

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

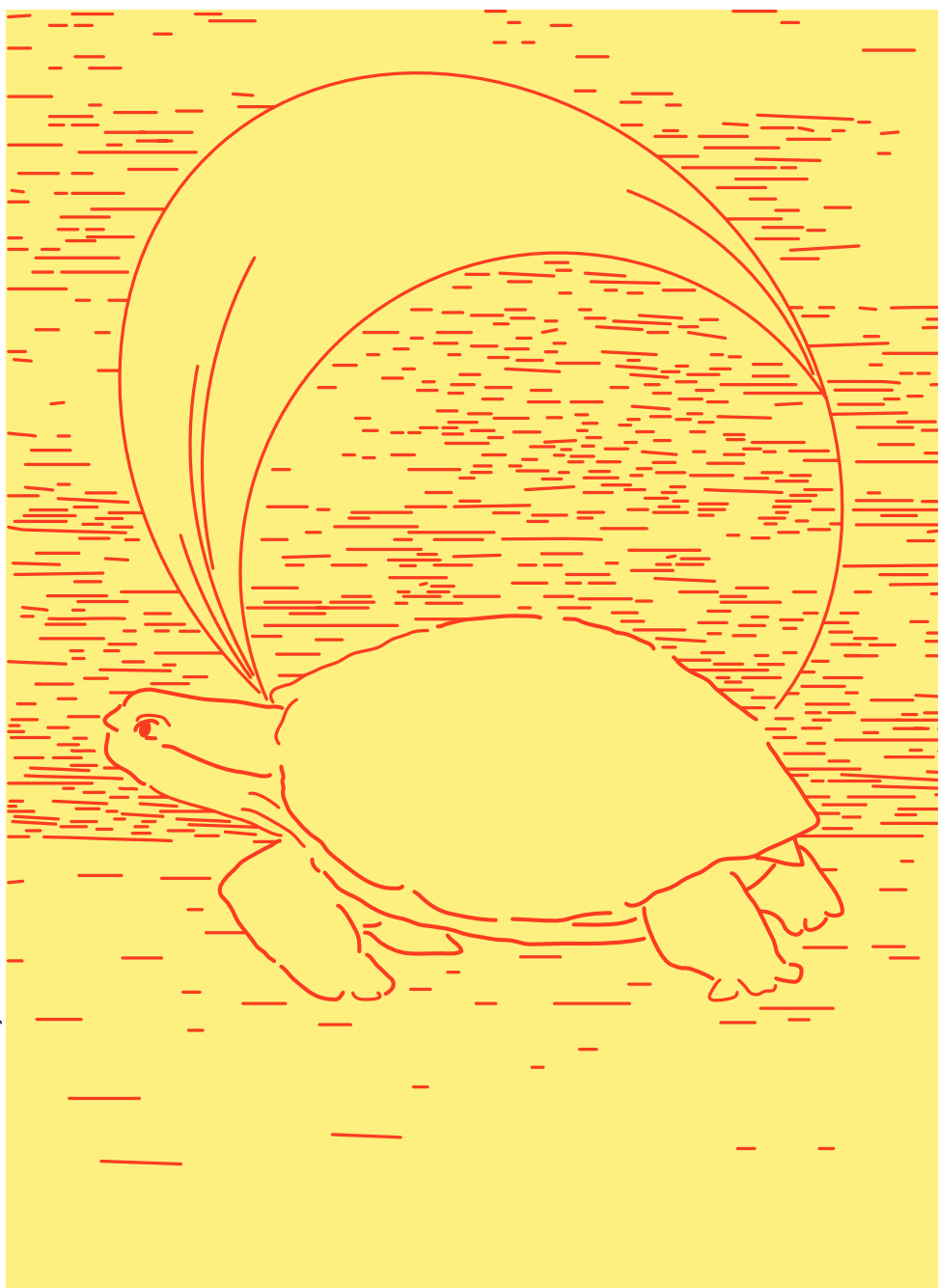


Illustration: Alias Sandi / visual identity: Alias Sandi

**Cycle of exhibitions, events and residencies at La Criée centre d'art contemporain, 2023-2025.**

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Having already regularly echoed the crises - ecological, as well as post-colonial, political and social - that punctuate and shape our globalised societies, and the questions that arise from them, La Criée centre d'art contemporain has decided to continue further along this track and, in collaboration with the artists, to imagine forms of resistance and alternatives that will be reflected on and put into practice throughout its new thematic cycle, *Festina Lente*.

It's about asking ourselves how to program, how to act in an art center while respecting and taking care of those and what surrounds us?

What methods of listening and relating should be used in place for this?

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# Summary

**Press release** p. 4

**Artistic Programm 2023 - 2024** p. 6

**Exhibitions** p. 7

**Residency** p. 10

**Research** p. 12

**Ecological Transition** p. 20

**New graphic identity** p. 22

**La Criée centre d'art contemporain** p. 23

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

✧ In 2015, the study days devised by artist Yves Chaudouët and La Criée, with the programme title of *L'art racine*, invited artists and researchers in the sciences and humanities to think about art and society in symbiosis with lichens, spiders, ferns and mountains. They also pointed to the power of art to make a difference in society.

