

18^e Biennale de Lyon Art contemporain

19.09–13.12.26



Press kit

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18th Lyon Biennale
Contemporary Art

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Passer d'un rêve à l'autre
To pass from one dream to another

**18th Lyon Biennale
Contemporary Art**



**MINISTÈRE
DE LA CULTURE**

*Liberté
Égalité
Fraternité*

For over thirty years, the Lyon Biennale of Contemporary Art has established itself as a vital crossroads for artistic creation, a space where artists and the wider world come together. Each edition invites audiences to immerse themselves in the vibrant energy of the contemporary scene through a unique event that is open to all.

For this 18th edition, curator Catherine Nichols draws on the ideas of Robert Filliou and his principles of “poetic economy,” encouraging us to rediscover the beauty of the world through a renewed lens, shifting our perspective in a way reminiscent of the Fluxus movement.

Beyond Lyon itself, the Biennale resonates across a wider territory through the “Résonance” programme, which brings together galleries, museums, cultural institutions, and artists’ collectives throughout the region.

In doing so, the Lyon Biennale remains true to the conviction that has shaped its success: contemporary art belongs to everyone and continues to be a powerful shared resource.

**Catherine PÉGARD,
Ministre de la Culture**

In Auvergne-Rhône-Alpes, culture plays a vital role. Since 2016, we have made its dissemination across the entire region a key priority of our public action. This commitment extends both to our major metropolitan centres, as exemplified by the Lyon Biennale, and to our rural areas.

With each edition, the Lyon Biennale of Contemporary Art brings together artists from around the world and presents an exhibition programme across multiple venues, emblematic of both the Lyon metropolitan area and the wider region.

This 18th edition holds particular significance. This year, in addition to our ongoing support for the two Lyon Biennales, the Auvergne-Rhône-Alpes Region has chosen to make the Musée des Tissus available to host an exhibition for the duration of the event, with the aim of making contemporary creation accessible at the very heart of our most treasured heritage sites. This decision reflects our responsibility to share and pass on the cultural and artistic legacy entrusted to us.

We wish everyone an excellent Biennale and an inspiring visit to the Musée des Tissus!

Fabrice PANNEKOUCKE,
Président de la Région
Auvergne-Rhône-Alpes

Laurent WAUQUIEZ,
Conseiller spécial de la Région
Auvergne-Rhône-Alpes

MÉTROPOLE

GRAND LYON

The Lyon Biennale of Contemporary Art is a highlight to which I am deeply attached. It brings people together, surprises, and fosters dialogue across perspectives and generations.

This 18th edition resonates particularly strongly with my vision of a Metropolis where artistic creation engages in dialogue with economic life, because the attractiveness of a territory is also shaped by culture.

I would like to commend the work of Isabelle Bertolotti and Catherine Nichols, whose commitment helps extend Lyon's influence far beyond its borders.

From the Musée d'art contemporain de Lyon to Les Grandes Locos, via the Musée des Confluences, the Biennale takes over the territory and transforms it.

The Metropolis will always stand alongside this ambition.

Véronique SARSELLI,
Présidente de la
Métropole de Lyon



The Lyon Biennale of Contemporary Art resonates throughout the city. It is far more than a recurring event: it is a highlight during which Lyon becomes a central stage for the contemporary art scene. Rooted in the city, this 18th edition takes over emblematic venues while revealing new ones through unexpected exhibition programmes, sparking the curiosity of both residents and visitors alike.

Over the course of three months, local and international artists — both established and emerging — offer their perspectives to shed light on the interrelations between artistic practices and economic life. Their works invite us to question our certainties and to restore the full importance of sensory experience.

By supporting this event, the City of Lyon reaffirms its commitment to contemporary creation and to arts and cultural education, convinced that art plays a vital role in understanding the world and in sustaining a vibrant public dialogue.

Grégory DOUCET,
Maire de Lyon

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Editorial

For over forty years, la Biennale de Lyon has presented two landmark events on the French and international cultural scene: the Lyon Biennale – Contemporary Art and the Biennale de la danse. Our 18th edition of Contemporary Art, opening on 19 September, will live up to that legacy and share the same ambition as the recent dance edition — which drew over 240,000 visitors in September 2025 — to transform Lyon, its metropolitan area and the Auvergne-Rhône-Alpes Region into a unique hub where artistic creation connects with the widest possible audience, where art speaks to every citizen, and where global influence takes root in a vibrant local territory.

This Lyon rendezvous will pick up where the Venice Biennale leaves off — opening in May 2026 — to become the pulsing heart of contemporary art through the autumn. By commissioning new works from artists and offering fresh visitor experiences, we aim to shape a vision of the world enriched by diverse perspectives and cultures.

Every edition draws nearly 300,000 visitors to our exhibitions, and more than 2.7 million to public installations. These figures underscore our commitment to accessibility for all. Through year-round mediation with schools, social services, healthcare organisations, associations and local authorities, we reach out to everyone — students, families, underserved communities and people with disabilities — inviting you to explore the works through talks, workshops and collaborative projects. Putting you at the heart of an increasingly inclusive framework is central to our social and environmental responsibility. The Lyon Biennale sparks contagious curiosity, even inspiring some visitors to join artists in creating works as part of our “Biennale en territoires” programme.

This 2026 edition spans key venues across the Lyon metropolitan area. Les Grandes Locos — a historic SNCF site revitalised by the Lyon Metropolis — hosts a vast hall perfect for monumental works, delivering a striking sensory experience. Joining the Musée d’art contemporain, the Institut d’art contemporain de Villeurbanne and the Fondation

Bullukian are two new sites: the Musée des Tissus, hosting an exhibition tied to its textile heritage with support from the Auvergne-Rhône-Alpes Region, and the musée des Confluences, where an installation responds to the permanent “Sociétés, le théâtre des Hommes” display. Installations also animate public spaces like the musée des Beaux-arts cloister, Part-Dieu metro station and Saint-Antoine car park with LPA, reimagining the urban landscape and engaging city dwellers.

The Lyon Biennale is also a premier professional platform, drawing artists, curators, gallerists and institutions worldwide for works, dialogue and reflection. Our last edition hosted the General Assembly of the International Biennial Association, linking us with peers across the globe.

Deeply rooted in its territory, the Biennale draws strength from the Government, Lyon Metropolis, Auvergne-Rhône-Alpes Region and City of Lyon — to whom we extend our heartfelt thanks. It connects to global art hubs while mobilising a rich network of cultural, community and economic partners. This edition features exceptional collaborations with international delegations, foundations and companies, enabling ambitious new productions and supporting artists’ research. This vibrant ecosystem unites public and private actors in advancing contemporary creation.

In a world of rapid change and image overload, we champion time for contemplation — inviting you to pause, look closely, escape and hear what the invited artists have to say. Engaging with today’s social, political and economic realities, their works challenge assumptions, fuel democratic debate, expand our collective imagination and inspire new ways of living together.

Laurent Bayle
President of
La Biennale de Lyon

Cécile Bourgeat
Executive Director of
La Biennale de Lyon

Since its creation in 1991, the Lyon Biennale – Contemporary Art has established itself as France’s leading event in its field. Its widely acclaimed model is rooted in a strong territorial anchorage. Drawing on a particularly dynamic regional ecosystem, it engages institutions of all scales — public and private alike — to showcase the region’s diverse geographical, historical, economic, societal and, above all, cultural resources. Built on exchange, collaboration and innovation, and supported by long-recognised expertise, the Lyon Biennale mobilises a network of skills that enables artists to create bold, site-specific works in dialogue with their surroundings. Whether through its unique “Biennale en territoires” programme — developed by a dedicated team in direct collaboration with residents and communities throughout the region — or the “Résonance” programme, which encompasses over 400 events orbiting the main theme, the Lyon Biennale embodies an inclusive, unifying vision designed for the long term.

Deeply attuned to the visitor experience, the Biennale unfolds across multiple venues with each edition, offering a continually reimagined exhibition programme structured around a central theme that allows the narrative to resonate across time and space through the works presented.

By inviting curators from diverse backgrounds, the Biennale ensures constantly refreshed perspectives, spotlighting both the territory’s rich heritage and contemporary vitality while opening doors to international scenes. For this 18th edition, the curatorship has been entrusted to writer and art historian Catherine Nichols.

Based in Berlin with Australian roots, Catherine Nichols brings her sensitive gaze on Oceania alongside deep knowledge of the European scene and extensive global connections.

Following a focus on the Middle East in 2022 and France in 2024, the 2026 edition invites a broad roster of international artists, including many from the Pacific — particularly Australia and New Zealand — a vibrant, diverse scene still too little known in Europe.

More broadly, Catherine Nichols has chosen to centre this edition on the notion of economy — not in the conventional sense, but as articulated by French artist Robert Filliou: a “poetic economy” that intertwines art with life. Rarely explored from this angle, it proves profoundly revealing of our world’s state. Viewed through the lens of exchanges and relationships, it probes the ripple effects on local and global ecosystems.

Focusing on economy — a recurring theme in her prior research — felt entirely natural to Nichols as she engaged with the region, and Lyon in particular: a city of trade since antiquity, a key Silk Road hub, a major economic powerhouse and a fluvial crossroads. Her thinking crystallised upon discovering the *traboules*. These iconic Lyonnaise passageways — whose name derives from the Latin *trans-ambulare* (“to pass through”) — once allowed workers to move swiftly between streets via interior courtyards, staircases and corridors. In the 19th century, the silk workers known as the *Canuts* used them to carry fabric rolls sheltered from the rain. They later gained fame during World War II as secret routes for the Resistance.

It was this notion of passage — which she makes central to her vision — that shaped her overall approach. Inviting us to follow her narrative, Nichols guides us through atypical, historic sites, and above all, with this new edition, to “pass from one dream to another.”

Isabelle Bertolotti
Artistic director
of the Lyon Biennale
Contemporary Art

**“The passages of Lyon
embody the threshold
architecture of dreams”
Catherine Nichols**



Traboule in Vieux-Lyon
Photo: Tristan Deschamps, ONLYLYON Tourisme et Congrès

Artistic project

Wander the streets of Lyon long enough and you will find them. Make your way across the city often enough and you will use them: the traboules — a unique system of semi-secret passageways, courtyards and staircases; a labyrinthine network of liminal spaces conceived to facilitate flow. Thought to have first appeared in the fourth century CE to guarantee easy access to the waterways, these modes of connection and circulation later spread to Vieux Lyon, the Presqu'île and the slopes of Croix-Rousse where, from the 19th century onwards, they ensured safe and speedy passage between the silk-weaving, mercantile, commercial and banking districts.

Much like their glass-roofed, marble-panelled counterparts in Paris, which likewise proliferated during the boom in the textile trade in the early 19th century, the passages of Lyon embody the threshold architecture of dreams. Blurring the boundaries between public and private, inside and outside, above ground and underground, darkness and light, they give rise to a realm at once literal and figurative. Yet whereas the Paris arcades exemplify the rise of consumption and commodification of urban space, Lyon's traboules are associated with labour and industry, workers' uprisings and resistance to the German occupation during the Second World War, and more recently with closures linked to gentrification. An integral part of a city renowned, since its founding in 43 BCE, as a major hub for trade, industry and finance, the traboules form the point of departure for the adventure in thought that is the 18th Biennale of Contemporary Art. For the first time, the biennial brings this pivotal aspect of Lyon's psychogeography to the fore.

