

Rennes



# Forever Sixties

The Spirit of the 1960s  
in the Pinault Collection

## Collection Pinault

June 10 — Couvent  
Sept. 10, 23 des Jacobins

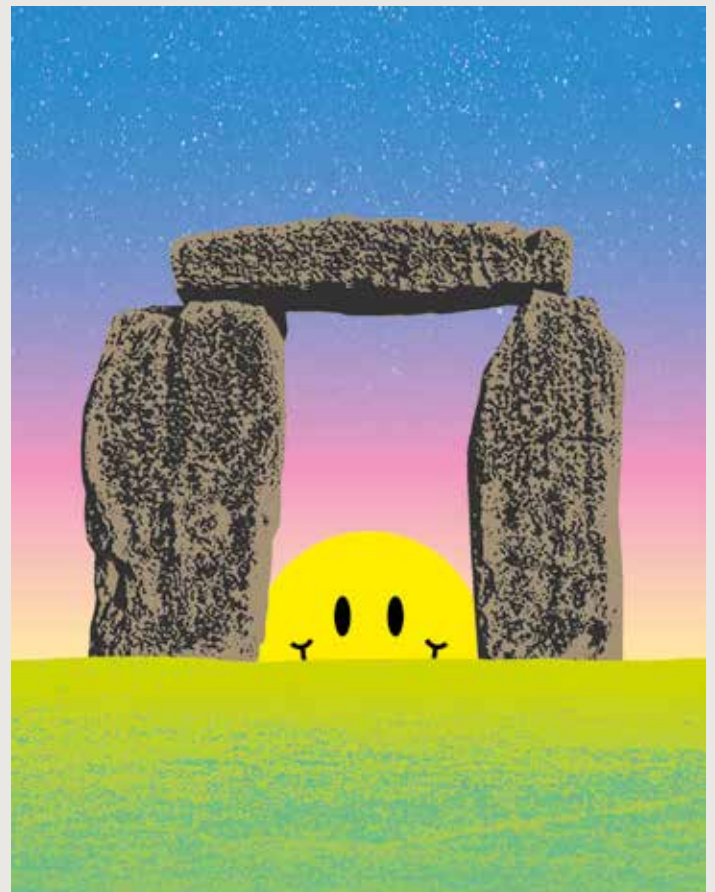
# Art is Magic

A retrospective  
of Jeremy Deller

## Jeremy Deller

June 10 —  
Sept. 17, 23  
Museum  
of Art

La Criée  
Centre of  
Contemporary Art  
Frac Bretagne



Press kit

# Press Release

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Cover:  
Martial Raysse, *Belle des nuages*,  
1965, Pinault Collection

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Jeremy Deller, *Une Nouvelle Aube*,  
2021, from *Warning Graphic Content*,  
1993-2021

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Exporama — Rennes’ annual contemporary art event — is back this summer. Organised by Rennes City and Metropole, the festival takes visitors on an urban art trail that spotlights the wide array of contemporary art initiatives in the Breton capital. This third *Exporama* features two major exhibitions — *Forever Sixties: The Spirit of the 1960s in the Pinault Collection* and *Art is Magic*, a retrospective devoted to the English artist Jeremy Deller.

The Pinault Collection and Rennes City and Metropole have teamed up once more for a thematic exhibition following the success of *Stand up!* (2018) and *Beyond Colour* (2021) at the Couvent des Jacobins. ***Forever Sixties*** showcases over 80 iconic works of art, including pieces never previously shown by the Pinault Collection. The exhibition sheds light on a turning point in the history of contemporary art: the “visual revolution” of the 1960s and its influence on the decades that followed. The exhibition will run from June 10 to September 10 at the Couvent des Jacobins. The Rennes Museum of Art, La Criée Centre of Contemporary Art and Frac Bretagne have teamed up to host ***Art is Magic***, the first retrospective in France devoted to the British artist Jeremy Deller. Deller has developed an aesthetic since the 1990s that shifts between conceptual, performative, installation and video art, although his subject matter is always rooted in social and political reality. This exhibition, which resonates with *Forever Sixties*, will be held in three different venues from June 10 to September 17.

# Forever Sixties

The Spirit of the 1960s  
in the Pinault Collection

Swayed by British and American culture, the 1960s was a decade of contrasts. The sixties are usually characterised by the demographic and economic boom that marked the twentieth century, the emergence of the consumer society and the early days of the conquest of space. But it was also a decade of far-reaching ideological conflicts: not just the Cold War and wars of decolonisation, but also the movements devoted to civil rights and sexual liberation. *Forever Sixties* emphasises the ambivalence of this pivotal decade that laid the foundations for our contemporary world.

Freedom, repression, ownership? What were the 1960s all about? It was a period of huge social tension and artistic inquiry, pitting conservatism against democratisation, dominant culture against alternative counter-cultures, and conformism against dreams of escape — and often without concession. Pop Art in the United States and Europe was unashamedly committed to the here and now, both a product and symptom of its time. The movement created panic: between 1956 and 1968 it redrew the canons of a modernity that had run out of steam and instilled a critical, rebellious mindset that contemporary art still has to this day.

Pop Art broke away from the abstraction of the 1950s, and — together with *Nouveau Réalisme* in France — toppled traditional hierarchies. Collage-like, the movement imported everyday issues and objects into the realm of art and thought, as well as incorporating show business and advertising; the reality of the political, feminist and racial struggle; and the actuality of the mass media, which was transforming the West into a “global village” in the words of Marshall McLuhan.

*Forever Sixties* will feature works by the following artists: Richard Avedon, Evelyne Axell, John Baldessari, Teresa Burga, Robert Colescott, Llyn Foulkes, Gilbert & George, Robert Gober, Richard Hamilton, David Hammons, Duane Hanson, Alain Jacquet, Edward Kienholz, Kiki Kogelnik, Barbara Kruger, Christian Marclay, Tim Noble & Sue Webster, Raymond Pettibon, Michelangelo Pistoletto, Richard Prince, Martial Raysse, Martha Rosler, Ed Ruscha, Niki de Saint Phalle, STURTEVANT and Jerzy Ryszard “Jurry” Zielinski.

The exhibition will also showcase a selection of historic album covers together with a playlist of nearly 100 iconic songs from the sixties, specially conceived for the event by Étienne Daho.

#### Curators

Emma Lavigne  
General Director and Chief Curator  
of the Pinault Collection

Tristan Bera  
Research officer at the Pinault Collection

#### Exhibition opening hours

Tuesday to Sunday, 10 a.m. to 7 p.m.  
Late night opening every Wednesday  
until 10 p.m. (doors close at 9 p.m.).

# Art is Magic

A retrospective  
of Jeremy Deller

*Art is Magic* is the first French retrospective of the celebrated English artist Jeremy Deller (born in London in 1966), winner of the prestigious 2004 Turner Prize and Britain’s representative at the Venice Biennale in 2013. Deller’s work deals in popular culture and counter-cultures, with his artistic inquiries centring not just on social issues and history but also on music. Deller’s *œuvre* is tinged with acerbic humour and conscious socio-political discourse, making a connection between vernacular or mass culture and the world of work. The artist’s quest has led him to explore the social history of his country and further afield through subjects as diverse as the social unrest of the Thatcher era, the pop group Depeche Mode, the world of wrestling, the spawning ground of Brexit... and even acid house and the rave movement. In each instance, Deller has constantly endeavoured to include other participants in the creative process. The *Art is Magic* exhibition provides a broad overview of Deller’s work from the 1990s to the present day, focusing on 15 major projects and key works that have marked his career. In addition, the event marks the publication of the first retrospective of the artist’s work in French.

## One retrospective, three worlds

The exhibition at the **Rennes Museum of Art** gives an overview of Deller’s creative output since the 2000s with work combining performative art, video and installation. *Valerie’s Snack Bar* and *Speak to the Earth and It Will Tell You* explore the ties that bind people together — the much-vaunted “social cohesion”. *The Battle of Orgreave* and *Putin’s Happy* are presented as tools for investigating and examining political struggle and its treatment by the media, from the social conflict of the Thatcher years to the more recent debates about Brexit. This historical context — political, social and artistic — is also in evidence at **La Criée Centre of Contemporary Art** with *Warning Graphic Content*, a collection of Deller’s poster and print work from 1993 to 2021 that features over 100 pieces.

In direct response, the voice-over in Deller’s slideshow *Beyond the White Wall* recounts his projects undertaken in the public space that blur the boundaries between the space of art and the social space.

The exhibition at **Frac Bretagne** presents Deller as the great observer of vernacular culture in the United Kingdom. *Folk Archive* (2005 with Alan Kane) combines drawing, painting, film, performative art, costume, decoration, political opinions and humour alongside some surprising objects. The work celebrates a vast range of British pastimes and pursuits, demonstrating that folk art in Britain is widespread and in good health. As a counterpart to this installation, three films address the appropriation of popular culture: *English Magic* (2013), *Everybody in the Place: an Incomplete History of Britain 1984-1992* (2018) and *Our Hobby is Depeche Mode* (2006, with Nick Abraham).

#### Curators

Étienne Bernard  
Director of Frac Bretagne

Jean-Roch Bouiller  
Director of Rennes Museum of Art

Sophie Kaplan  
Director of La Criée Centre of Contemporary Art

Claire Lignereux  
Head of modern and contemporary art at Rennes  
Museum of Art and *Exporama* coordinator

#### Exhibition opening hours

•Museum of Art  
20 quai Émile Zola  
Tuesday to Sunday, 10 a.m. to 6 p.m.

•La Criée Centre of Contemporary Art  
Place Honoré Commeurec  
Tuesday to Sunday, 1 p.m. to 7 p.m.

Frac Bretagne  
19 avenue André Mussat  
Tuesday to Sunday, 12 p.m. to 7 p.m.

## Free admission for under 26s

The City of Rennes and Rennes Metropole is keen to reach the widest possible audience. As a result, entrance to the two exhibitions will be free for young people under 26, people with disabilities (and accompanying persons), *Sortir!* cardholders, people on income support and job seekers.

A combined ticket for admission to *Forever Sixties* (Couvent des Jacobins) and *Art is Magic* (Museum of Art, La Criée and Frac Bretagne) will also be on sale. Full price: € 12  
Reduced rate: € 7.

## *Exporama*: Festival of Contemporary Art

*Exporama* reflects Rennes' unbroken relationship with contemporary art. It also illustrates the city's active involvement in artistic creativity and its dissemination through a mosaic of actors and cultural events that are open to everyone.

In addition to the two exhibitions above, *Exporama* 2023 will include:

- Additional events (exhibitions, performances, *in situ* projects, etc.) involving local actors in contemporary art.
- An urban art trail exploring the partners' exhibition venues and the new public commissions.

# Forever Sixties

## The Spirit of the 1960s in the Pinault Collection



# Tour of the Exhibition

Room 4

## The Swingeing Sixties



### Richard Hamilton

It was in England, rather than the USA, that Pop Art was born. Richard Hamilton was one of the trailblazers of this new movement, his collages drawing inspiration from pictures in magazines, advertising and the press. *Swingeing London* (1968) and *Release* (1972) — each created from a press photo — show Rolling Stones’ singer Mick Jagger and art dealer Robert Fraser handcuffed together in a police van following their arrest for possessing heroin. This image, which was hung at the entrance to the exhibition, depicts the rock star being taken from jail to court. It shows the reverse side of the swinging sixties, renamed the “*swingeing* (i.e. severe) sixties” by Hamilton.

Richard Hamilton, *Release*, 1972

Screenprint and collage on Hodgkinson mould-made paper (screenprint in colours with silver foil collage, from a photographic stencil and 17 hand-cut stencils, with full margins). 70 x 94 cm. Pinault Collection.

On August 8, 1956, the exhibition *This is Tomorrow* staged by the Independent Group opened its doors at the Whitechapel Art Gallery in London, heralding the launch of Pop Art. This group of artists, architects and critics tapped into the emerging consumer society for new creative and critical sources of inspiration, spreading from the epicentre in London to the United States and the international art scene worldwide. In the black-and-white aftermath of the post-War years, the show house (with adverts hyping home ownership in the fledgling suburbs) was the symbol of this novel and appealing American way of life — just like the Campbell’s tin of soup, the latest vacuum cleaner or the Coca-Cola bottle. The domestic space served as the *mise-en-scène* for this clichéd, ready-to-consume family happiness. It provided artists with a wealth of material for the Pop Art explosion that put the “swing” into the sixties, yet it also exposed its dark side at the same time. Richard Hamilton was one of the leading actors in this bitter-sweet revolution, dubbed “Pop Art” by John McHale and theorised by the critic Lawrence Alloway. The English visual artist also offered his own definition, declaring that Pop Art is “popular (designed for a mass-audience), transient (short-term solution), expendable (easily forgotten), low cost, mass produced, young (aimed at youth), witty, sexy, gimmicky, glamorous, big business<sup>1</sup>.”

Excerpt from the Exhibition Catalogue  
Emma Lavigne, Exhibition Curator  
and General Director and Chief Curator of the Pinault Collection

### Richard Hamilton

(UK, 1922-2011)

Hamilton was a polymath and prolific artist with over 70 shows to his name, and it is impossible to pin his work down to a single discipline. His collage *Just What Is It That Makes Today’s Homes so Different, so Appealing?* was created for the *This Is Tomorrow* exhibition (1956) at the Whitechapel Gallery in London. With photos culled from popular culture, and American fashion and design magazines, the piece is Hamilton’s visual manifesto. The artist was fascinated by the actualities of his age, and aimed to make its mechanisms visible and transfigure its tone. Hamilton, who was truly an “artist’s artist”, is also linked to the history of British pop music. From 1959 to 1966, he taught at King’s College in Newcastle, influencing a generation of students in music, the visual arts and graphic design. He designed the cover of the Beatles’ *White Album*, each copy individually numbered to create the ironic impression of over 5 million copies, and Bryan Ferry from Roxy Music dedicated the song *This Is Tomorrow* (1977) to Hamilton.

1 – Richard Hamilton, letter to Peter and Alison Smithson, January 16, 1957, in *Id., Collected Words*, London, Thames & Hudson, 1982, p. 29.

### Richard Avedon

Avedon’s photo portraits of Andy Warhol — one framing his face, another laying bare the scars on his torso — have a special place in the photographer’s corpus and the portraits we know of Warhol. The father of Pop Art reigned supreme over the New York underground in the late 1960s. He directed or produced a number of independent movies, screen tests and experimental feature films; formed the rock band The Velvet Underground & Nico; and elevated young artists destined for the street into stars in the Silver Factory studio. On June 3, 1968, the radical feminist Valerie Solanas shot Warhol at point-blank range in the Factory. Warhol woke up after several days in a coma, and the stigmata from this attack, large scars, are depicted Christ-like in Avedon’s portrait. The Factory, a collective workshop built in response to the excessively-virile heroism of the earlier generation, was in turn toppled by the radicality of the avant-garde that followed.

Avedon’s *Marilyn Monroe, actress* attests to a realist aesthetic and clinical perspective, opening onto the imperfections and wounds of the icons of the 1960s, unveiling the secrets behind the myths and the underside of glamour. Paradoxically, this iconoclastic stance only enhanced the status of the photographer’s “*mythologue*” (the term is borrowed from Roland Barthes) and the status of the icon of the subject matter, contributing to a heroic visual anthology of America. The actress Marilyn Monroe (1926-1962) is the very embodiment of the second golden age of the Hollywood studios. Her aura can be measured by the volume of Pop Art works made in her image from the 1960s into the following decades. Avedon met the challenge of producing a portrait of the actress stripped of her mask, her eyes empty and lost.

