

À Cris Ouverts
29.09-02.12.18

PRESS KIT
17.04.18

LES
ATELIERS
DE
RENNES

BIENNALE
D'ART CONTEMPORAIN

Halle de la Courrouze
Musée des beaux-arts de Rennes
Frac Bretagne lesateliersderennes.fr
40mcube

La Criée centre d'art contemporain
PHAKT - Centre Culturel Colombier
Galerie Art & Essai - Université Rennes 2
Lendroit éditions
Galerie Raymond Hains, Saint-Brieuc
Passerelle Centre d'art contemporain,
Brest

PRESS KIT



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6th edition of Les Ateliers de Rennes – Contemporary Art Biennale

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Introduction by Bruno Caron



Ten years ago, we were launching the very first edition of Les Ateliers de Rennes. By choosing this meaningful name we wanted to sum up our project. The “Ateliers” (workshops) refers to the production studio as well as to the industrial world, the artist studio, or contemporary creation. This event aims to create a bridge and initiate meetings and discussions between those two worlds. They both are the source of innovation and production and, as such, create values. Contemporary art disturbs, questions, and is able to open up a whole new perspective on the world.

Since the very first edition of Les Ateliers de Rennes within the old Couvent des Jacobins in 2008, we have been imagining –along with our cultural partners– an event of national and international dimension in Rennes and for Rennes, that would be demanding but meant for all, with an extensive work of mediation aimed at the young audience throughout the territory.

Each new edition of Les Ateliers de Rennes reinforces artworks production and reveals to the public new artists coming from all horizons. Thus, from September 29th to December 2nd, “À Cris Ouverts” –conceived and led by curators duo Céline Kopp and Etienne Bernard– will present about 30 artists of 13 different nationalities.

If this 6th edition is looking more international than ever, we keep on strengthening our local presence in Rennes and in Brittany. This year, the Biennale will offer the public at large a course going through 10 different partner venues: Halle de la Courrouze, Musée des beaux-arts de Rennes, Frac Bretagne, 40mcube, La Criée centre d’art contemporain, PHAKT –Centre Culturel Colombier, Galerie Art & Essai –Université Rennes 2, Lendroit éditions, Galerie Raymond Hains, Saint-Brieuc, Passerelle Centre d’art contemporain, Brest.

An Art Week-End –coproduced with the Ville de Rennes and the École Supérieure d’art de Bretagne– will also take place. This milestone local art scene activator will more than ever highlight the decisive place of Rennes in the contemporary art scene.

After 10 years, Rennes cultural environment has changed substantially, and the number of initiatives is now growing. As an art lover and industrialist, I am honored that Norac group’s strong commitment to contemporary art has been a contributing factor to this success.

Bruno Caron,

President of Art Norac, nonprofit patronage organization of the Norac group

Les Ateliers de Rennes in numbers

6th
edition

2nd
most important Biennale in France

2
curators
Céline Kopp and Étienne Bernard

8
venues in Rennes

1
venue in Brest

1
venue in Saint-Brieuc

31

artists

13
nationalities

3
key events: Assembly, Opening,
Rennes Art Weekend

18
site-specific productions in 2016

56,000
visitors in 2016

9
exhibition weeks

Les Ateliers de Rennes - Art for the City



For 10 years, Les Ateliers de Rennes has been exploring the themes Art & Economy / Art & Business. During each edition, a new curator is invited to revisit this theme. The event's functioning itself is one of a kind as two-third of its budget come from private funds.

The organization of Les Ateliers de Rennes builds on the following basic principles:

- Support and promote the production of new artworks
- Expose a wider public to contemporary art
Numerous actions of mediation are implemented to achieve this goal: partnerships and school visits, organization of customized tours, extramural workshops in schools, and projects with the audience who has the least access to culture.
- Find synergies, in Rennes, with the local cultural actors and institutions, makes this event an example of private/public partnership at the service of the city and its territory.

A monitoring committee -gathering representatives of exhibition venues, institutional partners, and art professionals- vouches for the smooth running of the event.



Art Norac: nonprofit organization for art patronage of the Norac group

Art Norac runs the sponsoring actions of the Rennes-based food group Norac. Implemented in 2005 by Bruno Caron -President and Founder of the group- the organization supports contemporary art creation and ensures its diffusion to the general public and to the collaborators of Norac group's societies.