To pass from one dream to another, the main title of this biennale edition, draws upon German philosopher and cultural theorist Walter Benjamin's *Passagen-Werk* (*The Arcades Project*, 1927–1940). In this sprawling fragment, a “theater of all [his] struggles and all [his] ideas”¹, Benjamin examines how urban environments, particularly the Parisian arcades, shape the collective dreams and experiences of society. He treats the arcades as threshold spaces in which the dreamworld of

modernity becomes legible. Within these passages, where traces of past lives, forgotten movements and invisible labour persist, history does not unfold as a continuous process but appears in moments of arrest — brief constellations in which its underlying structures are suddenly revealed. “Every epoch,” he writes, “not only dreams the one to follow but, in thus dreaming, precipitates its awakening.”²

It is precisely such moments of dreaming and historical awakening that the Biennale, in engaging with the history and present of Lyon in relation to broader planetary conditions, seeks to invoke through the many voices it brings to bear on the economy. The economy is understood here as an infrastructure: the set of entangled processes through which interdependent beings gain, transform and circulate what sustains their existence, whether material or immaterial. In its etymological sense (from the Greek *oikos* and *nomos*), it also refers to the governance, or management, of the household. These reflections in turn give rise to a quest for a new economic imaginary.

It is a quest equally inspired by a moment in 1976: French Fluxus artist and economist Robert Filliou chats with German art critic Irmeline Lebeer about the origins of his *Principes d'économie poétique*. His economic “treatise”, Filliou tells Lebeer, was born of his experiences of art in the 1960s which had sought to bring about social transformation by means of artistic strategies. During this period, he had come to the conclusion that there would first need to be a revolution in economic structures before there could be any profound or enduring social change. He felt that if the material realities were left unaltered, if the systemic issues remained intact — energy crises, extractive capitalism, unequal distribution, austerity measures and wage gaps — any social achievements in terms of rights, representation or justice would be superficial and short-lived. Business would simply go on as usual³.

1. Walter Benjamin in a letter to Gershom Scholem, 20 January 1930, *Briefe*, vol. 2, edited and annotated by Gershom Scholem and Theodor W. Adorno, Frankfurt am Main: Suhrkamp, 1966, 506.

2. Walter Benjamin, “Exposé of 1935”, in *The Arcades Project*, translated by Howard Eiland and Kevin McLaughlin, Cambridge, Massachusetts and London, England: The Belknap Press of Harvard University Press, 13.

3. Robert Filliou in Anders Krueger and Irmeline Lebeer (dir.), *Robert Filliou: The Secret of Permanent Creation*, cat. exp., M HKA Anvers, Milan, Editions Lebeer Hossmann/Mousse Publishing, 2017, 58.

Once Filliou had recognised the primacy of the economy, he set himself the task, as he put it, of doing for his times what Karl Marx had done for his own with *Das Kapital*, his groundbreaking critique of political economy. As tongue-in-cheek as such ambitions might have been in the context of Fluxus, Filliou was very clear about two things: first, that any new economic imaginary begins by developing a new theory of value⁴; and second, that the development of such a theory begins with research, which, he insists, is “not the privilege of those who know but the domain of those who don’t know”⁵. This realm of permanent creation, of open-ended political imagination, he conceived as an eternal network, or continuous celebration, of everyone and everything engaged in an everlasting metabolism of “manifestations, meanderings, meditations, microcosms, macrocosms, mixtures, meanings ...”⁶.

Taking bankruptcy as its point of departure, Filliou’s *Fête Permanente* counters personal crisis with connection, conviviality and creativity, positing value as relational rather than financial. It withdraws from systems of profit and measurement and instead opens to everyone an infrastructure of generosity and exchange, stupidity, failure, experiment and play, thereby subverting the economic logic that underpins both capitalism and the art market. Like Benjamin’s *Arcades Project*, Filliou’s vision finds its material analogue in the psychogeography of the city, in the spaces and temporalities of waking and dreaming.

Centring around three principal venues — the macLYON, Les Grandes Locos and the Musée des Tissus — the biennale parcours extends across sites throughout the city. Each venue draws on its own architecture and atmosphere to explore the entangled economies that bring human and more-than-human beings, animate and inanimate matter into relation.

Across these sites, the enquiry takes shape through three interwoven layers: the existential at macLYON, attending to conditions of life and death, inheritance and debt; the relational at the Musée des Tissus, focusing on forms of connection, care and exchange; and the industrial at Les Grandes Locos, engaging processes of extraction, transformation, circulation and flow. Rather than representing discrete themes, these layers overlap and inform one another, forming a framework, a lens, a passage through which existing and yet-to-be-imagined economies can be approached.

At the heart of each principal venue is *La Fête Permanente*, a convivial space that takes Robert Filliou’s idea of art as an ongoing, collective process and gives it a physical, participatory form. Made up of second-hand sofas, armchairs and other movable elements, these settings invite visitors to sit, shift things around and spend time together. They host conversations, performances, radio and video broadcasts, bringing in voices from across Lyon’s different sectors and communities, from the petrochemical to the party industry, from aged care to car repair, from banking to urban gardening. Rather than a fixed programme, *La Fête Permanente* offers a space for making and doing things – in keeping with Filliou’s Principle of Equivalence – “well”, “badly” or “not at all”⁷.

Gathering artists, agencies and artefacts from diverse geographies and temporalities, each venue operates on its own terms, yet together they form a coherent whole. It is not necessary to follow a fixed sequence of sites in order to engage with the enquiry. Still, following the parcours reveals an underlying dramaturgy, an inner logic that carries one from site to site, holding the biennial together as a passage from one state, one register, one dream to another.

Catherine Nichols,
Curator

4. Ibid.

5. Robert Filliou, “Research at the Stedelijk”, in *Das immerwährende Ereignis zeigt / The Eternal Network Presents / La Fête Permanente présente: Robert Filliou*, dir. Michael Erlhoff, Hanover, Paris, Bern: Sprengel-Museum/Musée d’Art Moderne de la Ville de Paris/Kunsthalle Bern, 1984, 148.

6. George Brecht and Robert Filliou, *Banqueroute (Bankruptcy)*, 1968, published by the artists in Villefranche-sur-Mer, March 1968, Collection M HKA Antwerp, illustrated in Anders Krueger and Irmeline Lebeer (eds), *Robert Filliou: The Secret of Permanent Creation*, exh. cat. M HKA Antwerp, Milan: Editions Lebeer Hossmann/Mousse Publishing, 2017, 32.

7. Robert Filliou, in “Principle of Equivalence”, in *Das immerwährende Ereignis zeigt / The Eternal Network Presents / La Fête Permanente présente: Robert Filliou*, ed. Michael Erlhoff, Hanover, Paris, Bern: Sprengel-Museum, Musée d’Art Moderne de la Ville de Paris, Kunsthalle Bern, 1984, 59.

Biographies

Isabelle Bertolotti
Artistic director

An art historian and chief heritage curator, Isabelle Bertolotti is the Artistic director of the Lyon Biennale – Contemporary Art and the director of macLYON.

She co-founded and since 2002 has been the joint artistic director of *Jeune création internationale*, an event devoted to the emerging French and international scenes, which she recently incorporated into the Lyon Biennale.

Since 2008, she has been exporting the event to settings outside Europe: Shanghai in 2008 and 2010, Cape Town in 2012, Singapore in 2015, Beijing in 2017, and Havana in 2018.

She has strengthened the regional contemporary art ecosystem by expanding the “Résonance” programme — which involves institutions of all sizes in each Biennale edition — and by developing the co-production of invited artists’ works under the “Biennale en territoires” banner.

She is a member of the International Biennial Association (IBA), which brings together the directors of biennials worldwide and reflects on the new practices of these large-scale events.

She was named a Knight of the National Order of Merit in March 2026 in recognition of her steadfast commitment to contemporary creation and her pivotal role in promoting French and international art scenes.

Catherine Nichols
Curator

Catherine Nichols is an arts and literary scholar, curator and writer, whose work spans contemporary art, cultural history, and interdisciplinary research. Known for her ability to weave compelling narratives through exhibitions and cultural projects, Nichols has consistently explored art's potential to address complex social, political, and environmental issues while fostering spaces for thought and conviviality.

Originally from Australia and based in Berlin, she has directed numerous major exhibitions and long-term projects across Europe. In 2022, Catherine Nichols served as curator for the European Nomadic Biennial Manifesta 14 Prishtina, titled *it matters what worlds world worlds: how to tell stories otherwise*, spanning 25 sites that examined the transformative power of storytelling. From 2019 to 2021, she co-led *Beuys 2021: 100 Jahre Joseph Beuys*, a critical enquiry into the legacy of German artist Joseph Beuys, alongside Eugen Blume.

Catherine Nichols is currently a curator at Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin. Her recent projects at the museum include *Petrit Halilaj – An Opera Out of Time* (2025/2026), *Delcy Morelos – Madre* (2025), *Alexandra Pirici – Attune* (2024), and *Joseph Beuys – Werke aus der Sammlung der Nationalgalerie* (2024).

In 2026, *Frieze* magazine named Catherine Nichols one of six curators to watch.



Isabelle Bertolotti
Photo: Blandine Soulage



Catherine Nichols
Photo: Atthe Mulla

Biennale en territoires

Since its inception, the Lyon Biennale of Contemporary Art has been committed to developing artistic projects and outreach initiatives rooted in local communities. Developed in close collaboration with residents and users across the City of Lyon, its metropolitan area and the Auvergne-Rhône-Alpes Region, these projects amplify diverse voices within groundbreaking creations alongside internationally renowned artists.

“Art is what makes life more interesting than art.” Robert Filliou

Long developed as a laboratory for socially engaged artistic practices, “Biennale en territoires” offers artists direct opportunities to engage with the realities they explore. It encourages new perspectives on daily life and existence more broadly, with the ultimate goal of creating the greatest possible permeability between art and life — for and with everyone.

For the 18th Lyon Biennale – Contemporary Art, collaborative territorial projects will examine the notion of economy and value across diverse local contexts, extending Catherine Nichols' curatorial vision.

With artist Akwasi Bediako Afrane, the economics of care and the major transformation challenges facing the Pavillon Jean Dechaume at Hôpital Saint Jean de Dieu — a key site of child and adolescent psychiatry in Oullins-Pierre-Bénite — will be explored alongside its healthcare professionals and patients. Meanwhile, alternative economies and mindful consumption lie at the heart of participatory actions taking place in a neighbourhood of Écully, marked since the mid-20th century by accelerated economic flows and the rise of mass consumption.

With Hana Miletić, connections are being woven between two regional territories — Lyon's 9th arrondissement and Saint-Pierre-ville in Ardèche — once linked by textile-related economic transactions and a shared heritage. The project will notably highlight this community's economic model, centred on the collaborative, eco-conscious preservation and valorisation of its living heritage.

Finally, with artist Rose Frigière, “Biennale en territoires” explores the collaborative, adaptive and complementary commercial dynamics of African hair salons in Lyon's Moncey and Guillotière neighbourhoods. Through mobilising their professionals, clients and local residents, the project will examine broader forms of enlightened resistance to cultural norms and the economies of beauty.

