

Press Kit

Rasmus Myrup *Salon des refusées*

01 june – 08 sept. 2024



opening

friday 31 may 2024
(at 6:30 p.m.)

press visit

friday 31 may 2024
(at 3:30 p.m.)

press contact

Thibaut Aymonin
02 23 62 25 14 / 07 62 10 18 29
t.aymonin@ville-rennes.fr



in coproduction and touring
with 1646 Experimental
Art Space, The Hague
(Netherlands)

an exhibition as part
part of Exporama 2024

la criée
centre d'art contemporain / rennes

Summary

Press release p. 4-5

Exhibited works p. 6-8

Visuals Selection p. 9-12

Events p. 13

Biography p. 14-15

Texts p. 16-22

Also in Rennes - Exporama 2024 and 40mcube p. 23-24

Cycle *Festina Lente (Make haste slowly)* p. 25

La Criée contemporary art center p. 26

Art Education p. 27

Practical information

Rasmus Myrup

Salon des refusés

01 june – 08 sept. 2024

This summer, La Criée presents Rasmus Myrup's *Salon des refusés*, the Danish artist's first solo show in a French venue. Some twenty characters, extravagant anthropomorphic sculptures, seated, lying down, standing, alone or in groups, occupy the space of the art center, transformed into a café / safe place: a facetious and striking picture of an offbeat society.

curator

Sophie Kaplan

co-production

La Criée centre d'art
contemporain, Rennes and
1646 - Experimental Art Space,
La Haye (Netherlands)

1646
EXPERIMENTAL
ART SPACE

Rasmus Myrup's characters are drawn from Danish folklore, South Scandinavian oral traditions and Norse mythology. He draws his inspiration from the many characters that appear in them, reinterpreting their stories with a vivid imagination. Among these characters are some of the principal figures of the magical sphere, such as Gefion – goddess of the land – or the Nisse – the original 'little Barbie' from Scandinavian legends, and others less known, but no less important. The artist combines past and present, anchoring them in our postmodern society and its questions: in particular, they examine normativity, established order and morality, and flaunt their singularity, sensuality and freedom of being.

To create his sculptures, Myrup gathers natural objects as well as manufactured ones, from the scraps of consumer society, which he then assembles with extravagant virtuosity.

A wonderful storyteller, Myrup brings life and depth to characters who are half-human, half-plant, complete beings, Queers and allies with shifting identities and multiple lives, from a time as prehistoric as it is post-human.

This separatist community, this «salon des refusés», draws the outlines of another possible society, made of odds and ends, branches and rhinestones, *likes* and lichen, singularities and resistance. A society that grows and flourishes, despite everything, on the ruins of forests and blazing suburbs.

Half of the sculptures were produced and presented at the Gothenburg Biennial in Sweden in autumn 2023, then at the 1646 art centre in The Hague, Netherlands, in early 2024. At La Criée, following two creative residencies, Myrup is adding a dozen new pieces made from materials gathered in Rennes and Brittany. While these new characters are firmly rooted in the Nordic imagination, Breton touches and crossovers appear here and there.

Against the current political climate, where cultural heritage and shared histories are becoming grounds for division and exclusion, Myrup's characters celebrate diversity and mixing. They are like Anna Tsing's mushrooms at the end of the world[✧]: a lesson in optimism in a world that is all too often despondent.

[✧] Anna Lowenhaupt Tsing, *Le Champignon de la fin du monde : sur la possibilité de vivre dans les ruines du capitalisme*, translated from English by Philippe Pignarre, preface by Isabelle Stengers, Paris, La Découverte/Les Empêcheurs de penser en rond, 2017, 415 p.

Exhibited Works

Agrippe [Harðgreipr], 2024

Made of holly from Le Bois du Houx

Production: La Criée centre d'art contemporain, Rennes

Corpse-Swallower [Hræsvelgr], 2024

Made of collected feathers and a fan

Production: La Criée centre d'art contemporain, Rennes

Elli [Elle], 2023

Made of lichen

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Fenja, 2024

Made of table salt

Production: La Criée centre d'art contemporain, Rennes

Forest Bussy [Skogsbusen], 2023

Made of wood

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Freyja , 2024

Made of roses

Production: La Criée centre d'art contemporain, Rennes

Gefion, 2023

Made of soil from Vänern

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Giant [Jätte], 2023

Made of moss

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye



≈ view of the exhibition *Forms of The Surrounding Futures*, 2024, Kunsthalle de Münster, Allemagne © Kunsthalle Münster / Volker Renner

Exhibited Works

Gui [Mistletoe], 2024

Made of mistletoe

Production: La Criée centre d'art contemporain, Rennes

Hervard, 2023

Made of bones

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

La Demoiselle de la Source [The Spring Maid], 2024

Made of bottled of water from the Barenton fountain and a little water from the Brocéliande fountain of youth.

