

Dossier de presse

Rasmus Myrup

Salon des refusées

01 juin – 08 sept. 2024



vernissage

vendredi 31 mai (18h30)

visite de presse

vendredi 31 mai (15h30)

contact presse

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en coproduction et itinérance
avec 1646 Experimental Art
Space, La Haye (Pays-Bas)

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la criée
centre d'art contemporain / rennes

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La Criée centre d'art
contemporain, Rennes et
1646 - Experimental Art Space,
La Haye (Pays-Bas)

1646

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Rasmus Myrup

Salon des refusés

01 juin – 08 sept. 2024

Cet été, La Criée présente le *Salon des refusés* de Rasmus Myrup, première exposition personnelle de l'artiste danois dans une institution française. Une vingtaine de personnages, sculptures anthropomorphes extravagantes, attablés, allongés, debout, seuls ou en groupe, occupent l'espace du centre d'art, transformé en café/centre de soin : tableau facétieux et saisissant d'une société décalée.

Les personnages de Rasmus Myrup sont issus du folklore danois, des traditions orales sud-scandinaves et de la mythologie nordique. Il puise son inspiration dans les nombreuses figures qui les composent, dont il réinterprète les histoires, faisant preuve d'une imagination foisonnante. On retrouve parmi ses figures certains personnages principaux de la sphère magique nordique, comme Gefion – déesse des sols – ou Nisse – la « petite Barbie » originale des légendes scandinaves et d'autres moins connus, mais pas moins importants. Combinant passé et présent, l'artiste les ancre dans notre société postmoderne et ses questionnements : ils interrogent notamment la normativité, l'ordre et la morale établis et affichent leur singularité, leur sensualité, leur liberté d'être.

Pour fabriquer ses sculptures, Myrup glane des objets naturels autant que des objets manufacturés, issus des rebuts de la société de consommation, qu'il assemble ensuite avec une extravagante virtuosité.

En formidable conteur, Myrup donne vie et épaisseur à des personnages mi-humains, mi végétaux, des êtres complets, Queers et alliés aux identités mouvantes et aux vies multiples, venus d'un temps tout autant préhistorique que post-humain.

Cette communauté composite, ce « salon des refusés », redessine les contours d'une autre société possible, faite de bric et de broc, de branches et de strass, de *likes* et de lichen, de singularités et de résistances. Une société qui pousse et s'épanouit, malgré tout, sur les ruines des forêts et des banlieues embrasées.

La moitié des sculptures ont été produites et présentées à la biennale de Göteborg en Suède à l'automne 2023, puis au centre d'art 1646, à La Haye, aux Pays-Bas, début 2024. À La Criée, suite à deux résidences de création, Myrup y ajoute une dizaine de nouvelles pièces, réalisées à partir de matériaux glanés à Rennes et en Bretagne. Si ces nouvelles figures restent issues de l'imaginaire nordique, çà et là des détails et métissages bretons apparaissent.

À contre-courant du climat politique actuel où les patrimoines culturels et les histoires communes deviennent des motifs de division et exclusion, les personnages de Myrup célèbrent la diversité et le mélange. Ils sont comme les champignons de la fin du monde d'Anna Tsing[✕] : une leçon d'optimisme dans un monde trop souvent désespérant.

[✕] Anna Lowenhaupt Tsing, *Le Champignon de la fin du monde : sur la possibilité de vivre dans les ruines du capitalisme*, trad. de l'anglais par Philippe Pignarre, préf. par Isabelle Stengers, Paris, La Découverte/Les Empêcheurs de penser en rond, 2017, 415 p.

Œuvres exposées

Agrippe [Harðgreipr], 2024

Fait de houx du Bois du Houx

Production: La Criée centre d'art contemporain, Rennes

Corpse-Swallower [Hræsvelgr], 2024

Fait de plumes récupérées et d'un ventilateur

Production: La Criée centre d'art contemporain, Rennes

Elli [Elle], 2023

Fait de lichen

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

Fenja, 2024

Fait de sel de table

Production: La Criée centre d'art contemporain, Rennes

Forest Bussy [Skogsbusen], 2023

Fait de bois

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

Freyja, 2024

Fait de roses

Production: La Criée centre d'art contemporain, Rennes

Gefion, 2023

Fait de terre de Vänern

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

Giant [Jätte], 2023

Fait de mousse

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



✕ vues de l'exposition *Forms of The Surrounding Futures*, 2024, Kunsthalle de Münster, Allemagne © Kunsthalle Münster / Volker Renner

