

OUR LIVE EYES
GUILLAUME ROBERT

exhibition
from 24 March to 23 June 2019

PRESS KIT



Guillaume Robert, *The Wall (III)*, series of three photographs, 2019.

CENTRE
INTERNATIONAL
D'ART &
DU PAYSAGE

ÎLE DE
VASSIVIÈRE

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Six years after his residency here on Vassivière Island Guillaume Robert is offering a group of video and photographic installations that interact with the Art Centre's architecture. Six large-scale exhibits immerse us in an odyssey of sight and sound. Andalusia, the Peloponnesus, Bosnia-Herzegovina and France's Limousin and Bugey regions are evoked as stopping places marked by the presence of various figures: workers, shepherds, mechanics, a geologist and a young woman are the hesitant embodiments of humanity's alienation (from) or reconciliation (with) with its different settings: immutable remoteness or fusion. Violence, science, work and domestication are transformed in a return towards seemingly endless or hypnotically suspended time frames.

born in 1975
living and working in Hotonnes (Ain area, France)

creative residency
at the International Centre of Art and Landscape
in 2013

Guillaume Robert develops his practice through long-term projects. Driven by his love of sidestepping, he explores diverse and often transversal forms, willing to embrace what makes a world to us: language, history, politics, science, representation, perception.

His work, which originates from videography, tends in recent years to extend to objects, installation, writing, sound design and photography. In response to different contexts, Guillaume Robert produces forms in which creation processes are considered to be initial scripts that then will take shape in the way of invitations to guest parties:

*a mechanic,
a geophysician,
performers (dance, theatre),
a blacksmith,
a lighting designer,
a musician,
a brother,
a shepherd,
a painter,
a beekeeper...*

The processes and artistic strategies he elaborates work with accumulation, with the superposition of different layers (a narrative sedimentation; a sedimentation of materials, of meanings; a sedimentation of temporalities). He collects the raw material he uses from common space (common space in the broad sense of this word, here understood as a cultural heritage, including an immaterial one: the theatrical set-up; scientific statements; crafts; mythology; the notion of landscape; diffuse creativity...). Making those materials his own, he extends them, brings them face to face and transforms them by means of translations, reorganisation, re-enactment or fictionalisation. If films constitute the core of the artist's work, making up mixed, tight and suspended dramaturgy, they always proceed from the way specific practices are carried out in each project. By so doing, these practices (building, technical drawing, writing, cut-up, theorising, sewing, actor's direction...) obtain a performative density as well as an exploratory efficiency. Objects or photographs emerge from these processes of creation, as tokens of the collective experience and context that have given shape to the whole film production.

The filmic appearance of his projects fluctuates between documentary and dreamlike narratives, between humanist tales and magic realism. Film after film, a rural odyssey takes shape. Bodies, words, as well as history and labour are staged in the landscape. This odyssey seems to favour mittelgebirge landscapes and points out, in an unresolved pendulum movement, the strangeness or harmony human beings feel about their environment, the imperishable gap or fusion they experience towards it. It results in reflective, poetic and purely sensitive experiences.

THE EXHIBITION



The Walk,
in the lighthouse and at the entrance of the nave

*water,
human, humus,
geology,
metamorphosis,
melt, childhood,
alarm, silence,
disparition
...*



The Walk is a series of photographic works created specifically for the Art Centre building.

These photographic installations interconnect with their host spaces: an exhibition invitation, a lighthouse – at once a point of view, a light source and an echo chamber – and the threshold of the exhibition. Three interlocking entities whose open-ended narrative testifies to the anthropic principle's emergence against a non-human backdrop of primitive, archetypal stoniness.

As in the rest of the exhibition, Guillaume Robert leaves the human figure free to work on its setting, stripped of all causality and held fast in the carapace of a proto-narrative that reduces the plot to a tension, a rhythm.

These installations make up a kind of preamble, a key to the interpretation of what is to come.

Installation

*In the lighthouse: **The Walk (I)**, 170x254 cm, 2019, print on diffusing tissue, lightbox*

*In the nave: **The Walk (II)**, 164x110cm, 2019, print on Hanhemühle Photo Rag 308gr paper, varnish, painted wooden RSC*

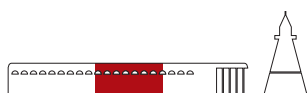
On the invitation card:

The Walk (III), offset print, A3 format

Production: Centre international d'art et du paysage - Île de Vassivière

Illustration :

The Walk (III), 2019, photograph, offset print, format: 29,7 x 42 cm © Guillaume Robert



Plein Air,
in the nave

*work, metal,
workers, wind,
skin, space,
choreography,
agriculture,
repetition, ode,
hypnosis...*

A team of workers is building a giant greenhouse, a grandiose, handmade structure whose rhythmic assembling generates a world unto itself. Blazing and windswept, contemplative and musical, the film exudes a magic realism as spaces, movements and objects flirt with dance, science fiction, the western and American land art.

Plein Air invites us to follow the daily activity of greenhouse builders on the El Ejido peninsula in south-eastern Andalusia.

Shaping a vast cage for space, they immerse us in a process of ceaseless mutation, in an empty, gusting expanse of vanishing lines and wire that whistles, vibrates, sculpts and imposes order.

Their movements and rhythms transform the workers into dancers, acrobats and tightrope walkers as they protect themselves from the midday sun with masks, as they perch on blocks of polystyrene and unreel the heavy spools.

