

Press release

Pierre Jean Giloux

Biomimetic Stories

10 oct. – 29 dec. 2024



opening

Wednesday 09 October 2024
(6p.m.)

press preview

Thursday 10 October 2024
(3p.m.)

press contact

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la criée
centre d'art contemporain / rennes

opening

wednesday 09 october 2024
from 6 p.m. to 8:30 p.m.

curator

Sophie Kaplan

co-production

La Criée centre d'art contemporain
(Rennes) and Le Botanique (Brussels)



with the support of Centre Wallonie-
Bruxelles / Paris



Centre
Wallonie-Bruxelles
/ Paris

press preview

Thursday 10 October 2024
in circulation throughout the day
with Frac Bretagne and 40mcube
contemporary art center
(11a.m.-4p.m. / La Criée : 3 p.m.)

press contact

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02 23 62 25 14
t.aymonin@ville-rennes.fr

access

La Criée centre d'art contemporain
place Honoré Commeurec
35000 Rennes
(wheelchair accessible)
underground : République / bus: La Criée

opening hours

tuesday to sunday, 1 p.m. to 7 p.m.
open on public holidays
(free admission)

From 09 October to 29 December 2024, La Criée centre d'art contemporain presents *Biomimetic Stories*, an opus in augmented reality by artist Pierre Jean Giloux. At the crossroads of documentary, science and science fiction, Biomimetic Stories projects new links that could develop in the near future between the city and nature, technology and biology. Combining real and virtual images, the work is divided into four forward-looking fictions, set in four Indian cities.

One of the big questions raised by the climate crisis is what can science and technology do? Can we still trust technology, can it still help to construct the future, or has it become, with its unbridled acceleration, mere smoke and mirrors? The debates are heated, in both the scientific and artistic communities.

It was one of these scientific debates that gave rise to Pierre Jean Giloux's new opus: during a residency in India, he had the opportunity to attend the «Metagreen Dimensions 2020» conference organised by the Trivandrum College of Architecture. The conference highlighted and identified the climatic, economic and urban planning challenges facing India, and presented some of the possibilities offered by biomimicry. Pierre Jean Giloux was captivated by this intersection of utopian thinking, the living and futuristic technological advances in relation to urban development. He subsequently collaborated with Indian and French laboratories to develop Biomimetic Stories.

Each of the four films that make up *Biomimetic Stories* explores a particular dimension of urban utopia.

For *Madurai*, Pierre Jean Giloux drew inspiration from architect Mike Pearce's research on termite mounds and Frei Otto's research to design a neighbourhood protected by metal shades. These are designed to capture dew and create lighting from bioluminescent bacteria. Here is utopia in the making.

Dholera focuses on the smart city of the same name. Begun a few years ago, this urban project is currently at a virtual standstill, and the artist shows us a sort of ghost site: here, the ruins of the future fissure utopia.

Pirana Dump Yard is the only film in the tetralogy composed entirely of real footage. It shows an open-air rubbish dump on the outskirts of Ahmedabad, a mountain of waste that is slowly smouldering, but at the foot of which people live; no utopia, no future here.

As a counterpoint to this hellish reality, in *Bioluminescent Tower* - whose main architecture is a virtual replica of Le Corbusier's Tower of Shadows in Chandigarh - architectural utopia becomes the place where scientific realist utopia is implemented.

Alongside these four films, the exhibition also features a remarkable collection of the artist's storyboard drawings, a soundtrack which

Pierre Jean Giloux's work lies at the convergence of several practices, and is the result of associations and hybridisations. Using digital, video, 2D and 3D techniques, he develops a work of collage and montage.

The graphic interventions he makes on his images enable him to create 'reconstructed worlds' that alter our perceptions of reality. The challenge is to make the virtual and the real cohabit within a space-in-between and to establish a dialogue to interrogate them. Interested in urban forms and their evolution, his prospective fictions take as their starting point the urban and social realities he has filmed and photographed. They are further developed by computer-generated images, which makes it possible to situate his artistic practice close to what is commonly referred to as augmented reality.

connects the exterior and interior of the building, and a selection of the extensive documentation gathered by the artist to develop this project, all of which shed light on its prospective dimension.

Presented in the form of an immersive multi-screen and sound installation, the work questions the relevance of human and societal organisations in an increasingly urban world. More broadly, it raises the question of desirable futures.

The *Biomimetic Stories* exhibition will be presented in spring 2025 at Le Botanique in Brussels, with which it is co-produced.

Biomimetic Stories will also be the subject of a publication in 2025 by La Lettre Volée.

Pierre Jean Giloux is assisted by
Solang production.

SOLANG
production
paris brussels

Films product by Solang Production
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de Trivandrum, Fondation des artistes,
Paris, Scam (brouillon d'un rêve), La
Criée centre d'art contemporain, Rennes,
Le Botanique, Bruxelles, Fédération
Wallonie-Bruxelles (arts numériques),
Centre Wallonie-Bruxelles, Paris.

Practical information

online

- ✓ www.la-criee.org
- ✓ [#lacrieecentredart](https://twitter.com/lacrieecentredart)
- ✓ Facebook
- @la.criee.art.contemporain
- ✓ Instagram
- @lacrieecentredart

contact

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