

Campus des Arts

Discover works of art from
Grenoble to Échirolles

► **Discovery trail**



Communauté
UNIVERSITÉ Grenoble Alpes

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This "Campus des Arts" brochure was produced by Lisa Pak and directed by the Communauté Université Grenoble Alpes association of universities and higher education institutions.

You can see all the works and our news page at
<http://campusdesarts.fr>

Production: Student Life department
Design and Production: Lisa Pak / Bertrand Vignon
Graphic Design: Elhem - www.elhem.fr
Photo credits: François Henry
Map: Mélanie Borga-Jacquier
Translation: ITC Traductions

2000 copies of this brochure were printed
in February 2019 by Imprimerie du Pont de Claix.

Our thanks to Danielle Moger

Communauté
UNIVERSITÉ Grenoble Alpes



La Région
Auvergne Rhône-Alpes



Editorial

Open your eyes
and see!

Works of art are to be found just about everywhere on the sites belonging to south Grenoble's higher education establishments in Echirolles. From tapestry to installations – hanging, lit up, inhabited even – you will be surprised to come across the works and see how well they fit in with their surroundings.

Thus have the artists – Céline Dodelin and François Wattellier, Jean Lurçat, Jacqueline Dauriac, Claude Lévêque, Véronique Joumard and Cyrille André – created an art trail based on the theme of spring, nature and feelings.

First you will see the *Urban Totems*, home to bees and other little creatures, symbols of nature's awakening. Then *Pass through the J plane in a pink halo*, and find *Spring* on the other side. Next you will see that behind a *Manifesto* lie myriad uncertainties. Then follow the *Traverse Line* and look up: *One swallow does not a spring make* !

Take the time to explore it all and enjoy your visit !

Isabelle Girerd-Potin
Vice-president of Campus Life
Communauté Université Grenoble Alpes



A few words
about the 1%
for art law

The idea of state funding for artistic creation was first mooted in France under the Popular Front, which came to power in 1936. It was not made into law, however, until 1951. The "1% for art" law, which was reviewed in 2002 and consolidated in 2012, translates the French state's determination to support artistic creation and raise public awareness on today's art. It makes it easier for the general public to encounter contemporary works but also promotes permeability between the arts by incorporating the visual arts into architecture and public space. The 1% for art is widely applied to the construction of school and university buildings throughout France and takes various forms (paintings, sculptures, mosaics, etc.) The mechanism has resulted in the realisation of 12,300 projects involving over 4,000 artists. Thus have Grenoble's university sites been embellished with some fifty works of art, turning them into a true open-air museum...

Find out more:
French Ministry of Culture and Communication
www.culturecommunication.gouv.fr/Politiques-ministerielles/Le-1-artistique



▶ L'Atelier des Friches | Céline Dodelin | François Wattellier | *Urban Totems* | 2012

L'Atelier des Friches Céline Dodelin (1977) François Wattellier (1967)

1

Urban Totems

2012, wood, plant stalks



ESPE (School of Teaching and Education – UGA)
30 avenue Marcelin Berthelot - 38000 Grenoble



GETTING HERE: TRAM A, GET OFF AT MC2 - Maison de la Culture

This work, commissioned following the construction of a cafeteria to house the CROUS student welfare office within the Grenoble ESPE, looks at the relationship between man and nature in the urban environment. The sculptures are also part of an ensemble piece installed in the city of Lyon within the framework of the Urbanbees programme. This piece by L'Atelier des Friches combines art, ecology and mediation. Mediation workshops were organised throughout this European programme. The workshops offered an opportunity to make the general public think about issues affecting ecology and society, through experimentation with art.

Part art, part nesting box, the two totem poles have a variety of homes for insects on each side: a stack of hollow stalks, rammed earth, wood with holes in, etc. Visitors can move around the totem poles to explore each section. Here and there, against a red, orange or yellow background, comments made by participants during the workshops attract the attention. The shape of the totem poles is also a nod to civilisations whose relationship with nature is different from ours.

A few dozen yards from the totem poles, bee-hives and an educational pond further stress the issue of our relationship with nature.

François Wattellier first studied History of Art before training as a landscape architect. Amongst other things, he organised Promenades Buissonnières – wild flower discovery walks – in the city. He later met Céline Dodelin, a visual artist, who was also interested in the city's wild flowers. Together, in 2009, they founded a non-profit organisation in accordance with the law of 1901, L'Atelier des Friches, with the aim of using an artistic approach to promote nature in the city of Lyon. They combined their different skills to carry out a number of projects, such as shared gardens, and events. Their aim was to create a bridge between art and ecology that would raise the awareness of the general public, breaking with the clichés about nature in the urban environment (nicely pruned trees, insects that don't bite, no 'weeds') and opening it up to real, natural, spontaneous nature, thereby promoting biodiversity.