Videographic installation

Screen, video projector, speakers, fluorescent tubes, colored filters, rebound foam, wood, cork slabs

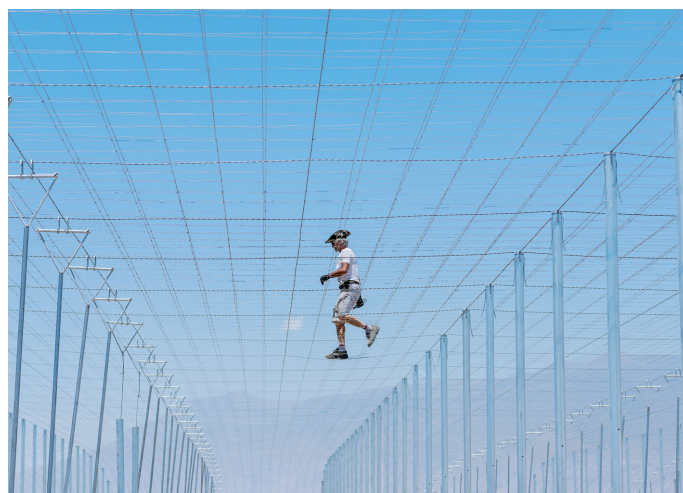
Plein air :

with Francisco Ruiz Alcazar, Nicolás Gonzalez Jimenez, Serafin Cano Martinez, Francisco Javier Romero Martinez, Catalin Iulian Mihai, Iacob Nicolaie Preutesi, Luis Alberto Fernandez Puga, Francisco Corral Sanchez, Jose Moreno Santiago, Yeray Hinojo Varga, Serafin Cano Zafra
Conception, image, mixing and production: Guillaume Robert

Sound recording and translation: Mathilde Chénin

Acknowledgments: Arno Ledoux, Juan Martos Aznarte, Jose Real (Jose Real Invernaderos), Jose Torres (Mondenova), Diego Zaitegui

Co-production: Centre international d'art et du paysage - Île de Vassivière / Fonds cantonal d'art contemporain (Genève).



Open to the four winds, this strange, endlessly self-regenerating world offers an unbroken sequence of visual, auditory and choreographic events.

Meticulous observation of the construction of this huge crop-raising apparatus yields a metaphysical fictional space which Mad Max and Donald Judd are invited to share with these Andalusian labourers. A world at once weird and realistic, hellish and sensual, that verges on science fiction as it batters us with its hypnotic time spans and abrupt interruptions.

Illustration :

They order and it exists, photograph, FineArt print on Hahnemühle photo rag 308gr paper, laminated on aluminium Dibond, anodised aluminium frame, 50x70cm, edition of 4 copies + 1 artist proof © Guillaume Robert



Illustrations:
Plein Air, 2019, film, 124 min, 16/9 color, sound 5.1, edition of 5 copies + 1 artist proof © Guillaume Robert



resistance,
survival,
hydroelectric,
epic, war,
manufacture,
water, fire,
reenactement
...

**Drina,
in the studio**

In Bosnia Herzegovina, there is a river called the Drina that flows through the country and flows through the city of Goražde.

Between 1992 and 1995 several Bosnian cities (Sarajevo, Goražde, Sebrenica, Žepa...) were under siege — controlled by the army of the Bosnian Serb Republic. In order to alleviate shortages, populations made objects from recycled materials and reclaimed objects, diverted from their original function. These creative acts were governed by urgency and necessity. They are part of the cities' wider resistance and the people's struggle for survival.

The micro-stations are objects in which history, resistance, landscape, autonomy, energy, a sculptural quality, DIY and strangeness are condensed. These objects produce a precipitate, a condensation point between the perfectly horrendous historical densities and a poetic, imaginary, fictional potential. They are in themselves tragic. They simultaneously hold both the context in which they first appeared, and creativity, strength in face of the tragic. They make a powerful assertion against the Evil which is growing in the garden, against the denial which is shooting from up the hills.

The work process was centred around reconstructing one of these machines with the help of several inhabitants of Goražde, more specifically with Juso Velic, a now-retired mechanic who instigated the

Videographic installation
22 min 30, HD 16/9, stereophonic sound

Drina:
with Juso Velic, Jasmin Oglecevac and Vedin Siribubalo
Direction, image and editing: Guillaume Robert
Production: Mamie Küsters, Lyon (2011-2012)
Production manager : Marjorie Glas
Audio mixing: Baptiste Tanné
Coproduction: Région Rhône-Alpes / Ville de Lyon - Institut français /
Hostellerie de Pontempeyrat / Ville de Goražde / Maison des arts G.
Pompidou, parcours d'art contemporain, Lot

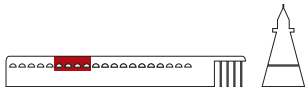


design and making of the machines back in 1993.

Through this very concrete focal point (the reproduction of a micro-hydroelectric station), the process became one of relaying and documenting a heroic, limit-experience: the Goražde inhabitants' resistance to the siege that took place fifteen years before.

The machine was made in Juso Velic's garage in June 2011. The micro-station was set afloat on the river, attached to the main bridge of the city. The project — the various stages of construction and the launching of the micro-station — is documented in the eponymous film Drina. The film emerges from the process. It is neither didactic nor factual. It weaves its own poetics, without limiting itself to proposing a trace of the global artistic project. Over the historical or technical data, the artist favours a more directly sensual approach: the construction of the micro-station acts as a guiding thread, a pretext for showing work, time, presence, thoughts and flesh... The film thus explores a pictoriality of the photograph (portraits, landscape, allegory) thanks to a writing that has virtually no recourse to text or dialogue. The writing is tautened by an autonomous camera, capable of freeing itself from the action, seemingly swaying between reminiscences of socialist realism and forms more closely tied to magical realism. The skin, the close-ups, the floating shots: an eroticism of masculinity radiates from these boys' games.