In 2021, in the wake of the pandemic, Elvia Teotski's *Molusma* exhibition hosted insects in arches of earth placed on the grey floor of the art centre, in an attempt to connect art and its users with the rest of the living world, with which they share a damaged planet.

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Having already regularly echoed the crises - ecological, as well as post-colonial, political and social - that punctuate and shape our globalised societies✧, and the questions that arise from them, La Criée centre d'art contemporain has decided to continue further along this track and, in collaboration with the artists, to imagine forms of resistance and alternatives that will be reflected on and put into practice throughout its new thematic cycle, *Festina Lente*, which will begin in autumn 2023.

It will do so with an acute awareness of the urgent need to (re) invent sustainable ways of interacting with the world. *Festina*.

It will do so with the conviction that to advance along the path of the *good life*, it is necessary to take one's time, it is necessary to slow down. *Lente*.

It will do so by embracing the concept of the environment✧, natural (the Terrestrial world of which we are a part and which surrounds us) as much as social and cultural (from local to global, from near to far, from artists to audiences...)

It will do so by splicing this notion to those of landscape and cartography, but also to cosmology, metamorphoses, relationships, the quantum world and poetry.

The question will be how to programme, and operate in, an art centre in a way that respects and takes care of everyone and everything that surrounds us? What kind of listening and relational approaches should be put in place to achieve these aims?

This new cycle follows on from the issues raised by the previous cycle, *Lili, la rozell et le marimba* (2019-2022), which looked at the relationship between contemporary creation and local knowledge and know-how. It will showcase artists reflecting the voices of indigenous, rural, suburban, and other forms of environmental thinking. It also aims to give a voice to the non-human, to the living and the non-living, to the non-speaking who nonetheless tell us things.

*Festina Lente* will also consider the contributions of modernity and the technological society. The cycle will therefore feature artists whose environmental approach is informed by the latest technical and scientific advances.

Although the artists of *Festina Lente* are receptive to essential knowledge from other fields - vernacular, anthropological, scientific, agricultural, etc. - they are resolutely on the side of art and the experiences it offers, namely the power to renew our sensibilities, our models, our thoughts and our imaginations.

*Festina Lente's* programme will take the form of exhibitions, special events, meetings, research, publications and residencies. A journal, guided by a research committee, will multiply the points of view and pursue the questions raised by the exhibitions.

In addition, and this is an important point, environmental awareness will be reflected in all the actions of the art centre, in our day-to-day work: in the production of works and exhibitions, in its communication, and in its dissemination activities. The team at La Criée has been aware of these issues for several years. It has begun to develop knowledge and practices and will use this new cycle as a basis for further learning and developing expertise and working methods, in liaison and dialogue with local initiatives and its peers.

Sophie Kaplan,  
July 2023

# Exhibitions

**Evariste Richer**

***Avaler les cyclones***

(12 October – 30 December 2023)

Opening Wednesday the 11 of October 2023, 06:30 p.m.

**Anne-Charlotte Finel**

***Respiro***

co-production with CAP • Centre d'art de Saint-Fons

(03 February – 28 April 2024)

Opening Friday the 2 of February 2024, 05:30 p.m.

**Rasmus Myrup**

***Le Salon des refusés* (provisional title)**

co-production with 1646, The Hague, Netherlands

(01 June – 08 September 2024)

Opening Friday the 31 of May 2024

# Residencies

**Léa Muller**

Residence for research, creation and transmission

as part of Territoires EXTRA

(October 2023 – June 2024)

**Gabrielle Manglou**

Residence for creation and transmission

(January – May 2024)

# Research

***Festina Lente***

**journal**

Members of the editorial committee : Euridice Zaituna Kala (artist and teacher), Sophie Kaplan (director of La Crie centre d'art contemporain, art historian, curator), Léa Muller (artist, forester and landscape architect), Kantuta Quirós (filmmaker, curator and art theoretician), Evariste Richer (artist), Gilles A. Tiberghien (philosopher, art historian and author)

(First publication : Spring 2024)

**Compagnonnage**

**with EESAB's Atelier Vivant (École Européenne Supérieure d'art de Bretagne)**

(October 2023 – March 2024)

**Research-Action by Émeline Jaret**

as part of Territoires EXTRA

(September 2023 – March 2024)

# Evariste Richer

## *Avaler les cyclones*

(*Swallowing hurricanes*)

(12 October – 30 December 2023)

Opening Wednesday the 11 of October 2023, 06:30 p.m.

**With *Swallowing hurricanes*, Evariste Richer offers La Criée a sensorial experience that unfolds in every dimension of the art centre's space.**

Composed of works specially conceived for the occasion, the exhibition is an invitation to think about the ramified links between heaven and earth, history and myth, meteorology and the imaginary.

With *Swallowing hurricanes* Evariste Richer employs slow, intense, almost geological thought. This reflection crystallises in works that suspend, rush and interact to express the density and stratification of time as much as the irreducible intensity of the present.

