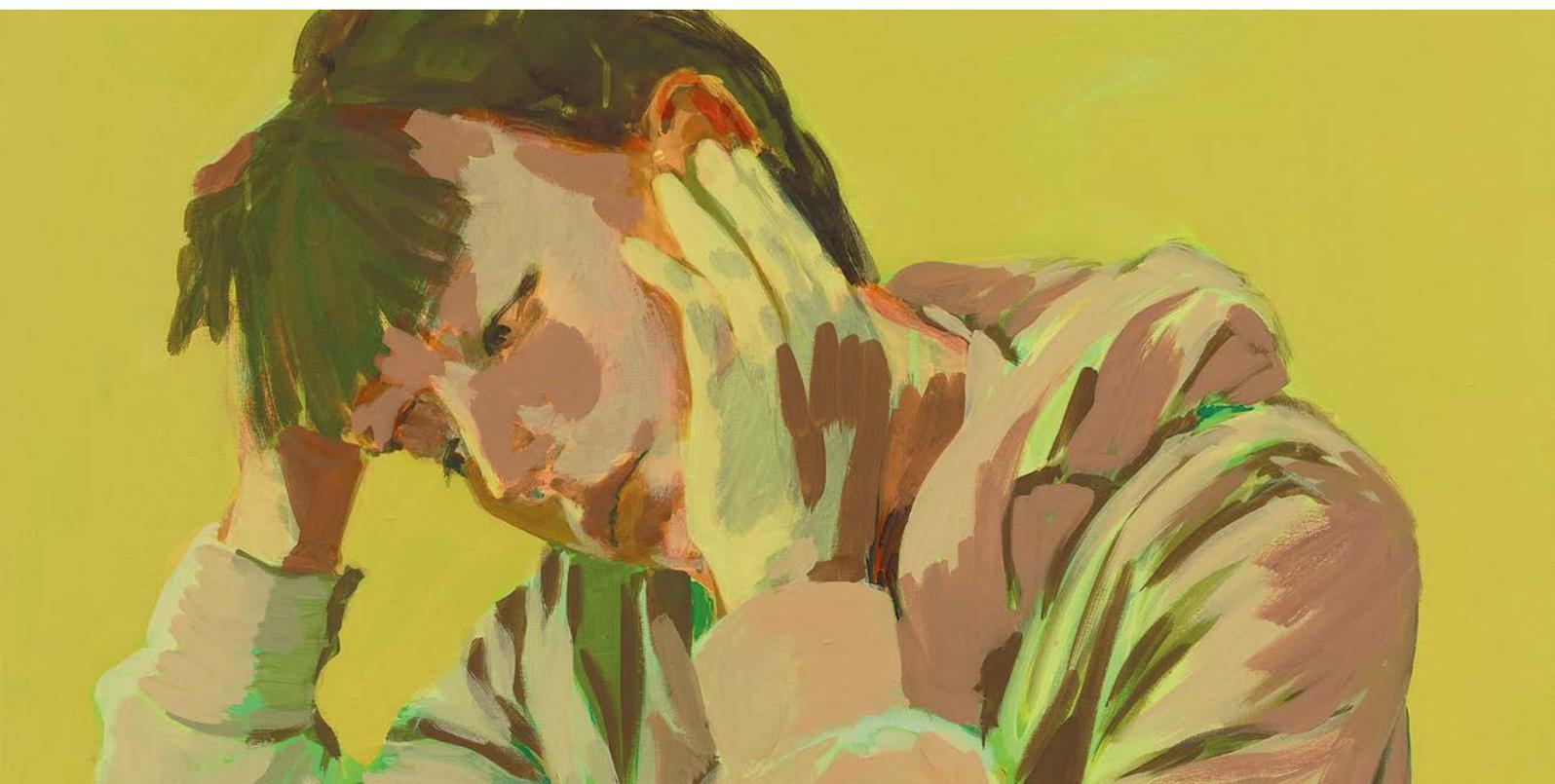


Eye Contact

Portraits
from the Pinault
Collection

Rennes
Convent of the Jacobins
June 14 — September 14, 2025



Claire Tabouret

Between
Memory
and Oblivion

Rennes Museum of Art
Quai Zola
June 14 — September 21, 2025

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Xinyi Cheng
Red Bonnet, 2019
(détail)
Pinault Collection

