

4/4 - A CONSTELLATION

CARTE BLANCHE FOR FOUR EXHIBITION CURATORS

MARIE BECHETOILLE, LÆTITIA GORSY, MICHELA SACCHETTO, VERONICA VALENTINI

ARTISTS : LÆTITIA BADAUT HAUSSMANN, VIRGINIE BARRÉ / FLORENCE PARADEIS / CLAIRE GUEZENGAR, LAURENT DUTHION, AURÉLIE FERRUEL & FLORENTINE GUÉDON, JULIE C. FORTIER, LÆTITIA GORSY, VINCENT MALASSIS, BENOÎT-MARIE MORICEAU, SAMIR MOUGAS, BRUNO PEINADO, GUILLAUME PELLAY, GÉRALDINE PY & ROBERTO VERDE, CATHERINE RANNOU, FRANCIS RAYNAUD, GAËLLE RÉTIÈRE & ÉLISE SORIN, YOAN SORIN, ÉVA TAULOIS, THE FINE ART COLLECTION, CAPUCINE VEVER, MÉLANIE VILLEMOT

IN PARTNERSHIP WITH THE PROGRAM GENERATOR - 40MCUBE, EESAB, SELF SIGNAL

LE CENTRE
D'ARTIER
QUA DE QUIMPER CONTEMPORAIN

GUIDE #94
SEPTEMBER 19 - OCTOBER 25, 2015

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CURATORS

The aim is a sharing of ideas, projects, skills and inclinations: Le Quartier has offered an exhibition platform to four curators chosen by the GENERATOR programme and backed by Documents d'Artistes Bretagne.

4/4 - A constellation embraces the work of 26 artists from the same art scene and includes production of some 15 new works. This four-part curatorial venture raises a number of issues: what is the curator's role in a group show, how are the artists brought together, and what part does the art centre play in the production and reception of new works?

The exhibition curator is the personification of many very different realities. Assuming the role of critic, intermediary, and even commissioner of artworks, he/she usually lays claim to authorial status through specific configurations of forms and meanings. The curator is now very much part of the art scene, contributing to a concept of the artwork which extends beyond the artefact to the exhibition situations that underpin and disseminate it. One result is that the history of art is now facing competition from an ongoing history of exhibitions.

Keren Detton

GENERATOR is a programme committed to the professionalisation of four artists and four exhibition curators per year. Founded at the instigation of 40mcube in Rennes as a joint venture with the European School of Art in Brittany (Brest, Lorient, Quimper, Rennes), and in association with Brittany's art centres (La Criée, Passerelle, Le Quartier, La Galerie du Dourven), FRAC Brittany, the Archives de la Critique d'Art and Documents d'Artistes Bretagne, it is sponsored by the Self Signal and Avoxa companies and partnered by the magazine O2.

Documents d'Artistes Bretagne (DDA Brittany) publishes online files in conjunction with visual artists living in Brittany. The files include bibliographies, texts and a wide range of visual and sound material. DDA Brittany is a member of the Réseau Documents d'Artistes network: present in four French Regions – Provence-Alpes-Côte d'Azur, Rhône-Alpes, Aquitaine and Brittany – the network is the driving force behind a shared documentation platform for publicising artists' work in France and internationally.

RECEPTION

Julie C. Fortier

b. 1973 in Sherbrooke (Quebec, Canada), has been living and working in Rennes since 2001

Since 2012 Julie C. Fortier's repertoire includes experimental research into aromas and scents, using their mnemonic and affective powers to set memory working in her images and narratives. She is captivated by the paradoxical aspect of odours: absent yet nonetheless present, invisible yet intimately pervasive.

Cartel, 2015 / eau de parfum, denatured alcohol, aqua scent, citral, linalool, limonene, geraniol, methyl eugenol, citrus oil, B&w laser print on perfume card

Cartel is a fragrance smelt at the entry to the exhibition. Its chemical formula is intended to trigger viewer empathy with the works and with other exhibition visitors. Its release is triggered by movement in the reception space.

