

MAGASIN

PRESS RELEASE

MAY 2016

**EBRI
SER**

Exposition collective,
programme de performances
et d'événements.

Session 25 de
l'École du MAGASIN

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Vernissage le samedi 28 mai à 18h
Exposition du 29 Mai au 4 Septembre 2016
du mercredi au dimanche de 14h à 19h

**GLA
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MAGASIN

CENTRE NATIONAL D'ART CONTEMPORAIN,
Site Bouchayer-Viallet, 8 esplanade Andry-Farcy, Grenoble — T. 04 76 21 95 84
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Le MAGASIN est une association loi 1901, présidée par Mme Anne-Marie Charbonneau, subventionnée par le Ministère de la Culture et de la Communication D.R.A.C Auvergne Rhône-Alpes, la Région Auvergne Rhône-Alpes, le Département de l'Isère et la Ville de Grenoble.

BRISER LA GLACE

Exhibition from May 29th to September 4th, 2016

Opening Saturday 28 May at 6pm

Curated by Session 25 of the École du MAGASIN

Exhibition and program of performances and events

This summer, MAGASIN will be presenting *Briser la glace*, an exhibition curated by the members of the 25th Session of the École du MAGASIN - Chen Ben Chetrit, Laura Caraballo, Eleonora Castagna, Chloé Curci, Giulia Pagnetti et Armance Rougiron.

The exhibition is a reaction to the specific context of the art center itself, MAGASIN. The show is an act of letting the audiences inhabit the art center and experience it through the use of a distinctive scenography. The exhibition is conceived as a dynamic space, presenting aspects of everyday life in dialogue with works of art.

A plural environment, containing a collection of functions and moments, hosts simultaneously audiences and art pieces. The exhibited art pieces tell the story of everyday life through active participation from an ironic, critical or ludicrous point of view.

The functional spaces provide a series of support structures for an active use. These several spaces, spread around the art center, enable the visitors to use it to dialog, share, play, relax, work, read, garden...

The core of the exhibition, conceived as an amphitheater, will present a public program of talks, conferences, projections and performances that will contribute to enrich the exhibition itself.

The statement of this proposition is to present a certain mechanism which will transform an indifferent site into an accessible space full of life and possibilities. The works of art, originating from various contexts (public and private collections, interventions, site specific), will be articulated together as an invitation for the audience to take over the art center and to participate by having an intimate experience as much as moments of possible sharing.

The idea is to open up the barriers between the audiences and contemporary art.

The selected pieces concretize the will to generate an interactive experience: dreamy and captivating video installations, kinetic assemblages, interactive and playful displays, new appropriations of pop culture and mass media, flashes of wit and sense of humor. Among those works, a new production will also be presented: a site specific installation made of vegetal elements which will be in constant evolution.

Briser la glace (in English : Breaking the ice) supports exchanging knowledge and interdisciplinarity in order to reduce the audiences' inhibition towards contemporary art.

* Founded in 1987, the École du MAGASIN is one of the first international curatorial study programs in Europe. It was set up to provide a professional environment for a rigorous combination of research and practice. More information on www.magasin-cnac.org/lecole.

INVITED ARTISTS

RICARDO BASBAUM

Born in 1961 in São Paulo, Brazil, Ricardo Basbaum lives and works in Rio de Janeiro. He is an artist, professor and writer, and since 1981 he has participated regularly in exhibitions and projects. His practice probes into art as a connecting device that links sensory experience, sociability and language: his work is communicative and fosters the dissemination of actions and forms. He has developed a specific vocabulary for each new project. With diagrams, drawings, text, audio and installations, he creates devices in which the individual experience of the agents and observers who participate plays an important role.

He participated in the 30th and 25th Bienal de São Paulo (2012, 2002), and dOCUMENTA 12 (2007), among other group exhibitions.