### Richard Avedon

(USA, 1923-2004)

Avedon enlisted in the merchant navy at the age of 19, where he took ID photos of his crewmates. He opened his studio in 1946, working for *Life* and *Harper’s Bazaar*, two society and fashion magazines, where he became the lead photographer. Avedon galvanised the image of fashion in the 1960s, photographing his models in the street, for instance. He also developed a stripped-back aesthetic that is as much in evidence in his portraits of celebrities from the world of literature, art and entertainment as in his photos of the marginalised, the disadvantaged and the anonymous. “I can’t think of myself as a purveyor of beauty to the world. I want the real.<sup>2</sup>” Avedon, who did not go in search of seduction, immortalised these figures without concession and even clinically, as reflected in the realistic portraits of Marilyn Monroe (1957) and Andy Warhol (1969), both of which reveal the psychological flaws and physical injuries of the two icons.

2 – Richard Avedon, “Women of a World” in *Avedon: Women*, Gagosian Gallery, New York, 2013.





Martial Raysse, *Belle des nuages*, 1965  
 Flocking and fluorescent paint on canvas, 146 × 114 cm.  
 Pinault Collection.

## Martial Raysse

Among the nouveau réalisme artists, Martial Raysse is the only member to share techniques with Pop Art. From 1961, Raysse's rapid rise to fame in the United States put him on a par with the pioneers of Pop Art — Andy Warhol, Roy Lichtenstein and Tom Wesselmann — with whom he became friends. In 1962, Alexandre Iolas staged his first solo show in the United States, presenting *Raysse Beach*. Raysse settled in Los Angeles in the following year, since it reminded him of his native Nice Riviera. Raysse's *Le Rêve*, executed in 1963, appears to be a response to the movie icons promoted in the works of the American Pop artists at that time, especially Marilyn Monroe. The outward exuberance hides a critical distance and Raysse's desire to disrupt the image: the beauty spot becomes a spider, a morbid flower decorates an Ingres-like neck. In reviving the Surrealist codes here, Raysse takes his exploration of artifice and the consumerist dream to the boundary between approbation and opprobrium. An emblematic work from the crucial period of his career, *Le Rêve* reflects Raysse's desire to extol the *joie de vivre* and escapism of his epoch, a leisure society whose identity he disrupts. "I am a painter who uses modern techniques to express the modern world".

The female figure is a motif that permeates Raysse's work since his earliest days. From plastic dummies to odalisques, Raysse continues the tradition of the painter and his model. He draws his inspiration equally from the advertising image of the modern woman and the image disseminated in the history of art. Recreated in fluorescent colours, their faces and bodies contribute to the Pop identity of his *œuvre*. Raysse's portraits of women, midway between fashion and advertising, are the anonymous icons of the 1960s and 1970s.

3 – Martial Raysse, quoted in the biography marking the retrospective *Martial Raysse*, Museum Moderner Kunst, Stiftung Ludwig, Vienna, 1993, p. 36.



### Martial Raysse

(France, 1936)  
 In common with Yves Klein, Arman, César and Ben, Martial Raysse is an artist hailing from Nice. He was a signatory of the *Manifeste du Nouveau Réalisme* penned by Pierre Restany in 1960, with his work spanning the various artistic movements and ideological questioning of his epoch without being bound to them. Raysse stands out through his use of new, colourful objects borrowed from the day-to-day life of consumer society: "Prisunics are the new museums of modern art."<sup>3</sup> He revisits the female archetypes popularised not just in advertising but also by the painters of the past, endlessly innovating — especially through the use of neon inside his paintings. Raysse lived in New York and Los Angeles from 1962 to 1968, where he became friends with the leading Pop artists of the time. At the height of his popularity, Raysse slipped out of the Pop Art circle, devoting himself to the cinema and video, whose narrative dimension he combined with political criticism. Following the events of May 1968 in Paris, Raysse kept the art world at arm's length, going back to drawing and painting.

Martial Raysse, *Bien sûr le petit bateau*  
 (*Of course the little boat*), 1963

Acrylic, wood and plastic flowers on xerography laid down on two conjoined canvases, 174,5 × 111,5 × 11 cm (with frame).  
 Pinault Collection.

## Alain Jacquet

From 1967 onwards, dots became the generating entity of Jacquet’s work. He selected Édouard Manet’s *Déjeuner sur l’herbe*, a masterpiece of pictorial modernity, as the subject of his first “mechanical” painting, reconstructing it will. In the foreground, two men in modern dress, including the critic Pierre Restany (editor of the *Manifeste du nouveau réalisme*), surround Jeannine de Goldschmidt (director of gallery J), who is naked; on the other side of a lake is a hard-to-identify female figure who gazes at the scene. The screen printing reproduction of the photographic image has dilated the frame to such an extent that it reveals its constituent dots, introducing an element of colour instability. This *Déjeuner sur l’herbe* is of central importance in Jacquet’s *œuvre*, a pivotal work in his artistic output. Like optical art, the painting incorporates the accommodation of the viewer in the perception of shapes; at the same time, the chosen technique means that the image is infinitely multipliable, raising questions about the reproducibility of works and the signature, and questioning the very status of the painting.

### Alain Jacquet

(France, 1939-2008)

Jacquet, a French artist who relocated to New York in 1964, is a representative of the free figuration (then narrative) movement on the fringes of Pop Art and *nouveau réalisme*. Jacquet incorporates the novel artistic experiments of the 1960s into his work with his *Camouflages*, mechanical compositions and reinterpretations, or Pop-style transpositions of the historical classics of painting. An example of this approach is Jacquet’s *Déjeuner sur l’herbe*, executed from a photograph. The composition is modelled on Édouard Manet’s subversive masterpiece, with a portrait of the art critic Pierre Restany in the centre. In this respect, the painting is just as illustrative of Mec’art (Mechanical Art) as Op Art (optical art). Furthermore, with its use of screen printing and enlargement techniques, the work lies at the intersection of figuration and abstraction.

## STURTEVANT

From the beginning of her career, Elaine Sturtevant — later known simply as STURTEVANT — was thought of as a subversive artist, whose work passed largely unnoticed, and was even misunderstood, by most critics, dealers and museum curators. In her bold recapitulations of pre-existing works, STURTEVANT inherits the legacy of appropriation art begun by Duchamp and his readymades, challenging the very nature of art. STURTEVANT created studiously inexact reproductions in the years before appropriation was accepted as an artistic practice. Her work sparked uproar among artists, collectors and the public, with some commentators taking offence at what they deemed mere copies.

STURTEVANT executed *Raysse Peinture à haute tension* (1969) only four years after Martial Raysse’s original, which began to incorporate neon into the designs. This piece, with its interlocking allusions and repetitions, spotlights the reflexivity of art and its practices where the question of the portrait is addressed in an eminently playful way, from reference to reference, from citation to citation. It is also interesting to remember that, at a time when Roland Barthes observed the death of the author and the birth of the reader in 1968, STURTEVANT asserts the position of the viewer.

STURTEVANT’s *Warhol Diptych* (1973-2004) recreates Andy Warhol’s legendary diptych of Marilyn Monroe — one of the most recognisable works of the Pop age, epitomising the ultimate symbol of fame, sexuality and glamour. STURTEVANT’s work brings Monroe’s face to life through multiple passes of ink and paint on the canvas. Her appropriation is imbued with a magnetic pull and hallowed aura, echoing the colours, composition, grand scale and silkscreen technique of Warhol’s version.

### STURTEVANT

(USA, 1924 - France, 2014)

STURTEVANT began her career hand-reproducing the work of her contemporaries, which she exhibited for the first time in 1965 at the Bianchini Gallery in New York. She explored the concept of repetition, rather than imitation, by following the same creative processes as the artists whose gestures she replicates. STURTEVANT was perceived as the inspiration for the American appropriation movement in the 1980s, which was led by Sherrie Levine and Richard Prince, and at last won recognition. Her aesthetic challenges the notions not only of authenticity, fame and originality, but also the creative process itself. While some Pop Art artists gave STURTEVANT their backing — including Roy Lichtenstein, Frank Stella and Andy Warhol (to whom she dedicated a show in 1966, exhibiting reproductions of the Flowers series) — others, such as Claes Oldenburg, took offence after she “recreated” the sculpture-cum-installation *The Store* (1961) in 1967. STURTEVANT’s *œuvre* is one of the most elusive in contemporary art.

# Trois Amazones du Pop

The title of the section alludes to the exhibition *She-Bam Pow Pop Wizz! Les amazones du pop* (MAMAC, Nice, 2020) and the research carried out by its curators Hélène Guenin and Géraldine Gourbe.

## Kiki Kogelnik

In an era shaped by innovation, the space race and the Cold War, Kogelnik became fascinated with the uncertainties and possibilities of a new, technology-driven future and the evolving representations of women's bodies. Kogelnik's paintings and drawings depict a world of dismembered techno-bodies and mechanically-enhanced avatars floating aimlessly in vibrant, Pop-like compositions reminiscent of the bold shapes and colour planes associated with modern advertising. Kogelnik started executing her work in the early 1950s, and by the 1960s she had begun concentrating on the human form and outlines of body parts. In the 1970s, she focused explicitly on the representation of women and the female figure. In 1971, Kogelnik created a series of works entitled *Women's Lib*. This *œuvre* depicts the artist standing valiantly with a pair of enormous scissors in hand and her iconic cut-outs at her feet.

The exhibition presents these two works from the Pinault Collection for the first time. They are accompanied by archives on loan from the Kiki Kogelnik Foundation.



### Kiki Kogelnik

(Austria, 1935-1997)

Kogelnik studied at the Academy of Fine Arts in Vienna before turning away from European Abstraction. She relocated to New York in the early 1960s and finding a community of famous artists, including Jasper Johns, Roy Lichtenstein, Claes Oldenburg and Andy Warhol. In an era shaped by the space race and Cold War, Kogelnik became fascinated with the uncertainties and possibilities of a new, technology-driven future and the evolving representations of women's bodies. Her paintings and drawings depict dismembered techno-bodies and mechanically-enhanced avatars floating in Pop compositions reminiscent of the shapes and colours associated with modern advertising. "I'm not involved with Coca Cola... I'm involved in the technical beauty of rockets, people flying in space and people becoming robots".<sup>4</sup> Kogelnik's later work resonated with the punk and new wave counter-cultures emerging in the SoHo district.

Kiki Kogelnik, *Outer Space*, 1964

Huile et acrylique sur toile, 182,9 x 137,2 cm. Pinault Collection.

## Evelyne Axell

"My subject is clear: nudity and femininity experiment in the utopia of a bio-botanical freedom, that means a freedom without frustration or gradual submission, and that tolerates only the limits that it sets itself... I want to create images that are available within reach of all desires and whose glitz stimulates the appetite of the crowds."<sup>5</sup>

Evelyne Axell

Like the American Pop Art artists and the French *nouveaux réalistes*, Axell extols an urban lifestyle and the cold, hygienic and sanitised beauty of the new. She expressed its poetry via contemporary materials (polyester, synthetic fur, Krylon, Unalit, Plexiglas, Formica, etc.). Axell was expert at leveraging their mat, opaque materiality, sometimes producing opaline transparencies and bathing their colouring in an even, white, fragile and evanescent light. She was even more expert at creating an erotic iconography, a feminist celebration of the body, a sexuality released from an alienating sense of guilt. In common with her contemporaries, Axell liked to cut out the outlines of her works in new materials. In *Autoportrait* (1971), she is bare-chested and framed by an abundant head of hair. Axell, who was well-aware of the ambiguities and dangers of sexual freedom, is simultaneously subject, object, artist and woman in the same painting. Sensuality and eroticism go hand-in-hand with the emancipation of women in Axell's work. In the portrait *La Tchèque* (1969), a woman with golden hair and bare breasts looks over her shoulder into the distance, her eyelids half-closed. To execute this painting, Axell uses enamel on plexiglass, set on an aluminium panel, in a gilt wood frame she designed herself.

This portrait is one of a series of paintings depicting women of different origins: Persian, Polish, Egyptian and Israeli (like the *Portrait de Yael Dayan* dedicated to the female Israeli writer and politician, defender of the rights of women and homosexuals). Women adopt sexualised poses in Axell's work, while men are absent from the painting. In an age of sexual revolution, the artist underlines her intention to reinforce the role of the woman, asserting her sensuality. Axell wanted to give "a reality to 1,000 imponderable fantasies" and offer us "never-seen-before colours".

### Evelyne Axell

(Belgium, 1935-1972)

In eight years — Axell died age 37 in a car accident — she established herself in the exceptional period of the 1960s in Europe and the United States. A pupil of René Magritte, Axell first worked as an actress before devoting her life to painting in 1963, later becoming one of Belgium's leading Pop Art figures. Axell uses collage, drawing, hijacked objects and performative art to explore the themes of eroticism, femininity, the cult of the car and space travel in a subtle combination of seduction and provocation. Her work contextualises sexual emancipation, as well as highlighting the student events of May 1968 in France, civil rights in America, and the hippie movement, incorporating the possibilities offered by new materials such as plastic.

<sup>5</sup> – Quoted by Angela Stief, "Axell. La réappropriation du corps féminin" in *Evelyne Axell: Pop Methods/Méthodes Pop*, Exhibition Catalogue, Namur/Paris, Le Delta/Skira, 2019, p. 17.

<sup>4</sup> – Kiki Kogelnik, in *The Fashions* (New York, 1966) citée par Petra Schröck, "Short Cuts. Die inszenierte Bilderwelt der Kiki Kogelnik", in *Kiki Kogelnik. Retrospektive 1935-1997*, catalogue d'exposition, Vienne/Cologne/Weimar, Österreichische Galerie Belvedere, 1998, p. 40.





## Niki de Saint Phalle

Resistance to the subjugation of women in Niki de Saint Phalle's work merges with the struggle of African-American minorities, victims of the violence that is part and parcel of American society. *Nana Noire* (1965) is one of the first black Nanas executed by de Saint Phalle following *Black Rosy* (or *Mon cœur appartient à Rosy*, 1965), which is also made of fabric and wool, and mounted on a wire mesh. Like *Black Rosy*, *Nana noire* is clearly an allusion to Rosa Parks, an iconic figure in the fight against racism in the United States (even if this is not reflected in the work's more generic title). *Nana Noire* interweaves the struggles against racism and sexism, claiming its place in space through its fulsome — even monumental — shapes, its acrobatic, upside-down position, and the cheerful colours of its clothes. The historic demonstration led by Martin Luther King in Alabama in 1965, together with the adoption of the Voting Right Act in August, guaranteed the right to vote of all US citizens. The emergence in the following year of the Black Power movement inspired de Saint Phalle to choose the title *Les Nanas au pouvoir* for her exhibition in Amsterdam's Stedelijk Museum.

### Niki de Saint Phalle

(France, 1930 - United States, 2002)

"I was lucky to discover art because on a psychological level I had everything you need to become a terrorist". De Saint Phalle was brought up in France by her grandparents before joining her mother in New York in 1933. Working first as a model, she fled the social norms of her family environment, relocating to Paris with Jean Tinguely, where she embarked on an independent life as an experimental artist. The radical nature of her *Tirs* — in reality assemblages of plaster and paint shattered by rifle shots — alerted the artistic avant-garde, including Robert Rauschenberg (whom she worked with), Kenneth Koch and John Ashbery. In 1962, de Saint Phalle exhibited in the US gallery of Alexandre Iolas, with critics coupling her with the French *nouveaux réalistes* and American Pop artists at one and the same time. It was in 1965 at the Chelsea Hotel in New York that de Saint Phalle embarked on her series of *Nanas*: monumental female figures defying prevailing opinion and established taste — and which spread her reputation and granted her a place in the history of art. In 1994, de Saint Phalle published *Mon Secret*, which tells the story of being raped by her father when she was a child.

Niki de Saint Phalle, *Nana Noire*, 1965  
Paint, wool and fabric on wire mesh, 140 × 120 cm.  
Pinault Collection.