The exhibition is therefore a place where human, geological and cosmological history intertwine. In this respect, it is in keeping with the words of historian Achille Mbembe: «[...] in dealing with the Earth, it is a symbiotic chain, in reality the extent of living beings and their innumerable manifestations, that we must keep in mind. Humans, animal, plant and mineral species, microbes, winds, tornadoes, hurricanes, bacteria and viruses, as well as the seas, skies, climate, technological systems and other artificial devices and externalities, are all inseparably part of it. And what about the soils and glaciers, the rocky mix deposited by the rivers, the striated hills, the clay, the stone and the statues?»<sup>✧</sup>

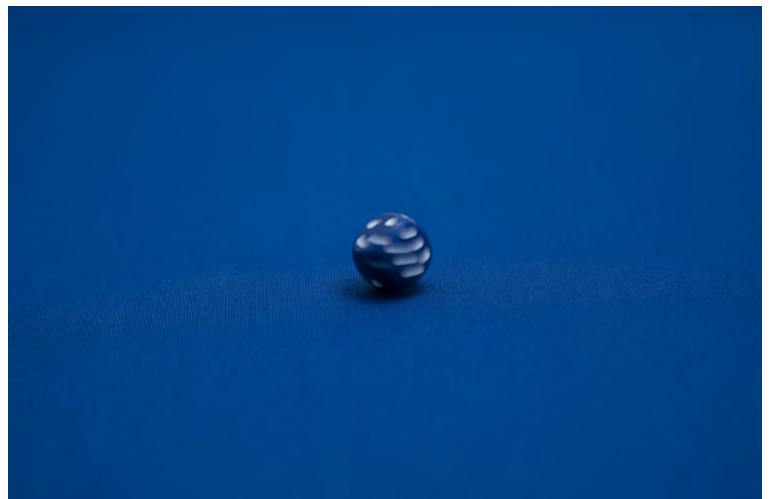
**Evariste Richer** was born in 1969 in Montpellier (France) ; He lives and works in Paris. He is represented by the Meessen De Clercq gallery, Brussels.

Nominated for the Marchel Duchamp Prize (2014), he notably exposed at the Centre Pompidou (2011), at the Palais de Tokyo and the Grand Palais (2013), at the MUDAM Luxembourg (2015), at the MUCEM in Marseille (2018) and at the Louvre Lens Museum (2021).

**Evariste Richer** is the author of a poetic body of work that presents itself as an exploration of reality and seeks to understand our universe and the mechanisms that have generated it and continue to animate it.

By drawing on the tools of science and culture, such as meteorology, teleology, astronomy and physics, he sets up mechanisms that help provide a new perspective without overlooking an intrinsic aesthetic dimension whose aim is to reconcile the individual with the universal. The minimalist and conceptual aesthetic that presides over the artist's creations is unsettling in its power of suggestion and evocation, and builds a narrative around the viewer that questions our systems of thought and challenges our understanding of the world (source: galerie Untilthen).

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<sup>✧</sup> Achille Mbembe, *La communauté terrestre*, ed. La Découverte, Paris, 2023, p. 17

<sup>✧✧</sup> Evariste Richer, workshop picture, 2023

# Anne-Charlotte Finel

## *Respiro*

**Anne-Charlotte Finel** was born in 1986 in Paris where she lives and works. She graduated from Beaux-Arts de Paris in 2010. She is represented by the Jousse Entreprise gallery, Paris.

In 2022 she was the winner of the LVMH – Métiers d'Art residency which was presented at the Paris Photo fair that same year. She received several awards: in 2016, the Hauts-de-Seine Departmental Council Prize and in 2015 the François Sommer Foundation Video Prize.

She presents her work in personal exhibitions at the CAP – Centre d'art de Saint-Fons (2023), at the Centre Pompidou (2022), at the Bilsart (2022, Istanbul), at the FRAC MÉCA (2020, Bordeaux) and in other places. She also participates in group exhibitions: at the Louvre Lens museum (2023), at the quai Branly museum (2012, Paris), at the Palais de Tokyo (2015/2017) as well as internationally: Mexico, Australia, Hong Kong, Italy, Germany, Japan and the United States.

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«Anne-Charlotte Finel's work tirelessly seeks to capture something that escapes the register of immutable, acquired identities, something to do with intensity, a vibration that contradicts the supposed transparency of our information societies. Whether the subject is dogs (Molosses in 2016) or seaweed (Fosse in 2018), it is indeed pixels that appear as the common denominator in the artist's videos. Here, the dots of the electronic image mostly dance in the night, enveloping each motif in a spatial thickness that reveals the presence of matter. In this, Anne-Charlotte Finel deploys a poetics of entropy»<sup>\*</sup>.

(03 February – 28 April 2024)

co-production with CAP • Centre d'art de Saint-Fons  
Opening Friday the 2 of February 2024, 05:30 p.m.

**Camera in hand, Anne-Charlotte Finel explores interstices and boundary zones : between light and darkness, wild and man-made spaces, animal and plant, human and nonhuman, living and machine, etc. With its exploration of these thresholds, the Respiro exhibition at La Criée centre d'art contemporain offers a visual and aural experience that questions and blurs the contours of our perceptions and representations.**

In Respiro, a first version of which was presented in autumn 2023 at the Centre d'Art de Saint-Fons, Anne-Charlotte Finel draws on a series of recent pieces to create an environment made of darkness and shards of light, of furtive yet slow movements, of blurs, details and materials. To create her sometimes phantasmagorical images, the artist uses only her camera. There's no mise en scène, just a patient, attentive recording of the living; an alliance between the artist's eye and the mechano-electronic eye of her camera.

Points of connection and observation, two island residencies form the framework of this exhibition: the first took place on Molène in 2019, and the second will take place on Ouessant (Ushant) in spring 2024.

