

DROA

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AIR DE LYON



# AIR DE LYON

GABRIEL ACEVEDO VELARDE  
ZBYNEK BALADRÁN  
ERNESTO BALLESTEROS  
EDUARDO BASUALDO  
ERICK BELTRÁN  
DIEGO BIANCHI  
KATINKA BOCK  
FRANÇOIS BUCHER  
VIRGINIA CHIHOTA  
LENORA DE BARROS  
AUGUSTO DE CAMPOS  
MARINA DE CARO  
JULIEN DISCRIT  
MARLENE DUMAS  
AURÉLIEN FROMENT  
MICHEL HUISMAN  
CHRISTOPH KELLER  
IRINA KIRCHUK  
EVA KOTÁTKOVÁ  
ROBERT KUSMIROWSKI  
LUCIANA LAMOTHE  
GUILLAUME LEBLON  
CHRISTIAN LHOPITAL  
LAURA LIMA  
JORGE MACCHI  
CILDO MEIRELES  
BERNARDO ORTIZ  
GARRETT PHELAN  
JOSÉ ALEJANDRO RESTREPO  
TRACEY ROSE  
ALEXANDER SCHELLOW  
JAVIER TÉLLEZ  
ERIKA VERZUTTI  
KEMANG WA LEHULERE  
JUDI WERTHEIN

AIR DE LYON

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Organization Fundación Proa  
Coordination Juliana Gontijo  
Fundación Proa  
Conservation Pía Villaronga  
Montage Soledad Oliva / Pablo Zaefferer  
Design Julián Gatto / Fundación Proa  
Education Paulina Guarnieri  
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## COLLECTIONS

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

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Karolina Barmuta  
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Polaris Gallery, Paris  
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Sylvie Burgat  
Thierry Raspail

# AIR DE LYON, 2012 PROGRAM

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

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

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

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

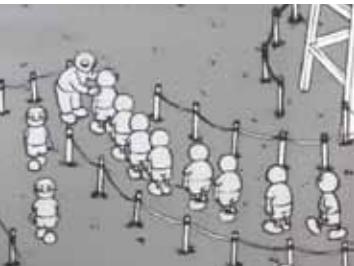
Since June 2012, Proa emphasizes on research, thus accounting for Brazil-Argentina relations in the 1960s as a vital moment for the arts in both countries. Politics, mass consumption and anti-institutional actions are some of the topics that organize *Pop, Realisms and Politics. Brazil-Argentina*, an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

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

During the Buenos Aires International Independent Film Festival (Bafici), ProaCine premieres in Argentina the documentary film *Patience (After Sebald)*, directed by Grant Gee: a personal project inspired by W. G. Sebald's novel *The Rings of Saturn*. ProaLiteratura invites Mario Bellatin for Filba, the International Festival of Literature in Buenos Aires. Finally, ProaMúsica presents a special program dedicated to the composer John Cage 100 years after his birth.

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

**Adriana Rosenberg**  
**President**



## 1. GABRIEL ACEVEDO VELARDE

Born in 1976 in Lima, Peru. Lives and works in Berlin, Germany.

### **Escenario, 2004/3'**

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



## 2. GUILLAUME LEBLON

Born in 1971 in Lille, France. Lives and works in Paris.

### **Notes, 2007 / 7' 20"**

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

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## 3. AUGUSTO DE CAMPOS

Born in 1931 in São Paulo, Brazil, where he lives and works.

### **Series of visual poems, 1955-2002**

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

## **4. LUCIANA LAMOTHE**

Born in 1975 in Buenos Aires, where she lives and works.

**Cuadrado, 2012**



## **5. JORGE MACCHI**

Born in 1963 in Buenos Aires, Argentina, where he lives and works.

**10:51, 2009**

## **6. MARLENE DUMAS**

Born in 1953 in Cape Town, South Africa. Lives and works in Amsterdam, Netherlands.

### **Series of drawings, 1979-2004**

Nothing is more abstract or innocent than a line on paper, anyone might think. But let the same line be traced on the ground, and everything is changed. This becomes inescapably clear when viewing Marlene Dumas's recent *Territory Paintings* on the wall diving Israel and Palestine. At the Biennale de Lyon 2011, we presented one hundred drawings created by Dumas between 1979 and 2004, in regards to which these other lines in her poem "Contra o Muro" (2010) might prove fitting

"The first mark is the worst.