ROOM 1

Exposition 1/4: **PRÉSENTATION OFFICIELLE (OFFICIAL PRESENTATION)**

Curator: **Lætitia Gorsy**

Guest artists: **Aurélie Ferruel & Florentine Guédon, Samir Mougas, Francis Raynaud, Yoan Sorin, Éva Taulois**

Official Présentation spotlights six French artists of the same generation, taking the visitor through the maze of a vibrant composition marked by a powerful graphic language. The title refers to the "official" public process of introduction and identification of an art object, a film or a person. The artists are called on to use the diptych form to draw up a self-portrait, present their credentials as players on the contemporary cultural scene, make themselves known and share their main source of inspiration with the public.

The artists' works accompanying their diptychs set the tone for this shared space and give palpable expression to the aura of the various artistic approaches. Odd materials, popular culture motifs, minimalist forms and fake-functional items implicitly reveal a common interest in current social and cultural debate, and so make formal and ideological connections possible.

Aurélie Ferruel et Florentine Guédon

b. 1988/1990, live and work between Basse-Normandie and Vendée

Working in tandem, these artists share an interest in tradition as a generational link and a vector for the transmission of knowledge and practical skills. The members of their families play a dominant role in their practice, either by handing down technical savoir faire or by direct participation in their performances. Their visual work embraces and mixes the identity codes of

groups including tribes, local brotherhoods and family circles, to which they bring the sharp eye and the methods of the anthropologist.

Rite de passage (Rite of Passage), installation, 2015

Inspired by two rites of passage – those of army conscripts and lumberjack competitions – this performance involved cutting a notch into a log of wood. The log becomes a tool of measurement and the notch a mark left by change. All the objects in this performance signal our transition from students to young artists.

Lætitia Gorsy

b. 1984 in Colmar, lives and works in Leipzig

Lætitia Gorsy's practice has grown out of experimentation with image graphics and contemporary popular mythology in mass culture. She circulates her work via various freelance publishing ventures and organises numerous collective and collaborative projects in modular form.

Offspace, 2015 / wallpaper

In her *Offspace* wallpaper, Lætitia Gorsy proposes a landscape both real and virtual, which demonstrates the possibility of using colour to design word and action spaces reflecting her practice as a curator.

Samir Mougas

b. 1980, lives and works in Rennes

In their use of a prolix, carefully documented formal vocabulary borrowing equally from biodiversity, industry and machinery, Samir Mougas's works seem to resist the viewing eye and their own inherent seductiveness.

He is currently looking into sculpture and the actions it calls for in the light of the possibilities provided by 3D modelling.

Sans titre (étude) (Untitled (study)) 2015 / automobile varnish, vinyl paint, coating, plaster, polystyrene

Part of a series in progress, this untitled shape embodies an implicit transition from virtual space to exhibition space

Francis Raynaud

b. 1984 in Clermont-Ferrand, lives and works in Rennes

Francis Raynaud's works make up an unlikely family of objects that incorporates and combines a jumble of often unstable, formless organic or mineral elements. His sculptures – amorphous, deliberately approximate crystallisations – are the outcome of daily experiments carried out in his studio. Eating, drinking, smoking: their traces as preserved in these pieces are marked by the artist's wry, detached view of his personal condition.

That's Something, 20015 / sculpture on a base, epoxy resin

That's Something could be a fake rock, or a face . . . but it's unquestionably a sculpture on a base. Does life have the right to pour out of a stone – even a fake one?

Yoan Sorin

b. Cholet in 1982, lives and works in Douarnenez.

Artist and exhibition curator Yoan Sorin uses a variety of media to explore the boundaries between success and failure in the creative process. Imbued with the "low culture" ethos, his drawings, paintings, videos and

performances blur the distinctions between art and vernacular in a blending of errors, deletions and repetitions. Resorting to simple visual signs, Sorin addresses complex themes in a way that brings a critical eye to social, political and cultural questions.

