



LA CRIÉE  
CENTRE D'ART  
CONTEMPORAIN  
RENNES - F

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PRESS PACK

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AT THE  
GATES

MAJA BAJEVIC, CAMILLE DUCELLIER,  
MONIQUE FRYDMAN, NAVINE G. KHAN-DOSSOS,  
JESSE JONES, TERESA MARGOLLES,  
OLIVIA PLENDER, ARTISTS' CAMPAIGN  
TO REPEAL THE EIGHTH AMENDMENT

exhibition from 15 June to 25 August 2019  
opening on Friday 14 June 2019, 6:30 pm  
press visit Friday 28 June 2019

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[www.la-criee.org](http://www.la-criee.org)

—  
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# Press release

# AT THE GATES

MAJA BAJEVIC, CAMILLE DUCELLIER, MONIQUE FRYDMAN,  
NAVINE G. KHAN-DOSSOS, JESSE JONES,  
TERESA MARGOLLES, OLIVIA PLENDER,  
ARTISTS' CAMPAIGN TO REPEAL THE EIGHTH AMENDMENT

—

exhibition from 15 June to 25 August 2019  
opening on Friday 14 June 2019, 6:30 pm

press visit Friday 28 June 2019

in partnership with the Musée des beaux-arts de Rennes for the exhibition *Créatrices*

—

Inspired by the tidal wave of change that has been sweeping the world, *At the Gates* is an exhibition celebrating the distinctive and powerful voices of artists engaging with social histories and personal politics. Often brushing up against the law or institutions of power, the works in this exhibition amplify the global struggle towards female self-empowerment, and in the case of the Simone Veil bill and Ireland's historic fight for abortion rights against the Eighth Amendment in 2018, the right to bodily self-determination.

*At the Gates* at La Criée presents eight international artists and collectives who rub up against the law or institutions of power, in artworks that tell stories of violence, campaigning, rehabilitation and exploitation in and around women's histories. Drawing strength from the historian and activist Silvia Federici, and her historical alignment of the early accumulation of capital and the systematic oppression of women during the witch trials, *At the Gates* is motivated by the complex struggle of women to find, protect, and even rehabilitate their voice. These artists and their individual projects attest to the volume of these voices, images, banners, objects and artworks as they amass and become part of public discussion.

The title *At the Gates*, is partly inspired by Franz Kafka's parable *Before the Law*, included in this exhibition guide. This is a story about a man who spends his life standing at the gates of the law awaiting permission to enter. The title also borrows from American suffragist Lavinia Dock who said in 1917: 'The old stiff minds must give way. The old selfish minds must go. Obstructive reactionaries must move on. The young are at the gates!'

*At the Gates* celebrates artists who are not waiting for permission: "It is about understanding that you first have to disturb, you first have to disrupt, there first has to be an upheaval... you knew, in witch-like fashion, exactly what we needed to do and to hear and to see and to fear." – Ailbhe Smyth speaking at the opening of Jesse Jones' 'Tremble Tremble', the weekend after Ireland's historic referendum to legalise abortion 'Repeal the Eighth Amendment' was won in 2018.

Tessa Giblin, Director of Talbot Rice Gallery, and Commissioner  
& Curator of 'Tremble Tremble', Ireland at Venice, 2017

# Works Exhibited

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## Maja Bajevic

*How do you want to be Governed?*, 2009  
single channel video on monitor, colour,  
sound, 10 mins 40 secs  
courtesy the artist and gallery Peter Kilchmann, Zurich

—

## Camille Ducellier

*Sorcières, mes soeurs*  
(*Witches, my sisters*), 2015  
with Chloé Delaume, Annerik, Thérèse Clerc,  
Collectif Urbanporn, Little Shiva  
film 16 mm, 30 min  
courtesy the artist  
production: Le Fresnoy - Studio national des arts  
contemporains, Tourcoing