The drawing of a line cuts the paper in two.

The drawing of maps and borders turns neighbors into foreigners.

Within military cultures whole generations of children have grown up, thinking only in enemy-images.

Art is a way of sleeping with the enemy."

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

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

With the support of Mondriaan Foundation, Amsterdam



## **7. ROBERT KUŚMIROWSKI**

Born in 1973 in Lodz, Poland. Lives and works in Lublin, Poland.

### **E.M.A. S.A., 2011**

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



## **8. MICHEL HUISMAN**

Born in 1957 in Heerlen, Netherlands, where he lives and works.

### **No. 84 (Document 2000 Hiroshima), 2000**

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

With the support of Mondriaan Foundation, Amsterdam



## **9. TRACEY ROSE**

Born in 1974 in Durban, South Africa. Lives and works in Johannesburg, South Africa.

### **San Pedro V, 2005 / 6'**

In 2005 Tracey Rose decided to fly to Jerusalem to address the political situation of which the wall dividing Israel from Palestine is a symbol. As she recalls, "earlier in the day there are fewer patrols. I painted my body and we hired a car and drove up to the wall at sunrise". Once there, Rose got out of the car and played the Israeli national anthem on a guitar – badly. Simultaneously comic and brave, Rose's masquerade was undertaken, she says, "to create humor and to provoke a reaction, to point out the absurdity of the situation," but her outrageous performance might well have landed her in an Israeli jail. Although a guard in a watchtower can be seen in the background of one of Rose's images, she left the scene without being arrested. Only her engaging video and the photographs taken at the scene live on to bear witness to the moment.



## **10. EDUARDO BASUALDO**

Born in 1977 in Buenos Aires, where he lives and works.

### **Sin nombre, 2012**

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



## **11. KEMANG WA LEHULERE**

Born in 1984 in Cape Town, South Africa. Lives and works in Johannesburg, South Africa.

### **Hang Katswa Madi 2 (Even if I bleed 2), 2011**

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



## **12. ERIKA VERZUTTI**

Born in 1971 in São Paulo, Brazil, where she lives and works.

### **Works from the series Pet Cemetery, 2008-2011**

*Burro*, *Neorex* and *Sao Francisco* belong to Erika Verzutti's series of sculptures entitled *Pet Cemetery*, in which the pedestals form an integral part of the works. In them, the artist fantasizes about the death and burial of different animals in order to create sculptures in their honor in complete freedom, independent of considerations of style or art history. In exploring these diverse ambiguities, the artist casts a critical eye over different aspects of exhibition dynamics and language, asking the question: Why would anyone propose a pedestal for a gravestone?



## **13. JOSÉ ALEJANDRO RESTREPO**

Born in 1959 in Bogota, Colombia, where he lives and works.

### **El arte de la retórica manual, 2010 / 7'**

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



## **14. EVA KOŤÁTKOVÁ**

Born in 1982 in Prague, Czech Republic, where she lives and works.

### **The Re-education Machine, 2011**

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





## 15. MICHEL HUISMAN

Born in 1957 in Heerlen, Netherlands, where he lives and works.

### No. 74 (Surrendering Birds), 1999

## 16. LENORA DE BARROS

Born in 1953 in São Paulo, Brazil, where she lives and works.

### Utopy, 1996

In *Air de Lyon*, Lenora de Barros presents diverse works. As part of Brazilian Concrete Poetry tradition, her videos, performances, photographs and sound installations enable her to reflect the passage of time, the relationship between text and image, and the position of the individual in history. Using quotes and fragments in a play of appropriation, always reinventing the Portuguese language de Barros – together with Cid Campos, Arnaldo Antunes among others – stands for a second generation of Brazilian Concrete Poetry.



## 17. MARINA DE CARO

Born in 1961 in Mar del Plata, Argentina. Lives and works in Buenos Aires.

### Hombre semilla o el mito de lo posible, 2011

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



## 18. TRACEY ROSE

### Lucie's Fur: The Prelude, 2004 / 6' 10'

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

Eden and wonders: was Adam actually a black woman?

## **19. CILDO MEIRELES**

Born in 1948 in Rio de Janeiro, Brazil, where he lives and works.

