

**FOCUS VISUAL ARTS**  
**FIAC : International Contemporary Art Fair / Biennale de Rennes**  
**17 – 21 October 2016**

**MONDAY OCTOBER 17**

**9.30 – 12.30 pm : Welcoming at the INSTITUT FRANÇAIS and introduction of the guests** - In the presence of Marie-Cécile Burnichon, Deputy Director and advisor for Visual Arts and Architecture / the Visual arts team.

**2.45- 4.45 pm : The Centre national des arts plastiques / National Centre for Visual Art (CNAP)**  
Meeting with Yves Robert, director, Aude Bodet, head of the collections and with several curators of this institution

- **presentation of the collection**
- **visit of the collection storage**

Created in 1982, the Centre national des arts plastiques is deeply committed to the field of Contemporary artistic creation. It fosters and supports artistic creation in France in all areas of the visual arts: painting, performance art, sculpture, photography, installation art, video, multimedia, graphic arts, design and graphic design. It follows young artists closely, provides its expertise and support to the emergence of new forms and assists artists and contemporary art professionals

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**5.30-6.45 pm : Lafayette Anticipation – Fondation d'entreprise Galeries Lafayette**  
**Faisons de l'inconnu un allié (Joining forces with the unknown)**  
In the presence of François Quintin, director

With Camille Blatrix, Tyler Coburn, Mimosa Echard, Simon Fujiwara, Yngve Holen, Oliver Laric, Lucy McKenzie, Perks And Mini (P.A.M.), Mary Ping, Studio Brynjar & Veronika, Valerie Snobeck, Cally Spooner, Rayyane Tabet, Anicka Yi.

*Faisons de l'inconnu un allié* will occupy a temporary space located in the Marais. The works produced—sculptures, installations, films, intermittent or ongoing performances—have been commissioned by Lafayette Anticipation, and each of them demonstrates this unique commitment in its own way. This group presentation concludes the pre-opening programme begun by the Fondation in autumn 2013, while also heralding the autumn 2017 opening of its building at 9 rue du Plâtre, renovated by architect Rem Koolhaas's agency, OMA. In line with the institution's interdisciplinary and social missions, *Faisons de l'inconnu un allié* brings together international creators from the fields of contemporary art, design and fashion whose work demonstrates a commitment to change, whether social or cultural, tangible or symbolic.

Fourteen artists and designers are taking part in this presentation: some of them have previously collaborated with Lafayette Anticipation, while others have conceived their projects specifically for this presentation. <https://lafayetteanticipation1.squarespace.com/joining?p>

<p><b>TUESDAY OCTOBER 18 : FOCUS ON CONTEMPORARY ART CENTRES AND INSTITUTIONS LOCATED IN LE GRAND PARIS</b></p>
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**10.00 – 10.45 am : Le Plateau - Fonds Régional d'Art Contemporain, (Frac)**

**Mark Geffriaud « Deux mille quinze » (*Two thousand fifteen*)**

In the presence of Xavier Franceschi, director

The film installation at the heart of the exhibition conceived by Mark Geffriaud for le plateau explores our relationship to time. The film consists of footage of two different locations, namely, the construction site of the largest telescope in the world in the Atacama Desert, Chile, and the shores of Lake Titicaca, between Peru and Bolivia, where large building stones were abandoned more than a thousand years ago.

From the top of Mount Armazones, where the future telescope will stand, astrophysicists hope to travel back in time and witness the birth of the first galaxies. The piedras cansadas (tired stones), abandoned for unknown reasons during their transport to the city of Tiwanaku, have given rise to much speculation by archaeologists. The various theories on the building for which they were intended rely on the past to construct various projections of a future that will forever remain fictitious.

