

Press Kit

# Euridice Zaituna Kala *Daylighting: but it's water that speaks*

08 Feb. – 27 April 2025



photo credit: Euridice Zaituna Kala, La guéde, blue\_fiace, la waïde, 2024, ©ADAGP 2024 / visual identity: Alias Sandi

**opening**

Friday 7 February  
(6pm)

**press preview**

Friday 7 February  
(3pm)

**press contact**

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Ville de  
RENNES

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centre d'art contemporain / rennes



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# Euridice Zaituna Kala *Daylighting: but it's water that speaks* 08 fév. – 27 avr. 2025

**opening**

Friday 7 February 2025  
6.30pm to 8.30pm

**curator**

Sophie Kaplan

**support**

Daylighting, but it's water that speaks is supported by la galerie anne barrault and l'atelierstudio LAKALA for the production of the installation *Eutrophé: la vague* (the wave), 2024 - 2025.

ANNE  
BARRAULT

**press preview**

Friday 7 February 2024 at 3pm

**press contact**

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*What does the river tell us when we listen to it?*

*What does the city reveal to us if we look at it from a different angle?*

To create the exhibition *Daylighting, but it's water that speaks*<sup>∗</sup> at La Criée, Euridice Zaituna Kala travelled around Rennes and entered into a dialogue with some of the elements that make up the city: its river, its glass and stone architecture, its people and forgotten plants, its transparencies and its reflections. It is a dialogue of interiorities and exteriorities, objective and subjective elements, stories and images. In a dynamic installation that unfolds throughout the art centre, using both industrial and blown glass, transparent images, coloured lights, ancient seeds and multilingual stories, Euridice Zaituna Kala gives a voice to the voiceless, the unheard or the forgotten: the partially enclosed river, endemic species discarded, ancestors forgotten or whose stories have been overwritten by other stories (such as urban development, petro-capitalism or the French language).

The Rennes anchoring is also overwhelmed as much as enriched by various other locales:

- ✓ New York, where the artist completed a research residency in late 2023, during which she interrogated the connections between the megalopolis and its architecture of entrails and summits, and the people and ecosystems that preceded it, creating new connections and cracking open the purely 'growthist' vision of the Big Apple from her point of view as a passing outsider.
- ✓ Maisons-Alfort, on the outskirts of Paris, where she lives and collects plural histories and edible seeds.
- ✓ Maputo in Mozambique, where she grew up and which she recalls in a conversation that blends her voice with those of her mother, grandmother and daughter.
- ✓ Réunion, which she visited very recently and from which she brought back the Creole language, which she mixes here with the Gallo patois.

It is precisely here, in these intersections – where the waters mingle – that Euridice Zaituna Kala's method lies. It's a method that superimposes situationist dérives, dialogues with ancestors,

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<sup>∗</sup> In English, the excavation of a river that had previously been covered by urban infrastructure is referred to as daylighting a river. In Rennes, there are plans to restore daylight to the Vilaine at Place de la République by 2030. At present, the Vilaine is covered by a car park in the city centre.

decolonial readings and creolization. Through this method, the artist, herself crossed by many histories, trajectories and languages, provokes sometimes unexpected connections and proposes a kind of pluriversalism through particularisms, a form of prospective reality nourished by bursts of colour, fragments of images and the musicality of languages that are close to us but yet largely elude us.

Euridice Zaituna Kala's exhibition *Daylighting, but it's water that speaks* brings together the voices of many struggles – ecological, feminist, indigenous – and links them to her own history and that of Rennes. The exhibition is also a vibrant, sensual and luminous tribute to the forces of life.

# Exhibited Works

*Groundings, revelations II, Lenapes, 2024*

transfer on glass, IA images, painting, metal frame

82 x 102 x 2,5 cm

Production : galerie anne barrault (Paris) and LAKALA studio

*Cartographie under\_grounds, revelations, 2024*

glass transfer, mixed media, scanned images, wheat, metal frame

121 x 84 x 2 cm

Production : galerie anne barrault (Paris) and LAKALA studio

*Mocassins, Nike, Lenapes, 2024*

glass transfer, digital image, 3D, metal frame

102 x 81,5 x 2 cm

Production : galerie anne barrault (Paris) and LAKALA studio

*Squirrel, nuts, plants, fire\_XIV, 2025*

glass transfer, iridescent metal frame

30 x 22 x 2 cm

Production : La Criée centre d'art contemporain and LAKALA studio

*The ear of the people, l'oreille du peuple, 2025*

Blown glass, feathers, plants and headphones gleaned from the banks of the Vilaine river

production: La Criée centre d'art contemporain and LAKALA studio

*Eutrophé: la vague, 2025*

iridescent metal frames, transfers on glass and metal, writing, engravings, seeds, blown glass, paints, cold metallisation, motorization

production: La Criée centre d'art contemporain, galerie anne barrault (Paris) and LAKALA studio