Karine Tauzin,
Biennale en territoires manager



Project led in 2024 in the Moncey-Voltaire-Guillotière neighbourhood, Lyon, in collaboration with artist Mona Cara, 17th Lyon Biennale.
Photo: Mona Cara

Exhibition venues

macLYON – Musée d'art contemporain

Les Grandes Locos

Musée des Tissus et des Arts décoratifs

Traboules des pentes de la Croix-Rousse Free admission

Jardin du musée des Beaux-Arts Free admission

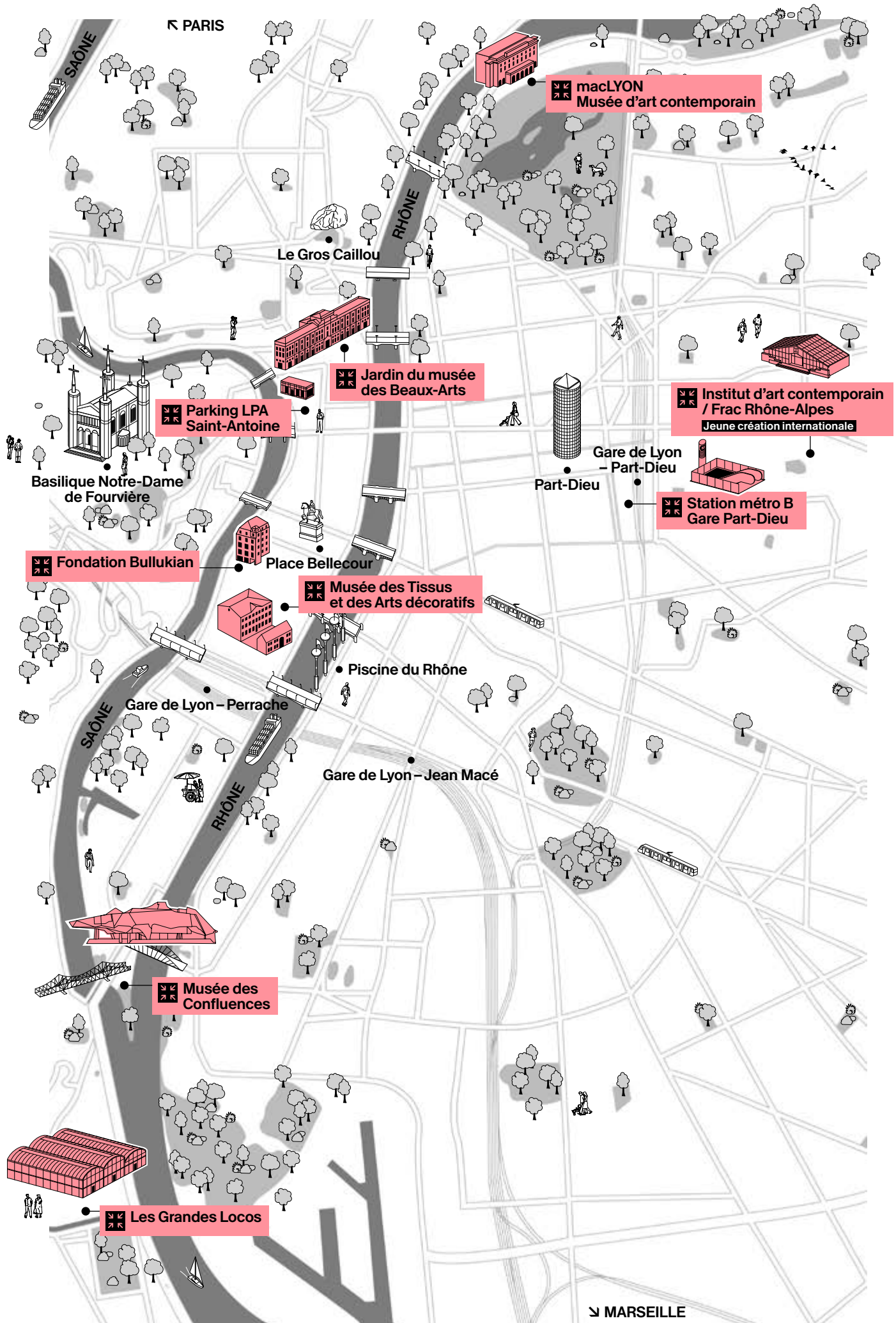
IAC – Institut d'art contemporain / Frac Rhône-Alpes

Musée des Confluences

Fondation Bullukian Free admission

Parking LPA Saint-Antoine Free admission

Station métro B – Gare Part-Dieu



Main venues

Les Grandes Locos

Located on the banks of the Rhône, not far from its confluence with the Saône and spanning several dozen hectares, Les Grandes Locos is the name of an industrial complex inaugurated in 1846 by the Compagnie des hauts fourneaux, forges et ateliers d'Oullins, which became an SNCF technical centre during the 20th century. These factories — witnesses to the history of French rail — were dedicated until 2019 to overhauling electric locomotives and maintaining spare parts. In 2023, the Lyon Metropolis established Les Grandes Locos to transform this industrial site into a unique cultural venue in France, hosting major events from the cultural scene. La Biennale de Lyon has taken up residence on the site, dedicating a 10,000 m² hall to artistic creation. The 18th Lyon Biennale – Contemporary Art presents monumental works there.



Les Grandes Locos, La Mulatière
Photo: La Biennale de Lyon

New venue

Musée des Tissus et des Arts décoratifs

Musée des Tissus et des Arts décoratifs de Lyon was founded in the 19th century to support Lyon's silk industry excellence. Today it houses a unique collection spanning 4,500 years of textile creation and decorative arts objects from around the world. Boasting the world's largest textile collection with over 2 million pieces, it is a major reference point in France and internationally.

Currently closed to the public for renovations, the museum will exceptionally reopen for the 18th Lyon Biennale – Contemporary Art, with the support of the Auvergne-Rhône-Alpes Region



Musée des Tissus et des Arts décoratifs de Lyon
Photo: Sylvain Pretto

macLYON – Musée d'art contemporain

Originally established in 1984 in a wing of the Palais Saint-Pierre when the City of Lyon decided to create a contemporary art collection, macLYON moved in 1995 to the Cité Internationale, a vast architectural ensemble designed by Renzo Piano that stretches between the Rhône and Parc de la Tête d'Or. The museum retains the façade of the Palais de la Foire atrium, built by Charles Meysson in the 1920s.



macLYON. Artwork: Nina Chanel Abney, *Femmes*, 2019
Courtesy of the artist and Jack Shainman Gallery, New York. La Biennale de Lyon 2019.
Photo: Blaise Adilon

Artists

In progress

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Eva Barto	32
Lucy Beech	33
Rossella Biscotti	33
Barbara Breitenfellner	34
Yuriyal Eric Bridgeman	34
C	
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Fiona Clark	35
Lúa Coderch	38
Léa Collet	38
June Crespo	39
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Huong Dodinh	40
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Photo: Anwar Sadat Mohammed

Akwasi Bediako Afrane

Born in 1990 in Kumasi, Ghana,
where he lives and works

Akwasi Bediako Afrane develops his projects from the accumulation of electronic waste generated by our contemporary societies, which he repurposes and transforms into artworks, often in participatory forms. Through processes of transformation and reassembly, they become living forms at a human scale, making visible the infrastructures and residues of digital economies. His work foregrounds the opacity surrounding our continuous consumption of these technologies — we remain largely unaware of how they function, their actual capacities, and what they can absorb from our thoughts, interests, and desires — as well as the environmental and social consequences embedded in systems of consumption and obsolescence.



Photo: Galo Mosquera
Courtesy Bienal de Cuenca

Lara Almarcegui

Born in 1972 in Zaragoza, Spain
Lives and works in Rotterdam, the Netherlands

Lara Almarcegui’s practice interrogates urban environments, focusing on construction sites, vacant land and the material composition of cities. Through sustained engagement with each city and context in which she works, she reveals the economic, geological, and institutional forces that shape the built environment. Her work resists conventional notions of authorship and production, foregrounding processes of use, neglect and transformation, while reframing land and value through the material, legal and social conditions that structure urban space.

With the support of the Embassy of the Kingdom of the Netherlands
In collaboration with Catapulta – a launchpad for contemporary Spanish art



Photo: Studio Joël Andrianomearisoa

Joël Andrianomearisoa

Born in 1977 in Antananarivo, Madagascar
Lives and works between Antananarivo and Paris, France

Emotions and affective states lie at the centre of Joël Andrianomearisoa's practice, spanning installation, text, sculpture, and design. Working with materials such as paper, textiles, and found elements, he treats language as both medium and structure. His work moves between abstraction and material presence, drawing on a plurality of references and collaborations to evoke experiences of intimacy, absence, and desire. It unfolds through environments where words, materials, and sensations intersect according to sensitive and instinctive logics.



Photo: Jamie Wdziekonski

Serwah Attafuah

Born in Sydney, Australia,
where she lives and works

Digital image-making, sound and immersive technologies shape Serwah Attafuah's practice, where speculative environments are inhabited by Afro-futuristic avatars and shifting virtual landscapes. Informed by mythology, science fiction, and personal experience, her work explores how ancestral narratives persist within contemporary digital culture. Moving between visual and sonic forms, the artist questions dominant representations of identity and femininity, while imagining alternative worlds.

With the support of the Australian Embassy in France



Photo: Tom Heene

Béatrice Balcou

Born in 1976 in Tréguier, France
Lives and works in Brussels, Belgium

Béatrice Balcou's sculptures and performances appear as relational forms. Through carefully choreographed actions and dispositifs, often involving works produced by other artists, she brings into focus the conditions of display, attention and care that surround artistic production. By attending to the life of artworks across time and space, her practice challenges accelerated modes of consumption, reaffirming art as a collective experience and as a vehicle for ritual.

With the support of the Pupitre France and the Cultural Service of Wallonie-Bruxelles International (WBI), in synergy with the Centre Wallonie-Bruxelles | Paris (CWB), as part of its Hors-Les-Murs Constellations programme



Eva Barto in *The Making Of The Lure*, 2025

Eva Barto

Born in 1987 in Nantes, France
Lives and works in Paris, France

Eva Barto's work unfolds through interventions that disrupt and interrogate the capitalist economic frameworks structuring mechanisms of production, accumulation, and circulation. The artist reconfigures notions of property — both intellectual and material — alongside authorship, exchange, debt, and credit, particularly within the legal and economic infrastructures of the art world. Her works operate as actions upon the real, of which the visible forms appear as traces.

With the support of Société Générale and the presentation of a work from their contemporary art collection



Photo: Benedicte Glydenstjerne Sehested

Lucy Beech

Born in 1985 in Hull, United Kingdom
Lives and works in Berlin, Germany

Lucy Beech works at the intersection of moving image, sound and installation through a collaborative approach informed by scientific and cinematic methods. Her projects take shape through close attention to specific contexts, particularly in ecology, biomedicine, and care structures. Within these environments, observation, recording, and interpretation become constitutive of the work. Rather than framing these systems from a distance, she constructs environments in which knowledge is produced through experience, placing human activity, technological mediation, and environmental change in active relation.

With the kind collaboration of Vautours en Baronnie



Photo: Raffaella Quaranta

Rossella Biscotti

Born in 1978 in Molfetta, Italy
Lives and works in Brussels, Belgium

Across film, sculpture, performance and sound, Rossella Biscotti addresses historical narratives and systems of power. By bringing together individual testimonies and institutional archives, she constructs narratives that examine political, social, and economic dynamics, having notably engaged with Italian political history, questions of gender, climate issues, and the politics of resource extraction. Her practice operates as a form of critical reconstruction, drawing attention to marginalised or overlooked histories, while exploring the relationships between memory, testimony, and the production of collective knowledge.

With the support of the Pupitre France and the Cultural Service of Wallonie-Bruxelles International (WBI), in synergy with the Centre Wallonie-Bruxelles | Paris (CWB), as part of its Hors-Les-Murs Constellations programme
With the support of the Consulate General of Italy in Lyon and the Italian Cultural Institute of Lyon



Photo: Les Jones

Barbara Breitenfellner

Born in 1969 in Kufstein, Austria
Lives and works in Berlin, Germany

Dreams and associative processes underpin Barbara Breitenfellner's installations and collages. Combining fragments from diverse sources, including animals, media imagery and figures from the art world, she constructs compositions marked by humour and disorientation. Her work interrogates the symbolic structures of contemporary culture, revealing how meaning and power are shaped through juxtaposition and visual fragmentation.