The work of Mark Geffriaud (born 1977) is based on the production of installations, sculptures and films that focus on the construction of time and memory. Since 2007 his work has been shown in numerous museums and galleries in France (Centre Pompidou, Palais de Tokyo, Musée national du Jeu de Paume, Musée d'art moderne de Paris, etc.) and abroad (Tate Modern, London; De Appel, Amsterdam; National Gallery, Prague; Mamco, Geneva; etc <http://www.fraciledefrance.com/>

**10.45 – 11.45 am : presentation of Platform / D.C.A / TRAM networks**

In the presence of Anne-Claire Duprat Liza Slzeynger, general secretaries of Platform and DCA

**1.45 – 3.00 pm : MAC / VAL, musée d'art contemporain du Val-de-Marne**

In the presence of Alexia Fabre, director and Morgane Tschiember

→ **Morgane Tschiember « Six Soleil » (*Six Suns*)**

Morgane Tschiember works primarily with sculpture, exploring, with materials as different as glass, ceramics and concrete, the frontiers between painting and sculpture, object and architecture, form and context.

She has participated in international residency programs, including Nuove//Residency, Nove (Italy) and ISCP, NY (USA). Selected solo shows include: *Almost a Kiss*, Tracy Williams Ltd, New York, USA (2015); *Fêlure*, Manufacture Terramica, Nove, Italy (2013); *Seuils*, Fondation d'Entreprise Ricard, Paris, Francia (2012); Selected group shows include: *Salvo é vivo - an homage*, Galerie Mehdi Chouakri, Berlin, Germany (2016); *The Other Sight*, Contemporary Art Centre, Vilnius, Lithuania (2014); *In the Studio*, Kunsthalle Athens, Greece (2014); *I'm so sad my god*, ISCP, NY, USA (2009).

→ **Jean-Luc Verna** «*Vous n'êtes pas un peu beaucoup maquillé ? - Non.*» (Aren't you wearing a bit too much make-up? – No »

Jean-Luc Verna juggles borders among cultures, eras and genres. In his drawings and photography, this provocative artist replicates references, addressing major artistic historical figures as well as those of the contemporary rock scene. Verna uses multiple media, draws and sculpts his own body, putting himself at the forefront in his everyday life as in his works. His drawings, transfers, photocopies are enhanced by make-up and blush, conveying the imagery of queer culture. His works are complex processes of references, picturesque juxtapositions and reinterpretations of major works and scenes of everyday life.

Jean-Luc Verna's career began at the end of the 1980's; he now presents his works in France (Nice, Avignon, Galerie Air de Paris in Paris) and abroad (Mamco - Musée d'art moderne et contemporain in Geneva, Grey Art Gallery in New-York, Rodolphe Janssen Gallery in Brussels).

<http://www.macval.fr/english/>

[http://www.loevenbruck.com/media/download/tschiember/files/Morgane%20Tschiember\\_low.pdf](http://www.loevenbruck.com/media/download/tschiember/files/Morgane%20Tschiember_low.pdf)

<http://www.airdeparis.com/artists/jean-luc-verna/>

**3.30 – 4.30 pm : Maison d'Art Bernard Anthonioz**

**Patrick Bernier and Olive Martin « I belong to the ship »**

In the frame of the Satellite programme of le Jeu de Paume - Curator : Heidi Ballet

In the presence of the artists and Laurence Maynier, director

Initiated by the Jeu de Paume, in collaboration with the Fondation Nationale des Arts Graphiques et Plastiques, the Satellite programme is co-produced since 2015 with the CAPC musée d'art contemporain de Bordeaux, and presented in Paris and Bordeaux. Proposing four solo exhibitions, this programme is entrusted every year to a different curator. For the 2016 edition, entitled *Our Ocean, Your Horizon*, the three Partner institutions invited Heidi Ballet, a Belgian independent curator who is based in Berlin.

In their joint practice, Patrick Bernier and Olive Martin explore the porousness of identity within the context of migration. Their projects take the form of research into multi-layered localities and territorial wastelands where they link the traditional concepts of physical space with laws of an oftentimes temporary nature. These temporary or ephemeral laws are related, on the one hand, to issues of migration and the right to belong, and on the other hand, to the Internet.