*Squirrel, nuts, plants, fire\_XIII, 2025*

glass transfer, iridescent metal frame

30 x 22 x 2 cm

Production : galerie anne barrault (Paris) and LAKALA studio

*Le Trou noir – Rituel, 2025*

Sound piece, 18 minutes

Text written in French, then translated and spoken in Gallo and Reunionese Creole

production: La Criée centre d'art contemporain and LAKALA studio

*Ailes, Serre, Palace, 2024 – 2025*

transfers on glass tiles, painted metal structure

24,4 x 15 cm each tile

production: La Criée centre d'art contemporain and LAKALA studio

*Louise Kuling\_Why be born a slave, 2024*  
 transfer on glass, image based on the bust *La Nègresse*  
 by Jean-Baptiste Carpeaux (1867), metal frame  
 40 x 30 x 15 cm  
 production: galerie anne barrault and LAKALA studio

*Squirrel, nuts, plants, fire\_I to XII, 2024 – 2025*  
 glass transfer, blue and green tinted glass, iridescent  
 frames, cold enamel, metal frames  
 30 x 22 x 2 cm each one  
 production: La Criée centre d'art contemporain,  
 galerie anne barrault (Paris) and LAKALA studio

*Good is go, the moon, dust, 2024 – 2025*  
 transfer on glass, blue tinted glass, iridescent frame,  
 cold enamelling, metal frame  
 30 x 22 x 2 cm  
 production: La Criée centre d'art contemporain,  
 galerie anne barrault (Paris) and LAKALA studio



\* Euridice Zaituna Kala, *Sea(E)scapes-DNA: Don't (N)ever Ask*, exhibition view *Indigo Waves and Other Stories*, Savvy Contemporary, Berlin (Allemagne) © Marvin Systemans

\*\* Installation view *I have changed in every way, way of it - #2*, 2018, Cac-La Galerie, Noisy-le-Sec

# Press Images



*Sumo: des différents niveaux de toxicite*

View of the installation at the Musée d'art et  
d'histoire Paul Eluard, Saint-Denis, 2021

Courtesy Euridice Zaituna Kala

© ADAGP, Paris, 2024

Photo: Anais Nieto

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View of the exhibition *En quelques gestes: as if two  
suns were setting*, galerie anne barrault, Paris, 2024  
Courtesy Euridice Zaituna Kala  
© ADAGP, Paris, 2024  
Photo : Aurélien Mole



*Nuit américaine*, 2024  
transfer on glass, transfer on metal, digital image,  
metal frame  
87×77×39 cm

Courtesy Euridice Zaituna Kala  
© ADAGP, Paris, 2024  
Photo : Aurélien Mole



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View of the exhibition *Je suis l'archive, I, the archive*, Villa Vassilieff, Paris, 2020

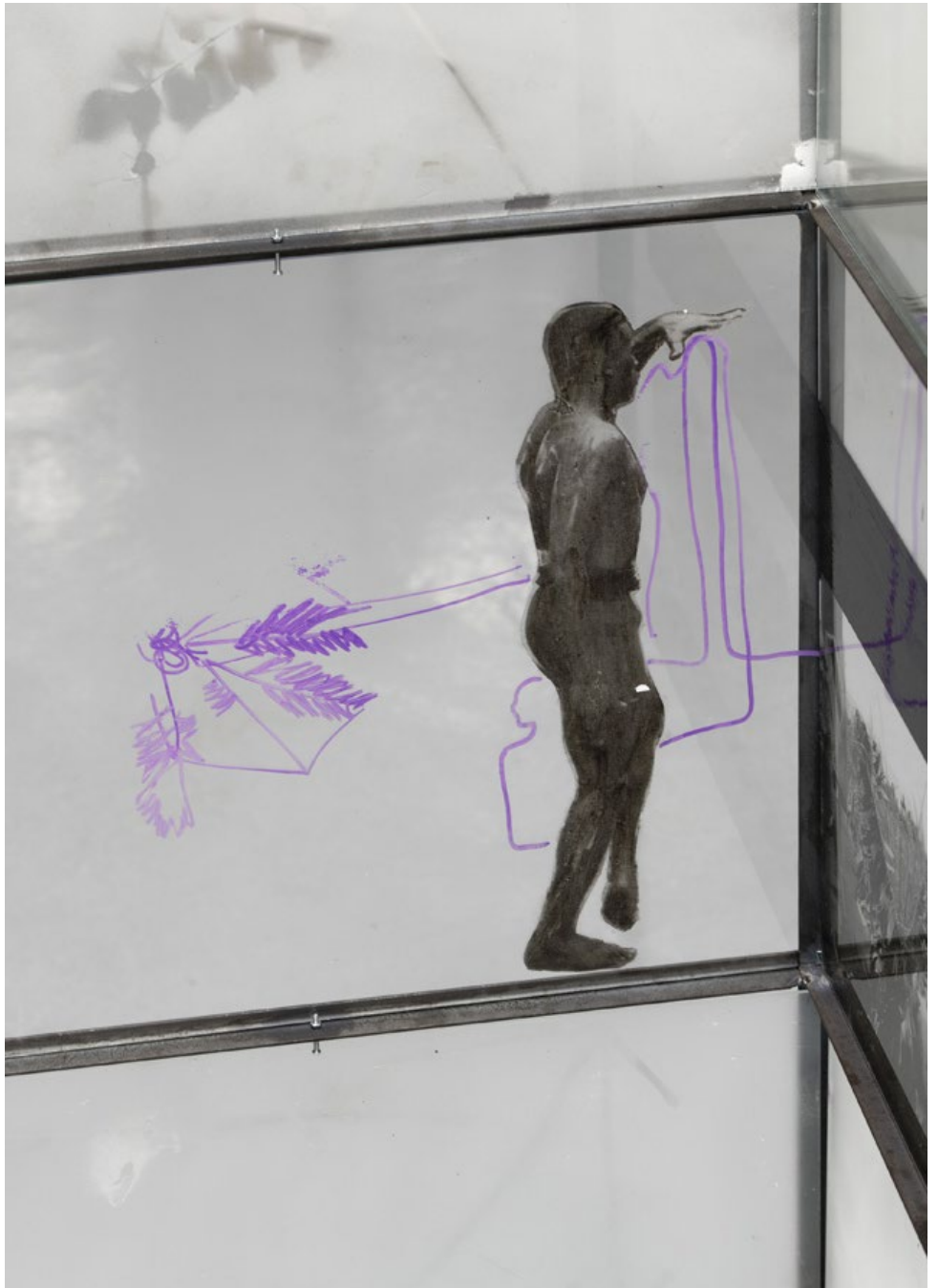
Courtesy Euridice Zaituna Kala  
© ADAGP, Paris, 2024  
Photo: Aurélien Mole