Helter Shelter, 2015 / painting, stretcher, sculpture

Presented like a shelter or an ex-voto, Yoan Sorin's installation brings together the properties and materials of different media in an intimation of new interrelationships and functions for painting, architecture and sculpture.

Eva Taulois

b. 1982, lives and works in Nantes.

While drawing on geometrical abstraction for its minimal, serial formal vocabulary, Éva Taulois's work also has recourse to a wider referential network that includes architecture, traditional clothing, patchwork and industrial design.

When Sunny Gets Blue, epoxy resin, 2015 / cotton fabric, wood, acrylic

When Sunny Gets Blue comprises a painting draped over a strange object that was originally a display unit in a fabric store. In a practice that challenges conventional museum methods, the artist blurs the boundaries between painting, sculpture and stand.

ROOM 2

Exposition 2/4: WE GOT TO BE TOGETHER – L'UNE OU L'AUTRE ÉQUIVOQUE

Curator: Michela Sacchetto

Guest artists: Julie C. Fortier, Vincent Malassis, Géraldine Py & Roberto Verde, Catherine Rannou, Gaëlle Rétière & Élise Sorin, The Fine Art Collection, Capucine Vever

We Got To Be Together is all about alliances in the form of constellations, correspondences, consensus and elective affinities. This exhibition reflects an urge to look at the connections between subjects, objects and places through the prism of artistic practice, play and ritual. Or vice versa: to see art in the light of the notion that "people are totally constituted by their relationships". (1)

The exhibition presents a multiple "making do" narrative inherent in the production of artworks, together with the potential for impermanent alliances constructed out of desire and humour. To ally oneself is to become, to transform, to translate. The installations, collections of objects, soundworks, aromas and driftings summoned into the art centre telescope the constellations of encounters that have shaped them and which will be activated as part of the exhibition. Not with a view to some vital, reassuring coming-together, but on the contrary, via a joyously risky dynamic of disjunctions and equivocations.

(1) *Eduardo Viveiros de Castro, Cannibal Metaphysics (Minneapolis: University of Minnesota Press, 2009)*. *Viveiros de Castro is quoting here from Marilyn Strathern, "Parts and Wholes: Refiguring Relationships in a Post-Plural World", in Adam Kuper (ed.), Conceptualizing Society (London: Routledge, 1992), p. 101*

The Fine Art Collection (Fériel Djenidi et Roxane Romann)

founded in Mulhouse in 2011

This artist duo is interested in art relationships, art power plays, art collections – in short, the whole idea of art; and they bring to bear an approach that spotlights and pinpoints whose wittiness is often tinged with a generous cynicism.

À force de descendre dans la rue l'art peut-il enfin (By Taking to the Street Can Art Finally), 2014 / installation: 15 sculptures, 3 photographs, and procedures

By Taking to the Street Can Art Finally is made up of copies of public sculptures that have provoked controversy. Turned into amulets in a shamanistic ritual, they now bring good luck to the artist armed with them, maybe even to the point of making everyone love his or her work. The perfect tools for becoming famous, but with more than a touch of the demagogic.

Guillaume Pellay

b. 1987, lives and works in Brest

Guillaume Pellay's practice is broken up into a host of actions and works of different kinds; put together they outline a territory whose cultural and artistic references are sometimes seen as contradictory. His painting, which partly takes the form of graffiti, is in many respects linked to such everyday activities as scavenging, collecting and reading. In 2014 he co-founded Éditions Peinture, dedicated to the critical documenting of graffiti techniques.

Du temps de lecture et d'écriture neutralisées (When Reading and Writing Are Neutralised), 2015 / wallpaper

Guillaume Pellay's project for Le Quartier uses pages from a notebook he had begun copying from a few years ago. The title *When Reading and Writing Are Neutralised* signals the role of repetitive gesture in composing a space conducive to disorientation.

Géraldine Py et Roberto Verde

b. 1986/1981, live and work in Brussels

The Py & Verde style involves empiricism and affection: a collaboration with things that lasts as long those things stay complementary. They set about altering the circumstances of reality, organising an unlikely order of unstable, intermittent, unpredictable events. Their works are brief attempts at anarchy, precarious domestic solutions, adventures in entropy.