Illustration: Drina,
2012, photographie, printing on tarp, 160 x 180 cm, edition
of 3 copies + 1 artist proof © Guillaume Robert
2011, film, 22 min 30, HD 16/9, stereo sound, edition of 5 copies
+ 1 artist proof © Guillaume Robert



riot,
revolution,
history, theory,
thermodynamic,
geology,
postivism, satire,
land, fire
...

Propaganda, in the study room



Propaganda simultaneously shows and lets itself be read

To model consists in inventing metaphors, building a shape, a simulacrum, a conceptual sculpture.

Propaganda establishes a model for the propagation of riots on earth under the auspices of the scientific methodology.

Guillaume Robert has invited geophysicist Nicolas Coltice to take part in this project. The article, which constitutes the core of this artwork, is the result of a co-writing, in which political, philosophical and thermodynamic concepts are intermingled.

Installation

Re-edition of the publication *Propaganda*, tables, banks, photographs

Propaganda: coproduction Maison Salvan, Ville de Labège, 2012 / Mamie Küsters, Lyon

*Following an experimental process, Propaganda refers to the theories developed by Paul Feyerabend in his book *Against Method: Outline of an Anarchistic Theory of Knowledge*. From an artistic perspective and with the tools of physics, Propaganda attempts to design a model of propagation of riots, both performing and defying the anarchist epistemology as developed by Feyerabend: an epistemology that undermines its own foundations, pointing out, if not the vacuity of any scientific method, at least the helplessness to claim a precise and rational one. Indeed, Feyerabend observes that everything is good for building up a scientific discourse and that science shouldn't boast to be superior to other forms of narrative that give an account of the world (religions, myths).*

Considering these concerns, the propagation of riots appears to be a particularly interesting subject to study. First of all, because it echoes the anarchist dimension of this epistemology. Then, because it seems impossible at first glance to model, to rationally seize what has just created an event, an outbreak, spontaneous riots.

An attempt doomed to failure in theory, if one neglected the model's ability to cut out, to get away from the world of events. The model doesn't emerge from a statistical analysis. The statistics, the raw data only come afterwards, allowing one to examine, to criticize, and to bring new developments to what was conceived. In this sense, the model created in Propaganda is scientifically valid.

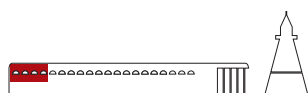
But if the model emerges from the artistic field, it is because the process first intends to exhibit a model. Propaganda depicts a model, a template, before considering thinking out reality. Propaganda performs the scientific approach. And so the idea here is to get away from the universal report twice: first, by including the scientific methodology, and then by setting, through the distance, the drift the artistic approach allows.

This method of simulating a scientific practice allows us to join two different ways of using words: those that are supposed to state the truth, and those that are chosen to create images and make up things. The whole process intends to build up science... fiction. Not in order to shed light on reality, but to highlight our tools for gaining knowledge of reality, the very tools we use to analyse our present time, our ways to build up a world, to create a language.

Illustration:

Against method / against tree 2012-2019, photograph, Fine Art prints on Hahnemühle photo rag 308
© Guillaume Robert

*Peloponnese,
Limousin,
shepherd, herd,
sewing, pasture,
bucolic, eclogue,
...*

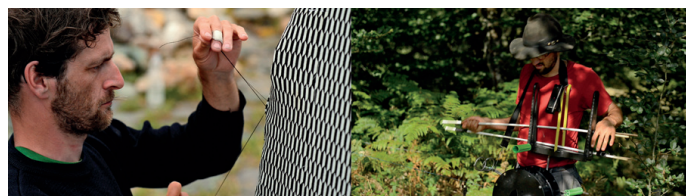


**Checking Arcadia over,
in the small theater**



Arcadia is the name of a Greek province located in the Peloponnese. Arcadia is also an idea, a fiction and a myth.

In the myth, which finds its origin in Ancient Greece, Arcadia is seen as a barren wild land in which the border between humanity and animality remains porous. It is described as a primeval, original territory. In the Eclogues, Virgil reshaped the myth and contributed to the foundation of a more solar fantasy. So Arcadia became a vast garden, an earthly paradise where shepherds, half-herders, half-artists, challenge each other in poetic battles. Later Guercino and then Poussin added the idea of death to the Arcadian innocence, to its genuine light-hearted simplicity. Then, what is certainly less known today, the many draughtsmen, painters and writers who came back to the myth between the mid-1800s and the 1900s, travelling to Arcadia, in order to confront their knowledge of the territory they had acquired in books to its true reality, to assess the differences or the similarities.



And following up on the quest, while the economic, political and moral decay of Greece is announced all around the world, comes the desire to check the Arcadian dimension of Arcadia. And in some way to take up the challenge of the bucolic, the lyric and the elegiac genre. A challenge seen as a game but a game that becomes a device to grasp some parts of the reality of life, from a low-intensity epoch, from a place where the general understanding of our present time would be put aside.

Videographic installation
Screen, two video projectors, computer,
graphic card, speakers, colored filter

Above and next page illustrations:
Checking Arcadia over, 2015, 33 min loop, video installation,
synchronized dual projection, quadriphonic sound, edition of 5 copies +
1 artist proof © Guillaume Robert — Acquisition in 2016 / Cnap
Co-production du Centre international d'art et du paysage - Île de Vassivière



“Do you know the country, which resembles a vast studio, but spreads out beneath the most magnificent sky?” (A. L. Castellan, Lettres sur la Morée, 1820).