The works of Patrick Bernier and Olive Martin have recently been shown at the Belgian pavilion of the Venice Biennale 2015, at the Nouveau Festival, Centre Pompidou (2015), the Witte de With, Rotterdam (2014), Arcadia University Art Gallery, Philadelphia (2014), and at BAK, Utrecht (2013).

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<http://maba.fnagp.fr/>

<http://www.jeudepaume.org/index.php?page=article&idArt=2525>

**5.30 – 6.30 pm : Jeu de Paume**

**Uprisings – group show**

Curator: Georges Didi-Huberman

In the presence of Marta Gili, director

Uprisings is a trans-disciplinary exhibition on the theme of human gestures that raise up the world or rise up against it: collective or individual gestures, actions or passions, works or thoughts. They are gestures which say no to a state of history that is considered too "heavy" and that therefore needs to be "lifted" or even sent packing. They are also gestures that say yes to something else: to a desired

better world, an imagined or adumbrated world, a world that could be inhabited and conceived differently.

These figures of uprising and up-raising will range freely across mediums: paintings, drawings, prints, video installations, photographs, fiction films, documentary images, writers' manuscripts, tracts, posters, etc., without hierarchies. The exhibition sequence will follow a sensitive, intuitive path along which the gaze can focus on exemplary "cases" treated with a precision that prevents any kind of generalisation. We will be mindful not to conclude, not to dogmatically foreclose anything. The sequence will comprise five main parts: elements, gestures, words, conflicts, desires. <http://www.jeudepaume.org>

WEDNESDAY OCTOBER 19

10.00 – 12.00 am : Meeting with Xavier Veilhan



Artist Xavier Veilhan has been selected to represent France in 2017 at the 57th Venice Biennale with his project *Musical Merzbau*. The exhibition will be curated by artist Christian Marclay and Lionel Bovier, director of MAMCO (Geneva).

Xavier Veilhan imagines an overall environment that encompasses the entire surface of the pavilion and so altering our perception of it, much in the continuity of his former immersive works *The Studio* (1993), *The Forest* and *The Cave* (both 1998); an installation in a formal vocabulary borrowed from the universe of the recording studio and inspired by Kurt Schwitters' seminal work, the *Merzbau*. Like clearings, a few more functional spaces appear for performing, mixing or recording. Various musicians from all backgrounds are called upon to activate the structure and turn it into the ideal arena for their creations during the six months of the biennial. In this way *Musical Merzbau* bears witness to Xavier Veilhan's ongoing development of exhibition platforms like *The Hyperrealist Project* (2003), *The Glass Wall* (2003) or *Le Baron de Triqueti* (2006), with which he continually questions the concept of the exhibition itself, in his search to somehow extend it. The pavilion becomes a place of fusion between contemporary art and music, in the framework of the Bauhaus and Black Mountain College experiments. <http://www.veilhan.com/#!/fr/news?y=0&x=0>

2.00 – 4.30 : FIAC – International Contemporary Art Fair

Gallery tour, at le Grand Palais and at le Petit Palais on your own or suggested Galleries Tour

In 2016, FIAC announced the opening of the new *On Site* sector, which will present sculptures and installations in the prestigious context of the Petit Palais, opposite the Grand Palais, in association with Christophe Leribault, curator and director of the Petit Palais, as well as the associate curator Lorenzo Benedetti. *On Site* assembles around forty artworks that invest the spaces of the Galerie Sud, the Pavillon Sud, the Galerie Nord, the Garden of the Petit Palais, the Galerie des grands formats and the esplanade in front of the building.