For the Norac group, Art Norac is a way to contribute to the society while materializing its corporate social responsibility, in Rennes, where its head office has been located for many years.

The main activity of Art Norac is the organization of Les Ateliers de Rennes. It also supports many other initiatives and contemporary art actors in Rennes and in Brittany, such as the MAE Master, 40mcube, the archives de la critique d'art, which are otherwise partners of Les Ateliers de Rennes.

À Cris Ouverts

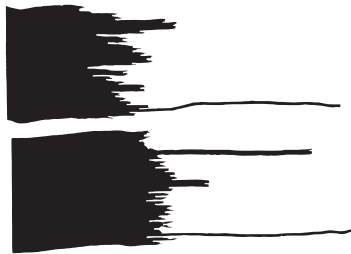
“À Cris Ouverts”-title of the 6th edition of Les Ateliers de Rennes – Contemporary Art Biennale- sounds to the ear “or says” other than it reads: ‘with wide open screams/or crisis/or verse/or green’. It aims to reflect on different ways of being by opening up and enacting distinct paths, not only through dissonance but also through contestation (and sometimes) through the break of meaning that happens with the embracing of the unknown.

Rather than having recourse to a structure where artworks should de facto fit into themes, the two appointed curators of this 6th edition –Céline Kopp, Director of Triangle France, Marseille, and Étienne Bernard, Director of Passerelle Centre d’art contemporain, Brest- intend to present a plurality of artistic practices that operate in the break of the systems that rule our contemporary societies.

To this end, this Biennale project aims to gather about thirty international artists who have been shaping different ways to inhabit the world, and who are reflecting on distinct imaginaries of a collective whole. The exhibitions will show large bodies of work and new commissions specifically produced for the occasion.

Keeping with the investigations carried out by the Biennale’s previous editions on the links between art and economy, the participating artists of this 6th edition are looking beyond the established principles of domestication in which the subordination and management of other subjectivities –human, non-human or post-human- have imposed themselves as the only way to secure value and inhabit the social and natural world.





To start the year 2018, we addressed our curatorial intent to the artists and partners of the Biennale in the shape of a letter. The following text, which explains the context and references in which is rooted our project “A Crisis Ouverts”, was following up the many discussions we had with artists, writers, and friends. Our first intuition was to postpone as much as possible the solidification of ideas into curatorial statements¹, we preferred to inhabit a space for shared reflection before committing to an exhibition typology. It felt crucial for us to listen to the perspectives of artists, their artistic desires and interests.

We have great respect for artists who have been or continue to operate ‘in the break²’ of our systems. As we started exchanging with artists whose artworks interrogate these systems as forms of order, normativity or convention, it became clear that, as curators, we needed to question our methodology and/or professional predispositions.

In response, we try to find a fresh approach and language for the Biennale, in collaboration with the artists. That is why we gathered the artists, researchers, and partners who are taking part in the project in an Assembly last March 28th and 29th that aimed to share a moment of dialogue, of suspension, outside of the public view. The exchanges –which exceeded the mere Biennale’s context– opened up new perspectives at the crossroads of the areas of aesthetics, economics, ecology, gender studies, and animal and racial issues.

Les Ateliers de Rennes – Contemporary Art Biennale was launched ten years ago with the idea that art, the economy and the creative thinking of artists could be brought together. The previous editions of this biennale paved the way for this idea, it did not only help formulate it, but it also broadened the perspective for thinking through art objects and practices within the fields of art and economy. This background has allowed us to start out with the immediate desire to think with artists, beyond a vision of the world ruled by orthodox economics, which continues to demand and shape our civilizational lens.

(1) One of the most important writers of the French Caribbean (whose work unfortunately is not fully translated into English), Edouard Glissant, started a conference in August 2004 in Uzeste by saying: “I don’t know what I will tell you...”; “ It is important not to prepare...Otherwise, fixed, definitive thought imposes itself once and for all...” Later he concludes the conference by saying: “...let’s rather try to tremble while leaning towards the other instead of being confident in ourselves when we’re about to hit the other. Let’s try to understand how the world in turn trembles, let’s have a rapport with the world, let’s tremble from the tremor of the world,”

In 2015, in La Cohée du lamentin, published by Gallimard, he writes: “...the tremor of thought suddenly emerges from everywhere, Music and forms suggested by people. Sweet and slow, Heavy and beating. Beauty à cri ouvert (with wide open scream).” It protects us from thoughts and thought systems...”