## Agit'pop

## Michelangelo Pistoletto

The exhibition presents a major work from the Pinault Collection, *Pace* (1962-2007), which takes up the motif of the mirror, a feature of Pistoletto's work in the early 1960s. It was in 1961 that he first transferred a photographic image onto a mirror using polished stainless steel plates, onto which he affixed a cut-out outline. These paintings-cum-mirrors create a relationship of instantaneity between the viewer and his or her reflection. According to Pistoletto, the mirror captures the encounter between the image-time and image-movement together: "Fixed time follows changing time in the same space and on the same surface. It's a trap, a capture of the present." The rainbow flag, prior to becoming the emblem of LGBT+ communities, was chosen in 1961 to represent the aspirations for peace in Italy — and this is the meaning to be found in Pistoletto's *Pace*.

The exhibition includes the loan of the work *Sphère de journaux* (1965) held at Frac Bretagne. *Sphère* from the Frac is a re-creation executed for shows and artistic initiatives at the Domaine de Kerguéhennec art centre in 1995. Variable in size, *Sphère de journaux* has made frequent appearances in Pistoletto's work since 1966, when it rolled through the streets of Turin for the first time.

### Michelangelo Pistoletto

(Italy, 1933)

Pistoletto was taught painting by his father before attending graphic design school. He began to make a name for himself in the early 1960s through his series of *Quadri specchianti* (paintings-cum-mirrors). The artist applies images taken by photographic transfer to highly-polished steel plates, thereby incorporating both the viewer and the environment in the reflective surface of the work of art. *Pace* (1962-2007) illustrates this approach. In the final years of the decade, Pistoletto's installations established him as a leading figure of the *Arte Povera* movement, as he challenged the place of the viewer in the scheme of the work itself and the place of art as a transforming agent in society.

## Jerzy Ryszard "Jurry" Zielinski

On the other side of the Iron Curtain in the 1960s and 1970s, the objects, styles and popular culture promoted in the West were interpreted as symbols of a society that championed freedom, efficiency, diversity and personal material comfort. Celebrating the icons of Western Pop Art in the East was seen as a reaction against official ideological figures, and an anti-establishment act of political dissent. "Jurry" Zieli ski's paintings reflect the restrictions on individual freedoms, and express his deep-seated rejection of all those who allowed themselves to be subjugated by Soviet rule.

*Ironia* (*Irony*, 1970) depicts a stylised green eagle spreading its wings over a red sun; the two motifs form an eye in the pale face of the background "sky", with a smiling mouth and short moustache in the lower left corner. This painting is two things: a cropped portrait of a quarter-face in close-up and a landscape with a setting sun. The artist depicts a Pop-style female face using the national symbol of Poland, thereby illustrating his taste for contradiction: the abstract and the figurative, the uncouth and the eloquent, erudite symbolism and sexual linguistics. The reality Zieli ski portrays is polysemic, polymorphic and oneiric.

The social and political conditions in communist Poland during the Cold War are a source of inspiration for the bold, colourful shapes favoured by Zielinski. These large swathes of colour combine Pop aesthetics with a great sense of the graphic, concealing the ironic spirit and concerns of the artist faced with the historic events of the 20<sup>th</sup> century. With these three paintings — especially *Polski Akt Malzenstwa* (*Polish Act of Marriage*, 1974) — Zielinski plays shrewdly with the plurality of these symbols even when controlled by censorship. The artist assimilates and challenges the discourse of Anglo-American Pop Art, stepping away from

the commercial preoccupations of the movement. He recontextualises his aesthetic to question the more complex circumstances of his country — and not without a certain pathos and irony.

#### Jerzy Ryszard “Jurry” Zielinski

(Poland, 1943-1980)

Jerzy Ryszard “Jurry” Zielinski studied sculpture and painting at the Warsaw Academy of Fine Arts. As an active opponent of the communist authorities in Poland, Zielinski’s subject matter is rooted in the social reality of Poland as an ally of the USSR. His artistic vocabulary combines the influences of the Polish Poster School with those of American Pop Art. Zielinski’s use of flat surfaces and simplified shapes in bright poster-like colours stands in sharp contrast to the academic post-impressionistic painting taught across Polish academies at the time. In 1967 Zielinski founded the *Neo-Neo-Neo* collaborative project with fellow artist Jan “Dobson” Dobkowski. *Neo-Neo-Neo* was created a year prior to the major political crisis that broke out after student protests were suppressed, when it sought to “present the world’s problems, without excluding anyone”, as stated in the 1969 manifesto. *Neo-Neo-Neo*’s projects are multidisciplinary, including protest poetry and performative displays.

## Room 11 – Refectory

# Art For All

## Gilbert & George

Gilbert & George developed a technique in the late 1960s that juxtaposed photographs inside a grid, a feature that soon became a key ingredient of their artistic language, as seen in *Cry* (1984). The black outline demarcating the shapes, the orthogonal grid, and the limited number of bright colours (blue, green and red) are reminiscent of stained glass, an art form that has been used to translate sacred texts into a simple, convincing composition since mediaeval times. Here we see George standing in the foreground, a dandy in his city suit; and in the background there is Gilbert’s face, his mouth open, in the geometric centre of the composition, resonating directly with the title of the piece: *Cry*.

#### Gilbert & George

(United Kingdom, 1943 and 1942)

Gilbert Prousch and George Passmore are two famous figures who have been inseparable since they first met at Saint Martin’s School of Art in 1967 in swinging London. The artists see themselves as one and the same person. With their manicured appearance, the duo represent themselves in the same unity of action, and adopt the gestures, situations and attitudes of day-to-day life as a pretext for a “living sculpture”. They portray themselves in each of their works (drawing, performative art, video and — above all — photography), determined to make the viewer think about the polarisation of English society, to talk about excess, sex, illness and death without taboos, and to implore “Art for All!”. Gilbert & George developed a technique in the late 1960s that juxtaposed photographs inside a grid, which soon became a key feature of their artistic language, as reflected in the superlative *Cry* (1984).

## Room 12

# Music Forever



## Tim Noble & Sue Webster

The light sculpture or installation *Forever* (2001) outlines the word “Forever” in a typeface with its own distinct character reminiscent of the visual and advertising world of the 1960s. In borrowing the codes of a neon sign as found in major urban centres — midway between marketing and performative art — it emphasises the artificiality of this trashy eternity: a fragile promise of eternity that is heavy in nostalgia with its critical reflection on the consumer society.

#### Tim Noble & Sue Webster

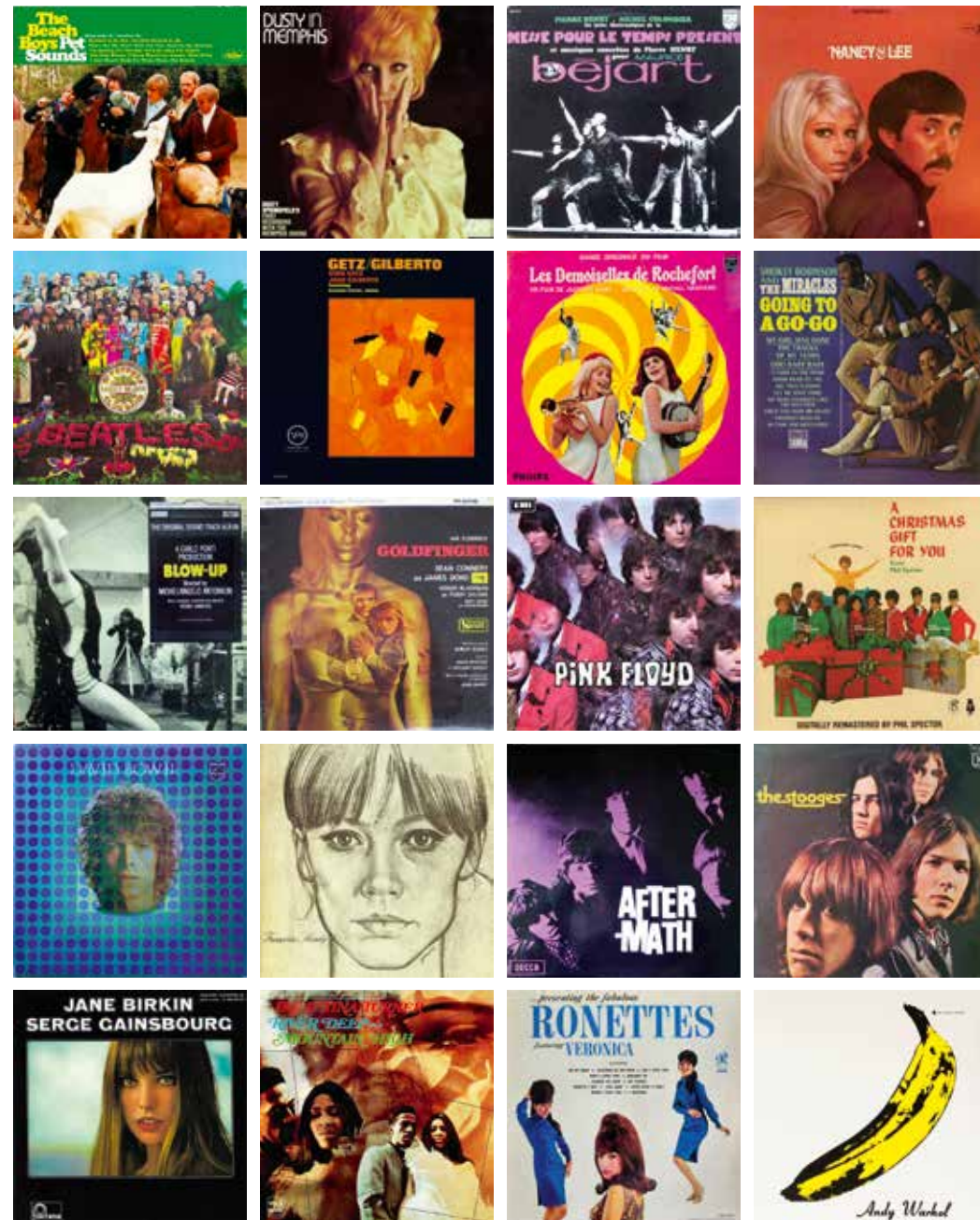
(United Kingdom, 1966 & 1967)

Noble and Webster met in 1986 at Nottingham Polytechnic. Music — rock and punk — were their cement and influenced the way they worked together. They were inheritors of Pop Art, and from the outset of their career (which began soon after the Young British Artists generation), the hallmark of their art was reassembly, salvage and recycling. Their installations, which are often colourful and light, censure over-consumption, especially single-use packaging. From the 1990s, the duo began designing towering sculptures that borrowed from urban aesthetics, illuminated signs and artefacts from night-time life.

Tim Noble & Sue Webster, *Forever* (version 3), 2001

509 ice white reflector caps, bulbs, holders and daisy washers, steel frame, painted aluminium, ruby red neon, 28 yellow neon strips, transformer, electronic light sequencer (28-channel scroll on/off, 7 letter spell and shimmer effect), 584,2 × 302,26 × 50,8 cm. Pinault Collection.





## The sixties playlist of Étienne Daho

### Discography

The singer-songwriter Étienne Daho plays a selection of recorded work for the exhibition *Forever Sixties*, consisting of almost 100 records from the 1960s, an exceptionally vibrant decade that influenced his musical destiny. The featured artists range from The Animals to Frank Zappa via the Good Vibrations of the Beach Boys, and from the dark elation of the psychedelic rock of Pierre Henry and Michel Colombier to the spell-binding rock of the Velvet Underground & Nico. “I’ve always had fond memories of the 1960s. With Elli Medeiros, Jacno and Lio, we were like *neo-yé-yés* who sugar-coated dark love songs in lightweight and colourful superficial pop”, remembers Daho.

The Rennes-based Archives de la Critique d’Art have provided a collection of visual and textual resources to illustrate and accompany the timeline in the archives room: these include photographs of artists (Alain Jacquet, Martial Raysse, Niki de Saint Phalle), press cuttings about *nouveau réalisme*, and excerpts from articles by Pierre Restany and Otto Hahn...

## Hall 0 – Room 13

# American Dreams? & “crazy houses”

The installations and works exhibited in the large exhibition hall, assembled under the title “American Dreams?”, date back to the 1960s and subsequent decades. The common denominator is vehement criticism of the American myth based on the consumer society and the productivist model.

## Edward Kienholz

The installation *Roxys*, on display in the middle of the large exhibition hall, was shown at the 1968 *documenta* exhibition. Illustrative of the art of assemblage in the late 1960s, the work delivers a masterful, inflammatory criticism — one of the fiercest — of American society. This mixed-media installation features eight figures, furniture, a bric-a-brac of objects, a goldfish, a jukebox, and so forth, and is one of Kienholz’s major works. “I really start to understand a society by roaming through its junk stores and flea markets. It’s a sort of education for me and a historical orientation to see all the ideas thrown out by a culture.”<sup>6</sup> The room-sized environment of *Roxys* depicts, rather than reproduces, a brothel of 1940s Las Vegas. The decor is disturbing and sordid, with magazines, beer bottles, empty cigarette packets and a soldier’s uniform lying around. It is populated by female figures bearing signs of brutality and violence. Kienholz confronts the visitor with loneliness, the obsession with sex, and the violence of racial and social discrimination using crude, kitsch language. From the 1950s, the artist immerses the viewer in installations crowded with furniture, objects, lights and disturbing mannequins. Kienholz’s work is composed of assemblages and large-scale installations with a dark, grotesque vision of Western societies.

**Edward Kienholz**  
(USA, 1927-1994)

Kienholz was one of the pioneers of the assemblage and installation art movement towards the end of the 1950s. He is known for his work that is highly critical of the excesses of American society. In 1957, he founded the Ferus Gallery in Los Angeles with Walter Hopps, one of the key centres for the avant-garde on the West Coast of America (where Ed Ruscha and Llyn Foulkes started out). His installations, which Kienholz himself calls *tableaux*, are complex structures forming environments that paint a horrific, violent picture of society’s crimes against the individual. Kienholz is a major source for the artists of the 1960s who aimed to depict socio-political collapse. From 1972 until his death, all Kienholz’s works were created in partnership with his wife, the artist Nancy Reddin.

## Teresa Burga

Teresa Burga — a pioneering figure in conceptual and installation art in South America — became interested in Pop Art, Op Art and performative art when they first emerged in the 1960s. As a member of the Arte Nuevo group, Burga’s is a subversive art, an aesthetic weapon against the “good taste” of the middle classes that were attracted more by American abstract expressionism. Above all, Burga challenges the patriarchal social structures that govern women’s lives. She depicts female figures who have been marginalised or cast adrift, focusing on the imbalances and inequalities of power between the sexes, which Burga herself had experienced in Peru. This critical thinking is found in her work *Sin título* (1967): here we see a bedroom, at first glance playful and brightly-coloured, where a female outline is flattened on top of the bed — as though crushed.

6 – Edward Kienholz quoted by Roland H. Wiegstein, “Ed Kienholz, the “Volksempfänger” and the “Ring”, in *Edward Kienholz: Volksempfänger*, Exhibition Catalogue, Berlin, Nationalgalerie, 1977.

## Robert Gober

Robert Gober’s work sits halfway between sculpture and installation, exploring the themes of intimacy and sexuality and how they are incorporated in the context of American conservative culture. Gober was an important figure on the New York scene of the 1980s at a time when homosexuality, AIDS and identity were becoming increasingly prominent. He set himself apart from his appropriation counterparts through his artisanal approach: while all these works conjure up very commonplace objects — in this case, a door crowned by a light bulb, framed by piles of newspapers — the artist makes all the elements by hand. The precision of their arrangement creates an atmosphere of tension, where the points of reference of everyday life are draped in a muted concern. Closed doors and bars are frequently found in Gober’s work, an echo of the prisons where society confines us, as well as the mystery and hope that lie beyond.