Les Hôtes (The Guests), 2015 / installation in progress

The Guests sees the pair setting out to meet artists and thinkers they see as their artistic family. Based on a dreamed-of conversation they would like to be present at, the work borders on the absurd as it collides with idealised notions of meeting people. A data point in the art centre will progressively gather samples and indicators, combining the chronology of a logbook with the simultaneity of a mind map.

Catherine Rannou

b. 1964, has been living and working in Finistère since 2000

Architect/multimedia artist Catherine Rannou creates all sorts of research projects that reveal the "scientific terrain" as an inhabited, colonised setting asking to be mapped. Through these projects she invites geographers, geologists and geophysicists – as well as residents and self-builders – to interact with her own work in real time.

Plan d'occupation d'un sol (Master Plan), installation, 2015

The title *Master Plan* is a direct reference to territorial development regulations. The installation comprises items collected in Nunavut and the Antarctic, places where mapping and orientation are far from easy. The places concerned are described through these objects and image montages reflecting the artist's wanderings, together with narratives assembled from documents, artefacts and found stories.

Capucine Vever

b. 1986, lives and works in Paris

Capucine Vever's visual output hinges entirely on her personal investigations. She proceeds via collage, analogy and constant contact between reality and fiction, movement and immobility, scientific research and narrative, historical fact and legend.

The Long Lost Signal, 2012–2015 / installation, video, drawing, sculpture, publication

The Long Lost Signal is all about the long, drifting course of a black box containing a "magic potion" that was released in 2012 at the mouth of the river Vilaine, on the Brittany coast. The

box was equipped with a GPS with an estimated battery life extending to March 2015. Faced with this anonymous, enigmatic object, eight people provided reactions making up an account of the work's journey through the waters of the Atlantic. This account takes the form of videos, drawings and a publishing project. The *Friendly Melencolia* installation is part of the "drift experience" running through these narratives. It was inspired by a news story of 1992, when 28,800 plastic bathtub ducks were accidentally spilled into the ocean. The tragi-comedy of these floating, polluting objects is transmuted through the prism of a celebrated allegory of human reason confronted with chaos: the polyhedron invented by Albrecht Dürer in his engraving *Melencolia I*. The multiple solid forms invade the exhibition space, drifting around visitors' feet. Their presence triggers a poetry that combines the fragile and the annoying, as does the title of Vever's work.

SMALL ROM

Gaëlle Rétière et Élise Sorin

b. 1983/1985, they live and work in Brest and Lorient

Gaëlle Rétière & Élise Sorin make "media" works that borrow from other disciplines and require special reception situations. They set up mechanisms of comprehension and defence – arbitrary territories of knowledge appropriation involving the sciences, sociology, anthropology, politics and history.

En jeu (At Issue), 2015 / interactive sound installation

Based on the French "basket game", the sound installation *At Issue* has two voices reciting in turn, and from memory, the slogans used at major French political events since the Revolution of 1789. Memory gaps and silences punctuate the recitation, and the slogans, chanted at a rhythm that makes them easier to remember, gradually lose their meaning. The broadcast volume is proportional to the number of listeners, which encourages people to get together so as not to lose the thread of the ongoing event they are listening to.

ROOM 3

Exposition 3/4: ELLE SE RÉALISE ELLE-MÊME EN MÊME TEMPS QU'ELLE FAIT SA ROUTE (SHE FINDS FULFILMENT WHILE GOING HER OWN WAY)

Curator: Veronica Valentini

Guest artists: Virginie Barré/Florence Paradeis/Claire Guezengar, Laurent Duthion, Benoît-Marie Moriceau, Catherine Rannou, Mélanie Villemot

An exhibition triggered by the travel involved in a Generator residency, *She Finds Fulfilment While Going Her Own Way* looks into how the works and the exhibition were brought into being. It examines the notions of the circulation of signs and revelation of space, with an emphasis on the contextual links between the visual and the verbal, the sensory and the conceptual, the affective and the effective. Driven by theoretical currents including postcolonial thinking, critical geography and conceptual art, the exhibition suggests that we change our preconceptions about seeing and let ourselves drift down paths opened up by our imagination.