*Trans\_relations: I am the Archive* (détail), 2020 19 scrolling led panels

Courtesy Euridice Zaituna Kala  
© ADAGP, Paris, 2024  
Photo: Aurélien Mole





*Personal Archive: An exercise on emotional  
archeologies (detail), 2020*  
Glass plates, metal

Courtesy Euridice Zaituna Kala  
© ADAGP, Paris, 2024  
Photo: Aurélien Mole

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*Rendition - a moment in between 33 years of protest (Partitions of a story of continued [Madgerman] protests in Maputo)*, 2023-2024  
2 films, 59 min

View of the exhibition *Echos der Bruderländer*,  
Haus der Kulturen der Welt, (HKW)  
Berlin (Germany), 2024  
Courtesy Euridice Zaituna Kala  
© ADAGP, Paris, 2020  
Photo: Hannes Wiedemann/HKW



*Je suis l'archive*, 2020  
sound installation, glass sculptures, light,  
1h07mins

View of exhibition  
*Paulo Cunha e Silva Art Prize*  
Galerie Municipal de Porto (Portugal), 2023  
Courtesy Euridice Zaituna Kala  
© ADAGP, Paris, 2024  
Photo: Dinis Santos



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# Events and Rendez-vous

## February

### teachers' visit

(Wednesday 26, 2pm)

by reservation: 02 23 62 25 12

## March

### descriptive and tactile tour

for visually impaired adults

(Friday 07, 5.30pm)

A guided tour for the visually impaired, offering a sensitive approach to the works, through touch, the perception of sound in the space and a dialogue between the participants' impressions and the objective description of the elements that make up the exhibition.

At La Criée, reservation by e-mail at [la-criee@ville-rennes.fr](mailto:la-criee@ville-rennes.fr) or by telephone on 02 23 62 25 10

### arpage #4

(Tuesday 18, 2pm – 5pm)

Arpage is a collaborative reading method. A work is shared out into as many parts as there are participants. After an individual reading, the participants recount and summarise their reading.

At La Criée, reservation by e-mail at [la-criee@ville-rennes.fr](mailto:la-criee@ville-rennes.fr) or by telephone on 02 23 62 25 10

### meeting between Euridice Zaituna Kala and Nadine Atallah

(Monday 03, 6pm)

Nadine Atallah teaches art history and theory at the École Européenne Supérieure d'Art de Bretagne (EESAB) in Rennes. Her research in art history is linked to her curatorial practice, which focuses on contemporary art on the African continent and its diaspora, as well as gender issues. Together with Euridice Zaituna Kala, who shares the same concerns, they will be taking a closer look at the exhibition at La Criée and offer some key insights.

At La Criée, free admission subject to availability

### projection

« Ai: African Intelligence » by Manthia Diawara

(Sunday 30, 4:45pm)

in partnership with Frac Bretagne

Manthia Diawara's latest essay film, *AI: African Intelligence*, explores the contact zones between African rituals of possession within traditional fishing villages of the Atlantic coast of Senegal and the emergence of new technological frontiers known as Artificial Intelligence. Considering the confluence of tradition and modernity, Diawara questions how we could move from disembodied machines towards a more humane and spiritual control of algorithms. Could Africa be the context of emergence for such improbable algorithms?