CANDICE BREITZ

Born in 1972 in Johannesburg, South Africa, Candice Breitz is currently based in Berlin. Candice Breitz's compelling video installations explore media stereotypes to address the way identities are created and performed. The three major works we are showing each present distinct aspects of her work. She holds degrees from the University of the Witwatersrand (Johannesburg), the University of Chicago and Columbia University (NYC). She participated in the Whitney Museum's Independent Studio Programme and ran the Palais de Tokyo's Le Pavillon residency as a visiting artist (2005-2006). She has been a tenured Professor of Fine Art at the University of Fine Arts in Braunschweig since 2007. She has had solo exhibitions at De Appel Foundation, Amsterdam (2001), Moderna Museet, Stockholm (2004), Modern Art Oxford (2003); Castello di Rivoli, Turin (2005), Palais de Tokyo, Paris (2005), Temporäre Kunsthalle, Berlin (2008), Louisiana, Humblebaek, Denmark (2008), the Power Plant, Toronto and the Museum of Modern Art, San Francisco (2009), Kunsthau Bregenz, Bregenz (2010), The Wexner Center for the Arts, Ohio (2011) and the Baffer Art Museum Houston (2014). She has participated in many major exhibitions including the 11th Singapore Biennial (2011), Performa 09, New York and Göteborg International Biennial, Sweden (2009), and Museum of Contemporary Art, Denver (2007) Kunsthalle Mannheim and Louisiana Museum of Modern Art, Denmark (2006) and 51st Venice Biennale (2005), Kwangju Biennale, Korea and Taipei Biennale (2000), 6th Istanbul Biennial (1999), XXIV São Paulo Biennial (1998), Johannesburg Biennale (1997).

JACOB DAHLGREN

Born 1970 in Stockholm, Sweden, Jacob Dahlgren lives and works in Stockholm. Jacob Dahlgren's work is concerned with a dialogue between the authoritative singularity of pure formal abstraction and its position within a variable, complex and social shared culture. Dahlgren's repetitious collections of ubiquitous and ordinary objects, often domestic, industrially manufactured; stand in their gestalt form as proxy for High Modernist Abstract Painting and for all of the ideological territory that Twentieth Century Art Theory has staked out for it. The contributing objects, however, signify a collective and human aspect of society, each representing an individual choice, to be used or consumed in a unique way by its consumer. Together these objects stand for the group or community, and as such they become democratic rather than authored.

Among other exhibitions KIASMA, Museum of Contemporary Art in Helsinki (2013, 2011, 2010), Henry Art Gallery, Seattle (2010, 2013), Collective Gallery Edinburgh (2013), Galleri Andrehn-Schiptjenko Stockholm (2013, 2009), Galerie Anhava, Helsinki (2013, 2009, 2002), Gallery 400 at University of Illinois at Chicago (2012), Workplace Gallery Gateshead UK (2012, 2011), Fundació Joan Miró, Barcelona (2010), Schirn, Kunsthalle, Frankfurt (2011), Daimler Art Collection, Berlin (2010) Bielefelder Kunstverein (2009), Momentum, Galleri F 15 Moss (2009) 52nd Venice Biennale di Venezia (2007), P.S.1 Contemporary Art Center/MoMA, New York (2006) Kunsthalle Budapest (2006), October salon, Belgrade (2006) Moderna Museet, Stockholm (2006), Malmö Konsthall (2005), Tramway, Glasgow (2002)



Jacob Dahlgren, *The wonderful world of abstraction*, 2006

ALICE EGGERT & MIKE FLEMING

Alicia Eggert (b. 1981) and Mike Fleming (b. 1980) are American interdisciplinary artists whose work primarily takes the form of electronic, kinetic and interactive sculpture. Both received MFA's in Sculpture/ Dimensional Studies from Alfred University. They have been working collaboratively since 2009, and have



Alice Eggert & Mike Fleming, *You are (on) a island*

exhibited their work at the Triennale Design Museum in Milan, the CAFA Art Museum in Beijing, ISEA2012 at the Albuquerque Museum of Art and History in New Mexico, Cyberfest 2012 in St. Petersburg, Russia, Sculpture By the Sea in Sydney, Australia, and throughout the US, UK, Europe and Canada. Their work has been featured in publications such as *Typoholic: Material Types in Design* and *The Foundations of Digital Art and Design*. Alicia is an Assistant Professor of Sculpture and Mike is a adjunct instructor at the University of North Texas in Denton. They live in Denton with their son, Zephyr.