The association was dissolved in 2015, but some of the projects have been taken over by other organisations. Céline Dodelin continues to make contemporary, nature-related artwork. Her works jostle for attention with their contrasting shapes and colours, and ask questions about our relationship with nature.

The Life + Biodiversité URBANBEES programme, conducted in Greater Lyon in 2010–2014 by INRA, Arthropologia and the Science and Society department at Lyon University, aimed to protect the diversity and abundance of wild bees in urban and peri-urban environments, as well as studying their behaviour.



Jacqueline Dauriac | *Traverser le plan J. dans un halo rose* | 1999

For this piece, Dauriac worked on the imagination and the senses, making manifest a “J plane” in the porch area at the entrance to Grenoble’s IUGA building.

It was during a trip to Tahiti that the artist first conceived the idea of a “J plane”, something that would appeal to the imagination and could be interpreted by everyone as they saw fit. Jacqueline Dauriac gives a few examples [of words beginning with J in French]: “enjoyment, joy, jazz, jasmine, Jacqueline, I, game, je ne sais quoi...” It is an infinite plane sloping at an angle of 10° – the point at which it intersects with the building is represented by a colourful, illuminated, dotted line. Ribbons of pink LEDs travel across the floor, walls and ceiling, creating a frame through which visitors may pass, thus walking straight through this imaginary plane. The pink halo transmits positive energy.

The work is in line with the disciplines studied in the building (town planning and Alpine geography) in that it looks at the idea of space. This is because the French word ‘plan’ can also mean “map”, a line drawn to represent a territory. Here the artist reminds us that “the J ethic should shed light on choices where the future of this territory is at stake. *Traverser le plan J. dans un halo rose* can be a kind of game for the general public, a time to make a wish, to territorialise infinity, and to smile in the pink.”

Jacqueline Dauriac (1945)

2

Traverser le plan J. dans un halo rose (*Passing through the J Plane in a Pink Halo*)

1999, LED



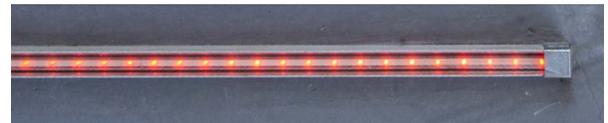
Cité des territoires – Alpine Geography and Urban Planning Institute (UGA)
14 avenue Marie Reynoard - 38100 Grenoble



GETTING HERE: TRAM A, GET OFF AT LA BRUYÈRE

Jacqueline Dauriac was born in Tarbes in 1945, and now lives and works in Paris and Vitry-sur-Seine. She has been exhibiting her paintings, installations and performances since 1973; her work currently focuses on visual perception. She defines her work as perceptual art. Dauriac bases her research on the body, and making connections between objects or people. Spectators play a key role in her works – they are not outside it but a part of it. For example, in Tours, in 1989, she painted a frame on the floor – passers-by entering the frame thus became sculptures! Often created specifically for their future host sites, her works are intended to bring a message of joy via a field of highly sensitive feelings. Dauriac frequently uses light and the colour pink to convey a positive message, an idea of freedom, lightness and gentleness – things that she feels to be so lacking in today’s world. She is influenced by what is happening in the world and invites her audience to celebrate joy and our relationship with others.

Although Dauriac has worked primarily in France (Paris, Lyon, Reims, etc.) she has also done so abroad, for example in Morocco, Amsterdam and Abu Dhabi. In 2007, she contributed, with Claude Lévêque, to *L’Emprise du lieu* (The Influence of the Location), in Reims, where she created an experience whose impact on the senses produced a sensation close to vertigo.





Jean Lurçat | *Le Printemps* | 1967

Jean Lurçat's artistic style is highly recognisable. A mixture of cubism and surrealism, his work uses a personal system of symbols to depict diverse hybrid figures inspired by the mediaeval imagination. Working with shape, colour and rhythm, he created a poetic universe.

Here, in the centre, we can make out a tree or perhaps a plant. Its round shape and branches recall the Sun, symbol of life and rebirth and one of the artist's preferred subjects. The use of yellow inside the circle further strengthens this image. He would often use circles, considering them to be the perfect shape, and almost always added water and fire to them. We are reminded of fire by the colour red and the yellow patterns on the branches and foliage in the centre. Water, meanwhile, is also represented – there are fish swimming in it near the base of the plant.

Coloured butterflies and a bird over its nest can be seen in amongst the vegetation. Also, in the middle of the circle, at the bottom of the three main branches, is a tortoise, symbol of eternity and patience.