Photo: Louis Lim & Amy-Clare, Milani Gallery

Yuriyal Eric Bridgeman

Born in 1986 in Redcliffe, Australia
Lives and works in Brisbane, Australia,
and Papua New Guinea

Yuriyal Eric Bridgeman develops a practice closely tied to his family and clan, Yuri Alaiku (Simbu Province). Photography, painting, performance and installation operate in relation to the raun haus, a communal structure reconfigured as a site for making, gathering and exchange. Co-founder of the collective Haus Yuriyal, he operates there as both artist and facilitator. The kuman (shields), derived from the masculine practices of his clan, become pictorial surfaces that combine personal and collective expressions, questioning the relationships among portraiture, social commentary and cultural continuity.

With the support of the Australian Embassy in France



Photo: POC Stories

Sara Sejin Chang (Sara van der Heide)

Born in 1977 in Busan, South Korea
Raised in the Netherlands, lives and works in Berlin, Germany

Sara Sejin Chang (Sara van der Heide) creates immersive works across film, sound installation, text and painting, shaped by historical research and spiritual reflection. Her practice examines colonial narratives and questions Eurocentric systems of categorisation and racialisation within contemporary Western society. Through gestures that are both poetic and intimate, she proposes forms of repair, healing and belonging, while reconfiguring the structures through which notions of value and temporality are constructed.



Photo: Fiona Clark

Fiona Clark

Born in 1954 in Inglewood, Aotearoa New Zealand
Lives and works in Tikorangi, Aotearoa New Zealand

Fiona Clark's photographic practice is rooted in long-term relationships grounded in collaboration and care. Her images attend to communities and environments often excluded from mainstream visibility, tracing lives, histories and forms of belonging across different contexts. Through a documentary approach, she considers how bodies, lands and identities are shaped within wider systems of value. Her photographs examine the effects of extractive economies on everyday life, while remaining closely connected to community histories, activism and the cultural memory of marginalised groups in Aotearoa New Zealand.

With the support of Creative New Zealand and the Office for Contemporary Art Aotearoa



Fiona Clark, Sue and Julie, beauty consultants at the Elizabeth Arden cosmetic counter, Downtown shopping centre, Auckland, Nouvelle Zélande, 1975
© ADAGP, Paris, 2026. Photo: Fiona Clark





Photo: Vanessa Moreno. Courtesy L'Altra Editorial

Lúa Coderch

Born in 1982 in Iquitos, Peru
Lives and works in Barcelona, Spain

Lúa Coderch defines her works as “research devices.” They give rise to an exploration of historical and intimate narratives through their aesthetic, sensory, and phenomenological dimensions. Taking the form of installations, texts, or narrative dispositifs, her work articulates language, image, and fiction as investigative tools. By working with the textures and rhythms of everyday experience, she reveals how meaning is shaped through perception, where what appears evident is continually displaced and reconfigured.

In collaboration with Catapulta - a launchpad for contemporary Spanish art



Photo: Mia Rafolo

Léa Collet

Born in 1989 in Lyon, France
Lives and works in Paris, France

Science fiction permeates Léa Collet's practice. Through film, installation and performance, the artist constructs environments in which the boundaries between natural and human, physical and technological, tend to dissolve. Her work brings into relation different forms of intelligence — vegetal, technological, and human — without hierarchy. Within these hybrid spaces, forms blur and transform: vegetation connects to screens, while figures evolve in landscapes suspended between the living and the artificial, shaped by what the artist describes as “augmented affectivity.”



Photo: Xabier Urtasun

June Crespo

Born in 1982 in Pamplona, Spain
Lives and works in Bilbao, Spain

Through sculpture, June Crespo explores the relationships between body, architecture and material. Working with concrete, resin, metal, and found elements, she employs processes of casting, fragmentation, and assembly to produce forms that oscillate between the organic and the industrial. Her work places balance and transformation in tension, creating structures that remain open and mutable, while engaging with questions of scale, proximity and the ways bodies inhabit and are shaped by space.

In collaboration with Catapulta - a launchpad for contemporary Spanish art
In collaboration with the Etxepare Basque Institute



Photo: cyan

cyan

Founded in 1991 in Berlin, Germany

Created by Daniela Haufe and Detlef Fiedler, cyan is a graphic design studio recognised for its distinctive approach to poster design and visual identity. Working since the 1990s with both digital tools — notably Photoshop — and traditional printing processes, the studio has developed a visual language defined by precision, saturation and layered composition. Rooted in the legacy of modernism while subverting expectations of immediate legibility, cyan positions graphic communication as a space of ambiguity, where images and text reveal themselves gradually through layered reading.



Photo: Bart Decobecq

Edith Dekyndt

Born in 1960 in Ypres, Belgium

Lives and works in Brussels, Belgium

Edith Dekyndt's practice engages with the imperceptible variations of matter, revealing the narratives embedded in objects and substances. She works with both organic and inorganic materials, exploring the transformations they undergo through time, chemical processes and environmental conditions. Positioned between sculpture, installation and experiment, her work reflects on the instability of form and meaning, bringing attention to processes of change, decay and preservation that shape both material and historical experience.

With the support of the Pupitre France and the Cultural Service of Wallonie-Bruxelles International (WBI), in synergy with the Centre Wallonie-Bruxelles | Paris (CWB), as part of its Hors-Les-Murs Constellations programme



Photo: Jacques Habbah & Khoa Dodinh

Huong Dodinh

Born in 1945 in Soc Trang, Vietnam

Lives and works in Paris, France

Light, density, and transparency structure Huong Dodinh's pictorial language. Working with hand-prepared pigments and organic binders, she constructs surfaces through successive layers, creating compositions in which colour, line and negative space remain in delicate balance. Spaces of circulation unfold between these elements, inviting an imaginative journey without a fixed horizon or centre.



Photo: Mathilde Brondel - Ensba Lyon

Yana Nafysa Dombrowsky M'Baye

Born in Auckland, Aotearoa New Zealand
Lives and works in Paris, France.

Through moving image and installation, Yana Nafysa Dombrowsky M'Baye questions the material and immaterial conditions through which belonging is shaped and experienced. Her practice is grounded in iterative, ritualistic process of thinking through making, where research, gesture and image evolve in close relation. Drawing on genealogical and archival fragments, she constructs narratives that move between speculation and poetic form. Attentive to colonial and diasporic histories, she asks how the intercultural body navigates an inheritance that is unfixed and fragmented, and how historical complexity and cultural incompleteness might act as mediums from which critical, self-preserving narratives emerge.

With the support of Creative New Zealand and the Office for Contemporary Art Aotearoa



Photo: Jeremy Weirhrauch

Mikala Dwyer

Born in 1959 in Sydney, Australia
Lives and works in Melbourne, Australia

Mikala Dwyer assembles found and fabricated materials into circular arrangements she describes as “psychic fortresses.” Within these structures, she explores notions of ritual, transformation, and the circulation of energy between objects, bodies and environments. Her practice examines systems of value and exchange, using modest or discarded materials to question how meaning is assigned, altered and sustained within both economic and symbolic frameworks.

With the support of the Australian Embassy in France and the Foundation for Franco-Australian Cultural Exchanges (FACEF)



Photo: Marianne Filliou. Courtesy Estate of Robert Filliou & Peter Freeman, Inc. New York / Paris

Robert Filliou

Born in 1926 in Sauve, France
Died in 1987 in Chanteloube, France

At the core of Robert Filliou's practice are ideas of language, play and exchange. Trained in economics and associated with Fluxus, he conceived art as a continuous, collective activity embedded in everyday life. His work challenges conventional notions of authorship, value and production, favouring openness, humour and participation. Through gestures that blur the boundaries between art and non-art, Filliou redefined creation as an ongoing process of thinking, making and sharing, an approach that continues to shape the understanding of art as a space of exchange.



Screenshot from *Philippe*, 2020-2022
Photo: Florian Fouché, DR

Florian Fouché

Born in 1983 in Lyon, France
Lives and works in Paris, France

Through sculpture, drawing, painting, photography, video, and performance, Florian Fouché develops a practice grounded in processes of displacement, reproduction, and assistance. Existing objects and situations are translated into new materials or contexts through operations involving distance, delegation, or constraint, producing slightly shifted forms where humour coexists with a deeper instability. The artist dedicates his practice to exploring the assistant/assisted relationship, conceived as a shared condition. Drawing on documentary sources and lived situations, he approaches "assisted living" as a material and political field, at the intersection of dependency, care, and institutional systems.



Photo: Gerard Maximin

Rose Frigière

Born in 1982 in Cameroon
Lives and works in Marseille, France

Research, performance, artistic mediation, and twinhood structure Rose Frigière's practice, centred on sociability. She mobilises fiction to construct narratives that connect personal history and collective memory, often centring the voices of women of African descent. Her work engages with modes of transmission, enunciation, and embodiment, treating narration as an embodied act rather than a fixed account. The artist constructs forms in which memory circulates, taking shape through relation and repetition.



Photo: Jacquie Manning

Angela Goh

Born in 1986 in Canberra, Australia
Lives and works in Sydney, Australia

Movement and stillness structure Angela Goh's choreographic work. Working with minimal staging, she treats gesture as both form and withdrawal, allowing actions to detach from the body that produces them. Her performances unfold through slowness and repetition, unsettling the notion of subjectivity. Under these conditions, presence is continuously redistributed between bodies, images and space.

With the support of the Australian Embassy in France
and Dance Reflections by Van Cleef & Arpels



Rose Frigière, *Afrodites* launch, Salon afro AM Phyto, Marseille, 8 March 2024
Photo: Gerard Maximin





Photo: Eva Kelety

Birke Gorm

Born in 1986 in Hamburg, Germany
Raised in Denmark, lives and works in Vienna, Austria

Working with discarded and residual materials, including scrap metal, cardboard, broken ceramics and coarse jute, Birke Gorm constructs sculptural forms that oscillate between fragility and monumentality. Through processes of collection, disassembly and reconfiguration, her work unsettles distinctions between waste and resource, ruin and value. Engaging with the afterlives of objects, the artist articulates a critical position on systems of production and consumption, while exploring repair and transformation as political gestures.

With the support of the Austrian Cultural Forum
In collaboration with Phileas - The Austrian Office for Contemporary Art



Photo: Museo de Antioquía

Núria Güell

Born in 1981 in Vidreres, Spain
Lives and works in Girona, Spain

Núria Güell situates her practice within legal, economic and institutional systems in order to expose their contradictions. Her work often unfolds through collaborations, involving individuals positioned at the margins of these structures. By redistributing forms of agency, her practice challenges dominant norms, foregrounding the ethical and political implications of participation, authorship and responsibility.

In collaboration with Catapulta - a launchpad for contemporary Spanish art



Photo: Apeda Studio New York - Collection Solax

Alice Guy

Born in 1873 in Saint-Mandé, France
Died in 1968 in Wayne, United States

Alice Guy is a filmmaker, screenwriter and production director who played a decisive role in the early development of narrative cinema. Active from the late nineteenth century, she was instrumental in shaping cinema as both a language and an industry. Drawing on everyday life, literature and popular tales, she developed a mode of staging that combines humour, narrative and experimentation with special effects techniques. Her work is characterised by a close attention to social relations and female figures, which she reconfigures beyond the norms of her time.



Photo: Fioralba Kryemadhi

Oda Haliti

Born in 1985 in Prishtina, Kosovo
Lives and works in Prishtina, Kosovo, and Berlin, Germany

Oda Haliti is a DJ and music producer whose work moves between club culture and art contexts. Her sets draw on musical archives and contemporary sounds to consider how histories are carried, reactivated and contested through listening. Attentive to the social conditions of performance, she approaches the dancefloor as a space shaped by collective presence and negotiation. Alongside her practice, Haliti is engaged in activist work, developing platforms that address exclusion and support more equitable forms of cultural production.