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<sup>\*</sup> Fabien Danesi, *L'inquiétude des images, Anne-Charlotte Finel en résidence à la Casa Conti, à Oletta, 2022*, in *In Corsica n°72*, p.89

<sup>\*\*</sup> Anne-Charlotte Finel, *Respiro*, color video and sound, 2022



# Rasmus Myrup

(01 June – 08 September 2024)

co-production with 1646, The Hague, Netherlands

Opening Friday the 31 of May 2024

***Le Salon des refusés* (provisional title) is the first solo exhibition in France by Danish artist Rasmus Myrup. Conceived in collaboration with 1646 in The Hague, where it will be shown in early 2024, it presents an ensemble of some thirty recent pieces, some produced for the latest Gothenburg Biennial (Sept. – Dec. 2023), others specially for The Hague or Rennes.**

**Rasmus Myrup** was born in 1991 in Denmark. He lives and works in Copenhagen. He is represented by the Nicolai Wallner galleries in Copenhagen and Jack Barrett in New York.

In 2023, he presented his first solo exhibition in an institution at the Kunstverein in Göttingen, Germany. He participates in group exhibitions at the Tranen Space for Contemporary Art in Hellerup (2023), at Den Frie Udstillingsbygning in Copenhagen (2021), at the Kunsthall in Aarhus (2021) and at the Kunsthall in Copenhagen (2021 and 2020).

Rasmus Myrup's humanoid sculptures combine elements from both the natural world and social history, from Norse mythology as well as from our post-modern societies. A marvellous storyteller and magician of postures, he gives life and substance to characters who are half human, half tree, queer beings with shifting identities, part scarecrow, part drag queen, part wild man and wild woman, part man and woman of the world, originating from a time that is as much prehistoric as it is post-human. This underworld community, this *salon des refusés* - as the artist calls it, using the title of one of his previous projects - redraws the contours of a possible society, made of bric-a-brac, branches and rhinestones, Wi-Fi cables and lichen, singularities and resistance. A society that grows and flourishes in spite of everything on the ruins of our forests and our blazing suburbs. Myrup's characters are like Ana Tsing's mushrooms at the end of the world: a lesson in optimism in a world that is all too often despairing.



✕ Rasmus Myrup, *Skuld*, 2021 / picture: Anders Sune Berg

✕✕ Rasmus Myrup, exhibition view «*Salon des Refusés*», 2022 / picture: David Stjernholm

# Léa Muller

## *Peux-tu imaginer l'endroit où je vis et où pousse la forêt?*

**Léa Muller** was born in 1987 in Strasbourg. She lives in Bourg-des-Comptes and works in Saint-Jacques-de-la-Lande. She is an artist, forester, landscape engineer and urban planner by training.

**Léa Muller** takes another look at the territory which surrounds it and develops appropriation and reading tools of the landscape. She forges with conviction a position on how we shape our territories: develop less and understand better, build with keen concern for what pre-exists and resources, develop a sensitivity for ordinary landscapes, pay attention to the living, conceive of the landscape as the concrete and visible materialization of our relationship in the world.

For the sake of anchoring, of concrete transformation of a model of society, Léa Muller is developing a gentle forestry and direct transformation project on her forest plots in Bourg-des-Comptes (35).

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The residency of Léa Muller and her guests takes place as part of Territoires EXTRA #7.

**Territoires EXTRA** is a residency program in Brittany and internationally, led by the Passerelle art center in Brest and La Criée art center in Rennes. He is supported by Drac Bretagne.

*(Can you imagine the place where I live and where the forest grows?)*  
Residence for research, creation and transmission in a forest environment (October 2023 – June 2024)

**Over the past four years, Léa Muller has been cultivating her three plots in the Chalouzais forest. She plants, grows, cuts, lives, tests, observes, and combines the wild and the domestic.**

The residency she will be running there throughout the 2023-2024 season, at the invitation of La Criée, will enable her to invite other artists, researchers and experimenters, as well as neighbouring farmers and hunters, schoolchildren and students, to share their experiences and thoughts on the subject of regeneration. This pooling of approaches and viewpoints will contribute to building links and alliances between species, landscapes and practices.

The question is: what constitutes art? A practice of observation? A practice of seeding and rooting? A practice of repairing and regeneration?

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✕ Léa Muller, Chalouzais forest

# Gabrielle Manglou

## *Les Merveilles*

(*The Wonders*)

Residency for creation and for creation and conveying in schools  
Jean Moulin school, Rennes (January – May 2024)

**For her residency project at the Jean Moulin school, Gabrielle Manglou imagined «Les Merveilles», a residency comprising several stages of creation which favors a sensitive approach to the environment. For the artist from Reunion Island and living in Brittany, the perception and understanding of nature is different depending on the culture and can be understood through the body.**