The work was made after the death of the artist. There is another tapestry by Jean Lurçat called *Le Printemps*. It is part of a collection called *Quatre Saisons* (Four Seasons), commissioned in the late 1930s by the French Government. Each tapestry is around 16 sq m in size.

Jean Lurçat (1892-1966)

3

Le Printemps (Spring)

1967, wool tapestry



Cité des territoires – Alpine Geography and Urban Planning Institute (UGA)
14 avenue Marie Reynoard - 38100 Grenoble



GETTING HERE: TRAM B, GET OFF AT LA BRUYÈRE

Library: Monday–Thursday: 08:30–18:00, Friday: 08:30–17:00

Jean Lurçat was born in Vosges and studied medicine before deciding to apply to the Ecole des Beaux-Arts in Paris.

During the First World War he served in the Infantry. In 1942 he had a tapestry made, entitled *Liberté* (Liberty), by weavers in Aubusson (famous for its tapestries) – the work illustrated the eponymous poem by French poet Paul Eluard. The tapestry is emblematic of this humanist artist's engaged vision.

From an aesthetic point of view, his work, which was often of a political nature, was highly influenced by his encounter with the *Apocalypse d'Angers* (Apocalypse of Angers), the largest known surviving suite of mediaeval tapestries, which has a total surface area of 800 sq m.

From 1957 to 1966, he worked on *Le Chant du monde* (The Song of the World), currently the largest suite of contemporary tapestries in existence (80 m long and 4.5 m high). The series illustrates man's hopes and fears in the atomic era. The work can be seen at the Musée Jean Lurçat et de la Tapisserie Contemporaine, in Angers, alongside a collection consisting primarily of donations from Lurçat, Thomas Gleb and Josep Grau-Garriga. It has also been exhibited temporarily in Paris, San Francisco, Montreal and Hiroshima.

Jean Lurçat travelled extensively, lectured and published works about tapestry. He also made ceramic sculptures.

At the end of the 1940s the tapestry industry was experiencing a crisis. In response, Lurçat developed a new technique using cartoons* with colours represented by numbers rather than painted on, a technical revolution that led to a commercial revolution.

*actual size model



Claude Lévêque | **Manifesto** | 2003

Claude Lévêque
(1953)

4

Manifesto

2003, bricks and neon lights

 ENSAG School of Architecture Univ. Grenoble Alpes
60 avenue de Constantine - 38100 Grenoble

 **GETTING HERE: TRAM A, GET OFF AT GRAND'PLACE**
Monday–Friday: 07:30–20:00

For this commission, Claude Lévêque decided to look at the building's occupants rather than its labyrinthine architecture. He therefore wrote a list of 110 words that he thought might pass through these people's minds and asked each person to choose 3 of them. After analysing the most frequently selected words from the list, he came back to the site to choose the best location for the dialogue that resulted from this exercise. Some of the words became forms, such as the neon staircase, for instance, and the brick-built structure. He asked his mother to portray some of the items.

The shaky, somewhat hesitant, words and drawings remind us of life's uncertainty and fragility. Claude Lévêque draws his inspiration from the history and memory of the site for which a work is created. Here he addressed an event that took place during this preparatory stage, when a young man died during a settling of scores. The word "Ange" – or "Angel" in English – represents the trace left by this reality and is the only part of the work to be located outside the building.

"I chose Manifesto for the title as a paradox; in other words, uncertainties take the place of dogma here."

Lévêque says that the point of the La Villeneuve district was to mix up the different social classes. Thus his work talks of a crossroads between different realities, which he examines by means of poetry.

Claude Lévêque, originally from Nevers, studied at L'École des Beaux-Arts in Bourges, before moving to Montreuil, in the Paris region. Currently considered to be a leading figure on both the French and international art scenes, he sees art as a reflection of society. His view of the world, as expressed in his creations, is not always very positive, even though he tries to make it more attractive with his works. For Lévêque, art should be pointless, without a moral.

Paintings, videos, devices suspended in space, with light, with sound – his aim is to bring to life the environments for which his pieces are created. His site-specific works, both crude and poetic, are made with items that reflect the history of the place. He often uses neon – a universal material that is part of our everyday lives. "Light is something that changes things, creates theatricality, emphasises a story. I like using light in a fairly simple way – it makes an impact, it has an effect on the senses." Lévêque's dream-like environments use sensory immersion to take their spectators to another place, another ambiance.

For one of his many exhibitions in France and throughout the world, the artist took over France's pavilion at the 2009 Venice Biennale, and, in 2015, he installed *Sous le plus grand chapiteau du monde* (The Greatest Show on Earth) in the Louvre Pyramid and also in the mediaeval part of the museum.