The project, mostly in the form of a film, intends to check Arcadia according to two distinct procedures, which end up combining and intermingling.

On the one hand, Checking Arcadia over consists in a documentary approach, following and filming Florent Chastel, - a shepherd on the Plateau des Millevaches in Limousin - his way of life, his family. And on the other hand, proceeding in a more performative mode, it sets up an itinerant sewing workshop moving around the Greek pastureland of Arcadia for several weeks.

And thus two figures appear: the shepherd and the artist, embodied by choreographic performer Julien Quartier, who, at Guillaume Robert’s invitation, undertakes to fashion and sew large pieces of fabric in the Arcadian scenery. This nomadic transhumant sewing workshop becomes a manufacturing site, a filmic pattern and a way to encounter local inhabitants and animals. The work and what is produced by this work offer a focal point in the same way as the tomb in the painting Et in Arcadia ego by Poussin. The only difference here is that one doesn’t point out death, but rather the artificial object, the artefact, the obvious sign of discontinuity, which, through contrast, highlights the material aspect of the landscape. Among these places, the intrusion is slow; it is conducted day after day, allowing the whole process to integrate gently. It makes up its own activity, doesn’t stand as an event, doesn’t look for an audience but rather tries to live alongside the goatherds, the dogs, the goats, the thistles, the brooms, the grass and the mountain streams.

The research protocol on which the fashioning of the objects is based links together a sculptural dimension and a videographic experimentation. It emphasizes the purposeful artificiality of the objects imported in the landscape by coating them in some shimmering

fabric. The visual effect is achieved by using special fabrics whose patterns can’t be identified from a certain distance or represented by a digital sensor unless the latter is equipped with the proper filter. This shimmering effect is usually banned from video, photography or cinema productions since it jeopardises the quality of the representation, and shows the technical and electronic layers between the viewer and what is to be seen through the image.

The whole process results in a videographic installation, which invents a lyric and elegiac language at the junction of both the two modes of verification, embracing diverse references to Arcadia, and more generally, pastoral and bucolic genres. The editing aims at mixing them and works to mingle both methodologies, both territories so that a third one appears, a new temporality, which sets its own rules, its own rhythm, and its own particular poetics. And so come the myths, the déjà vu impression and the historical references that seep out of the filmic space. But what is taking place in front of the camera, both in Limousin and in the Peloponnese, are real forms of life, moments that were truly experienced. Florent Chastel and Julien Quartier are not acting, they are not directed; they are exposing moments of life, genuinely undertaking their task. And though Julien Quartier’s task was prompted, it is a performative and active one in the first place; it doesn’t intend to convey or to build up a representation. It proposes a hard-working, daily, useless and utopian experience.

Checking Arcadia over

with Florent Chastel, Namaïlou Chastel, Lilenci Chastel, Luzande Chastel, Julien Quartier and Michel Oudot

Conception and realisation: Guillaume Robert

Image, sound, editing: Guillaume Robert

Sewing: Julien Quartier

Construction: Julien Quartier, Guillaume Robert, La Fabrique

Sound mixing: Frédéric Marolleau

Colour correction: Damien Ulmer

Production: Mamie Küsters, Lyon / Guillaume Robert

Support: Institut Français, programme « Hors les Murs » / FNAGP, aide au projet / Centre international d’art et du paysage de l’île de Vassivière / Fort du Bruissin / Piano-Alto / Région Rhône-Alpes / ESACM

Acknowledgments: Marie-Claire Chastel, Éric Degoutte, Mélina Faka, Laurent Pichaud, Jérémie Robert, Yasmine Youcef, Medialab Technology

EVENTS

Saturday, March 23 | 6 pm

Public opening of the exposition.

Free entrance. Meeting point: bookstore of the Art Centre.

Saturday, April 6 | 7 pm

Audio and textile performance : *The textility of making*, weaving of heterogeneous lines by **Julien Boudart** (musician, modular synthesizer), **Anaïs Rousset** (plastician, extended loom) and **Matthias Puech** (développeur).

Rate: 4 € / 2 €. Meeting point: bookstore of the Art Centre. Coproductions La Pommerie and the International centre for art and Landscape with the support of DICRÉAM (CNC) and SCAM.

Saturday, May 18 | 6 pm - 8 pm

Free night visit of the exhibition at the occasion of the Long Night of Museums.

All audiences. Free. Meeting point: bookstore of the Art Centre.

Sunday, March 12 | 2:30 pm

Musical and dance activation of the sculpture *Convergence* of the artist **Daniel Jodet** by **Hélène, Lisa and Manon**, followed by an afternoon of games and improvisation until 7:30 pm.

All audiences. Free. Meeting point: bookstore of the Art Centre.

ON SALE IN THE BOOKSTORE

Parages, Guillaume Robert, 2016

"In Parages, designed to be an artist's monograph as well as an artist's book, I unveil my practice as a video maker and a visual artist throughout seven chapters. Seven chapters, seven different forms that keep the back and forth movement between proximity and distance alive and persistent, instilling strangeness into what is close, and making familiar what is in the distance.

Each chapter takes an area as its own, lands on a context, reaches another one, and initiates a specific process of exploration. These processes take the shape of scripts in action and in movement, scripts that allow us to sail on sight, to seize the chance. So the singularity of my practice is not so much characterised by the media I use, as by my specific relationship, an almost narrative one, to the production process. As a result, some reflective, poetic and sometimes purely sensitive experiences build up territories at the junction of different fields (literature, cinema, science, geopolitics, art history...).