—

## Monique Frydman

*Histoires d'A*, poster, 1973  
facsimile, 104 x 77 cm  
courtesy the artist  
*Histoires d'A*, preparatory drawing, 1973  
coloured pencils on paper and tracing  
paper, 54 x 38 cm  
courtesy Monique Frydman and Marielle Issartel

—

## Jesse Jone

*Thou shalt not suffer*  
4 engraved hammers and a black round  
plinth, 30 cm x Ø 100 cm  
courtesy the artist  
digital printing, black & white, 100 x 100 cm,  
courtesy the artist  
production : La Criée centre d'art contemporain

—

## Navine G. Khan-Dossos

*Bulk Targets 1-100*, 2018  
gouache on cardboard, each 100 x 70 cm  
courtesy the artist and The Breeder, Athens

—

## Teresa Margolles

*Nkijak b'ey Pa jun utz laj K'aslemal*  
(*Opening Paths to Social Justice*),  
2012-2015  
embroidery on fabric permeated with blood  
from the body of a woman assassinated in  
Guatemala City  
created with the participation of Mayan  
women members of the Asociación  
de Desarrollo de la Mujer K'ak'a Na'  
(ADEMKAN): Bonifacia Cocom, Lucy  
López, Yuri López, Silvia Menchú, Claudia  
Nimacachi, Lucrecia Puac, Estela Tax, and  
Josefina Tuy. Santa Catarina Palopó, Sololá,  
Guatemala  
200 x 200 cm  
courtesy the artist and Galerie Peter Kilchmann, Zurich

*Nkijak b'ey Pa jun utz laj K'aslemal*  
(*Opening Paths to Social Justice*), 2015  
single channel video, colour, sound,  
10 mins 59 secs  
process of embroidery on a fabric permeated  
with blood from the body of a woman  
assassinated in Guatemala City  
courtesy the artist et de la galerie Peter Kilchmann,  
Zurich

—

## Olivia Plender

*Learning to Speak Sense*, 2015  
sound installation with hand painted  
instructions on canvas, 260 x 180 cm  
courtesy the artist and Maureen Paley Gallery, London

# Works Exhibited

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## **Artists' Campaign to Repeal the Eighth Amendment**

### *Dragonslayer, 2017*

embroided fabric, steel weights, 150 x 122 cm  
courtesy Alice Maher, Rachel Fallon and Breda Mayock

### *Madonna of the Eyes, 2017*

embroided fabric, steel weights, 150 x 122 cm  
courtesy Alice Maher, Rachel Fallon and Breda Mayock

### *The Journey Banner, 2017*

embroided fabric, steel weights, 120 x 172 cm  
courtesy Alice Maher, Rachel Fallon and Breda Mayock

### *Respect, 2018*

embroided fabric, steel weights, 133 x 110 cm  
courtesy Alice Maher and Breda Mayock

### *Six of Swords, 2018*

embroided fabric, steel weights, 110 x 136 cm  
courtesy Sarah Cullen

### *Our Toil Doth Sweeten Others, 2017*

embroided fabric, steel weights, 80 x 120 cm  
courtesy Sarah Cullen

### *R - E - P - E - A - L, 2017*

6 bannières  
embroided fabric, each 44 x 31 cm  
courtesy Áine Phillips

# Green flashes

## *Les nourritures criées*

Hilary Galbreath,  
Valérie Mréjen,  
Aziyadé Baudouin-Talec,  
Barbara Manzetti

Wednesday 26 June, 6:30 pm  
La Criée centre for contemporary art

literary and culinary performances  
a proposal by Aziyadé Baudouin-Talec, Les  
écritures bougées

As a market is the sonic equivalent of several symphonies, both cacophonous and melodic, performed simultaneously, and as correlations between sounds, words, and flavors are endlessly renewed but impossible to taste, I wished to materialize the program proposed by Albertine in Marcel Proust's *The Captive*: presenting an assemblage made out of words that are sung in relation to food and its flavor, in the company of writers, artists and performers. How far can we go until the imaginary world of a flavor carried by melodic words turns into a taste? What impossible correspondences, what parallel worlds may we discover?

