

The air was full of anticipation

One day, in the pocket of my blue bag, I found a note that contained a handwritten sentence. This sentence, which comes from the description of a work seen in a museum in northern Europe, now opens this paragraph, in bold print. As if a statement, with neither shame nor fear, it is nevertheless wary of itself. It is this sentence, after all, that these few lines address. This sentence is an olfactory offering, a means of expression, a space of sharing, a projection, an atmosphere. It remains in the interval, in the space of experience behind it.

THE AIR WAS FULL OF ANTICIPATION

Curated by **Veronica Valentini**

with **Camille Bondon, Julie C. Fortier, Lúa Coderch, Florence Doléac and 4 Taxis (Michel Aphenbero & Danielle Colomine)**

featuring **Rosa Liéo** and the **Session 24 of École du MAGASIN**

exhibition

from 13th June to 25th July 2015
Wednesday to Saturday
from 2 to 7pm (Hôtel de Ville subway)

opening friday 12th June

6pm - talk exercise by Camille Bondon

Saturday 13th and 20th June

4pm - 6pm - spécial diffusion
of the program *Take You There Radio*
Session 24 of École du MAGASIN

Thursday 18th June

6pm - performance-conference
of Lúa Coderch and Pedro Stoichita
7pm - meeting with Rosa Liéo

*in partnership with parisART
thanks to Alice Marx and Alexandra David
and the Museum of Contemporary Art Lyon*



Lúa Coderch, *Until it makes sense*, 2015. Drawings and speaking.

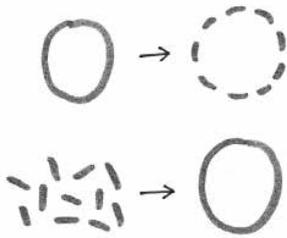
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La BF15

association soutenue par la Ville de Lyon, la Région Rhône-Alpes et le Ministère de la Culture / DRAC Rhône-Alpes

Perrine Lacroix Direction & Programmation
Florence Meyssonier Coordination



Camille Bondon, *Schémas de principe*, 2013-2015. Drawings.

Since the beginning of 2014, I have been seeking out artists who question the status and challenges of works and exhibitions, their contexts, precepts and all that follows. To complete this cycle, I am pleased to invite the curator Veronica Valentini to join me in reflecting on the new forms of curating, and the interactions between the actors of art, its different spaces and the public.

Perrine Lacroix

Our contemporary societies have started a process of redefining the notions of time and space, in an attempt to identify the changes that have occurred in the relationship between the characteristics of social life and the individuals and groups that inhabit them. Human experience is accomplished in time and relationship dynamics are placed in a defined space which makes up its context. Furthermore, our constant mobility (mobilitas in Latin, ease to move or be moved) leads us to reconsider the conditions under which we approach movement and re-evaluate the experiences of the spaces through which we move. Far from being a simple trip, the practice of mobility (to move, to travel, to be in motion) "can be regarded as a phenomenological experience where identity is brought to otherness; as a process of transformation where ideas, perceptions and prejudices are challenged, as values and thus as a process of enrichment and knowledge." (1).

"To encourage movement (movement and speed are not synonymous) is to establish a different relationship with the time of the experience where the path emerges through walking, where the experience, especially that of an encounter, is more important than the travel destination." (2)

The Air Was Full of Anticipation aims to explore the concepts of mobility that cross through our lives and weave new codes of sociability and existence, using the temporal, performative, relational and ephemeral characteristics of contemporary artistic practice. The exhibition intends to shape the concept of the space of the experience as expression of a complexity characterized both by the dissolution of artistic limits and by the environment in which these works of art take part, and thus establish a fruitful relationship and intersection for diverse contemporary discourses. By designing the exhibition space equally as a sociability workshop, *The Air Was Full of Anticipation* takes into account the policies of welcoming, and the maintenance of the place where the behaviours inhabiting it are made visible. These artistic practices and professions emphasize production and a type of performativity and everyday life, as well as knowledge (know-hows) and experimental, alternative methods.

