http://www.walacollective.wordpress.com)

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



Above:  
– *History of Terrorism Verses Architecture* (detail),  
2013  
Double video projection, colour, sound, 21',  
golden frame  
Courtesy of the artist, New Delhi/IN  
© Olivia Kwok

>>  
Right:  
– *History of Terrorism Verses Architecture* (detail), 2013  
Double video projection, colour, sound, 21',  
golden frame  
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 Arts, (Printmaking), Dhauli College of Art & Craft, Bhubaneswar/IN

**SOLO EXHIBITION**

**2012**

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

**GROUP EXHIBITIONS** (selection)

**2015**

- *The Undivided Mind/Art & Science Residency*, KHOJ International Artist Association, New Delhi/IN
- *Forever Now*, Aphids Epic Contemporary Art Project Ofo, Hobart/AU

**2014**

- *Tokyo Story 2014, Part 2*, Tokyo Wonder Site, Tokyo/JP
- *Field Trip Project*, Tokyo/JP
- *INSERT 2014*, Common Ground, IGNCA, New Delhi/IN

**2013**

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *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





Top & above:  
– *History of Terrorism Verses Architecture*  
(video stills), 2013  
Double video projection, colour, sound, 21',  
golden frame  
Courtesy of the artist, New Delhi/IN  
© Paribartana Mohanty

>>  
Right:  
– *History of Terrorism Verses Architecture*, 2013  
Double video projection, colour, sound, 21',  
golden frame  
View of the exhibition *Rendez-vous 13*  
Courtesy of the artist, New Delhi/IN  
© Blaise Adilon

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 colour 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 colour.

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



# NICOLAS MOMEIN

- Born in 1980 in Saint-Étienne/FR  
- Lives and works in Saint-Étienne/FR

[www.nicolasmomein.com](http://www.nicolasmomein.com)

For *Rendez-vous*, the artist presents:  
- *Édicules lainés* [Wooled Aedicules], 2013

Production **RENDEZ-VOUS**



Above, opposite & right:  
- *Édicules lainés* [Wooled Aedicules], 2015  
Wood, metal, plastic, polyurethane, vermiculite,  
variable dimensions  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Saint-Étienne/FR  
and White Project, Paris/FR  
© Nicolas Momein

**EDUCATION****2012**

- Master of Fine Arts, Haute École d'Art et de Design, Geneva/CH

**2011**

- DNSEP, École Supérieure d'Art et de Design, Saint-Étienne/FR

**SOLO EXHIBITIONS****2015**

- NICOLAS MOMEIN, Galerie Bernard Ceysson, Geneva/CH
- *Les Églises*, Centre d'art contemporain, Chelles/FR

- *Palais de l'Athénée*, Geneva/CH

**2014**

- *Walk Like an Egyptian*, ex situ, Château-musée de Tournon-sur-Rhône, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

- *Transmission(s)*, hors les murs, Triangle France, Paris/FR

- *Débords*, Zoo Galerie, Nantes/FR

**2013**

- *Sacré Géranium*, Galerie White Project, Paris/FR

- *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)**2014**

- *Les Mythologies Quotidiennes*, Église de Courmelois, Val-de-Vesle/FR

- *CLARENCE, le lion qui louchait*, Les Capucins, Centre d'art contemporain, Embrun/FR

- *Le Geste des matériaux*, Centre d'Art Bastille, Grenoble/FR

- *Pop-up*, Résidence Astérides and Le Cartel, Friche la Belle de Mai, Marseille/FR

- *Adieu tristesse, désir, ennui, appétit, plaisir*, La Galerie, Centre d'art contemporain, Noisy-Le-Sec/FR

- *Bourses de la Ville de Genève*, Centre d'Art Contemporain, Geneva/CH

**2013**

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

- *L'Atelier des testeurs*, Chalet Society, Paris/FR

- 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<sup>e</sup>, as part of *Marseille expos*, Marseille/FR

**2012**

- 57th 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, Lisbonne/PT

- *Vue sur la mer*, Place des volontaires, Geneva/CH





Top & above:  
 – *Édicules lainés* [Wooled Aedicules], 2013  
 Wood, metal, rock wool, variable dimensions  
 View of the exhibition *Rendez-vous 13*  
 Courtesy of the artist, Saint-Étienne/FR  
 and White Project, Paris/FR  
 © Blaise Adilon

>>  
 Right, from top to bottom:  
 – *Incomplete Close Cube Aliboron l'a digéré*  
 [Incomplete Close Cube Aliboron has digested it],  
 2011-2012  
 Salt blocks, variable dimensions  
 Courtesy of the artist, Saint-Étienne/FR  
 and White Project, Paris/FR  
 © Nicolas Momein

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



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



# NELLY MONNIER

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

[www.nellymonnier.com](http://www.nellymonnier.com)

- For *Rendez-vous*, the artist presents:
- *Tout près de ton Giglio*  
[Close to Your Giglio], 2012

Production **RENDEZ-VOUS**



Top:  
- *Tout près de ton Giglio*  
[Close to Your Giglio], 2012  
Oil and acrylic on MDF, 198 × 115 cm  
Courtesy of the artist, Saint-Martin-du-Mont/FR  
© Nelly Monnier

Above:  
- *Tout près de ton Giglio*  
[Close to Your Giglio], 2012  
Oil and acrylic on MDF, 198 × 115 cm  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Saint-Martin-du-Mont/FR  
© Olivia Kwok