Food comes across as a sonic, visual and gustatory landscape. Each artist will provide a text accompanied by a particular food or dish in order to share the taste of their words with the audience.

## *Starhawk*

### *Histoires d'A*

Wednesday 3 July, 6 pm  
Musée des beaux-arts, Rennes

projection and meeting  
in partnership with le Musée des beaux-arts de  
Rennes

***Starhawk*, Camille Ducellier, 12 min, HD,  
2017**

This interview with Starhawk (American witch, author, and ecofeminist activist) was filmed in San Francisco in February 2017 during a research residency with choreographer Nina Santes

***Histoires d'A*, Charles Belmont  
and Marielle Issartel, 1h30, 1973**

During the Spring of 1973, within the context of the struggle for the right to abortion led by activists from the Mouvement pour la liberté de l'avortement et de la contraception [Movement for Abortion and Contraception Freedom], Charles Belmont and Marielle Issartel directed the documentary film *Histoires d'A*.

Supported by the doctors from the Groupe Information Santé [Health Information Group], *Histoires d'A* was aimed at providing information on the Karman method, an abortion procedure involving vacuum aspiration.

The film was completely banned, and could only be seen at illegal screenings.

Ever since, *Histoires d'A* became an emblematic piece of militant, political and social cinema, and has regularly been shown by associations, doctors, feminist groups and in cinémathèques.

# Créatrices

## *Creators, Freeing herself by art*

### Musée des beaux-arts de Rennes

—  
exhibition from 29 June to 29 September 2019

opening Friday 28 June 2019, 6:30 pm

press visit Friday 28 June 2019, 10:30 am

—  
Thanks to the work of numerous art historian women during the last forty years, and also due to the rediscovery of important women art items in museums by their curators, the richness and the diversity of the feminine artistic creation have at long last arisen.

But it still lacks very important parts of this creation to be known by the publics of the museums, above all when it concerns the art of medieval or from the Renaissance periods. In the matter of fact, if the great successful monographic exhibitions dedicated to Niki de Saint-Phalle or Elizabeth Vigée Le Brun showed a positive impact to the public who appreciated them very much, we still have not made clear understood the originality of the women creations paths.

The exhibition of the Musée des beaux-arts de Rennes proposes a real brand new point of view from five specific chapters, from the prehistoric times to today. But instead of a chronological approach of the paintings, sculptures or art objects, by using a contemporary point of view we would like to create connections between the items which may open the imagination.

—  
**artists**

Magdalena Abakanowicz, Georges Achille fould, Helena Almeida, Ghada Amer, Raymonde Arcier, Lydie Arickx, Evelyne Axell, Marie-Thérèse Auffray, Isa Barbier, Amélie Beauy-Saurel, Hélène Bertaux, Pierrette Bloch, Sylvie Blocher, Zoulikha Bouabdellah, Marie-Geneviève Bouliard, Louise Bourgeois, Louise Breslau, Claude Cahun, Charlotte Calmis, Guidette Carbonell, Marguerite Jeanne Carpentier, Esther Chacon-Avila, Julie Charpentier, Sophie Chéron, Camille Claudel, Sonia Delaunay, Françoise Duparc, Monique Frydman, Marguerite Gérard, Shirley Goldfarb, Natalia Gontcharova, Sheila Hicks, Hannah Hoch, Mireille Honein, Rebecca Horn, Louise Janin, Adelaïde Labille Guiard , Tamara de Lempicka , Herrade de Landsberg, Marie-Rose Lortet, Marcelle Loubchansky, Léa Lublin, Agnes Martin , Najia Mehadji , Anna Mendieta , Annette Messenger, Lee Miller, Joan Mitchell, Louise Moillon, Louise Nevelson, Georgia o'Keeffe , Orlan, Chana Orloff , Marta Pan , Gina Pane, Vera Pagava, Alice Pike Barney , Anna Quinquaud, Judith Reigl, Aline Ribière, Niki de Saint Phalle, Cindy Sherman, Chiahru Shiota, Marguerite Syamour, Alina Szapocznikow, Elizabeth Talford Scott, Nelly Trumel , Suzanne Valadon, Maria Helena Vieira da Silva, Elisabeth Vigée Lebrun