CEAL FLOYER

Born in 1968, Ceal Floyer lives and works in Berlin, Germany. Conceptual artist, Ceal Floyer is celebrated for her deft manoeuvres in everyday situations, testing the slippage between function and implication, the literal and the imagined. Working with film and installation, she reconfigures familiar objects as sources of surprise and humour. In *Light* (1994), for example, a solitary unconnected bulb is lit up from four sides by slide projectors; in *Stable* (2008), the ubiquitous folded beer mat, often found wedging a dodgy table leg, is called on fourfold, to bear the load of all four table legs. Such adjustments in usage draw on an acute sense of the absurd, with an economy of language that makes a powerful argument for beauty in the detail. Viewers are nudged to double take, and on closer inspection, recognise a sparse kind of poetry. Floyer's clarity of thought and the elegantly concise presentation of her ideas resonate through all areas of her practice. The deceptive simplicity of the work is informed by Floyer's particular sense of humour and an awareness of the absurd. Floyer uses double-takes and shifting points of view to force the viewer to renegotiate their perception of the world.

She completed a BFA at Goldsmiths College, London (1994). Solo exhibitions include Kolnischer Kunstverein (2013), DHC/ART Foundation for Contemporary Art, Montreal (2011), Museum of Contemporary Art North Miami (MOCA), (2010), Palais de Tokyo, Paris (2009), KW Institute for Contemporary Art Berlin (2009) and MADRE, Museo d'Arte Contemporanea Donna Regina, Naples, Italy (2008). Among many group exhibitions, she recently participated in the Guangzhou Triennial, Guangdong and documenta 13, Kassel, Germany (both 2012). She won the Preis der Nationalgalerie Fur Junge Kunst, Hamburger Bahnhof, Berlin (2007) and the Nam June Paik Art Center Prize, North Rhine-Westphalia, Germany (2009).

GOOFY PRESS (JULIEN VILLARET)

Born in 1978 near Paris, France, Julien Villaret has been living and working in Berlin, Germany, since 2007. After graduating from the Art school in Grenoble in 2005, he co-founded Elshopo, a collective of artists he contributed developing until 2011.

Then, he started to work under the name Goofypress, an independent production structure based in Berlin. He's also running « tête » with some other artists in Berlin, a non-profit art space which propose exhibitions and social interactions through art and music in the neighborhood of Prenzlauerberg.

After graduating from the Art school in Grenoble in 2005, he co-founds Elshopo, a collective of artists he helps to develop until 2011. Since then, he started to work under the name Goofypress, an independent production structure based in Berlin.

Along with other artists in Berlin, he is currently running « tête » with some a non-profit art space which proposes exhibitions and social interactions through art and music in the neighborhood of Prenzlauerberg.



Ideal Reading - Goofypress
Credits : Julien Villaret

LAURA GOZLAN

Born in 1979 in France, Laura Gozlan currently lives and works in Paris. She studied art and scenography at TAIK (Helsinki) and at the Ecole Nationale Supérieure des Arts Décoratifs in Paris. She graduated from the Fresnoy, National Studio of Contemporary arts in 2007. Laura Gozlan's artistic practice is centred on experimental films, videos and visual installations assembling documents, sculptures and scale models. She borrows images from genre cinema and scientific film that she rearranges through editing, sometimes adding her own rushes. She finds interest in scientific and architectural utopias and in the communities united by them, with a predilection for their representation in sub-genre cinema.