Photo: Mithu Sen

Archana Hande

Born in 1970 in Bangalore, India
Lives and works in Mumbai, India

The social histories embedded in materials, technologies and systems of labour structure Archana Hande's practice. Through installation, sculpture, video and archival research, she traces the relationships between artisanal traditions, industrial processes and digital economies. Her work brings into focus the persistence and transformation of power across time, revealing how historical modes of production continue to shape contemporary material and social realities.



Photo: Michael Kennedy

Matthew Harris

Born in 1991 in Wangaratta, Australia
Lives and works in Melbourne, Australia

Questions of value, displacement, conservation, and restitution underpin Matthew Harris's practice. Working with materials such as ochre (natural earth pigments), he produces forms that evoke Aboriginal sculptural artefacts circulating within institutional collections. The artist engages these histories critically, without claiming a singular or representative position. Through painting and sculpture, he combines minimal abstraction with references to art history and elements of kitsch, creating dissonances that destabilise established hierarchies of value and taste. Often infused with humour and an attention to material histories, his work places visibility and absence in tension, highlighting the complex dynamics of cultural memory.

With the support of the Australian Embassy in France
In collaboration with Fondation OPALE



Photo: Duncan Wright

Timo Hogan

Born in 1973 in Kalgoorlie, Australia
Lives and works in Tjuntjuntjara, Australia

Timo Hogan is an artist of Pitjantjatjara descent from the Western Desert. His paintings engage with Lake Baker, a vast salt expanse at the boundary of his Spinifex Lands, for which he holds cultural authority. Through his work, he records the Wati Kutjara Tjukurpa (Two Men creation story), where an ancestral Wanampi (water serpent) is understood to inhabit the site. Balancing revelation and concealment, his paintings share knowledge while protecting what is sacred.

With the support of the Australian Embassy in France
In collaboration with Fondation OPALE



Photo: Tania Niwa
Courtesy Govett-Brewster Art Gallery

Ngahina Hohaia

Born in 1975 in Taranaki, Aotearoa New Zealand,
where she lives and works

Legacies of resistance and collective memory shape Ngahina Hohaia's practice. A Māori artist from a lineage of activists, she draws on inherited knowledge systems and tools for survival to create large-scale fibre and multi-sensory installations. Her works testify as material witnesses to the persistence of colonial violence and are conceived as means to restore territories, both physical and as spaces of knowledge. They function simultaneously as memorial forms and acts of renewal.

With the support of Creative New Zealand and the Office for
Contemporary Art Aotearoa



Photo: David Jureša

Jelena Jureša

Born in 1974 in Yugoslavia (now Serbia)
Lives and works in Brussels, Belgium

The psychological and historical dimensions of political violence lie at the core of Jelena Jureša's work. Through video and installation, she constructs narratives that reveal how identities are formed, obscured and sustained. Her practice interrogates mechanisms of denial as well as the persistence of unresolved histories, highlighting the entanglement of nationalism, racism, colonialism and capitalism within European ideological constructions.

With the support of the Pupitre France and the Cultural Service of Wallonie-Bruxelles International (WBI), in synergy with the Centre Wallonie-Bruxelles | Paris (CWB), as part of its Hors-Les-Murs Constellations programme



Photo: Karlen Dilbarian

Lucia Kagramanyan

Armenian artist
Lives and works in Vienna, Austria

Lucia Kagramanyan's practice unfolds through sound and installation to explore memory, migration and cultural transmission. She is engaged in disseminating Armenian music, with particular attention to lullabies as intimate forms that carry histories of displacement and care. Approaching these songs both as archives and as reservoirs of experience, she traces their circulation across generations and territories. Through acts of translation and materialisation, the voice is constructed as a space in which memory and identity are held and sustained.

With the support of the Austrian Cultural Forum



Photo: Garry Trinh

Kirtika Kain

Born in 1990 in New Delhi, India
Lives and works in Sydney, Australia

Kirtika Kain draws on materials laden with symbolic meaning, such as gold, copper, vermillion and bitumen — substances historically tied to manual labour, ritual and systems of value. Through an experimental printmaking practice, she transforms these materials into dense and luminous surfaces. Repetition, manual gesture and sedimentation structure her approach, transforming collective representations and projections linked to the caste system, while exploring how hierarchies and beliefs are inscribed in matter.

With the support of the Australian Embassy in France and the Foundation for Franco-Australian Cultural Exchanges (FACEF)



Photo: Guillaume Vieira

Mikhail Karikis

Born in 1975 in Thessaloniki, Greece
Lives and works in Lisbon, Portugal

Sound, voice and collective action form the basis of Mikhail Karikis's practice. Through moving image, installation and performance, he collaborates with communities — including children, refugees and social workers — to explore forms of solidarity, labour, and resistance. His projects often emerge from specific social and political contexts, where listening becomes a means of reconfiguring relationships between individuals and environments. Through choral structures and shared vocal expression, the artist develops works that foreground collective agency and the capacity of sound to articulate alternative social imaginaries.



Archana Hande, *Weaving Light*, Artspace, Sydney
Photo: Hamish McIntosh

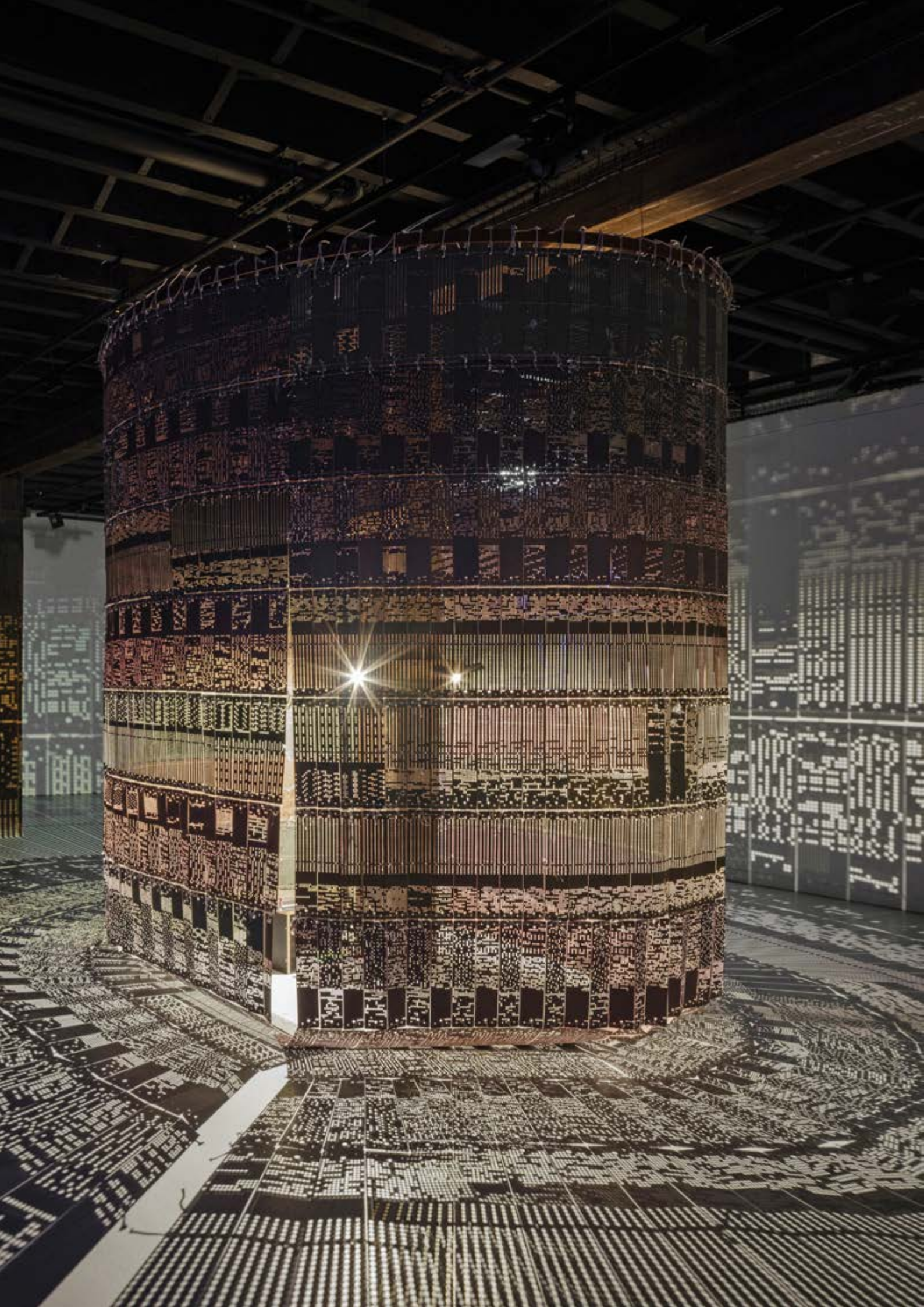




Photo: Fondation Louis Vuitton,
Martin Raphaël Martiq and Ndayé Kouagou

Ndayé Kouagou

Born in 1992 in Montreuil, France
Lives and works in Paris, France

Ndayé Kouagou works with performance, video and text to examine the construction of identity and the circulation of images. His work often centres on the figure of the self as a space of projection, negotiation and instability. Drawing on digital culture and contemporary forms of representation, he produces works that shift between humour and critical distance. Through strategies of repetition, staging, and solicitation, Kouagou questions how subjectivity is constructed.

With the support of LPA Mobilités



Photo: Marius Lacroix

Perrine Lacroix

Born in 1967 in Saint-Étienne, France
Lives and works in Lyon, France

Processes of transformation and displacement structure Perrine Lacroix's practice. Working with materials drawn from construction and everyday environments, she develops minimal interventions that unsettle established spatial and perceptual frameworks. Through acts of extraction and reorganisation, she allows latent tensions between inside and outside, absence and presence to emerge, drawing attention to what escapes immediate perception, where matter and space retain traces of their histories.



Photo: Andrew Warner
Courtesy of the artist and Creative New Zealand

Maureen Lander

Born in 1942 in Rawene, Aotearoa New Zealand
Lives and works in Whangamata,
Aotearoa New Zealand

Weaving forms the foundation of Maureen Lander's practice, which extends across installation and spatial composition. A Māori artist, she works with materials such as harakeke (New Zealand flax) and muka, a fibre extracted from it, bringing ancestral knowledge into dialogue with contemporary forms. Her work explores how relationships between material, genealogy, kinship and place are structured, remembered and carried. Attentive to the transmission of knowledge across territories and generations, her installations create spaces in which inherited practices are reactivated and sustained within the present.

With the support of Creative New Zealand and the Office for Contemporary Art Aotearoa



Courtesy of the artist

Ida Lawrence

Born in 1988 in Geelong, Australia
Lives and works in Berlin, Germany

Painting, writing and storytelling converge in Ida Lawrence's practice, reflecting on memory, kinship and cultural inheritance. Large painted surfaces are traversed by textual fragments, where figurative images and sentences coexist without hierarchy, producing layered compositions in which personal narratives and collective histories shift and overlap. Her texts, often marked by subtle humour and keen observation, introduce displacements that complicate these narratives. Her work engages with the circulation of stories across generations and languages, exploring how transmission, translation, and rewriting shape forms of belonging.