**curator**

Marie-Jo Bonnet

**partnership**

Musée des beaux-arts de Brest, La Crieé centre d'art contemporain,  
Les Ateliers du Plessis-Madeuc, Musée Yvonne Jean-Haffen, Ville de Dinan



# Visual for press

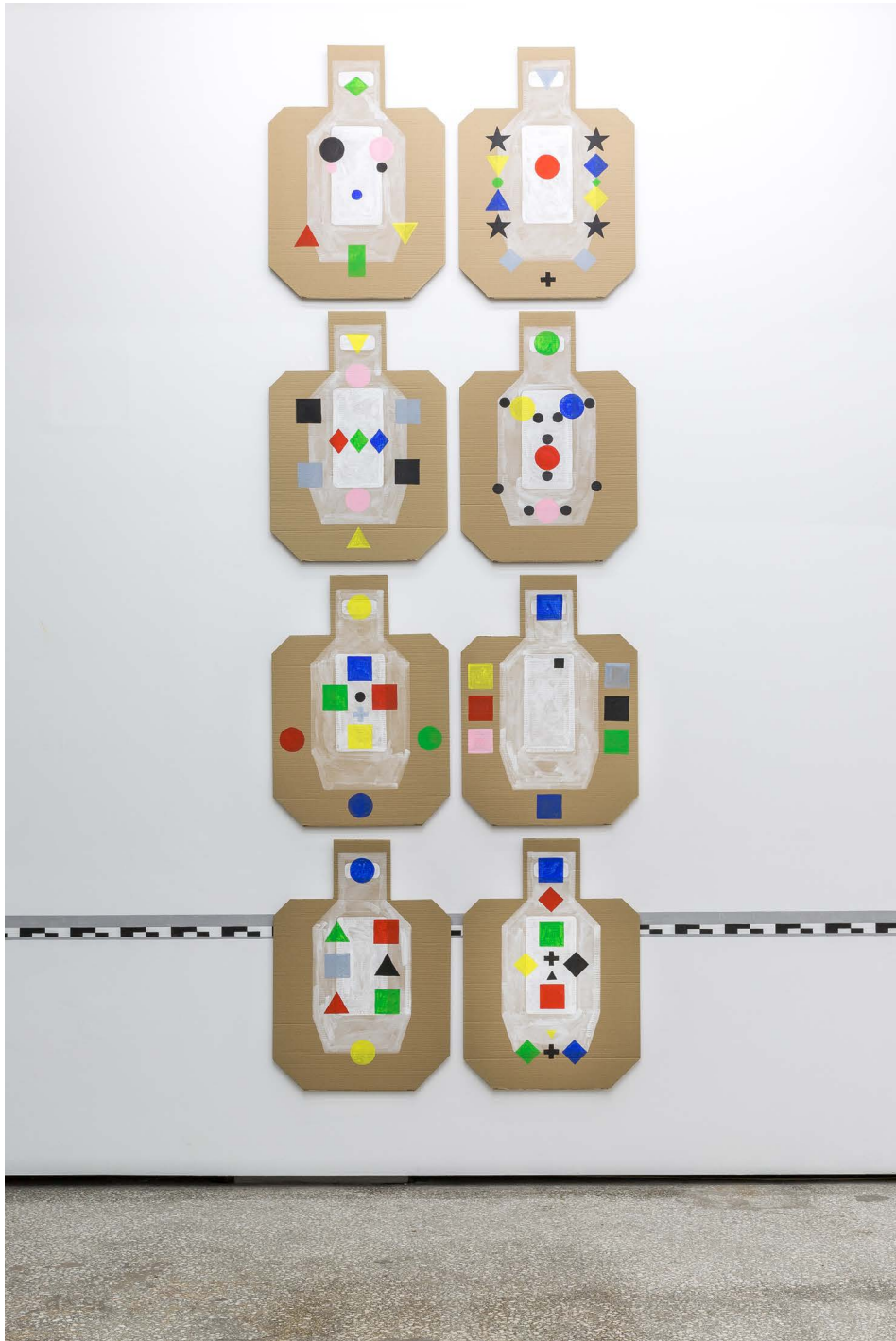
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Artists' Campaign to Repeal the Eighth Amendment (Áine Phillips), *R-E-P-E-A-L*, 2017  
and Navine G. Khan-Dossos, *Bulk Targets 1-100* (detail), 2018  
part of *At the Gates*, exhibition view Talbot Rice Gallery, Edimbourg, 2018  
courtesy the artists and The Breeder, Athens – image: Talbot Rice Gallery