>>  
Right:  
- View of the exhibition *Rendez-vous 13*  
Courtesy of the artist,  
Saint-Martin-du-Mont/FR  
© Blaise Adilon

**EDUCATION**

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

**SOLO EXHIBITIONS**

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

**GROUP EXHIBITIONS** (selection)

- 2015**  
– *UTOPARK:Eric Tabuchi*, Les Capucins, Centre d'art contemporain, Embrun/FR  
– *Sans Titre ( ) #3*, Galerie Un-Spaced, Paris/FR
- 2013**  
– *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR  
– *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:  
– View of the exhibition *Rendez-vous 13*  
Courtesy of the artist,  
Saint-Martin-du-Mont/FR  
© Blaise Adilon

Above:  
– *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

>>  
Right:  
– *Sanatorium Belligueux 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 academism 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”.

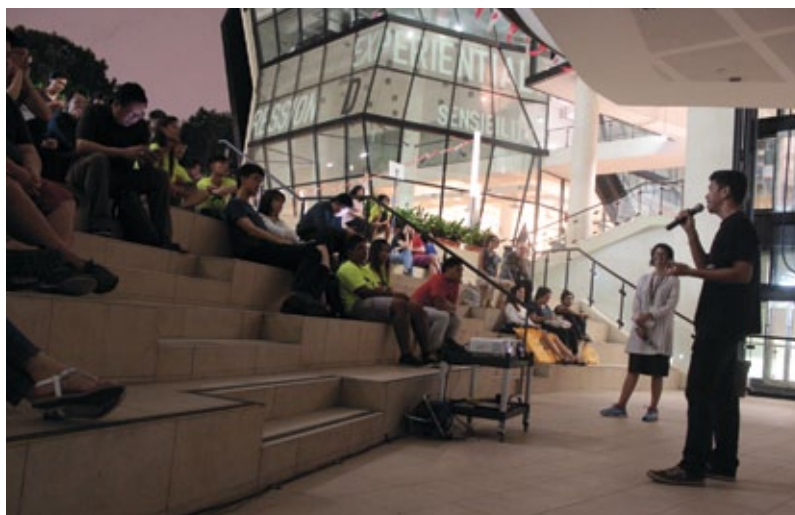


# SHERMAN ONG

- Born in 1971 in Malacca/MY
- Lives and works in Singapore/SG

[www.shermanong.com](http://www.shermanong.com)

- For *Rendez-vous*, the artist presents:
- *Exodus—Wanita Yang Berlari*, 2003
  - *When the End of Winter is Almost Spring*, 2010
  - *I Want to Remember*, 2011



Above & opposite:  
- *Dancing the Love: A Trilogy* by Sherman Ong,  
presented at the ICA Singapore on 31 July 2015  
© Sufian Samsiyar

>>  
Right:  
- *I Want to Remember*, 2011  
Video, colour, sound, 26'  
Courtesy of the artist, Singapore/SG  
© Sherman Ong

**EDUCATION****1995**

- Bachelor's degree in Law, with honours, National University of Singapore, Singapore/SG

**SOLO EXHIBITIONS****2014**

- *Spurious Stories from the Land and Water*, Art Plural Gallery, Singapore/SG

**2010**

- *ICON de Martell Cordon Bleu Photography Award*, Institute of Contemporary Arts Singapore/SG and Sikkema Jenkins & Co., New York/US

**2009**

- *Sherman Ong*, Contemporary Art Centre of South Australia, Adelaide/AU

**2008**

- *Hanoi Monogatari (Hanoi Story)*, Zeit Foto Salon, Tokyo/JP
- *HanoiHaiku: Month of Photography Asia*, 2902 Gallery, Singapore/SG

**2007**

- *Missing You*, Fukuoka Asian Art Museum, Fukuoka/JP

**2006**

- *HanoiHaiku*, Angkor Photography Festival, Siem Reap/KH

**GROUP EXHIBITIONS** (selection)**2015**

- *Open Sea*, Musée d'art contemporain de Lyon, Lyon/FR
- *Moving Images: Dreams*, M+, Hong Kong/HK
- *GeoGraphic: Celebrating Maps and Their Stories*, National Library, Singapore/SG
- *Prudential Eye Award*, ArtScience Museum, Singapore/SG

**2014**

- *Lost in Landscape*, MART—Museum of Modern and Contemporary Art of Trento and Rovereto, Trentino/IT
- *The Disappearance*, NTU Centre for Contemporary Art Singapore, Singapore/SG

- The 5th Daegu Photo Biennale, Korea/KR

- The 5th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka/JP

**2013**

- The 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane/AU

- *Migrants (In)visibles*, Espace Khiasma, Paris/FR

**2012**

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

**2011**

- *Unseen: Cinema of the 21st Century*, Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane/AU
- *Cross-Scape*, Jeonbuk Museum of Art, Jeonju/KR, Kumho Museum of Art, Seoul/KR and GoEun Museum of Photography, Busan/KR (2012)
- *Singapore Survey 2011: Imagine Malaysia*, Valentine Willie Fine Art, Singapore/SG

**2009**

- *Fluid Zone*, Jakarta Biennale 2009, Galeri Nasional Indonesia, Jakarta/ID

**2008**

- *Out of Berlin... Pass the Picture*, Goethe-Institut, Kuala Lumpur/MY

**2007**

- *Os Trópicos—Views from the Middle of the Globe*, Centro Cultural Banco do Brasil, Rio de Janeiro/BR and Jim Thompson Art Centre, Bangkok/TH (2010)

