art nOmad
- 1st Biennale in a Van -

O Voyage Sublime

On the fringes of the 56th Venice Biennale of Contemporary Art

From Arnac-la-Poste to Venice
Wednesday 21st to Sunday 25th October 2015
A performance conducted by Clorinde Coranotto
and a mobile exhibition curated by Paul Ardenne

With the partnership of the ministry of Culture and Communication
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Press Release

Pre-launch of the 1st art nOmad Biennale in a Van featuring O Voyage Sublime – a motorised exhibition curated by Paul Ardenne

Sunday 13th September 2015, midday – midnight, on the steps outside the Palais de Tokyo Museum (13, avenue du Président Wilson, 75116 Paris)

We warmly invite you to the pre-launch party of the 1st art nOmad Biennale in a Van – a projected journey from Arnac-la-Poste to Venice planned for 21st and 25th October 2015. As the Palais de Tokyo’s summer exhibition on “Beauty Today” draws to a close, the theme of the Sublime in contemporary art continues with art nOmad (aka – Centre for Art Interventions & Research in Artinductorship) and its mobile exhibition O Voyage Sublime.

Everyone is welcome to join in our twelve-hour performance-in-the-making from midday to midnight, a pre-launch quest for the Sublime that includes;

- A foretaste of the exhibition to be shown on board art nOmad’s van, with works by 20 international artists selected by Paul Ardenne in homage to James Lee Byars (1932-1997), the American artist and performer who spent his life in search of a higher aesthetic plane;
- Details of the events and route programmed for this unorthodox Biennale in a van;
- A chance to meet the curator and several artists featured in the exhibition as well as talk to other participants in art nOmad’s Venice-bound convoy led by head-nOmad and “artinductress” Clorinde Coranotto;
- Inauguration of the nomadic Biennale radio station;
- An invitation to contribute to a giant “Map of the Sublime” laid out on the steps in front of the Palais de Tokyo. You will be guided if need be by members of the art nOmad crew and students from Limoges School of Art.
- An animated press-conference at 5 pm followed by an open call for participants; drinks served at 6pm.

O Voyage Sublime! / Exhibition in a Van

Works by: Charlotte Beaufort, Janet Biggs [USA], Tia-Calli Borlase, Morgane Callegari, Kelly Cavadas / Laura Miles (Switzerland), Mat Collishaw (UK), mounir fatmi (Morocco), Shaun Gladwell (Australia), Ali Kazma (Turkey), Rachel Labastie, Fred Mars Landois, Fabrice Langlade / Léo Haddad, Myriam Mechita, Maro Michalakakas (Greece), Freddy Pannecooke, Laurent Perbos, Frank Perrin, Emmanuel Regent, Mario Rizzi (Italy), Julien Serve.

1st art nOmad Biennale in a Van / 21st – 25th October

The Biennale project involves setting out from art nOmad’s headquarters in the tiny village of Arnac-la-Poste in Central France on an off-beat and experimental journey to reach...
the 56th Contemporary Art Biennale in Venice. Whilst on the move, the specially adapted art nOmad van is only one of a convoy of vehicles making the trip, one link in a procession-cum-performance that aims to share and enrich the artistic and collective experience of the journey itself. Stops along the way provide opportunities to exhibit artworks in the curated show, O Voyage Sublime, according to specific contexts and locations, combining exhibitions, events and performances at each halt before one final performance in Venice. Interactive workshops open to the public have also been planned in collaboration with each host venue. Since dissemination and transmission are implicit aspects of art nOmad’s work, the Biennale is accompanied by an ephemeral nOmadic radio station that will broadcast a running diary of events and stream news directly to an internet blog and social media. We will be filming a road movie during the trip which together with other elements will furnish material for paper-based or digital publications as well as for future exhibitions.

**Palais de Tokyo / 13th September**

Our purpose during the twelve-hour event is to encourage every willing participant to make their own contribution to a collective “Map of the Sublime”. Volunteers can act freely or be inspired by random images or words and expressions related to ideas of the Sublime. The hub of all activities is the art nOmad van, parked for the occasion at the top of the stairs in front of the Palais de Tokyo building. Artists and art students will be on hand here to help visitors embark on a collective act of creation, gradually invading the entire area of the steps with individual scraps of the sole material provided – gold and silver space-blankets!

Apart from their function in emergencies and the resonant symbolism of their colour, foil and mylar thermal/survival blankets are remarkably versatile, lightweight and light-catching. They can be used for their texture, whether smooth or crinkled, moulded around objects, sublimate hidden forms or hint at covered shapes as if under a second skin. We can confidently predict that young and old alike will delight in a hands-on experience of covering the area step by step in a carpet of gold.
A word from the curator, Paul Ardenne

A truly nomadic contemporary art biennial has never taken place until now. Itinerant biennials do exist of course, the most famous being Manifesta which since its inauguration in 1996 has moved around Europe to a new town every two years – its latest port of call being Saint Petersburg, in 2014. However once moored in its chosen location, Manifesta is intrinsically deployed as a static event. The art nOmad Biennale is different. It exists only whilst moving and lasts for as long as it maintains its momentum. As a voyaging or migrating cultural event, art nOmad’s Biennale surfaces here and there from one day to the next. Perhaps the closest analogy is to that of the pioneering artists who in the wake of the October Revolution at the beginning of the 20th century travelled across Russia by train and boat staging ephemeral events along the way. Their aim was to share the power of creative ideas with everyone whose paths they crossed.
A word from art nOmad’s director, Clorinde Coranotto

Given that art nOmad loves setting off in all directions, its conception of a biennale is naturally less than straightforward. Clearly not acting as a tour operator, or trying to establish an anti-biennale or yet another side-show at the world famous Venice Biennale, art nOmad’s extended performance is more like a mobile “Factory” recruiting individuals singly or collectively to engage in creative activities. This open access to a multi-faceted utopia is both a challenging yet attainable goal, leaving room for participants to take part in any way they wish. This project emanates from the fevered minds of art nOmad, a small-scale organization with an audacious approach to contemporary art and from a broad-minded art historian. The resulting nOmadic Biennale gleefully cultivates and conjugates paradoxes such as:


Our nOmadic Biennale provides an opportunity to create synergies and enable established or budding artists to work with others who might willingly become entangled in the nets of this joyful voyage. Our off-beat poetic pilgrimage launches from the steps of one of Europe’s largest cultural institutions, setting out on a route that passes through places intimately linked with art. Ultimately however, our real adventure is that of embarking on a quest to road-test novel ways of communicating creativity and in the process, generate new paths to explore.

The (unjoined) star symbol is a homage to the writings of James Lee Byars. It is used in the following diagrams to indicate a source of inspiration and light when symbolising artworks transported in art nOmad’s van.

Spirals refer to my own research (e.g. Memory Holes & Snailophilic Pauses). They are employed in the diagrams to represent an idea, force or stage in development.

When combined, they become the art nOmad Biennale logo. Like James Lee Byars I have an obsession with gold, hence the logo’s colour. Reminiscent of a fingerprint (humanist art) the logo also evokes the tracing of a line or route.
Drawing on flexible matte black aluminium, 33 x 33 cm.

art nOmad’s 1st Biennale – Biennale in a Van – O Voyage Sublime — 7
Origins

Every year from 2002 to 2010, the month of October has rhymed with art nOmad’s “Perfect Little nOmad Days” comprising exhibitions, workshops and performances on given themes (cardboard-orama, inverso-rama, totally interleaved, totally blue...) that implicate regional contemporary art institutions and especially rely on the complicity of inhabitants from the Brame-Benaize area in North Limousin.

Art nOmad is always on the look-out for new ways of engaging with the public and broadening its field of action and in this spirit plans to celebrate its 15 years of activity by converting Perfect Little nOmad Days, into a larger scale, international nomadic biennale.

Artists

Charlotte Beaufort (France), Janet Biggs (USA), Tia Calli Borlase (France), Morgane Callegari (France), Mat Collishaw (UK), Mounir Fatmi (Morocco), Shaun Gladwell (Australia), Ali Kazma (Turkey), Rachel Labastie (France), Fred Mars Landois (France), Fabrice Langlade / Léo Hadjad (France), Myriam Mechita (France), Maro Michalakakos (Greece), Freddy Pannecooke (France), Laurent Perbos (France), Frank Perrin (France), Emmanuel Régent (France), Julien Serve (France) + Kelly Cavadas (Switzerland) et Laura Miles (Switzerland): students from Geneva School of Art & Design (HEAD);
+ readings by: Jean-Philippe Rossignol (France), Frank Smith (France) and Paul Ardenne (France).