## John Baldessari

Baldessari is an influential artist who continues the research begun by Marcel Duchamp and Joseph Kosuth. His work, which is slight and irreverent, synthesises pop and conceptual art, black-and-white and colours, words and images, visual shocks and minimalist austerity, the rigour of the East Coast of America and West Coast cool. Baldessari is a collector of media derived from popular culture (excerpts from films, television shows, press and advertising fragments). He uses this iconographic material in artistic arrangements that question the relationship between image and language. In exploring the codes of cultural communication, Baldessari employs a variety of formats: photography, collage, painting, film and video.

## Ed Ruscha

Consisting of two 3.5-meter-long canvases, Ruscha’s work *Untitled* evokes a cinema screen that is split lengthwise by a ray of light, culminating in the canonical inscription “The End”. Ruscha reproduces here the very recognisable graphics and typescript of the golden age of Hollywood cinema. This nostalgic black-and-white painting is a return to this epoch that is now in the past, and constitutes a fully-spelled-out memento mori. It testifies to the artist’s taste for the language of popular culture, in particular cinema, the symbol of his city, Los Angeles. *Untitled*, it follows, belongs to the Pop universe that Ruscha developed in the 1960s in California.

Ed Ruscha’s works from the Pinault Collection were shown for the first time in the 2006 *Post-Pop show* at the Palazzo Grassi, Venice.

**Ed Ruscha**  
(USA, 1937)

An iconic artist on the Californian art scene since the 1960s, Ed Ruscha conveys an ironic and detached look at the American way of life. As heir to the Beat Generation and the new Pop culture, he questions the myth of the consumer society and mass communication. He draws comparisons between the Hollywood myth and the economic reality of the United States. Ruscha uses numerous different mediums such as painting, drawing, photography and artist’s books. His work is characterised by an experience of the city of Los Angeles, a tenuous link between text and image, and a repetitive and serial approach which is specific to Pop aesthetics.

## Christian Marclay

From the late 1970s, Marclay developed the unique technique within a multimedia work of citation with sources ranging from John Cage to manga, and borrowing from pop and punk cultures, and (above all) from the sound universe as he drew on sample and remix techniques. Marclay’s work is located at the intersection of visual art and experimental music. He uses an assemblage of sound, pictorial, cinematographic and textual material, playing alternately and simultaneously with the artistic and sound aesthetics of cutting, collage, reuse and editing. This approach is personified in the acrylic painting on canvas *Actions: Whaak Plop Plooch Sooosh (No. 2)*. Created in the style of a Jackson Pollock dripping, this work is designed to be read as much as to be heard: the tribute to the action painting movement becomes a punk irreverence to the history of art by mixing gore and cartoon onomatopoeia (also featured in the title of the piece).

## Raymond Pettibon

Pettibon’s drawings and collages are often executed in brush and ink or watercolours. These are his primary means of expression, although he also produced videos from the 1980s. This animated video combines the motifs Pettibon preferred in his drawings (the building blocks of the iconography specific to an American way of life but hijacked and subverted) with a choir of voices providing an audio narration and producing the disturbing effect of everlasting dissonance.

**Raymond Pettibon**  
(USA, 1957)

Raymond Ginn, known as Ray Pettibon, was an important figure on the California scene in the late 1970s. Self-taught, he made a name for himself by designing logos and record covers for his brother’s group, Black Flag. Pettibon expresses himself by mixing drawing and text on intimate formats, hijacking icons from American popular and visual culture. In borrowing the aesthetics of comics and fanzines, and parodying the language of advertising, Pettibon sharply criticises the excesses of contemporary American society. His anti-authority drawings centre on superheroes, baseball players, US presidents, pin-up girls, hippies, prelates, policemen and soldiers, offering a detailed reflection of the tensions and paradoxes of modern-day America.



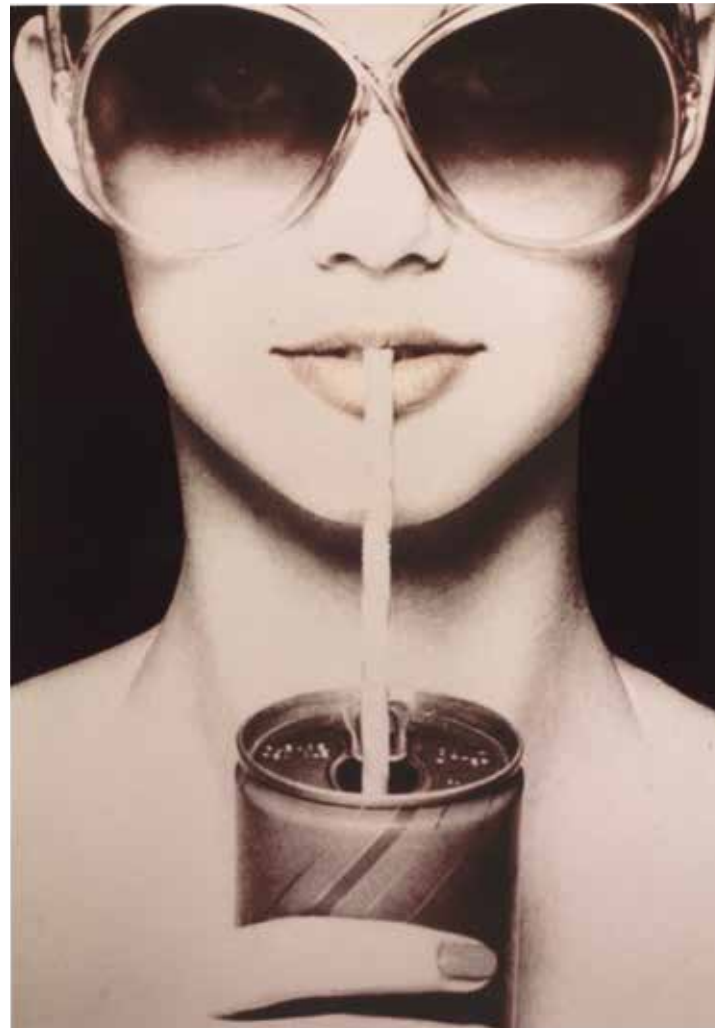
## Richard Prince

The work consists of an automobile manufactured by the US company Buick. The vehicle is covered entirely in a vinyl print with a large-format reproduction of the bodies of naked women. The artist deconstructs the myths and symbols rooted in the collective American imagination with an unashamedly ironic approach — even down to the most trivial (in this case, the car) or erotic motifs, such as the covers of *Playboy* magazine. The vehicle embodies the ultimate object of male heterosexual desire.

Richard Prince's work held in the Pinault Collection was exhibited in the group show *Mapping the Studio* in 2009 at the Punta della Dogana and Palazzo Grassi in Venice, and at the *Ouverture* exhibition at the Bourse de Commerce.

**Richard Prince**  
(USA, 1949)

Richard Prince appropriates and decontextualises images from the mass media, advertising and entertainment of the 1970s. In addition, as a bibliophile and collector, he uses extracts from cult works and old books. Prince explores the fickle nature of American identity and delivers a satirical chronicle by manipulating the codes of mass consumption, first in painting and collage, and subsequently through photography. Prince specialises in photographing pre-existing pictures (or re-photography), as illustrated in the work *Untitled (Fashion)*, 1982). He strives to deconstruct the image of America's iconic figures: the cowboy, the biker, the nurse or the pin-up girl. He perpetuates the ambiguous critique of popular imagery kick-started by the Pop Art artists in the 1960s. Freed of copyrights, Prince joins the appropriation movement — alongside Sherrie Levine and Barbara Kruger — that aims to challenge and broaden the notions of authority, ownership and licensing of artworks.



Richard Prince, *Untitled (Fashion)*, 1982  
Ektacolour print, 101,6 x 71,1 cm. Pinault Collection.

## Barbara Kruger

Kruger came to the forefront of the American art scene in the 1980s, making a name for herself with an artistic vocabulary that compares and contrasts her feminine identity with the codes of media representation. She uses old black-and-white magazine photographs which (in her words), she “intercepts”, rephotographs and enlarges. She associates these images with slogans or phrases that are always printed in the same typeface: Futura Bold Italic. These ensembles are outlined by red lacquered frames. The limited range of colours, the typography and the dynamic tension between verbal and visual language situate Kruger within the avant-garde photomontage tradition that dates back to the period between the two World Wars. Kruger's political engagement is also derived from this affiliation. Although her work employs societal stereotypes conveyed by consumer imagery and the exhortations of advertising slogans, it hijacks their effects, questioning the viewer about his or her place in modern society. In *Untitled (I Shop Therefore I Am)*, the purity of the image serves to accentuate the violence of the text. The Cartesian proposition “I think, therefore I am” becomes devoid of meaning, debased by the essentially consumerist dynamic of everyday life. With caustic humour, Kruger revisits the power of language and its capacity to alienate, urging the viewer to cultivate a redeeming awareness.

Kruger's work in the Pinault Collection was shown for the first time in 2006 at the *Where Are We Going?* exhibition at the Palazzo Grassi, Venice.

**Barbara Kruger**  
(USA, 1945)

Kruger's work questions the power of words and images. By “intercepting” the injunctions of advertising, it alerts the viewer to the alienations of consumer society as well as addressing the themes of violence, power and sexuality. A pupil of Diane Arbus and Marvel Israel at Parson's School of Design in New York, Kruger worked as a graphic designer for women's magazines, familiarising herself with the conventions of mass communication before turning to art. In 1979 her training as a graphic designer helped her define a style and signature found in a variety of installations, public commissions and merchandising objects: photomontages consisting of black-and-white photos taken from magazines of the 1940s and 1950, and slogans printed in Futura Bold Italic typeface. Kruger's art is embedded in a context of developing studies on social relations between the genders and sexes and the feminist struggle, especially the right to abortion.



Duane Hanson, *Housepainter I*, 1984-1988  
Autobody filler, polychromed in oil, mixed media  
with accessories, variable dimensions. Pinault Collection.

## Duane Hanson

*Housepainter I* (1984-988), the hyper-realistic installation by the American artist Duane Hanson, depicts an African-American house painter taking a break from his toil. The work's many contextual features, from the protective canvas to the various utensils and streaks of paint on the wall, give it an uncanny look of authenticity. The hieratic pose of the distracted-looking figure reminds us of ancient Greek statuary, in contrast to the housepainter's humble trade. This life-size work is an example of the mimetic sculptures that Hanson has continuously improved throughout his artistic career. With a rare concern for verisimilitude, he aims to reproduce scenes from everyday American working-class life using fibreglass statues and resins made from life model casts. All of them highlight social issues: racism, ostracism, poverty and dependence.

*Housepainter I* a été présentée pour la première fois au sein de la Collection Pinault dans le cadre de l'exposition "Untitled (2020)" à la Punta della Dogana, à Venise.

### Duane Hanson

(USA, 1925-1996)

The leader of hyperrealism, Hanson executes narrative sculptures that call the American way of life into question. His confoundingly realistic resin and fibreglass figures are cast from living models ("lifecasting"), resulting in genuine psychological and social portraits. Far from glorifying the American social model, Hanson aims to reveal its dark side by representing those who have been left on the side-lines. In the 1960s, with the works *War* and *Race Riot* — featuring a policeman hitting a black man on the ground — the artist brings viewers face-to-face with racial violence and hatred.

## Robert Colescott

Five women sing the American anthem proudly in an apocalyptic setting. The bright colours seen in the sky, a red-and-yellow rip, remind us of the colour of the Vietnamese flag. Colescott gave the painting the title *Bomb Bursting in Air*, an ironic echo of the words of the US national anthem and the bombings during the Vietnam War. The cynical patriotism of this scene recalls the artist's vehement, relentless criticism of American society. "I often use a racial theme, creating a tension between black and white. I mix up the races, I talk about the sociology of race and sex. These are things that are derived from my own existence. In America, you can't talk about race without talking about gender. And I come from the marriage of the races myself."<sup>7</sup>

*Bombs Bursting in Air* was shown by the Pinault Collection for the first time at the *Untitled (2020)* exhibition at the Punta della Dogana, Venice.

### Robert Colescott

(USA, 1925-2009)

Inspired by Pop Art and comics, Robert Colescott's dense, colourful neo-expressionist paintings attest to his deep interest in politics and contemporary history. His work plays with stereotypes, offering a critical reading of American society and denouncing the omnipresent racism and sexism in his representations. In the 1970s Colescott became famous for his reinterpretations of major Western works of art by Van Eyck, Goya, Cézanne, Manet and Picasso. They incorporate critical social commentary by replacing exclusively white subjects with men and women of colour. Colescott's highly biographical and satirical works now feature in the collections of major American museums with the same standing and status of the *œuvres* he subverts.

<sup>7</sup> – Robert Colescott, "Artistic Statement for the *Nouvelle Biennale de Paris*", Exhibition Catalogue *Nouvelle Biennale de Paris*, France, 1985, in Raphaëla Platow et Lowery Stokes Sims (ed.), *Art and Race Matters: the Career of Robert Colescott*, New York/Cincinnati Rizzoli Electa/Contemporary Arts Center, 2019, p. 223.



## Llyn Foulkes

Foulkes, an influential underground artist, exhibited in 1959 at the Ferus Gallery in California, and in 1967 at the Paris Biennale, where he won the prize for painting. His works, which are difficult to categorise, draw inspiration from the failings of American society. They are characterised by their raw, immediate, unfiltered and visceral qualities. Foulkes has pushed back the technical limits of painting and assemblage over the past five decades, creating ingenious three-dimensional works and tackling not only political issues and social problems but also surrealism, psychology and his own biography. In the 1960s he played drums in the band City Lights, and in 1973 he formed Llyn Foulkes and the Rubber Band, which split up in 1977.

## David Hammons

The African-American artist David Hammons is a radical and uncompromising figure who has had a major influence on the contemporary art scene. Due to his critical strategy and avoidance of the world of art, Hammons' work is seldom seen and has hardly ever been shown in Europe. *Oh say can you see* (2017) takes the form of a lacerated American flag with transformed colours and faded tones. The rectangle with 50 stars is no longer white and blue but black on a green background; the 13 white and bright red stripes are now overdyed with red. A flag, but one that is soaked in the tears of history, bearing the colours of the banner (created in 1920) of the UNIA (Universal Negro Improvement Association and African Communities League). Red like the blood of African ancestors, like the struggle against enslavement; black, like the colour of skin; green, like the abundance of mother nature, like Africa. This is a way for Hammons to awaken our awareness, to recall the tragic genesis of the African-American

community; a way to send the United States back to the violence of its history. Gnawed, perforated and torn on all sides, the flag no longer floats horizontally in the wind of the American myth, but hangs vertically like the scorned banner of a nation in ruins. "Oh say can you see" are the opening words of the United States national anthem — referring to this tattered utopia.