From 2007 to 2011, her films were shown at the Grand Palais, Jeu de Paume, at the French Cinematheque and the Cinematheque of Quebec as well as in festivals such as Premiers Plan d'Angers, Regensburger Kurzfilmwoche, Interfilm Berlin, Loop Barcelona. From 2012 to 2016, her works were exhibited at the 57th Salon de Montrouge, at Micro-onde – CAC of Vélizy-Villacoublay, at la Panacée CCC of Montpellier, at la Maison populaire in Montreuil, at La Box in Bourges and at In extenso, Clermont-Ferrand in a solo show.

LEOR GRADY

Born in Israel, Leor Grady is a visual artist, working and living in New York City, USA. Interdisciplinary in nature, his site-specific works explore themes of home and identity politics. Through drawing, installation, and video art, he subversively repositions everyday objects, concepts and experiences to imbue them with poetic meaning.

The materials and techniques he uses are for the most part simple and basic. The works created are reflective environments within which he can explore the dynamics of the personal and the public, between an individual and another.

His work has been shown in the US and abroad, at the National Portrait Gallery in Washington DC, Rush Arts Gallery, Exit Art Gallery and Center for Book Arts in New York City, as well as in public and private collections and in various publications.



Leor Grady, *Untitled (wall)*, 2007
Courtoisie de l'artiste

MATTEO GUIDI

Born in 1978 in Cesena, Italy, Matteo Guidi is an artist and anthropologist with a Diploma in Graphic Design (1998) and a Degree in Ethno-anthropology, University of Bologna (2011). He is a member of AAVC (Associació Artistes Visuals de Catalunya - Visual Artist Association of Catalunya) and the Co.Mo.Do. Cooperative (Comunicare Moltiplica Doveri - Communicate Multiplies Duties).

Currently based in Barcelona, he operates at the intersection between art and anthropology, investigating complex contexts of more or less closed structures, i.e. high security prisons, factories, and, most recently, refugee camps. His practice looks into the ways individuals, or groups, manage their own movement, on a daily basis, through strongly defined systems which tend to objectify them and even induce forms of self-restraint. Reflecting on unpredictable methods of daily resistance sparked by a combination of simplicity and ingenuity, he focuses on contexts that are considered marginal or exceptional but, in reality, anticipate more common scenarios.

He has participated in exhibitions and festivals and held talks in international contexts, such as the CaixaForum Barcelona, La Virreina Image Centre, Fundación Suñol contemporary Art, Barcelona (E), CCE Centro Cultural de España Montevideo (U), Design Hub Museum of Barcelona, Santa Mònica Art Center, Barcelona (E), Department de Justice – Generalitat de Catalunya (E), Faculty of Fine Arts of the city of Porto (P), the University of Barcelona, Hangar and Escola Massana Barcelona (E), Kunstuniversität Linz (A), Akademie der Künste der Welt Cologne (D), Fondazione Pastificio Cerere Rome (I), International Academy Of Art Palestine Ramallah (PS) and the Center For Design Research & Education of Hanyang University Kyunggido (KR). He has participated in international research and residency programmes in Spain (Hangar and Espai NyamNyam); Portugal (Soft Control / The Technical Unconscious); West Bank (Campus in Camps / DAAR Decolonizing Architecture Art Residency Bethlehem); Italy (O', Milan).

ADELITA HUSNI-BEY

Adelita Husni-Bey stages workshops, seminars, publications, radio broadcasts, archives and exhibitions and focuses on using radical pedagogical models within the framework of urban studies. In 2014 she worked with jurists, activists, lawyers and squatters on the 'Convention on the Use of Space', a publicly drafted legal document on the commons and the use of urban space. She has presented her work at the Dutch Art Institute, London School of Economics, The New School and Piet Zwart Institute, amongst others, in 2015. She is a 2012 Whitney Independent Study Program fellow and has recently concluded leading a course on 'performing intersectionality' at Bocconi University in Milan.