Production: La Criée centre d'art contemporain, Rennes

La Gygr de Bois de Fer [The Gygr of Ironwood], 2024

Made of a tree and purple shale clay from Brocéliande

Production: La Criée centre d'art contemporain, Rennes

Lindworm [Lindorm], 2023

Made of linden

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Menja, 2024

Made of Guérande flower of salt

Production: La Criée centre d'art contemporain, Rennes

Meuf de Tourbière [The Bog Lady], 2024

Made of hops pellets

Production: La Criée centre d'art contemporain, Rennes

Mimir, 2024

Made of wool

Production: La Criée centre d'art contemporain, Rennes

Nisse [Tomte], 2023

Made of nuts

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Queen Omma [Drottning Omma], 2023

Made of ferns and rowan wood from Omsberg

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Saggy Tits [Slattenpatten], 2023

Made of driftwood

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Suivesœur [Fylgja], 2024

Made of absence

Production: La Criée centre d'art contemporain, Rennes

That Bitch [Kællingen], 2023

Made of sand and rocks from the Faroe Islands

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Exhibited Works

The Milk Hare [Bjära/Mjölkhara], 2023

Made of milk cartons

Production: 1646 Experimental Art Space

The Nix [Näcken], 2023

Made of reeds

Co-production: GIBCA, Göteborg, et 1646 Experimental Art Space, La Haye

Urd [Urðr], 2024

Made of French ivy and Danish willow

Production: La Criée centre d'art contemporain, Rennes

Vidar [Viðarr], 2024

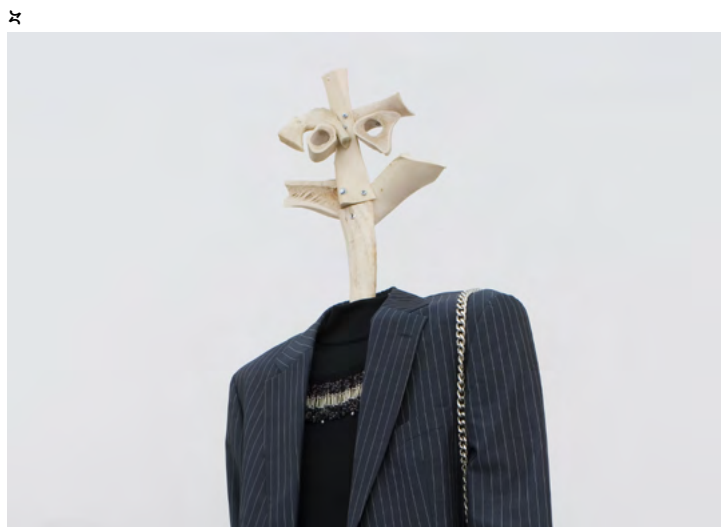
Made of gorse

Production: La Criée centre d'art contemporain, Rennes

Yule Goat [Julbock], 2023

Made of grass

Production: 1646 Experimental Art Space



✧ *Hervard*, 2023, Made of bones © Jhoeko



Syn, 2023

made of glass
exhibition view *Salon des Refusés*, 2024
1646 Experimental Art Space
La Haye, Netherlands
© Jhoeko

Skogs Busy, 2023

Forest wood, clothes, wood
exhibition view *Salon des Refusés*, 2024
1646 Experimental Art Space
La Haye, Netherlands
© Jhoeko



exhibition view *Salon des Refusés*, 2024
1646 Experimental Art Space
La Haye, Netherlands
© Jhoeko



Please respect and mention the captions and photo credits when reproducing.



exhibition view *Salon des Refusés, 2023*
 Galerie Röda Sten Konsthall
 Gothenburg International Biennial for
 Contemporary Art (GIBCA)
 Gothenburg, Sweden
 © Hendrik Zeitler

view of the installation *Salon des Refusés*
in the exhibition *Forms of the Surrounding Futures*,
2024, Kunsthalle of Münster, Germany © Kunsthalle
Münster / Volker Renner



view of the installation *Salon des Refusés*
in the exhibition *Forms of the Surrounding Futures*,
2024, Kunsthalle of Münster, Germany © Kunsthalle
Münster / Volker Renner



Events

June

narrated tour of the exhibition

by Rasmus Myrup

(Saturday June 1, 2024, 2:00 p.m.)

Come and discover *Salon des Refusé·es*, and let Rasmus Myrup take you on a journey through these characters and their stories.

descriptive and tactile visit

for visually impaired adults

upon registration: 02 23 65 25 10

(Friday June 14, 2024, 5:30 p.m.)

A visit accompanied, dedicated to the visually impaired, offering a sensitive approach to the works, through touch, sound perception of the space and a dialogue between the perceptions of the participants and the objective description of the elements that make up the exhibition.

July

performance

D'après les tempêtes

Léa Muller and allies

(Thursday July 11, 2024, 6:30 P.M.)

What does the forest teach us about the world and society that surrounds and shapes it? How does it transform us?

Based on her experience as an artist and forester in the Chalouzaïs forest, and more specifically on the four seasons of her collaboration with La Criée, Léa Muller will present her questions and open-ended answers. Her performance will combine stories, images, objects, calendars, drinks and appetizers concocted by her partner Amélie Taillard.

