

Press release

# Hélène Bertin

## *dansetremblenage*

10 October 2025  
18 January 2026



crédit photo : Hélène Bertin, sand drawing (Itaparica island, Bahia, Brazil), sept. - dec. 2024, 200 x 150 cm / visual identity : Alias Sandi

**opening**

Thursday 09 October  
(5 pm – 7:30pm)

**press visit**

Thursday 09 October  
(11am – 3pm)

**contact**

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*la criée*  
centre d'art contemporain / rennes

followed by the openings at the galerie  
art & essai at the Central University  
Library, Rennes 2 (5 pm–7 pm) and at  
the Frac Bretagne 6:30 pm – 9:30 pm)

The exhibition is open Tuesday to Sunday from 1 pm to 7pm.  
It will be closed 25 and 26 December  
and 1 and 2 January.

Sophie Kaplan

La Crie centre d'art contemporain,  
Rennes and the Centre international  
de recherche sur le verre et les arts  
plastiques (Cirva), Marseille

# CIRVA

with the support of Huiles Bertin



**Bertin**

Thursday 9 October 2025

- ✓ 11am–12:15pm: Tour of the exhibitions at Frac Bretagne
- ✓ 12:15pm–1:30pm: Lunch at Frac
- ✓ 2pm–3pm: Visit of the exhibition at La Criée centre d'art contemporain

Transport available.

To help us organise this event, please confirm your attendance.

Thibaut Aymonin  
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***dansetremblenage* explores several cosmogonies, techniques and rituals, seeking a balance between living and doing, doing and feeling, feeling and learning. Through two series of sculptures depicting bodies in motion and a collection of texts, Hélène Bertin invites us to join the dance, listen to the emotions and sensations that flow through us, and to let the rivers within us flow freely.**

In the artist's own words, *dansetremblenage* is her most personal exhibition, as it bears witness to a dark period and her journey to recovery, during which she often asked herself: how and why should I continue making art?

During this period, Hélène Bertin accumulated experiences that combined different artistic and healing practices in various geographical locations. The works presented in the exhibition emerge from these journeys, encounters and experiences, which are at once human, botanical, geological, artistic and spiritual.

After spending a year in southern Italy<sup>2</sup> – during which Hélène Bertin gathered small branches and danced traditional dances from the Vesuvius region, from which she produced her *danseureuses* sculptures – the artist lived for several months in the Bahia region of Brazil at the end of 2024. It was there, on the sands of Itaparica Island<sup>3</sup>, that the sketches for the future glass sculptures in the *soigneureuses* series were born. It was also there, in the mountains behind Bahia, that she explored different contexts and relationships with time and the body, and that she learned the trembling technique, surrounded by vibrant ancestral cultures. On returning to Europe, she continued her explorations in the Dordogne, at the heart of a collective living space centred around dance movement<sup>4</sup>. She then made another trip to volcanos, on the Aeolian island of Filicudi, where she experimented with self-narrative for the first time. Finally, she undertook a residency in Marseille<sup>5</sup> to produce the pieces that make up the second series of sculptures in the exhibition, completing this great external and internal journey.

Hélène Bertin's two sculptural ensembles, presented at La Criée, are polymorphic, responding to and complementing each other. At once animal, mineral and vegetable, dance and writing, household goddesses and village totems, containing traces of intertwined realms, times and places, they bear witness to the revival of polytheistic and animistic spiritualities; they embrace the eco-feminist movement.

A reading space/time prolongs the sculpture space, where visitors are invited to settle into hammocks or on stools to read one or more texts, chosen at random, in the form of a wheel of emotions. For the artist, these texts, which range from essays to poetry, have an oracular dimension.

<sup>x</sup> she was a resident at the Villa Medici in Rome between September 2023 and July 2024

she was invited in residence at the Instituto Sacatar, with the support of the Fondation des artistes

\*\*\* Larret en mouvements is a place of collective living, creation and reception, centred around dance and movement, in their ecological dimension

at the centre international de recherches sur le verre et les arts plastiques (Cirva)



The *dansetremblenage* exhibition straddles the shifting line between rebellion and joy, theory and magic. It invites us to let our hearts and minds beat in unison with the living world. It invites us to learn, unlearn and relearn. An ode to fluidity and vitality, Hélène Bertin's art is an art of joy.

Live. Again. Love. Always.  
And thus multiply the depth of the hours.

Born in 1989, **Hélène Bertin** lives and works in Cucuron (Vaucluse).

She studied at the École Nationale Supérieure des Beaux-Arts in Lyon, then at the École Nationale Supérieure d'Arts in Paris-Cergy, from where she graduated in 2013. It was there that she began researching the work of Valentine Schlegel, which has had a significant influence on her practice. Her work oscillates between sculpture and research.

In her studio in Cucuron, she invites other artists, associations, artisans, farmers and local residents to carry out collaborative creative projects. Her works bear witness to a focus on objects and practices that enable the combination of everyday activities with artistic research. **Hélène Bertin** is interested in know-how, craftsmanship and storytelling. Starting with the objects and production methods involved, the emotions associated with them and the energy they carry, she draws inspiration from her encounters, her findings and the landscapes she travels through.

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**Hélène Bertin** has exhibited in alternative spaces (Pauline Perplexe, DOC), public institutions (Le 19 Crac, Montbéliard, CAC Brétigny, château d'Oiron, Palais de Tokyo, Le Creux de l'Enfer) or private (Fondation Ricard, Lafayette Anticipations).

She has curated exhibitions devoted to Valentine Schlegel (*Tu m'accompagneras à la plage*, 2019, Crac Occitanie, Sète and *Cette femme pourrait dormir dans l'eau*, 2017, CAC Brétigny).

She has also created the publications *Valentine Schlegel : je dors, je travaille* (2017, graphic design by Coline Sunier and Charles Mazé, éditions future), *Le chant de la Piboule*, conte (2019, graphic design by Lionel Catelan, édition La Nòvia) and *Coucou cougourdon* (2021, interview with Yussuf Henni, graphic design by Tom Henni).

Hélène Bertin was the winner of the AWARE Award in 2019, nominated for the 23rd Prix Fondation Pernod Ricard (2022) and a resident at the Villa Medici (2023–2024).

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