She has presented her work at the Dutch Art Institute, London School of Economics, The New School and Piet Zwart Institute amongst others in 2015. Solo shows include: Movement Break, Kadist foundation, 2015, Il Principe, la Classe e lo Stato, Galleria Laveronica, 2014, White Paper: The Law, Casco, 2015, Playing Truant, Gasworks, 2012. She has participated in: Undiscovered Worlds, the High Line, 2015, Really Useful Knowledge, Reina Sofia museum, 2014, Utopia for Sale?, MAXXI museum, 2014, Meeting Points 7, MuKHa, 2013, TRACK, S.M.A.K museum, 2012, Right to Refusal, 2012, Bregenz Kunstverein. She is a 2012 Whitney Independent Study Program fellow and has recently concluded leading a course on 'performing intersectionality' at Bocconi University in Milan.

EMMANUEL LOUISGRAND

Born in 1969, Emmanuel Louisgrand lives and works in Saint-Etienne, France. He grew up in the countryside, whence springs his love for the earth. In 1992 he graduated from the Lyon School of Fine Arts. After a post-graduate degree, "Art et design, Paysages et Espaces urbains" in 1993 in Rennes, he moved to Saint-Etienne where he developed his artistic research in the Père Volpette allotments. This approach led him to work on the public space, the garden, and the city in transition. His works, such as *Allégorie du jardin à la française* (Istres), *L'Ilot d'amaranthes* (Lyon), *La Folie du Pav* (Turin) and *Une pépinière pour la Guerinière* (Caen), originate from abandoned spaces. He redefines them, gives life back to them, and a certain magic delights the public when looking at these perpetually evolving works.

PIPILOTTI RIST

Born in 1962 in Rheintal, Switzerland. Pipilotti Rist's focus is video/audio installations because there is room in them for everything (painting, technology, language, music, movement, lousy, flowing pictures, poetry, commotion, premonition of death, sex and friendliness) - like in a compact handbag. Her opinion is: Art's purpose is to contribute to evolution, to encourage the mind, to guarantee a detached view of social changes, to conjure up positive energies, to create sensuousness, to reconcile reason and instinct, to research possibilities and to destroy clichés and prejudices. Her lush, seductive images recruit the idiom of commercial advertising and music videos to create a highly individual artistic language informed by her past in a music band and as a set designer. She has had numerous solo and group exhibitions and is considered one of the most important video artists of the present day.

ALLEN RUPPERSBERG

Born in 1944 in the USA, Allen Ruppertsberg lives and works in New York and Santa Monica, USA. Allen Ruppertsberg is often considered as one of the first American conceptual artists. He graduated with a BFA from the Choinard Art Institute, now the California Institute of the Arts, in Los Angeles. Like many of his peers in the 1960s, he regarded art as having strong critical and political potential. As source material, Ruppertsberg referred to diverse items stemming from a distinct American form of popular culture of the mid-twentieth century. He participated in the groundbreaking 1969 exhibition *When Attitudes Become Form* at the Kunsthalle, Bern. He has participated in the Whitney Biennials (1970, 1975, 1991), Documenta V (1972) and Lyon Biennale (1997) as well.

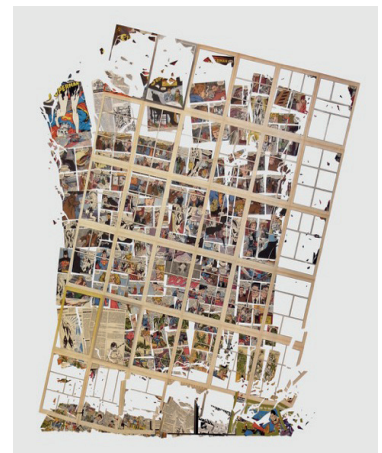
Ruppertsberg's work has recently been the subject of solo exhibitions at Wiels (2014), The Art Institute of Chicago (2013) and at the Jumex Foundation of Contemporary Art (2015). He is part also of numerous group shows as the upcoming exhibition « *The Beat Generation* » at the Centre Pompidou. His works can be found in permanent collections of museums internationally, including the Tate Modern (New York), The Museum of Modern Art (New York), Los Angeles County Museum of Art (La Jolla) and the Solomon R. Guggenheim Museum (New York).