Virginie Barré, Claire Guezengar, Florence Paradeis

Virginie Barré

b. 1970 in Quimper (France), lives and works in Douarnenez

Virginie Barré scrambles through genres and epochs, helping herself right and left out of the coffers of art history and the treasure chests of popular culture. With their play on truncated scale and odd mixes of components, her works take on a dreamlike feel, oscillating between burlesque and macabre stagecraft.

Claire Guezengar

b. 1972 in Lesneven, died in Roscoff in 2014

Novelist, art teacher, art critic and exhibition

curator, Claire Guezengar created a subtle, witty body of work in which the visual arts interact with music.

Florence Paradeis

b. 1964 in Antony, lives and works in Paris

Odette Spirite (Spirit of Odette) 2013/ HD video, colour, sound, 14'7"

Dans la vidéo *Odette Spirite* des personnages, installés en cercle, manipulent une table de ouija. Ils entrent en contact avec Odette, une revenante qui ne peut s'exprimer qu'avec des mots écrits car elle n'a plus l'usage de la parole. À l'aide de la tablette, elle parvient à expliquer qu'elle ne peut rejoindre le monde des morts, ni revenir dans celui des vivants car « il lui manque une lettre ». Odette part en quête de sa lettre et de son identité sur les routes du bord du monde.

Laurent Duthion

b. 1972, lives and works in Rennes

Since his beginnings as an artist in 1999 Laurent Duthion has been producing a multifaceted body of work whose primary concern is transformation rather than representation and which involves regular resort to scientific concepts. Living systems loom large in his approach, and the viewer is often considered an integral part of works that also include plants and birds, insects and fish.

Formes secondaires (Secondary Forms), 2015/ Astyanax mexicanus in an aquarium, water, colorant, external filtration system

Secondary Forms comprises an aquarium filled with milky-coloured water in which we get glimpses of *Astyanax mexicanus*, a cave-dwelling Mexican fish without eyes or pigmentation.

Laëtitia Badaut Haussmann

b. 1980, lives and works in Paris

Laëtitia Badaut Haussmann's works suggest a fresh approach to the image field: a redefinition of the historical, photographic and even scenographic dimensions of what we see. She proceeds by cropping, appropriation and quotation, building up a body of work underpinned by a consideration of narrative forms and the relationships between analogies and macrostructures.

Skip the Small Talk, 2015 / wallpaper

In *Skip the Small Talk* Laëtitia Badaut Haussmann takes as her starting point *The Yellow Wallpaper* (1892), a text by Charlotte Perkins Gilman describing the slide into madness of a young woman permanently shut up in her room. On the back of the work's yellow wallpaper are recipes for success gleaned from messages on the social networks and transformed into patterns. This association points up the power of social norms and reveals the settings of masked, everyday violence.

Benoît-Marie Moriceau

b. 1980 in Poitiers, lives and works in Campbon and Paris

Benoît-Marie Moriceau's installations take shape according to the circumstances of their exhibition and the venues he shows in. Working with an elementary formal vocabulary, his works generate perceptual disturbances or disorders that oscillate continuously between the tiny and the spectacular. Their venues can be equally considered as media for the works or as works in their own right.

Beyond the visible, the reflexion of previous and upcoming spaces. A hypothetical gesture as an announcement (Au-delà du visible, la réflexion des espaces passés et à venir. Un geste hypothétique comme annonce), 2015 / glass, aerosol spray paint

Through its combined title/description, this installation states the possibility of a work elsewhere or in some impending time frame. Like an image quickly scribbled on paper, or a film trailer, the text is seen each time through a sheet of reflective double glazing whose back has been coated with shaded fluorescent paint. The result is a ghostly effect produced by the reflection of the exhibition space on the glass, the luminosity of the paint and the projection of the title text on the wall the sheet of glass is set on.