With the support of the Australian Embassy in France



Photo: Laura Windhager

James Lewis

Born in 1986 in London, United Kingdom
Lives and works in Vienna, Austria

Through sculpture, installation and sound, James Lewis examines how systems of measurement shape perception and experience. His work responds to logics of quantification that reduce complex realities to data, questioning the frameworks that define relationships among humans, animals and objects. Through spatial interventions and constructed environments, he introduces conditions of instability in which order gives way to uncertainty. Attentive to processes of accumulation and layering, Lewis examines how structures of control assert themselves and erode, opening the way for other modes of relating to the world.

With the support of the Austrian Cultural Forum
In collaboration with Phileas – The Austrian Office for Contemporary Art



Photo: LYL Radio

LYL Radio

Founded in 2015 in Lyon, where it remains based

Rooted in the local music scene, LYL Radio operates as an independent platform dedicated to experimental music and emerging sonic practices. Through broadcasting, live events and collaborations, the station supports artists working at the margins of established genres and formats. Its programming reflects a commitment to research, circulation and access, developing modes of listening that extend beyond conventional radio structures. Both an archive and a space for transmission, LYL Radio positions sound as a tool for exchange, community and cultural production.



Photo: Peter Houston

Kokou Ferdinand Makouvia

Born in 1989 in Lomé, Togo
Lives and works in Paris, France

Kokou Ferdinand Makouvia's practice, situated between sculpture and installation, emerges from an encounter between the artist and matter. Working with a range of media — including wood, rubber, paper and copper — he creates forms shaped by their resistances and relationships, as well as by the capacity of objects to tell stories, hold memories and energies, denounce and imagine new narratives. Drawing on his own experiences — his childhood in Togo, his travels, his encounters and Mina cultural traditions — his installations explore how the body enters into relation with matter through contact and transformation.

With the support of the Embassy of the Kingdom of the Netherlands



Photo: Jesse Marlow

Nicholas Mangan

Born in 1979 in Geelong, Australia
Lives and works in Melbourne, Australia

Through processes of deconstruction and recombination, Nicholas Mangan works with objects marked by historical traces to develop what he describes as “material storytelling”. His practice examines the conditions that shape relationships between nature, technology and value, attending to the circulation and systems of exchange. Rather than illustrating history, he reconfigures its material traces, revealing underlying tensions. His projects have notably brought into relation ancient and contemporary forms of currency or explored natural phenomena as sites of transformation. Across sculpture and moving image, Mangan approaches global dynamics through their physical manifestations.

With the support of the Australian Embassy in France and the Foundation for Franco-Australian Cultural Exchanges (FACEF)



Photo: Pati Grabowicz
Museum Tinguely, Basel, 2026,

Angelica Mesiti

Born in 1976 in Sydney, Australia
Lives and works in Paris, France

Through moving image, Angelica Mesiti explores how sound, gesture and non-verbal communication shape collective experience. Her films draw on collaborations with performers, musicians, and communities, creating compositions in which rhythm and repetition structure attention. Rather than following a narrative progression, her work emphasises duration, resonance and the circulation of forms between bodies. In this way, the artist interrogates how meaning is produced and shared, considering the emergence of collective expressions beyond linguistic frameworks.

With the support of the Australian Embassy in France



Photo: Bea Borgers (KFDA)

Hana Miletic

Born in 1982 in Zagreb, Croatia
Lives and works in Brussels, Belgium

Weaving lies at the core of Hana Miletic's practice. Drawing on street photography, she creates woven works using the materials, textures and moments she captures. Since 2018, she has developed felting workshops, often with women on migratory paths. Conceived as moments of collective exchange, these workshops enable participants to share their stories and trajectories as they work with material. Hana Miletic thus develops a form of reparative economy, in which shared gestures inscribe experiences, time and uses into matter.

With the support of the Pupitre France and the Cultural Service of Wallonie-Bruxelles International (WBI), in synergy with the Centre Wallonie-Bruxelles | Paris (CWB), as part of its Hors-Les-Murs Constellations programme



Photo: Donna Sharrock

Hayley Millar Baker

Born in 1990 in Melbourne, Australia, where she lives and works

Image-making in Hayley Millar Baker's practice reflects the entanglement of history, memory and experience. Grounded in Wiradjuri Country, she works with photography, film and digital composition. Drawing equally from family narratives, colonial archives and contemporary life, she examines the formation, transmission and contestation of narratives. These compositions resist resolution into a single perspective, instead holding multiple viewpoints in relation, where individual experience and collective histories remain intertwined.

With the support of the Australian Embassy in France
In collaboration with the Fondation OPALE



Photo: Anna Hay

Jazz Money

Born in 1992 in Sydney, Australia, where she lives and works

Poetics form the basis of Jazz Money's practice, which engages visual art, performance and moving image. Her work engages with the enduring effects of colonisation on language, narratives and bodies, approaching language as a site of dispossession as well as of reappropriation. Through strategies of repetition, address, and restraint, she interrogates forms of authority embedded in archives and systems of knowledge, as well as the silences they produce. With writing, voice and image, she constructs forms that reframe memory and authorship through First Nations perspectives.

With the support of the Australian Embassy in France and
the Foundation for Franco-Australian Cultural Exchanges (FACEF)
In collaboration with the Fondation OPALE



Timo Hogan, *Lake Baker*, 2021. Collection Bérengère Primat, Courtesy Fondation Opale
Photo: Vincent Girier Dufournier





Photo: Saskia Wilson

Mai Nguyễn-Long

Born in 1970 in Hobart, Australia
Lives and works in Bulli, Australia

With her ceramic sculptures titled *Vomit Girl*, Mai Nguyễn-Long responds to imposed silence, rejection, and displacement. Shaped through processes of fragmentation and reassembly, her work — oscillating between humour and unease — draws on hybrid cultural references to address experiences of silencing and re-emergence. Each sculpture thus becomes, in the artist's words, a "contemporary folkloric form," through which stories obscured by diasporic trauma regain voice and form, unfolding into alternative modes of memory and transmission.

With the support of the Australian Embassy in France
In collaboration with Moly Sabata



Photo: Manfred Paul

Manfred Paul

Born in 1942 in Schraplau, Germany
Lives and works in Berlin, Germany

Manfred Paul's photography attends to the fragile and often overlooked dimensions of everyday life. Working across portraiture, still life and urban imagery, he has developed a visual language marked by restraint, precision, and a contained tension. His images engage with transience, memory, and the passage of time, capturing moments that resist narrative resolution. Balancing formal clarity with emotional depth, his practice reveals the vulnerability and dignity of his subjects, articulating a sustained reflection on presence, absence and the subtle atmospheres that shape human experience.



Photo: Art Gallery of New South Wales, Jacquie Manning

Thea Anamara Perkins

Born in 1992 in Sydney, Australia,
where she lives and works

Thea Anamara Perkins's painting engages portraiture as a site of representation and assertion. Drawing from family photographs, she selects intimate moments that carry emotional and historical weight, translating them into compositions that move between the personal, the political and activism. Her work addresses how First Nations people are seen and how images circulate, insisting on forms of self-representation grounded in family and community experience. Through a careful attention to gesture and expression, her paintings foreground tenderness as a force that shapes memory, visibility and cultural continuity.

With the support of the Australian Embassy in France and
the Foundation for Franco-Australian Cultural Exchanges (FACEF)
In collaboration with Fondation OPALE



Photo: Jeremy Sutton-Hibbert

Susan Philipsz

Born in 1965 in Glasgow, Scotland
Lives and works in Berlin, Germany

Susan Philipsz's practice is closely attuned to space, each work conceived in dialogue with the specific context of its presentation. Sound is her primary medium, approached as a sculptural form that brings into relation the bodies of the viewer, architecture, and the layers of history that traverse them. Grounded in research, her work unfolds through sound compositions that combine music and song, voice, archival recordings and a play of repetition and silence. Attentive to themes of absence, loss, memory and hope, Philipsz mobilises sound for its emotional and psychological resonance.



Photo: Harry Kampianne

Laure Prouvost

Born in 1978 in Croix-Lille, France
Lives and works in Brussels, Belgium

The intertwining of narrative, language and sensory experience lies at the core of Laure Prouvost's practice. Her works draw viewers in through inventive narrative strategies marked by wit, wordplay, and unexpected associations. They open passages to alternative temporalities and spaces, prompting shifts in perspective through which questions of kinship, migration, climate change, and interspecies relations are reconfigured.

With the support of the Pupitre France and the Cultural Service of Wallonie-Bruxelles International (WBI), in synergy with the Centre Wallonie-Bruxelles | Paris (CWB), as part of its Hors-Les-Murs Constellations programme



Photo: Amelie Losier

raumlaborberlin

Founded in 1999 in Berlin, Germany

raumlaborberlin is a collective practice operating at the intersection of architecture, urbanism and artistic intervention. The collective conceives the city as a process shaped by use, negotiation, and transformation. Its projects engage sites in transition, where social, spatial, and temporal conditions intersect. Through temporary structures and participatory formats, raumlaborberlin creates situations that mobilise local knowledge and collective action. Rather than proposing fixed solutions, the collective activates existing conditions, opening spaces where alternative ways of inhabiting and living in the city can emerge.



Photo: Kirsten Schluter

Miguel Rothschild

Born in 1963 in Buenos Aires, Argentina
Lives and works in Berlin, Germany

Miguel Rothschild develops a practice spanning photography, video, installation and collage, drawing on iconographies from Western art history — from the Renaissance to modernism and German Romanticism. His work revolves around repetitive and meticulous interventions on produced or appropriated images: burning, perforating, cutting, or embedding. Through these operations, the image is approached as a material site in which light, colour, and smoke acquire presence and enter into relation with space. References to the sublime or the sacred are often inflected with humour, while ordinary materials challenge the relationships between image, matter, and symbolism.



Photo: Marko Ilić
Courtesy of the artist and KRASS (Kultur Crash Festival).

Selma Selman

Born in 1991 in Bihać, Bosnia and Herzegovina
Lives and works in Berlin, Germany, Amsterdam, the Netherlands, and New York, United States

Selma Selman draws on her personal history and Roma heritage to address labour, value, and the structures that govern social and economic life. Through performance, installation and sculpture, she transforms materials drawn from industrial production and waste. Her practice confronts structural inequalities, gender relations, education, and social exclusion, examining how power operates through visible and invisible mechanisms. Positioning herself as an artist of Roma origin rather than a “Romani artist,” she foregrounds a critical approach to identity while developing strategies of resistance and collective emancipation.

With the support of the Embassy of the Kingdom of the Netherlands, and Artprice by Artmarket / Abode of Chaos HQ



Photo: Sophie Koella

Erwan Sene

Born in 1991 in Paris, France,
where he lives and works

Erwan Sene conceives his projects as speculative narratives, assembling sculpture, sound and spatial elements into environments that evoke shifting industrial landscapes. Voices, frequencies, and found materials enter into relation, generating atmospheres that oscillate between familiarity and estrangement. His work explores processes of transformation and decay, in which remnants and ruins become open spaces for alternative imaginaries of the urban and its possible futures.



Photo: Nemanja Jovanov

Igor Simić

Born in 1988 in Belgrade, Yugoslavia (now Serbia)
Lives and works in Belgrade, Serbia, and New
York, United States

Igor Simić situates his moving image practice within expanded systems of mediation, integrating video games, writing and installation. His work examines the ideological and affective structures of contemporary capitalism, with particular attention to how technological systems shape perception and value. Through speculative and narrative forms, he constructs scenarios in which control, desire and abstraction become perceptible. These dispositifs approach economic and digital systems as constructed environments, revealing their inequalities.



Photo: Jens Ziehe

Sriwhana Spong

Born in 1979 in Auckland, Aotearoa New Zealand
Lives and works in London, England

Sriwhana Spong's practice engages film, performance and installation, with an attention to gesture, repetition, and material transformation. Informed by choreography, her work considers how movement and matter register and reconfigure memory. Through processes of staining, sequencing and translation, materials become sites where histories settle and shift. Her more recent works turn toward modes of representing the female body, examining how expression is shaped by social norms.