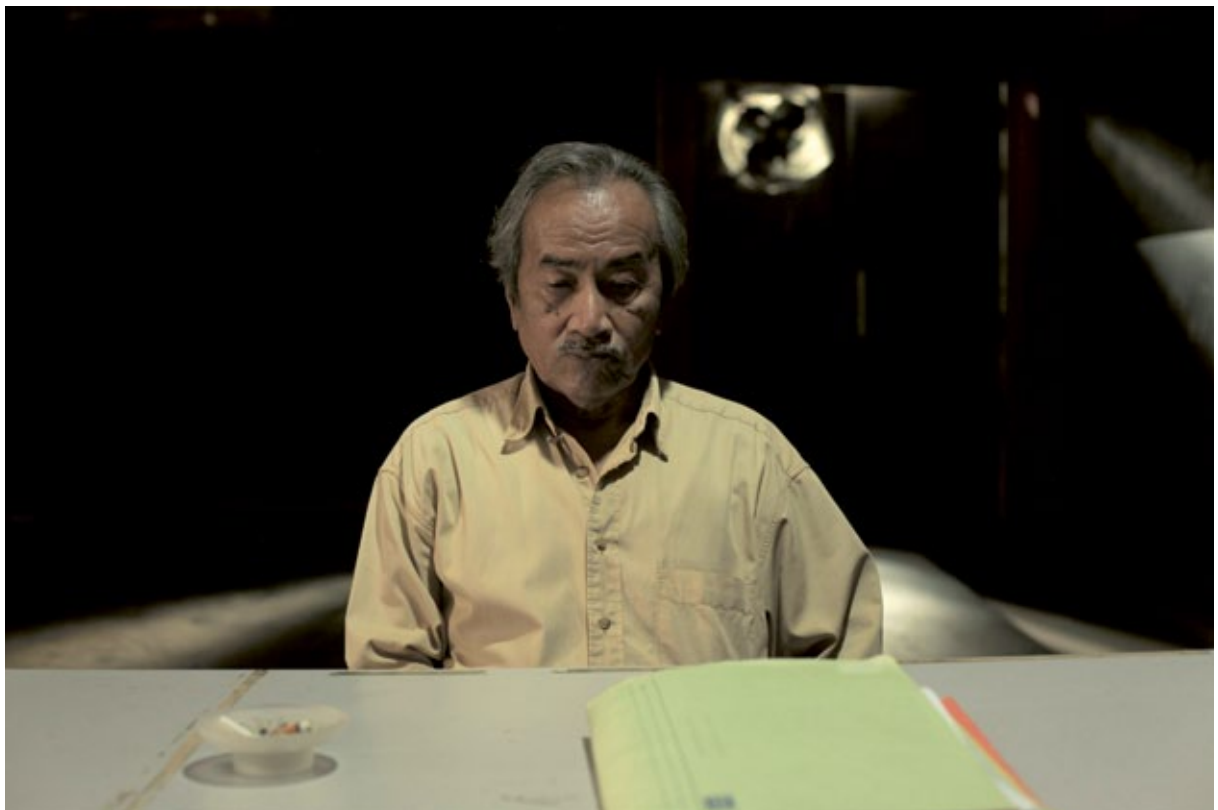
**2004**

- *Singapore Season*, Institute of Contemporary Arts, London/GB

**2002**

- *60s Now*, Singapore Art Museum, Singapore/SG





Top:  
– *When the End of Winter is Almost Spring*, 2010  
Video, colour, sound, 20'40"  
Courtesy of the artist, Singapore/SG  
© Sherman Ong

Above:  
– *I Want to Remember*, 2011  
Video, colour, sound, 26'  
Courtesy of the artist, Singapore/SG  
© Sherman Ong



**SOUTHEAST ASIA**

The region that we call Southeast Asia is diverse, with a historiography that is complex, layered and multifarious. It offers endless permutations and interventions for narratives—constructed, inherited or projected. The narrative is central to my work. I do not differentiate between fiction or documentary film, because for me all films are subjective. I try to tell stories that resonate with the audience, stories that dwell on both the epic characteristics and the mundane routine of living.

**TRILOGY**

The trilogy format offers tension and possibilities for exploration of the issues that we face living in a community, and with loved ones. Drawing on histories and speculations about the past, the trilogy enables me to create different variations around a theme/concept, conjuring

and manipulating realities as a way to reflect on the psyche and physicality of humankind. I have always been interested in telling stories about the human condition—living, dying, loving, hoping, forgetting and longing—and the relationship that we have with the land; how we organize and regulate our lives and our environment.

**THE TRUTH IN THE IMAGE**

The image (whether moving or still) is a powerful tool. An image can be used to change or control the world. The term 'documentary' always connotes a certain 'truth' or a representation of truth based on the supposed factual nature of a documentary image—the documentary genre is seen as a messenger of truth based on the 'facts' presented. And sometimes this truth can threaten a clear and precise reading of a set of facts.

When one slips between fact and fiction, the documentary genre as a purveyor of truth and conveyor of facts loses its potency and degenerates into a slippery bog of real and surreal, visible and metaphorical. So when hard facts meld into magical realism, the truth is always stranger than fiction.

**ART-MAKING**

For me, the slippery nature of art lies at the core of art-making itself. One can never define the core essence of a great work of art. The greatness of an escape artist lies in the realization that he escaped. His method of escape is never presented, existing only in our mind's eye. As an artist, I always try to make this great escape.