(2) Here we are referencing theorist and poet Fred Moten. In his eponymous book (In the Break: The Aesthetics of A Black Radical Tradition, University of Minnesota Press, 2003), he asks “Is there a way to subject this unavoidable model of subjection to a radical breakdown?”

After all, the word “economy” shares the same prefix with “ecology”. Taken from the ancient Greek root ‘oikos’ or ‘eco’ meant the management and sustainability of an extended family unit. At that time, this consisted of the house, family, land, pets, property, and slaves. In this sense, the archeology of this prefix is as much about dwelling spaces (as in the warmth and bliss of a home) as it is about social structures: power, race, class, gender. Where children, labor, food, earth, and the distribution of energy are understood as elements of an intended operational system. As such, ‘eco’ is about our shelter and how our resources translate into the future reproduction of ourselves i.e. survival. Above anything, ‘eco’ encourages a reconsideration of the logic of value, its representation, material, and idea. Not forgetting the fears of its loss, distortion or abstract gain.

2017 has been a strange year, politically brutal, but economically the most prosperous in the history of humanity. Yet, the collapse of our immediate environment is adding to feelings of anxiety that have been solidly palpable for a while and causing many contradictory reactions. New routines and conventions are being brought up, asking us to update (even if we are paradoxically facing the risk of reproducing) repressive systems into new ones. Moreover, the contradictions informed by change are complex and staggering, even as we are told that more ‘transitions’ are on the way. Often these changes are prompted by financial ruthlessness, inequality, conflict, and breakdowns—without resolutions or remedial measures—which routinely seem to generate waves of denial and short-sightedness. Yet, everywhere, different ways of being are opening up and enacting distinct paths, not only through dissonance but also through contestation (and sometimes) through the break of meaning that happens with the embracing of the unknown.

So here we are, thinking of ‘transitions’ phenomenologically embodied in our anxiety and now through the poetic junction of an unruly or untranslatable French title, which sounds to the ear (or says) other than it reads: ‘with wide open screams / or crisis / or verse / or green’. Our title reminds us that the transitions of meaning found in language often mirror the world before us. To this end, this Biennale project aims to gather artworks and artists who are or have been shaping different ways to inhabit the world, and who are reflecting on distinct imaginaries of a collective whole.

The artists we are presenting in the exhibitions are questioning and looking beyond the established vision of a world ruled by domestication³, that is, beyond the ruling vision of the world where the subordination and management of other subjectivities—human, non-human or post-human—has imposed itself as the only way to secure value and inhabit the social and natural world. Through this Biennale, we want to introduce artists who are improvising new entangled visions, intersectional outlooks or those who shape new transient values; such as those radicalizing enchantment and practicing non-compliance. In many ways, these artists are asking how to live through transformative or fugitive trajectories and we are humbled by their propositions.

Just a decade ago, and before the Great Recession or Eurozone crisis, we would have ironically smiled when seeing an ad implying “you are the value”. But today, this value, in the work of these artists is emerging as early precursors of intended alternatives which are (despite their pessimism or celebration) quietly surfacing and moving as spaces or times of resistance. These resistance are informed by fleeting borders—and not limited to imaginaries of survival—allowing

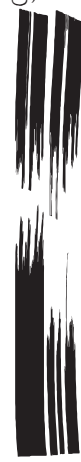
⁽³⁾ Here, we are thinking of the concept of ‘generalized domestication’ as developed by Ghassan Hage in his recent book *Is Racism an Environmental Threat?*, collection *Debating Race*, Wiley, 2017. Domestication being, according to him, by no means the only human way of ecologizing—of making ourselves at home in the world.

for lively, unpredictable, disorderly actions and environments of actualized relations. Often found with qualities devoid of contrived violence or mimicry for belonging and with a vision to establish alternate realities as introverted readings. In the end, the aim is to disrupt the politics of invisibility, especially of those that organise our experience from socially or materially unrecyclable (and ungovernable) waste.