TAKIS

Born in 1925 in Athens, Greece, Panayotis Vassilakis, known Takis settled in Paris in 1954. He is a leader of the Kinetic movement and a precursor of Street Art Performance. Mainly working with light and magnetic energy, he gave form to series of 'Signals', 'Music Sculptures' and 'Tele- and Hydro-Magnetic Sculptures'. Influenced by the invention of the radar and the technological landscape of the station of Calais, Takis constructed his first Signals in 1955. Soon, these signals became kinetic and flexible, resembling electric aerials and were shown at the first 'International Exhibition of the Plastic Arts' at the Musée d'Art Moderne de la Ville de Paris, 1956. In 1966 Takis worked in London and employed 'Unlimited', Bath to produce his signals. Takis continued to make signals throughout his career.

MARTÍN VITALITI

Born in 1978 in Buenos Aires, Argentina, Martín Vitaliti has been living and working in Barcelona and Buenos Aires since 2002. His work is generated by the handling of the various elements that constitute the language of comics. He develops several lines of research that function both as a synthesis and an expansion of events and situations that previously exist in the comics he uses. The pages are multiplied to create other spaces of representation, the characters leave the stories to challenge the limits of the world that hosts them, the text boxes act as triggers for an amplification of meaning, the dialogues exceed the dimension of the original story to become sentences that expand the meaning of his original reading.



Martín Vitaliti, #69, 2012

Between 2009 and 2016, he published *Líneas cínéticas*, *Didascalias* and *Fondos*, a trilogy on the constituent elements of language of comic book.

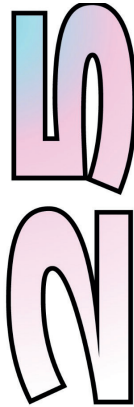
His most recent works on display include: *Light Ink*, Fummeto Comix-Festival (Luzern, 2016), Document Art Gallery (Buenos Aires, 2015), *Microfísica* drawing, Espazo Normal (A Coruña, 2015), EtHALL Gallery (Barcelona, 2014), *En el fondo nada ha cambiado...* Museo ABC (Madrid, 2013), the exhibition *Generation 2013*, *La casa encendida* (Madrid, 2013), the 8th Biennial d'Art Leandre Cristòfol, Centre d'Art La Panera (Lleida, 2013) *Y en ese preciso instante...*, Gallery etHALL (Barcelona, 2012).

THE CURATORS, MEMBERS OF SESSION 25 OF THE ÉCOLE DU MAGASIN

In 1987 the École du MAGASIN was founded as one of the activities of the art center, MAGASIN - CNAC in Grenoble. Being the first international curatorial studies program in Europe, it was set up to provide a professional environment for a rigorous combination of research and practice. By providing the participants with a nine months hands-on experience in organizing a curatorial project, the École du MAGASIN gives a direct approach to curatorial practices. The program presents a wide variety of insights into what curating can be and become in the future through a series of tutorials, workshops, seminars and visits with professionals from different backgrounds. The program offers tools and experiences to enhance the participants' professional assets while also enabling them to strengthen their critical and reflexive point of view.

CHEN BEN CHETRIT

Born in Ashkelon, Israel, in 1986, obtained her diploma in Architecture and urban design from Technion University – Israel Institute of Technology. As a licensed architect she practiced architecture and design specialized in retail and office design in Tel Aviv while participate in independent projects to promote the interdisciplinary approach applying it specifically to the fields of art and design. Her field of research includes urban renewal through mixed use in complex political context of the old city fabric in Israel. Her thesis focused on the relationship between the municipality and the public and the role of art centers as culture hubs inside existing context and the potential of those spaces to enrich and generate urban environment.