#### **5.00 pm – 5.45 pm: Tuileries Garden - Hors les Murs programme**

Sculpture and monumental installations by Berdaguer and Pégus, Joe Bradley, Alexander Calder, Mircea Cantor, Gloria Friedmann, Jacques Julien, Thomas Kilpper, Michael Sailstorfer, Barthélémy Toguo or Keiji Uemats, but also exceptional presentations of architectural works by Ron Arad, Mauricio Pezo and So a von Ellrichshausen, or Yona Friedman among others.

### THURSDAY OCTOBER 20

#### **9.30 – 10.30 am : Fondation Meurice – 9th edition of the Meurice Prize for Contemporary Art**

In the presence of Angelica Mesiti and Julien Discrit

The Meurice Prize for contemporary art is an international award that concerns all disciplines in the visual and plastic arts (painting, sculpture, installation, photography, video, etc.) and distinguishes a project of international stature, proposed by an artist and their French gallery, a few weeks before the FIAC contemporary art fair in Paris. True to its commitment to promote young artistic creation, Le Meurice again invites the six finalists in the Meurice Prize for contemporary art to present one or several key.

**Nominated artists include :** Katinka Bock <http://www.galeriewolff.com/artists/katinka-bock/> / Julien Discrit : <http://www.juliendiscrit.com/> / Lola Gonzalez : <http://lola-gonzalez.com/> / Angelica Mesiti : <http://www.angelicamesiti.com/> / Moussa Sarr : <https://espace2sarr.wordpress.com/> / Thu Van Tran <http://thuvantran.fr>

#### **11.00 – 1.30 am : Centre Pompidou**

##### **→ Jean-Luc Moulène, Solo Show**

In the presence of Sophie Duplaix, curator and of the artist

For the first time, the Centre Pompidou is devoting a monographic exhibition to Jean-Luc Moulène. Invited to compose a retrospective of his work, the artist has chosen to present a «retrospective of protocols» in the form of a production programme comprised of around thirty new pieces – a manifesto based on his research.

Through these previously unseen works, the exhibition circuit invites viewers to grasp the richness and complexity, both abstract and physical, of the artist's world. Jean-Luc Moulène seeks to «objectivise» the world through a variety of practices, forms, and subjects. His thinking is rooted in mathematics, particularly set theory, which can function as a metaphor for social space. By using 3D design techniques, he thus explores operations such as intersection, laterality, and cutting, in the tension between body and object. His works question the shared space, the form of this space, and its intersection with individual space. While Moulène is largely known for his photography, his more recent, object-based work plays a central role today. The artist experiments meticulously with materials and employs industrial design technology to create works that must be pertinent above all.

The works' capacity to question depends on the state of tension, rather than resolution, that they

offer. Here the objects «converse» less with the viewer than with other objects. The vast setting of the exhibition space can be likened to an urban environment with cars and buildings, and bodies walking around at its centre. These bodies have to find their place in the chaos of individual desires, political constraints, and social conventions. <https://www.centrepompidou.fr/>  
<https://www.crousel.com/home/artists/Jean-Luc%20Moul%C3%A8ne/bio>

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#### → 2016 PRIX MARCEL DUCHAMP

Kader Attia, Yto Barrada, Ulla von Brandenburg and BarthélémyToguo

In the presence of Alicia Knock, curator and of Yto Barrada Ulla von Brandenburg and BarthélémyToguo

**With the 2016 Prix Marcel Duchamp, the Centre Pompidou is hosting all four finalists for the first time: this year, Kader Attia, Yto Barrada, Ulla von Brandenburg and Barthélémy Toguo.**

With this initiative, the ADIAF (association for the international dissemination of French art). and the Centre Pompidou are giving the Prix Marcel Duchamp a new impulse, with the works of the nominee Artists being presented in a single group exhibition at the Centre Pompidou. This first joint exhibition will highlight their shared prerogatives, such as an eye on current affairs, an anthropological approach and the attraction of ritual. Each year, a curator from the team of the Musée National d'Art Moderne will be associated with the concept of this collective project. <http://www.adiaf.com/en/>