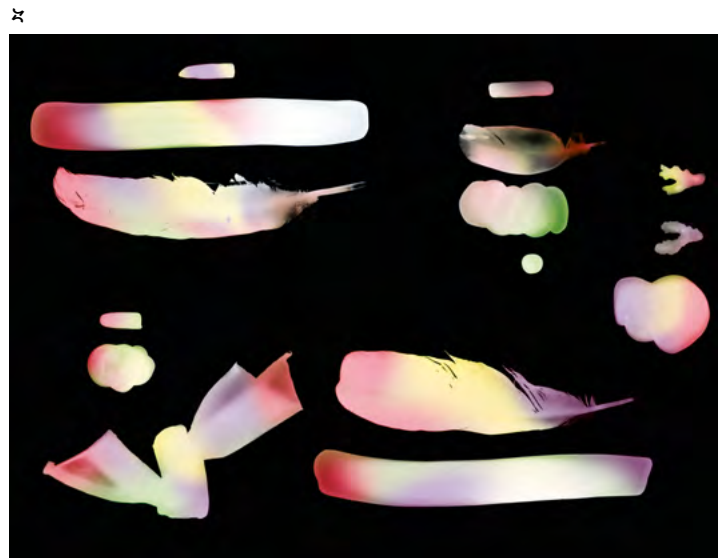
**Gabrielle Manglou** was born in 1971, she lives and works in Locmiquélic in Morbihan. She graduated from the Montpellier School of Fine Arts in 1997 and from the School of Art and design of Marseille in 1999.

She has presented personal exhibitions at the CAP Center d'art de Saint-Fons (2021), at the Cité des Arts de la Réunion (2018) but also at the Galerie La Ligne in Réunion (2014 – 2015). She has participated in group exhibitions at CCCOD, Tours (2023), at the Cité des Arts de la Réunion (2016 – 2017) or at the Frac Reunion (2015 – 2016 – 2017).

Gabrielle Manglou's work is poetic and multifaceted. Drawings, photographs, volumes and archive images have fun moving certain boundaries. His work questions the sphere of human relationships, where powers, natures, cultures and otherness are measured.

With the *Les Merveilles* school residency, she proposes to consider otherness – as a quality of what is other, in humans and non-humans (plant, animal, mineral, cosmic world) – «as a communion, a reflective surface which would lead us to consider ecology no longer only as a science or a political formula but as an internal prose of the world, an incessant dialogue, an inseparability of all things and all beings, a necessary conviviality with and by the living».

What the artist wishes to highlight through *Les Merveilles* is «the awareness of reciprocity as a sensitive phenomenon of understanding the world». It will start from the different cultural perceptions that students have of their environment, whether near or far, to develop a shared creation, based on their way of understanding the environment, namely through detail, as well as on surveys, collections and other finds.



✧ Gabrielle Manglou, *Souvenances Boudou*, film photogram digital colorization, 2018-2023

**The *Festina Lente* thematic cycle is accompanied by a journal. Its aim is to broaden and expand upon the questions raised by the artists invited to take part in the exhibitions and residencies that mark the cycle.**

*Festina Lente* journal further develops the points of view and pursues the questions raised by the exhibitions and residencies in the cycle. It is overseen by a scientific committee composed of artists and theorists: Euridice Kala, Sophie Kaplan, Léa Muller, Kantuta Quirós, Evariste Richer and Gilles A. Tiberghien.

The members of the committee meet regularly to develop the journal's content. Whether they are artists, researchers, philosophers or landscape architects, they all share the same concern for the living world, the common good and human-terrestrial history, at the same time differing in their approaches and fields of research that are sometimes quite dissimilar.

The journal is published twice a year and brings together contributions from authors from a variety of backgrounds and disciplines: art historians, writers, anthropologists, biologists, etc.

Through case studies, theoretical texts and artistic contributions, it raises the following questions:

✓ Can the power to act help rethink and change the world?

✓ How and what to create in a damaged world with an uncertain future?

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### Publication

n°01 : May 2024  
n°02 : September 2024  
n°03 : January 2025  
n°04 : July 2025

graphic design : Alias Sandi  
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La Criée centre d'art contemporain



# The editorial committee



## **Euridice Zaituna Kala**

artist and teacher

born 1987 in Maputo, Mozambique

lives and works in Maisons-Alfort

Euridice Zaituna Kala is a Mozambican artist and teacher whose work focuses on cultural and historical metamorphoses, their manipulation and adaptation. The artist reproduces the visual vocabulary of historical archives in order to reveal their subjectivities, as well as those that they have made invisible. She questions the appropriation of black bodies through their representation in archives; but rather than seizing upon their history, she attempts to reaffirm their existence. Her work takes the form of installations, performances, images, objects and books.



## **Sophie Kaplan**

director of La Criée centre d'art contemporain, art historian, curator

born 1974 in Paris

lives and works in Rennes

Sophie Kaplan has been director of La Criée centre d'art contemporain since 2012. Her critical approach and her curatorial practice are centred on the importance of collaboration – in particular with artists, via the thematic cycles organised by La Criée and the artists associated with them; the place given to storytelling as the driving force behind research, creation and transmission; interest in the intersection of the arts, other disciplines and knowledge.



## **Léa Muller**

artist, forester and landscape architect

born 1987 in Strasbourg

lives in Bourg-des-Comptes and works in Saint-Jacques-de-la-Lande

Léa Muller trained as a landscape engineer and urban planner. She has a fresh perception of her surrounding environment, and develops tools for appropriating and interpreting the landscape. She forges, with conviction, a position on the way in which we shape our territories: develop less and understand better, build with an acute concern for what already exists and for resources, develop a sensitivity for ordinary landscapes, pay attention to living things, consider the landscape as the concrete and visible materialization of our relationship with the world.