As regards four of these chapters, I call on different artists whose artworks neighbour my parages. With their own practices, Louise Hervé & Chloé Maillet, Rémy Héritier, Marcelline Delbecq and Jean-Xavier Renaud contribute to shedding light on one of the projects presented in this publication. Such invitations help to understand the part my work plays in the field of contemporary creation. They also echo my methodology, which consists in initiating collaborative spaces."

– Guillaume Robert.

Co-edition Galerie Françoise Besson, Lyon – Analogues, Arles

With the support of CNAP, Région Limousin, Mamie Küsters association, CAC MAGP, International centre for art and Landscape, Maison Salvain and Centre de la photographie d'Île-de-France

THE INTERNATIONAL CENTRE FOR ART AND LANDSCAPE

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Vassivière Island only seems to be a natural site. In 1952 the creation of a hydroelectric dam turned what was originally a hill into an island. It is now a place whose distinctive history makes it a remarkable imaginative and creative stimulus.

To round off the collection of sculptures that had been on the island since the 1980s, architects Aldo Rossi and Xavier Fabre created an art centre there in 1991. Since then many nationally and internationally known artists have shown their work at the Centre, whose scope was further extended in 2012 with the opening of an annexe to the Castle that now welcome resident artists Berger & Berger and Building/Building architects). Since 2017 the Art Centre has been an active partner of the Fondation de France "Nouveaux Commanditaires" sponsorship artists.

EXHIBITION AND BOOKSTORE

from Tuesday to Friday | from 2 pm to 6 pm, and Saturday and Sunday and national holidays | from 11 am to 1 pm and 2 pm to 6 pm.

The Art Centre is located in the middle of Vassivière Island. Access by a walkway. Motor vehicles are not allowed on the Island, excepted for people with disabilities and reduced mobility.

Full price: 4€
Reduced price: 2€ youngsters, students, job seekers
Free: -12 years old, partners

SCULPTURES WOOD

63 outside and permanent works to discover on the Island of 70 hectares.

Free, explanatory note placed near each work.

Map on sale (2€) at the bookstore and in the tourism offices in Auphelle or Eymoutiers. Free videoguide: www.videoguidelimousin.fr

AND SUR LE TERRITOIRE

Journey *Vassivière Utopia 2018*, three landscape and architectural installations in three local areas of the territory:

- *Plateforme, Atelier 1:1*, Eymoutiers
- *La Clairière, Atelier Bivouac*, Saint-Martin-Château
- *Voir l'eau du lac, éjo.coopérative*, Beaumont-du-Lac

Journey *Vassivière Utopia 2019* :
Three new installations will be visible from 6 July 2019.

With the support of the Sponsorship of La Caisse des Dépôts.

AROUND THE ART CENTRE



Change the world with Art:
The Art Centre is an accredited mediator for the NEW PATRONS ACTION for the *Fondation de France*.

The New Patrons Action is a unique encounter between you and a contemporary artist! He would invent for you an original form to answer the problematic you have raised.

Do you have an idea of order? An art desire?
A need for information?
Contact The Art Centre!
nouveauxcommanditaires @ciapiledévassivière.com
ou 05 55 69 27 27

BECOME A FRIEND OF THE ART CENTRE!

The Art Centre is a place you're particularly fond of? You'd like to share the secret and/or be more actively involved? Whether you live nearby, in another part of France or even abroad, you can play your part by joining the Friends of the Art Centre.

Ordinary member: 10 €
Fan: 25 €
Benefactor: 80 € et plus
Student member: 5 €
Well-wisher: 2 €

For more information, contact the Friends of the Art Centre:
amisciap@gmail.com

OTHERS EVENTS AND NEWS OF THE ART CENTRE

RESEARCH PROGRAMME ON LANDSCAPE

Thursday, May 16

in Cieux (reception hall)
and Arnac (Monts de Blond)

Friday, May 17 & Saturday, May 18

in Eymoutiers (City Hall, Shared Gardens)

Workshops "Being inhabited / Being filled: which relationship with the living?" with **Augustin Berque**.

Full programme: 05 55 69 27 27 – publics@ciapiledevassiviere.com
All audiences. Free.

With the support of the *Cellule de Recherches Interdisciplinaires de l'École du Jardin Planétaire*, the *Cercle Gramsci*, the *CERES*, the *École de la terre* and the *Jardins partagés de la Vienne*.

Thursday, May 23 & Friday, May 24

l 9:15 am - 5 pm

on Vassiviere Island

"Belonging to landscape": course with the artists **Abraham Poincheval** and **Erik Samakh** from works of the Sculptures Wood or of *FRAC-Artothèque du Limousin Nouvelle-Aquitaine*.

Restricted to teachers, mediators and facilitators. Free.
Booking: alexandra.jean@ac-limoges.fr

In the campaign of the *Pôle de Ressources pour l'Éducation Artistique et Culturelle (PREAC) Art & paysage* and with the support of the *Rectorat de l'Académie de Limoges*, *Canopé*, the *FRAC-Artothèque du Limousin Nouvelle-Aquitaine*, the *DRAC Nouvelle-Aquitaine*, the *Région Nouvelle-Aquitaine*.

OUTDOOR ACTIVITIES

Saturday, May 25 l 11 am - 1 pm & 2 pm - 6 pm

Digital trekking: discovery of the Sculptures Wood and the Vassiviere Island heritage with *Videoguide Nouvelle Aquitaine – destination Vassivière* Apps.

All audiences. Free. Meeting point: bookstore of the Art Centre.
In the context of the Ecotourism Festival.