Frac Bretagne Auditorium, free admission subject to availability



\* *Personal Archive: An exercise on emotional archeologies* (detail), 2020, glass plates, metal  
Courtesy Euridice Zaituna Kala © ADAGP, Paris, 2024, Photo: Aurélien Mole

# Biography

Born in Maputo (Mozambique) in 1987, Euridice Zaituna Kala lives and works in Maisons-Alfort. Her work focuses on cultural metamorphoses, the adaptation and manipulation of history. The artist draws on iconographic archives to reveal their subjectivities, as well as those they have made invisible. She questions the appropriation of black bodies through their representation in archives; but rather than seizing control of their history, she attempts to reaffirm their existence. Her approach is based on research, and is expressed in a variety of ways. Her practice is protean: performances, installations, photographs, texts, sculptures/landscapes, videos, sound works, etc. She has been a lecturer – artist at the Ecole des Beaux-Arts de Nantes since 2022, and is the founder and co-organiser of e.a.s.t. (Ephemeral Archival Station), a laboratory and platform for artistic research projects established in 2017.

## Solo Exhibitions

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2025

✓ *Daylighting: mais c'est l'eau qui parle (Daylighting: but it's water that speaks)*, La Criée, centre d'art contemporain, Rennes

2024

✓ *En quelques gestes: as if two suns were setting*, galerie anne barrault, Paris

2021

✓ *Sea (E)scapes: ADN, sans titre*, Galerie Salon H, Paris

✓ *FIAC Hors les Murs au Jardin des Tuileries*, galerie anne barrault, Paris

2020

✓ *Je suis l'archive, I, the archive*, Villa Vassilieff, Paris

2014

✓ *Will See you in December Tomorrow- -WSYDT*, Museo di arte, Maputo (Mozambique)

## Selected Group Exhibitions

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2025

*Tactical Specters*, La ferme du buisson, Noisiel

2024

✓ *Primavera, Primavera*, FRAC Méca, Bordeaux

✓ *Memory is an Editing Station*, Sao Paulo (Brazil)

✓ *Passengers in Transit*, Ex Farmacia Solveni, La Biennale di Venezia

2023

✓ *The Words Create Images*, 5ème édition Biennale de Casablanca (Marocco)

✓ *Indigo Waves and Other Stories*, Savvy Contemporary, Berlin (Germany)

✓ *Memory is an Editing Station*, 22ème Biennial Sesc\_Videobrasil, Sao Paulo (Brazil)

2022

✓ *Fata Morgana*, Jeu de Paume Lab, Paris

✓ *How Will You Ascertain Time?*, Savvy Contemporary, Berlin (Germany)

✓ *Ano Zero*, Coimbra Bienal, Coimbra (Portugal)

2021

- ✓ *History's Footnote*, Marres, Maastricht (Netherlands)
- ✓ *Un.e air.e de Famille*, Saison Africa 2020, Musée d'art et histoire Paul Eluard, Saint-Denis
- ✓ *This is not Africa: Unlearn what you've learned*, Aros Museum, Aarhus, Denmark
- ✓ *Conversations*, Galerie Anne Barrault, Paris

2020

- ✓ *Tomorrow There Will Be More Of Us*, Triennale de Stellenbosch (South Africa)

2019

- ✓ Ernest Mancoba: I Shall Dance in a Different Society | Centre Pompidou, Paris
- ✓ Love & Ethnology (Hubert Fichte) | Haus der Kulturen der Welt, Berlin
- ✓ 14th Triennale for Small Sculptures: 40,000 – A Museum of Curiosity | Fellbach, Germany

2018

- ✓ *Sang roses aligné·e·s*, Galerie Laboratoire Bx, Centre actif d'art contemporain, Bordeaux
- ✓ *Measure the Valleys*, Maison des Arts Georges & Claude Pompidou Centre d'Art Contemporain, Cajarc
- ✓ *e.a.s.t.*, Island, Bruxelles, (Belgium)

## Residences (selection)

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2023

- Résidence de recherche à la Villa Médicis, Rome (Italy)
- Résidence de recherche à la Villa Albertine, New York (United States)

2019-2020

- Urbane Künste Ruhr, Mülheim an der Ruhr (Germany)

2016

- Artist residency, Town Hall and Centre culturel portugais, Maputo, Lisbonne (Portugal)
- 180° Artistas do Sul- Hangar, Lisbonne (Portugal)

2015

- 360° Triangle Workshop – Hangar, Lisbonne (Portugal)
- ASIKO «A history of contemporary art in Maputo in 4 weeks», Maputo (Mozambique)

2014

- Fondation Blachère, Apt (France)
- Curiosity Backpackers* – series of interventions in the space, Johannesburg (South Africa)

## Prizes and Grants (selection)

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2020

- Creation grant, CNAP

2019

- Villa Vassilieff/ADAGP Grant

2017

- Grant from the ICA, University of Cape Town (South Africa)

## ***Je suis l'archive***

*What happens if the histories you want to know have left no records<sup>\*</sup>?*

Euridice Zaituna Kala is the archive. The archive is enmeshed in the pores of her skin, the folds of her memory and her recollections of meetings, texts and journeys. Invited by the ADAGP (Association for the Development of the Graphic and Visual Arts), Villa Vassilieff and Bibliothèque Kandinsky to work with the Marc Vaux collection<sup>\*\*</sup>, Euridice Zaituna Kala has herself become the archive. Euridice has enthusiastically taken on this new role by searching for familiar figures from her memories and personal set of references: *Josephine Baker, James Baldwin, her father Getulio Mario Kala...* By becoming the archive, Euridice gathers, sorts and interprets information according to its affective value rather than its historical relevance. Becoming the archive means reclaiming power by writing history free of institutional norms. It means shedding light on people and geographical areas who have been deliberately excluded from historical accounts and giving visibility to groups of people who have been forgotten by hegemonic narratives. «I became this other power that was going to foreground whatever I wanted and however I wanted to portray it, regardless of how it has been established in existing archives<sup>\*\*\*</sup>.»