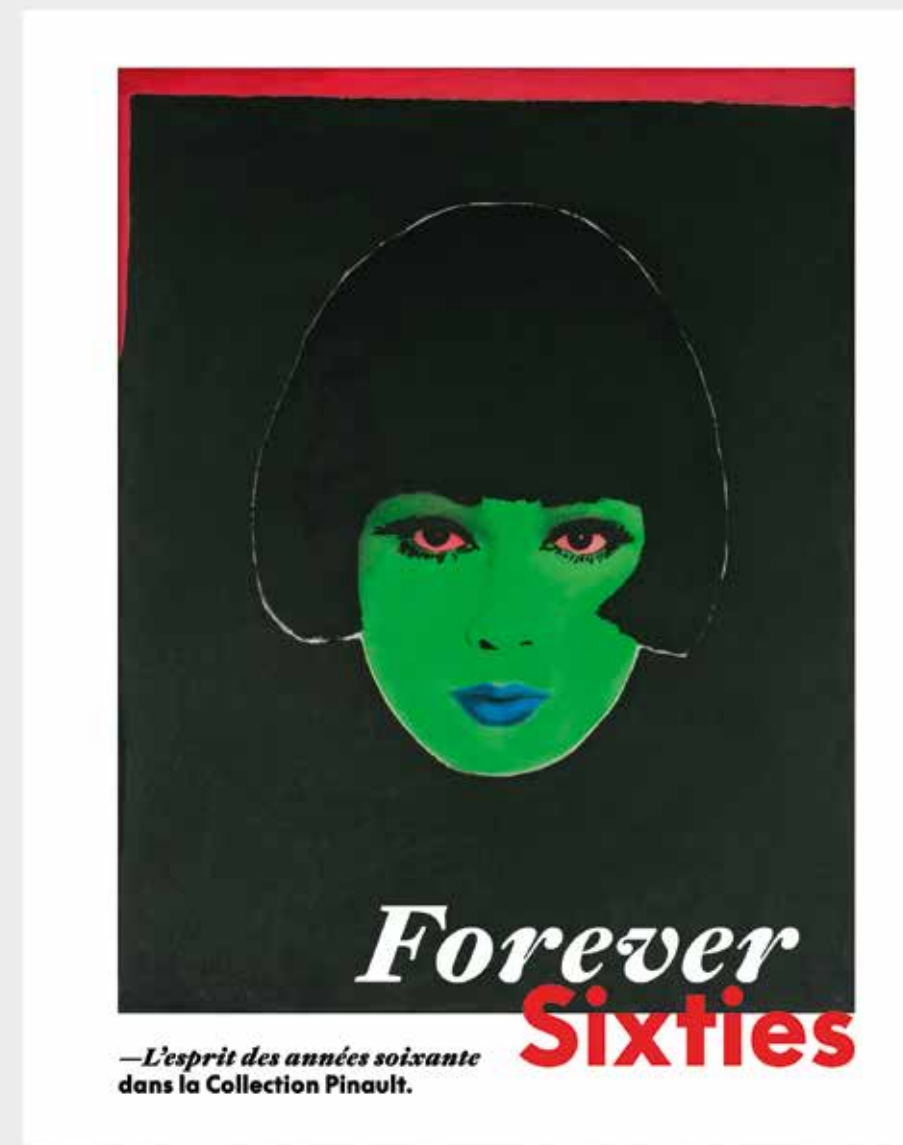
David Hammons' work in the Pinault Collection has been shown on numerous occasions at the Palazzo Grassi, the Punta della Dogana, and in off-site exhibitions since 2006, as well as at the Bourse de Commerce to mark the inaugural exhibition *Opening*.

**David Hammons**  
(USA, 1943)

David Hammons' work is rooted in his ethos as an activist focusing on the Black Power movement. His *œuvre* — sculpture, installation and video — tackles poverty and the struggles of the Afro-American community for civil rights and against racism. Hammons took an independent approach from his earliest days, guided by personal choices and free of collective constraints. His performative art in the 1980s speak to this unobtrusive — even furtive — life on the edge (as when he sold snowballs to passers-by on the streets of New York), performances transformed into a series of minimalist and ephemeral multiples. Hammons's key subject matter centres on the questions of race and his own African-American identity. He picks up abandoned materials, often found in the street — scraps of metal and wood, hair, cigarettes, basketball hoops, stones and fabrics — and "processes" them into works of art.

**This off-site exhibition of *œuvres* from the Pinault Collection introduces the programme for the new season at the Bourse de Commerce in Paris. The exhibition will feature four artists from different generations — Mike Kelley, Lee Lozano, Mira Schor and Ser Serpas — whose works express the other side of the American myth.**

# Exhibition Catalogue



With two essays by the exhibition curators, Emma Lavigne and Tristan Bera, the catalogue *Forever Sixties: The Spirit of the 1960s* in the Pinault Collection includes previously-unpublished contributions from Michael Bracewell, Catherine Millet and Cécile Whiting. With illustrations of over 100 works, the catalogue also features the conversation with Étienne Daho in full (see excerpt on the following page), who has created a rich selection of music to accompany the tour of the exhibition.

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22.4 x 28.6 cm  
French edition  
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# Biographies of the Curators



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## Emma Lavigne

General Director and Chief Curator

Emma Lavigne is an art historian who has curated over 50 shows in France and abroad. She was a curator at the Cité de la Musique, where the exhibitions she staged include *Jimi Hendrix Backstage*, *Pink Floyd Interstellar* and *John Lennon Unfinished Music*. Emma joined the National Museum of Modern Art-Centre Pompidou in 2008 as curator for contemporary art. She designed a number of exhibitions here, including *Danser sa vie*, conceived with Christine Macel, and the retrospectives *Pierre Huyghe* and *Dominique Gonzalez-Foerster*. Emma was appointed director of the Centre Pompidou-Metz in 2014, where she staged key exhibitions, including *Jardin infini. De Giverny à l'Amazonie*, *Warhol Underground* and *Couples modernes*. Emma Lavigne was president of the Palais de Tokyo between September 2019 and October 2021, where — with Victoria Matarresse — she was given free rein to curate *Anne Imhof*, *Natures mortes*, a total work of art dedicated to the German artist. Lavigne also represented France at the 2015 Venice Art Biennale with the artist Céleste Boursier-Mougenot. In 2017, Emma was guest curator of *Mondes flottants* at the fourteenth Lyon Biennale.



## Tristan Bera

Tristan Bera is an author, curator, filmmaker and researcher for the Pinault Collection. Tristan has degrees in art history, museology and aesthetic philosophy from the École des Arts Politiques founded by Bruno Latour at Sciences Po, Paris.

Tristan was previously head of the Pavilion, the Palais de Tokyo's creative laboratory, and contributed to the *Warhol Underground*, *Jardin infini. De Giverny à l'Amazonie* and *Couples Modernes* exhibitions conceived by Emma Lavigne at the Centre Pompidou-Metz. In addition, he was curator for the *Balzac Nouvelle Vague* at the Kunsthalle Zurich and *Daho l'aime Pop* at the Philharmonie de Paris. Tristan has been publishing critical essays and articles since 2014 on modern and contemporary art and pop culture in magazines (*artpress*, *The Art Newspaper*) and exhibition catalogues (Centre Pompidou Paris and Metz, MAM Rio de Janeiro, Philharmonie de Paris, MOMus Thessaloniki, Bourse de Commerce-Pinault Collection). His critical work and artistic collaborations are supported by the Onassis Foundation (Onassis AiR Artist-in-Residency) in Athens.

Interview with Étienne Daho  
By Tristan Bera

### What works in the exhibition informed your thinking about the playlist?

Martial Raysse's *Le Rêve* (1963), Alain Jacquet's *Le Déjeuner sur l'herbe* (1964), and Richard Hamilton's *Release* (1972) — which depicts Mick Jagger and Robert Fraser in handcuffs — together with work by Barbara Kruger. [...]

### What images or icons best symbolise the decade?

In France, there's the video *Contact* with Brigitte Bardot, included in the show on Bardot, which was filmed at the Museum of Modern Art in Paris for an exhibition on kinetic art. Then there was the couple made up of Jane Birkin and Serge Gainsbourg, and Françoise Hardy's appearing on the stage at the Savoy in London in a metal outfit designed by Paco Rabanne. In England, I could mention the trio of Mick Jagger, Marianne Faithfull and Anita Pallenberg. Then there's the actress Diana Rigg, Sean Connery and Patrick McGoochan, the actor in the series *The Prisoner*. In the United States, the list includes not just Bob Dylan, Andy Warhol, the Velvet Underground & Nico, but also Charles Manson, Martin Luther King and Jimmy Hendrix. In the 1960s, the heroines Barbarella, Pravda and Emma Peel from the *Avengers* TV series became fighters, the female twins of Batman and Superman, and emancipated themselves. Meanwhile, the male rock idols David Bowie, Mick Jagger, Lou Reed and Syd Barrett were androgynous creatures staking a claim to free love and bisexuality. [...]

### The landscape is very broad.

#### How can we sum up the sound of the sixties?

The sound of the sixties is so rich and inventive that it's impossible to put into words, it's so many and varied and produced around the clock: from Nina Simone, who transformed two songs from the rock musical *Hate* into a hymn in praise of African-American culture and a feminist song, to Syd Barrett, the Beach Boys and Gilberto Gil. The surf, psychedelic, folk, soul, garage, Britpop, Britrock and bossa genres spring up, and there are more and more girl bands such as The Ronettes, The Shangri-Las and The Supremes.

### What tracks inspire this feeling of freedom, the watchword of the decade in your opinion, and which songs give a more mixed picture?

When the Stones were arrested, it signalled that the party was over in London. California became the promised land with the Monterey and Woodstock festivals. You could feel the wind of freedom: The Mamas & The Papas singing *California Dreaming*, and Scott McKenzie with *San Francisco* during the "Summer of Love", while the Detroit black riots broke out to the sound of *Dancing In The Street* (1964) by Martha & The Vandellas. The darker side is personified by The Velvet Underground & Nico in New York, and the serial killer Charles Manson. In Ibiza, Pink Floyd brought the decade to a close with *Green Is The Colour*, taken from the soundtrack of *More* (1969), before kicking off psychedelic rock in London with *Arnold Layne*, which tells the tale of a transvestite.

### How were the scenes in France, England and America different?

The French yé-yé scene was mostly made up of cover versions of English tracks. There were very few original songs, apart from Serge Gainsbourg, Brigitte Fontaine and Françoise Hardy, and — later on — Michel Polnareff and Jacques Dutronc. And we shouldn't forget the music of Michel Legrand, the pioneers of electronic music Pierre Henry and Jean-Jacques Perrey, and the great arrangers Alain Goraguer, Michel Colombier, Jean Claude Vannier, François de Roubaix, Eddie Vartan, André Popp, and so on. Everyone's eyes were riveted on London. The English bands (The Stones, The Beatles, The Kinks, The Who, The Animals, Them and so on) influenced the whole world thanks to the TV show *Ready Steady Go!* And Dusty Springfield popularised artists on Detroit's Motown label in a TV special *The Sounds of Motown* in 1965. In the States, the *Hullabaloo* show touted the New York and California scenes from 1965 to 1966. And it was the age of great producers, too: George Martin (The Beatles) or the crazy genius Joe Meek, whose American equivalents were the equally mad Phil Spector (The Ronettes) and Shadow Morton (The Shangri-Las).

### Which songs resonate with the socio-political atmosphere of the decade, the sexual liberation and civil rights movements?

*Are You A Boy Or A Girl* by the Barbarians raises questions about matters of identity just perfectly. The singer-cum-drummer had a hook for a left hand, meaning there was a disturbing aspect to his performances. *Dancing In The Street* by Martha & The Vandellas, like *Young Gifted and Black* by the Jamaican duo Bob & Marcia, gave voice to the struggle for equal rights and dignity for black minorities. And they became the anthems of the civil rights movement, calling for change in society, while the Who's *My Generation* put the ambitions, and even the rage, of young white English people into words.

### Étienne Daho

(Algeria, 1956)

Author, songwriter, performer and a key figure in the Rennes rock wave, Étienne Daho personified the modern revival of French song with the albums *Mythomane* (1981), *La Notte, la Notte* (1984) and *Pop Satori* (1986), which kicked off a hyper-productive period in the 1980s comparable to the New Wave of the 1960s. Étienne was influenced not just by the dark rock of the Velvet Underground and Syd Barrett, but also by Serge Gainsbourg, Françoise Hardy and the yé-yé wave. He pulled off the bold, photogenic synthesis between music from the English-speaking world — which is melodic and rhythmic — and French chanson with its literary, sentimental lyrics.

After ten or so albums, Étienne's personality and career are now joined at the hip with the history of French pop that he helped to define.



# The Pinault Collection

## The Collector

The art lover François Pinault is one of the world's greatest collectors of contemporary art. Over nearly 50 years, he has amassed a collection that now stands at more than 10,000 artworks, with a particular emphasis on art from the 1960s to the present day. Pinault's cultural project has been driven by his desire to share his passion for the art of his time with as wide an audience as possible. This is reflected in the project's long-term commitment to artists and its ongoing explorations of new areas of artistic creativity. Since 2006, the cultural project has focused on three key areas: the museums; a programme of off-site exhibitions; and initiatives designed to support artists and promote the history of modern and contemporary art.

## The Museums

The museum activities were developed first on three outstanding sites in Venice: the Palazzo Grassi, acquired in 2005 and inaugurated in 2006; the Punta della Dogana, which opened in 2009; and the Teatrino, which opened in 2013. The Pinault Collection inaugurated its latest museum at the Bourse de Commerce in Paris in May 2021 with the debut show *Ouverture*. The four venues were restored and redeveloped by the Japanese architect Tadao Ando, winner of the Pritzker Architecture Prize. The œuvres belonging to the Pinault Collection in the three museums are rotated on a regular basis for solo shows or thematic exhibitions. Artists play an active role in the exhibitions, and they are invited to create works *in situ* or carry out specific commissions. In addition, the museums organise an extensive cultural and educational programme through their partnerships with local and international institutions and universities.

## Off-Site Exhibitions

Outside Venice — and now Paris — work from the Pinault Collection is exhibited around the world on a regular basis: not just in the French capital but also Moscow, Monaco, Seoul, Lille, Dinard, Dunkirk, Essen, Stockholm, Rennes, Beirut, Marseille and Tourcoing. Public and private institutions worldwide frequently call on the Pinault Collection, which also has a long-standing policy of lending its work and making joint acquisitions with other major contemporary art institutions..

## Artists' Residency in Lens

The Pinault Collection's artists' residence is housed in an old presbytery redeveloped by Lucie Niney and Thibault Marca from the NeM agency. Inaugurated in December 2015, the artists live and work in the residence with the support of a monthly grant. The residency provides a framework and time for artists to practice their activities in a venue specially designed to help the creative process. Residents are chosen following deliberations by a selection committee comprising representatives of the Pinault Collection, the Regional Directorate of Cultural Affairs for Hauts-de France, FRAC Grand Large, the National Fresnoy-Studio of Contemporary Art, Louvre-Lens and LaM. Since the residence was set up in 2016, it has welcomed the American duo Melissa Dubbin and Aaron S. Davidson (2016), the Belgian artist Edith Dekyndt (2017), the Brazilian Lucas Arruda (2018), the Franco-Moroccan Hicham Berrada (2019), the French artist Bertille Bak (2019-2020), the Chilean Enrique Ramirez (2020-2021), and the French artist Melik Ohanian (2021-2022). Benoît Piéron has been at the residence from September 2022 and will stay until the end of the first semester of 2023; here he has created the work that appears in the exhibition *Avant l'orage*, entitled *L'Écritoire*.