With a view to establishing roots and transforming a model of society, Léa Muller is developing a low-impact silviculture and direct transformation project on her forest plots in Bourg-des-Comptes (35).

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### **Kantuta Quirós**

curator, art theorist, filmmaker and lecturer  
born La Paz, Bolivia  
lives and works in Paris

Kantuta Quirós is co-founder, with Aliocha Imhoff, of the curatorial platform *le peuple qui manque*, created in 2005, which operates between art and research. For some years now, they have been working together on a research project aimed at a new ecology of knowledge based on scenographies of contemporary thought (diplomatic fictions, fictitious trials, assemblies and thought experiments on a 1:1 scale).

She is also a reader at Paris I Panthéon Sorbonne - École des Arts de la Sorbonne.

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### **Evariste Richer**

artist  
born 1969 in Montpellier  
lives and works in Paris

Evariste Richer is the author of a poetic body of work that presents itself as an exploration of reality and seeks to understand our universe and the mechanisms that have generated it and continue to animate it. By drawing on the tools of science and culture, such as meteorology, teleology, astronomy and physics, he sets up mechanisms that help provide a new perspective without overlooking an intrinsic aesthetic dimension whose aim is to reconcile the individual with the universal. The minimalist and conceptual aesthetic that presides over the artist's creations is unsettling in its power of suggestion and evocation, and builds a narrative around the viewer that questions our systems of thought and challenges our understanding of the world (source: galerie Untilthen).

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### **Gilles A. Tiberghien**

Philosopher, art historian and author  
Lives and works in Paris

Gilles A. Tiberghien works at the intersection of art history and aesthetics, as evidenced by his interest in Italian aesthetics and twentieth-century art history, several of whose authors he has translated and presented (Benedetto Croce, Luigi Pareyson, Cesare Brandi, etc.) He was one of the first people in France to explore Land Art as an artistic form and an aesthetic reflection. His wider interests include the relationship between art and landscape, the hut as an ambiguous and privileged meeting point between humans and what we call nature, as well as poetry and literature.

He directed the Arts et esthétique collection (Carré, Hoëbeke and Bayard) from 1996 to 2004. He is a member of the editorial board of *Cahiers du Musée d'Art Moderne* and co-editor with Jean-Marc Besse of *Carnets du Paysage*.

# *Festina Lente*

## Number 01

**(*Festina Lente*) is a Latin adage, which the Emperor Augustus and the Medici family made their motto, which inspired Nicolas Boileau in these poems and nourished Jean de La Fontaine in his famous fable *Le lièvre et la tortue*. It takes on new resonances today. Questioning it constitutes the starting point of this issue.**

This oxymoron seems relevant for reflecting on the agency of art since our present is steeped in contradictory injunctions. It testifies to our acute awareness of the urgency of (re)inventing sustainable uses of the world - *Festina*. It also affirms the conviction that, to move forward on the path to the good life, you have to take time, you have to slow down - *Lente*.

Put together, the two words sound like the promise of a slow party. One last dance, played by an electrophone running in slow motion in the gray of the first dawn. Both an end and a beginning. The *Festina Lente* review therefore pursues the hypothesis that there are, in this power of transformation and evocation of art, avenues for thinking and concretely building a sustainable future.

This first issue aims to highlight the ways in which this formula that is *Festina Lente* (Make haste slowly) resonates with the plastic and theoretical research that composes it.

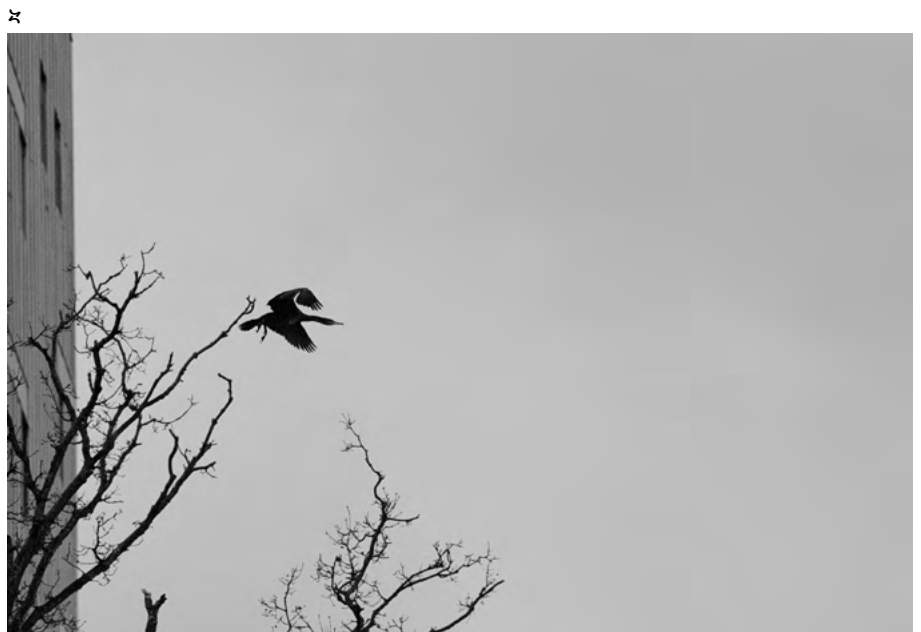
### Contributor

- ✓ Jean-Christophe Bailly
- ✓ Téo Betin and Euridice Kala
- ✓ Caroline Cieslik
- ✓ Matthieu Gounelle
- ✓ Catherine Guesde
- ✓ Aliocha Imhoff and Kantuta Quiros
- ✓ George Kubler  
(translate by Jean-Philippe Antoine)
- ✓ Léa Muller
- ✓ Kuba Szreder
- ✓ Eugénie Zély