In 1978 in Bordeaux, the artist-duo of Michel Apheresero and Danielle Colomine created **4 Taxis**, subtitled "The Magazine of the International Outback." 4 Taxis thus invented a way of life: to live in a foreign city in order to complete a work in magazine form whose subject is the city. A practice that has been prolonged by a series of activities including publishing,

installations, readings and the educational programs: the nomadic Atelier Pensée nomade, chose imprimée (1989-2013) for the School of Fine Arts in Bordeaux. This project developed a mode of mobile learning in the open space of art and education.

The work of **Camille Bondon** unfolds in the articulation of thoughts and ideas and in the building of tools to convene and install situations. From a stock of images, three figures are drawn and placed on a screen, left to the interpretation of the unwitting viewer, i.e. the passer-by. This work, *Signs of the Day* (2015) is a kind of horoscope or self-fulfilling prophecy that we become aware of only when it occurs. Harbingers of activities to come, and the exercise of speech surrounding the title of this exhibition, inevitably reveal connections with the present.

A recent graduate in perfumery, **Julie C. Fortier** pursues experimental research on odors and flavors, and not necessarily pleasant scents. She is interested in their mnemonic and emotional power and their ability to transform the perception of space. *Petrichor* (2013), a term coined by Australian researchers to indicate the particular smell that the earth takes on after a rain shower, transfers the smell of the land to the exhibition space which can then be given off by the spectator who carries it to a volatile state.

With a practice that is midway between art and design that questions issues of exhibition and production, the *Adada* armchairs (2012) by **Florence Doléac** are both works and products used by staff and the exhibition's visiting public. Sometimes impractical, as when the team settles down to work in them, these pieces encourage relaxation, producing ambivalent effects on the user, bypassing its initial use.

Lúa Coderch works builds upon fake stories and investigates the construction of desire, courage, charisma, and other fictions based on the legend of El Dorado, while reflecting on the current speculative economy. *Gold* (2014) is a video that recreates one of the fictitious places of Peru by using objects and images found in its immediate environment, representing this imaginary landscape. An attempt to project images of a non-existent memory will be tested in the conference-performance *Until It Make Sense* (2015) with the use of a graphic facilitator.

Pursuing the principle of implementation - of proposals made on the go, the idea outlined in the introduction - and using the methods of collaborative practices, the curator **Rosa Liéo** is invited to give another perspective on the exhibition. During the exhibition, a public meeting will be the subject of this approach including visits beyond the space with local artists, and two meetings with the **24th session of L'École du Magasin** which presents the radio project *Take You There Radio*.

Veronica Valentini



Julie C. Fortier, *Petrichor*, 2013. 300 ex. Édition entre-deux, Nantes.

1- Herman Bashiron Mendolicchio, « Art + Mobility », *Inter.Artive* #55
2- Hugues Bazin, "Tiers espaces : Les espaces du commun en contre-espaces", publication électronique, *recherche-action.fr*, 2012.



Florence Doléac, *Adada*, 2010.

Camille Bondon

born in 1987 in Lyon, lives and works in Rennes
www.camillebondon.com

Lúa Coderch

born in 1982 in Iquitos, Peru, lives and works in Barcelona
www.luacoderch.com

Florence Doléac

born in 1968, lives and works Paris and Douarnenez
www.doleac.net

4Taxis

Michel Aphenbero et Danielle Colomine

born in 1948 and 1951, live and work in Bordeaux

Rosa Liéo

born in 1980, lives and works in Barcelone
www.pasadocontinuo.com

Ecole du Magasin - Session 24 (2014-15)

Take You There Radio
www.takeyouthereradio.org

Veronica Valentini

born in 1979 in Italia, lives and works in Barcelone
www.veronicavalentini.org



archives and documents of 4 Taxis have been exhibited at Florence Loewy Gallery in 2010 and castillo/corrales in 2014