## Prix Pierre Daix

François Pinault created the Prix Pierre Daix as a tribute to his late friend, the historian Pierre Daix, who passed away in 2014. The prize is awarded to a book on modern or contemporary art history every year:

- 2022: Jérémie Koering  
(*Les Iconophages. Une histoire de l'ingestion des images*)
- 2021: Germain Viatte  
(*L'envers de la médaille*)
- 2020: Pascal Rousseau  
(*Hypnose, art et hypnose de Mesmer à nos jours*)
- 2019: Rémi Labrusse  
(*Préhistoire, l'envers du temps*)
- 2018: Pierre Wat  
(*Pérégrinations. Paysages entre nature et histoire*)
- 2017: Élisabeth Lebovici  
(*Ce que le sida m'a fait — Art et activisme à la fin du 20<sup>e</sup> siècle*)
- 2016: Maurice Fréchuret  
(*Effacer — Paradoxe d'un geste artistique*)
- 2015: Yve-Alain Bois  
(*Ellsworth Kelly. Catalogue Raisonné of Paintings and Sculpture 1940-1953, tome 1*)  
and Marie-Anne Lescourret  
(*Aby Warburg ou la tentation du regard*)

## The Pinault Collection in Figures

- Over 10,000 works of art
- 37 exhibitions held in the Palazzo Grassi, Punta della Dogana and Bourse de Commerce
- Over 4 million visitors since 2006
- 18 off-site exhibitions
- Over 1,300 loans since 2013
- Over 350 artists exhibited in the Palazzo Grassi and Punta della Dogana since 2006
- Over 700 events at the Teatrino since May 2013
- Over 50 cultural events at the Bourse de Commerce since May 2021

## Organisation of the Pinault Collection

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President

**François-Henri Pinault**  
Chairman of the Board of Directors

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**Emma Lavigne**  
General Director and Chief Curator

**Denis Berthomier**  
General Executive Director

**Bruno Racine**  
deputy administrator and CEO  
of the Palazzo Grassi — Punta della Dogana

# Selected visuals for presse use



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Martial Raysse, *Belle des nuages*,  
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Kiki Kogelnik, *Outer Space*, 1964,  
Pinault Collection  
© Kiki Kogelnik Foundation



Richard Prince, *Untitled (Fashion)*,  
1982-1984, Pinault Collection  
© Richard Prince



Étienne Daho, 2017  
© Pari Dukovic

# Art is Magic

A retrospective  
of Jeremy Deller



# Editorial from the Curators

In 1997, the *Rencontres Trans Musicales* music festival organised Acid Brass, the brainchild of Jeremy Deller in which a brass band performed house and techno music. With its explosive mix of various genres, its exploration of musical and popular counter-cultures, and its community and celebratory dimension, all the key ingredients of Deller's creative cocktail were already in place.

Twenty-six years later, three of the major contemporary art institutions in Rennes have teamed up for the first retrospective dedicated to Jeremy Deller in France. There is no-one quite like the inventor of the "Fuck Brexit" slogan — spread far and wide on tee-shirts and other consumer products in 2017 — to re-assert the links between "small" and Great Britain.

Deller's artistic approach has evolved alongside the people who live in the places where he works. His art is loaded with an exhilarating sense of British humour and hard-hitting social protest, in turn a popular celebration, an investigative tool, a documentary archive and a medium for activism. Deller's is an art rooted in political and social issues, sensitive to non-academic and popular practices, and enriched by an eclectic musical culture. These are all good reasons for sharing Deller's artwork in Rennes with as wide an audience as possible in this three-part exhibition at the Museum of Art, La Criée Centre of Contemporary Art and Frac Bretagne.

The show forms part of the Rennes Exporama contemporary art festival. It resonates with the exhibition taking place this summer at the Couvent des Jacobins, *Forever Sixties: The Spirit of the 1960s in the Pinault Collection*. Although Deller was born in this decade, his art inherits certain important features from Pop Art — a movement that first took shape, we should remember, in England. A turning point came when Deller met with Andy Warhol in 1986. From pasting up fly posters in town centres to group performative projects, we can see in Deller's work an echo of the criteria set out by Richard Hamilton defining Pop as a popular art, transient, cheap, mass-produced, seductive and full of tricks.

*Art is a form of magic that  
has this alchemical power  
to transform the every day,  
to give depth to what at first  
glance may seem mundane  
or superficial, even if  
the experience only turns  
out to be fleeting.*

Jeremy Deller, editorial, in *Art is Magic*

Ed. Frac Bretagne, La Criée centre d'art contemporain,  
Musée des beaux-arts, Rennes, 2023, p.5

# Tour of the Exhibition

## La Criée Centre of Contemporary Art

The installation *Warning Graphic Content* features more than 120 posters and prints produced by Jeremy Deller in over 30 years. The “all-over” hanging, which is lawless and slightly chaotic, plays with different formats, colours and heights. This graphic portion of Deller’s œuvre, which he worked on for 10 years in close collaboration with the graphic designer Fraser Muggeridge and his studio, is key: on the margins of art and at its centre, it disrupts boundaries and codes, with a blend (as topical as it is cheeky) of poetry and polemic, the universal and the private, the local and the global, and tenderness and irony.

The posters, which were designed for the street, are blunt — visually and linguistically — and easy to read and grasp.

*Warning Graphic Content* is a sounding board for Deller’s main areas of interest: popular music and “subculture” — English pop and its legends, raves and acid house — a caustic reflection not just on British history and (more recently) Brexit, but also on the global issues facing society. Elsewhere, Deller imbues his work with a poetic sense of the absurd. It forms a constellation that reveals the artist’s mindset whether it occupies the public space by force (as was the case in the early 1990s) or as part of a commission (such as the series of posters executed for the London Underground in 2009); or whether it is stuck to the wall or designed to be taken away (as in Rennes with *Rejected Tube Map Cover Illustration*). This mindset is rebellious and acerbic, an outspoken critic of the misguided social, political and economic ways of our societies, a mindset that says art can be realised everywhere in many different shapes and forms.

*Beyond the White Walls* resonates with *Warning Graphic Content*. The video takes the form of a slide show with a commentary spoken by Deller himself. It is akin to a documentary account that presents a selection of projects designed for or based on the public space between 1995 and 2010. Here we can gauge the artist’s interest in what the culture of the working and middle class hero (to combine the titles of songs by John Lennon & Plastic Ono Band and The Divine Comedy) looks like, what moves it and what motivates it. Between the lines, we can also assess Deller’s deeply-held belief that art is an experience that must be shared far and wide.

The installation *Warning Graphic Content* has toured various museums and galleries in Europe since late 2021, and has been exhibited at The Modern Institute, Glasgow (United Kingdom), Art concept, Paris (France), the Museum of Modern and Contemporary Art, Geneva (Switzerland), Franz Joseph Kay 3, Vienna (Austria), The Civic, Barnsley (United Kingdom), Kunsthall Charlottenborg (Denmark) and La Criée Centre of Contemporary Art, Rennes (France).

**An  
Immigrant  
Saving a  
Racist’s  
Life.  
× 500,000  
UK 2020**

Jeremy Deller, *An Immigrant Saving a Racist’s Life*.  
x 500 000, 2017, from *Warning Graphic Content*,  
1993-2021

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute/  
Toby Webster LTD, Glasgow; Art: Concept, Paris



## Tour of the Exhibition

# Frac Bretagne



The tour through the rooms of Frac Bretagne is organised around the installation *Folk Archive* (2005 with Alan Kane). It is designed to show how Jeremy Deller can lay claim to being one of the great observers of vernacular culture in the United Kingdom.

*Folk Archive* is a dynamic visual account of contemporary popular culture in Britain by the artists Jeremy Deller and Alan Kane. *Folk Archive* combines drawing, painting, film, performative art, costume, decoration, political opinion and humour, as well as uniting a range of surprising objects. It celebrates a broad spectrum of British hobbies and pastimes, proof that folk art in the United Kingdom is widespread and in good health. Through *Folk Archive*, a representative sample of the community was able to see their work exhibited for the first time

Jeremy Deller & Alan Kane, *Farmers Protest, Whitehall, London*, 2001, from the collection *Folk Archive*, 2005

© Jeremy Deller & Alan Kane. British Council Collection.  
Photo: Courtesy of the artists; The Modern Institute / Toby Webster LTD, Glasgow; Art: Concept, Paris

## Tour of the Exhibition

# Frac Bretagne

in an art gallery. Here we find pieces by men and women prisoners and community groups, troupes of performers from the Notting Hill Carnival, protesters, pop fans, bored teenagers, villagers and the homeless. Straddling art and anthropology, Deller and Kane have selected over 280 works to put together an archive that gives an overview of the state of contemporary folk art in the United Kingdom. They demonstrate the artists' long-running interest in creative practices and artifacts that exist beyond the mainstream world of art. Collated over six years, *Folk Archive* was purchased by the British Council in 2007. In parallel, three cinematographic works are shown that also address the appropriation of popular culture.

*English Magic* (2013) was designed and produced for the British pavilion at the fifty-fifth Venice International Art Biennale. The film reflects the roots of a major part of Deller's work, concentrating on British society — its people, icons, myths, folklore, and cultural and political history. The artist forges links between the high and the low, the popular and the oddball, to create a one-of-a-kind, stimulating work. With an equal dose of humour and criticism, *English Magic* addresses events from the past, the present and an imaginary future. Deller captures these examples in a way that is contemporary and faithful to the original subject matter, weaving an almost psychedelic narrative, seesawing sensitively between reality and fiction, the real and the imaginary.

The explosion of acid house and rave music in the United Kingdom was a reaction to the deep-seated failings in British culture, stretching from the heart of the city to the depths of the countryside, far beyond the boundaries of class, identity and geography.

The documentary film *Everybody in the Place: an Incomplete History of Britain 1984-1992* (2018) scrutinises these social antecedents in the early and mid-1980s: the feverish first wave of acid house and the media hysteria (and its diffusion to the general public) in the late 1980s; its revival in the shape of massive open-air raves between 1988 and 1990; and then the clampdown, which curtailed its power as a revolutionary force at the end of 1993. Deller is a devotee of popular culture and its links with social struggle, and he brings this history into play (and into practice) faced with contemporary youth.

The documentary *Our Hobby is Depeche Mode* (2006, with Nick Abraham) tells a tale of boundless faith. It is in turns a bizarre, funny, sad — and often touching — reflection on how people intimately embrace and then appropriate pop culture in their own lives.

The film, which was originally commissioned as part of a planned anniversary release by Depeche Mode's label, Mute Records, follows the band's fervent, hardcore fanbase, recording their enthusiasm, rituals and shared passion.



# Rennes Museum of Art

The exhibition at Rennes Museum of Art provides a broad overview of Jeremy Deller's artistic approach since the 2000s through a combination of performative art, videos and installations. Most of the pieces, which were created jointly with the local people in the places where the artist was working, emphasise the political aspect of Deller's work.

The forecourt of the museum will host the installation *Valerie's Snack Bar*, which originated in a piece of performative art realised by Deller in 2009 when he was invited to create a public work of art for the Manchester International Festival. Deller chose to set a parade in motion, conceived as a celebration of popular life on the streets. The highlight of the procession was a life-size replica of a snack bar in Bury market on the outskirts of Manchester — which was pulled along by a lorry. The installation brings together all the features of this celebratory parade, forming a type of archive that recalls the performance.



Jeremy Deller, *Valerie's Snack Bar*, 2009. Installation at Cornerhouse, Manchester International Festival, with banners by Ed Hall

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute / Toby Webster LTD, Glasgow; Art: Concept, Paris

# Rennes Museum of Art

The project *Speak to the Earth and It Will Tell You* (2007-2017) is a long-term anthropological and artistic study, which the artist began for Skulptur Projekte in Munster (Germany) in 2007. Deller contacted some 50 allotment garden clubs and asked them to keep a nature diary for the next ten years. These documents chronicle the relationship of the inhabitants to the gardens as they record botanical, climatic and social data, together with signs of the seasons and harvests, the latest news, and the private or social events that signal their attachment to the gardens. For this exhibition, Deller worked on designing a hitherto unseen video installation that draws on photographs and videos taken in the gardens at Munster. This is a new production devised for the Rennes retrospective.

The installation *The Battle of Orgreave Archive (An Injury to One is an Injury to All)* (2001) is made up of texts, documents, objects, videos and other archive material, all of which provides a context for reviewing the interlaced narratives of two events: the 1984 strike by the National Union of Mineworkers (specifically the confrontation between striking miners and the police at the Orgreave Coking Plant in Yorkshire on June 18, 1984), and the life-size historical re-enactment organised by Deller in 2001 with 1,000 participants, which the artist called *The Battle of Orgreave*.

The documentary film *So Many Ways to Hurt You, the Life and Times of Adrian Street* (2010) charts the life of Adrian Street, the son of a Welsh miner who made the decision to become an exotic, eccentric professional wrestler.

In *Iggy Pop Life Class* (2016), Deller uses the traditional life drawing course to stage a performative event with Iggy Pop posing as model and subject. In Deller's own words, "Pop's body is central to an understanding of rock music, and that has been paraded, celebrated, and scrutinised through the years in a way that is unusual for a man". The installation presents the drawings made during the course together with *œuvres* from the museum's historical collection. Chosen by Deller, these depict the male body, reviewing the evolution of representations of masculinity throughout history.

The documentary *Putin's Happy* (2019) addresses the rise of right-wing populism in the United Kingdom against a post-Brexit background. It captures the day-to-day scenes of the hostile demonstrations between Brexit and Remain protestors in and around Parliament Square in early 2019.

The film *Wir haben die Schnauze voll (We're fed up, 2020)* was commissioned by the Bonner Kunstverein to mark Ludwig van Beethoven's 250th birthday in Bonn. The artist stages encounters between people from different backgrounds and various ages: the musicians of the Bonn orchestra perform *Beethoven's Seventh Symphony* surrounded by local school children playing, dancing and running around. The initiative began with a collective work on the fundamental themes found in Beethoven: freedom, humanity and nature.



# Bio graphy of Jeremy Deller



Jeremy Deller was born in London in 1966.

He studied art history at the Courtauld Institute (London) in the 1980s, and subsequently at the University of Sussex.

Deller met Andy Warhol for the first time in London in 1986 before meeting up again at the Factory in New York.

In 2004, Deller was awarded the prestigious Turner Prize for *Memory Bucket*, a documentary video about George Bush's hometown in Texas.

In 2007, Deller was invited to take part in the 2017 edition of the ten-year contemporary art festival *Skulptur Projekte* in Munster, Germany. He launched a long-haul participatory project with various clubs in the city and its residents, which stretched over 10 years.

Deller had a solo show at the Palais de Tokyo, Paris, in 2008: *D'une révolution à l'autre* featured *Folk Archive* in its entirety, a work that explores British popular culture.

Deller's first retrospective in 2012, *Joy in People*, was shown in Brussels (WIELS Centre d'Art Contemporain), followed by Philadelphia (Institute of Contemporary Art) and St Louis (Contemporary Art Museum).

Deller represented Great Britain at the Venice Biennale in 2013, where he took over the British pavilion with *English Magic*.

In 2016, he organised the performance *Iggy Pop Life Class* in New York.

In 2021-2023, *Warning Graphic Content*, an exhibition of Deller's posters and printed work, was shown in Glasgow (The Modern Institute gallery), Paris (Art Concept gallery), Geneva (Museum of Modern and Contemporary Art), Barnsley (The Civic), Vienna (Franz Joseph Kay) and Copenhagen (Kunsthall Charlottenborg).

Deller has developed an artistic approach since the 1990s that shifts between conceptual, performative, installation and video art. He states that he prefers "working with people rather than things". Instead of creating works of art, Deller aims first and foremost to produce encounters and events by bringing together people from different walks of life. His dominant playground is Great Britain, although he has also undertaken artistic projects in the United States and Germany in particular. The starting point for Deller's work is his particular interest in social history, politics today, popular culture and music. He sabotages the status of the creative artist, incorporating all kinds of people into the creative process — working men and women, amateur practitioners, eccentric inventors, children, fans of rock 'n' roll or pop music. With each experimentation, Deller humorously restates his tremendous sense of wonder for counter-cultures, anonymous inventiveness and the rebellious power of the people.

Interview with Jeremy Deller and Sophie Kaplan, La Criée Centre of Contemporary Art, Saturday June 10, 2023, at 3 p.m.