### Publication

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Kala, Léa Muller, Kantuta Quiros, Evariste  
Richer and Gilles A. Tiberghien

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La Criée centre d'art contemporain



✕ Caroline Cieslik *Naviguer en oiseau*, 2023, silver photography

*I admit that there is indeed a meaning to the world in which we live. A rhythm. An orientation. From east to west. From winter to spring. From dawn to night. From the source to the sea. From the womb to the light.*

*[...]*

*The river goes down to the sea but the salmon come up to die. Life grows outside the belly but bears go back underground to dream. Wild geese live in the south but return to colonize the Arctic skies of their birth.*

*Humans came out of caves and woods to build cities, but some return and inhabit the forest again.*



# Compagnonnage

## with Eesab's Atelier Vivant

**In partnership with La Criée and echoing the *Festina Lente* cycle, the Atelier Vivant of the École européenne supérieure d'art de Bretagne continues its exploration of transformations in our relationships with living things, with the focus on slowness.**

L'Atelier vivant is a visual arts workshop exploring transformations in our relationship with living things. Created in 2019, it is coordinated by teacher-researchers and/or artists Raphaëlle Jeune, Caroline Cieslik and Karine Lebrun.

*We suffer from a cognitive dissonance between our lives, driven by technological and social acceleration, and the need to take the time to connect with the world, with others, with living things. For its fourth year, l'Atelier vivant has chosen to slow things down, to experience moments of suspension and attention, of observation and decentering, in tune with life as it slowly mutates and reproduces itself. We'll be choosing the zones at the frontier between the built and natural environments, but also and above all the forest environment, that of trees, silence or birdsong, the seasons, hibernation and refuge.✘*

A number of events will be organised in partnership with with La Criée, including:

- In autumn 2023, meetings with the forest and landscape artist Léa Muller in her forest at Bourg-des-Comptes, to devise protocols for perceiving the forest in slow motion and experiencing its regeneration.
- On 28 and 29 March 2024, two study days with practical workshops and conferences, with the participation of students from Agrocampus Rennes and ESAD Valence.

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This project is a module of EUR CAPS from Rennes 2 University.

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✘✘ picture : Raphaëlle Jeune

# Research – action

in collaboration with Emeline Jaret and visual arts students from Rennes 2 University.

**La Criée joins forces with researcher Emeline Jaret for a research and fieldwork project.**

Taking as her subject Territoires EXTRA, a programme of residencies for creation and transmission, which has been running in Brittany and internationally since 2017, Emeline Jaret will ask how art at work affects the territories and people it encounters, and in return, how a given terrain influences the practices of the artists who live there.

This project, which will culminate in a publication, will be carried out in two phases:

- ✓ Between September and December 2023: Fieldwork to meet the people involved in the various Territoires EXTRA sites.
- ✓ Between February and April 2024, a research seminar on collaborative artistic practices with Master's students in visual arts.

**Émeline Jaret** is a teacher-researcher, lecturer in contemporary art history in the plastic arts department from Rennes 2 University. Since 2018, she is pursuing research «On the work of art at work». Following his doctoral research, this focuses on the relationship to the work of artists with regard to both the practice of art and its institutional support, questioning the notion of author (status, figure, posture) and its articulation within the collective. In this context, she was an associate researcher at the Malakoff contemporary art center in 2021.

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The research-action of Emeline Jaret takes place as part of Territoires EXTRA #7.

**Territoires EXTRA** is a residency program in Brittany and internationally, led by the Passerelle art center in Brest and La Criée art center in Rennes. He is supported by Drac Bretagne.



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✕ Anne-Charlotte Finel and Filip van Dingenen, Territoires EXTRA#3, Île-Molène, Finistère, 2019

The ecological transition approach in which Criée contemporary art center is part does not claim miracle solutions.

It's a path made up of questions, attempts, sometimes compromises. A path where support for artists and dissemination to a wide audience remains of course central. A path that La Criée takes with the conviction that new uses, both sustainable and desirable, of the missions of an art center are possible.

La Criée team has been aware of environmental issues for several years. She has started to develop knowledge and practices in terms of good environmental practices and she will take support on this new cycle to, in connection and in dialogue with local initiatives and its peers, to put in place working methods and actions in line with the ecological emergency.

## **A transition process already underway: some examples**

In 2022, La Criée's carbon footprint was 4,790 kg for the travel of speakers, the team and the transport of works. For comparison, the overall carbon footprint of a large French museum is around 9,000 tonnes of CO2 per year, or the annual footprint of 800 French people.

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≈ **DCA** is a professional network which brings together around fifty contemporary art centers in France. Created in 1992 and supported by the Ministry of Culture, the DCA network is an essential player in French cultural policy serving access to culture and creation.