These spaces or times of resistance reflect alternative modes of being; driving their own aesthetics and thoughtful imaginaries. They do not cower or runaway so easily. In the 19th century, they would have been easier to tell apart in a children's story. But in their star-crossed existence, these modes reach out in celebratory contingency, via the impermanence of things pretending to last. 'Wildness' has been proposed as a critical term to define them, and whilst these modes paradoxically dismantle the term itself before one can say it, it might be more or less spoken of (now via a decolonized etymology) as what "lies beyond the current logics of rule"⁴.

If these alternative modes of being can be drawn in excess, then they can also appear in the everyday practices of refusal and care; especially as they gently and quietly trouble the fabric of hegemony. These modes emerge in the asperities between language and experience, in difference and sameness. They often glance right back at us with an unsettling truth-telling gaze. What could be understood as the performance of non-normative presences like those of animated materialities, queer touches, distorted glimpses, fugitive sounds, disabled movements –or those acting in non-linear time– in order to provide "a sense of a larger world"⁵. Or better yet, one can find them in an unfettered and unkempt place/time/idea. This "unregulated" elsewhere (now more accurate in meaning) shies away from grammar and exists outside of the narrative-building boarding schools of capitalist appropriation, and it is embodied by what can only be described in concise detail as "a motion, in between various modes of being and belonging, and on the way to new economies of giving, taking, being with and for"⁶.

Céline Kopp & Étienne Bernard



(4) Jack Halberstam, "Wildness, Loss, Death," in *Social Text* 121 (Winter 2014), p.138.

(5) Tavia Nyong'o "Wildness: A Fabulation", Issue 12.1-12.2, Fall 2013/Spring 2014. <http://sfonline.barnard.edu/activism-and-the-academy/wildness-a-fabulation/> (last consulted on Jan. 7, 2018)

(6) Jack Halberstam, "The wild beyond: with and for the undercommons", preface to the book by Stefano Harney and Fred Moten *The Undercommons: Fugitive Planning & Black Study*, Minor Compositions, 2013, p.5.

Curators' Biographies

Céline Kopp has been the Director of Triangle France since 2012, a nonprofit visual arts organization based at the Friche la Belle de Mai in Marseille.



© Jean-Christophe Lett

In her capacity as artistic director, she has recently curated the first solo exhibitions in France by Cally Spooner and Laure Prouvost, as well as Erika Vogt's and the first French exhibition by Chicano artist group ASCO. Previously, as an independent curator, she has developed projects centered on research and production using the format of residencies as a research tool including a long term project initiated in Memphis, TN from 2009. In 2008 she was Marjorie Susman Curatorial Fellow at the Museum of Contemporary Art in Chicago, and in 2006 and 2007 she was curator of ART2102 in Los Angeles.

She has written on contemporary art for magazines such as Artpress, Cura, Domus, and Uovo and contributed to publications by Phaidon, Mousse Publishings, Onomatopée, etc. She is currently working on two publications: with Andrea Büttner for Koenig Books, and a publication on Asco with the UCLA Chicano Studies Research Center (CSRC).

Étienne Bernard has been the Director of Passerelle Centre d'art contemporain in Brest since 2013, where he has curated the first solo exhibitions in France



© Aurélien Mole 2013

by Fredrik Vaerslev, Goldschmied & Chiari, Koki Tanaka, Laëtitia Badaut Haussmann, Laura Aldridge, and Ming Wong.

From 2015 to 2017, he was board president of dca-national art centers network. He previously directed the International Festival of Poster and Graphic Design in Chaumont and an exhibition program at the CAPC Museum of Contemporary Art in Bordeaux (2007-2009). From 2010 to 2013, he set up and coordinated Fieldwork: Marfa research and residency program in the United States.

From 2013 to 2015, he was a member of the acquisition committee of the National Contemporary Art Fund (FNAC) and joined the FRAC Bretagne committee in 2016. As an art critic, he has been collaborating to French magazines Archistorm or O2 and published in numerous books (Cura books, Les Presses du Réel, Exit, etc.) As an independent curator, he initiated many projects in France and abroad within institutions such as the Krabbesholm Højskole in Denmark, Parc-Saint-Léger in

Pougues-les-Eaux, Musée de l'Objet in Blois, or the JAUS Art Space in Los Angeles.

Graphic Design

Jean-Marc Ballée has been invited to design the whole visual identity of the 6th edition of Les Ateliers de Rennes – Contemporary Art Biennale.

Rather than a single image that would be fixed several months prior to the opening, Jean-Marc Ballée wished to create as many visuals as there are steps and communication tools during the preparation of the event.