✕



✕ Rasmus Myrup, *Queen Omma*, 2023, Made of ferns and rowan wood from Omsberg © Jhoeko

Biography

Rasmus Myrup lives and works in Copenhagen, where he was born in 1991. His work is the synthesis of tales both large and small. Myrup examines the major concepts of human existence, such as evolution and history, through the narrower prism of emotion and personal experience. Through his sculptures, installations and drawings, he seeks to understand other eras, other species and other worlds – and thus everything, from Neanderthals to trees to folklore, opens up new perspectives on our understanding of death, sex and power.

In 2023, he presented his first solo exhibition *Vertreibzeit* at the Kunstverein de Göttingen in Germany. His work has been shown in several group exhibitions at Tranen Space for Contemporary Art, Hellerup (2023), at the Kunsthal Copenhagen (2021 and 2020), and at the Jack Barrett gallery, New York (2020). In 2023, he participated in the Göteborg International Biennial for Contemporary Art, Göteborg (Sweden) and in 2024 he exhibited at 1646 – Experimental Art Space, The Hague (Netherlands) where he presented the first parts of the *Salon des Refusés*.

He is represented by the Nicolai Wallner gallery in Copenhagen and the Jack Barrett gallery in New York.

Education

2018

MFA, The Funen Art Academy, Odense, Denmark

2015

BFA, The Funen Art Academy, Odense, Denmark

2011

BGK (Artistic Introductory Course) Midt og Vest, Jyderup, Denmark

Personal Exhibitions (selected)

2024

✓ *The Rim*, Jack Barrett, New York, USA

✓ *Feels*, Museum Sønderjylland, Tønder, Denmark

✓ *Salon des Refusés*, 1646, The Hague, Netherlands

2023

✓ *Precoming*, Overgaden, Copenhagen, Denmark

✓ *Vertreibzeit*, Kunstverein Göttingen, Göttingen, Germany

2022

✓ *Slut [The End]*, Jack Barrett, New York, USA

2021

✓ *Folx*, Galleri Nicolai Wallner, Copenhagen, Denmark

2019

✓ *Re-member me*, Jack Barrett, New York, USA

2018

✓ *Homo Homo*, Tranen Contemporary Art Center, Hellerup, Denmark

2017

✓ *Loving those we lost but never knew*, Balice Hertling, Paris, France

2015

✓ *I*, Scavenger of Carcasses, Interstate Projects, New York, USA

Collective Exhibitions (selected)

2024

✓ *Forms of The Surrounding Futures*, Kunsthalle Münster, Münster, Germany

✓ *Group Therapy*, Arken, Ishøj, Denmark

✓ *Super Highend Underground*, Kunsthall Nikolaj, Copenhagen, Denmark

2023

✓ *Profanations*, Culturgest, Porto, Portugal

✓ *Forms of the Surrounding Futures*, GIBCA, International Biennale for Contemporary Art, Göteborg, Sweden

✓ *Wadden Tide*, Blåvandshuk, Denmark

✓ *Gems! For The Garden*, Bucharest Botanical Garden, Bucharest, Romania

✓ *Profanations*, Fidelidade Arte, Lisbonne, Portugal

2022

✓ *Le Royaume des Clowns*, Le Bicolore, Maison Du Danemark, Paris, France

2021

✓ *We Meet At Dusk*, Hordaland Kunstcenter, Bergen, Norway

✓ *THE AUTUMN SHOW*, Galleri Nicolai Wallner, Copenhagen, Denmark

✓ *Arven*, Den Frie Udstillingsbygning, Copenhagen, Denmark

✓ *BBC*, BBC/Kunsthall Aarhus, Copenhagen, Denmark

✓ *NADA House*, Governor's Island, NYC, USA

2020

✓ *Bri Williams*, Clémence de La Tour du Pin and Rasmus Myrup, Pina, Vienna, Austria

✓ *Witch Hunt*, Kunsthall Charlottenborg, Copenhagen, Denmark

✓ *Dansk Kunst Nu*, The National Gallery of Denmark, Copenhagen, Denmark

✓ *Can I Borrow Your Hole*, Last Tango, Zurich, Switzerland

Grants and Prizes

2021

✓ *Aage og Yelva Nimbs Fond*, Honorary grant

2020

✓ *Work Grant*, Danish Arts Foundation

2019

✓ *Spooky Actions at a Distance*, BUS Projects, Melbourne, Australia

THE MYRUP MANIFESTO

By Filip Niedenthal

Danish artist Rasmus Myrup is gathering momentum. Having first caught the art world's eye with the non-heteronormative Neanderthal lifestyle depicted in his 2018 exhibition Homo Homo, he has gone on to reimagine and resurrect figures from Nordic lore, most recently in his solo show Slut this year, at Jack Barrett in New York. Although the title is actually the Danish word for "end", there's a lot more to look forward to from Rasmus. He spoke to Dapper Dan in September, sharing his thoughts on evolution, co-existence with nature, and shaping his own queer identity. His first book comes out next year!