# Visual for press

Please, respect captions and copyrights



Navine G. Khan-Dossos, "Shoot the Women First", *Bulk Targets 1-100*, 2018  
gouache on cardboard, each 100x70x4 cm  
exhibition view at The Breeder, Athens - courtesy the artist and The Breeder, Athens

# Visual for press

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Olivia Plender, *Learning to Speak Sense*, 2015

sound installation with hand painted instructions on canvas, 260x180 cm

part of *At the Gates*, exhibition view Talbot Rice Gallery, Edimbourg, 2018

courtesy the artist and Maureen Paley Gallery, London – image: Talbot Rice Gallery

# Visual for press

Please, respect captions and copyrights



Teresa Margolles, *Nkijak b'ey Pa jun utz laj K'aslemal (Opening Paths to Social Justice)*, 2012 - 2015 embroidery on fabric permeated with blood from the body of a woman assassinated in Guatemala City created with the participation of Mayan women members of the Asociación de Desarrollo de la Mujer K'ak'a Na' (ADEMKAN): Bonifacia Cocom, Lucy López, Yuri López, Silvia Menchú, Claudia Nimacachi, Lucrecia Puac, Estela Tax, and Josefina Tuy. Santa Catarina Palopó, Sololá, Guatemala, 200 x 200 cm

part of *At the Gates*, exhibition view Talbot Rice Gallery, Edimbourg, 2018

courtesy the artist and Galerie Peter Kilchmann, Zurich – image: Talbot Rice Gallery

# Visual for press

Please, respect captions and copyrights



Jesse Jones, *Thou Shalt not Suffer*, 2019  
digital printing, black & white, 100 x 100 cm  
courtesy the artist  
production : La Criée centre d'art contemporain

# Visual for press

Please, respect captions and copyrights



Camille Ducellier, *Sorcières, mes sœurs*, (*Witches, my sisters*), 16mm, 30min, Le Fresnoy, 2010  
with Chloé Delaume, Annerik, Thérèse Clerc, Collectif Urbanporn, Little Shiva  
courtesy the artist

# Visual for press

Please, respect captions and copyrights



Maja Bajevic, *How Do You Want to Be Governed?*, 2009

single channel video on monitor, colour, sound, 10 mins 40 secs

part of *At the Gates*, exhibition view Talbot Rice Gallery, Edimbourg, 2018

Maja Bajevic © Adagp, Paris 2019 – courtesy Galery Peter Kilchmann, Zurich – image: Talbot Rice Gallery

# Visual for press

Please, respect captions and copyrights



Monique Frydman, *Histoires d'A*, poster, facsimile, 1973  
Monique Frydman © Adagp, Paris 2019 – courtesy Marielle Issartel