Sherman Ong



Above:

– *Hanoi Haiku*, 2005

Series of 15 photographs, pigment ink print on Canson Infinity Rag Photographique, 75 × 150 cm each

View of the exhibition *Open Sea*, presented at macLIXON from 17 April to 12 July 2015

Courtesy of the artist, Singapore/SG

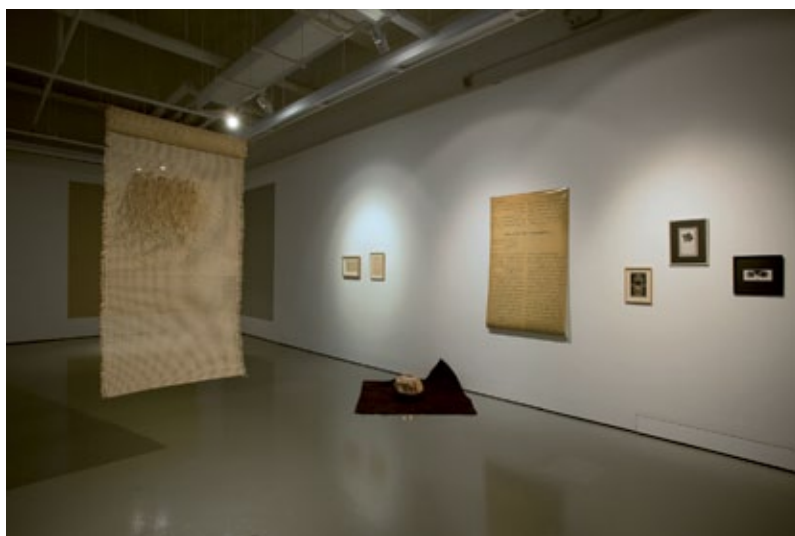
© Blaise Adilon

# İZ ÖZTAT

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

[www.izoztat.com](http://www.izoztat.com)

For *Rendez-vous*, the artist presents:  
– *Every Name in History Is I and I Is Other*,  
2010-2013



Above, opposite & right:  
– *Every Name in History Is I and I Is Other* series,  
2010-2013  
Mixed media, variable dimensions  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Istanbul/TR  
© Olivia Kwok

**EDUCATION****2009**

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

**2008**

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

**2005**

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

**SOLO EXHIBITIONS****2014**

- *Conducted in Depth and Projected at Length*, Heidelberger Kunstverein, Heidelberg/DE

**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)****2015**

- *Buluşma...Reunion*, Sakip Sabanci Müzesi, Istanbul/TR

**2014**

- *20XX: Relics, Co-Pilot, Pilot*, Istanbul/TR
- *Floating Volumes 4-Layering DiverCity*, Künstlerhaus FRISE, Hambourg/DE
- *This secret world that exists right there in public*, Rampa, Istanbul/TR
- *Trocadero*, Nesrin Esirtgen Collection, Istanbul/TR

**2013**

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR
- *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





Top & above:  
– *Every Name in History Is I and I Is Other series*,  
2010-2013  
Mixed media, variable dimensions  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Istanbul/TR  
© Olivia Kwok

>>  
Right:  
– İz Öztat  
*Portal*, 2010  
Copper, mp3 player, speakers, felt,  
38 × 171 × 144 cm  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Istanbul/TR  
© Olivia Kwok

## İZ ÖZTAT AND ZIŞAN

Named 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 was born from an affair between an upper class Turkish woman and an Armenian photographer. She was brought up in her mother's family house as if she was an adopted orphan. Growing up, she learned the craft of photography, which allowed her financial freedom throughout her life, from the Armenian photographer without knowing that he was her father. She left Istanbul in 1915, fleeing from the Armenian Genocide, to embark on a lifelong journey through a vast geography and the guts of the 20th century. She didn't identify as an artist and distributed 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



# RUBEN PANG

- Born in 1990 in Singapore/SG
- Lives and works in Singapore/SG

- For *Rendez-vous*, the artist presents:  
- *Flatlander*, 2015



Above:  
- *Flatlander*, 2015  
Oil, alkyd and retouching varnish  
on aluminium composite panel, 192 × 140 cm  
View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Singapore/SG  
and Chan Hampe Galleries, Singapore/SG  
© Olivia Kwok

>>  
Right:  
- Views of the exhibition *New Energetics:  
Inverting the Process*, 2013  
Chan Hampe Galleries, Singapore/SG  
Courtesy of the artist, Singapore/SG  
and Chan Hampe Galleries, Singapore/SG  
© Muhammad Fareez Bin Ahmad

**EDUCATION****2010**

- Diploma in Fine Arts, LASALLE College of the Arts, Singapore/SG

**SOLO EXHIBITIONS****2015**

- *Ataraxy*, Chan Hampe Galleries, Singapore/SG

**2014**

- *Intravenous Picture Show*, Primae Noctis Art Gallery, Lugano/CH

**2013**

- *New Energetics: Inverting the Process*, Chan Hampe Galleries, Singapore/SG
- *Aetheric Portraiture*, Primae Noctis Art Gallery, Lugano/CH

**2011**

- *Angels*, Chan Hampe Galleries, Singapore/SG

**GROUP EXHIBITIONS** (selection)**2014**

- *Modern Love*, Institute of Contemporary Arts Singapore, Singapore/SG
- *Bright S'pore(s)*, Primo Marella Gallery, Milan/IT