#### 3.15 – 4.30 pm : Fondation d'Entreprise Ricard

« Paris » Group show curated by the artist Isabelle Cornaro

With Anne Imhof, Clarisse Hahn, Clément Cogitore, Julien Crépieux, Louise Sartor, Marie Voignier, Mélanie Matranga et Will Benedict

In the presence of Colette Barbier, director, Isabelle Cornaro, curator and artist, and of Mélanie Matranga and Julien Crépieux

The exhibition, featuring works by eight artists displayed in the Foundation's own premises and the adjoining cinema, highlights not only the diversity of artistic practices on the modern art scene but above all the prevalence of contemporary iconography drawing on images bearing some relation to current affairs or simply marked by the information circuit. The artists also share a fascination with the original context of the forms they work with and how they are transformed in and through the work of art. They can be said to share an interest in montage, both in the actual process of editing – for instance, using framing devices to pin down bodily movements or retain only material essential to the narrative – and as alterations to temporal continuity, questioning how narrative segments are arranged in succession. The works on display, whether films, static visual art, performances, or installations, are thus on the cusp between capturing movement and pinning it down, between representation and incarnation. In this sense, they meet a desire to create visual situations. <http://www.fondation-entreprise-ricard.com/>

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#### 5.15 – 6.30 : Instant Chavirés

## Christian Hidaka and Raphael Zarka « La Famille Schoenflies »

In the presence of the artists

Christian Hidaka and Raphaël Zarka met in England some twenty-odd years ago, whilst studying together at the Winchester School of Art. The project that reunites them in this exhibition, in the form of a dialogue, includes as its starting point, an astonishing collection of mathematical objects from the 19th century. They are geometrical plaster models by a German mathematician and crystallographer, Arthur Moritz Schoenflies (1853-1928), made during research he was carrying out at the time on space groups. This research resulted in his major work *Kristallsysteme und Kristallstruktur*, published in 1891. Whilst working on the question of paving space, Schoenflies came up with a certain number of geometrical modules, tri-dimensional “patterns” with more or less complex configurations, which when combined with other identical modules, deployed themselves in the space without leaving any gaps. Each of these plaster models, elaborated from a dozen modules, illustrate this principal.

Made especially for this exhibition, Christian Hidaka’s paintings display a series of pictorial niches around the sculptures, freely inspired by similar paintings from art history, those that we find for example in the art of the Trecento and Quattrocento, in artists such as Taddeo Gaddi and Antonello da Messina or in certain studioli: these spaces destined for study which foreshadowed the rise of curiosity cabinets in the following centuries. In its most illustrated manifestations, notably in Urbino and Gubbio, the studiolo was completely covered in decors, in marquetry, representing, in an optical illusion, lines of niches or closets occupied by objects symbolising the arts and virtues – books, music scores, scientific objects, musical instruments, weapons etc. – like a “portrait (...) of the innermost conscience” of their sponsor. <http://michelrein.com/>

FRIDAY OCTOBER 21 : Biennale de Rennes

### One day trip in Rennes : Visit of the 5th Biennale

Curated by François Piron

<http://www.lesateliersderennes.fr/les-editions/incorporated>

*“What are the emotions we are about to have in a future already present? The era of emotions is over. One prefers a mood or mood predictor [...] which in turn become logos for products, which in turn become product-emotions, which in turn become consumers (by-products).”* Tan Lin, *7 Controlled Vocabularies*

In these lines, in a most synthetic manner, the American poet Tan Lin analyzes the way in which bodies, products and affects all circulate in a closed loop in which their identities are interchangeable. People who thought they were consumers are also producers, or raw material, in an economy where the essential value is no longer the production of goods, but much more capturing attention, and capitalizing affects and emotions. Otherwise put: how can we give shape to emotions in a world which formulates them in terms of markets? How are we to display the tensions and alarms which result from our incorporation in the abstractions and systems controlled by the economic world? *Incorporated!* is the suffix, shortened to Inc. which, in the language of economics, describes the transformation of a proper name into a company. In other words, the inclusion of an individual identity within a system to which it is incorporated.