# Tessa Giblin

## exhibition curator

Tessa Giblin is Director of Talbot Rice Gallery, University of Edinburgh, where she curated *At the Gates*. Other recent exhibitions have focused on *Borderlines* in the age of Brexit; and exposing research and collections from the University through ambitious solo exhibitions with Lucy Skaer (2018) and the forthcoming Samson Young (2019). She was Commissioner and Curator of Ireland at the Venice Biennale 2017, with the artist Jesse Jones. From 2006 – 2016 she was Curator of Visual Arts at Project Arts Centre, Dublin – a busy multi-disciplinary arts centre, consisting of two theatres and a gallery, where she made commissioning new work a hallmark of her exhibitions. From 2015-16 she curated a series of exhibitions for the steirischer herbst, Graz; Extra City Kunsthall, Antwerp; and Project Arts Centre, Dublin, around issues of nuclear waste burial and the implications for art and forms in the Anthropocene. Tessa Giblin now lives in Edinburgh with her family. She was raised in Christchurch, New Zealand, where she attended Canterbury University School of Fine Arts, and began her curatorial formation through the network of artist-run spaces across Aotearoa/New Zealand.

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# Silvia Federici

## inspiring the exhibition

Silvia Federici will be given an honorary degree by the University of Edinburgh during *At the Gates* in La Criée. Silvia Federici is a feminist writer, teacher and activist. In 1972, she co-founded the International Feminist Collective, which launched the Wages for Housework campaign. She has been instrumental in developing the concept of ‘reproduction’ as key to class relations, and central to forms of autonomy and the commons. Federici is celebrated for her decades of research and political organising, is active in anti-globalisation movements, the US anti-death penalty movement, and student and teacher struggles against the structural adjustment of African economies and educational systems. She has written numerous influential books on capitalism and feminist movements, including *Caliban and The Witch: Women, the Body and Primitive Accumulation* (2004), *Revolution at Point Zero* (2012) and *Witches, Witch-Hunting, and Women* (2018) and *Re-enchanting the World: Feminism and Politics of the Commons*.

Something of a spirit-guide for this exhibition, Federici’s writing continues to inform *At the Gates*, and the growing army of students, artists, historians and feminists who have been enabled by her.

# Artists

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## Maja Bajevic

born in 1967 in Sarajevo, Bosnia and Herzegovina

[www.majabajevic.com](http://www.majabajevic.com)

represented by galerie Peter Kilchmann, Zurich

French/Bosnian artist Maja Bajevic's solo exhibitions include: Migros Museum für Gegenwartskunst, Zürich, 2016; CUNY's James Gallery, New York, 2013; DAAD Gallery, Berlin, 2012; Reina Sofia, Madrid, 2011; P.S.1 MoMA, New York, 2004.

She represented Bosnia and Herzegovina at the 50th Venice Biennale, 2003, and was included in *All the World's Futures*, 56th Venice Biennale, 2015, and Documenta 12, 2007.

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## Camille Ducellier

born in 1985 in Paris, France

lives and works in Paris, France

[www.camilleducellier.com](http://www.camilleducellier.com)

Camille Ducellier's latest mini-series is broadcast on the France Télévisions platform. She collaborated with choreographer Nina Santes on the *Hymen Hymne* project and the film *Starhawk*. Her films have been screened at the Haute école d'art du Rhin in Strasbourg, 2018, at the Festival Mauvais Genres, Dunkerque, 2018, at Witch, Wake up, Lille, 2017, *Rêver l'obscur*, Théâtre de l'usine, Geneva, 2017, at the Festival Bandits Mages, Bourges, 2016, at Image + Nation, Montréal, 2016, *Au bazar du genre*, MUCEM, Marseille, 2014.

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## Monique Frydman

born in 1943 in Nages, France

lives and works in Paris and Senantes, France.