**2012**

- *The Singapore Show: Future Proof*, Singapore Art Museum at 8Q, Singapore/SG
- *Deep S.E.A.: Contemporary Art from Southeast Asia*, Primo Marella Gallery, Milan/IT

**2011**

- *Sovereign Asian Art Prize Exhibition*, Marina Bay Sands, Singapore/SG and The Rotunda, Hong Kong/HK
- **2010**
- *Take-Aways*, Sabanci University, Istanbul/TR
- *Is That a Temple?*, Evil Empire, Singapore/SG
- *A Persistent Illusion*, Forest Rain Gallery, Singapore/SG
- *Strobe like a Butterfly*, The Substation Theatre, Singapore/SG





Above:  
- *Crystallized*, 2014  
Oil, alkyd, synthetic polymer paint  
and retouching varnish on aluminium  
composite panel, 75 × 60 cm  
Private collection, Singapore/SG  
Courtesy of the artist, Singapore/SG  
© Ruben Pang

>>  
Right:  
- *Hypervigilance*, 2014  
Oil, alkyd, synthetic polymer paint  
and retouching varnish on aluminium  
composite panel, 75 × 60 cm  
Private collection, Singapore/SG  
Courtesy of the artist, Singapore/SG  
© Ruben Pang



I project my self-consciousness and desires to stay relevant into my paintings. I imagine that they are sentient representations of myself, ones that are allowed to be impenitent and power hungry. What feels natural to strive towards at this stage in my life is to be a painter whose work could be the visual representation of the way Jim Morrison screams 'break on through to the other side'—a gritty hacking and slashing of paint towards the edge.

My current practice is introspective. I believe that painting is a means to self-cultivation, so I treat it religiously, to the extent that I don't question myself much on the purpose of my work and medium. And at this altar are artists like Francis Bacon and Frank Auerbach who have worked

in a vacuum. Books on art theory teach me that they were self-absorbed. But in order to work, I actively tune that out. In this sense, my paintings address what it means to be a 'self-conscious' artist.

The painting's title refers to the notion of a flatlander, and is based on my personal experience of feeling incapable of understanding 'the bigger picture'. I first heard the notion being used in a 101 video about dimensions, and how it would be impossible for a two-dimensional being to comprehend three-dimensionality. When I make art, I'm reflecting on my capacity to create over what I'm creating. But at the same time, I have so little control. If there is something I hope people feel when they see my paintings it is that

painting is a pleasurable visceral and mental experience. As I work, thought and process are symbiotic. Painting is laborious and physical, and this runs counter to my idea that art strives for effortlessness, transcendence and magic. The purest notion of creation to me is manifestation. It is such a powerful and mysterious sensation, which I try to describe through images. I think that the harmonious aspects of my paintings—like the seamlessly blended layers and hallucinogenic colours—reflect the spiritual, while the noise, failures and all the fussing about with peeling paint, resin and solvents on metal sheets are very grounding. It reminds me of being human.

Ruben Pang



# PART-TIME SUITE

– Collective founded in 2009, based in 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

[www.parttimesuite.org/grandrapidarchive/index.html](http://www.parttimesuite.org/grandrapidarchive/index.html)

For *Rendez-vous*, the artists present:  
– *SAMUSO PATCH—Grand Rapid Archive*, 2012

Production **RENDEZ-VOUS**



Above:  
– View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artists, Seoul/KR  
© Olivia Kwok

## 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

## JAEYOUNG PARK

2009

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

## BYUNGJAE LEE

2009

– Bachelor's degree in Industrial Design and Fine Arts, 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*, Sinmunro, Jongno-gu, Seoul/KR

– *Under Interior*, Seodaemun-gu Choongjung-ro, Seoul/KR

## GROUP EXHIBITIONS (selection)

2015

– *After Peace*, Arts Council Korea, Insa Art Space, Seoul/KR

2013

– *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

2012

– *Play Time*, Cultural Station Seoul 284, Seoul/KR

– *City within the City*, Artsonje 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 Hermès Foundation Missulsang*, Atelier Hermès, Seoul/KR