Claire Tabouret
Self-Portrait at the Table, 2020
(detail)
Pinault Collection
Courtesy of Claire Tabouret
Photo Marten Elder



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Exporama is an annual celebration of contemporary art held in some 20 cultural venues across the capital of Brittany. This fifth *Exporama* sees the Pinault Collection and the City of Rennes and Rennes Métropole continue their partnership with *Eye Contact: Portraits from the Pinault Collection*, hosted by the Convent of the Jacobins from June 14 to September 14, 2025. To complement this event, the Pinault Collection is lending an outstanding selection of work by Claire Tabouret to the Rennes Museum of Art in a simultaneous exhibition devoted to the French artist from June 14 to September 21.

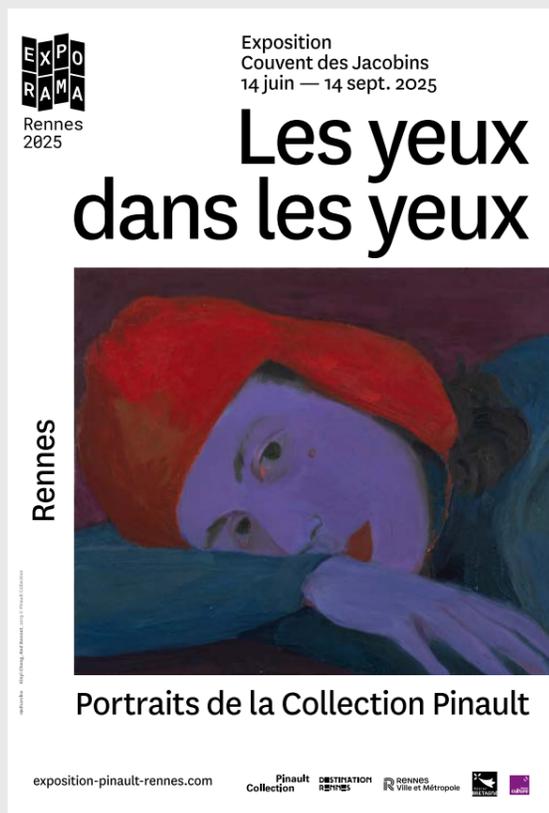
Eye Contact is curated by Jean-Marie Gallais, curator at the Pinault Collection, while Claire Lignereux, director of modern and contemporary art at Rennes Museum of Art — Quai Zola, leads an exploration of the work of Claire Tabouret through the lens of portraiture.

Alongside these two flagship events, *Exporama 2025* will also feature additional exhibitions, pop-up outdoor works and guided tours.

Eye Contact

Portraits from the Pinault Collection

Couvent of the Jacobins, Rennes
June 14 — September 14, 2025



Following in the footsteps of *Debout!* (2018), *Au-delà de la couleur* (2021) and *Forever Sixties* (2023) at the Couvent of the Jacobins, Pinault Collection, the City of Rennes and Rennes Métropole are continuing their partnership with the thematic exhibition *Eye Contact (Les Yeux dans les Yeux)*. It is a title that speaks volumes: over half of all the work in the Pinault Collection centres on the human form. In exploring this theme, the artists present us with our fellow creatures — real or imaginary — and free them from the march of time. Almost 90 œuvres from the Pinault Collection have been selected for this exhibition, which invites visitors to confront a multitude of faces head on. These gazes and demeanours reveal tensions, emotions, feelings, love, personal histories, rebellions and sometimes violence. Each of the portraits conveys a message, and each is a landscape to be explored while looking them in the eye. This exhibition spans the history of art, speaking to us about how we relate to the image of ourselves and the other in the age of social media. In addition, it explores the idea of disappearance and the impossibility, on occasion, of capturing a face, an expression, a spirit, a demeanour, a soul. Masked glances mingle with candid gazes, and intimacy ends up brushing against eternity. Artists such as Xinyi Cheng, Nan Goldin, Damien Hirst, Annie Leibovitz, Yan Pei Ming, Shirin Neshat, Irving Penn, Cindy Sherman, Luc Tuymans and many others challenge the representation of the self and the other, inviting us to reflect on the individual and contemporary society. Nearly half of the works are being exhibited for the first time by the Pinault Collection to celebrate this event.