By approaching the archive through her individual subjectivity and focusing on people she is intimately connected to, the artist attempts to develop a plural, personal and deviant manner of recounting history. As Euridice browsed the Marc Vaux collection, certain photographs caught her eye: a portrait of the Black model Aïcha Goblet, sketches of Josephine Baker by Jean de Botton and two portraits of unknown nude Black models. The artist was drawn to these familiar bodies which resembled her own. Euridice reflected on these bodies' presence in these photographs and their absence from the archives from which monolithic narratives of modern art have been constructed. Rather than reproducing these photographs in her exhibition, the artist instead chose to use narration to draw attention to the bodies frozen and framed in these images – trapped by the projections and fantasies of others.

Euridice Zaituna Kala is also interested in absent images: those that have gone missing, those never taken by Marc Vaux, those that have never been located. Who misses these missing images? How did they go missing? Do they exist somewhere else other than in the Vaux photographs? The Marc Vaux archives are a mammoth collection. They contain more than 127,000 photographs and feature more than 5,000 listed artists and 11,000 boxes of glass plate negatives. Usually praised for their breadth and comprehensiveness, Euridice de-

<sup>\*</sup> Ann Cvetkovich dans Tammy Rae Carlan et Ann Cvetkovich, « Sharing an Archive of Feelings: A Conversation », *Art Journal* 72, n° 2 (été 2013), consulté le 16 décembre 2024 : <http://artjournal.collegeart.org/?p=3960>

<sup>\*\*</sup> Ancien charpentier formé à la photographie après une blessure lors de la Première Guerre Mondiale, Marc Vaux commence dans les années 1920 à photographier plus de 6000 artistes – venu-e-s de France ainsi que du monde entier – et leurs œuvres dans leurs ateliers de Montparnasse et de Paris, produisant, jusqu'au début des années 1970, plus de 127 000 photographies.

<sup>\*\*\*</sup> Euridice Kala et Lucy Cotter, « Becoming the Archive: A Dialogue with Euridice Kala. » *MaHKUscript: Journal of Fine Art Research*, 2017, 2(1): p. 6, consulté le 16 décembre 2024 : <https://doi.org/10.5334/mjfar.27>



monstrates that, like any archive, the Vaux collection is defined by its creator's subjectivity and material constraints. Figures like Ernest Mancoba, Gerard Sekoto, James Baldwin and Katherine Dunham do not feature in the collection. « There are no missing images unless someone is missing them<sup>xxxx</sup>.» Someone must miss these images for their absence to be noticed.

History sorts between the remembered and the forgotten. « In Paris », Euridice told me, « images were sorted by erasing Black bodies. Now, I have a utopian dream of redressing this imbalance by putting these bodies back into the archive that erased them<sup>xxxx</sup>.»

Paul Veyne described history as « patchwork knowledge » or « mutilated knowledge<sup>xxxxxx</sup> » due to the scarcity of archives and sources. Yet, history often states, delimits and orders things or sets facts in stone. Here, instead, Kala chooses to ground her exhibition in doubt, uncertainty and interpretation. Absence becomes tangible, visible and audible. Absence also becomes fiction. Voices guide visitors as they walk through the exhibition. This sound piece, written by Euridice Zaituna Kala, blends references to Marc Vaux's photographs and other photographs with mentions of Black historical figures who spent time in Paris and autofiction based on her own experiences as a Black, Mozambican, African and migrant woman. The piece is a sensorial narrative inspired by Léopold Sédar Senghor's *Royaume d'enfance* (Kingdom of Childhood). Senghor used this image to describe his attempts to recreate the lost paradise of his childhood in his poetry by rediscovering the power of a child's imagination. Fiction fills the gaps in archives and joins the dots between partial historical records. « Poetry can extend the document<sup>xxxxxx</sup>. » Bodiless narrators give a voice to Marc Vaux's voiceless images, whispering a story that blends different periods, characters and continents. The narrative mixes Mozambique and Paris; the artist's family history with Marc Vaux's family history; and the past with the present. It reflects on the difficulty of accessing archives and the challenges of appropriating them.