Saturday, June 8 l 2 pm

Outside guided tour of the works in the Sculptures Wood, in keeping to the topic in 2019 of the "*Rendez-vous aux jardins: animals in the garden*". Presentation of the *Videoguide Nouvelle-Aquitaine – destination Vassivière* Apps.

All audiences. Free. Meeting point: bookstore of the Art Centre.

Friday, June 21 l 12 am

Reactivation of the outside sculpture *Solstice d'été* by artist François Bouillon.

All audiences. Free. Meeting point: bookstore of the Art Centre.

WORKSHOPS FOR FAMILIES EASTER HOLIDAYS

On Wednesday April 10, 17 and 24, and Wednesday, May 1 l 9 am

Workshop bread and photograph "Artist or craftsman" with the baker **Benoît Brissot**.

Cook and take pictures of the rye bread making steps (duration: 3h30).

From the age of 7 accompanied by one or more adults.
Rate: 9 € / 7 € including a tour of the exhibition in the Art Centre.
Booking: 05 55 69 27 27 or pedagogie@ciapiledevassiviere.com

Bring a camera for 2 people and an apron or work clothes.
Meeting point: Bakery on the Vassiviere Island (downhill from the Castle).

GROUPS

On Mondays, Tuesdays, Wednesdays and Thursday in May and June | 9:30 am

Canoe tour "Cruise in the Sculptures Wood" around the Vassiviere Island and discovery the sculptures (duration: 4 h).

From the age of 7 accompanied by one or more adults.
Provide for an appropriate equipment.

Booking: 05 55 69 27 27 or pedagogie@ciapiledevassiviere.com

Rate: 14 € including a tour of the exhibition in the Art Centre. Free for learning or recreational associates.
Meeting point: bookstore of the Art Centre.

With the support of the Canoe and Kayak Club in Eymoutiers.

On Tuesdays and Thursdays all year | 10:30 am or 2 pm

Outside sensory and tactile tour in the Sculptures Wood for groups with visual disabilities (duration: 1h30).

From the age of 7 accompanied by one or more adults. Provide for an appropriate equipment for walking.

Booking: 05 55 69 27 27 or pedagogie@ciapiledevassiviere.com
Rate: 4 € / 2 €. Meeting point: bookstore of the Art Centre.

All year

- Young audiences: customised reception for school groups, recreation centres, students, workshops...
- Adult groups: customised reception for seminars, hiking clubs, friendly societies, amicales, retirees...

Booking: 05 55 69 27 27 or pedagogie@ciapiledevassiviere.com

CURRENTLY IN CREATIVE RESIDENCY IN THE ISLAND CASTLE

In residence on the Island from 12 February to 2 April, writer **Dénètem Touam Bona** works on his project "*L'esprit de la forêt : esquisse d'une cosmo-poétique du refuge*" and invite for its part in residency the choreographer and dancer **Florence Boyer**.

Three architect and landscape designer teams are in residency in the Castle from April to June to realise three new works on the territory:

- **Bureau baroque**, a team of four architects from Bordeaux,
- landscape design team **GAMA atelier de paysage** in association with the architecture office **Bianchimajer**,
- landscape design team **Espaces verts**.

FIND MORE ABOUT GUILLAUME ROBERT

EXPOSITIONS INDIVIDUELLES

2019 | *Nos yeux vivants*, Centre International d'Art et du Paysage de l'île de Vassivière

2017 | *Le jardin des délices*, Centre d'art contemporain de Lacoux

2015 | *Vérifier l'Arcadie*, Galerie Française Besson, Lyon

2013 | *Contre la méthode / Contre un arbre*, Galerie La Librairie, ENS de Lyon

2012 | *Propagande*, Maison Salvan, Labège (avec Nicolas Coltice, géophysicien)

2011 | *Drina*, Gorazde (Bosnie)

| *La paupière*, le seuil, Les églises - centre d'art contemporain de la Ville de Chelles, commissariat Éric Degoutte

| *This isn't a poem*, Galerie Française Besson, Lyon

2010 | *ANGOLA*, Centre d'art contemporain Passerelle, Brest, commissariat Ulrike Kremeier

2006 | *Nergal*, Galerie Maisonneuve, Paris, commissariat Yvane Chapuis

2005 | *Go east young man go east*, théâtre de l'Aire Libre, Saint-Jacques-de-la-Lande

EXPOSITIONS COLLECTIVES

2018 | *La Cité d'Images*, Le Bleu du Ciel, Lyon

| *Les nouveaux sauvages*, Co-commissariat : Le Bleu du Ciel, Galerie Française Besson, FRIGO & CO, Mirage Festival, SITIO par Superposition et Taverne Gutenberg, Les Halles du Faubourg, Lyon

2017 | *KB17*, Karachi Biennale (Pakistan)

| *Sans bride, ni mors, ni rêne*, PHAKT - Centre culturel colombier, Rennes

2016 | *L'Ermite au blazer raisin*, Collectif Monstrare, Centre d'art la Chapelle Jeanne d'Arc, Thouars

2015 | *Fotofever Paris*, Foire de photographie #4, représenté par la Galerie Française Besson, Carrousel du Louvre, Paris

| *Images résistantes*, Commissariat Documents d'artistes Rhône-Alpes, en partenariat avec le Réseau dda, Fondation Bullukian, Lyon

| *Piano Alto ! Nomad Geographies*, Commissariat Stefania Meazza, Maison des Arts Georges Pompidou - CAC, Carjac

| *Verse par les champs*, MAGP, Centre d'art contemporain, Carjac

2014 | *Devenir Arbre - Debout depuis 10 ans*, Galerie Française Besson, Lyon

| *Get up #3*, Mains d'Œuvres, Saint-Ouen, Commissariat Ann Stouvenel, dans le cadre du projet européen «Art Cooperation Transmission Democ[k]racy»