Curator: Paul Ardenne
Director: Clorinde Coranotto assisted by Aurélie Verlhac

Summary and Themes Presented by Paul Ardenne

This first itinerant biennial of contemporary art by art nOmad under its founder Clorinde Coranotto, will take place during a five-day journey to Venice. The theme of “contemporary sublime” has guided the choice of artworks that will be on board the art nOmad van, a specially customised vehicle designed for artistic and aesthetic interventions.

The 2015 biennial starts at art nOmad’s headquarters at Arnac-la-Poste in the Limousin region, from where it will take an indirect route to the 56th International Contemporary Art Biennale in Venice. On the way, each stop provides an occasion to exhibit artworks either in or around the van. The art nOmad Biennale will launch with a series of events on the steps of the Palais de Tokyo Museum in Paris and its opening night will take place at ENSA Limoges School of Art. Ports of call programmed along the route are successively; Hauterives (at postman Ferdinand Cheval’s Palace idéal), Château des Adhémar Art Centre in the centre of Montélimar, the Contemporary Art Museum in Marseille and finally... Venice.

The curator of this first Biennale is writer and contemporary art historian Paul Ardenne, who incidentally is also curator of this year’s Luxembourg Pavilion at the 56th Venice Biennale (featuring works by the artist Filip Markiewicz). Given that contemporary sublime is this year’s theme it seemed only appropriate salute the great American artist James Lee Byars (1932-1997), often pictured in a black or gold suit, whose work continuously hanker after aesthetic perfection and ultimate beauty. Consequently, in homage to James Lee Byars, the art nOmad van will be sprayed in a special Lee Byars Gold paint (a water soluble mixture that will gradually fade and wash off during the journey). This specific tint was commissioned by Paul Ardenne and its colour code has been officially registered. Faded gold regularly features in Byars’ work, suggesting a conscious illusion, aspiring to the Sublime yet never quite succeeding in attaining it.

“The Sublime first — or at least beauty and attractiveness” James Lee Byars. The Perfect Smile (1994): a simple photo shows James Lee Byars, head on. The American artist sports a black top hat and ample black clothing drapes his shoulders. One extra detail: he is also wearing a blindfold. The

1. A Renault Master, built to order with an extended wheel-base, raised floor and articulated side- and end-flaps that can be raised to reveal exhibition display windows.
Perfect Smile is the only remnant of one of his “actions” at the Ludwig Museum in Cologne — a public appearance for a prize-giving ceremony. At one point he stepped towards the audience and briefly smiled at them. All we can see is the lower half of his face, an expression that exudes a sense of sovereign humanity, of calm gentleness and kindness combined. With a smile, the body offers up a hidden transitional moment. A perfect smile? That analogue of beauty towards which every glance is willingly drawn."


The programme of this first art nOmad Biennale also includes a series of readings. Jean-Philippe Rossignol (1978), author of Vie électrique [Electric Life] (Gallimard, 2011) and winner of the 2014 Cioran prize, is accompanied by Frank Smith (b. 1968), a poet, writer and radio producer for France Culture, notably the author of Gaza, d’ici-là (Al Dante, 2013) and Guantanamo (Figues Press, 2013). During the voyage, both will be reading two extracts of texts on the theme of the Sublime. Paul Ardenne, the exhibition’s curator will also read an unpublished essay of his own called Gloire dorée de James Lee Byars [The Golden Glory of James Lee Byars].

Organisation of a Special Convoy

The art nOmad van will not be travelling on its own. Sharing and enriching the unique experience is a collective “performance / procession” made up of a convoy of other groups and vehicles. Amongst them will be Paul Ardenne driving his Corvette; a party of some of the artists whose works are included in the Biennale, curator Barbara Polla [owner of the Analix Forever Gallery in Geneva], six students from Limoges School of Art who will be working on the idea of tracks and traces with three members of the school staff, two recent graduates from Bourges School of Art plus a number of carpooling amateur artists and art lovers. At halts along the route to Venice, this joyful company will unfurl a mixture of exhibitions, workshops and performances, transforming vehicles and overnight stops into opportunities for artistic experiments of all sorts.

Composition of the Biennale convoy

Members of art nOmad: Clorinde Coranotto (director), Chantal François (chairperson), Éloïse Nédellec (graphic designer), Aurélie Verhac (assistant).
Accompanying artists: Janet Biggs, Tia-Calli Borlase, Fred Mars Landois, Fabrice Langlade, Myriam Mechita, Maro Michalakakos, Frank Perrin, Frank Smith, Paul Ardenne (curator), Barbara Polla (gallery owner).
Limoges Art School students: Fanny Cavan, Camille François, Thibault Gibierge, Jérémie Marie, Raphaële Raffort.
Limoges Art School staff: Jonathan Bass (translator), Arnaud Borde, Virginie Desseix, Marie-Pierre Saunier (photographer).
Bourges Art School graduates: Annely Boucher, Romain Lauchet.
Limoges Art School evening class students: Rémi Gourseyrol, Patricia et Léo Plouzane, François-Michel Ronte.
+ other art lovers!

N.B.: Inspired by the collective energy of this project, ENSA Limoges School of art has proposed a study trip to the Venice Biennale for all its students and staff. The direct journey from Limoges is timed to reach Venice at the same time as art nOmad’s special convoy and will be the occasion for an exhibition and specific performances on Saturday 24th October.

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2. Other impromptu readings will be organised by the art nOmad team and members of the public will be invited to take part.
Research, Transmission and Diffusion

Apart from serving as a base for exhibitions and performances, the art nOmad van functions equally as a research laboratory, itinerant factory and communication hub (particularly when in broadcast mode with its ephemeral mobile radio station). The general public is invited to participate in open workshops — linked to the theme of contemporary sublime — at all exhibition openings. Aspects of these experimental relations are among the founding fields of research in art nOmad’s study of the art of intervention.

The project encompasses production of a “road movie” and blog-like internet diary (blog + social networks) to record the journey. These elements will later provide substance for printed and digital publications as well as exhibitions.

An Ephemeral nOmadic Biennale Radio Station; described by its inventor and presenter Annely Boucher (graduate from Bourges School of Art)

“For O Voyage Sublime I want to organise a radio station to match art nOmad’s Biennale in a van and be just as mobile. The idea is to reflect the artists’ projects and paint a radio portrait of works being exhibited but also to report on other moments and encounters during the journey. The station is not only open to everyone in the biennale but also to spectators and all those who cross the van’s path.

We plan to broadcast a diary of events each day and record analyses and opinions with readings, interviews plus news, dramatisations or any other form of radio that helps communicate the spirit of this adventure. The programmes will be broadcast locally and also available as a live stream over internet as well as files for download later.”
Planned Journey and Events

**Sunday 13 September Midday to Midnight**
Official Biennale launch event with collective performances + open call for participants + press conference on the steps of the [Palais de Tokyo Museum in Paris](#).

**Monday 12 to Thursday 15 October**
Painting the art nOmad van gold by Clorinde Coranotto and students, over a four-day period in the entrance hall at [ENSA Limoges School of Art](#).

**Friday 16 October from 6.00pm to 8.30pm**
Inauguration and opening night of art nOmad’s Biennale at [ENSA Limoges](#).

**Saturday 17 October from 10.00am to midday**
Presentation and visit of the Biennale at [ENSA Limoges](#) to members of [CINQ,25](#) an organisation that federates a network of contemporary art institutions in the Limousin region.

**Wednesday 21 October**
Departure from [Arnac-la-Poste](#) at 5.00 am heading for [Hauterives](#) (493 km); performance at [Ferdinand Cheval’s Palais idéal](#) from 11.30am to 3.00pm.
Depart for [Montélimar](#) (92 km); exhibition and performance at the [Château des Adhémar Contemporary Art Centre](#) from 7.00pm to 9.30pm. Night in Montélimar.

**Thursday 22 October**
Montélimar to Marseille (168 km); exhibition and performance at [ESADMM – Marseille-Méditerranée School of Art and Design](#) from 11.00am to 12.30pm; exhibition and performance / readings at [Marseille Museum of Contemporary Art](#) from 5.00pm to 9.00pm. Night in Marseille.

**Friday 23 October**
Marseille to [Venice](#) (791 km), rest period. Night in Venice.

**Saturday 24 October**
Exhibition and performance in [Venice](#) with [ENSA Limoges](#). From 11.00am to 20.30pm. Night in Venice.

**Sunday 25 October**
Exhibition and performance in Venice. [Venice](#) to [Arnac-la-Poste](#) (1093 km).
Clorinde Coranotto: Drawing for interventions outside the Palais de Tokyo, 2015.
Drawing on flexible matte black aluminium, 33x33 cm.
art nOmad officially launches its Biennale from the steps outside the Palais de Tokyo Museum (Avenue du Président Wilson, Paris) with a series of events lasting from midday to midnight on Sunday 13th September. This coincides with the last day of the museum’s summer season dedicated to “beauty today”, a subject interestingly close to our own. Included in the schedule of events will be a press conference.

Open Call for Participation

art nOmad’s *modus operandi*, prior to every large-scale intervention, is to make a public call for participations or contributions from inhabitants of the Limousin region or further afield. This was the case in 2006 and 2011 for example when the group took part in the Paris Agriculture Show. Through announcements in the press, people were asked to send anything that weighed less than a kilogram that evoked an aspect of their home area. Within 3 weeks over 400 objects, pictures, sculptures, letters and songs has accumulated and were transformed into a Limousin Cabinet of Curiosities displayed inside art nOmad’s van during the 9 days of the 2006 Agriculture Show. A variation on the theme in 2011 asked for emails or letters containing a photo of an artistico-gastronomical creation made from local culinary products. These provided material for a slide show that was projected continuously at the back of the van throughout the 2011 Agricultural Show.

Description of Interventions

The aim is to create an open-ended event comprising an exhibition of the works travelling in the Biennale, to stimulate encounters between the general public, artists, students, the nOmadic curator, journalists, museum staff… as well as to initiate a workshop aiming to make a collective and participatory installation inspired by ideas of the Sublime.

Components

1. Art nOmad’s van (a striking visual element and rallying point);
2. 20 artworks chosen for the Biennale and implanted in or on the van;
3. Selected Biennale artists primed for discussions with visitors;
4. Paul Ardenne, curator of the exhibition;
5. 6 to 40 second-year students and several tutors from Limoges School of Art;
6. A team of art nOmad artists and agitators plus educational staff from the Palais de Tokyo;
7. Art lovers and visitors (willing participants or curious onlookers);
8. An open, outdoor workshop by the museum main entrance with free access to materials such as space blankets and plenty of encouragement to commit an art act on the subject of the Sublime by picking inspiration in the form of words or poetic images.

Clorinde Coranotto: *Analytical outline of interventions on the steps of the Palais de Tokyo*, 2015. Drawing on flexible matte black aluminium. 23 x 7 cm.
Workshop
Aims: each participant contributes to a Map of the Sublime, acting freely or in response to sentences or pictures connected with notions of the Sublime and drawn from a hat.
Space blankets are the sole material supplied freely to everyone. Among their many properties, they convey a profound symbolic sense and also have the advantage of being able to become radiant, lightweight structures. Clorinde Coranotto has been using them regularly since 2008 in art nOmad workshops in her role as an “artinductor” as well as in her personal production. When coated on one side with water-based mixtures, space blankets wrinkle like skin, can be “stuck” on various surfaces and in our case can be used to “sublimate” the museum entrance steps according to the fancy and fingers of participants who may be inspired to create their own patterns or pathways to the Sublime.
Organisation: Parked in front of the main entrance to the museum, art nOmad’s van will mark the hub of the day’s events. Artists and students around the van will stand ready to accompany visitors who wish to participate in a moment of collective creativity. Everyone is invited to cut-up sections of space blanket or help themselves to pre-cut pieces which can then be pasted onto the museum steps with a mixture of water and flour. The ultimate aim is to gradually cover the steps and Palais de Tokyo entrance area.
Potential outcomes: MAZES TO LOSE YOURSELF IN // ULTRALIGHT INSTALLATIONS HEAVY WITH MEANING // MAPS OF MENTAL OR PHYSICAL SPACES TO BE CONJURED OUT OF THIN AIR // PRECIOUS ORNAMENTS OR SOPHISTICATED DECORATIONS FOR SUBTLE MINDS // PUZZLING SIGNS AND SUBLIME WORDS...

Why Inaugurate the Biennale at the Palais de Tokyo?

Common guiding principles
art nOmad delights in paradox and fringe artistic practices. Our project at the Palais de Tokyo sets up a dialogue between rural and urban environments (the edge contrast between Arnac-la-Poste and Paris!), between local and international theatres of action, between a centre for intervention without brick walls and one of the largest institutions for contemporary art in Europe... The art nOmad van might be compared to a benevolent Trojan horse, blending into its surroundings with the help of its green and red striped camouflage all the better to surprise ingrained prejudices and question the role art plays in our lives. It can catalyse revelations in participants and in innocent by-standers and never fails to trigger discussions both verbal and artistic.
Like art nOmad, the Palais de Tokyo opens its doors to enlarged fields of contemporary art practices, encouraging crossovers into literature, theatre, music, social sciences, film etc. In short, both seek to close the gap between art and everyday life, sometimes even joining the two into a single continuum.
A similar attitude to art nOmad’s guiding philosophies can be guessed from the Palais de Tokyo’s use of its own building... draw inspiration primarily from resources you already have; make the most of them; occupy temporary or long-term surroundings without disfiguring them; invent novel connections, permeable interfaces or openings into the outside world; constantly play on individual and collective dimensions.

Public areas as space for “almost free expression”
Areas like public squares or plazas in front of public buildings are favourite spots for interventions by art nOmad. In practical terms they provide easy access to park the van and construct installations but they also have strategic value in the sense that they facilitate contact with the public and sometimes as in the case of squares opposite religious edifices they may even have a spiritual or philosophical resonance.
Creating spaces for “almost free expression” has become part and parcel of art nOmad’s approach: Giant sheets of cardboard laid out in the rain in front of Tulle Cathedral resulted in an immense watercolour painting; the black farmac car park at Limoges Art School on occasion may suddenly sport drawings in coloured chalk depicting imaginary future architectures; moss-covered trees are liable to find themselves prey to mysterious messages written in red yarn; even inside a caravan lined with a layer of plaster, selective scraping has been known to reveal hidden messages in coloured ink or a simple lake can become a place for art classes in pedal boats avoiding growing quantities of floating art objects...
Artists and Works in the Biennale
Presented by Paul Ardenne

Charlotte Beaufort

*Calme bloc* ([Calm Block]), 2015. Sheet metal, paint, composite material, light, computer. 50×50×50 cm.

Charlotte Beaufort lives and works in Couiza (Aude, France). She uses light in her work as a physical material to explore tangible and psychological aspects of time and space, producing installations that are a cross between sculpture and architecture. Of particular interest in this research are various phenomena linked with interaction and indeterminacy.

Marie-Dominique Popeland aptly describes the emotions felt by visitors encountering the artist’s “slits of light” in an exhibition of her works at Pau in 2008: “You enter two rooms at the centre of which stands a square-sectioned, metal pillar – useful to lean against while your head spins. The first reaction is a strong sensation; the rooms, like cathedrals seem to have been built by and for light. Both have similar luminous slits that stretch from floor to ceiling. The type of light can only make you think of a cathedral or crypt, as if these were windows with light flooding in from outside. Going closer, the light reveals itself, deepens and becomes a volume, a vaporous tangible material.”

*For art nOmad's 1st Biennale — O Voyage Sublime*, Charlotte Beaufort presents *Calm Block*, a piece specially made for the circumstances. The work is a portable installation that experiments with light and enables a small-scale version of the Sublime to travel in a van on the road to Venice. Simultaneously, *Calm Block* evokes memories of work by James Lee Byars whose ideas have inspired the exhibition’s theme.

Janet Biggs

*Can’t find my way home*, 2015. Single channel video, HD, 16/9. 7’30”.

Janet Biggs was born in 1959 at Harrisburg (USA). She lives and works in New York. Her videos and performances explore geographical, physical and psycho-pathological extremes where desire, perception of self and environment or alterations in perception are played out. Relationships between freedom and constraint lie at the heart of much of her work. An invertebrate traveler and explorer of far-flung regions of the globe, Janet Biggs also has a pronounced taste for going down mines. In her films she often tests the limits of her subjects’ as well as her own possibilities; a champion speeding across Bonneville Salt Flats on a motorbike, horses galloping on treadmills, Olympic synchronized swimmers attempting to defy gravity… She also has a keen eye for private personal exploits carried out in everyday situations for example an autistic child skating, a blind horsewoman controlling her horse through the sounds she hears, a scientist recording the strange noises emitted by neuronal cell cultures; a sufferer of Alzheimer’s disease who retrieves a memory. In each situation Janet Biggs brings out the existential quest underlying the actions depicted on screen.

*For art nOmad's 1st Biennale — O Voyage Sublime*, Janet Biggs will show *Can’t Find My Way Home*, a video in which we see the artist losing her way while exploring a vast underground cavern lined with giant crystals, a visual metaphor of the brain in Alzheimer’s disease. She leads us on a voyage deep into the folds of our memory, juxtaposing images of a research scientist working on brain tissue in a neurology laboratory; a sublime voyage to the centre of ourselves. The video was first shown at the LOOP Festival in Barcelona in June 2015.
Tia-Calli Borlase


Tia-Calli Borlase was born in 1972 at Chalon-sur-Saône. She lives and works in Paris. Her artworks are unusual to say the least, starting with the early *Membrane Sculptures* which were three-dimensional arrangements and misappropriations of textiles and fashionable or erotic garments. Having obtained a doctorate in art and art sciences from the Sorbonne, Tia Calli-Borlase exhibited her work in 2010 at the Aponia Contemporary Art Centre in Villiers-sur-Marne under the title “A Mapping of Desire” which is an appropriate summary of what she does. As a skilled horse rider it was only natural that her work should then reflect her love of horses and equine activities. Her drawings of them are perfectly observed and she soon developed a body of work involving dressing horses in historical regalia, fully caparisoned in colourful, medieval yet contemporary adornments. She “performs” with and on her art and, as in 2012 during the September Spring Festival at the Augustins Museum, is capable of broaching the inner sanctum of historical collections on horseback. In her art, she treats horses not just as animals but rather as living objects of mythical fantasy and fancy, confirming Buffon’s remark that horses are Man’s most noble conquest. The exhibition *Motopépête* held at MAC Lyon in 2014 included motorbikes decked out in ceremonial garb like horses, as if they were alive and could be paraded and dreamed about.

*For art nOmad’s 1st Biennale — O Voyage Sublime,* Tia-Calli Borlase turns to horses again, this time seeking inspiration in Pisanello’s depictions of them. She intends clothing her versions in gold, simultaneously a nodding homage to James Lee Byars and to the animal that is her symbolic lodestone and in her work a representation of the Sublime.

Morgane Callegari

*Elle patinait... [She Was Skating...],* 2015. Video. 3’20’’.

Morgane Callegari has been ice-skating since the age of five and in September 2014 turned professional. She also has a Master degree in art practices with a long experience of photography in particular. Early on, she started composing scenes in which she posed, set in apparently peaceful surroundings openly inspired by fairy stories for young girls. However, the perfect decor, colours and poses make one suspicious of so much smoothly lit and too well-prepared happiness. The world Morgane Callegari depicts prefers illusions to raw physical, social and existential reality. Happiness here is only skin deep, a fine veneer of hard-won sublimity. This ambiguity plays on the aesthetics of magical wonderland visions, intoxicated with a contentedness that might crumble at the slightest touch.

*For art nOmad’s 1st Biennale — O Voyage Sublime,* Morgane Callegari purposes a video drawing inspiration from her professional activity and the following poem by Verlaine, *Il patinait merveilleusement* (*He Skated So Wonderfully*):

*He skated so wonderfully,*
Leaping fearlessly!
Landing so gracefully.
As slim as a tall girl,
Bright, swift and strong like a needle,
As supple and darting as an eel.

What sumptuous visual effects,
A delightful whirling torment,
A graceful streak of lightning.

At times he seemed invisible,
Speeding towards a point
So far away it too was invisible…

Still invisible today,
What might he have become?
What might he have become?
Mat Collishaw

_Burning Flowers III, 2004. E-type photograph, in an old-style Frame. 25.4×20.3 cm; 52×46 cm (framed)._  
Mat Collishaw was born in 1966 in Nottingham, UK. He is one of the original Young British Artists of the late 1980s. He lives and works in London.  
Mat Collishaw has always worked on the Sublime, exploring the fundamental duality between existence and the human body, between life and death, splendour and squalor, beauty and decay, attraction and repulsion. His work fascinates through its infinitely complex approaches, never far from Baudelaire’s sense of exquisite revulsion in its obsessive dissection of a very human delight in the ineffable or obscure. He clearly embraces the real world in a Nietzschean way, accepting life in all its variety, bar nothing. The thrill Mat Collishaw pursues and seeks to communicate is nothing less than the Sublime – simultaneous beauty and corrupted or decaying flesh. This flavour of the Sublime would have been recognised by the philosopher Edmund Burke and also by the Romantic painter John Martin, a major influence in Mat Collishaw’s work.  
_For art nOmad’s 1st Biennale — O Voyage Sublime_, we will be showing one of Mat Collishaw’s famous burning bouquets. The ineffable beauty of flowers comes head to head with the beauty of fire, its terrible power underlining their fragility as it shortens their already brief lives whilst in the same breath sparing them a long process of fading and rotting away. His fine, delicate photography is sublimated by the Baroque frames chosen and painted by the artist to be an inseparable part of the work. The bright colours of the flowers and flames are imprisoned in blackness, a symbol of death triumphant and harbinger for the onlooker of the odd clarity of doomed beauty.

mounir fatmi

_The Ring, 2014. Pigment print on baryta, 15×21 cm._

mounir fatmi was born in 1970 in Tangier, Morocco. He lives and works in Paris.  
His work is prolific and varied in form (sculpture, installations, video, writings, drawings, painted murals…) concerned with humans, different cultures and how they collide. Running through all of his work is the conviction that tolerance and openness to other cultures and languages – and beauty – are the only ways to save our world.  
One paradigm fatmi uses to promote his ideas is the kiss. Not any ordinary kiss but Humphrey Bogart and Ingrid Bergman’s kiss in the film Casablanca, probably the longest on celluloid. And then there is the more abstract kiss of two contingent circles, analysed scientifically according to _The Kiss Precise_, a poem written by Frederik Soddy to illustrate Descartes’ Theorem in which two or more “kissing” circles and their tangents are analysed. All fatmi’s obsessions can be found in this kiss; black and white, science, knowledge, archives, poetry and beauty. mounir fatmi writes “The Kiss Precise is a link between a Hollywood kiss, the film of my teenage years and my obsessive craving in equal measure of mastery and poetry, encompassing a chemist who was awarded the Nobel prize, the geometry of sentiments, an improbable poem on the joining of circles and lastly two young Moroccans whose love succeeds in moving the society and world they live in. Yes, it all comes down to desire, to poetry, to science, to art and finally in fact to politics.”  
_For art nOmad’s 1st Biennale — O Voyage Sublime_, mounir fatmi proposes L’anneau [The Ring] (2014), a photo of his own remarkably feminine hand, his outstretched palm marked with lines like tangents that transect a circle – a wedding ring – in its middle. Open palm, circle / ring, all are typical of fatmi’s approach, one that is both conceptual and aesthetic, personal and universal, poetic and political.

Shaun Gladwell

_Untitled (Wanderer above the sea of fog), 2014. Photography, inkjet paper, 20.5×27.5 cm._

Shaun Gladwell was born in 1972 in Sydney, Australia. He lives and works in London, UK.
Skateboarding, surfing, parkour, Shaun Gladwell is an all-round gymnastic artist, a master of movement, gesture and physical expressiveness, in an instant putting his body through its paces and courting real fear. Without hesitating he puts his “real” life on the line as intimated in the title of one of his earliest videos, Riding with Death (Redux), or in his most famous to date, Apologies 1-6 (2007-2009), in which crossing over Australian highways is shown to be akin to crossing over the river Styx. Shaun Gladwell constantly invents new bodies in a sort of “corpo-poetic” art; hanging suspended between life and death, arms outstretched as if on a cross; body-machine, body-motorbike, virtuoso body, combat body... Apart from movement Shaun Gladwell’s art is primarily about control; mastery of his own body of course but also about seeking to control time. This represents one of his major concerns as he constantly acts and watches his actions, sets things in motion and observes the shift in time with awe, conjugating a body in movement with suspension in time. Shaun Gladwell creates this double-take through an ability to see himself as an object whilst still focussing on himself as a subject. He studies himself from above or far off, appraises this strange object that is Gladwell, analysing him all the closer in slow motion. Such a vision of himself naturally led to making a personal version of Caspar David Friedrich’s iconic Wanderer Above the Sea of Fog. As he says, “I am me and myself and me the other; me in my body and me in the world. It’s about duality, complexity, schizophrenia and (dis)integration.”

For art nOmad’s 1st Biennale — O Voyage Sublìme, Shaun Gladwell will exhibit his self-portrait as Caspar David Friedrich, which although a small photographic print nevertheless communicates the same conscience of the Sublime as Friedrich’s much larger original; a perfect example of how to make the onlooker identify with the figure in the picture and contemplate the landscape through the subject’s eyes.

Ali Kazma


Ali Kazma was born in 1971 in Istanbul, Turkey where he lives and works. Over the last ten years video artist and photographer Ali Kazma has been shooting a vast archive of footage on people at work and producing things. The films are both rigorously analytical in their detail yet poetic, raising fundamental questions about the purpose of work and human activity. Concentrating on those who produce goods rather than on those who consume them, Kazma records life from the perspective of the workers, paying homage to their skills and dexterous gestures; work is depicted as acquired know-how, a constructive form of existence and of society — shown here through the skilled camera-work of the artist himself. Ali Kazma is consequently producing a poetic portrait of how man moulds himself or other living organisms, how he alters his environment, creating and using objects around him. In his videos and especially in the “Obstructions” series, time and energy are also central to his interests; Man constantly labours as a way to resist or “obstruct” the passage of time, postponing an inevitable death; resist and defend your right to existence. Representing work this way implies adopting a necessary aesthetic stance in rendering on screen the energy involved in transforming and accomplishing things, making it visible. He does this by matching rhythm and duration of gestures with their visual representation on video. The concordance of rhythm is particularly noticeable in Crystal.

For art nOmad’s 1st Biennale — O Voyage Sublìme, Ali Kazma’s recent video, Crystal (2015) will be shown. It documents the fragile beauty and sparkling clarity of luxury glassware being made at the Saint-Louis-les-Bitche Glass Factory. The craftsmen are seen in intense concentration as they extract the raw material from the flames and skillfully model it using fingers and breath pressure to produce immaculate objects that have a timeless fascination over us and are the perfected result of individual and collective prowess.

Rachel Labastie

Boîtes [Boots], 2012. Smoke-fired stoneware, 36×10×28 cm each.

Rachel Labastie was born in 1978 at Bayonne. She lives and works in Brussels, Belgium. The ceramics Rachel Labastie makes demonstrate an intimate yet energetic relationship with her raw materials, one that is both physical and conceptual, both contemporary and rooted in age-old
traditions of handling and firing clay. Her pieces communicate the anxiety and joy of making and transforming, of being able to muster any form and build a world in her hands that reflects the state of human existence whilst simultaneously opening up alternative possibilities. Her art rejects the way society alienates individuals, how it always seeks to control minds and bodies and instead, in an attempt to redress the balance, she invites us to go beyond mere appearances. Shining through her objects is the obvious exaltation and sensual pleasure of working with clay and fire, two of the oldest materials known to mankind for making art. Contrary to the impression of spontaneous expression, to achieve perfection the art of ceramics requires an ascetic and meticulous mastery over firing temperatures and exposure of surfaces to the flames. Rachel Labastie lets her life permeate the objects she produces, imbuing them with equal parts of personal individuality and universal humanity. The pieces illustrate, offset or soothe the vicissitudes of her and our daily existences. They are a record of what is, a charm to magnify and exalt what might be and a balm to comfort and save what might have been.

For art nOmad’s 1st Biennale — O Voyage Sublime, Rachel Labastie proposes to show a pair of boots – ceramic boots. At first sight they may seem appropriate in the context of a nomadic journey to Venice but in reality these boots are for stick-in-the-muds; they are as heavy as the clay they are made of. In a single object we have a promise of movement and travel then abruptly denied its accomplishment.

Fred Mars Landois

_Nu descendant les poubelles [Nude Descending with the Trash], 2012. Colour photo, 30×35 cm._

Fred Mars Landois was born in 1975 at Saint-Martin-d’Hères. He lives and works in Lyon and Décines.

Every possible medium or material is grist to his mill. From photos, installations and paintings to sculptures and posters in public places, Fred Mars Landois has done them all. Under the auspices of his “Mars Factory” with a clear nod in the direction of Andy Warhol, he also has no objections to commissioning work from specialists, though always maintains careful control over the final content. The latter is typically disrespectful, refusing to accept the status quo and inevitably anti-authoritarian. Permanently dissatisfied and staunchly optimistic, Fred Mars Landois gleefully subverts the established order like a true post-situationist should, sniffing out anything overtly serious as inherently suspicious. His weapons are words and word play, with a particular soft spot for alliteration in the style of Raymond Roussel: _Babel a fait des tours que des baies pas belles ont démoli un jour [Babylon was toppled on one day by billiard ball bullets],_ or short sentences that make you think twice; _Mes revenus sont repartis [My income has gone out]_. Èstce qu’un homme tronc peut être Français de souche ? [Can a man with a wooden leg be said to be 100% British oak?]. Sometimes the words are nonsensical. In a spoof of the famous recruiting poster for American soldiers to enlist in the First World War (I want YOU for US army), Fred Mars Landois printed in garish letters, _Je te veux pour me confèterre en toi [I want you as someone I can confide in]_, replacing Uncle Sam’s stern figure with a picture of himself in the same pose. Despite the message being indecipherable, the poster’s meaning comes through loud and clear… Fred Mars Landois is having fun undermining the sacred icons of overbearing authority.

For art nOmad’s 1st Biennale — O Voyage Sublime, Fred’s contribution will be _Nu descendant les poubelles [Nude Descending the Trash],_ a photo dutifully inspired by Marcel Duchamp’s work of almost the same name. Duchamp’s staircase and nude are all here except that the sublume figure of movement is a rubbish bag in each hand as she travels down the stairs.

Fabrice Langlade (+ Léo Haddad, video director)

_Jets. Video. 3’16”._

Fabrice Langlade was born in 1964 in Reims. He lives and works in Paris and Montreuil. Practising professionally since 1990, Fabrice Langlade makes enigmatic sculptures that never openly declare their meaning at first glance. _Carrousel_ (2008) is a case in point with its porcelain-like white figurines of children, animals and other familiar characters that seem to have stepped straight out of
children’s story books or a television series. These life-sized forms are sculpted in the simplified lines of
 cut-out silhouettes that accentuate their white surfaces and they stand mysteriously on plinth bases.
 Another example is SSHH (2002), large blobs of composite resin covered in luminescent paint.
 Looking like giant half-melted wax candles, they are exhibited standing on the floor or posed on
 pieces of furniture, impervious to facile interpretation, just simply occupying space. Their mute
 originality or unidentifiable aura of strangeness paradoxically draws our attention like a magnet. We
 want to hug them, move them around, treat them as playthings.

For art nOmad’s 1st Biennale — O Voyage Sublime, Fabrice Langlade is represented by Jets, a short and mysterious video made by Leo Haddad in which the artist is shown as if a knife-thrower in a circus act, sending throwing small metallic sculptures shaped like birds or military drones flying
 through the air. They either bury their sharp heads as they land in a wall or else mysteriously return to
 the artist’s hand in boomerang fashion. Filmed in black and white and accompanied by a mesmerising
 musical backing track we feel the portent of metaphor without actually being able to identify the
 reasons behind the thick layers of intrigue and aberrant flight paths. The only option is to sit back and
 wonder.

Myriam Mechita

Dans le sillage d’Ulysse, tenir sa route entre ses mains [In the Wake of

Myriam Mechita was born in 1974 à Strasbourg. She lives and works in Paris and Berlin.
 The strangeness of the world, absence and desire are the cornerstones of Myriam Mechita’s art, sometimes to a painful and violent degree. Close to the tradition of vanities, sometimes highly polished
 or bared to the bone, her sculptures, installations and drawings ache with clashes between life and
death, between suffering and pleasure, blackness and colour. Dark thoughts of departing, deaths and
 separations circulate among many of her works yet they always manage to hang onto life by a fragile
 thread, whether it be a colourful string of pearls and sequins, or a patch of embroidery and jewellery.
 The ephemeral and illusionary receive much attention in her work. “Mes productions turn their back on
 solidarity, harmony or fusion. I always seem to come across the stumbling block of time and its
 ineluctable transience.” Her work therefore tries to reconcile a desire for life and liberty whilst beating
 off fear of imminent death. From an early age Myriam Mechita was fascinated by the paintings of Fra
 Angelico and this resurfaced later in a series of works collectively titled La décapitation de Saint-Côme
 [The Decapitation of Saint Cosmas] in which freshly decapitated saints are represented with sequins
 and embroidery. Into this sea of horror and terror mixed with beauty and unconcern, into this
 combination of the headless and heedless comes creeping a hint of self-derision as she seems to point
 out wryly that all those pearls, sequins and needlework pieces are so eminently feminine...

For art nOmad’s 1st Biennale — O Voyage Sublime, Myriam Mechita will show a piece that
 epitomises the paradigm of desire that is the source of her urge to reach out to others, towards
 somewhere outside herself and towards the “uncanny” sensation she feels so strongly and actively tries
 to pin down. A book and a pair of hands. The book is one on art history, full of printed reproductions
 and constellations. Text-less, it shows the landscapes Ulysses crossed as recounted in the Odyssey,
 landscapes that for the most part no longer exist today. The hands are modelled on those of her son
 and cast in bronze. Carving the model of the hands was like giving birth a second time. She was
 inscribing her son into the here and now, his time. As for herself, she dwells in the book of infinite
 landscapes past, an empty world of times gone by, frozen there forever.

Maro Michalakakos

Itinéraire gravé [Engraved Route], 2013. Scratched purple velvet. Different
 sizes.

Maro Michalakakos was born in 1967 in Athens, Greece where she lives and works. She graduated
 from Cergy School of Art in Paris.
 The works Maro Michalakakos makes, particularly her sculptures, are connected one way or another
 with domestic interiors traditionally considered female territory. The forms and materials she deploys
speak of profound fears of autonomy, of being consumed by what lies outside, fear of the body’s secrets and getting old, fear of dying, all this considered with a certain cool Greek equanimity. Her works with crimson or red velvet carpets and tapestries are sculpted into relief drawings by shaving away areas with a scalpel or sharp blade. There is an immediate tension created just by the violent act of cutting into soft velvet which mirrors a duality in much of her work; incised surfaces, zones shaved or left unshaved symbolize male and female, the idea of removal, disappearance as opposed to leaving traces and marks, of movement and restrictions, ancient cultural antagonisms still prevalent in today’s society.

For art nOmad’s 1st Biennale — O Voyage Sublime, Maro Michalakakos has adapted a piece previously exhibited in the “Motopoétique” show at MAC Lyon Contemporary Art Museum in February 2014. Swatches of purple velvet marked with tyre tracks – from a motorbike in fact - will line the inside of the art nOmad van giving it the hushed atmosphere of a chapel, a sacred space set apart to contemplate the Sublime, as indeed all places reserved for art should be. Countless churches, medieval castles and temples to industry have already been “de-consecrated” to make way for the 21st century’s idea of the Sublime. This is the effect of unstoppable creativity and a new “democratic age for art” in which all forms can find their place. Clarinor Coranotto’s art nOmad van decked inside with plush velvet will be sublimated into a classic theatre, a small stage bursting at the seams with contemporary creation.

**Freddy Pannecoccke**

**Toison d’or [Golden Fleece], 2014. Sheepskin, gold paint, meat hook.**

Freddy Pannecoccke was born in 1971 at Douai and lives in Limerick. Early in his life, he took up painting, going to the CAPS collective workshops in his home town where he met abstract painter Claude Szymczak. After graduating in interior architecture, he specialised in exhibition design and in 1998 was one of the first to design and build a stand for the Football World Cup, later going on to design scenery for the theatre and television. Together with Claude Szymczak he founded, the Sinle-Noble Art Centre, the first youth cultural centre in France specifically encouraging art. During his six years in charge, he exhibited numerous works by modern and contemporary artists and today continues to be involved in social and cultural projects. In 2006, he founded SMAC, a mobile cultural service organising events and in particular establishing a contemporary art biennial exhibition called “Hybride” (most notably collaborating with artist Carole Douay). Other original creations include his musical, *Le pigeon de papier [The Paper Pigeon]* (2014), and a documentary film, *Le geste et la couleur [Gesture and Colour]*.

*For art nOmad’s 1st Biennale — O Voyage Sublime,* Freddy Pannecoccke embarks with his *Toison d’or [Golden Fleece]* (2014). The story of the Golden Fleece in Ancient Greek mythology is associated with the hero Jason (son of King Ae son and descendant of Aeolus) and his crew called the Argonauts. King Ae son was ejected from the throne by his half-brother Pelias (Jason’s uncle) when Jason was still a baby. Returning to the kingdom as an adult to reclaim the throne, Pelias agrees to abide on condition that Jason can bring back the magical Golden Fleece from its sanctuary in the region of Colchis. After many adventures, Jason reaches Colchis and successfully completes the almost impossible tasks set by the keeper of the Fleece, King Aeetes, largely thanks to the help of Medea, the king’s daughter who has fallen in love with Jason. Returning to Pelias with the Golden Fleece, he discovers in the intervening time Pelias has murdered Ae son. With the help of Medea, who is now his wife, Jason reaps revenge by tricking the daughters of Pelias to murder their own father. Medea and Jason spend the next ten years in peace as exiles but Jason soon neglects his wife preferring to court Creusa (or Glauce), the daughter of Creon, King of Corinth. Medea in a rage kills Creusa and then her own two sons from the union with Jason, fleeing in a winged chariot sent as a present from her grandfather, the sun god Helios. In the end Jason returns to Iolcos where with the help of friends he regains his father’s throne. Freddy Pannecoccke’s *La Toison d’or* sums up the terrible tragedy with just a desultory sheepskin on a hook. He seems to be saying “look at all the suffering caused by so little.”
Laurent Perbos

_Eeriness (Livia)._ Polyurethane resin, copper, metal, submerged pump, wine, 220V supply. 140×40×40 cm.

Laurent Perbos was born in 1971 in Bordeaux. He lives and works in Marseille. According to Céline Ghisleri, “Walking around an exhibition by Laurent Perbos is to enter an imaginary world where objects come to life through the artist’s unnatural handling of them. They have undergone a metamorphosis that is both physical and metaphysical. The artist plays with normal codes connecting form and meaning, and thereby challenges spectators’ presumptions about what they see.” According to the artist himself, the _Eeriness_ series is an attempt to breathe life into the statues not by animation of form but by giving them feelings. Sadness, for example, is translated by trickling tears, or suffering by blood beading in an open wound. “I don’t intend to mechanically animate these statues or create a visual representation of tears or blood but instead want to give them real emotion.”

For art noMad’s 1st Biennale — _O Voyage Sublime_, Laurent Perbos’s _Livia_ [Livia] from his _Eeriness_ series will be on board the van. The statue is a resin copy of an antique original of which only the head has survived. Tears roll from its eyes. Emotion sublimates; tears accompany important stages in the lives of humans; in mourning, overwhelming pain or at the loss of loved ones. They are cathartic, the outward sign of a vital psychological healing process as well as playing a public and private role. Here however the tears are droplets of red wine that trickle down Imperial Livia’s cheeks onto the pedestal and from there drip to the floor. Livia was the second wife of the Emperor Augustus, the first Roman Emperor. She was the mother of Emperor Tiberius who succeeded his father and became one of only a few women to attain ultimate symbolic status among Roman aristocracy. An astute political schemer during her lifetime, here she has become the victim of a curious miracle or suddenly acquired supernatural powers. The wine that flows from her eyelids only adds to her real omnipotence in life including being elevated post mortem to the rank of a goddess. However Laurent Perbos’ statue makes her look more like a haggard acolyte of Baccus. The ritual of shedding tears on this occasion is used “unnaturally” and instead of catharsis we have dishevelled baccanalia, an absurd marvel and sublime disorder.

Frank Perrin


Frank Perrin was born in 1969 in Mogadishu, Somalia. He lives and works in Paris. Frank Perrin is a photographer, philosopher, art critic and founder of _BlockNotes_ (1992-1999) and _Crash_ magazine which he still contributes to as artistic director. His recent activity as a photographer and thinker focusses on the concept of “post-capitalism” where consumers eagerly acquire new objects not so much for the sake of the objects themselves but for the image they bring with them, an off-the-shelf scenario that can be purposefully dropped in the shopping basket. Successive series of works by Frank Perrin systematically compile what amounts to a catalogue of contemporary obsessions and collective fantasizing, phenomena that he studies almost scientifically. The pictures of fashion shows in the series _Défilés de mode_ are not about clothing but capture an arena where beauty is being produced, creativity exposed, a place where lonely spectators and actors reach out to one another in the dark. In Perrin’s eyes this is a stage where the tragedies of the world are reflected and played out. Joggers, another series of photos points to a spontaneous global obsession with keeping fit. The series of swimming pools in Les piscines explores diving, a paradigm of public spectacle, elegantly parading our bodies before they dissolve away. Yet another series concentrates on power in society, the quest for money and “success” which must be shown off, admired like works of art, lasted after and envied.

As Frank Perrin states, “Beauty, fashion, spectacle, globalisation of the futile; all these I try to catch in my net like a collector of butterflies.”

For art noMad’s 1st Biennale — _O Voyage Sublime_, Frank Perrin inaugurates a new section in his catalogue of obsessions, this time scrutinizing today’s media stars with his characteristically critical gaze. _Golden Showers_ consists of portraits of subjects whose pupils and mouths are covered in gold leaf. The pieces clearly pay homage to James Lee Byars whilst also anchoring the images among
his previous studies of post-capitalist mythologies. Suggestive of real though unidentified fantasies, the subjects appear like ghosts caught between life and dread, flowering yet stamped and branded, frozen halfway between incandescent heat and frigid darkness.

Emmanuel Régent


Emmanuel Régent was born in 1973 in Villefranche-sur-Mer where he lives and works. Most famous among his works are drawings executed with a fine-tipped felt pen in which empty blank areas do the talking. Emmanuel Régent also makes sculptures and paints. His series called Nébuleuses [Nebulae], are canvases painted in several monochrome layers before selected zones are sanded away to reveal the colours beneath. His sculptures which can sometimes be seriously large-scale also share the principles of recovery, discrete transformation or fortuitous sublimation. The voids he creates are “geographical or temporal spaces to lose yourself in”, places where absence and removal often encounter proliferation and superimposition. Emmanuel Régent’s art is based on discretion and erasure, preferring less than more. This approach enables the production of pieces that discretely meld into existence. “I draw virtually every day with an interest in taking time, waiting, emptiness or absence […] I introduce principles of unstable apparitions hoping the spectator will fill in the gaps” The blanks Emmanuel Régent refers to are therefore “constructed as open spaces for projections, suppositions, musings, meanderings…”, they are cracks and gaps like the pauses in a rhythm.

For art nOmad’s 1st Biennale — O Voyage Sublime, we are taking Emmanuel Régent’s Meltem with us, a silver jewel that resembles a butterfly maybe, the pointed ears of papillon or phalene dogs, possibly a bird… but in fact it really represents a bream’s jawbone; and a night painting. Living on the coast, Emmanuel Régent spends as much time fishing as painting, which is daily, especially when he spent the summer of 2014 as an artist on board the scientific schooner Tara. Lying on deck at night sailing through the Aegean Sea, he gazed up at the stars then during the day painted his memories using the special technique mentioned above; multiple coloured layers finishing with a coat of black. Careful sanding away can finally reveal the fragile flickering presence of a star.

Mario Rizzi

La vie est à nous [Life Belongs to Us], 2010. Neon. 15×100 cm.

Mario Rizzi was born in 1962 in Barletta, Italy. He lives and works in Berlin. A photographer and film-maker, Mario Rizzi makes works that are committed and artistic, focussing on a given social context seen from one individual person’s point of view. Ai Initi [The Wait] [2013] for instance, immerses us in the life of the Zaatarie refugee camp in the middle of the Jordanian desert, a temporary shelter for 80,000 Syrians who have fled the conflicts at home. Conditions in the camp are so stressful that most of them want to go back. Yet despite the hardships life goes on; the men dance, the women see to daily chores, there’s talk of marrying, we witness a child being born… We witness all this through the eyes of a women – a widow from Homs where her husband was killed. Rizzi has the extraordinary ability to film as if he and his camera were invisible. He gives the impression of being there in the camp, alongside the widow.

Can his films be classed as documentaries? Undoubtedly yes but they also pursue another objective; that of trying to understand the specific aesthetic contexts surrounding each life… In Gliangalo Memo, he explores the context of his own childhood. Perhaps his films are narratives then, as indeed confirmed by the art critic Vasif Kortun who described Mario Rizzi as a storyteller… but a very special storyteller in the sense that his “actors” are actually acting out their own lives as they speak to us directly or obliquely. Maybe the films are symbolic too since Rizzi’s heroes are always perfect paradigms of whatever social situation he wishes to portray. Finally, the films are always made and prepared for particular settings that can range from an old-time film theatre to a museum installation.
Unfailingly tuned into a poetic vision of the world, Rizzi admits he treads a narrow path, “a mysterious and magical balance between creative imagination and social reality.”.

For art nOmad’s 1st Biennale — O Voyage Sublime, we will be presenting La vie est à nous [Life Belongs to Us], a neon-lit sign, unique in the artist’s output, that refers to Jean Renoir’s 1936 film of the same name and to The Conformist by Bernardo Bertolucci (1970). The three film-makers — Renoir, Bertolucci and Rizzi — have the same fighting spirit and seek to portray their vision of everyday life in spite of or in contradiction to whatever happens to be the current dominant ideology.

Julien Serve


Julien Serve was born in 1976 in Paris where he lives and works.

A highly accomplished illustrator, Julian Serve is torn between his love of the world and his inability to change the horrors he sees in it. The only way for him to structure these conflicts is through compulsive drawing, completing dozens of pictures during feverish nocturnal stints – his “notebooks”. “Drawings, he maintains “take shape out of the void”, and with pencil poised on paper, the drawings come until he can do no more. This reassuring mechanical action of the body is part of a logical strategy,” I draw to appropriate things I can’t appropriate in any other way; drawing absent things brings them into existence. Some of the realities I draw – violence, morbidity – are not things I want to experience or condone, but drawing them helps me assume my place in this inconceivable world.”

For art nOmad’s 1st Biennale — O Voyage Sublime, we will be taking on board with us Julien Serve’s Main miraculeuse. Inspiration for this drawing (in fact a whole series of them) came from Joseph Kessel’s Les Mains du miracle, a fictionalised biography of Doctor Felix Kersten who against his wishes became the personal doctor of Himmler, the head of the SS. Dr.Kersten was a physiotherapist specialising in Tibetan medical techniques, a rare skill at the time, and was able to treat Himmler’s chronic stomach pains. His privileged relationship enabled Kersten to influence some of Himmler’s decisions and even successfully bargain for the release of tens of thousands of prisoners and deportees. Julien Serve started with an open gash and golden hands. Fingering, slit, transforming, passage, revelation... a cross between benediction and coitus. A hand connects. A “miraculous hand” pierces gold.

Kelly Cavadas & Laura Miles

Pardonnez-leur en valise [Forgive Them in a Suitcase], 2015. Mixed media, scale 1:20, suitcase 50×27.5×17 cm. After the works included in “Pardonnez-leur” [Forgive Them] an exhibition at the Museum of Art & History (Graphic Arts Department), Geneva (5th March to 14th June, 2015)

Kelly Cavadas and Laura Miles were both born in Geneva, respectively in 1992 and 1990. They are currently students at HEAD, Geneva’s University of Art and Design.

Appropriation, a constant phenomenon throughout the history of art, is particularly present today. Models are quickly seized on, ideas and questions recycled, concepts and images redeployed in a never-ending cycle of quoting and reinterpretation. Appropriation is so widespread it has even become an academic subject and you can get a Bachelor of Arts degree in it at the visual arts department of HEAD, the University of Art and Design in Geneva. The department is run by Didier Rittener and last spring his students organised a remarkable exhibition on appropriation called “Pardonnez-leur” [Forgive Them] in the Graphic art section [aka CdAG] of the Art & History museum in Geneva. No pardon is needed for students who rub shoulders with works of art (sometimes quite subtly) that have been produced by the greatest masters from classical to contemporary times!

Together with other students on the “appropriation” programme, Kelly Cavadas and Laura Miles diligently studied the archives at CdAG (over 30,000 works) on numerous visits between 2013 and 2015. Having familiarised themselves with the works that were to be chosen for the exhibition, the two students could not resist the temptation of applying their knowledge of Duchamp, and produced Pardonnez-leur en valise, an exhibition packed in a suitcase, all the works being scaled down to

art nOmad’s 1st Biennale — Biennale in a Van — O Voyage Sublime — 24
1/20th of their size. These reproductions were also reinterpretations, transposing the context from a serious intellectual one to a purely playful one, plunging spectators into a Lilliputian doll’s house of art. The two students’ suitcase (i.e. novel exhibition space) makes a perfect addition to the art nOmad Biennale. The great works of art it contains are a solid guarantee that O Voyage Sublime will attain its goal.
Gallery of selected works

Charlotte Beaulot: Calm Block, 2015. Metal sheet, paint, composite material, light, computer. 50x50x50 cm.

Morgane Callegari: Elle patinait… [She Skating…], 2015. 3’20’’.


Mat Collishaw: Burning Flowers III, 2004. Etyle photograph, in an old-style frame. 25.4x20.3 cm; 52x46 cm (framed).

Tia Calli Bartlow: Le Cheval d’or de Pisanello [Pisanello’s Golden Horse], 2015. Sculpture in leather and elastic on a wood and metal frame, plus video. Different sizes.


Shaun Gladwell: *Untitled [Wanderer Above the Sea of Fog]*, 2014. Photo on inkjet paper, 20.5×27.5 cm.


Fabrice Langlade (+ Léo Haddad, video director): *Jets [Throws]*. Video. 3’16”

Freddy Pannecocque: *Toison d’or* ([Golden Fleece]), 2014. Sheepskin, gold paint, meat hook. 170x40 cm.


Laurent Perbos: *Eeriness* ([Livia]), 2012. Polyurethane resin, copper, metal, submerged pump, wine, 220V supply. 140x40x40 cm.
A# B

B

C

Mario Rizzi : La vie est à nous [Life Belongs to Us], 2010. Neon light, 15x100 cm. Courtesy of the artist and Analix Forever, Geneva.


Kelly Cavadas et Laura Miles : Pardonnez-leur en valise [Forgive Them in a Suitcase], 2015. Mixed media, scale 1:20, suitcase 50x27.5x17 cm. After the works included in “Pardonnez-leur” [“Forgive Them”] an exhibition at the Museum of Art & History (Graphic Arts Department), Geneva (5th March to 14th June, 2015).
Paul Ardenne


As a curator specialising in contemporary art he has been responsible for exhibitions such as “Micropolitiques” (Grenoble, 2000), “Expérimenter le réel” (Albi-Montpellier, 2001 et 2002) and “Working Men” (Geneva, 2008) and was one of the invited curators for “La Force de l’Art” at the Grand Palais in Paris in May – June 2006.


For further information: paulardenne.wordpress.com

Clorinde Coranotto

A graduate of three art schools (Toulon, Strasbourg and Besançon), this unclassifiable artist defines herself as an “artinductor”. She founded art nOmad in 1999 after many years experience working in the community, whilst continuing to maintain her own separate practice. A taste for cultivating paradoxes and combining contemporary art with everyday life have lead to many improbable encounters such as projects at the Paris Agricultural Show in 2006 and 2011.

Central to her approach is the question of transmitting art to others and in 2003 she began teaching adults at Limoges School of Art before taking over students’ classes in 2015. In addition to her interventions in public and private spaces, in 2014 she was the author of a multi-branched and ongoing publication project: art nOmad se manifeste ! which included a report by her “muse” Paul Ardenne.

For further information: clorinde-coranotto.blogspot.fr

art nOmad

Founded and directed by “artinductor” Clorinde Coranotto in 1999, art nOmad is a centre for interventions and research in artinduction. Its headquarters are at Arnac-la-Poste. The organisation seeks to promote all forms of contemporary art and to make it accessible, tangible and fun to everyone. The centre’s secret weapon, both a tool for expression and a novel learning environment is its tailor-made van, unique in France. The art nOmad van is designed to open up like a stage to an audience, to travel anywhere (Limousin, France, internationally) at the drop of a hat, carrying artworks (often videos for impromptu projection), relevant documents and accessories plus all the material needed to carry out art activities. It is also a mobile centre for artists’ residencies.

The van and art nOmad work with schools, multi-media libraries, specialist institutions... and even in private homes! The organisation is well-practised in infiltrating all manner of public events and gatherings (whether big or small, cultural or not) or else organising them itself.
The art nOmad team varies according to each project in hand but is mostly drawn from a pool of artists and art students who come and share experiences in building ephemeral installations with fully participating members of the public – on the model of a collective performance. Posing that the transmission of art to others constitutes a legitimate creative act in itself, art nOmad organises “performed” conferences and conserves records of everything it does in printed or digital form.

For further information: artnomadaufildesjours.blogspot.fr

“Behind the apparent free-for-all set in motion by art nOmad, there lurks a discernible desire for clarity of approach and orientation. Records are kept of the precise type of work in hand, its status and aims, particularly concerning the apportioned amount of personal energy, that fuel of life that makes us human beings, a factor never left entirely to chance. This is all about gauging what others can bring to the project, an artistic “alter-istic” rather than altruistic approach. Based on a fundamental law of reciprocal relations well-documented by anthropologists and ethnologists, if the artist gives so much we feel obliged to return an equal amount.”

(Paul Ardenne: extract from his introduction to art nOmad Makes A Stand! Under the original title: art nOmad – Approachable, Social, Creative, Playful, Lucid.)

3. For further information consult the book’s blog: artnomadsemmanifeste.wordpress.com
Institutional Partnerships
- European Regional Development Fund (www.europeenlimousin.fr)
- French Ministry of Culture – Limousin Regional Board (www.culturecommunication.gouv.fr/Regions/Drac-Limousin)
- French Institute (www.institufrancais.com)
- Limousin Regional Council (www.regionlimousin.fr)
- Haute-Vienne Council (www.haute-vienne.fr)

Private Partnership
- Movigi (www.movigi.fr)

Participating Art Schools
- ENSA – Limoges School of Art (ensalimoges.fr)
- ENSA – Bourges School of Art (www.ensa-bourges.fr)
- ESADMM – Marseille-Mediterranean School of Art and Design (esadmm.fr)

Host Venues
- Palais de Tokyo Museum, Paris (www.palaisdetokyo.com)
- Postman Cheval’s “Ideal Palace” Museum, Haurtives (www.facteurcheval.com)
- Château des Adhémar Contemporary Art Centre, Montélimar (www.chateaux-ladrome.fr/fr/chateau-des-adhemar-montelimar/le-centre-d-art-contemporain)
- Marseille Museum of Contemporary Art (www.marseille.fr/siteculture/les-lieux-culturels/musees/lemuseedart-contemporain)

Technical Partnerships
- Analix Forever Gallery, Geneva (www.analix-forever.com)
- Limoges City Authorities (www.ville-limoges.fr)
- Limousin Agency for Cultural and Economic Growth (www.avec-limousin.fr)
- Architecture and culture in Marseille (ideesaquai@gmail.com)
- CINQ,25 – Limousin Contemporary Art Network (cinqvingtcinq.org)
- Sylvia Beder communication agency (www.sylviabeder.com)
1 project with irresistible momentum & 1 mission to spread art.

1 travelling exhibition on board the art nOmad van, featuring 20 international artists chosen by Paul Ardenne — on the theme of contemporary "Sublime", paying homage to 1 American artist, James Lee Byars + 100 kg of paint to colour the van gold for its journey.

1 convoy of 30+ travellers (4 art nOmad members + 1 exhibition curator + 1 gallery owner + 7 artists accompanying their works + 1 author + 6 students & 4 staff from Limoges Art School + 2 graduates from Bourges Art School on a study scholarship + 1 group of local art lovers).

1 pre-launch event on the steps outside the Palais de Tokyo building in Paris between midday and midnight on 13th September consisting of 1 non-stop workshop + 1 open call for participants to contribute on the theme of the Sublime + 1 wilfully wayward press conference.

1 opening night party at 6pm on 16th October in Limoges Art School.

1 performance & trip interspersed with feverish stops along the route: Departure from Arnac-la-Poste [21/10] then halts at 4 venues: morning at Hauterives [21/10] and the Ideal Palace made by local postman Ferdinand Cheval + evening at Montélimar [21/10] in the Château des Adhémar Art Centre + Marseille [22/10]; morning at ESADMM Art School then evening at MAC Contemporary Art Museum + 1 arrival on the fringes of the 56th Venice Bienale of Contemporary Art [23/10] + 2 performances in Venice [23/10 & 24/10] + 1 return journey [25/10]. Total distance covered in 5 days = 2,700 km.

1 on-board studio for 1 ephemeral nOmadic radio station + 1 streaming broadcast (blog + Facebook + Twitter) + making of 1 road movie + workshops & performances + 1 collective work + 1 cycle of public readings including works by 3 living French writers.

12 months preparation + 2 months collating material for publication + more exhibitions & performances/conferences in the pipeline. Partnerships with 5 public bodies + endorsement from the French Ministry of Culture + collaboration with 3 art schools + 4 host institutions + partnerships with 7 technical firms and private individuals.
Centre for Art Intervention and Research in Artinductorship

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