In constant motion, the visual identity of “À Cris Ouverts” is designed as an artistic project that expands in the public communication space of Rennes. It is the visual process that goes along with the design and set up of the 6th edition of Les Ateliers de Rennes.

Jean-Marc Ballée has created a grammar, a set of gestures and signs that erupt and streak the space. The black marks following each other, bending, and combining – form expressions and allow cracks.

In addition to this grammar, he designed specific typefaces among which fonts that overlap and thicken in some areas, making the texts and words of the Biennale vibrate.



Jean-Marc Ballée has also been invited by Lendroit Éditions, partner of Les Ateliers de Rennes, to continue the invasive logic of his project within their space.



Participating Artists

Terry Adkins

(1953, Washington–2014, New York)

John Akomfrah

(1957, GHANA; lives and works in London)

Oreet Ashery

(1966, ISRAEL; lives and works in London)

Jean-Marc Ballée

(1966, FRANCE; lives and works in Paris)

Richard Baquié

(1952, Marseille–1996, Marseille)

Julie Béna

(1982, FRANCE; lives and works in Prague)

Meriem Bennani

(1988, MOROCCO; lives and works in New York)

Raymond Boisjoly

(1981, CANADA (HAIDA NATION); lives and works in Vancouver)

Pauline Boudry/ Renate Lorenz

(1972, SWITZERLAND / 1963, GERMANY; live and work in Berlin)

Sonia Boyce

(1962, UNITED-KINGDOM; lives and works in London)

Madison Bycroft

(1987, AUSTRALIA; lives and works in Rotterdam and Paris)

Volmir Cordelro

(1987, BRAZIL; lives and works in Paris)

Julien Creuzet

(1986, FRANCE; lives and works in Paris)

Jesse Darling

(1988, UNITED-KINGDOM; lives and works in London)

Enrico David

(1966, ITALY; lives and works in London)

Virgile Fraise

(1990, FRANCE; lives and works in Paris)

Kudzanai-Violet Hwami

(1993, ZIMBABWE; lives and works in London)

Katia Kameli

(1973, FRANCE; lives and works in Paris)

Corita Kent

(1918, Fort Dodge–1986, Boston)

Yves Laloy

(1920, Rennes–1999, Cancale)

Anne Le Troter

(1985, FRANCE; lives and works in Paris)

Basim Magdy

(1977, EGYPT; lives and works in Basel)

Paul Maheke

(1985, FRANCE; lives and works in London)

Senga Nengudi

(1943, USA; lives and works in Colorado Springs)

Sondra Perry

(1986, USA; lives and works in New York)

Jean-Charles de Quillacq

(1979, FRANCE; lives and works in Zurich)

Kenzi Shiokava

(1938, BRAZIL; lives and works in Los Angeles)

Wu Tsang

(1982, USA; lives and works in Los Angeles)

Mierle Laderman Ukeles

(1939, USA; Lives and works in New York and Tel Aviv)

Erika Vogt

(1973, USA; lives and works in Los Angeles)

Dan Walwin

(1986, UNITED KINGDOM; lives and works in Amsterdam)



The Biennale's Venues

The 6th edition of Les Ateliers de Rennes – Contemporary Art Biennale is taking place in 10 venues in Rennes and in Brittany.



In Rennes

The **HALLE DE LA COURROUZE** –located just southwest of Rennes in the city of Saint-Jacques de la Lande– is a former military arsenal from the 19th century. In the heart of an extensive land development area (construction of housing units, facilities, and a new subway station and line), the Halle has been fully renovated and was inaugurated on the occasion of the 2014 edition of Les Ateliers de Rennes. It is now an outstanding 1,638 sqm venue which open space can be adapted to any kind of event.

La Halle de la Courrouze
Rue Lucie et Raymond Aubrac
35136 Saint-Jacques de la Lande
T. +33 (0)9 67 29 85 16
info@lesateliersderennes.fr

The **MUSÉE DES BEAUX-ARTS**, located in the heart of Rennes, was originally built for the University of Rennes in the 19th century. Open to the world, the museum is a forward-looking and living place, creating a dialogue between yesterday's and today's art. The paintings, sculptures, Egyptian, Greek and Celtic antiquities, and works of art from all around the world, echo the contemporary art collection. In order to discover the wealth of these collections and of the many temporary exhibitions being presented, varied and free events are programmed for all visitors. The museum opens its central atrium and the ground-floor galleries to the Biennale.