LAURA CARABALLO

Born in La Plata (Argentina) Laura Caraballo obtained her Master degree in History of Visual Arts from the Faculty of Fine Arts, at the University of La Plata, where she also worked as a Chair assistant for the Media and Art History Chair. She obtained a Master research degree in Art Sciences from the Ecole Normale Supérieure of Lyon (France). She is currently finishing the writing of her PhD Thesis at the Paris Ouest Nanterre La Défense University (France). Her main field of research is Contemporary Comics and their visual qualities. Her PhD thesis focuses on the visual adaptations from literature to comics in the specific work of the Argentinian cartoonist Alberto Breccia. She periodically publishes articles on those subjects in academic and non-academic publications. She has worked for different curatorial projects, such as *A distances*, Centre photographique d'Ile de-France and *Montage parallèle*, Galerie Arena, Arles, France, and as an assistant in the Galerie Neuvième Art, an American and European comic specialized Art Gallery in Paris.

ELEONORA CASTAGNA

Born in Este, Italy, in 1989, Eleonora Castagna obtained her bachelor degree in Modern Italian Art, Humanities and Literature from Alma Mater Studiorum, University of Bologna. She received an MFA in Visual Arts and Curatorial Studies from NABA in Milan, spending six months at ITU in Istanbul as an exchange student. Her field of research includes public art and the politics of commons. Her MFA thesis focused on the role of social virtual platforms for the recent revolutionary movements in Turkey. Independent curator (for La Medusa -cultural center- and for Biagiotti Progetto Arte -gallery-), free lance

writer of contemporary art (for Toylet Mag, Diorama, Droste Effect and Alfabet2), critic and cultural communication consultant, she took part in dOCUMENTA(13) as a Student Artist Assistant for the project AND...AND...AND with Ayreen Anastas and Rene Gabri. At RU (Court Street 360, Brooklyn), she worked with the Special Projects curator Ayelet Danielle Aldouby. She also worked at The Still House Group (in Red Hook, Brooklyn) as an Administrative Assistant.

CHLOÉ CURCI

Born in 1986 in Marseille, she graduated of DNSEP PhotoVideo and obtained BFA in Art & Space at the École Nationale Supérieure des Arts Décoratifs de Paris. Since 2011, she has been the co-director of the publishing platform Manuel.

Recently, she worked for Triangle France in Marseille (2013-2015) and Air de Paris Gallery (for almost three years). Simultaneously continuing a practice as a visual artist and independent curator, she accumulated multifaceted projects and experiences. She bridges the gaps of partitioned disciplines ; she strives to blast the traditional dichotomies, which are still present between the artist and the curator, the artwork and the publication, the exhibition and the de-materialization, the occupation and the vacancy, the serious search and the cool attitude.

GIULIA PAGNETTI

Giulia Pagnetti was born in Urbino (Italy) in 1989. After some studies in Biological Sciences, she obtained her bachelor degree in History of Contemporary Art in Siena (Italy). She took an MA in museology at the Ecole du Louvre in Paris (France). Through an interdisciplinary approach, her researches focus on the role of contemporary art and site-specific projects which follow local development processes. She has been involved in working on different exhibitions and site-specific projects at Wanås Konst park (Sweden). In Paris, she worked as an assistant in Pièce Unique Gallery and she made an internship inside the cultural planning department at MACVAL Museum (Vitry-sur-Seine). She has dealt with several projects proving her interest in participatory practices and her commitment to social and environmental issues.

ARMANCE ROUGIRON

Born in France in 1991, Armance Rougiron obtained her Master degree at the École supérieure d'art de Clermont Métropole, France. Armance developed a plastic research based on the notion of relics and contemporary ruins, she works with sculpture and installation. During her apprenticeship she has been working in different institutions: Artiste en Résidence, where she worked in La Permanence which is an exhibition space that is used as a tool for the residency. She worked as an assistant for the non-profit space In Extenso and at La belle revue. She developed her experiences following a cultural project as an assistant in the city hall of Clermont-Ferrand, Les États Généraux de la Culture.

ACKNOWLEDGEMENTS

MAGASIN thanks Constructlab et SunnySide for their support.

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