Œuvres exposées

Gui [Mistletoe], 2024

Fait de gui

Production: La Criée centre d'art contemporain, Rennes

Hervard, 2023

Fait d'os

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

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

Fait de bouteilles d'eau de la fontaine de Barenton et d'un peu d'eau de la fontaine de Jouvence de Brocéliande

Production: La Criée centre d'art contemporain, Rennes

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

Fait d'un arbre et d'argile de schiste pourpre de Brocéliande

Production: La Criée centre d'art contemporain, Rennes

Lindworm [Lindorm], 2023

Fait de tilleul

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

Menja, 2024

Fait de fleur de sel de Guérande

Production: La Criée centre d'art contemporain, Rennes

Meuf de Tourbière [The Bog Lady], 2024

Fait de pellets de houblon

Production: La Criée centre d'art contemporain, Rennes

Mimir, 2024

Fait de laine

Production: La Criée centre d'art contemporain, Rennes

Nisse [Tomte], 2023

Fait de noix

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

Queen Omma [Drottning Omma], 2023

Fait de fougères et de bois de sorbier d'Omsberg

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

Saggy Tits [Slattenpatten], 2023

Fait de bois flotté

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

Suivesœur [Fylgja], 2024

Fait d'absence

Production: La Criée centre d'art contemporain, Rennes

That Bitch [Kællingen], 2023

Fait de sable et de pierres des îles Féroé

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

Œuvres exposées

The Milk Hare [Bjära/Mjölkhara], 2023

Fait de briques de lait

Production: 1646 Experimental Art Space

The Nix [Näcken], 2023

Fait de roseaux

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

Urd [Urðr], 2024

Fait de lierre français et de saule danois

Production: La Criée centre d'art contemporain, Rennes

Vidar [Viðarr], 2024

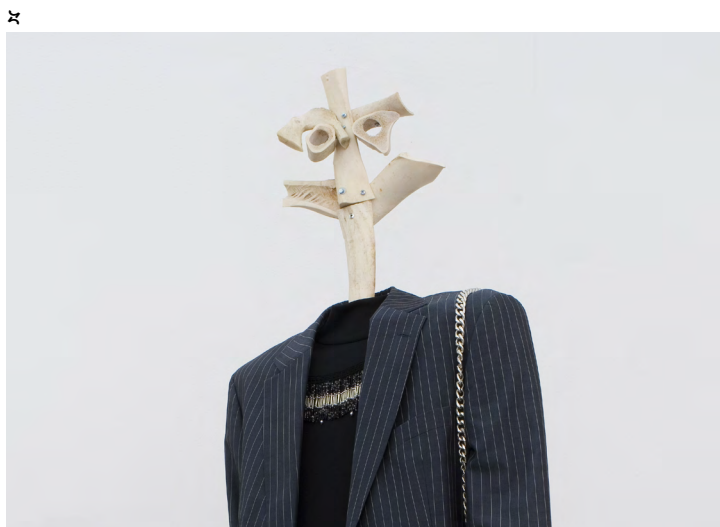
Fait d'ajoncs

Production: La Criée centre d'art contemporain, Rennes

Yule Goat [Julbock], 2023

Fait d'herbe

Production: 1646 Experimental Art Space



✂ *Herward*, 2023, Fait d'os © Jhoeko



Syn, 2023

faite de verre
vue de l'exposition *Salon des Refusés*, 2024
1646 Experimental Art Space
La Haye, Pays-Bas
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Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.

Forest Bussy [Skogsbusen], 2023

Fait de bois
vue de l'exposition *Salon des Refusés*, 2024
1646 Experimental Art Space
La Haye, Pays-Bas
© Jhoeko



vue de l'exposition *Salon des Refusés*, 2024
1646 Experimental Art Space
La Haye, Pays-Bas
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vue de l'installation *Salon des Refusés*, 2023
Gothenburg International Biennial for
Contemporary Art (GIBCA)
Göteborg, Suède
© Hendrik Zeitler

Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.



vue de l'installation *Salon des Refusés*
dans l'exposition *Forms of the Surrounding
Futures*, 2024, Kunsthalle de Münster, Allemagne
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vue de l'installation *Salon des Refusés*
dans l'exposition *Forms of the Surrounding
Futures*, 2024, Kunsthalle de Münster, Allemagne
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Évènements et rendez-vous