2010

– *Sentences on the Banks and Other Activities*, Darat al Funun, Amman/JO

– *Perspective Strikes Back*, L'appartement 22, Rabat/MA

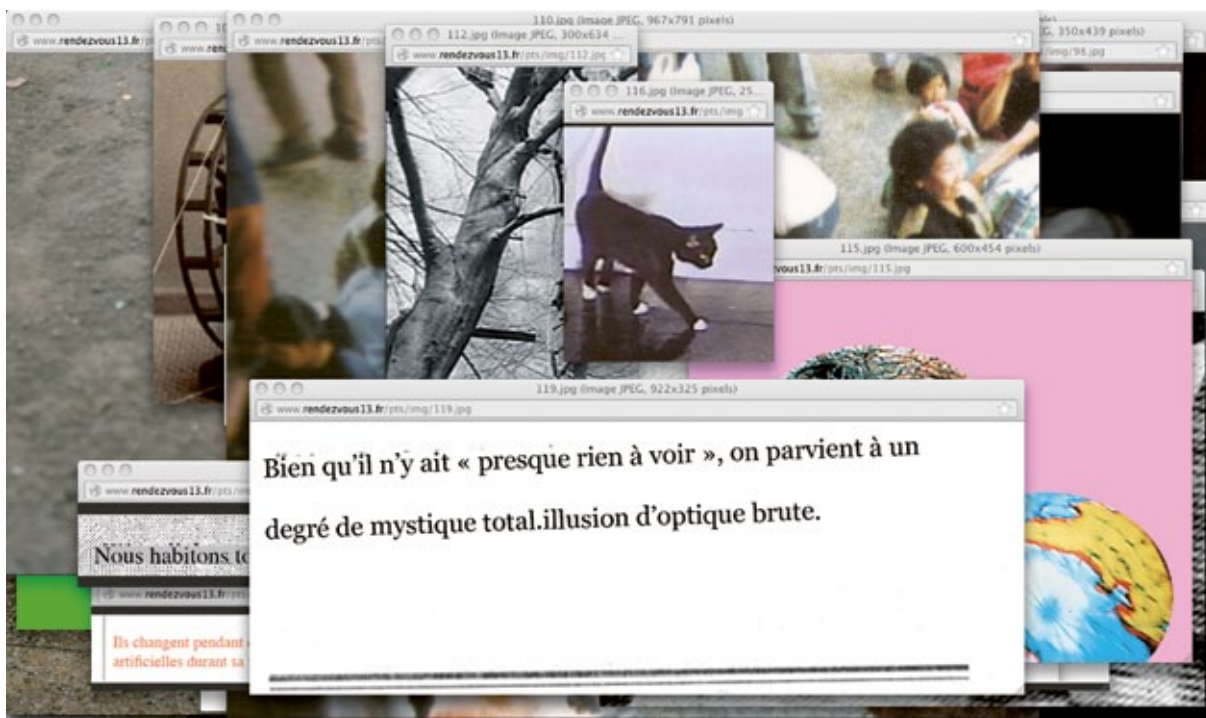


Above:

– *SAMUSO PATCH —GRAND RAPID ARCHIVE*  
(captured website image), 2012

76 pop-ups on the Samuso official website  
Courtesy of the artists, Seoul/KR

© Part-time Suite



Top:  
– *Car Video*, 2012  
Single channel HD video with sound  
on two monitors, 9'18" and 10'31"  
(Feat. Adam Gooderham)  
Courtesy of the artists, Seoul/KR  
© Part-time Suite

Above:  
– *Grand Rapid Archive 2013*  
(captured website image), 2013  
Pop-up on the website of the exhibition  
*Rendez-vous 13*  
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 and 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 Museum of Contemporary Art of Lyon.

Part-time Suite



Above:  
 – *Grand Rapid Archive 2013*, 2013  
 Pop-up on the website:  
 View of the exhibition *Rendez-vous 13*  
 Courtesy of the artists, Seoul/KR  
 © Blaise Adilon

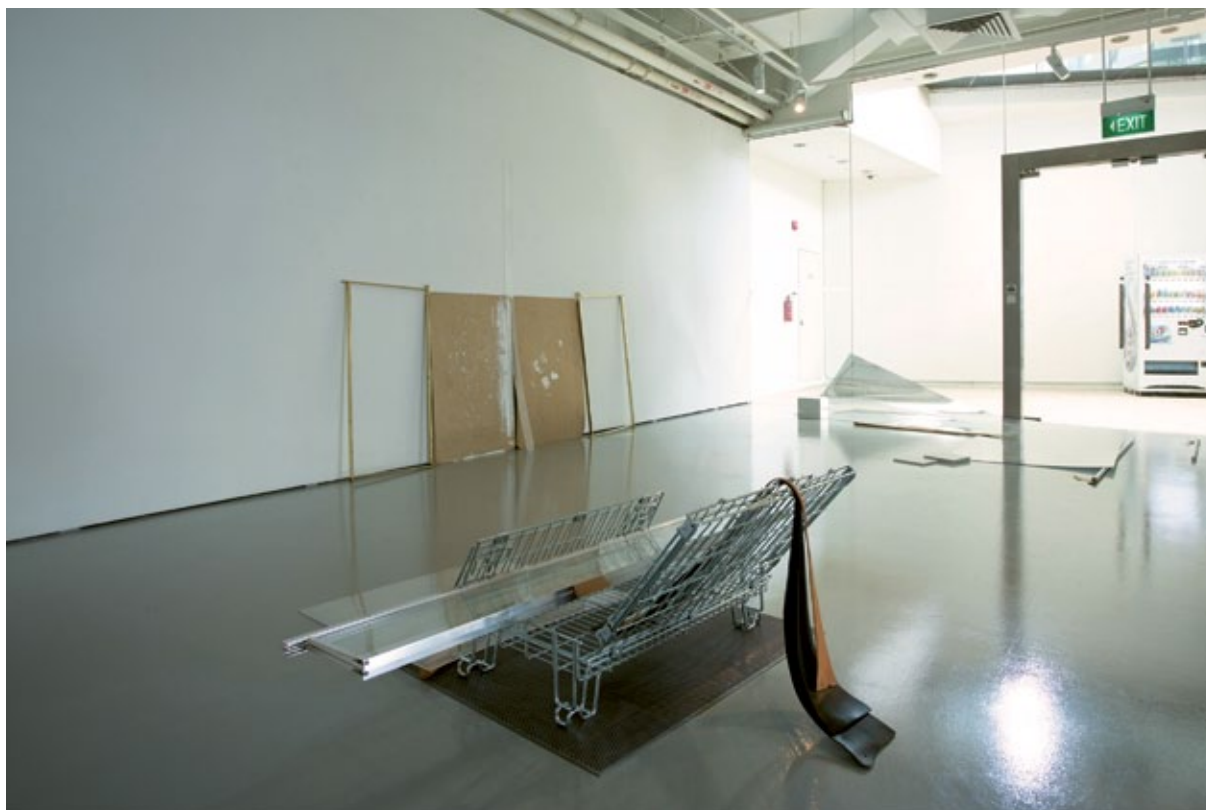
# MATHILDE DU SORDET

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

[www.mathilde.dusordet.com](http://www.mathilde.dusordet.com)