With the support of Creative New Zealand and the Office for Contemporary Art Aotearoa



Courtesy of the artist

Tina Stefanou

Born in 1986 in Melbourne, Australia,
where she lives and works

Voice and listening structure Tina Stefanou's practice across performance, sound and installation. Her projects bring together human and non-human participants in shared vocal configurations, where expression emerges through proximity and mutual attunement. By shifting between music and visual art, she examines how the voice is conditioned by labour, care and collective experience. Grounded in the body, these situations open spaces in which communication is negotiated beyond language.

With the support of the Australian Embassy in France



Tina Stefanou, still from the film *Hym(e)nals*, 2022. Courtesy of the artist
Photo: Wil Normyle





Photo: Lize Kraan

Mette Sterre

Born in 1983 in Delft, the Netherlands

Lives and works in Amsterdam, the Netherlands

Through performance, sculpture and installation, Mette Sterre develops a practice centred on the fabrication of full-body masks and wearable forms. These structures alter movement and perception, generating new bodily languages shaped by restriction and extension. Drawing on grotesque and carnivalesque traditions, she mobilises material transformation to disrupt conceptions of the human body. Her practice combines intuitive improvisation with sustained material research, producing environments in which bodies appear hybrid, unstable, and continuously in formation, testing the limits of embodiment.

With the support of the Embassy of the Kingdom of the Netherlands



Photo: Markus Käch, Lucerne University of Applied Sciences and Arts (HSLU)

Michael Stevenson

Born in 1964 in Inglewood, Aotearoa New Zealand

Lives and works in Berlin, Germany

Michael Stevenson's installations draw on processes of historical research and reconstruction. Working with archival materials, models and spatial dispositifs, he examines how economic, technological and ideological systems take form and circulate. His work often focuses on sites of knowledge production, where ideas hover between education, belief and governance. By reconfiguring these structures in material terms, Stevenson makes visible the conditions through which value is defined and transmitted, approaching history not as a fixed narrative, but as an active field of interpretation and use.

With the support of Creative New Zealand and the Office for Contemporary Art Aotearoa



Photo: Gorka Postigo

Pol Taburet

Born in 1997 in Paris, France,
where he lives and works

Pol Taburet's works appear as spaces of passage, between the world of the living and that of the dead, the old and the new. Painted and sculpted forms exist between human, animal and object, presence and disappearance. Drawing on multiple visual languages without settling into any single tradition, his work develops an intuitive, unstable iconography shaped by tension, material contrast, and a persistent sense of the unknown.



Photo: Eva Carasol

Huda Takriti

Born in 1990 in Damascus, Syria
Lives and works in Vienna, Austria

Huda Takriti's work engages with archives, memory and the conditions through which histories are constructed and transmitted. Moving across installation, video, sculpture, sound and text, she creates environments that foreground absence, fragmentation and erasure. Rather than reconstructing a coherent narrative, she attends to gaps and discontinuities, questioning how authority is established and how historical knowledge is shaped by what is preserved, omitted or withheld.

With the support of the Austrian Cultural Forum
In collaboration with Phileas – The Austrian Office for Contemporary Art



Photo: Nacása Partners Inc.
Courtesy fondation d'entreprise Hermès, © ADAGP, Paris 2026

Tsuneko Taniuchi

Born in 1946 in Kyoto, Japan
Lives and works in Paris, France

Tsuneko Taniuchi's practice focuses on creating situations that blur the boundaries between art and everyday life. Since 1995, she has developed the concept of "micro-events," participatory performances that establish temporary contexts in which roles and behaviours are reconfigured. Taking the form of staged encounters or improvised social situations, these dispositifs invite participants to adopt specific positions and scenarios. The artist examines how identities are performed and negotiated, testing the limits of social conventions and open moments of uncertainty within familiar forms of exchange.

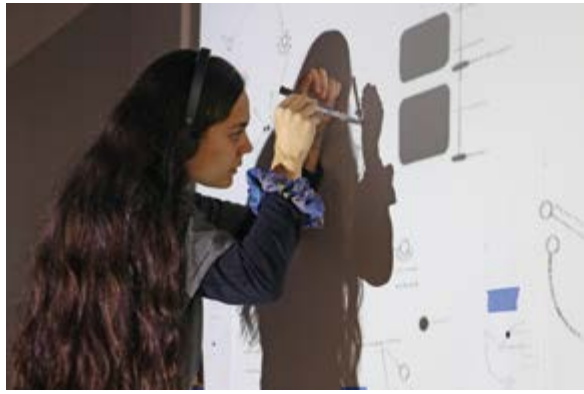


Photo: Artspace Aotearoa

Ashleigh Taupaki

Born in 1997 in Waitākere, Aotearoa New Zealand
Lives and works in Auckland, Aotearoa New Zealand

Ashleigh Taupaki examines relationships to whe-nua (land) through installation, drawing and research. Working with minimalism and text, she addresses histories of extraction and dispossession while reasserting the authority of whānau (family), hapū (sub-tribe) and iwi (tribe). Her work is grounded in specific sites and archival records, where material and narrative remain closely linked. Extending beyond documentation, she proposes forms that measure loss and register absence, opening questions around restitution, responsibility and the long temporalities of land.

With the support of Creative New Zealand and the Office for Contemporary Art Aotearoa



Photo: Larissa Hofmann

Minh Lan Tran

Born in 1997 in Hong Kong
Lives and works in Paris, France

Minh Lan Tran's paintings approach the image as a form that resists any stabilisation of meaning and total legibility. A space of tension opens between the work and the viewer, where what is perceived remains partial and unstable. Her canvases are permeated by an elusive force, marking the distance between presence and perception. Tran also works with installation and performance, and has engaged with forms of protest, notably acts of self-immolation in certain Buddhist traditions.



Photo: Daniele Molajoli
Courtesy of the artist and Almine Rech gallery

Thu-Van Tran

Born in 1979 in Ho Chi Minh City, Vietnam
Lives and works in Paris, France

Thu-Van Tran's work examines how histories of displacement and colonialism are inscribed in materials, forms, and systems of representation. Working with photography, drawing, film, painting and sculpture, she brings into relation natural and historical processes, showing how human history is deposited in the layers of the world. The processes of moulding and imprinting become a political gesture, making these traces visible in matter. Her work explores dynamics of contamination, transformation, and inheritance as they remain in constant negotiation.



Photo: Agustín Fariás
Courtesy of the artist

Álvaro Urbano

Born in 1983 in Madrid, Spain
Lives and works in Berlin, Germany

Álvaro Urbano's work approaches architecture as a site shaped by memory, desire, and projection. Through sculptural installations, he constructs environments in which vegetal forms appear both living and artificial, unsettling distinctions between the organic and the constructed. Drawing on theatrical and cinematic registers, he composes spaces as sequences or scenes, where light, sound and objects contribute to a shifting atmosphere. These environments are inhabited by sculptures that act as presences, activating latent narratives embedded within architectural structures.

In collaboration with Catapulta - a launchpad for contemporary Spanish art



Photo: Rhett Hammerton
Courtesy Iwantja Arts

Kaylene Whiskey

Born in 1976 in Mparntwe, Australia
Lives and works in Indulkana, Australia

Kaylene Whiskey is a Yankunytjatjara artist from Indulkana in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Her paintings and videos bring together Anangu cosmology and global popular culture, producing vivid scenes in which ancestral figures appear alongside icons such as Dolly Parton, Wonder Woman and Cher. Using a bold visual language that draws on Central Desert painting alongside comic and media imagery, she reworks familiar symbols through humour and invention. Her work centres joy as a mode of expression, where play becomes a way of asserting presence, reconfiguring representation and sustaining community.

With the support of the Australian Embassy in France
In collaboration with Fondation OPALE



Photo: Alex North

Luke Willis Thompson

Born in 1988 in Auckland, Aotearoa New Zealand, where he lives and works

Through moving image, performance and installation, Luke Willis Thompson interrogates the politics of representation and the legacies of colonial histories. His films employ restrained formal strategies to construct works that operate as counter-archives, foregrounding absence, silence and refusal. Drawing on the visual codes of broadcast media and political communication, his practice challenges dominant regimes of visibility, while staging conditions in which historical violence and its afterlives can be critically reimagined.

With the support of Creative New Zealand and the Office for Contemporary Art Aotearoa



Photo: Candrani Yulis

Candrani Yulis

Born in 1995 in Probolinggo, Indonesia
Lives and works in Yogyakarta, Indonesia

Candrani Yulis's work draws on personal experience to examine the intersections between religion, gender, and social norms. Through installation, drawing and video, she develops an autoethnographic approach in which individual narratives serve as a means of addressing societal structures. Her practice considers how systems of belief are internalised and enacted, particularly in the regulation of bodies and female roles. Through restrained and often symbolic forms, she foregrounds the tensions between faith, authority, and everyday life.

Co-produced by Ellipse Art Projects and la Biennale de Lyon





Me Cher
visiting Iwantja
for the first
time

Kaylene
watch out for
the lightning!

We are
having
a party!

KUNGKA
KUNP

Jeune création internationale

Emerging scene at the Institut d'art contemporain



Photo: Blaise Adilon

For over twenty years, *Jeune création internationale* has placed emerging talent at the heart of the Lyon Biennale – Contemporary Art. Originally launched as *Rendez-vous* in 2002 by the Musée d'art contemporain de Lyon and École nationale supérieure des beaux-arts de Lyon, it was joined the following year by the Institut d'art contemporain and by la Biennale de Lyon itself in 2015. *Jeune création internationale* stands out as a distinctive platform within the French art scene, where professionalisation, production and dissemination are tightly interwoven to provide artists with a rigorous, supportive framework.

Each edition brings together ten emerging artists — five from the regional scene and five from the international scene — invited to create new works. This format fosters in-depth dialogue with curatorial and technical teams, ensuring tailored production conditions suited to the event's scale.

The regional selection is drawn from an open call targeting artists connected to the Auvergne-Rhône-Alpes region, prioritising the quality of proposals and the maturity of their research. The artistic direction of *Jeune création internationale* comprises one representative each from la Biennale de Lyon, the Institut d'art contemporain / Frac Rhône-Alpes, macLYON, and a regional art school — this year, École supérieure d'art et de design Grenoble-Valence. For the jury, it is joined by Catherine Nichols, curator of the 18th Lyon Biennale, and two artists from previous editions: Camille Lobet and Viriya Chotpaniavisut.

The international selection is developed in collaboration with partner curators and institutions, promoting the circulation of practices and strengthening professional networks.

Invited to produce directly at the Institut d'art contemporain / Frac Rhône-Alpes, the ten artists develop their works in close proximity to their exhibition spaces. This seamless continuity between production and presentation aligns their practice with a process-oriented approach, echoing the thinking of artist Robert Filliou, for whom art was less about the object than the process itself.

Artistic direction	• Isabelle Bertolotti, artistic director La Biennale de Lyon • Jérôme Delormas, general director École supérieure d'art et de design Grenoble-Valence • Marilou Laneuville, head of exhibitions Musée d'art contemporain de Lyon • Isabelle Reiher, director Institut d'art contemporain / Frac Rhône-Alpes
Accompanied by	Catherine Nichols, curator of the 18th Lyon Biennale – Contemporary Art



Résonance



Photo: Meteodrome, "Il n'y a pas de saison", Jérémy Saint Léger, Théo Peruchon, Timothée Engasser. Maison forte de Hautetour / Archipel art contemporain, Saint-Gervais (Haute-Savoie, 74). Résonance / 17th Lyon Biennale Contemporary Art 2024

Launched in 2003 to unite contemporary creation across the Auvergne-Rhône-Alpes region, Résonance brings together events organised by art centres, galleries, cultural institutions, associations and artists' collectives around the Lyon Biennale.