Right now, I am in my studio in Copenhagen, working on a bunch of different things. Primarily my upcoming book, The Völva's Bestiary of Best Friends.

When I moved back to Denmark in 2020, I realised that there were many places here that I thought I knew, but had actually never been to, or hadn't seen properly. Travelling became more local, by foot or by train. Like, "That forest over there, I've never been there...", and exploring small local museums and taking the time to talk to the people working there. It became about discovering places closer to home, but still finding the unseen things. There is still so much to learn—especially about history. A word that coincidentally has another word, "story", nestled within it. I think that's a great way of thinking about History—as an assemblage of stories. And so I started diving into local history and folklore, and found that essentially it all links back to the experience of being human.

My biggest point of interest is being alive. What that feels like, why it feels the way it does—asking what it is to be human. In Denmark, historically, there's always been a sort of mission to push nature away in order for humans to thrive, and I started noticing how this was different in folklore and the stories of the deep past. There, nature was something you either revered like a deity, or it was something you at least had a conversation with. Like the elves in the woods: if you want something from them, you should also give something back. And that approach is completely gone now, and "nature" is treated simply as a resource which we need to exploit to the fullest.

Denmark isn't Norway or Sweden, or even Germany, where there are huge swathes of wilderness. At one point in the 16th century, Denmark only had four per cent forests. Now there's 14.6 per cent of what we call forests. So where and how I interact with what in Denmark is considered nature is already highly curated. As an artist, I have to ask different questions than people elsewhere ask the wilderness. And that's why there's always a story to go along with it. There's always a cultural aspect. People tend to think about nature and culture as a dichotomy but here that separation doesn't exist in the slightest.

Think about something highly synthetic to us—let's say polyester. It's still a part

of nature. It looks to us like something far removed from it, but it is part of nature because nature's boundaries are merely the laws of physics. We are nature as well. And thinking that whatever we touch becomes the opposite of nature, that's actually really dangerous. It's this almost involuntary propaganda that we've been fed; even homosexuality has been called unnatural. The words "nature" and "natural" have become weaponised.

So yeah, we do things that upset the balance of nature—like polluting—but we are also part of the nature whose balance is being upset. It's inescapable; nothing is outside nature. Whenever we think that we are special, and subscribe to Human exceptionalism, it's often because we are unable to see that the thing we do that is so special is present somewhere else in nature as well. For instance, when it was discovered that humans had evolved from other species of animals, people still needed to say, "Okay, but what is the difference between a human and an animal?" Because this was a very important distinction for a lot of thinkers at the time. First [the difference] was, let's say, language. And then they discovered, "Damn, other species use language too." So, if language is not what defines us, is it using tools? And then they found a fish that used a rock to open a clam, and they were like, "Fuck, we have to come up with something else." Abstract thought? Art? But what is art to us? Is it any different from a bird building a beautiful nest? Or a bird that performs a very intricate dance? How is that different from a human dancing beautifully? We don't know what goes on in their head, and our refusal to acknowledge that there are other ways of existing limits our intellectual endeavours.

My point of view on this matter comes from growing up queer, and looking onto a society that was normative in a way that I wasn't. Questioning the system because I didn't make sense in it. I thought I'd invented homosexuality all on my own. I came out when I was 13. My lovely parents thought there was no problem; I grew up with the idea that I wasn't any different. It wasn't until I moved to France at 20 that I realised, "Oh, I am different. And I'm always going to be different." And that trying to normalise my own sexuality wasn't going to help me, and it wasn't going to help the other people that I wanted to support. I felt a lot of guilt for some of the queer kids around me when I was growing up. Because I had found a strategy. I could be accepted within the system, so I wasn't really bullied or anything, but I was completely desexualising myself. Becoming nothing in that regard. I didn't present any outward signs of overt sexuality. That's why, later on, I worked a lot with explicit sexual motifs. I had a pent-up urge to reclaim that aspect.

Travelling helped me understand that I had been stuck in repeating the words of the hegemonic system. For instance, I used to not go to gay bars or any explicitly gay social gatherings, because I was like, "Why would I want to segregate from the rest of society on the basis of my sexuality?" I was repeating this idea that "The goal is to be normalised. The goal is to be like everyone else". But I was never going to fit in. And it's not a matter of changing a few things here and there. It is a radically different identity you have when you're part of a sexual minority. So I thought, "If I band together with everyone else who doesn't fit in either, then we can unite in not being united with everyone else."

Being non-normative should always be an act of solidarity. That, for me, was a really important insight: that I was going to feel less alone if I said “no” to the big social group and instead look to its periphery and seek other people like me who were never going to conform.