Curator
Jean-Marie Gallais
Curator, Pinault Collection

Opening times
Tuesday – Sunday, 10am – 7pm
(last entry 6pm).
Late opening every Wednesday until 10pm
(last entry 9pm).

Claire Tabouret

Between Memory and Oblivion

Rennes Museum of Art
Quai Zola
June 14 — September 21, 2025

Includes exceptional loans from the Pinault Collection



“It’s a pause, a time of pausing and posing. They pose for us: the children with their outfits on, the women in dresses. You feel as though you’re in a suspended state, as though you were an insomniac, a sleepwalker... These are images halfway between memory and oblivion.”

Claire Tabouret’s painting transcends time and yet is profoundly contemporary. Her work is classical in its devotion to painting on canvas, in her choice of subjects and in the myriad references to the history of art that inspire it. It is contemporary in terms of the issues it addresses, the impact of the events it reflects, and its sense of light and colour. The questions Tabouret tackles are elementary: identity, otherness and the relationship to time. Claire Tabouret, born in 1981, trained at the École des Beaux Arts in Paris. She belongs to a generation of artists who elected to re-engage with figurative painting. From 2010 onwards, she stepped back from abstract and minimal canvases, choosing instead to portray flooded landscapes and, later, people. This exhibition spans over a decade of Tabouret’s artistic journey, showcasing her wide-ranging techniques, including canvas painting, paper monotypes, porcelain enamels, ceramic modelling and bronze casting. The richness of her artistic output is explored through the lens of a single theme: the portrait, a subject that takes centre stage in her work. Tabouret was keen to establish a dialogue with œuvres from Rennes Museum of Art. These counterpoints, ranging from antiquity to the 20th century, contextualise her work, revealing the temporal depth of shapes and motifs.

The exhibition *Between Memory and Oblivion* showcases over 60 pieces by Tabouret with the scope of a retrospective. It is the first major museum exhibition in France devoted to this world-renowned artist.

The exhibition is enriched by exceptional loans from the Pinault Collection.

Curator
Claire Lignereux
Director of modern and contemporary art
at Rennes Museum of Art – Quai Zola

Horaires d’ouverture
Tuesday – Sunday, 10am – 6pm.
Free evening entertainment and activities
on the first Wednesday of the month until 10pm.

Exhibitions at affordable prices

The City of Rennes and Rennes Métropole are keen to reach the widest possible audience. This means that admission to the two exhibitions is free for under-26s, *Sortir!* cardholders, anyone on social benefits and people with disabilities.

A single ticket granting admission to the exhibitions *Eye Contact* (Jacobin Convent) and *Claire Tabouret: Between Memory and Oblivion* (Rennes Museum of Art – Quai Zola) will be on sale.

Full price €12 / Reduced rate €7
(the reduced rate applies to job seekers and ticket holders for the Fonds Hélène & Édouard Leclerc in Landerneau.)

In addition, anyone with a ticket for *Les Yeux dans les Yeux* — *Eye Contact* — at the Convent of the Jacobins is entitled to the reduced rate for *Corps et Âmes* — *Bodies and Souls* — at the Bourse de Commerce–Pinault Collection in Paris and vice versa.

Both exhibitions will be freely accessible for holders of the Pinault Collection Membership Card, Carte Solo, and Carte Duo Carte super Cercle for the Bourse de Commerce.

Exporama celebrates its 5th year



Exporama embraces around 20 cultural venues: Rennes Museum of Art, La Criée Centre of Contemporary Art, Les Champs Libres, the Convent of the Jacobins, