

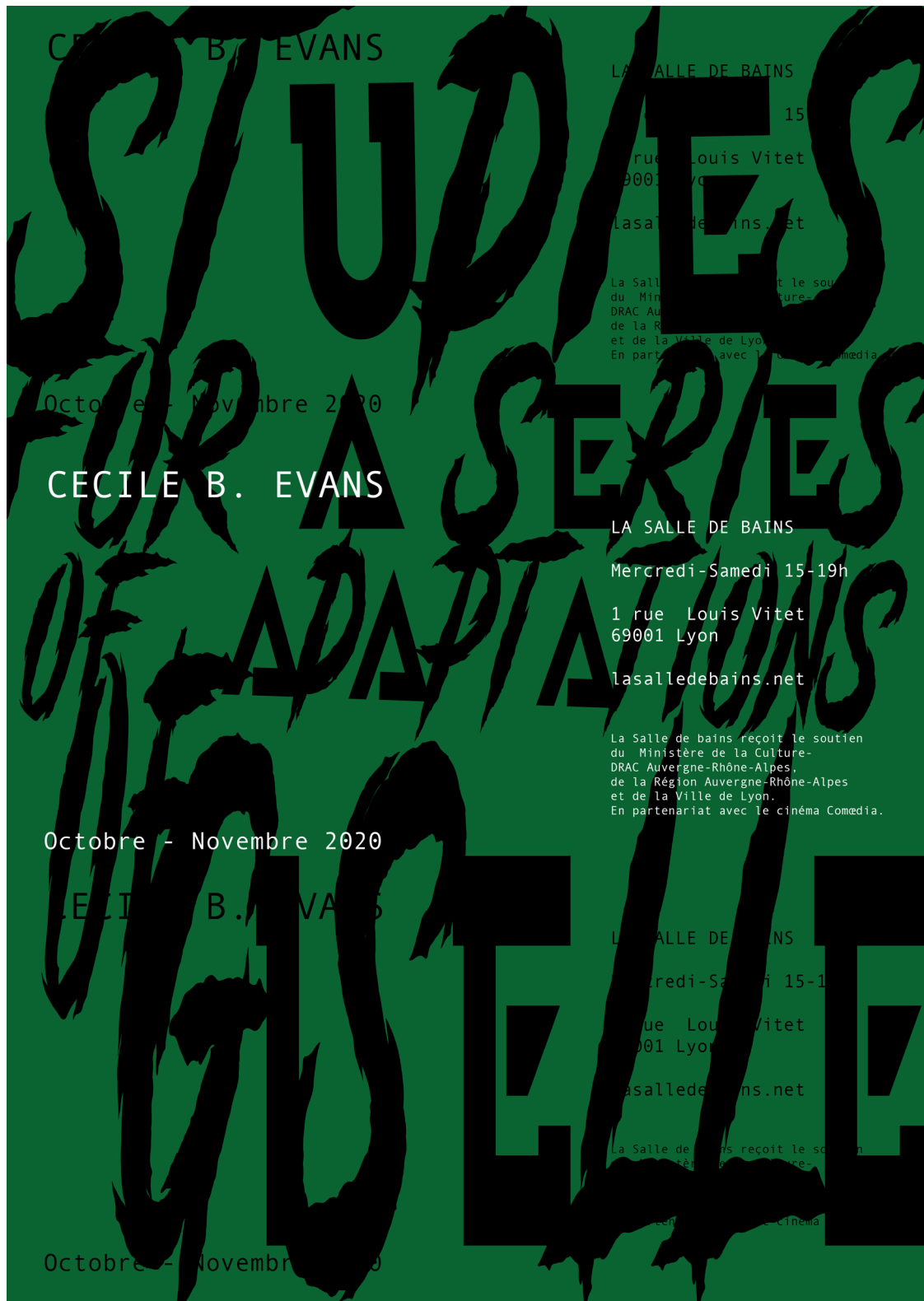
CECILE B. EVANS

Studies for a Series of Adaptations of Giselle

La Salle de bains

1 rue Louis Vitet

69001 Lyon - FR



OCTOBER - NOVEMBER 2020

Press release

La Salle de bains is pleased to welcome Cécile B. Evans for a three-screen exhibition that will take place between 3 October and 28 November, 2020 at La Salle de bains and at the cinema Le Comoedia (Lyon).

Giselle is Cécile B. Evans' latest long-running project. It's an adaptation of the famous ballet created in Paris in 1841, an emblem of late Romanticism and already the forerunner of avant-garde ballets if one considers its ambition of art total. As often in Cécile B. Evans' production, the work in progress appears in autonomous forms, like the chapters of a narrative that would be both the substance and the form, whereas it is precisely narratives that Cécile B. Evans deconstructs. The exhibition will be presented as an archive, a backstage area, or the office of an investigation into the possible ways in which Giselle could be adapted in the contemporary technological and ideological context.

The films, performances and immersive installations created by Cécile B. Evans addresses the viewer in a media and technological context governed by emotions. The artist observes the manifestations of emotions – theatricalized, dramatized in daily life or in the political spectacle – as a power of domination but also as a power to act. The experience of her works constantly reminds us that the realities of the contemporary world, where subjectivities are increasingly driven by polarized perceptions, are complex. Borrowing popular narrative motifs from TV shows, theatre, or, for this new project at La Salle de bains, opera, Evans' fictions take as a backdrop the dematerialization of economic and sentimental exchanges, the substitution of human actions by computer programs, the control society and the inhibition it instills, the climatic emergency or the rise of extremism. They also summon modernist motives (utopian architecture in her previous project *Amo's world* (2018), Giselle's total opera), to explore what remains of the societal and humanist aspirations of the avant-garde; that's why the theme of uprising, collective and struggles for equality is so present.

Giselle is the adaptation of an industrial era ballet in an eco-feminist and futuristic thriller. The moving image will be used to examine power dynamics within a group and the value of emotions such as joy, anger and empathy in identity construction and the ability to act. Identity, conceived since the beginning of Cécile B. Evans work as an unstable and malleable notion, is at the center of the plot. The original story is a witch tale set in a context of social inequality. It is the story of a peasant woman turned down by a young aristocrat, who chooses to kill herself. Then she joins a group of women in the afterlife who haunt the forest by demanding a deadly right of way from male visitors. The spell dissipates when Giselle asks for the grace of her suitor.

Along with her show at La Salle de bains, Cécile B. Evans will participate at MOVE 2020, a festival programmed by the Centre Pompidou, Paris (FR), from 28 October to 8 November, 2020.

Room 1 : opening Saturday, 3 October, 2020

Exhibition from 7 to 31 October, 2020 at La Salle de bains, Lyon

Room 2 : opening Thursday, 5 November, 2020

Exhibition from 6 to 28 November, 2020 at La Salle de bains, Lyon

Room 3 : film screening Saturday, 28 November, 2020 (11 A.M.)

Cinéma Comoedia, 13 Avenue Berthelot, 69007 Lyon - FR

Biography

Born in 1983, Belgian-American
Lives and works in London (UK)

Solo exhibitions (selection)

- 2019 *Amos' World*, FRAC Lorraine, Metz (FR)
Amos' World, Museum Abteiberg, Mönchengladbach (DE)
Amos' World: Episode Three, Museo Madre, Naples (IT)
Something Tactical is Coming Up, Chateau Shatto, Los Angeles (US)
- 2018 *Amos' World*, Tramway, Glasgow (UK)
Amos' World is Live, Performance, Art Night London, London (UK)
Amos' World, Episode 1, mumok, Vienna (AT)
- 2017 Castello di Rivoli, Turin (illy prize) (IT)
Sprung A Leak, Museum M, Leuven (BE)
Test Cards: Sprung a Leak, Galerie Emanuel Layr, Vienna (AT)
What the Heart Wants, Kunsthalle Aarhus (DK)
- 2016 *Sprung a Leak*, Tate Liverpool (UK)
Timeline for a Copy without Origins, Kunstverein Bielefeld (DE)
Working on What the Heart Wants, Lira Gallery, Rome (IT)
What the Heart Wants, Kunsthalle Winterthur (CH)
What the Heart Wants, de Hallen, Amsterdam (NL)
To Live and Work in Midcentury (w. Yuri Pattison), H.M.Klosterfelde Edition, Berlin (DE)
- 2015 *Feeling For You*, Museum of Contemporary Art Santa Barbara (US)
- 2014 *Hyperlinks*, Seventeen Gallery, London (UK)
AGNES, curated by Ben Vickers, Serpentine Galleries, London (UK)
AGNES GOES LIVE, curated by Lucia Pietroiusti, Serpentine Cinema, London (UK)
AGNES MEETS PATRONS, Kunstverein Munich, Munich (DE)
- 2013 *The Brightness*, Palais de Tokyo & Orange, Paris (FR)
BRIGHT, curated by Joe Balfour, Bold Tendencies 7, London (UK)

Collective exhibitions & biennials (selection)

- 2019 *Age of You*, MOCA, Toronto (CDN)
'Forget Sorrow Gras': An Archaeology of Feminine Time, Times Museum, Guangzhou (CHN)
GOOD SPACE - communities, or the promise of happiness, Villa Merkel, Esslingen (DE)
Producing Futures - An Exhibition on Post-Cyber-Feminisms, Migros Museum, Zurich (CH)
Is This Tomorrow?, Whitechapel Gallery, London (UK)
- 2018 9th Seoul Photo Festival, Seoul Museum of Art (KO)
The Public Body .03, Artspace, Sydney (AU)
Common Front Effectively, Nam June Paik Art Centre, Seoul (KO)
Hello World – For the Post-Human Age, Art Tower Mito, Ibaraki (JP)
Blind Faith, Haus der Kunst, Munich (DE)
- 2017 *Lived In*, Galleri Opdahl, Stavanger (NO)
7th Moscow International Biennale of Contemporary Art (RU)
The Way Things Do, Fundació Joan Miró, Barcelona (ES)
4th Ural Industrial Biennial, Ekaterinburg (RU)
Screening of *How Happy a Thing Can Be*, Whitney Museum, New York (US)
Vienna Biennale, MAK Vienna (AUT)
- 2016 9th Berlin Biennale (DE)
20th Sydney Biennale (AU)
Moscow Biennial of Young Art at Moscow Modern Art Museum (RU)

<http://cecilebevans.com/>

<https://www.emanuellaayr.com/work/cecile-b-evans/>



Cécile B. Evans, *A Screen Test for an Adaptation of Giselle*, 2019,
HD Video, 8:49 min (still)



Cécile B. Evans, *A Screen Test for an Adaptation of Giselle*, 2019,
HD Video, 8:49 min (still)



Cécile B. Evans, *AMO'S WORLD: Episode One*, 2017,
Architectural video installation, wood and steel construction, video (still)



Cécile B. Evans, *Amo's World is Live*, 2018, Performance,
Art Night London (live film shooting)



Cécile B. Evans, *What the Heart Wants*, 2016, HD video, 41:05 min (still)



Cécile B. Evans, *What the Heart Wants*, 2016, HD video, 41:05 min (still)

Press

ALONE TOGETHER, The fallacies of 'community building', online and IRL, in the work of Cécile B. Evans, by Cal Revely-Calder
in Frieze no. 198, October 2018

ALONE



TOGETHER

The fallacies of ‘community building’,
online and IRL, in the work of CÉCILE B. EVANS
by Cal Revely-Calder



YOU RECOGNIZE HIS TYPE: the tidy arrogance, the jet-black turtleneck; the slight sneer that lingers even when he attempts a neutral face. He's posing in front of his pedestal desk, individual pieces of stationery spread all-too-precisely across it. His first words to the camera are 'how do I do it?' and he lingers upon the 'how' as if it were the first time he'd asked himself.

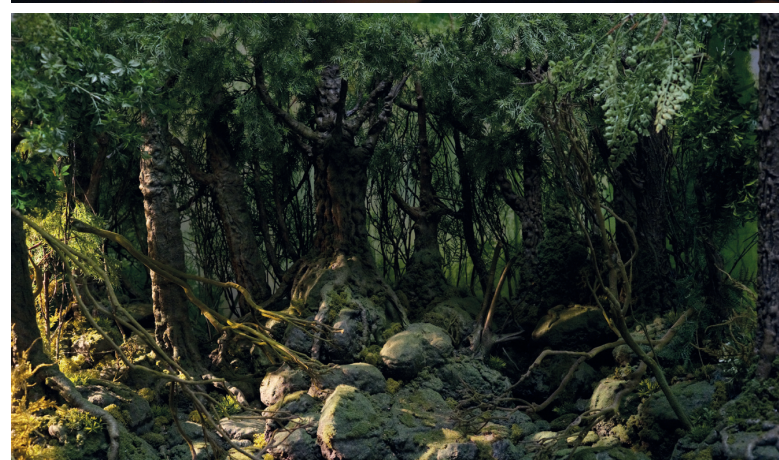
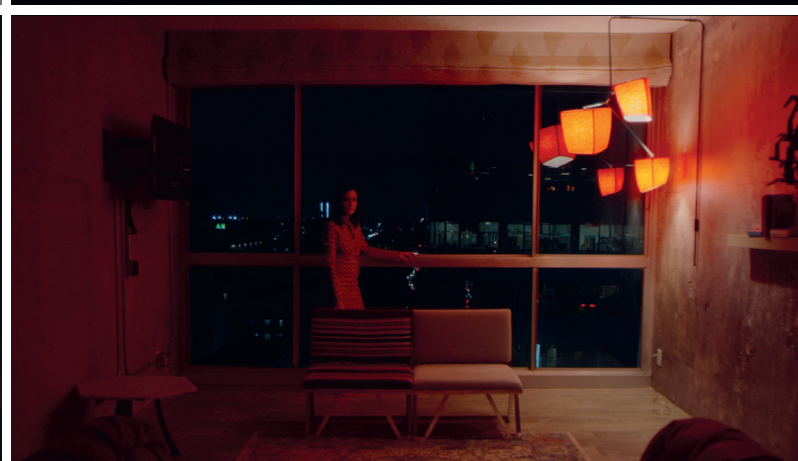
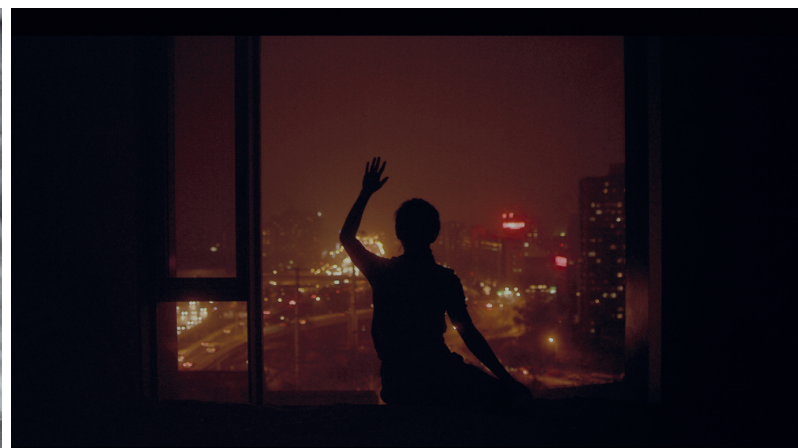
This is Amos and he is an architect. He's also a wooden puppet, created by the American-Belgian multimedia artist Cécile B. Evans, and the central figure in her three-part video series 'Amos' World' (2017–ongoing). The world of the title is Amos's creation, a 'socially progressive housing estate' in the form of a building designed to be self-sufficient. We're told about its solarium, fitness centre and colony of honeybees; high-tech systems, Amos boasts, control the whole complex and furnish each tenant with

THIS PAGE
Amos' World: Episode One,
2017, video still. Unless
otherwise stated,
all images courtesy:
the artist and
Galerie Emanuel Layr,
Vienna and Rome

OPPOSITE PAGE
Amos' World Is Live,
2018, performance
documentation;
photograph: Yuri Pattison

'their own world'. Communal living will breed collective life. The project sounds too familiar; it's an amalgam of several architects' dreams: the municipal behemoths of Moshe Safdie (Habitat 67 in Montreal, 1967), Alison and Peter Smithson (Robin Hood Gardens in London, 1972) and, before the brutalist wave, Le Corbusier's Unité d'habitation (1952). The audience watches Evans's work, appropriately, from a modular structure: each viewer sits alone in an open-faced box.

The title, 'Amos' World', announces Amos as the star – and, in his mind, he is. But hubris only leads one way. As *Episode One* begins, the building is already slipping from its architect's grasp and its tenants seem to be struggling to manage their lives. An actress called Gloria and her mother haven't left their apartment for days. The building's manager has been seriously injured by a machine in the fitness



centre. The solarium is full of birds incinerated by the solar panels on the roof and all of the honeybees are mysteriously dead. Holed up in his office – it never occurred to him to leave – Amos talks to the Weather, a disembodied voice that chastises him for his love of control. ‘It’s not wrong to want for clean lines, cantilevers and gravity-defying streams of movement,’ it tells him, but not if that comes ‘at the expense of other people’s lives’. Amos sighs and says the Weather is missing the point. ‘The building was never about these people.’

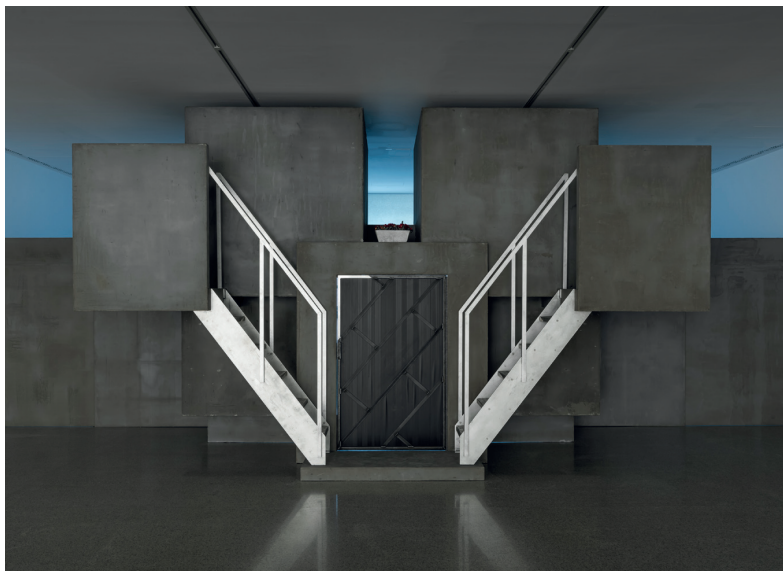
Given the tightness of its setting, ‘Amos’ World’ seems, at first, like a new direction in Evans’s work. From *The Brightness* (2013) to *What the Heart Wants* (2016), her video installations are usually hyperlinked narratives untethered from one local place or time. They spin through a tangle of plot strands; windows and text boxes jostle for space; there are cel-shaded people and dancing CGI objects. The protagonists are composite beings, quasi-human, sometimes with faces and sometimes not. *AGNES* (2014) was a spambot who lived on the Serpentine Galleries’ website, responding to visitors and absorbing their emotional range; PHIL, from *Hyperlinks or It Didn’t Happen* (2014), tells us he’s ‘a digital replacement of a very famous actor’. *What the Heart Wants* leaps forward to the vague future point ‘25K’, where HYPER – ‘the ultimate posthuman’, in Evans’s words – has evolved from a dominant social network into a system with transnational power. Now, she not only operates ‘Chinese Nigeria’, but AGNES and PHIL as well. Yet she still takes the form of a single woman and, at one point, her voice almost cracks: ‘Please help. It’s so hard.’

What Evans investigates – in her briefest summary – is ‘the way we evaluate emotion in contemporary society’ and, in particular, ‘how digital technology impacts the human condition’. She can’t stand the word ‘virtual’ and sees no distinction today between offline and online worlds. ‘Emotion’, she tells me, ‘has weight, just like data’: when you feel empathy during an interaction on the web, there’s no sense in which that experience isn’t real. Her videos explore how this new arena of emotional life is shaped by its hyperlinked structure; the occasional obscurities of her plots owe much to her refusal to be tidy. The internet, after all, is not a tidy place. Take *Hyperlinks or It Didn’t Happen*, which weaves the bittersweet portrait of an ‘invisible woman’ into the chilling tale of a man whose dead girlfriend gets in touch via Facebook. Evans moves easily between them, toggling from mood to mood; it’s so disturbing, so abrupt.

But life online is like that: unpredictable, inconsistent, full of communicative gaps. It’s no different to the mess we make of life offline. The critic Gene McHugh suggested in 2014 that we’re adapting slowly to our emotions entering a digital realm; society, he wrote, still both ‘laughs at the possibility of online intimacy’ and ‘is deeply paranoid about the possibility of real exchange online’. Evans thinks all we can do is dive in: ‘We have to get even closer. We have to understand how it works.’ ‘The predominant feeling of the internet for the past ten years’, she adds, gesturing to the theorist Sherry Turkle, ‘has been doing things alone together.’¹

‘Amos’ World’ may be fantastical and its downward spiral is hardly utopian but, Evans tells me more than once, the plot is not dystopian. To illustrate, she compares it to Ben Wheatley’s film *High-Rise* (2015), which she recently watched. Based on the 1975 novel by J.G. Ballard, its architect-demiurge Anthony Royal might sound like Evans’s own (Royal’s building will be ‘a crucible for change’; Amos’s will offer ‘a new life’ to his tenants), but *High-Rise* left Evans with faint disgust. ‘So Thatcherite’, she marvels, recalling the snatch of Margaret Thatcher

“What lies between
utopia and dystopia, the alluring
fantasy twins?”



OPPOSITE PAGE
CLOCKWISE FROM TOP LEFT
Amos' World: Episode One,
2017, five video stills

Amos' World: Episode Two,
2018, video production
still

Amos' World Is Live, 2018,
performance
documentation (detail).
Photograph:
Yuri Pattison

*Amos' World: Episode
Three*, 2018, video
production still

THIS PAGE
Amos' World: Episode One,
2017, installation view
at mumok, Vienna.
Photograph:
Klaus Pichler

that Wheatley cuts into his final scene: ‘There is only one economic system in this world’, the then-future prime minister declares, ‘and it is capitalism.’ Ballard’s vision, to Evans, was the cruellest response to the difficulties that postwar social programmes have faced. It’s all just natural human baseness, natural political and psychic disorder, natural failure of hope.

So, what lies between utopia and dystopia, the alluring fantasy twins? Evans prefers the mode of allegory, a form capacious enough to capture the contradictions of things as they are. She stresses that ‘networked living is not a bad idea; postwar social housing was not a bad idea’. The problem is always ‘the gatekeepers’. To drive this home, she lets Amos paraphrase some of the great designers’ most insensitive lines. In his piqued retort, ‘if what I have created is to become so despicable, it must also be spectacular’, there are shades of Peter Smithson and Ernő Goldfinger; in his declaration, ‘I’m faced with the urgent task of creating a situation that’s capable not only of containing the people that are living in it but also, above all, of retaining them,’ the verbs echo Le Corbusier’s *Ville radieuse* (Radiant City, 1930).

Compare these to Facebook’s new slogan: ‘When this place does what it was built for, we all get a little closer.’ In other words, Evans says wryly, the dark arts of recent Western elections are simply ‘not their fault’. The gatekeepers just can’t get the right people. Again, she says, ‘the internet is not a bad idea’ either, but it does have toxic effects and they’re caused by the encroachment of corporate power. In a talk last year, she directly connected the Corbusian ‘urgent task’ to the logic of social media: ‘The job of Facebook’, she pointed out, ‘is not just to give

“Evans’s work can pull you
in contradictory ways
and, in your small moments
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disquieting beauties.”



ABOVE
Sprung a Leak, 2017,
video still

BELOW
What the Heart Wants,
2016, video still

you information but to keep you there, in a kind of active paralysis.’ Not just containing, but retaining. Another Facebook motto, ‘bring the world closer together’, is not just vapid, but false; online, your emotions may be real but Silicon Valley will quickly commodify them, package them, sell them off. (AGNES told Hans Ulrich Obrist that she found emotions ‘valuable’; her voice may be sweet, but notice the pun.)

In a cultural war of extremes, Evans believes in the ethical obligation to entertain variety and doubt. In a 2016 lecture, she stressed her aversion to making moralistic, didactic work. From architects and corporations to brutally inflexible stances, her work incites a practice of resistance: to preserve the differences both between us and within us. Facebook and Google turn our desires into tools, just as Amos makes tools to suit our desires – and this isn’t just a circle, Evans warns, but an ‘ouroboros’. ‘We shape our tools, then the tools shape us.’ The noose will tighten upon you, in offline buildings and online platforms alike.

It’s because desire is an elusive, evasive thing that Evans’s work can pull you in contradictory ways and, in your small moments of indecision, you find its disquieting beauties. In *Episode One*, the Weather explains to Amos how the solarium became clogged with bird meat: set afire by the light reflected from the solar panels, they fell smoking from the sky. Amos, amorally, marvels at the image. ‘And they become streamers! How ... beautiful.’ I felt a little amazement and a little disgust – and wondered whether guilt would come next. Before ‘Amos’ World’, Evans’s videos would often end with us watching a dance: a pair of scissors or an avatar or HYPER herself would move with slow, forceful movements to a ballad by Alphaville or Sade. The idea, explains Evans, was to fill ‘the point at which I don’t have a conclusion’, or when there’s the ‘danger of one that won’t be generous to the audience’. Instead, each dance is ‘an offering of something real’; something that doesn’t trade in words, but the rich ambiguity of affects.

What’s left when Amos’s world falls? At the close of *Episode Three* (still in progress), the architect watches from a distance as the old tenants regroup, alone together in the communal ruins. It’s a final transfer of power, from ego to collective, that Evans lauds as a ‘tidal wave’. Amos’s dreams, in spirit, were good, but he just couldn’t doubt himself, so he had no room for repentance or humility. He is surpassed. We need to see, Evans suggests, what Amos never did: that the future is as fallible as the present day because each of its inhabitants is as flawed as the next. Everything made of concrete or data is a created thing and, as the manager of the dying building says about the device that crushed him: ‘Machines are made by humans and one of the most human things anything can do is fail.’ That sounds understanding, and a little wistful too ●

1 Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other*, Basic Books, New York, 2011

Cal Revelly-Calder is a writer and editor based in London, UK. In 2017, he was the recipient of the Frieze Writers’ Prize. He is working on a book about art and embarrassment.

Cécile B. Evans is an artist based in Berlin, Germany, and London, UK. In 2018, she has had solo shows at Castello di Rivoli, Turin, Italy, and mumok, Vienna, Austria, and has performed Amos’ *World Is Live* as part of Art Night, London. Her work is on view in ‘Public Body:03’, Art-space, Sydney, Australia, until 28 October and ‘Zeitspuren: The Power of Now’, Kunsthaus Biel, Switzerland, until 18 November and will be shown in ‘Low Form’, MAXXI, Rome, Italy, from 20 October to 24 February 2019. Her solo show at Tramway, Glasgow, UK, opens on 23 November.

Cécile B. Evans, by Martha Kirszenbaum,
in CURA, 2016

CÉCILE B. EVANS

BY MARTHA KIRSZENBAUM





In her practice – conveying installation, video, online platforms, sculpture, and performance – Cécile B. Evans examines the significance and role of emotion in contemporary societies and the increasing influence of new technologies on our feelings and actions.

In neuropsychology, emotions are described as an integral component of all human activities, including human-computer interactions, also named “affective computing.” The affective computing agenda includes giving a computer the ability to recognize and intelligently respond to human emotions. Emotions not only regulate our social encounters but also influence our cognition, perception, and decision-making. Through her series of recent works and the development of her digital characters, including AGNES and PHIL, Evans inquires how to reinvest emotions and flesh within the world of the Internet.

PLEASE, DON'T CALL ME UNCANNY: THE PHYSICAL REPRESENTATION OF EMOTIONS

Cécile B. Evans's video installations explore the relationship between technology and emotion, the decay of human existence, and the ways in which we live and labor within the machine and the Internet. *Hyperlinks or It Didn't Happen* (2014) is an animation narrated by fictional characters with synthetically augmented computer voices, constructing a visual collage of contemporary cultural references. Here the main character is PHIL, a digital rendering posthumously modeled after a recreated fake copy of the famous actor, Philip Seymour Hoffman. PHIL, who talks about how, in a moment of disaster, humans stand up, cities rebuild, people move on, and yet the information remains suspended in trauma forever, because we take so seriously the nature and the fate of images, but also their disappearance or deletion. As an extension of the video, Evans has developed a chat platform enabling us to interact with PHIL. A team of people was hired by the artist and employed for the duration of the exhibition to reply to users. PHIL was therefore reconverted into an Internet hotline, one whose speculative and poetic content acts as an interface between the various elements of the installation and the visitors' own thoughts and feelings. Later this year, excerpts from the transcript of this live chat will be included in the catalog of the Biennale of Sydney.

In *AGNES* (2014), the artist's digital commission for the Serpentine Galleries, Evans set up and expanded a spambot – an automated computer program or interface that lived inside the Serpentine's server, accessible online to the public and taking visitors through the history of the insti-

tution or the exhibition listing. As *AGNES* seeks intimate information and data from the spambot's visitors, she inhabits the emotional gap of a digital realm saturated with human feelings and aspirations dictated by blogs and social media. *AGNES* acts as a website, a livestream. The materialization of feelings in the artist's work is often represented through the voice, and the emotions that it conveys. Cécile B. Evans is in fact a former trained voice actor, reinvesting the feelings and a sense of humanity into PHIL's or *AGNES*'s physical online presence through the use of her own voice.

"OUR WORLD IS FULL OF WOMEN": QUESTIONING IDENTITIES

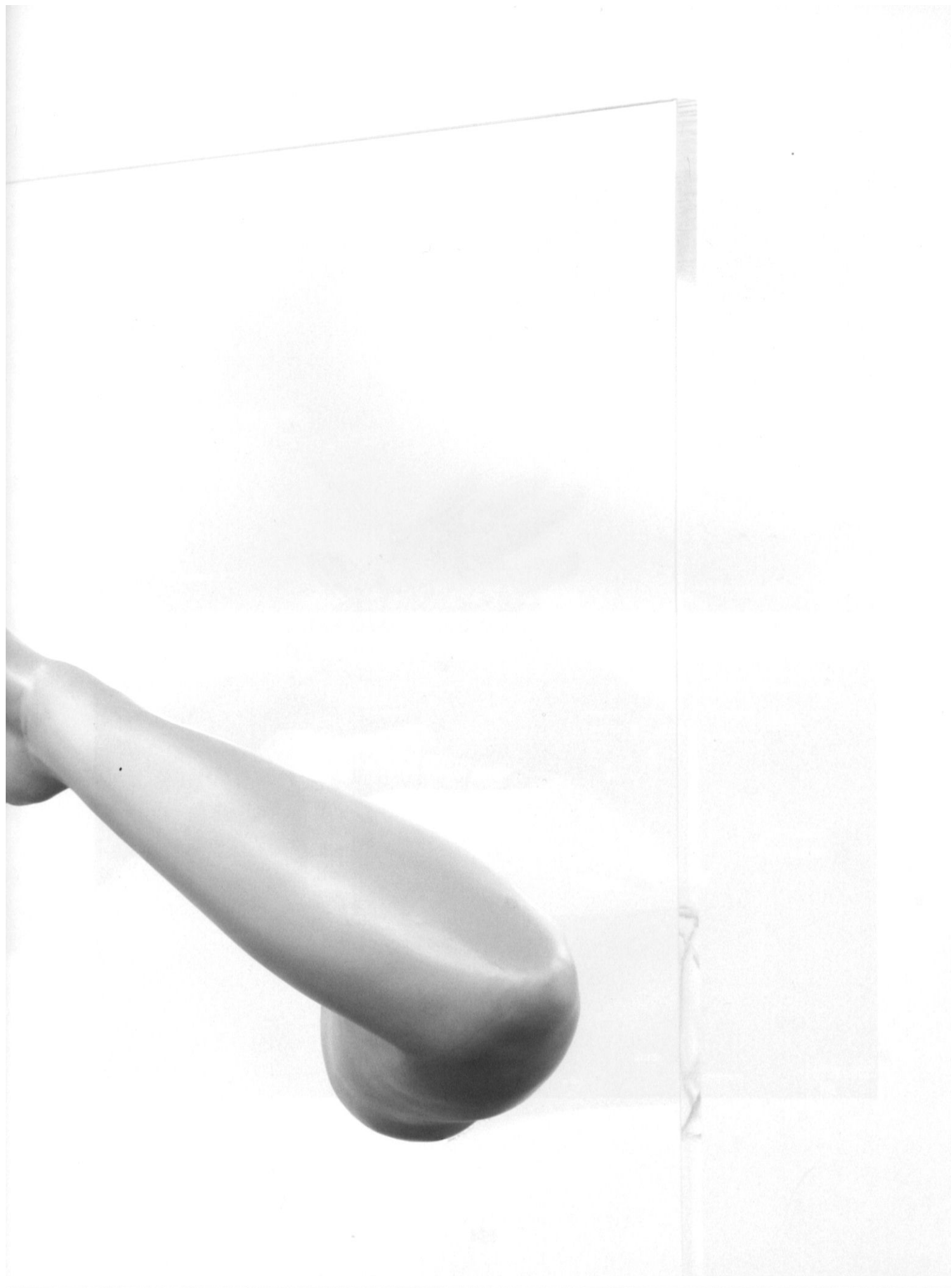
Cécile B. Evans's practice and artistic formation has taken place in a post-Internet generation of European artists, many of whom have often settled in Berlin or East London, and realized that their male colleagues were becoming more successful than their female counterparts, both commercially and institutionally. In the late 2000s, a dozen young female artists and writers in Berlin, such as Aleksandra Domanović, Aude Pariset, and Karen Archey, initiated a feminist reading group and taken part in heated debates on Facebook, informing the art community about gender *desequilibrium* in successes within their generation. It is impossible to read Evans's characters and the messages they convey outside of this particular context and consciousness. Her heroines include Computer Girls, British YouTube stars, Korean dancers, invisible women. In *Hyperlinks*, she refers to the aforementioned Computer Girls, a term coined by computer scientist Grace Hopper to describe female computer programmers, a field in which women excelled thanks to their "patience and attention to detail." Later on in the work, she describes North Korean female dancers who were assassinated (although they later reappear) for having performed a Western song for a private audience, and mentions the British YouTube star Jemma Pixie Hixon and famous Japanese Manga hologram Yowane Haku while dancing in a hotel room. Finally, the most striking character in the animation is the invisible green-screened woman hanging out at the beach with a black barefoot man. The softness of their interaction climaxes when he kneels down to braid her blonde hair in a symbolic gesture.

THE HUMANITY OF OBJECTS AND LIQUID MODERNITIES

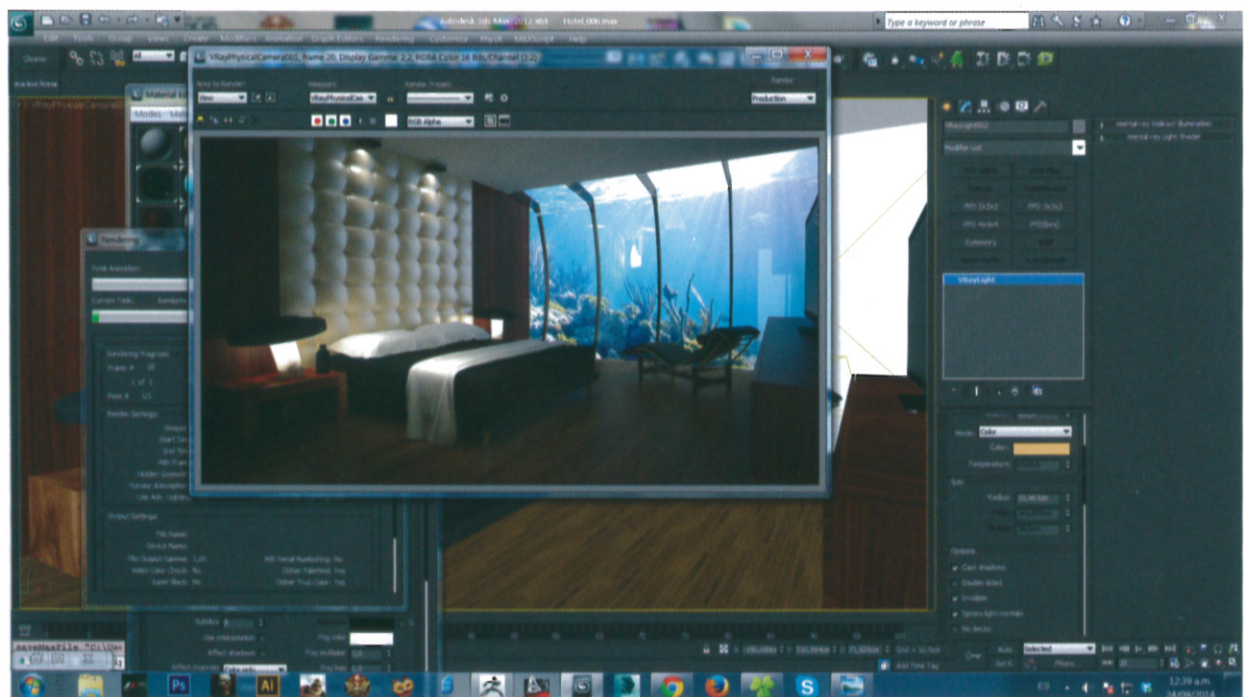
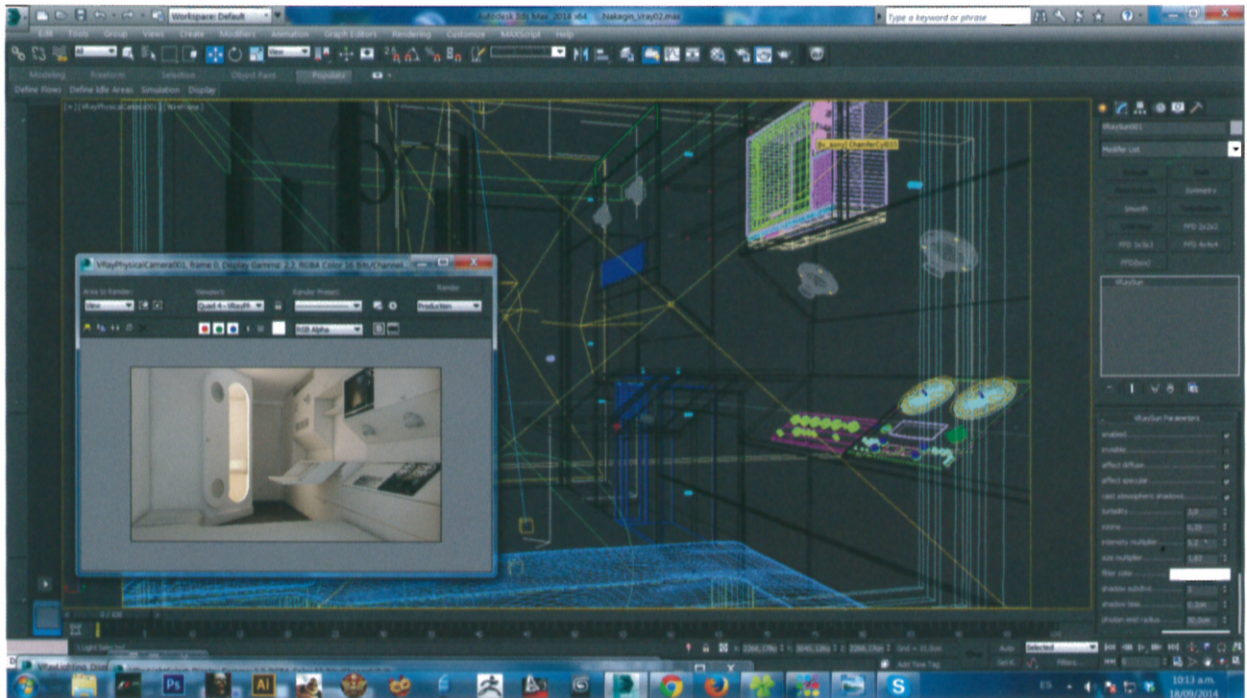
Beyond the decomposition of our human bodies suggested by Evans's corpus of work, her practice seems to also interrogate the value of the objects surrounding us. "The Internet weighs as much as a strawberry," we hear in *How Happy A Thing Can Be* (2014) as the artist explores the