Jeremy Deller, *Everybody in the Place, An Incomplete History of Britain 1984-1992* (capture), 2018, filmed in London in May 2017

Photo: Courtesy of the artist; The Modern Institute Toby Webster LTD, Glasgow; Art Concept, Paris

# Book release

## “Art is Magic, le meilleur livre de Jeremy Deller”

### Publishers

Cheerio Publishing,  
London  
(English version)

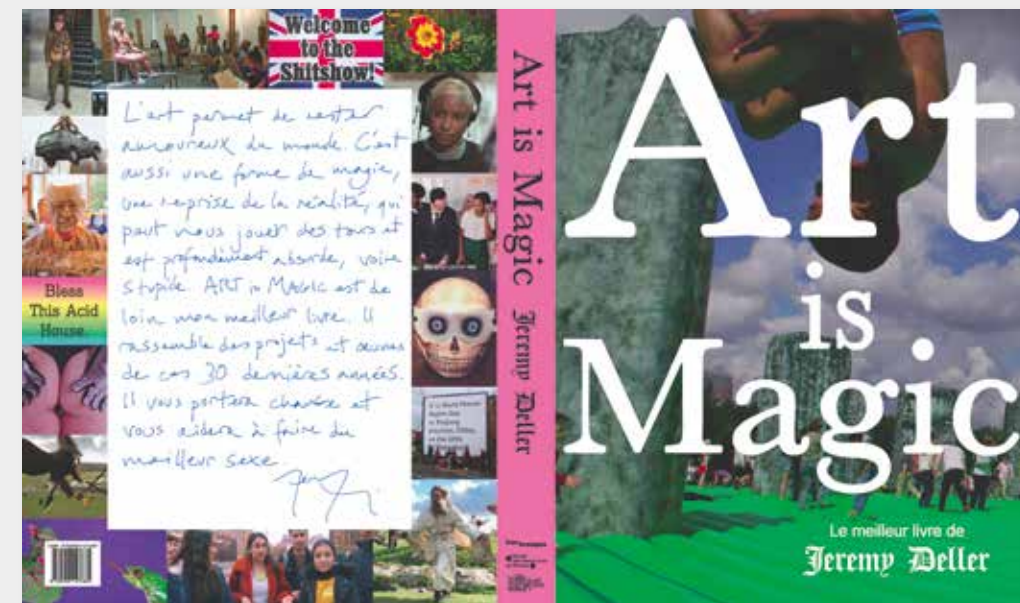
Rennes Museum of Art,  
La Criée Centre of  
Contemporary Art,  
Frac Bretagne, Rennes  
(French version)

### Distributer

Les Presses du Réel,  
Dijon  
(French version)

240 pages  
2,000 copies  
€ 28

The editor is available  
in bookshops from now.



together all his cultural sources in one book.

*Art is Magic* is divided into three sections: a visual guide to Deller's favourite pieces; in-depth reflections on his life and technique as an artist; and an album of images explaining what motivates him (from Rod Stewart to bats, from the perfect jukebox to Neolithic axe heads).

The book presents work that has marked Deller's life and career, most of which has never been seen before. *Art is Magic* features themes as diverse as Deller's inflatable installation for the Glasgow International Festival, the miners' strike (his film on the Battle of Orgreave), bats (the subject in at least three of Deller's works), Andy Warhol (whom he met in 1986), the links between the Industrial Revolution and heavy metal, and hen harriers pecking at the eyes of a Tory MP (in his anti-hunting mural created for the Venice Biennale).

Deller will attend a book signing on Saturday June 10 at La Criée Centre of Contemporary Art following the interview with the artist that will take place at 3 p.m.

*Art is Magic, le meilleur livre de Jeremy Deller* is the first monograph in French on the famous British artist. The book explores Deller's cultural references from Rod Stewart to the Industrial Revolution, and links them to his iconic œuvres. This detailed book, designed by Deller himself, is organised around 12 chapters written by the artist, and features five interviews. Published to mark Deller's first retrospective in France, *Art is Magic* provides the most comprehensive overview of the artist's work from the 1990s to the present day, drawing on 15 major works and projects that have punctuated his career.

*Art is Magic* is an attempt to connect the key pieces in Deller's œuvre with the art, pop music, film, politics and history that have inspired him. Much ink has been spilled about Deller over the decades, but this is the first time he has brought

# Biographies of the Curators

## Biographies of the Curators



© Aurélien Mole

### Étienne Bernard

Director of Frac Bretagne since 2019, Étienne Bernard earlier presided over the Passerelle Centre for Contemporary Art in Brest (2013-2019), and coordinated Fieldwork: Marfa a researcher-in-residence programme in the United States (2010-2013). Bernard also directed the Chaumont International Poster and Graphic Design Festival (2007-2009).

At the same time, Étienne was associate curator at the CAPC Museum of Contemporary Art in Bordeaux (2007-2009) and curator of the sixth Ateliers de Rennes-Biennale d'Art Contemporain with Céline Kopp (2018).

Bernard has developed numerous projects throughout his career involving artists such as John Akomfrah, Pauline Boudry & Renate Lorenz, Bouchra Khalili, Mierle Laderman Ukeless, Nathaniel Mellors, Senga Nengudi, Martin Parr, Koki Tanaka, Fredrik Værsløv, Ola Vasiljeva, Erika Vogt and Ming Wong.

In addition, Bernard has taught art theory at Université Paris 1 Panthéon-Sorbonne (2008-2013) and the École Supérieure des Beaux-Arts in Nantes (2010-2013). He lectures on a regular basis in a number of art colleges, including HEAD Genève in Switzerland, the École Nationale Supérieure des Beaux-Arts in Paris, the Krabbesholm Højskole in Denmark and the Malmö Art Academy in Sweden.



© Jean-Manuel Salingue

### Jean-Roch Bouiller

With a PhD in the history of contemporary art, Jean-Roch Bouiller has been head curator and director of the Rennes Museum of Art since January 2019. He previously contributed to the opening of Mucem in Marseille in 2013 as associate curator for programming and head of a new sector devoted to contemporary art. Earlier in his career, Jean-Roch was head of the Sèvres-Cité de la Céramique contemporary collections.

Jean-Roch has curated a number of exhibitions, including *Un autre soleil* (2008), *Circuit céramique* (2010), *Jacqueline Lerat, l'être et la forme* (2012), *Des artistes dans la Cité* (2014), *Stefanos Tsivopoulos, History zero* (2014), *J'aime les panoramas* (2015), *Albanie, 1207 km est* (2016), *Graff en Méditerranée* (2017), *Or* (2018), *Étonnants donateurs* (2020), *La Couleur crue* (2021) and *Vera Molnar. Pas froid aux yeux* (2021).

In addition to these exhibition catalogues, Jean-Roch has published a number of articles on contemporary art and the writings of André Lhote (the subject of his doctoral thesis), as well as co-editing two books: *Les bibliothèques d'artistes, XX<sup>e</sup>-XXI<sup>e</sup> siècles* (2010) and *Le panorama, un art trompeur* (2019). Bouiller's interest in contemporary art is grounded in its power to tackle a multiplicity of heterogeneous cultural disciplines that are cross-influenced and far removed in time — and which provoke the experience of being constantly re-visited.



© Céline Nieszawer d.c.a

### Sophie Kaplan

Sophie Kaplan has been director of La Criée Centre of Contemporary Art since 2012. A graduate in modern literature and art history, Sophie worked at the École Nationale Supérieure des Beaux-Arts in Paris between 2000 and 2006. At the same time, she curated exhibitions in Germany and England before assuming the role of director at the Centre Rhénan d'Art Contemporain in Altkirch from 2007 to 2012. Kaplan has curated exhibitions on the following artists, among others: Julien Berthier and Stéphane Thidet, 2008; Aurélie Godard and Ann Veronica Janssens, 2011; Amalia Pica, 2014; Runo Lagomarsino, 2015; Ariane Michel, 2016; Félicia Atkinson, 2017; David Horvitz, 2019; Seulgi Lee, 2019; Amadou Sanogo, 2020; Jockum Nordström, 2021; and Bertille Bak, 2022. Sophie is also an editor and author (*Lili, la rozell et la marimba*, and catalogues on Alan Sekula, Julien Bismuth, Joseph-Charbel Boutros, etc.). She has taught at the Haute École des Arts du Rhin and regularly takes part on various panels and commissions.

Sophie's critical approach and work as a curator evolve around the importance of collaborations — especially with artists via the thematic series and associate artists scheme at La Criée; narrative(s) as a driving force for research, creativity and transmission; and the hybridisation of arts, disciplines and bodies of knowledge.



© Jean-Manuel Salingue

### Claire Lignereux

Claire Lignereux is an art historian with a degree from the École Normale Supérieure in Paris and Sorbonne-Paris IV University. She has been head of the modern and contemporary art collections at Rennes Museum of Art since November 2021, and is also responsible for coordinating *Exporama*. She was co-curator of the exhibition *Pas Sommeil. La fête dans tous ses états* (Museum of Art, Les Champs Libres, Frac Bretagne) for *Exporama* 2022.



# Introduction to the Three Venues

## La Criée Centre of Contemporary Art

La Criée Centre of Contemporary Art is an exhibition space, a tool to generate ideas, encounters and verbal exchanges. The centre is dedicated to artistic experimentation and the production and dissemination of work by emerging or well-established French and foreign artists on site and beyond.

La Criée is located in the very heart of Rennes in the old Halles Centrales covered market.

The centre reaches out to a broad public as a venue where the art forms of today and tomorrow — and their uses — are invented and reflected.

The programme presents a mix of exhibitions, artistic projects and multidisciplinary events every season that meet the objectives of exhibition practices, research, international dissemination and an enduring presence in the region.

The core objective is to experiment with different ways of meeting and communicating with the public.

La Criée is a cultural facility belonging to the City of Rennes. It receives financial support from the Ministry of Culture (Drac Bretagne), the Brittany Region and the Department of Ille-et-Vilaine.

## Frac Bretagne

Frac Bretagne's artistic and cultural project — entitled *Faire archipels* ("Making Archipelagos") — aims to question how the institution can address the legitimate aspirations of contemporary society. It meets this goal via an ambitious programme designed to exhibit, disseminate and document its collection of over 5,000 works, as well as numerous programmes intended for the general public. Inclusivity, diversity and an openness to other disciplinary fields in Brittany and the world are important facets of Frac Bretagne's mission, which is developed through a horizontal and participative mediation policy, its inclusion in international circulations, and its dedication to co-productions with other institutions. Frac is also committed to addressing gender equality and issues of eco-responsibility.

Frac Bretagne is a public institution for cultural cooperation set up and supported by the Brittany Region, the French state and the City of Rennes.

## Rennes Museum of Art

Rennes Museum of Art provides an overview of the history of art from antiquity to the present day. The museum is organised in three major sections: a cabinet of curiosities dating from the 18th century, which was added to and enriched over time with the goal of creating a museum-world; a collection of old masters (Veronese, Rubens, Chardin, Gustave Caillebotte and Odilon Redon), with a particular emphasis on 17th century French painting (Georges de La Tour, Charles Le Brun, Noël Coypel and Philippe de Champaigne); and a collection of modern and contemporary art amassed in the mid-20th century (Picasso, Gris, Tanguy, Laloy, Soulages, Hains, Asse, Morellet, Nemours and Molnár). The museum's temporary exhibitions are designed to showcase these three key collections that provide the opportunity to compare and contrast the art of antiquity, contemporary art and collectibles from different origins.

The Museum of Art is a cultural facility owned by the City of Rennes. It receives financial support from the Ministry of Culture (Drac Bretagne), the Brittany Region and the Department of Ille-et-Vilaine.

# Selected visuals for presse use



Jeremy Deller, *Sacrilege*, 2012, installation view Greenwich, London/UK

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute / Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *Beyond the Withe Walls*, 1997-2012

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute / Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *The Battle of Orgreave Archive (An Injury to One is an Injury to All)*, 2001. Participating former miners on the day of the performance.

© Jeremy Deller. Tate Collection. Photo: Parisah Taghizadeh. Courtesy of the artist; The Modern Institute / Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller & Alan Kane, *Farmers Protest, Whitehall*, London, 2001, de l'ensemble *Folk Archive*, 2005

© Jeremy Deller & Alan Kane. British Council Collection. Photo: Courtesy of the artists; The Modern Institute / Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *Do Not Eat Octopus*, 2017

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute / Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *An Immigrant Saving a Racist's Life. x 500 000*, 2017, de l'ensemble *Warning Graphic Content*, 1993-2021

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute / Toby Webster LTD, Glasgow; Art: Concept, Paris

# Practical information

## Forever Sixties: The Spirit of the 1960s in the Pinault Collection

Saturday June 10 to Sunday September 10, 2023  
at the Couvent des Jacobins, 20 Place Sainte-Anne.  
Open Tuesday to Sunday, 10 a.m. to 7 p.m.;  
late night opening every Wednesday until 10 p.m.

A cultural programme based on the exhibition is being prepared: details will be announced at a later date.

The Pinault Collection is on display throughout the summer in Paris, Rennes and Dinard: a ticket purchased for one of the three exhibitions entitles visitors to a reduced rate for the other.

- *Avant l'orage* at the Bourse de Commerce — Pinault Collection (Paris) until September 11, 2023;
- *Irving Penn. Portraits d'artistes. Photographies de la Collection Pinault* at the Villa Les Roches Brunes (Dinard), June 10 to October 1, 2023;
- *Forever Sixties: the Spirit of the 1960s in the Pinault Collection* at the Couvent des Jacobins (Rennes), June 10 to September 10, 2023

## Art is Magic A retrospective of Jeremy Deller

Saturday June 10 to Sunday September 17, 2023.

- Musée des Beaux-Arts, 20 quai Émile Zola: Tuesday to Sunday, 10 a.m. to 6 p.m., late night opening until 10 p.m. on Wednesday July 5, August 2 and September 6.\*
- La Criée centre d'art contemporain, Place Honoré Commeurec: Tuesday to Sunday, 1 p.m. to 7 p.m.; late night opening until 10 p.m. on Wednesday July 5, August 2 and September 6.\*\*
- Frac Bretagne, 19 avenue André Mussat: Tuesday to Sunday, 12 p.m. to 7 p.m.\*\*\*

## Prices

- Combined ticket for admission to *Forever Sixties* and *Art is Magic*. Self-guided tour. Full price: € 12 / reduced rate: € 7.
- Combined ticket for *Forever Sixties* (guided tour) and *Art is Magic* (self-guided tour). Full price: € 18 / reduced rate: € 13 / special rate: € 6.
- Group purchase for groups of 10 to 30 people, self-guided tour: € 10 per person.

The City of Rennes and Rennes Metropole is keen to reach the widest possible audience. As a result, entrance to the two exhibitions will be free for young people under 26, people with disabilities (and accompanying persons), *Sortir!* cardholders, people on income support and job seekers.

Other groups entitled to free admission: holders of Icom cards, the Carte Culture, a press card, the Ambassadeur card, exhibition curators, members of the Collection Pinault, and young people holding a *Super Cercle* card.

Entitled to the reduced rate: members of SAMBAR and Friends of the Frac, *Ambassadeur* groups. Joint offer with the Hélène and Édouard Leclerc Fund (Landerneau).

Information and online bookings at [exporama-rennes.com](http://exporama-rennes.com)

\*Admission to the permanent collections at the Museum of Fine Arts is free. Admission to the Museum is also free every first Sunday of the month.

\*\*Admission to La Criée is free.

\*\*\*Admission to Frac Bretagne is also free on Sundays.

## Guided tours

Guided tours lasting 1 hour 15 min. are available at the Couvent des Jacobins:

- Tuesday to Friday at 11 a.m., 2.30 p.m. and 4.30 p.m.;
- Wednesday at 11 a.m., 2.30 p.m., 4.30 p.m. and 7 p.m.;
- Saturday and Sunday at 11 a.m., 2:30 p.m., 4:30 p.m. and 5:30 p.m.