I started dressing a lot more exuberantly and making choices based on my own intuition rather than trying to please strangers. At this point, it’s important to say that it’s not like the world is standing outside my door saying, “Fuck you, Rasmus.” It’s an internal battle I have with my own idea of how people like me are perceived. It stems from studying history and science. For instance, I did this series of works that deal with the antiquity of humans, and my proposed homosexuality of previous humans. I’ve always been very into natural history, but I never saw myself in it. I didn’t see any gay cavemen in the books. No lesbian Neanderthals. What I did see was this subconscious or unconscious heteronormativity of the natural realm. Homosexual acts have been observed in a variety of animals, but a lot of scientists will write it off as: “The male lion fucked the other male lion because he thought it was a girl,” or something. I don’t know about you, but that’s not why I fuck dudes. Of course humans found out how to have anal sex before they figured out how to make a stone axe. Why wouldn’t they do that stuff? But growing up interested in natural history, I never happened upon anyone who asked these questions.

Rights are kept, not given. It’s important not to fall for this idea that one should just conform to the system and then ask the system to accept you. Better to ask, “Why don’t we have a system that isn’t a system, but a radical acceptance that people are their own humans?” And then we all grow from there together, maybe. I touch on this in my recent sculptural work, where I anthropomorphise natural materials as embodiments of figures from Norse mythology, Scandinavian folklore, or local Danish stories... I was trying to imagine, “What if these ancient figures just kept sticking around?” What if they were still here in a parallel society? But they gave up on even trying to socialise with us. At some point they just couldn’t be bothered anymore, because we kept being giant assholes, and not honouring our agreements, chopping down more woods. So, in my mind, they did this thing that I talk about. They united on the outskirts and they just said, “Let’s not even deal with them humans anymore. Let’s do our own thing.” [The work is called] *Salon des Refusés*—I borrowed the title from a famous French reactionary exhibition that was organised to oppose the official censored exhibition of art.

I’m now working on a book about all these characters, writing out all these traumatic backstories that they have, telling my own version, seen through the lens of one of my characters. Someone from the Viking age wouldn’t necessarily recognise my version of Skadi, the goddess of hunting and skiing... She has ski boots with a spike heel, she’s super into climbing, and she’s extremely traumatised by the fact that she was once lured into shooting her dad on a hunting trip. In the myth, they tell that story, but then they go on like nothing happened. I’m thinking, “You can’t just bounce back from that”, so I put her in group therapy sessions, where she gets better and finds love... The book is coming out next year. It’s going to be a notebook, like a private diary, by one of the charac-

ters. A cross between a medieval bestiary and the burn book from Mean Girls. The Bestiary of Best Friends. The narrator is Völva, a Seeress. She knows everything about everybody including everything that's going to happen. But if your friend is dating an asshole, you can't tell them that: they have to find out for themselves. Even if it takes a long time... That's the kind of conundrum she's in: Völva knows that Skadi's new boyfriend is going to burn himself on a pyre in a few years to make way for new gods—and she'll lose a loved one again. But she shouldn't tell her that. She writes all these thoughts and feelings down in a book to get them out. It's going to be hand-drawn and handwritten, a mix of digital and analogue. I'm filtering a lot of this through myself and projecting a lot of myself onto those characters. Thinking, "In the unlikely event that a Norse God fooled me into shooting my dad who turned into an eagle, how would I feel?"

The way I process the world is through making these objects, whether it's drawings, or sculptures, or anything. I'm trying to understand something, and I'm trying to give that understanding a shape. There are never full answers to anything, but they are attempts to understand something. I often think about this deer I once saw looking at the sunset. It was on a beach, and it was just, very obviously, looking at the sunset. And I keep going back and forth between thinking, "It must enjoy that sunset in the same way that I do", and "It must enjoy that sunset in a completely different way than I do". Both of these options are equally beautiful, and equally true. I'm projecting myself onto that deer, or onto that rock, or onto that tree. We should use a different language for them because they surely inhabit a different world entirely, but at the same time, why shouldn't we put our human attributes onto them, to attempt to understand them? How are we different? So, there is a tension there. A balance between understanding others through your own lens and understanding others on their own terms. Empathy is my best and only tool for handling that tension right now.

You are NOT invited – Rasmus Myrup's Salon des Refusés at 1646

'Did I interrupt something?' Upon her entry into 1646, Karmen Samson finds herself in a scene filled with creatures that appear to have paused their activities. Danish artist Rasmus Myrup invited these beings, inspired by 'non-normative' characters from Norse mythology, to his *Salon des Refusés* : an exhibition that skilfully juxtaposes Nordic ancient folklore legends with capitalistic systems.

Odin and Thor, their names surely echo in the corridors of your mind, do they not? Were they not the revered and celebrated deities, heroes whose tales unfolded in the vast tapestry of myth? Indeed, they originate from Norse mythology, a complex system of beliefs with interconnected tales about an array of creatures. But what about female, queer, or transgender storylines? While they do exist within Norse mythology, they are not the glorified gods, or cosmic elements personified as beings. No, sadly these 'non-normative' characters are often ascribed to the roles of outcasts. Their tale is less familiar and often forgotten, regardless, they still reverberate in the shaping of contemporary patriarchal norms. Danish artist Rasmus Myrup embarks on a quest to retell these overlooked stories, seeking a deeper understanding of these marginalised antagonists. He does so by inviting these mythological figures to the exhibition *Salon des Refusés* held at art space 1646 – an exclusive gathering, I regret to inform you, to which you are not invited.