► Véronique Joumard | *Ligne de Traversée* | 2002

Véronique Joumard (1964)

5

Ligne de Traversée (Crossing Line)

2002, halogen projectors and electric power supply boxes



Institut of communication and media (UGA)
11 avenue du 8 Mai 1945 - 38130 Echirolles



GETTING HERE: TRAM A, GET OFF AT LA RAMPE - CENTRE-VILLE
Monday–Friday: 09:00–18:00

Born in 1964 in Grenoble, Véronique Joumard lives and works in Paris. Her career began in 1987 with an exhibition in Nice. Today, her installations, paintings, sculptures and various devices are exhibited in France and abroad, particularly in Italy and Japan.

Her work plays with sensory phenomena to examine the principal of perception. Her minimalist approach focuses primarily on the idea of space, energy and light. She is particularly interested in how energy appears and how images are produced. In her installations, Joumard likes to make visible the elements that transform an image or make light appear, as is the case in *Ligne de traversée*.

Her works often constitute spaces where visitors can themselves conduct experiments. She uses interactive materials – magnetic, heat-sensitive, or mobile objects, mirrors and so on. For example, in *Aimants sur Outremer* (Magnets Overseas), visitors can move the magnets around to draw different shapes on the surface of the work. Thus the work becomes a place for self-expression and play.

By eliciting the spectator's creativity, her installations refer to both the real world and that of the imagination.



48 halogen projectors form a dotted line along the walls, crossing the building from East to West from the entrance through to the courtyard. Each projector is linked to a highly sensitive power box, that captures sound waves. The sensors cause the light intensity to vary with the sound level.

The installation reacts to the students passing through the hall, climbing the stairs and chatting, as well as to the noise of passing cars or trams outside. "The light reveals a presence or accompanies people as they move around". Like so many of this artist's other works, the installation interacts with both its surroundings and its audience. It creates a reflection of the activities of students in the city, like an echo of human life.

The artist also plays with contrasts and reflections by putting projectors in dark corners, or close to glass walls that diffract the light. Last but not least, the big plate glass windows allow the light emitted to be seen from the street.



Cyrille André | *Une Hirondelle ne fait pas le printemps* | 2013

Commissioned for the extension of the ICM (Communication and Media Institute) in the context of the 1% for art law, *Une hirondelle ne fait pas le printemps* is an installation comprising 50 cast aluminium swallows, which extends across a significant part of the ground floor of the building. The swallows, which hang from steel cables, form a path from the courtyard to the lecture theatre via the entrance hall. The way they have been placed has the effect of minimising the frontiers between the various indoor and outdoor spaces. At the same time, the flying swallows' silhouettes create an imaginary typology that seems to convey a message in the ICM's airspace.

Cyrille André explains why he chose swallows: "The light, aerial swallows represent the free circulation of ideas. Their presence promotes dialogue and facilitates knowledge-sharing. [...] They are a symbol of fertility and happiness in the home, but above all they represent clear-sightedness, an extremely important quality for students at the ICM."

Cyrille André
(1972)

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Une Hirondelle ne fait pas le printemps (*One Swallow Does Not a Spring Make*)

2013, cast aluminium

 Institut of communication and media (UGA)
11 avenue du 8 Mai 1945 - 38130 Echirolles

 **GETTING HERE: TRAM A, GET OFF AT LA RAMPE - CENTRE-VILLE**
Monday–Friday: 09:00–18:00

Cyrille André was born in Lyon and studied at the Ecole Supérieure d'Art et Design • Grenoble • Valence. He embarked on a campaign of formal research into sculpture, installations, and drawing and carried out the scenography for many stage shows. Through his artistic practice he reflects on humanity, our origins and the part of us that is still animal, still instinctive, and human relations and our place in society. His work therefore focuses on themes connected with world events and how they affect him.

To start with, André only portrayed animals. In doing so he was able to maintain a certain distance when portraying his feelings and thoughts about humanity, by using the symbols and beliefs associated with the animals in question. He created a bestiary of hybrid creatures, part bear, part dog, part horse, so that his animals could not be clearly identified. These large sculptures are made of wood sculpted with a chainsaw. As the features are crudely hewn, what counts is our perception of their attitude.

As from 2001, he began to diversify his materials and portray human figures and creatures that were half-man, half-animal. He uses cast aluminium, glass fibre and bronze to explore themes that he always portrays through ensemble pieces.

La Femme bottée (The Woman in Boots) (2001), his first human figure, is on show in the Bibliothèque Universitaire Droit et Lettres library on the Saint-Martin-d'Hères/Gières campus.