[www.moniquefrydman.com](http://www.moniquefrydman.com)

represented by galerie Jacques Elbaz, Paris ; galerie Bogéna, Saint-Paul-de-Vence and galerie Alice Pauli, Lausanne

Recent Monique Frydman's solo exhibitions include: Fondation Parasol Unit in London, 2017, Salon Carré du Musée du Louvre in Paris, 2013, 21st Century Museum of Contemporary Art in Kanazawa, Japan, 2011 and at La verrière Hermès in Brussels, 2008.

# Artists

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## Jesse Jones

born in 1978 in Dublin, Ireland  
lives and works in Dublin, Ireland

Dublin-based artist Jesse Jones (b.1978) represented Ireland at the Venice Biennale 2017 with *Tremble Tremble*, which then travelled to the Institute of Contemporary Arts Singapore, LASALLE College of the Arts, and Project Arts Centre, Dublin, and will be presented at Guggenheim, Bilbao in 2019. Other recent projects include Artangel's *In the Shadow of the State*, with Sarah Browne, 2016; The Hugh Lane, Dublin, 2016 and 2012; Artsonje Centre, Seoul, 2013; CCA, Derry - Londonderry, 2013; Spike Island, Bristol, 2012.

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## Navine G. Khan-Dossos

born in 1982 at London, United Kingdom  
lives and works in London, United Kingdom and Athens, Greece  
[www.khandossos.com](http://www.khandossos.com)  
represented by The Breeder Gallery, Athens

Navine G. Khan-Dossos' (b.1982, London) works between London and Athens, her solo-exhibitions include: Showroom, London (currently); Swimming Pool, Sofia; The Breeder Gallery, Athens, 2018; Van Abbemuseum, Eindhoven, 2017; Fridman Gallery, New York, 2017; Benaki Museum Islamic Art Collection, Athens, 2016; Nome, Berlin, 2016; Galerie Roger Katwijk, Amsterdam, 2016.

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## Teresa Margolles

Born in 1963 at Culiacán, Mexico  
représented by galerie Peter Kilchmann, Zurich

Mexican artist Teresa Margolles (b. 1963) has exhibited extensively across the world. Recent soloexhibitions include: A new work by Teresa Margolles at Witte de With, Rotterdam; Sutura at daadgalerie, Berlin; Ya Basta Hijos de Puta at Padiglione d'Arte Contemporanea (PAC) Milan, all 2018; Mundos at Musee d'art contemporain, Montreal, 2017; We Have A Common Thread touring from the Neuberger Museum, New York, 2015, to Colby Museum of Art, Maine, 2016, and El Paso Museum of Art, Texas, 2017. In 2009 she represented Mexico at the 53th Venice Biennale.

# Artists

## Olivia Plender

born in 1977 in London, United Kingdom

Lives and works at Stockholm, Suede

represented by galerie Maureen Paley, Londres

Based in Stockholm, Olivia Plender's (b. 1977, London) solo exhibitions include: Maureen Paley, London, 2016; ar/ge kunst, Bolzano, 2015; MK Gallery, Milton Keynes; Arnolfini Gallery, Bristol; CCA, Glasgow, 2012; Gasworks, London, 2009. Major group exhibitions include: The Gothenburg Biennial, 2017, Folkestone Triennial, 2011; British Art Show 7, 2010-11; Taipei Biennial, 2010; Tate Triennial, 2006 and 2009; The Greenroom, Hessel Museum of Art, CCS Bard, New York, 2008.

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## The Artists' Campaign to Repeal the Eighth Amendmentnée

The Artists' Campaign to Repeal the Eighth Amendment was set up in 2015 by the artists Cecily Brennan, Alice Maher and Eithne Jordan, and the poet Paula Meehan. They were active throughout the campaign and participated in the EVA International Festival, Limerick, 2018, marching through the streets bearing banners created by Alice Maher, Sarah Cullen, Rachel Fallon, Áine Phillips and Breda Maycock.