2013 | *Du texte au son*, Festival Sonorités, École supérieure des Beaux-Arts de Montpellier

| *Get up*, Fabrica de Pensule, Cluj-Napoca, Roumanie, Commissariat Ann Stouvenel, dans le cadre du projet européen «Art Cooperation Transmission Democ[k]racy» coordonné par la Criée - Centre d'art contemporain de Rennes

| *Vers une hypothèse*, Fort du Bruissin, Francheville, Commissariat Andréa Rodriguez Novoa, en Résonance avec la Biennale de Lyon

2012 | *Hors gel*, Centre d'art contemporain de Lacoux

| *Lever une carte*, Parcours d'art contemporain dans la vallée du Lot, MAGP, Carjac

2011 | *Nofound photo fair*, présenté par la Galerie Duplex/10m2, Sarajevo (avec le soutien de RSF), Paris

| *Plutôt que rien, démontage*, Maison Populaire de Montreuil, commissariat Raphaële Jeune

2010 | *Nulle part est un endroit*, Centre de la Photographie d'Île-de-France, commissariat Pascal Beausse

2009 | *Exposition de Noël*, Le Magasin - CNAC, Ancien musée de peinture, Grenoble

2008 | *Anachronismes et autres manipulations spatio-temporelles*, galerie 40mcube, Rennes, en collaboration avec Amala Hely, commissariat Anne Langlois

2002 | *Tracce di un seminario*, Galeries Care of & Via Farini, Milan, commissariat G. Di Pietrantonio et A. Vettese

2001 | *The Energy Clothes / Idea Bank*, Ex-chiesa San Francesco, Côme, commissariat G. Di Pietrantonio et A. Vettese

AUTRES DIFFUSIONS

Collaborations

2011 | *Partition visuelle*, exposition en collaboration avec Johann Maheut, théâtre Athénor, Saint-Nazaire, dans le cadre de « L'étonnement sonore », un projet de l'artiste sonore Carole Rieussec (Coproductio n : Athénor - Kristoff K.Roll - Césaré, Centre national de création musicale, Reims - Centre Culturel André Malraux, scène nationale de Vandoeuvre-lès-Nancy)

2006 | Conception et réalisation de la vidéo « Sx version 3 » pour le spectacle «sx.rx.Rx» mis en scène par Patricia Allio, Théâtre de la Fonderie, Le Mans ; La ferme du Buisson, Marne-la-Vallée ; Théâtre des Tanneurs, Bruxelles (coproduction le Kunsten Festival des Arts, Bruxelles et association Labri)

2004 | Conception et réalisation du dispositif vidéo pour la performance pluridisciplinaire «sx.rx.Rx» mise en scène par Patricia Allio, Festival Mettre en scène TNB, Rennes (coproduction TNB, Fondation Cartier, La Fonderie Le Mans, DICRÉAM)

| Conception et réalisation du dispositif vidéo pour la pièce « Lalla (ou la terreur) » de Didier-Georges Gably, mise en scène par Benoît Gasnier, Festival Mettre en scène, Rennes (coproduction TNB et la compagnie Théâtre à l'envers)

Rencontres, conférences, workshops

2018 | Rencontre et projection des films de Guillaume Robert et Martin Le Chevallier, Auditorium du BAC, Genève, Partenariat entre le Réseau documents d'artistes et la Médiathèque du FMAC - Genève

2016 | *Art et Philosophie aujourd'hui : Dialogues par(mi) les écrans*, avec Française Besson, Mauro Carbone, Jacopo Bodini, Anna Caterina Dalmasso, Bruno Metra et Laurent Mulo, table-ronde organisée par Adele, Musée d'art contemporain de Lyon

2013 | Conférence sur le projet *Propagande*, en collaboration avec Nicolas Coltice, ENS de Lyon

| Contribution au séminaire « Représentation visuelle de l'histoire : modélisation et carte », Université de Lille III

| « Penser le paysage – Pensée paysagère », Symposium sur le paysage, avec Michel Collot, Manuel Daul, Franck Hofmann, Hélène Guenin, Joana Neves, Pierre Redon, Guillaume Robert, J. Emil Sennewald et Guy Tortosa, Centre international d'art et du paysage de l'île de Vassivière

2011 | Workshop en collaboration avec Raphaële Jeune et les résidents d'Astérides, Marseille

2010 | Workshop, École Supérieure d'Art de Brest

2009 | Contribution au séminaire «Le lieu commun», École Supérieure des Beaux-Arts de Montpellier Agglomération

2008 | Participation à EXPEDITION, plateforme internationale d'échanges artistiques pour quinze artistes (plasticiens, metteurs en scène, chorégraphes) mise en place par Les Laboratoires d'Aubervilliers, le Gasthuis theater, Amsterdam et BRUT, Wien

Programmations vidéo

2016 | Projection du film *Vérifier l'Arcadie*, CNP Bellecour, Lyon

2015 | Projection du film *Vérifier l'Arcadie*, Cinéma Jean Gabin, Eymoutiers, par les commissaires de l'exposition « Être chose » du Centre d'art de l'île de Vassivière

2014 | Nuit européenne des musées, Projection de vidéos du Réseau documents d'artistes, Passerelle - Centre d'art contemporain, Brest
| Bonjour Mr Renaud, Projection du film de Guillaume Robert, dans le cadre de l'exposition personnelle « Politiques locales » de Jean-Xavier Renaud, Centre d'art contemporain de Lacoux, Hauteville-Lompnes