Juin

**visite contée de l'exposition
par Rasmus Myrup**
(samedi 01 juin 2024, 14h00)

Venez découvrir l'exposition *Salon des Refusé-es*,
et laissez Rasmus Myrup vous faire voyager grâce à
ces personnages et leurs histoires.

visite descriptive et tactile
pour adultes déficients visuels
sur inscription : 02 23 62 25 10
(vendredi 14 juin 2024, 17h30)

Une visite accompagnée par une médiatrice,
dédiée aux personnes déficientes visuelles, qui
propose une approche sensible des œuvres, par
le toucher, la perception sonore de l'espace et un
dialogue entre les perceptions des participant·es
et la description objective des éléments qui
composent l'exposition.

Juillet

***Les leçons de la forêt* (titre en cours)**
performance
Léa Muller et alliées
(jeudi 11 juillet 2024, 18h30)

Que nous apprend la forêt sur le monde et la
société qui l'entoure et la façonne? Comment nous
transforme-t-elle?

C'est à partir de son expérience d'artiste et de
forestière dans la forêt de la Chalouzaie, et plus
particulièrement à partir des quatre saisons qu'a
duré le compagnonnage avec La Criée que Léa
Muller nous adressera ses questions et réponses
ouvertes. Sa performance mêlera récits, images,
objets, calendrier, boissons et mises en bouche
concoctés par sa complice Amélie Taillard.

x



x Rasmus Myrup, *Queen Omma [Drottning Omma]*, 2023, Fait de fougères et bois de sorbier d'Omsberg © Jhoeko

Biographie

Rasmus Myrup est né en 1991 à Copenhague, où il vit et travaille. Son oeuvre est une synthèse de grands et de petits récits. Myrup étudie les grands concepts de l'existence de l'humanité, tels que l'évolution et l'histoire, par le prisme plus restreint des émotions et des expériences personnelles.

À travers ses sculptures, installations et dessins, il cherche à comprendre d'autres époques, d'autres espèces et d'autres mondes – et de cette manière, tout, des Néandertaliens aux arbres ou au folklore, offre de nouvelles perspectives sur notre compréhension de la mort, du sexe et du pouvoir.

En 2023, il présente sa première exposition personnelle *Vertreibzeit* à la Kunstverein de Göttingen, Allemagne. Ses oeuvres sont visibles au Tranen Space for Contemporary Art d'Hellerup, Danemark (2023), à la Kunsthal Charlottenborg de Copenhague (2021 et 2020) et chez Jack Barrett, New-York (2020). En 2023 il participe à la Göteborg International Biennial for Contemporary Art, Göteborg (Suède) et en 2024 il expose à 1646 – Experimental Art Space, La Haye (Pays-Bas) où il présente les premières volets du *Salon des refusés*.

Il est représenté par les galeries Nicolai Wallner à Copenhague et Jack Barrett à New York.

Formations

2018

MFA, The Funen Art Academy, Odense, Danemark

2015

BFA, The Funen Art Academy, Odense, Danemark

2011

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

Expositions personnelles (sélection)

2024

- ✓ *The Rim*, Jack Barrett, New York, USA
- ✓ *Feels*, Museum Sønderjylland, Tønder, Danemark
- ✓ *Salon des Refusés*, 1646, La Haye, Pays-Bas

2023

- ✓ *Precoming*, Overgaden, Copenhague, Danemark
- ✓ *Vertreibzeit*, Kunstverein Göttingen, Göttingen, Allemagne

2022

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

2021

- ✓ *Folx*, Galleri Nicolai Wallner, Copenhague, Danemark

2019

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

2018

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

2017

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

2015

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

Expositions collective (sélection)

2024

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

✓ *Group Therapy*, Arken, Ishøj, Danemark

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

2023

✓ *Profanations*, Culturgest, Porto, Portugal

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

✓ *Wadden Tide*, Blåvandshuk, Danemark

✓ *Gems! For The Garden*, Bucharest Botanical Garden, Bucarest, Roumanie

✓ *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, Norvège

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

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

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

✓ *NADA House*, Governor's Island, New York, USA

2020

✓ *Bri Williams*, Clémence de La Tour du Pin and Rasmus Myrup, Pina, Vienne, Autriche