The voices in the exhibition are accompanied by sculptures and visual forms. The space is bathed in coloured lights. One particular material – glass – is particularly prominent in the exhibition space. Euridice Zaituna Kala's glasswork allows her to develop a quasi-physical connection with Vaux's archive, by reusing the material the photographer used to create the images in his collection: the negatives from Marc Vaux's view camera are mounted on glass plates. Euridice has engraved and drawn her own images and memories on rectangular pieces of glass that resemble those from the archive, as if adding to Vaux's collection by reinserting bodies that were excluded from it. However, the artist chooses to work on the glass with materials that fade over time or disappear, highlighting the fragility of our archives and the precariousness of our attempts to record our histories. Glass, as a material, exemplifies this fragility: how many negatives must have been lost by falling or through other accidents?

xxxx Frédéric Worms, « Vivre avec ou sans les images: quelle différence ? » dans Dork Zabunyan (dir.), *Les images manquantes*, Les Carnet du Bal n°3, Paris, Éditions Le Bal, Textuel, CNAP, 2012, p. 13

xxxxx Euridice Zaituna Kala, le 29 juillet 2020, conversation avec l'auteure

xxxxxx Paul Veyne, *Comment on écrit l'histoire*, Paris, Le Seuil 1971, réédition collection « Points Histoire », 1996, p. 26

xxxxxxx Muriel Rukeyser, phrase écrite à la fin d'une note à la publication initiale d'U.S 1, 1938, Éditions Convici/Friede

Elsewhere in the exhibition space, Euridice's glass silhouettes subtly recall the nude Black bodies in the archive. These bodies include a model shot by Vaux, a child immortalised by Ricardo Rangel and a male figure sculpted by Max Le Verrier and photographed by Vaux. Euridice makes these people whose names have been lost present in the space but does not expose them to the viewer. Their transparent silhouettes make the shapes of their bodies difficult to discern – as if they were present in negative. The artist uses these sculptures to question how Black bodies have been appropriated by various forms of representation. How can we rewrite the history of bodies when their images only persist through the gaze of the other? How can we once again give these bodies control of their own representation and return to them the privacy that photography has stripped them of? Rather than reappropriating their histories, Euridice affirms their existence. Further on in the space, the artist cuts up silhouettes of Josephine Baker's banana belt and the profile of Black model Aïcha Goblet in mirror aluminium panels. These women who embodied Western fantasies become mirrors showing visitors their own reflections, symbolising the projections and expectations that have been imposed on these bodies since the 1920s.

Euridice often told me that she imagined this exhibition as a dance with Marc Vaux, in which each partner takes turns at guiding the other. This dance takes place in a permeable space where the archives and the artist mutually influence one another. The artist is shaped by the photographs from the archive she questions in her work. The archive is altered by the gaze of the artist and in turn shapes the perceptions of visitors. Gazes leave a trace on their objects. Patrimony and archives are not sealed and demarcated spaces. They are meant to be questioned, appropriated and reworked. Visitors are, in turn, invited to become the archive – to construct and rewrite their own history. «I am the archive; you are the archive»\*\*\*\*\*.»

Camille Chenais

text about the exhibition *Je suis l'archive* of Euridice Zaituna Kala  
Villa Vassilieff from 19 september to 19 december 2020

# Nicola L. *Chelsea Girl*

31.01 - 18.05.2025

Curator : Géraldine Gourbe

PRESS TOUR AND OPENING THURSDAY 30 JANUARY 2025

A French-born performer and designer who passed away in 2018, Nicola L. moved from the Académie Julian to the Ecole des Beaux-Arts in Paris, where she worked in the studio of painter Jean Souverbie. She discovered New York in 1966, on the invitation of the experimental theater La MaMa, and settled there permanently in the late 1970s. Her conceptual work is based on two approaches that open up multiple possibilities: making bodies and making bodies. «Faire corps», i.e. bringing bodies together in the same skin, to inhabit space together, more organically, from the inside of a second skin. «Le Manteau rouge, une même peau pour tout le monde» (1969) is a huge stretcherless canvas with 11 empty pockets adapted to the dimensions of 11 human bodies. The coat was designed for a performance to accompany Gilberto Gil and Caetano Veloso at the Isle of Wight pop music festival. Since 2002, the artist has been touring the world with his "art-skins" (Cuba, Paris, Los Angeles, the Great Wall of China, and as far afield as the European Parliament in Brussels), inviting bodies to share in his performances «the odyssey of the flesh», as Michel Onfray puts it.

Already part of the Frac Bretagne collection with the work *Tapis gris pour cinq personnes*, 1975, this wide-ranging exhibition, conceived in partnership and touring with the Camden Art Center in London (UK), the Kunsthalle in Vienna (Austria) and the Museion in Bolzano (Italy), will trace the artist's fantastic career and combine it with works by other figures from the artistic scenes she has traversed.



Nicola L. dans *Penetrable* au Chelsea Hotel, New York City, 1991 © Nicola L. Collection et Archive.  
Crédit photo : Rita Barros.