2013 | Nuit Résonance de la Biennale de Lyon, Projection de vidéos d'artistes du Réseau documents d'artistes, Passage Thiaffait, Lyon

2012 | Sélection de *Drina* au sein de la vidéothèque du 23^{ème} Festival International du Documentaire, Marseille
| Projection de *Drina*, Teatr SARTR, Sarajevo

2011 | Projection de *Drina* aux grands terrains, avec Astérides (Marseille) et à l'Hostellerie de Pontempeyrat (Haute-loire)
| Motifs, galerie 10m2, Sarajevo, dans le cadre de « Module Memory » (MESS, Sarajevo), en collaboration avec Baptiste Tanné
| Nuit Blanche, Paris Métropole, tournage ouvert de « La paupière, le seuil », CAC Les Eglises, Chelles

2010 | Projection de la version monobande de *ANGOLA* à la FEMIS, Paris, carte blanche à Pascal Beausse, pointlignepan
| Projection de *Nos mots, nos mains, nos morts* au festival « Laisser le passage libre », Barnave (Drôme) + performance radio pirate en montage « Ainli lalait Lalaloula »
| Projection de «Nos mots, nos mains, nos morts» aux Salaisons, Romainville

2009 | Sélection de *Nos mots, nos mains, nos morts* au sein de la vidéothèque du 20^{ème} Festival International du Documentaire, Marseille
| Nuit Blanche, Paris Métropole, projection de *Étude pour Angola* (Noman), dans le cadre de la programmation « Danse et violence », aux Salaisons, commissariat Laurent Quénehen, Romainville

2008 | Projection de *Nergal*, Cinéma L'Entrepôt, Paris, commissariat Stéphane Carrayrou
| Projection de *Nergal*, Centre Madeleine Rebérioux, Créteil, commissariat Laurent Quénehen

2007 | Projection de *Nergal*, Fondation Il Flore, Florence, commissariat Laurent Quénehen, la Brigade des images

COMMANDES, ACQUISITIONS

Collections publiques

| Fonds National d'Art Contemporain
| Ville de Lyon
| Artothèque du Lot, Cahors

RÉSIDENCES

2015 | Résident-chercheur, Coopérative de recherche, École supérieure d'art de Clermont-Métropole

2014 | Programme Hors les Murs, Institut Français (Grèce)
| Careof, Milan

2013 | Centre international d'art et du paysage de l'île de Vassivière

2012 | Maisons Daura, résidence internationale d'artistes produite par le Centre d'Art de Cajarc et la région Midi-Pyrénées, Saint-Cirq-Lapopie
| Maison Salvan (art et science), Labège

2011 | Hostellerie de Pontempeyrat, Haute-Loire

2010 | Centre d'art contemporain Passerelle, Brest (résidence de production)
| Les Verrières, Pont-Aven (résidence-atelier)

2009 | La Métive, Creuse
| Hostellerie de Pontempeyrat, Haute-Loire
| La Malterie, Lille, dans le cadre de « Campagne » de Rémy Héritier, chorégraphe

2007 | Maisons Daura, résidence internationale d'artistes produite par le Centre d'Art de Cajarc et la région Midi-Pyrénées, Saint-Cirq-Lapopie

2006 | Ecole d'Arts de Rueil-Malmaison (programme Synapse)

BIBLIOGRAPHIE

Catalogues monographiques

2016 | *Parages*, coédition Galerie Françoise Besson, Lyon
- Analogues, Arles

Diverses publications

2015 | *Contre l'obsolescence programmée d'autres images*, par Mathilde Villeneuve, publication numérique sur reseau-dda.org, site du Réseau documents d'artistes
| *La pelote et la trame*, publication collective, Coopérative de recherche de l'École supérieure d'art de Clermont Métropole

2014 | Contribution à *Nioques*, revue fondée par Jean-Marie Gleize, éd. La Sétérée
| *Vérifier l'Arcadie*, Carnet de résidence sur reseau-dda.org, dans le cadre du projet de Guillaume Robert en Grèce, Programme Hors les Murs de l'Institut Français, avec l'aide au projet de la FNAGP et le soutien de la Région Rhône-Alpes

2013 | Contribution à *Year 13*, Komplot publications, Bruxelles
| Contribution au *Journal des églises 2011-12*, Centre d'art contemporain de la Ville de Chelles
| Contribution à *Hippocampe*, n°8, revue pluridisciplinaire, Lyon
| Contribution à *Rodéo*, n°2, revue collective auto-produite, Lyon
| Contribution à *Écrire l'Histoire*, n°11, revue d'histoire et historiographie, Éditions Gaussen, Marseille

2012 | Duplex/10m2 Exhibitions' inventory 2004-2011, Édition Galerie Duplex/10m2, Sarajevo
| *Plutôt que rien*, ouvrage collectif, commissariat Raphaële Jeune, Maison Populaire de Montreuil

2011 | Contributions à *Revue et Corrigée*, n°87, n°88, n°89, n°90, en collaboration avec Johann Maheut
| *Les cahiers de Crimée n°9*, exposition *This isn't a poem*, galerie Françoise Besson, Lyon

2009 | Contribution à *Expedition*, ouvrage collectif, édition Les Laboratoires d'Aubervilliers

2002 | *Marina Abramovic*, Édition Charta, Milan

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Browse the documentation online :
http://www.dda-ra.org/en/oeuvres/ROBERT_Guillaume



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