≈≈ **Les Augures** is a collective of experts from the world of culture, ecology and innovation who support and support actors in the cultural world in their ecological transition.

≈≈≈ **TranSyLience** is a consulting firm dedicated to the implementation of transition management tools for businesses, associations and local authorities..

La Criée continues its involvement in the transition processes of the Rennes metropolis. The art center implements reuse actions with the recovery and recycling of materials used during workshops and residencies or even the reuse of elements from exhibition designs. The reflection around the eco-design of scenographies and the transition from 4 to 3 annual exhibitions also testify to this desire to move towards more sustainable productions. The travel of agents, speakers and works is also designed to reduce carbon emissions, for example by promoting soft mobility or collaborations with local artists and nearby companies. Still in this idea of cooperation with local stakeholders, La Criée strives to lend and exchange exhibition equipment with its neighboring structures.

## **Carrying out an environmental diagnosis and a carbon assessment**

(July 2023 – Spring 2024)

In 2022, DCA – French association for the development of contemporary art centers<sup>≈</sup>, of which La Criée is a member, received a grant from the Ministry of Culture to assess the environmental impact of art centers in France. La Criée was chosen to be part of a panel of five centers which will be supported by Les Augures<sup>≈≈</sup> and TranSyLience<sup>≈≈≈</sup> in order to carry out a global environmental diagnosis. This involves evaluating the brakes and levers to the ecological transformation of art centers and to implement actions adapted to each structure. the auction will also benefit from a complete carbon assessment in the first half of 2024.

## Digital transition

### ✓ Responsible purchase and use of terminals<sup>≈</sup>

La Criée benefits from the responsible digital policy of the City of Rennes: extension of the lifespan of equipment, less energy-consuming computers, optimization of printing resources, reuse of computer equipment.

The art center staff is also mobilized on eco-friendly actions and is aware of environmental issues digital via the Digital Fresque.

### ✓ Website and processing of online archives

As part of the redesign of the website which will go online in spring 2024, La Criée is committing to a strong digital sobriety approach with the Noesya<sup>≈≈</sup> cooperative. The technical solution used is designed for a free, simple, accessible and secure digital commons. In order to reduce the environmental impact of online data, La Criée is also changing the terms of access to its archives.

<sup>≈</sup>The manufacturing of computer terminals represents 76% of the resources used by the digital sector. A 2 kg computer requires the use of 200 kg of fossil fuels, the extraction of 600 kg of minerals (rare metals) and several thousand liters of fresh water.  
(Source: digital fresco)

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<sup>≈≈</sup> The Noesya cooperative is committed to high-quality, eco-designed, aesthetic, ethical and sustainable digital technology. The Noesya team is made up of developers committed to the common good, particularly education, web quality and digital sobriety.

<sup>≈≈≈</sup> A commons is a shared resource, managed and maintained by a community.



## New visual identity

# Alias Sandi

La Criée is happy to write a new page in its history alongside the Alias Sandi collective by entrusting it with the renewal of its visual identity. In doing so, La Criée reinforces its role in supporting young creation.

Alias Sandi offers a happy, playful, intelligent and colorful system. The new logo is inspired by Emmanuel Le Ray's handwriting, the architect of the central halls of Rennes, which house the art center. It thus finely anchors the contemporary art center in its architectural environment and in the history of the city.

The grid system, from which the supports are available, recalls the plan of the building and thus strengthens the link to the architecture.

The chosen typographies, Rungli designed by Kaj Lehmann in 2019 and Poly Sans designed by Milos Mitrovic in 2020, are resolutely current. Glyphs, drawn by the echo studio handwriting, enrich the graphic vocabulary.

The colors, cheerful and lively, allow a visual game to identify a season, exhibitions, residences, etc.

**Alias Sandi** is a collective of four graphic designers founded in 2020, composed of Camille Baroux, Marion Beaupère, Zoé Lecossois and Marion L'Helguen.

Alias Sandi's practice develops around various publishing, visual identity, design, typeface and website projects, mainly in the fields of arts, culture and research.



la criée  
centre d'art contemporain / rennes



# La Criée centre d'art contemporain

## La Criée is a member networks

- ✓BLA! association  
des professionnels·les  
de la médiation en art  
contemporain
- ✓DCA association française  
de développement des centres  
d'art contemporain
- ✓a.c.b - Art contemporain  
en Bretagne

## Media partners

- ✓Kostar
- ✓Zéro deux

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La Criée is a cultural facility of the City of Rennes which receives the support of the Ministry of Culture, of Drac Bretagne, the Brittany region and the department of Ille-et-Vilaine.

Established since 1986 in the city center of Rennes, in the old fish market, La Criée contemporary art center is an exhibition venue and meetings. A laboratory space, it supports research, production and dissemination of contemporary artists and their works, inside and outside its walls.

It creates its actions aimed at all audiences in a dynamic of sharing and experimentation, as close as possible artists.

La Criée is a cultural facility of the City of Rennes, labeled contemporary art center of national interest by the Ministry of Culture.



# Practical information

## access

La Criée centre d'art contemporain  
place Honoré Commeurec 35000 Rennes  
(fully accessible for visitors with reduced mobility)  
subway : République / bus : La Criée

## opening hours

Tuesday to Sunday from 1 p.m. to 7 p.m.  
open on bank holidays, except the 01 May

(free entrance)

## online

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

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