The atmosphere within 1646 exudes a serene minimalism, characterised by stark white light and an absence of any noise. What immediately captivates attention are the 23 sculptures positioned unstrained across two rooms. At first glance, these sculptures evoke a familiarity reminiscent of fashion mannequins typically found in retail stores, serving as representations of the normative human form. Yet, upon closer inspection, a deviation becomes evident. Tails, elongated limbs, and missing body parts redefine these figures, transforming them into entities beyond the confines of typical human anatomy. Adding to the intrigue are their dynamic poses, seemingly captured amid action, suspended in time. All of this makes me wonder; did I interrupt something? Upon my entry into this space, did the harsh lights flicker on, the music cease, and these creatures pause their activities? Their postures hint at conversations, flirtations, dances, and singing. The scene imposes a suspense of waiting for something... Something to come? Or rather someone to leave?

The solo exhibition of Rasmus Myrup covers multiple centuries of Nordic ancient folklore legends in a ringing contemporary manner. It skilfully juxtaposes the tales with the backdrop of capitalistic systems, highlighting their historical role in fostering dogmatic perspectives on gender and associated characteristics. The exhibition explores a thematic strand that delves into the social and cultural impact of myth construction, particularly those entailing misogynistic,

homophobic, and cis-centered worldviews. It challenges and questions these worldviews through non-verbal expressions using materials and forms of fashion.

The creatures are made of natural materials in tandem with their mythological heritage and wear custom-made clothing that expresses their individuality and personalities in a stereotypically subversive way. Take for instance Saggy Tits, (Slattenpatten) a hunting woman renowned for her unique characteristic of exceptionally long breasts. Legend has it that she slings her breasts over her shoulder, enabling her to nurse a child even when the child was being carried on her back. In moments of danger, when chased by other hunters, she did the same, ensuring they wouldn't impede her as she fled along the coastlines. Myrup made her body from driftwood, a direct material reference to the setting where her story took place. In an accompanying booklet Myrup explains "this is a material that itself feels like a magical apparition, with its sanded edges and holes, and an old Norse symbol of primordial life." Notably, it's not her wooden body that embodies her iconic features, but her clothing that vividly represents this. The silver dress features a bust area that seamlessly transitions into a tubular padded section, elegantly draped over her shoulder. It conveys a stylized and refined image, quite contrary to the wild and untamed aura evoked by the tales. Saggy Tits stands here with dignity and pride. Rather than the mannequin simply showcasing the garments, the mannequins become an extension of the garment itself. Material and cloth are together the embodiment of the myth.

Typically, women are in myths stereotyped as passive or submissive figures, emphasising qualities like gentleness, nurturing, and dependence on male figures. These stories tend to disproportionately highlight the youth and beauty of female characters, reinforcing patriarchal ideals and expectations. Conversely, women who don't conform to these standards are cast as evil figures or witches, wielding their supernatural powers for malevolent purposes. Such stereotypes contribute to the perpetuation of fears surrounding powerful and independent women. The myth becomes a tool for social control, framing certain behaviors as acceptable and others as undesirable. Women who resisted male authority were subjected to ridicule, capture, and often violence.

As much as these two sides differ, there is a common denominator; a lack of agency. Whether this lack stems from little independence, heavily relying on male characters for guidance or decision-making, or women not obeying to these decision-making men, both reinforce the stereotype that women should be controlled. Myrup displays a re-telling of these mythical tales, incorporating a more diverse perspective. The story remains the same, but in Myrup's version, the division of roles and their understanding is completely different.

Take for instance, Milk Hare, mischievous milk thief who serves as a companion to witches. The whimsical Milk Hare would suck milk from the cow's udder and spit it into the witches' milk jugs. In Myrup's interpretation of the tale, the Milk Hare had drunk too much, got tipsy, causing a bit of chaos in her usual duties. Sobered up, and to redeem herself, she pursued studies abroad in Paris. "Now, she is milking that story every chance she gets" tells Myrup. This redirected storyline explains why she is wearing a t-shirt that is embossed with "Paris" all over it. However, this wasn't her more practical fashion choice, Myrup added

more to the story “she sorts of forgot that she might get cold, so she ended up borrowing a jacket from The Forest Bussy.”

Forest Bussy, as the myth tells us, was a mischievous trickster dwelling within the forest, instilling fear in many people. The eerie creaking sounds of trees blowing in the wind and rubbing together was often assisted with him, labelling this unsettling sound as “his giggle.” Myrup however, saw him differently and described him as a cute gay male with a difficult yet infectious laugh.” In his interaction between the Milk Hare and himself, Myrup explains that “he was more than happy to lend her his rhinestone distressed denim trench-coat, which made sense for his “entrance”, but at this point, he was more bothered by the fact that it covered his greatest asset: his ass.” Myrup didn’t just revisit their stories; he united them, imbuing each with vibrant social traits and distinct personalities. He dressed them in ways that challenge the stereotypical images crafted by dogmatic ideologies. This process creates a worldly experience where materials converge with one another, giving rise to alternative narratives and fostering a reinforced sense of agency.