- For *Rendez-vous*, the artist presents:
- *Le Compact devient circuit*  
[The Compact Becomes Circuit], 2013
  - *Rotation rassemblée* [Gathered Rotation], 2013
  - *Pulsations en ronde* [Rounded Pulsations], 2013
  - *Par aulnes et par lieues* [By Alders and Leagues], 2013

Production **RENDEZ-VOUS**



Above:  
- View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Lyon/FR  
© Olivia Kwok

Opposite:  
- *Par aulnes et par lieues*  
[By Alders and Leagues], 2013  
Cardboards with paint, plexiglas, golden metal  
frames, 225 × 287 × 18 cm  
Courtesy of the artist, Lyon/FR  
© Olivia Kwok

Right:  
- View of the exhibition *Rendez-vous Singapore*, 2015  
Courtesy of the artist, Lyon/FR  
© Olivia Kwok

**EDUCATION****2007**

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

**2005**

- Internship at the Académie Libanaise des Beaux-Arts, Beirut/LB

**2004**

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

**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)**2015**

- *Brekekex*, Le Treize, Paris/FR

**2014**

- *Un battement se déplace en spirale*, Galerie Nicolas Silin, Paris/FR
- *Une tentative de simplicité*, Petit Bassin, Friche Lamartine, Lyon/FR
- *Tout, est ce que nous avons toujours voulu*, Khiasma, Les Lilas/FR

**2013**

- *Rendez-vous 13*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne/FR

**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<sup>e</sup> Salon de Montrouge, Montrouge/FR

**2008**

- Panorama de la Jeune Création, 4<sup>e</sup> Biennale de Bourges, Bourges/FR





Above:

– *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

Opposite:

– *Aréarène* (detail), 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:

– *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  
 © Frédéric de Gasquet





## A PROFESSION OF IGNORANCE

“Writing is a *profession of ignorance*”  
 Claude Royet-Journoud,  
*The Whole Poetry Is Preposition*, 2007

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



# CAMILLE GARNIER

- Born in 1985 in Paris/FR
- Lives and works in Lyon/FR

## EDUCATION

- 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



- *Les Enfants Terribles*, 2015  
© Camille Garnier

- *Benoit Challand*, 2014  
© Camille Garnier

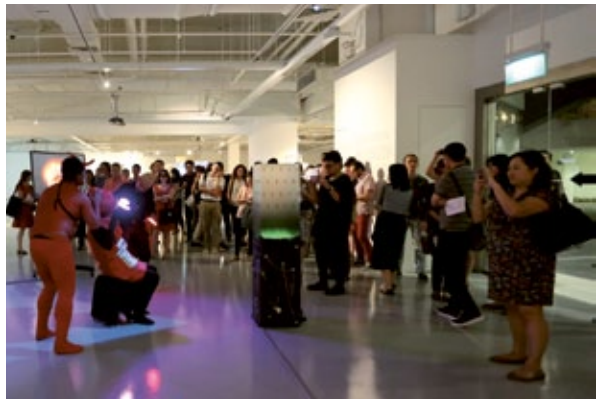
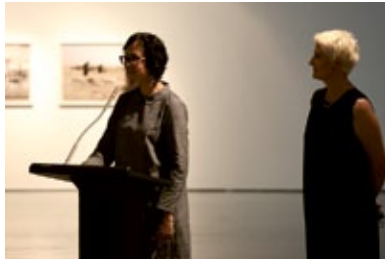
- *Aurélie Pétreil, Partition: Guerre de Crimée 1853-2014*, in *Initiales 4*, Monte Verità, École nationale supérieure des beaux-arts de Lyon, 2014  
© Camille Garnier

- *On se tromperait de croire que les bois n'ont pas des yeux.*, 2014  
© Camille Garnier

>>

Right:

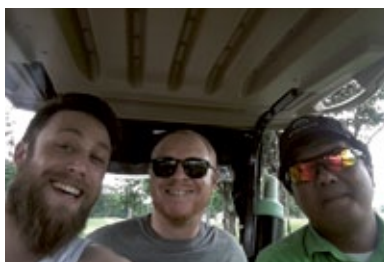
- Opening of *Rendez-vous Singapore* at ICA Singapore, 19 June 2015
- © All rights reserved



OPENING



SINGAPORE



This catalogue is published on the occasion of the exhibition *Rendez-vous* at the Institute of Contemporary Arts Singapore, from 20 June to 2 August 2015.