Catherine Rannou

b. 1964, has been living and working in Finistère since 2000

Architect/multimedia artist Catherine Rannou creates all sorts of research projects that reveal the "scientific terrain" as an inhabited, colonised setting asking to be mapped. Through these projects she invites geographers, geologists and geophysicists – as well as residents and self-builders – to interact with her own work in real time.

Colonisations, DV Pal, 2009 / video excerpt from protocole balises numériques 32K0, 6'23"

Static shot of a road through regrowth forest, initially no human presence; a few road safety markers, birds whistling and singing (cockatoos, parakeets, etc.) and the vegetation types (tree ferns, eucalyptuses) give a rough idea of where *Colonisations* is being filmed. As the sound track advances we realise that the

film is being shot from inside a car, and that the car radio search mechanism is providing a run-through of all the stations within reach and overlaying them on the ambient birdsong.

Mélanie Villemot

b. 1988 in Paris, lives and works in Rennes

Mélanie Villemot graduated from the European School of Art in Brittany (EESAB) in 2014.

In 2013 she had been joint founder of the art research platform Haus Terre and in 2014 she took out an Imago project residency at the Vivarium in Rennes. Her painting, revolving around the venue and the viewer, transforms the exhibition space by opening up passageways into immaterial worlds: the effect of the paint is to turn the door openings into timeless vaults that conjure up a physical and spiritual journey.

Doors, 2015 / gold, blue and white paint

Doors discreetly offers a relationship with the viewer involving neither constraint nor omnipresence. In an interpretation triggered by the contact with blue and gold, this work offers a formal, aesthetic experience of a transition between earth and heaven.

ROOM 4

Exposition 4/4: *LE DÉTOUR (THE DETOUR)*

Curator: Marie Bechetoille

Guest artists: Laëtitia Badaut Haussmann, Lætitia Gorsy, Bruno Peinado, Guillaume Pellay

The Detour project was designed for the 4/4—*A Constellation* exhibition and its invitation to four curators to take over the four exhibition rooms at Le Quartier centre for contemporary art. Artists Laëtitia Badaut Haussmann, Lætitia Gorsy, Guillaume Pellay and Bruno Peinado have each come up with a wallpaper that interacts with the space and the different curatorial projects. A mix of interior design and wall painting, the wallpapers function as both decor and artworks, in a rhythm that pervades the exhibition. The areas of flat colour and the repetition of the patterns make them projection screens for the imagination and media for the creation of new spaces.

Vincent Malassis

b. 1979, lives and works in Brittany and Belgium

Composer, musician and photographer, Vincent Malassis is pursuing a combination of the visual and the sociological in which experimentation is the basis of a paradoxically documentary artistic approach. Investigating reality through a commitment to everyday or local social realities, the artist appropriates a geographical/personal territory that bears witness to the life of a human community.

Partition (Score), 2015 / soundwork recorded on 12" 45 rpm vinyl disc, 5', turntable

Score, a sound composition recorded on vinyl, is a musical translation and interpretation of the Bruno Peinado wallpaper covering the walls of the exhibition room. Punctuated by the marks

of pictures that have been taken down, the geometrical regularity of the coloured strips offers a surface for the impact and absorption of sounds produced by subtraction.

As the playing of the composition generates wear and tear on the vinyl, the sound will gradually break down and be replaced by scratching noises.

Bruno Peinado

b. 1970, lives and works in Douarnenez

In his mixing of various influences and the links between the visual arts and other cultural forms, Bruno Peinado telescopes the worlds of art and everyday life: utterly different elements interconnect, collide and are transposed as new kinds of relationships come together in an enormous network of rhizomic ideas.