### **La bruja 1, 1979-1981**

*La bruja 1* employs some 3,000 kilometers of thread to invade the entire exhibition space. In Cildo Meireles's own words: "I first exhibited this work at the Sao Paulo Biennal in 1981, using 2500 kilometers of thread which ran through all three floors of the building. It was my take on... a kind of chaos when order is suddenly imposed upon it, giving it meaning, a sort of explanation. The broom is ambiguous, it can be seen as the start; the source of an enormous expansion, or perhaps the final point where everything is contracted and compressed. And there is also another paradox in the fact that, instead of cleaning, the broom produces a chaotic mess. At the Sao Paulo Biennal, the cleaning staff got very frustrated because they couldn't keep the area properly clean!" For *Air de Lyon*, Meireles accepted a challenge: to install *La bruja 1* in such a way that it would structure an entire exhibition floor in which other artists would also be exhibiting.



## **20. CHRISTIAN LHOPITAL**

Born in 1953 in Lyon, France, where he lives and works.

### **Series of drawings, 2002-2011**

An absurdist caricature of our society, a sharp-edged critique of the human condition masked by apparent lightheartedness: in Christian Lhopital's drawings contradictory worlds in a state of permanent tension conjure up both the innocence of childhood and the perverseness of nightmares. For the Biennale the artist is presenting, among other works, a series of drawings from his *4 à 5 Gouttes de Sauvagerie* ("Drops of Savagery"): a mix of the grotesque and the tragic in family portraits of prancing, dancing hybrid monsters.



## **21. MARLENE DUMAS**

### **The Rejects, 1994-present**

## **22. VIRGINIA CHIHOTA**

Born in 1983 in Chitungwiza, Zimbabwe. Lives and works in Libya.

### **Fruit of the Dark Womb, 2011**

For Virginia Chihota, the doll is the subject of a series of impossibilities: the impossibility of speaking, reacting, hitting and hitting back if necessary. Universally associated with women, the doll can be seen as a symbol of surrender, of submission, of a no-way-out situation. "You can do anything to a doll", says Chihota, speaking quietly in her hometown of Harare. She further reveals that the dolls, depicted in a series of spontaneous drawings in her notebook, were used in fertility rituals.





## 23. ZBYNĚK BALADRÁN

Born in 1973 in Prague, Czech Republic, where he lives and works.

### Model of the Universe, 2009 / 2' 45"

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



## 24. ERNESTO BALLESTEROS

Born in 1963 in Buenos Aires, where he lives and works.

### Vuelos de interior, 2011

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



## 25. ERICK BELTRÁN

Born in 1974 in Mexico City, where he lives and works.

### Perikhórein Knot, 2011

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



## 26. LENORA DE BARROS

### **Tempinhos /Tiny Times, 2008**

**Umas, 1993-1996**

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



## 27. BERNARDO ORTIZ

Born in 1972 in Bogota, Colombia, where he lives and works.

### **Untitled, 2010-2011**

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



## 28. DIEGO BIANCHI

Born in 1969 in Buenos Aires, Argentina, where he lives and works.

### **Sin causa aparente, 2012**

In contrast to the delicate and conceptual-based drawings or sculptures shown by many artists at *Air de Lyon*, Diego Bianchi's work is raw, loud and direct. The Argentine artist collects his raw material like boxes, bags, plastics, paper and furniture from the streets. For his sculptures he rearranges these objects or uses them to build his stage like installations. Combining the brute material from the streets in a free way and not following conventional rules of composition his works seem to be victims of a brutal act. By neglecting superficial forms of beauty, aesthetics and order Bianchi is opening a dark view on the world and can be seen as heir of special forms of surrealism. His brutal works can not be ignored instead they are provoking direct reactions from the spectators by creating metaphors for the cruelty and complexity of life which exists next to the artificial world of advertising and mass media. Bianchi's reflections about social problems of society as well as his working methods are showing a familiarity to the work of the Swiss artist Thomas Hirschhorn who is famous for his radical installations that discuss political questions in a very direct and aggressive way.

## **29. MICHEL HUISMAN**

### **No. 46 (The Secret Garden), 1990**

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

With the support of Mondriaan Foundation, Amsterdam.



## **30. JULIEN DISCRIT**

Born in 1978 in Épernay, France. Lives and works in Paris.

### **The Day Trip Project, 2011**

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



## **31. GARRETT PHELAN**

Born in 1965 in Dublin, Ireland, where he lives and works.