#### ARTISTIC DIRECTORS

- Isabelle Bertolotti, Curator for the Museum of Contemporary Art of Lyon
- Nathalie Ergino, Director for the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes
- Melanie Pocock, Assistant Curator for the Institute of Contemporary Arts Singapore
- Thierry Raspail, Artistic Director for the Biennial of Lyon
- Bala Starr, Director for the Institute of Contemporary Arts Singapore
- Emmanuel Tibloux, Director for the National School of Fine Arts of Lyon

#### IN COLLABORATION WITH

- Juliana Engberg, Sydney/AU
- André Severo, São Paulo/BR
- Li Xu, Shanghai/CN
- Bose Krishnamachari, Kochi-Muziris/IN
- Sunjung Kim, Gwangju/KR
- Riason Naidoo, Dakar/SN
- Tan Boon Hui, Singapore/SG
- Fulya Erdemci, Istanbul/TR
- Natalia Zabolotna & Oleksandr Soloviov, Kiev/UA
- Ali Subotnick, Los Angeles/US

#### GRAPHIC DESIGNER

- Camille Garnier

#### THANKS TO THE LENDERS

- Courtesy Anna Schwartz Gallery, Sydney/AU
- Courtesy Beijing Commune, Beijing/CN
- Courtesy Chan Hampe Galleries, Singapore/SG
- Courtesy Cortex Athletico, Paris/FR
- Courtesy Future Perfect, Singapore/SG
- Courtesy Galerie Binôme, Paris/FR
- Courtesy Goodman Gallery, Johannesburg & Cape Town/ZA
- Courtesy Hadrien Bels, Marseille/FR
- Courtesy Ilha Art Co., Porto Alegre/BR
- Courtesy PinchukArtCentre, Kiev/UA
- Courtesy Richard Telles Fine Art, Los Angeles, CA/US
- Courtesy Sandra Nakicen, Lyon/FR
- Courtesy Singapore Biennale, Singapore/SG
- Courtesy White Project, Paris/FR
- And the lenders who preferred to remain anonymous

#### SPECIAL THANKS TO

The artists and the authors of the texts.

#### AND ESPECIALLY

The Région Rhône-Alpes and the Institut Français without which the exhibition could not have been held.

#### FOR THE BIENNIAL OF LYON

- Sylvie Burgat, General Director
- Thierry Raspail, Artistic Director
- Nathalie Wagner, Administrator
- Geneviève Paire, Head of Communication, Partnerships and Public Relations
- Barbara Loison, Head of Communication

#### FOR THE MUSEUM OF CONTEMPORARY ART OF LYON

- Thierry Raspail, Director
- François-Régis Charrié, Secretary-general
- Isabelle Bertolotti, Head of the Exhibitions Department
- Olivia Gaultier and Marilou Laneville, Assistant Curators
- Lauriane Vatin, Registrar
- Muriel Jaby, Head of the Press Office
- Élise Vion-Delphin, Communication Assistant

#### FOR THE INSTITUTE OF CONTEMPORARY ART, VILLEURBANNE/RHÔNE-ALPES

- Nathalie Ergino, Director
- Magalie Meunier, Assistant Curator assisted by Leïla Couradin
- Carine Faucher-Barbier, Communication Assistant assisted by Laura Langlet
- Corinne Guerci, Publishing and Documentation Assistant assisted by Amélie Roux, Intern
- Joseph Spinelli, Technical Supervisor assisted by Romain Weber and Anne Turpin-Hutter, Interns

#### FOR THE NATIONAL SCHOOL OF FINE ARTS OF LYON

- Emmanuel Tibloux, Director
- Élise Chaney, Communication, External Relations, Post-graduate assisted by Marguerite Ecorcheville

#### FOR THE INSTITUTE OF CONTEMPORARY ARTS SINGAPORE

- Bala Starr, Director
- Ramesh Narayanan, Assistant Manager (Operations)
- Melanie Pocock, Assistant Curator
- M Fairullah (Fyerool) Darma, Curatorial and Research Assistant
- Sufian Samsiyar, Technician
- Redzuan Zemmy, Technician
- Christine Han and Arivan Shanmugaratnam, Interns

#### 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 Discriminations
- Isabelle Chardonner, Director of the Cultural Department
- Isabelle Arnaud-Descours, Cultural Department

#### INSTITUT FRANÇAIS

- Antonin Baudry, Executive Chairman
- Bénédicte Alliot, Head of Seasons Divisions
- Nicolas Ruysen, General Coordinator of Seasons Divisions
- Flora Boillot, Visual Arts Coordinator of Seasons Divisions

#### CITY OF LYON

- Gérard Collomb, Mayor of Lyon
- Georges Képénékian, Member of the City Council, Delegate for Culture, Heritage and Citizens' Rights
- Xavier Fourneyron, Deputy Director of Cultural Affairs

#### ASSOCIATION RENDEZ-VOUS, LA JEUNE CRÉATION CONTEMPORAINE

- Nicolas Garait, President
- Sylvie Barré, Secretary
- Aurélie Pétreil, Treasurer

All rights reserved by the artists, authors, photographers, the Biennial of Lyon, the Museum of Contemporary Art of Lyon, the Institute of Contemporary Art, Villeurbanne/Rhône-Alpes, the National School of Fine Arts of Lyon, the Institute of Contemporary Arts Singapore and the Association *Rendez-vous, la jeune création contemporaine*.

ISBN: 978-2-9530320-1-7  
Published in December 2015  
Printed by IMPRIMERIE CHIRAT  
744, rue de Sainte-Colombe  
42540 Saint-Just-la-Pendue, France  
Legal submission: December 2015

With the support of

Rhône-Alpes Région 

INSTITUT FRANÇAIS + VILLE DE LYON





**INTERNATIONAL  
YOUNG ARTISTS**

Rhône-Alpes 