Sans titre, généalogie à géométrie variable 8 (Untitled: Variable Geometry Family Tree 8), 2015 / wallpaper

Untitled: Variable Geometry Family Tree 8 marks a fresh appearance of a wallpaper pattern which Bruno Peinado has been using in different forms since 2002. The artist's source of inspiration is the gallery of family portraits to be found inside the covers of the Tintin albums. The frames have been removed, leaving traces that challenge the notion of inheritance and the shaping of imaginary realms out of interconnections and apparitions. As this last room also offers space to the other curators, Michela Sachetto has invited Vincent Malassis to compose a sound installation relating to Bruno Peinado's wallpaper.



DENICOLAI & PROVOOST

DAME BLANCHE / WHITE LADY

From Septembre 19 to Octobre 25, 2015

"Pareidolia is that magical optical phenomenon that permanently surrounds us with beings and presences, revealing the proximity of animal or human silhouettes (or faces) in the outlines of stones, tree trunks, marks on the ground and buildings. For Le Quartier we have imagined criss-crossing the city of Quimper in search of 'beings' like these, who watch over street corners, houses and neighbourhoods and are full of memories and possibilities."

Aided by students from the Quimper art school, Denicolai & Provoost tracked down these images, with their suggestions of an intimate appropriation of the city. A poster will appear in the streets – a poetic appeal to the eyes of the passers-by – announcing an exhibition of timeless sculptures.

Inside the Project Room there'll be a daily date with another apparition, for the duration of the exhibition. Every day a "White Lady" will be there at a specific time, on a specially designed stand. The first to arrive will be the lucky consumer of this excellent dessert – and if there's no visitor around at the right time, the White Lady will melt down. In the same room

visitors can watch a continuous screening of a quirky tourist guide to Quimper: a catalogue of throbbing images.

In partnership with EESAB–Quimper

Simona Denicolai (née en 1972 en Italie) et Ivo Provoost (né en 1974 en Belgique) vivent à Bruxelles et forment depuis 1997 un tandem artistique. Orientant leurs actions vers des formes d'interventions spécifiques dans les espaces publics, ils ont travaillé en Europe ainsi qu'aux États-Unis et au Canada. Ils expérimentent des contextes de production aussi variés que des espaces urbains, des sites naturels, (les Pyrénées et l'Ardèche), des programmes d'art associatifs et institutionnels (Villa Arson à Nice, Manheimer Kunstverein, SMAK à Gand, Hangar à Barcelone, WIELS à Bruxelles, etc), des biennales (Pancevo 2004, Bucarest 2006, Lyon 2007, Rennes 2012 et 2014), des galeries privées et associatives (Krinzinger Projekte à Vienne, Collective Gallery à Edinburgh, Aliceday à Bruxelles, West à La Haye, etc).

LE QUARTIER, CENTRE D'ART CONTEMPORAIN DE QUIMPER

10, esplanade François Mitterrand
29000 Quimper
T : +33 (0)2 98 55 55 77
www.le-quartier.net

HOW TO FIND US

Follow the signs «Centre ville» –
the entrance is opposite the Théâtre
de Cornouaille
Accessible to people with mobility
impairments

OPENING HOURS

Tuesday–Saturday, 1 – 6 pm.
Sundays and public holidays, 2 – 6 pm.
Closed on Mondays

ADMISSION

Admission 3 €

Concessions 2 € : Passeport culturel,
Fonds Hélène et Édouard Leclerc, Passerelle,
group (> 10 pers.)

Free admission: subscribers to Le Quartier,
student (under 26 years), jobseeker

THE BOOKSHOP-CAFÉ

The bookshop is the perfect place for enjoying
a coffee and consulting a range of books
relating to the exhibitions and the current art
scene in Brittany. There are also monthly
presentations of artists' multiples and art
books for children, as well as regular writing
workshops. The café offers hot and cold
drinks, together with free WiFi access.

GUIDE #94

Contributors: Marie Bechetoille,
Morgan Danveau, Keren Detton, Sylvie Doré,
Anna Olszewska, Lætitia Gorsy,
Michela Sacchetto, Veronica Valentini

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assisté de Caroline Fabès

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