### **Electromagnetic Synergy, 2008-2011**

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



## **32. JUDI WERTHEIN**

Born in 1967 in Buenos Aires, Argentina. Lives and works in Miami, US.

### **Cosa, 2009-2011**

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

- Judi Werthein



### **33. IRINA KIRCHUK**

Irina Kirchuk is interested in architectonic structures she finds strolling around Buenos Aires or even in objects of everyday life. Working with a wide range of materials – mostly building materials made out of plastic – she changes the use of objects turning them into art. Many of her installations are site specific: their structure and material responds to the architecture of the exhibition space. Therefore she develops works with delicate architectonical structures for one place, powerful and firm sculptures for the next one. All interventions and sculptures are united by the richness of colors that is applied by Kirchuk. Her interventions open up a wide range of possibilities to understand Kirchuk's work but their main aim is always to open the eyes of spectators for the special structures that surround him. For PROA she developed a new installation adapted to the architecture of the space.



### **34. LAURA LIMA**

Born in 1971 in Governador Valadares, Brazil. Lives and works in Rio de Janeiro, Brazil.

**Palhaço, 2005-2012**

From the series *Monte de Irônicos*.



### **35. KATINKA BOCK**

Born in 1976 in Frankfurt, Germany. Lives and works in Paris, France.

With the support of the Embassy of France in Argentina.



## **ARTISTS IN THE AUDITORIUM**

### **36. ALEXANDER SCHELLOW**

Born in 1974 in Hanover, Germany. Lives and works in Berlin, Germany.

**Untitled (Fragment), 2007 / 5' 21"**

In his drawing practice, Schellow reconstructs from memory specific encounters seen in everyday urban settings several days, or even months, previously. At *Air de Lyon*, we present one of his most ambitious animation projects.

*Untitled (Fragment)* is a work in progress based on several visits to a 96-year-old woman who lives at a clinic for Alzheimer's patients in Berlin. In his studio the artist meticulously recreates the subtle movements of her face after-the-fact. Overall, Schellow's work is the result of a combination of what remains of the seen and an obsessive attempt to recover what the consciousness shields from us, thus challenging the usual process of memory in which specific details sink into oblivion forever.



## **37. FRANÇOIS BUCHER**

Born in 1972 in Cali, Colombia. Lives and works in Berlin, Germany.

### **El hombre que desapareció, 2012 / 4' 43"**

## **38. AURÉLIEN FROMENT**

Born in 1976 in Angers, France. Lives and works in Dublin, Ireland.

### **La tectonique des plaques, 2011 / 14' 25"**

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



## **39. CHRISTOPH KELLER**

Born in 1967 in Fribourg, Germany. Lives and works in Berlin, Germany.

### **Retrograd: A reverse chronology of the medical films made at the Berlin hospital Charité, 1999-2000 / 32'**

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



## **40. JAVIER TÉLLEZ**

Born in 1969 in Valencia, Venezuela. Lives and works in New York, US.

### **O Rinoceronte de Dürer, 2010/ 41' 10'**

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



## **41. TRACEY ROSE**

### **In The Castle Of My Skin, 2011/ 249"**

In residence in Feyzin as part of The Biennale de Lyon 2011 program, Tracey Rose creates a fictional cast featuring nearly thirty people. In what could be seen as a reality-show, the artist questions the assignment of individuals to compartmentalized cultural representations, according to a willfully xenophobic typology based on a chapter of Franz Fanon's book *Black Skin, white Masks*, in which the author is terrorized by a small French boy who exclaimed upon seeing him: "Look, a Negro! Mama, see the Negro! I'm afraid!".

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## **PARALLEL ACTIVITIES**

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

**SUNDAY, MARCH 18 – 5PM**

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

**ARTISTS + CRITICS**

**FROM MARCH 31 TO MAY 26  
SATURDAYS – 5 PM**

Every week, Artists + Critics invites **Air de Lyon**'s artists for special guided tours along with art critics, curators and specialists.

To consult the full program please visit [www.proa.org](http://www.proa.org)

**PROA TV  
YOUTUBE.COM/PROAWEBTV**

Proa's YouTube channel offers exclusive contents: interviews and dialogues with the artists and curators, guided tours and special events.



# PROA

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**TUESDAY TO SUNDAY**  
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**MONDAYS CLOSED**

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