Musée des beaux-arts de Rennes
20, Quai Emile Zola
35000 Rennes
T. +33 (0)2 23 62 17 45
mba.rennes.fr

The **FRAC BRETAGNE** (Brittany Regional Fund for Contemporary Art) was created in 1981 by the French state and the Brittany region. It represents a contemporary collection rich of more than 5,000 artworks. A large collection that has been shown not only in Brittany but also elsewhere in France and abroad. Within its walls, and throughout the territory, the Frac Bretagne invites visitors to discover contemporary creations through temporary exhibitions and rendez-vous, meetings with artists, closer looks at artworks, lectures, and educational and training programs. Its new building designed by Odile Deck and opened in 2012 comprises three exhibition galleries. Its open and bright architecture encourages wandering and encounters with contemporary art.

Frac Bretagne
19 avenue André Mussat
35000 Rennes
T. +33 (0)2 99 37 37 93
accueil@fracbretagne.fr
www.fracbretagne.fr

40MCUBE is a contemporary art exhibition venue, a production studio, an artists' residency, a training institution, and an office for the organization of contemporary art projects. 40mcube produces artworks and promotes them on a national and international level in the form of exhibitions and interventions in the public space. The organization also assists individuals in the purchase of artworks which it promotes and reveals to the general public. 40mcube occupies a 170sqm exhibition space in Rennes. 40mcube opened the HubHug in Liffré, a unique space with a sculpture park and a studio dedicated to the artists and curators in residence, it is regularly open to the public.

40mcube
48, avenue Sergent Magnot
35000 Rennes
T. +33 (0)2 90 09 64 11
contact@40mcube.org
www.40mcube.org

LA CRIÉE CENTRE D'ART CONTEMPORAIN is an exhibition space and a think tank dedicated to the research, production and diffusion of the work of French and foreign artists, emerging and renowned alike, inside its walls or extramural. Located in the heart of the city of Rennes, in the building of the central covered market open to a large public, La Criée is a place for inventing and reflecting upon the art forms of today and tomorrow, and the uses of these forms. Each season, the art center intersects exhibitions, artistic events and multidisciplinary projects that address the objectives of the exhibition practices, research, international outreach and the sustainable development of its territory. Experimenting different ways of meeting and interact with the public is a key objective of La Criée.

La Criée centre d'art contemporain
place Honoré Commeurec - halles centrales
35000 Rennes
T. +33 (0)2 23 62 25 10
www.criee.org



The **PHAKT-CENTRE CULTUREL COLOMBIER** is a nonprofit cultural organization dedicated to visual arts. It offers a year round exhibition program, artistic and curatorial residency programs, publications, and events —along with the production support to young artists, the local and regional art scene, and artist collectives. The Phakt also provides cultural and educational support such as practice workshops, mediations, conferences, educational service. The place of the territory and the work process of the artists also led to the exploration of the urban space with in situ, extramural and interdisciplinary artistic projects.

Le PHAKT-Centre Culturel Colombier
5 place des Colombes
35000 Rennes
T. +33 (0)2 99 65 19 70
contact@phakt.fr/www.phakt.fr



The **GALERIE ART & ESSAI-UNIVERSITÉ RENNES 2**, located on the Villejean campus of Rennes 2 University, is an exhibition and diffusion space dedicated to the French and international contemporary art scene. Its particular model mixes artistic missions, academic functions, and educational objectives. The gallery organizes five large solo or group exhibitions a year, from September to June, presenting the works of international artists. Since January 2015, the gallery has enlarged with two project rooms which promote the work of young artists and present alternative projects. Led by a team of students, under the direction of a teacher-researcher, it is a space for research and exchange between artists, researchers, students, and the general public..

Galerie Art & Essai-Université Rennes 2
Campus Villejean
Place du Recteur Henri Le Moal
35000 Rennes
T. +33 (0)2 99 14 11 42
espaceartetessai@gmail.com/www.espaceartetessai.com

LENDROIT ÉDITIONS is a nonprofit organization founded in 2001 which space was inaugurated in 2003 in Rennes. At the same time a publishing house, a bookshop, and an exhibition space, it aims to promote visual arts and art prints through the production of artists' editions. Lendroit éditions produces and encourages unusual and experimental projects which reflect upon prints and multiples. Located since 2014 at the Colombier square, in the heart of Rennes, Lendroit éditions also opens all year long a bookshop presenting the work of specialized publishers and artists whose practice engage in self-publishing, as well as an exhibition program. The nonprofit is often invited to present their editions in France and abroad on the occasion of specialized art fairs (Paris, Moscow, New York, etc.).