**40mcube**  
centre d'art contemporain  
d'intérêt national



Press release  
04.12.2024

## ***Elle empêche les choses de dormir***

**40mcube**  
**Exhibition**  
February 1 to April 12, 2025  
**Vernissage**  
January 31, 2025 – 6:30 pm

**Raphaël Barontini, Cindy Coutant, Louise Hervé & Clovis Maillet, Sayako Kishimoto & Mako Idemitsu, Roxanne Maillet, Aya Momose & Mai Endo, Pétreil | Roumagnac (duo), Laura Vazquez**

**Mécènes du Sud**  
**Exhibition**  
February 13 to May 10, 2025  
**Vernissage**  
February 12, 2025 – 6 pm

**Curated by**  
Karin Schlageter

**Produced by**  
40mcube  
Mécènes du Sud



Raphaël Barontini, *Tapestry from an Asteroid*, 2018. Impression numérique et sérigraphie sur tissu, sable volcanique, 305 x 1000 cm.

This exhibition is part of ¡Viva Villa!



40mcube  
48, avenue Sergent Maginot  
F-35000 Rennes  
From Wednesday to Saturday, 2 pm – 7 pm  
Closed on public holidays  
Free of charge

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With the partnership of Rousseau Clôtures, Avoxa, Self Signal, Line Up architecture, Icodia, O2 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, BLA! – 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.

It's a political, vital intransquillity that drives me in an attempt to keep the Earth from rotating. In this title, taken from the text *Dans le sommeil d'un nouveau-né (In the sleep of a newborn baby)* that Laura Vazquez composed for the exhibition, I feel an injunction to act: wake up, don't close your eyes. There's no time. No time to let history be written without me, without us. The origin of this exhibition lies in the observation of a missing voice, of absent representations, of the gap and the collective lapse of memory. And it's the shared desire to see it as a space for fiction with real potential. Here, the stories of minority communities, often erased or invisibilized by dominant narratives, are reinvested through works that breathe new life into silent voices.

Rewriting, parody and sampling offer a vast field for experimentation and play. These practices of image or gesture production invite us to trick dominant or normative narratives into saying what they don't say in the first place. By attacking myths in particular, the artists create new worlds on ground that has been ploughed a thousand times over. Or sometimes, they invent entirely new ones. They hybridize dominant figures with marginalized histories to generate counter-spaces for resistance and transformation.

The motif of loss –as well as of fragment– persists at the very heart. History is fragmented, and memory partial. The exhibition invites us to trace links between past and present, and to embrace forgetfulness with open arms, as catalysts of imaginaries and virtualities. A temporal collision that is essential for releasing new perspectives and creating the tidal wave that will allow us to start all over again.

This exhibition takes place in two locations, at almost the same time, with the same artists. It sets out a principle of experimentation, reaffirming that the exhibition as form and discourse is a space for testing. It invites the public to mentally rearrange each of the two proposals as they wish, and to consider the variants as potential trajectories.

By putting marginalized voices back at the center, by giving strength and autonomy to their discourses, particularly through works that propose protocols to be appropriated and reproduced by oneself, the exhibition reminds the public of its power and its potential to act, as a producer of knowledge, memories and representations beyond institutional spaces. It calls for a redefinition of the collective memory to pave the way for futures to be written.

**40mcube center for contemporary art** and **Mécènes du Sud** network join forces to present a joint exhibition, curated by **Karin Schlageter**. This collaboration, which brings together a center of national importance for contemporary art based in Brittany, a network of patrons active in the south of France and a Geneva-based curator, winner of the Villa Kujoyama in 2022, combines public policy and private involvement in the production, presentation and facilitation of contemporary art for a variety of audiences in diverse geographical areas.

By joining **¡Viva Villa!**, 40mcube and Mécènes du Sud are continuing the work carried out by the artists during their residencies at Casa de Velázquez (Madrid, Spain), Villa Albertine (USA), Villa Kujoyama (Kyoto, Japan) and Villa Médicis (Rome, Italy).

Working together for the first time, 40mcube and Mécènes du Sud will use this project to address territorial issues and the plurality of the French institutional scene, linking Occitanie and Brittany, and creating a dialogue between their exhibition spaces in Rennes and Montpellier. *Elle empêche les choses de dormir* will offer a double curatorial vision in two venues with different architectural specificities, taking place at the same time (winter/spring 2025), and will also include a research residency in Montpellier for Japanese artist Aya Momose, and the programming of performances, enabling audiences to discover live the work of visual artists at 40mcube and Mécènes du Sud.

This double exhibition will take place simultaneously at both venues. It is the result of research carried out by Karin Schlageter during her residency at Villa Kujoyama. It brings together artists Raphaël Barontini, Cindy Coutant, Louise Hervé & Clovis Maillot, Sayako Kishimoto & Mako Idemitsu, Roxanne Maillot, Aya Momose & Mai Endo, Pétrel | Roumagnac (duo), Laura Vazquez. Several of them (including the curator) have benefited from residencies at Villa Médicis, Villa Kujoyama or Villa Albertine, while the invitation extended to the other artists is the outcome of artistic encounters in Japan or France.

Gathered here, their works have in common the activation of Michel Foucault's notion of heterotopia, each constituting times and spaces where spatiality, the imaginary and political contestation are interconnected. The two exhibitions can be seen on their own or as part of a larger whole, as they are mutually complementary.