These reinterpretations are not mischievous or spooky; rather, they are cheeky, witty, and instantaneous, rendering these figures more endearing than ever before. Unfortunately, the accompanying booklet fails to include other additional anecdotal stories. A pity, as I yearn to know them better, to hear about their everyday experiences and small talks.

Then, I remind myself that I’m not part of their group; their gathering wasn’t an invitation extended to me. I am an uninvited guest, fortunate enough to witness a glimpse of untold stories lingering in the silent air. In the Salon, Myrup employs materials as a direct reference to South Scandinavian folklore and Nordic history. Simultaneously, he incorporates contemporary fashion and custom-made outfits to offer a fresh mode for expressing diverse personalities. The result is a material dialogue delving into the changing narratives surrounding gender, viewed through feminist and queer lenses. In this artistic realm, Myrup acts as a guardian spirit, lovingly watching over these Nordic mythical figures, seeking to shield them from further persecution. Nevertheless, Myrup remains optimistic that individual experiences, emotions, and perspectives will aid in interpreting these myths. He places trust in the open-mindedness of visitors. And perhaps, when they do, an invitation will be extended, with the bubbly Forest Bussy greeting them at the door, and the Milk Hare offering a drink to share.

Salon des Refusés by Rasmus Myrup is on view at 1646, The Hague, until April 7

Karmen Samson

is modebeoefenaar en onderzoeker met interesses in materiële cultuur en museologie

Exporama 2024

Exporama offers local and tourist audiences a programme showcasing the many contemporary art initiatives in Rennes. Exporama's ambition is to unite the region's contemporary art players around a common programme, demonstrating the vitality and diversity of contemporary creation and its dissemination in Rennes and Brittany.



The programme brings together municipal and metropolitan authorities (Musée des Beaux-Arts, La Criée centre d'art contemporain, Fonds Communal d'Art Contemporain, Les Champs Libres), Frac Bretagne, associations promoting the creation and dissemination of visual arts (the 40mcube accredited art centre, Ateliers du Vent, Teenage Kicks, Lendroit éditions, Les Ailes de Caius, Noir Brillant, Les Tombées de la Nuit, Le Bon Accueil, etc.), neighbourhood cultural centres (Le Phakt), private galleries. It's a wide-ranging, affordable offer for the general public, especially young people, in line with Rennes' cultural policy. Now in its fourth year, Exporama takes the public on a journey of discovery of contemporary art throughout the city. In addition to the exhibition venues mentioned above, there are a number of events taking place in public spaces (Parc du Thabor and its Orangerie, Rennes station, the Colombier district, Cesson-Sévigné) and heritage sites (the former Saint-Laurent church). The 2024 programme includes temporary exhibitions, ephemeral outdoor installations, guided tours and events.

40mcube
centre of national interest
for contemporary art

48 avenue Sergent Maginot
F-35000 Rennes
+33 (0)2 90 09 64 11
contact@40mcube.org
www.40mcube.org

EXPO
RAMA
Rennes
2024

Chronique de l'oubli

Yoan Sorin

Press release

March 14, 2024

Exhibition

May 25 – September 22, 2024

Opening

Friday, May 24, 2024 - 6:30 pm

Curated by

40mcube and Yoan Sorin

Produced by

40mcube

This exhibition is part of
Exporama

40mcube
48, avenue Sergent Maginot
F-35000 Rennes

Open from Wednesday to Saturday
2 pm – 7 pm
Closed on bank holidays

Media and Public Relations

Cyrille Guitard
contact@40mcube.org
+ 33 (0)2 90 09 64 11



Courtesy Yoan Sorin.

Yoan Sorin's work takes the form of paintings applied to a variety of supports, of sculptures made from a variety of materials, of objects assembled and then painted, and of performances involving his own body. Each element feeds or even contaminates the others in a fluid process, within installations that constitute three-dimensional compositions constantly renewed by the visitors' wander. Inhabited, his exhibitions, in which color is a determining element, bathe in an atmosphere where serenity coexists with anxiety.

For his exhibition at 40mcube, *Chronique de l'oubli*, Yoan Sorin creates new works that play with time. Like an tear-off calendar, one painting replaces another each week, while metronomes-sculptures punctuate the exhibition.

Playing with words - chronicle in its double meaning, as a chronological narrative and as something that settles in slowly but permanently, which he associates in a contradictory way with oblivion - Yoan Sorin speaks of the latent urgency of our times.

Anne Langlois

40mcube is certified
centre of national importance for contemporary art.

40mcube is supported by
the french ministry of culture – Drac Brittany,
the regional council of Brittany,
the departmental council of Ile-et-Vilaine,
Rennes Métropole, the city of Rennes, the city of Liffre.