Lendroit éditions
24 bis place du Colombier
35000 Rennes
T. +33 (0)2 99 01 08 79
www.lendroit.org

Elsewhere in Brittany

GALERIE RAYMOND HAINS, SAINT-BRIEUC supports artists whose work is shown nationally and internationally, as well as the emerging art scene. The gallery offers a year round program of exhibitions, performances and meetings dedicated to contemporary creation. It has been located since 2015 within the Fine Arts school of Saint-Brieuc which has been providing since then a promotion and production support to artists in addition to its primary missions of training and initiating to visual arts, art history, and the diversity of today's art practices. La galerie Raymond Hains is a cultural facility of the City of Saint-Brieuc and a member of the Art Contemporain en Bretagne's network.

Galerie Raymond-Hains - École des beaux-arts de Saint-Brieuc
9 Esplanade Georges-Pompidou
22000 SAINT-BRIEUC
T. +33 (0)2 96 01 26 56
beaux-arts@saint-brieuc.fr
<https://www.facebook.com/groups/galerieraymondhains/>

PASSERELLE CENTRE D'ART CONTEMPORAIN, BREST is an exchange platform between art productions and the general public, set up in 1988 within an outstanding 4,000 sqm industrial building located in the heart of Brest. Its missions of creation, mediation and diffusion are designed as collective areas producing meaning and inviting both artists and visitors to actively exchange on what bestirs, builds and sharpens our relationship with contemporary art. Passerelle is also a multidisciplinary venue where other contemporary creation fields are being explored such as graphic design, dance, music, and design

Passerelle Centre d'art contemporain, Brest
41 rue Charles Berthelot
29200 Brest
T. +33 (0)2 98 43 34 95
contact@cac-passerelle.com / www.cac-passerelle.com



Rennes Art Weekend

A public and professional visual arts event in Rennes
From November 15 to 18, 2018



Organized in several European cities such as Anvers (Belgium), Zurich (Switzerland), Copenhagen and Aarhus (Denmark) or Milan (Italy), the Art Weekend is a short term event which aims to highlight a local art scene (its actors, initiatives, and artists). The Art Weekend gathers the general public as well as the professionals in an original program of events.

It enables to bring together the visual arts local actors around a common project. Rennes is a regional capital with an extensive art scene. Indeed, the Métropole gathers a contemporary art center, a brand new FRAC, an international Biennale, two higher education institutions (the EESAB and the Rennes 2 University), an extensive nonprofit and sociocultural network, and a large art scene supported by ambitious local politics.

If these wealth and potential are a driving force in Rennes and Brittany, there are not yet clearly identified by the national and international art scene.

Thus, Les Ateliers de Rennes - Contemporary Art Biennale in 2018 is the occasion to promote this local scene as the Biennale's primary role is to activate an art scene rather than showcasing it.

In 2018, the aim is to develop and reinforce previous activities, and find the modalities for artists and local actors to fully enjoy the visibility offered by the event.

The Rennes Art Weekend's primary mission is to enjoy the dynamic of Les Ateliers de Rennes - Contemporary Art Biennale in order to put the spotlight on Rennes Métropole's initiatives and visual artists' fish tank. The Rennes Art Weekend is designed and coordinated collectively with the local actors and networks.

Art Weekend Partners:

- Les Ateliers de Rennes - Contemporary Art Biennale
- The Biennale's venues
- Ateliers de la Ville de Rennes
- TNB - Théâtre National de Bretagne
- Les Champs Libres
- Documents d'Artistes Bretagne
- Art Contemporain en Bretagne
- Rennes cultural and artistic scene
- Ecole Européenne Supérieure d'Art de Bretagne-site de Rennes
- Ville de Rennes
- Ministère de la Culture

Practical infos

À Cris Ouverts

From September 29 to December 2, 2018

www.lesateliersderennes.fr

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Instagram : @lesateliersderennes

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Our Partners

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