Be it a call, a watchword or a password, intentionally ambivalent, *Incorporated!* is the term which sums up our prolonged inclusion within ideologies and technologies governed by the economy. *Incorporated!*, which is the fifth Biennale of Les Ateliers de Rennes, pays heed to the affects caused by this incorporation. The exhibition attempts to capture what nowadays passes through bodies,

affects and relations, and what, in particular, breaks down the boundaries between private and public, the unusual and the ordinary.

Twenty-nine international artists, some already recognized, others emerging, belonging to different generations, are being invited to construct an exhibition which is keen to put the perceptible experience of artworks in the forefront. *Incorporated!* is not the demonstration of an aesthetic line, but rather an arrangement of the most contrasted ways of reacting to the world: indignation, silence, irony, anxiety... The resources of the imagination and poetry are being called upon, and the show invites visitors to reconsider the forces of emancipation which lurk in the resistance, opaqueness and share of negativity all asserted in the works produced and brought together in the exhibition. *Incorporated!* is made up of ten solo and group shows. With intensities, colours and overtones that are specific to each venue, these different exhibitions are so arranged as to form a single project.

#### **11.45 am – 1.15 pm : FRAC BRETAGNE**

The exhibition at the FRAC Bretagne consists above all of huge installations with subtle forms and blurred outlines, which extend, grow and interconnect in the large exhibition rooms. Involved here are relations, contact, and movement between mental space and physical space, between innerness and outerness. The tone is electric, the tension tangible, and the energies visible and audible. The bodies are permeated by impulses, and the psychic and sensual interactions are affected by technologies, architectures, and packaging systems

#### **3.00 pm – 4.15 pm : Halle de la Courrouze**

The science fiction culture of the 1970s showed it all well: the paroxysm of modernity, with its apocalyptic climax, quite often lies in the merger between the organic and the mechanical, the symbiosis between nature, animality, humanity, and mechanics, with, by turns, one holding sway over the other. The exhibition in the Halle de la Courrouze features the chaos of this excessive modernity, where factories become living organisms, and organisms become factories, where trees are sources of electricity, where bodies are pneumatic and electric, and where elements circulate, flow and ooze in closed circuits.

#### **5.00 pm – 5.45 pm : Dancing Museum**

Jean-Pascal Flavien is being invited to occupy the garden shared by the Musée de la Danse, a choreography centre run by Boris Charmatz, and the Advanced European School of Art of Brittany – Rennes Site. As an extension of his work, he is devising a house dedicated to sleep and dance. The Musée de la Danse is taking an active part in this project by inviting well-known dancers to come and sleep and rehearse in the centre, and then offer the fruit of this work to the public every day. These dancers (to be confirmed) include Olga Dukhovnaya, Lynda Hayford, Emmanuelle Huynh, Latifa Laâbisi, Maud Le Pladec, Alain Michard, Thierry Micouin, Léa Rault. The EESAB – Rennes Site has, for its part, played host to a lecture by the artist and, in particular, is offering this work the collective energy of a group of students who are appropriating its broadcast to the public.

#### **6.00 pm – 7.15 pm : Museum of fine arts of Rennes**

Introduced in the patio by two monumental bronze figures produced by the Dutch artist Mark Manders, the exhibition at the Museum of Fine Arts is intentionally rooted in the museum's classical areas: drawing, painting, and sculpture. The calm, whiteness, and silence of the works of Maurice Blaussyld and Laura Lamiel contrast with the explosion of colours in Jorge Queiroz's paintings and the acute seismographic quiver of Anne-Marie Schneider's drawings. Behind a partition, the haunting

rhythm of Maurice Ravel's Boléro creates a call which does not prepare us for the dizzy, ludicrous violence of Ed Atkins's work, which closes the show.