40mcube benefits from the sponsorship of
Art Norac – Association for the contemporary art
sponsorship of the Norac group.

With the partnership of Rousseau Clôtures, Avoxa,
Self Signal, Line Up architecture, Icodia,
02 magazine and Sennelier.

40mcube is member of the New Patrons Society and
of the networks DCA – French national network of
contemporary art centres, Arts en résidence – National
network, BLAV – national association for the people in
charge of the educational programming,
a.c.b – contemporary art in Brittany, FormaCulture
Brittany, and of the Ressources hub for contemporary
art in Brittany.

Festina Lente (Make haste slowly) 2023 – 2025

With the cycle of exhibitions, events, residencies and of research *Festina Lente* (Make haste slowly), La Criée, in collaboration with artists, imagines forms of resistance, adaptations and alternatives to ecological, but also postcolonial and societal crises, which punctuate and affect our present.

It's about asking ourselves how to program, how to act in an art center while respecting and taking care of those around us? What listening and relationship methods should be put in place for this?

A Press kit of [Festina Lente](#) is available.

Programmation 2023–2024

Exhibition

Evariste Richer, *Avaler les cyclones*
(12 oct. – 30 dec. 2023)

Anne-Charlotte Finel, *Respiro*
itinerant with CAP • Centre d'art de Saint-Fons
(03 feb. – 28 april 2024)

Rasmus Myrup, *Salon des refusés*
co-production and itinerant with 1646 Experimental Art Space, The Hague, Netherlands
(01 june – 08 sept. 2024)

Projects

Léa Muller
Residence for creation, research and transmission,
as a part of the programm Territoires EXTRA
Chalouzaïs forest, Ille-et-Vilaine
(july 2023 – june 2024)

Gabrielle Manglou
Residence for creation and transmission in schools
Jean Moulin school, Rennes
(oct. 2023 – june 2024)

Research

***Festina Lente*, revue**
editorial committee: Euridice Zaituna Kala, Sophie Kaplan, Léa Muller, Kantuta Quirós, Evariste Richer et Gilles A. Tiberghien

Companionship with the Atelier Vivant of the École Européenne Supérieure d'art de Bretagne
(october 2023 – march 2024)

Action Research by Émeline Jaret
as a part of the programm Territoires EXTRA
(sept. 2023 – march 2024)

La Criée contemporary art center

La Criée is a member networks:

- ✓ BLA! Association
des professionnels·les
de la médiation en art
contemporain
- ✓ d.c.a – Association française
de développement des centres
d'art contemporain
- ✓ a.c.b – Art contemporain en
Bretagne

Media partners

- ✓ Kostar
- ✓ Zéro deux

Established since 1986 in the city center of Rennes, in the old fish market, La Criée contemporary art center is an exhibition venue and meetings.

A laboratory space, it supports research, production and dissemination of contemporary artists and their works, inside and outside its walls.

It creates its actions aimed at all audiences in a dynamic of sharing and experimentation, as close as possible artists.

La Criée is a cultural facility of the City of Rennes, labeled contemporary art center of national interest by the Ministry of Culture.



La Criée is a cultural facility of the City of Rennes which receives the support of the Ministry of Culture, of Drac Bretagne, the Brittany region and the department of Ille-et-Vilaine.

Art Education

La Criée has, over time, forged know-how tools at the forefront of practices and research in the field of art education. Alongside short formats (visits, workshop, tours, etc.), each year it offers long-term conveying projects, backed by to productions of artworks and in-depth meetings with one or more artists.

contact

- ✓ Carole Brulard
02 23 65 25 11
c.brulard@ville-rennes.fr
- ✓ Amandine Braud
02 23 62 25 12
a.braud@ville-rennes.fr

website of art education : www.correspondances.la-criee.org

visits to La Criée

✓ Individual
A visit document presenting the exhibition is available to the public. La Criée reception staff are on hand to answer questions or start a discussion about the exhibitions.

✓ With family
La Criée provides families with adapted visiting tools, designed from the exhibition and a selection of works to create or tell stories, in correspondence with the exhibition.

✓ With a group
The public service of La Criée offers guided tours, accompanied by a mediator, from Tuesday to Friday, by reservation. The tour proposals are adapted to the public concerned (accessibility/disability, young audiences, higher education and training, etc.) and can be designed in the form of a route throughout the cycle.



Practical information

online

- ✓ www.la-criee.org
- ✓ #lacrieecentredart
- ✓ Facebook
@la.criee.art.contemporain
- ✓ Instagram
@lacrieecentredart

contact

02 23 62 25 10
la-criee@ville-rennes.fr

press contact

Thibaut Aymonin
t.aymonin@ville-rennes.fr
02 23 62 25 14 / 07 62 10 18 29

access

La Criée centre d'art contemporain
place Honoré Commeurec 35000 Rennes
(fully accessible for visitors with reduced mobility)
subway: République / bus: La Criée

opening hours

Tuesday to Sunday from 1 p.m. to 7 p.m.
open on bank holidays

(free entrance)