## Mediation Services

Rennes Metropole and the City of Rennes are dedicated to promoting cultural rights, and have been leading a network of culture ambassadors since 2018. The goal is to actively involve professionals and volunteers from various sectors (leisure, disabilities, social and schools) in opportunities for discussions and to provide guidance so they can supervise groups of visitors independently during summer exhibitions. This scheme will be run again for the *Forever Sixties* and *Art is Magic* exhibitions. A number of other mediation schemes are also planned with an educational package for school children, a fun kit for families/children and a Falc (easy to read and understand) booklet.



Jeremy Deller, *Putin's Happy*, 2019  
© Jeremy Deller. Photo: Musée des beaux-arts de Rennes (capture). Courtesy of the artist; The Modern Institute/Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *Une Nouvelle Aube*, 2021, from the collection *Warning Graphic Content*, 1993-2021

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute/Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *Iggy Pop Lifeclass NY*, 2016

© Jeremy Deller. Photo: Elena Olivo. Courtesy of the artist; Brooklyn Museum; The Modern Institute/Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *Putin's Happy*, 2019  
© Jeremy Deller. Photo: Musée des beaux-arts de Rennes (capture). Courtesy of the artist; The Modern Institute/Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *Speak to the Earth and It Will Tell You*, 2007-2017

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute/Toby Webster LTD, Glasgow; Art: Concept, Paris



Jeremy Deller, *Valerie's Snack Bar*, 2009. Installation at Cornerhouse, Manchester International Festival, with banners by Ed Hall

© Jeremy Deller. Photo: Courtesy of the artist; The Modern Institute/Toby Webster LTD, Glasgow; Art: Concept, Paris



# Exporama 2023



Designed for local residents and tourists alike, *Exporama* spotlights all that Rennes has to offer in terms of contemporary art initiatives. *Exporama*'s goal is to include all the region's contemporary art stakeholders in a joint initiative, showcasing the vitality and diversity of contemporary art and its dissemination in Rennes and Brittany.

The programme brings together actors in municipal or metropolitan management (Museum of Fine Arts, La Criée Centre of Contemporary Art, the Municipal Contemporary Art Collection, Les Champs Libres, etc.), Frac Bretagne, associations for creating and disseminating the visual arts (the 40mcube certified art centre, Ateliers du Vent, teenage kicks, l'œil d'Oodaaq, etc.), neighbourhood cultural centres (Phakts) and private galleries. *Exporama* is an all-embracing festival designed for the general public: it is affordable (especially for young people) and is in sync with Rennes' cultural policy.

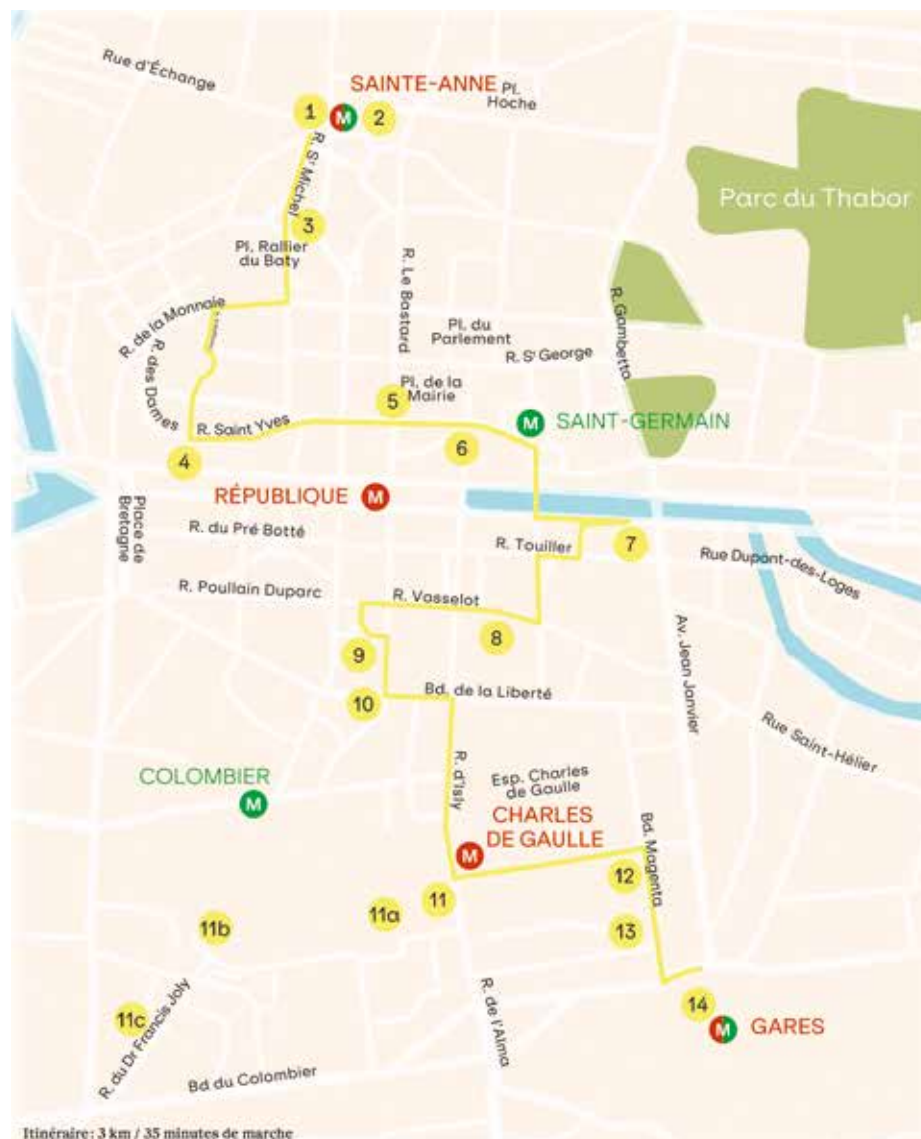
The third *Exporama* will take the public on an exploration of the contemporary works of art dotted around the city of Rennes. The 2023 programme includes temporary exhibitions, pop-up outdoor installations, guided tours and a range of events.

## Urban art trail in Rennes city centre

Part of the programme can be explored on a self-guided art trail through Rennes town centre on foot or by bike for a day or over a weekend.

Route: 3 km / 35 minutes' walk. Leaves from Couvent des Jacobins. Returns to the forecourt outside Rennes station.

The route will be signposted (from mid-June) near each point of interest.



# Rennes and Contemporary Art

## 40 artists' studios and grants

The City of Rennes has been making spaces available to visual artists from its property portfolio for almost 30 years so they can work in good conditions. In 2022, Rennes had 37 artists' studios, including six with accommodation. These spaces devoted to contemporary art contribute to the cultural dynamism of the Breton capital, reflecting the city's determination to give artists a voice in the changes that Rennes is undergoing, encouraging discussion and debate with the people who live here. Graduate students from the École des Beaux-Arts and the Visual Arts Department at Université Rennes 2 form a pool of young artists that the city aims to support. Providing studios at modest rates is a way of meeting the need to offer assistance to these students at the outset of their careers. Rennes also organises annual open days in the studios. In addition, arts grants are awarded to help students develop formal research and / or a specific technique, and to enable them to take part in a salon, artists' residency, and so forth.

## Municipal Contemporary Art Collection of 500 works

The City of Rennes acquires works of art every year to add to the wealth of its Municipal Contemporary Art Collection. This collection, which now boasts over 500 *œuvres*, reflects the artistic life of Rennes: it includes artists who live in the city, work here (teachers at art schools) or who have left their particular mark on Rennes (with a public commission, for instance). Every summer since 2013, the City of Rennes has exhibited the work purchased through Municipal Contemporary Art Collection in the previous year.

## Continuing support for public art

The City of Rennes has been supporting artistic projects in public spaces since the early 1980s over and above the "1% for art" requirement. The new art installations across the city (buildings, gardens, terraces, car parks, etc.) go hand-in-hand with the changes to the historic heart of Rennes and the emerging and redeveloped neighbourhoods. The City of Rennes recently declared its key goal to incorporate art into its urban planning projects: public initiatives for mixed development zones (ZACs) now also offer opportunities to programme and finance artwork in public spaces from operations budgets.

In 2022, the public art commission for Metro Line B became a reality in Rennes. Seven artists with worldwide reputations — including Charles de Meaux, Jean-Marie Appriou, Ugo Rondinone and Phillip King — have created breakthrough pieces that have been installed in or around seven Metro stations.

Destination Rennes will run guided tours throughout the summer for visitors to explore the seven works of art from this one-of-a-kind commission.

**Meeting point: station forecourt in front of the sculpture *Morvarc'h*.**

Duration: 1 hour 30 mins.

Saturdays June 10, 17 and 24 at 3 p.m.

Every Thursday July 13 to August 31 at 10:30 a.m.

Saturday 1 and July 8 at 3 p.m.

Saturday, September 9 at 3 p.m.

Free

Reservation required: [tourisme-rennes.com](https://tourisme-rennes.com)

The press kit featuring the work on Metro Line B and the related brochure are available [via this link](#).

## Make the most of your contemporary art experience in Rennes this summer with:

- 40mcube
- Les Ailes de Caius
- Les Ateliers du vent
- Bon accueil
- Capsule Galerie
- Carré Rennais
- Electroni[k]
- Galerie Drama
- Galerie Le Lieu
- Galerie Oniris
- Les Champs Libres
- Le Grand Angle Imoja
- Lendroit éditions
- Mille au carré
- Noir Brillant
- Le Mur de Rennes
- L'œil d'Oodaaq
- L'Opéra de Rennes
- Le PHAKT - Centre culturel Colombier
- Teenage Kicks
- Les Tombées de la Nuit
- Le Vivarium

# Brittany and Contemporary Art

There are a number of other key sites for exploring contemporary art in the region that are sure to win over the general public — both around the Breton capital and just about everywhere in Brittany.

**Frac Bretagne** has organised a **photographic exhibition** in the form of a special trail in Brittany. The exhibition *Radioscopie de la France: regards sur un pays traversé par la crise sanitaire* (*Radioscopy of France: A Look at a Country Affected by the Health Crisis*) is held at the Galerie Le Lieu in **Lorient** (June 9 to September 17), the Centre d'art Passerelle in **Brest** (June 16 to September 16) and the **Guilvinec** Photo Festival (June 1 to September 30). The exhibition is the result of a major nationwide commission funded by the Ministry of Culture and directed by BnF.

## Ille-et-Vilaine

- The **Étangs d'art** event exhibits work on the municipal lake at **Saint-Aubin-du-Cormier**, the Chevré lake in **La Bouexiere**, the **Marcille-Robert** lake, and the lake at the Ar Milin park in **Chateaubourg**, June 11 to September 30.
- The **Les 3 Cha** arts centre in Chateaugiron presents the video project *Conte d'amour & de mort* (*Tristan & Yseult Reloaded*) by Stanislas Paruzel at the Donjon-Galerie together with a sculptural installation *Bal(l)ade* by Pierre-Alexandre Remy, July 8 to September 17.
- Superflux at **Bazouges-la-Perouse** opens its public spaces every weekend where artists and designers work in the village centre.
- **Dinard** is organising a *Les Arts au Clair de Lune* art trail, June 23 to November 5.
- The Ateliers du **Plessix Madeuc** is exhibiting the work of Ainaz Nosrat and Assoukrou Ake this summer at the presbytery in **Saint-Briac-sur-Mer**.
- Other places to explore include the Quinconce gallery in **Monfort-sur-Meu** and the art library at **Vitré**.

## Morbihan

- The **La Gacilly** photography festival *La nature en héritage* takes place from June 1 to October 1.
- The Faouëdic Gallery in **Lorient** is hosting an exhibition by Marie Morel, May 26 to July 23.
- Artothèque — Pierre Tal-Coat Gallery in **Hennebont** is holding the exhibition *Firestone Peak* by Nicolas Desverronnières, May 15 to July 29.
- On l'**île d'Arz**, the art trail *Au détour des routes et des chemins, 7 travaux in situ* by Daniel Buren is presented by the Kerguéhennec estate until October 30.
- La Minoterie21 in **Peillac** presents the group show *Le Comportement des choses* (*The Behaviour of Things*) in the Chapelle de la Congrégation.
- The Atelier d'Estienne in **Pont-Scorff** presents the 25<sup>th</sup> art trail L'Art chemin faire, June 25 to September 17.
- *L'Art dans les chapelles* will be held in the **Pontivy** and **Baud** region.

## Côtes d'Armor

- GwinZegal in **Guingamp** hosts the photographic exhibition *Every Day is Saturday* by Tom Wood, June 23 to October 15.
- The Imagerie in **Lannion** hosts the group show *Résonances. La collection de l'Imagerie*, June 24 to October 28.
- Other venues: Galerie du Douven in **Trédrez-Locquémeau**, the Briqueterie in **Langueux**.

## Finistère

- Galerie Méandres in **Huelgoat** present the group show *Loup y es-tu*, May 20 to September 3.
- The Festival Setu takes place from August 26 and 27 in **Eliant**.
- **Daoulas** Photographic Walks are held in the gardens of the abbey and town with photographers Sophie Zénon and Benjamin Deroche, April 5 to December 3.
- *L'Homme et la Mer* (*Man and the Sea*) photo festival in the streets and quays of the port of **Guilvinec** and at Treffiagat-Léchiagat, June 1 to September 30.
- **Quimper** EESAB holds a summer exhibition every year.

## a.c.b: promoting contemporary art in Brittany

The a.c.b network (founded in 2002) pulls together regional stakeholders in the visual arts sector, with its 230 members including organisations, artists, freelancers, employees, etc. The network focuses on initiatives related to observation, resources, support, pooling and project implementation in sync with the challenges of the cultural ecosystem.

[artcontemporainbretagne.org](http://artcontemporainbretagne.org)

# Getting to Rennes

Travel to the capital of Brittany is easy thanks to the high-speed rail line (LGV) and numerous connections by air and motorway.

## TGV

- Rennes railway station is only 1 hour 25 min. from Paris (Montparnasse) on the LGV with departures every hour and — during peak periods — every 30 minutes.
- The train is ecological and economical for visiting Rennes from Paris. Once you've arrived in the capital of Brittany, it's easy to get around without a car: by foot, bus or metro or renting a bike.

## By air

- Rennes is 1 hour from Roissy-Charles de Gaulle airport.
- There are regular direct flights from Paris, Toulouse, Lyon, Marseille and Nice.
- Numerous connections mean that visitors can reach Rennes in 1 hour 30 min. from major European cities (Frankfurt, London, Porto, Lisbon and Amsterdam).
- In addition, Rennes enjoys direct connections with the hubs at Paris, Amsterdam, Frankfurt (from the end of April), London Gatwick and Lyon, meaning travellers can fly to the capital of Brittany from many European and international destinations: not just Milan, Lisbon, Copenhagen and Berlin but also New York (10 hours), Montreal, Tokyo (15 hours), etc.
- Seasonal flights: Jersey, Ajaccio and Figari.
- Rennes-Saint-Jacques Airport is 20 minutes from the town centre (C6 and 57 buses or by taxi).

A Destination Rennes information point is situated in the concourse of the airport where visitors can find advice about exploring the city as tourists.

## Bespoke accommodation

Rennes boasts more than 4,000 rooms, and its hotels are accessible by bus or metro:

- 72 rooms in a 5-star hotel
- 640 rooms in 4-star hotels
- 1,759 rooms in 3-star hotels
- 736 rooms in 2-star hotels
- 166 rooms in 1-star hotels

1,400 rooms are also available in hotel residences.

## Fine dining in Rennes

From bistros to gastros, Rennes is home to a very diverse range of restaurants. As the worthy capital of Brittany, Rennes doesn't just dine out on crêpes and fish...

All these ideas and information on Rennes can be found on [tourisme-rennes.com](http://tourisme-rennes.com)



## Press Contacts

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