¡Viva Villa! is the ideal setting for this collaboration.



# *Festina Lente* (Make haste slowly) 2023 – 2025

With the *Festina Lente* (Make haste slowly) cycle of exhibitions, events, residencies and research projects, La Crieé is working with artists to imagine ways of adapting, finding alternatives and resisting the ecological, post-colonial and societal crises that are shaping and affecting our present. We are asking ourselves how we can program and act in an art centre while respecting and taking care of those and everything around us. What ways of listening and relating should be put in place to achieve this?

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

## Programme 2024–2025

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### Exhibitions

**Pierre Jean Giloux,**  
***Biomimetic Stories***  
(10 Oct. – 29 Dec. 2024)  
co-production and touring  
exhibition with Le Botanique,  
Bruxelles

**Euridice Zaituna Kala**  
***Daylighting:***  
***but it's water that speaks***  
(08 Feb. – 27 Apr. 2025)

**Violaine Lochu**  
***Pharmakon Reboot***  
(05 June – 07 Sept 2025)

**Hélène Bertin**  
(09 Oct. – 28 Dec. 2025)

### Residencies

**Théophile Peris**  
Research, creation and  
transmission residency,  
as part of the programme  
Territoires EXTRA #8  
Café Marylène, Plougasnou  
(1 July – 15 September 2024)

**Gabrielle Manglou**  
**Margaux Janisset**  
**Lucie Férézou**  
Creation and transmission  
residency  
école Jean Moulin, Rennes  
(November 2024 – May 2025)

**Léa Muller**  
Research residency in Poland  
as part of the programme  
Territoires EXTRA #7  
(Dec. 2024 – Jan. 2025)

### *Céramique on tour*

Research, creation and  
transmission residency  
as part of the programme  
Territoires EXTRA #9  
in partnership with Passerelle,  
centre d'art contemporain, Brest  
(Spring–Summer 2025)

### Research

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

issue 01: May 2024  
issue 02: November 2024  
issue 03: May 2025  
issue 04: September 2025

graphic design: Alias Sandi





# La Criée centre d'art contemporain

## La Criée is a member of:

- ✓ 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

La Criée centre d'art contemporain has been based in Rennes city centre, in the old fish market, since 1986. It is a venue for exhibitions and encounters.

As a laboratory space, it supports the research, production and dissemination of today's artists and their work, both inside and outside its walls. Its mediation activities are designed to encourage sharing and experimentation, in close collaboration with artists and the general public.

La Criée is a cultural facility run by the City of Rennes and has been awarded the label of Centre d'Art Contemporain d'Intérêt National by the Ministère de la Culture.



La Criée is a cultural facility of the City of Rennes, supported by the Ministère de la Culture, the Drac Bretagne, the Région Bretagne and the Département d'Ille-et-Vilaine.



## Visitor Service

Over the years, La Criée has developed expertise at the forefront of practice and research in the field of cultural mediation. In addition to short formats (visits, studio visits, itineraries, etc.), each year it offers long-term transmission projects based on the production of works and in-depth meetings with one or more artists.

### contacts

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

Le service des public en ligne: *Ressources* section (Correspondents and Educational Resources)

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### Visiting La Criée

✓ Individuals  
A visitor's guide presenting the exhibition is available to the public. La Criée reception staff are on hand to answer your questions or discuss the exhibitions.

✓ Families  
La Criée provides families with specially adapted visit resources based on the exhibition, as well as a selection of books to create or tell stories related to the exhibition.

### ✓ Groups

La Criée's visitors' service offers guided tours, accompanied by a mediator, from Tuesday to Friday, by reservation. Tours are tailored to the audience in question (accessibility/disability, young audiences, higher education and training, etc.) and can be planned as an itinerary throughout the cycle.



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\* Mediation with a class of primary school pupils from the Jean Moulin school  
on the occasion of the Salon des Refusés exhibition by Rasmus Myrup, 2024

# Practical Information

## internet

- ✓ [www.la-crie.org](http://www.la-crie.org)
- ✓ #LaCrieecentredart
- ✓ Facebook  
@la.crie.art.contemporain
- ✓ Instagram  
@lacrieecentredart

## contact

02 23 62 25 10  
la-crie@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 35 000 Rennes  
(wheelchair accessible)

## Let's help protect our environment!

To get to La Criée, we recommend that you use environmentally-friendly transport:

- ✓ Métro: line a – stop République (+ 3 minutes on foot)  
ligne b – stop Colombier (+ 5 minutes on foot)
- ✓ Bus: lines no.57, no.9, C1, C2,  
C5, C6 stop La Criée (+ 1 minute on foot)
- ✓ Bike: station terminals STAR and bike racks available  
close to La Criée
- ✓ Park-and-ride: The city centre is 10 minutes away without having  
to look for a parking space, thanks to the park-and-ride facilities and  
bus + metro connections.

La Criée is also only a 5-minute walk from the city centre!

## Opening hours

Tuesday to Sunday 1pm to 7pm  
open on public holidays except 1 May, 25 December and 1 January

(free admission)