# Before the law

By Franz Kafka in 1914 (translated by Ian Johnston)

Before the law sits a gatekeeper. To this gatekeeper comes a man from the country who asks to gain entry into the law. But the gatekeeper says that he cannot grant him entry at the moment. The man thinks about it and then asks if he will be allowed to come in sometime later on. "It is possible," says the gatekeeper, "but not now." The gate to the law stands open, as always, and the gatekeeper walks to the side, so the man bends over in order to see through the gate into the inside. When the gatekeeper notices that, he laughs and says: "If it tempts you so much, try going inside in spite of my prohibition. But take note. I am powerful. And I am only the lowliest gatekeeper. But from room to room stand gatekeepers, each more powerful than the last. I cannot endure even one glimpse of the third." The man from the country has not expected such difficulties: the law should always be accessible for everyone, he thinks, but as he now looks more closely at the gatekeeper in his fur coat, at his large pointed nose and his long, thin, black Tartar's beard, he decides that it would be better to wait until he gets permission to go inside. The gatekeeper gives him a stool and allows him to sit down at the side in front of the gate. There he sits for days and years. He makes many attempts to be let in, and he wears the gatekeeper out with his requests. The gatekeeper often interrogates him briefly, questioning him about his homeland and many other things, but they are indifferent questions, the kind great men put, and at the end he always tells him once more that he cannot let him inside yet. The man, who has equipped himself with many things for his journey, spends everything, no matter how valuable, to win over the gatekeeper. The latter takes it all but, as he does so, says, "I am taking this only so that you do not think you have failed to do anything." During the many years the man observes the gatekeeper almost continuously. He forgets the other gatekeepers, and this first one seems to him the only obstacle for entry into the law. He curses the unlucky circumstance, in the first years thoughtlessly and out loud; later, as he grows old, he only mumbles to himself. He becomes childish and, since in the long years studying the gatekeeper he has also come to know the fleas in his fur collar, he even asks the fleas to help him persuade the gatekeeper. Finally his eyesight grows weak, and he does not know whether things are really darker around him or whether his eyes are merely deceiving him. But he recognizes now in the darkness an illumination which breaks inextinguishably out of the gateway to the law. Now he no longer has much time to live. Before his death he gathers up in his head all his experiences of the entire time into one question which he has not yet put to the gatekeeper. He waves to him, since he can no longer lift up his stiffening body. The gatekeeper has to bend way down to him, for the difference between them has changed considerably to the disadvantage of the man. "What do you want to know now?" asks the gatekeeper. "You are insatiable." "Everyone strives after the law," says the man, "so how is it that in these many years no one except me has requested entry?" The gatekeeper sees that the man is already dying and, in order to reach his diminishing sense of hearing, he shouts at him, "Here no one else can gain entry, since this entrance was assigned only to you. I'm going now to close it."

# Practical information

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## title *At the Gates*

**artists** Maja Bajevic, Camille Ducellier, Monique Frydman, Navine G. Khan-Dossos, Jesse Jones, Teresa Margolles, Olivia Plender, Artists' Campaign to Repeal the Eighth Amendment

**curators** Tessa Giblin, Director of Talbot Rice Gallery, and Commissioner & Curator of 'Tremble Tremble', Ireland at Venice, 2017, and Sophie Kaplan, Director of La Crie.

**production** La Crie centre for contemporary art

**dates** from 15 June to 25 August 2019

**opening** on Friday 14 June 2019, 6:30 pm

## opening times

from Tuesday to Friday: 12 noon – 7 pm

Saturday, Sunday and public holidays: 2 – 7 pm

Closed 1 May

## address

La Crie centre d'art contemporain  
place Honoré Commeurec – CS 63126  
F-35000 Rennes

## access

subway: République

bus stop: La Crie

## free admission

## contact

+332 23 62 25 10

la-criee@ville-rennes.fr

## on the web

[www.la-criee.org](http://www.la-criee.org)

Facebook: @la.criee.art.contemporain

Twitter: @la\_criee

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