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

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

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

Prix et bourses

2021

✓ *Aage og Yelva Nimbs Fond*, Honorary grant

2020

✓ *Work Grant*, Danish Arts Foundation

2019

✓ *Talent Prize*, Carl Nielsen og Anne Marie Carl-Nielsens Legat

✓ *Work grant*, Danish Arts Foundation

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 skillfully 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 propose aux publics de proximité comme touristiques un programme mettant en valeur ce que Rennes recèle d'initiatives multiples en art contemporain. L'ambition d'Exporama est de fédérer les acteurs de l'art contemporain du territoire autour d'une programmation commune, démontrant la vitalité et la diversité de la création contemporaine et de sa diffusion à Rennes et en Bretagne.



Cette programmation réunit les acteurs en régie municipale ou métropolitaine (Musée des beaux-arts, La Criée centre d'art contemporain, le Fonds Communal d'Art Contemporain, Les Champs Libres), le Frac Bretagne, les associations agissant en faveur de la création et la diffusion des arts visuels (le centre d'art labellisé 40mcube, les Ateliers du Vent, Teenage Kicks, Lendroit éditions, Les Ailes de Caius, Noir Brillant, Les Tombées de la Nuit, Le Bon Accueil, etc.), les centres culturels des quartiers (le Phakt), les galeries privées. C'est une offre grand public, foisonnante, accessible financièrement, notamment à la jeunesse, en cohérence avec la politique culturelle de Rennes.

Pour sa quatrième édition, Exporama emmène les publics à la découverte de l'art contemporain partout dans la ville. Outre les lieux d'expositions mentionnés ci-dessus, de nombreuses propositions investissent l'espace public (parc du Thabor et son Orangerie, gare de Rennes, quartier Colombier, Cesson-Sévigné) et des lieux patrimoniaux (ex-église Saint-Laurent).

La programmation 2024 propose des expositions temporaires, des installations éphémères en plein air, des visites guidées et des événements.

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EXPO
RAMA
Rennes
2024

Chronique de l'oubli

Yoan Sorin

Communiqué de presse

16.03.2024

Exposition

25.05 – 22.09.2024

Vernissage

24.05.2024 - 18h30

Commissariat

40mcube et Yoan Sorin

Production

40mcube

Exposition présentée
dans le cadre d'Exporama

40mcube
48, avenue Sergent Maginot
F-35000 Rennes

Du mercredi au samedi 14h – 19h
Fermé les jours fériés

Relations presse

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Courtesy Yoan Sorin.

La pratique artistique de Yoan Sorin prend la forme de peintures apposées sur supports variés, de sculptures composées de matériaux divers, d'objets assemblés puis peints, de performances impliquant son propre corps. Chaque élément alimente voire contamine les autres de manière fluide, au sein d'installations qui constituent des compositions en trois dimensions sans cesse renouvelées par la déambulation. Habitées, ses expositions où la couleur est déterminante baignent dans une atmosphère où la sérénité cohabite avec l'inquiétude.

Pour son exposition à 40mcube, *Chronique de l'oubli*, Yoan Sorin réalise de nouvelles œuvres qui jouent avec le temps. Comme une éphéméride, une peinture en remplace une autre chaque semaine, tandis que des sculptures-métronomes ou sabliers, comme les temps de performance, rythment l'exposition.

Jouant avec les mots, celui de chronique dans sa double signification, en tant que récit chronologique et de quelque chose qui s'installe lentement mais durablement, qu'il associe de manière contradictoire à l'oubli, Yoan Sorin témoigne de l'urgence latente de notre temps.

Anne Langlois

40mcube est labellisé
centre d'art contemporain d'intérêt national.

40mcube reçoit le soutien
du ministère de la Culture – Drac Bretagne,
de la région Bretagne,
du département d'Ille-et-Vilaine,
de Rennes Métropole,
de la ville de Rennes et de la ville de Liffré.

40mcube bénéficie du concours
d'Art Norac – Association pour le mécénat
d'art contemporain du groupe Norac.

Avec le partenariat de
Rousseau Clôtures, Avoxa,
Self Signal, Line Up architecture, Icodia,
revue 02 et Sennelier.

40mcube est membre de la Société des Nouveaux
commanditaires et des réseaux DCA – association
française de développement des centres d'art
contemporain, Arts en résidence – Réseau national,
BLAV – association nationale des professionnels
de la médiation en art contemporain,
a.c.b – art contemporain en Bretagne, FormaCulture
Bretagne, et du Pôle de ressources pour l'éducation
artistique et culturelle en art contemporain – Bretagne.