This generates a wealth of projects — 400 events in 2024 alone — reflecting the territory's vibrant energy across contemporary art, literature, live performance and cinema.

Over more than 20 years, Résonance has become an unmissable fixture for regional cultural players. Its enduring presence and steady growth over the years underscore the ongoing need — and necessity — to create, disseminate and exhibit all forms of contemporary practice.

Call for participation	labiennaledelyon.com/resonance
Contact	Justine Tugaut pros@labiennaledelyon.com

Musée sentimental

André Breton, Daniel Spoerri, Joseph Cornell,
Annette Messenger, Marcel Duchamp, Ben...

11 September 2026 – 14 March 2027

Musée des Beaux-Arts de Lyon



André Breton, 1922-1966. Wall of André Breton's studio, Centre Pompidou, Paris, Musée national d'art moderne - Centre de création industrielle
© ADAGP, Paris, 2026. Photo: Centre Pompidou, MNAM-CCI, Dist. GrandPalaisRmn

The Pôle des musées d'art de Lyon (Musée des Beaux-Arts/Musée d'art contemporain) and the Centre Pompidou present the exhibition *Musée sentimental*. It explores a foundational aspect of 20th-century art history: artists' collecting practices and their integration into the creative process.

Through the staging of objects drawn from the most diverse fields — via assemblage, accumulation, proliferation, or presentation in vitrines, boxes, bags and other devices — these everyday items take on new resonance tied to memory and emotion. The exhibition reveals the sentimental attachment they can inspire, even the most ordinary and seemingly trivial.

Musée sentimental, presented at the Musée des Beaux-Arts de Lyon, exceptionally brings together modern and contemporary works from the three partner public institutions, tracing a journey through the highly individual collecting practices of some sixty artists and collectives from the 20th and 21st centuries.

Among the featured artists:

Le collectif Art & Language, Delphine Balley, Ben, Christian Boltanski, George Brecht, André Breton, Marcel Broodthaers, Mark Brusse, Joseph Cornell, Erik Dietman, Philippe Droguet, Marcel Duchamp, Étienne-Martin, Hans-Peter Feldmann, André Félix, Hervé Fischer, Christian Jaccard, Géraldine Kosiak, Laura Lamiel, le collectif La "S" Grand Atelier, André Masson, Annette Messenger, Jean-Luc Moulène, Gabriel Orozco, Jean-Luc Parant, Jean-Pierre Raynaud, Pierre Révoil, Fleury Richard, Sarkis, Max Schoendorff, Sylvie Selig, Daniel Spoerri, Henri Ughetto.

Curators

- Sophie Duplaix, Chief curator of contemporary collections at Centre Pompidou - Musée national d'art moderne
- Sylvie Ramond, General director of the pôle des musées d'art MBA | macLYON / Director of the musée des Beaux-Arts de Lyon / Chief heritage curator
- Isabelle Bertolotti, Director of the Musée d'art contemporain de Lyon / Chief heritage curator

Co-organised by the Musée des Beaux-Arts de Lyon and the Centre Pompidou (as part of Constellation, its off-site programme)



Centre Pompidou

macLYON

International programmes and networks

True to its international commitment, la Biennale de Lyon has developed, for this 18th edition, a series of residency programmes, exchanges and hosted delegations from around the world. These initiatives position the Lyon Biennale of Contemporary Art as a privileged space for encounter, cooperation and the exchange of ideas.

Asia-Pacific focus

For this 18th edition, la Biennale de Lyon devotes special attention to Oceania — conceived not as a mere spotlight, but as a space of relation and movement. Artists from Australia, Aotearoa New Zealand and the Asia-Pacific region bring practices rooted in histories of colonialism, extraction and circulation, as well as contested sovereignties. Their works probe the economies underpinning these narratives, their value systems, the inter-generational responsibilities they entail, and the modes of transmission they enable — resonating with Lyon's own material and political realities. This dialogue does not simply expand the frame, but shifts its coordinates, revealing other ways of inhabiting the world and imagining interdependencies.

The significant presence of Asia-Pacific artists in this 18th edition is made possible by the decisive support of Fondation Opale, Creative New Zealand, the Office for Contemporary Art Aotearoa, the Australian Embassy in France and the Foundation for Franco-Australian Cultural Exchanges (FACEF).

This presence will also benefit from private sponsors, to be announced in forthcoming communications.

European highlight

For its 18th edition, la Biennale de Lyon reaffirms its European anchorage: nearly half of the invited international artists hail from EU countries, with particularly strong representation from French, Belgian, German and Dutch scenes. Amid a geopolitical landscape marked by tensions and conflicts, strengthening European cultural ties emerges as a major priority. La Biennale de Lyon thus seeks to contribute, on its own scale, to building a space for artistic and intellectual dialogue. This event — dedicated to crossovers between European art scenes, their shared challenges and current dynamics, featuring Biennale artists — will be co-organised with the Goethe-Institut, Belgian diplomatic representations and the Embassy of the Kingdom of the Netherlands.

Germany

In close collaboration with la Biennale de Lyon, the Goethe-Institut will host this event.

Belgium

The Flemish Representation in France, Flanders Arts Institute, Wallonie-Bruxelles International, the Visual Arts Department of the Fédération Wallonie-Bruxelles and the Centre Wallonie-Bruxelles | Paris join forces to co-organise this spotlight, mobilising their professional and artistic networks to enhance the visibility and circulation of contemporary Belgian art scenes.

Netherlands

The Embassy of the Kingdom of the Netherlands supports this event by activating its networks, thereby promoting the visibility of the Dutch art scene internationally.

Résonances programme (France-Sweden)

Co-founded in 2023 by IASPIS (International Programme for Visual and Applied Arts), the French Institute in Sweden and the Swedish Institute in Paris, *Résonances* is a curatorial exchange programme between France and Sweden. It connects visual arts institutions, curators and artists from both countries, creating Franco-Swedish pairings of museums and venues — mostly outside major capitals. Reciprocal visits, seminars and exchanges explore key themes. For 2025-2026, la Biennale de Lyon partners with the Borås Biennale, hosting its delegation for two days in late September.

Professional delegations

FRAME

In connection with the Musée des Beaux-Arts de Lyon, which this year hosts the annual meeting of the FRAME network (French American Museum Exchange), la Biennale de Lyon will offer a dedicated tour for members of this international consortium. Bringing together major museum institutions in France and North America, FRAME fosters dialogue and exchanges among museum professionals, researchers and cultural actors across France, Canada and the United States.

Focus

La Biennale de Lyon will welcome the Focus programme, coordinated by the Institut français, for a one-day visit. This gathering brings together around fifteen international professionals invited to explore the featured artistic projects.

Contemporary Art Society

In partnership with the Institut français and the British Council, the Contemporary Art Society will organise a curatorial study trip for around ten professionals from its UK museum network. Spread over three days, this programme offers an in-depth immersion at the heart of the Biennale.

La Biennale de Lyon

La Biennale de Lyon is the institution responsible for conceiving, programming and delivering two major events: the Biennale de la danse and the Lyon Biennale of Contemporary Art. These events now rank among the world's leading showcases for contemporary creation, enjoying unrivalled recognition among professionals, press and audiences alike. The organisation promotes their core values — creativity, excellence, rigour, solidarity, social diversity and inclusivity — while ensuring coherence and complementarity between them. It also provides operational support (strategic oversight, administration, management, logistics), alongside promotion and development.

OUR COMMITMENT

The artistic mission of la Biennale de Lyon — as producer-organiser of both a contemporary art and a dance biennale — places it at the heart of contemporary society through four key missions:

- Ethical mission

Fostering a sensitive engagement with the world through the lens of visual arts and dance

- Social mission

Opening access to all audiences and building social connections

- Economic mission

Enhancing the territory's international profile as a source of vitality and economic attractiveness

- CSR mission

La Biennale de Lyon is committed to a comprehensive Corporate Social Responsibility (CSR) approach towards all stakeholders: artists, audiences, visitors, public and private partners, suppliers and collaborators.



Opening of the 17th Lyon Biennale – Contemporary Art, Grandes Locos
Photo: Blandine Soulage

Corporate Social and Environmental Responsibility (CSR)

Since 2021, la Biennale de Lyon has integrated all its activities into a sustainable development framework. Through the events it produces and within its own operations, the association implements targeted actions to reduce its environmental footprint, enhance its societal impact, and pursue continuous improvement.

OUR COMMITMENTS

Reducing the carbon footprint of travel and catering

- Greening the food and beverage offerings
- Promoting sustainable and soft mobility
- Optimising professional travel and artist tours

Reducing purchases, rationalising, collaborating and optimising

- Sharing and pooling resources with other local cultural organisations
- Reuse and recovery of materials

Empowering stakeholders

- Staff training
- Raising awareness among collaborators
- Partner involvement

Promoting inclusion, equal opportunities and fighting discrimination

- Community and local projects
- Audience accessibility policies
- HR policies focused on integration and employability
- Gender-balanced and minority-representative programming

ACTIONS IMPLEMENTED IN 2026

- Shortening the event duration to limit energy consumption
- Training on ecological and ethical issues related to AI use
- Promoting collective engineering as a sustainable working method
- Supporting the citizen association La Cloche through micro-donations at ticket sales
- Signing an internal agreement on the right to disconnect
- Increasing the Sustainable Mobility Allowance
- Insertion work programme with Lyon's mission locale



Jesper Just, *Interceptions*, Grandes Locos, La Mulatière, 2024
Photo: Blandine Soulage

Practical information

Dates

Saturday, September 19
to Sunday, December 13, 2026

Exhibitions closed on Mondays

Opening hours

Tuesday to Friday	11am → 6pm
Weekends	10am → 7pm
Autumn break Tuesday, October 20 to Friday, October 30	10am → 7pm
Public holidays Sunday, November 1 and Wednesday, November 11	10am → 7pm
Late-night openings at Grandes Locos Fridays, October 9, November 13 and December 11	11am → 9:30pm

Press days / Preview days

Press days
Wednesday, September 16 to Friday, September 18

Preview days
Thursday, September 17 and Friday, September 18

These days are accessible only upon presentation of accreditation.
Press and professional accreditation requests open in June 2026
via labiennaledelyon.com (press and pro areas).



Guided tour, 17th Lyon Biennale – Contemporary Art, Grandes Locos
Photo: Blandine Soulage

Sponsors and partners

The 18th Lyon Biennale Contemporary Art is supported by:

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La Région Auvergne-Rhône-Alpes
La Métropole de Lyon
La Ville de Lyon

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Pupitre France et Service Culture
de Wallonie-Bruxelles
International (WBI) en synergie
avec le Centre Wallonie-Bruxelles |
Paris (CWB), dans le cadre de ses
opérations Hors-Les-Murs
Constellations
Flemish Representation in France
and Flemish Government -
Flanders State of the Art
Embassy of the Kingdom of
the Netherlands
Ellipse Art Projects
Catapulta - a launchpad for
contemporary Spanish art
Etxepare Basque Institute
Consulate General of Italy in Lyon
and Italian Cultural Institute
of Lyon
Goethe Institut

*Support for the artworks will be indicated
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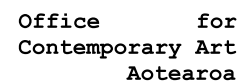


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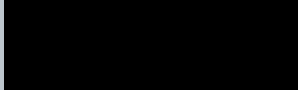
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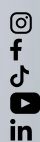


18th Biennale de Lyon
Art contemporain

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