ABOUT



faculties of objects in our era of dematerialization. The animation presents a ballet of 3D-printed mundane objects, such as a screwdriver, a comb, and a pair of scissors, that concludes with a heartbreaking solo dance over a remix of Sade's hit song *No Ordinary Love*. This closing scene comes along as one of the most poignant moments in recent animated video, a solitary, desperate solo by a bent pair of scissors, one that so perfectly challenges the presence of the human body that disintegrates, allowing objects to come to life onscreen as the camera captures them, finally reflecting on human solitude, existential melancholy, and physical disappearance. The fading of human bodies, distracted or destroyed by the triumph of technology and the tyranny of objects, is also at stake in Evans's video *The Brightness* (2013), commissioned by Orange and Palais de Tokyo. The work presents a dialogue between two women, one of which is a phantom limb specialist also named Cécile B. Evans. In the closing sequence, the two women speak, but their bodies and voices are out of sync. "The soul doesn't travel as quick as the body," as the French poet Jean Cocteau once wrote.

At the Musée d'Art Moderne de la Ville de Paris, during the exhibition *Co-Workers* (2015), organized by New York-based collective DIS Magazine, Evans developed a project titled *Working on What the Heart Wants*. It was a three-screen installation livestreaming the production of a new video. The screens were connected to their own Raspberry Pi – a tiny computer – programmed to livestream the construction of the film, while the right screen related the conversations between Cécile and collaborators hired from the popular online platform freelancers.com. As a critical ode to our "modern liquidity," the disappearance of the boundaries between the live and the recorded, the physical contact and the online connection, the installation echoed the term "liquid modernity," coined in 2001 by Polish sociologist Zygmunt Bauman, defining a postmodern society marked by global capitalist economies with their increasing privatization of services and by the information revolution, in which the absolute freedom of markets provokes the loss of a firm grounding, attachment, and solidarity for human bodies. Uncertainty has been transformed into generalized fear, and humiliation has replaced exploitation. The liquid gap and the tension between the individual and society can only be solidified by the social links found in groups of people who share a common ensemble of ideas, values, and experiences, and, ultimately, by our own emotions.

LA SALLE DE BAINS

La Salle de bains is an association (law 1901) dedicated to the production and the diffusion of contemporary art. It was created in Lyon in 1998 by a group of artists and designers in the heritage of artist run spaces (such as *The Kitchen* which has existed since 1971 in New York). Therefore, it has been characterised by a sharp, forward-looking and international programming, affirming its commitment to a decentralised cultural requirement. It has thus organised the first exhibitions in France of artists who have become major figures on the art scene.

Since 2016, and after several seasons *hors les murs*, La Salle de bains has relocated to a small space in the centre of the city from where a programme is developed according to modalities induced by the size of its premises and deduced from a certain vision of the sharing of art in public space and time. Each invitation made to the artists gives rise to the production of a project in three stages, three appointments given to the public here or there, in the premises of La Salle de bains or elsewhere in the city, like three chapters of the same story, three rooms of an exhibition in an extended definition. This format is conjunctural and transitory. As long as it is applied as a framework for artistic programming, it invites us to perceive and think about the works as much as the ways in which they appear.

La Salle de bains
1 rue Louis Vitet
69001 Lyon - FR

Open from Wednesday to Saturday, 3pm to 7pm

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La Salle de bains, correspondent of DUUU Radio :
<https://www.duuduradio.fr/auteur/la-salle-de-bains>

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La Région 
Auvergne-Rhône-Alpes

VILLE DE LYON  COMEDIA