Festina Lente (Hâte-toi lentement) 2023 – 2025

Avec le cycle d'expositions, d'événements, de résidences et de recherches Festina Lente (Hâte-toi lentement), La Criée imagine avec les artistes des formes d'adaptations, d'alternatives et de résistances aux crises écologiques, mais aussi postcoloniales et sociétales qui rythment et affectent notre présent.

Il s'agit de se demander comment programmer, comment agir dans un centre d'art en respectant et prenant soin de celles, ceux et ce qui nous entourent ? Quelles modalités d'écoute et de relation mettre en place pour cela ?

[Un dossier de presse de Festina Lente est disponible.](#)

Programme 2023–2024

Expositions

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

Anne-Charlotte Finel, *Respiro*
itinérance avec le CAP • Centre d'art de Saint-Fons
(03 février – 28 avril 2024)

Rasmus Myrup, *Salon des refusés*
coproduction et itinérance avec 1646 Experimental Art Space, La Haye, Pays-Bas
(01 juin – 08 septembre 2024)

Résidences

Léa Muller
Résidence de recherche, de création et de transmission, dans le cadre du dispositif Territoires EXTRA forêt de Chalouzais, Ille-et-Vilaine
(juillet 2023 – juin 2024)

Gabrielle Manglou
Résidence de création et de transmission école Jean Moulin, Rennes
(octobre 2023 – juin 2024)

Recherche

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

Compagnonnage avec l'Atelier Vivant de l'École Européenne Supérieure d'art de Bretagne
(octobre 2023 – mars 2024)

Recherche-action par Émeline Jaret
dans le cadre de Territoires EXTRA
(septembre 2023 – mars 2024)

La Criée centre d'art contemporain

La Criée est membre des réseaux

- ✓ 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

Partenaires média

- ✓ Kostar
- ✓ Zéro deux

Implantée depuis 1986 en centre-ville de Rennes, dans l'ancien marché aux poissons, La Criée centre d'art contemporain est un lieu d'exposition et de rencontres.

Espace laboratoire, elle soutient la recherche, la production et la diffusion des artistes d'aujourd'hui et de leurs œuvres, dans et hors ses murs.

Elle conçoit ses actions de médiation dans une dynamique de partage et d'expérimentation, au plus proche des artistes et de tous les publics.

La Criée est un équipement culturel de la Ville de Rennes, labellisé centre d'art contemporain d'intérêt national par le ministère de la Culture.



La Criée est un équipement culturel de la Ville de Rennes qui reçoit le soutien du ministère de la Culture, de la Drac Bretagne, de la région Bretagne et du département d'Ille-et-Vilaine.

Service des publics

La Criée a, au fil du temps, forgé des outils de savoir-faire aux avant-postes des pratiques et des recherches dans le domaine de la médiation culturelle. Aux côtés de formats courts (visites, visites-ateliers, parcours, etc.), elle propose chaque année des projets de transmission sur le temps long, adossés à des productions d'œuvres et à des rencontres approfondies avec un ou plusieurs artistes.

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site du service des publics : www.correspondances.la-criee.org

visites à La Criée

✓ En individuel
Un document de visite présentant l'exposition est à la disposition du public. Le personnel d'accueil de La Criée est présent pour répondre aux questions ou entamer une discussion au sujet des expositions.

✓ En famille

La Criée met à disposition des familles des outils de visite adaptés, conçus à partir de l'exposition et une sélection d'ouvrages pour fabriquer ou se raconter des histoires, en correspondance avec l'exposition.

✓ En groupe

Le service des publics de La Criée propose des visites commentées, accompagnées d'un-e médiateur-trice, du mardi au vendredi, sur réservation. Les propositions de visites s'adaptent au public concerné (accessibilité / handicap, jeunes publics, enseignement supérieur et formation, etc.) et peuvent être pensées sous forme de parcours tout au long du cycle.



Informations pratiques

accès

La Criée centre d'art contemporain
place Honoré Commeurec 35 000 Rennes
(Accessible en fauteuil roulant)
métro : République / bus : La Criée

horaires

du mardi au dimanche de 13h à 19h
ouvert les jours fériés

(entrée gratuite)

sur Internet

- ✓ www.la-criee.org
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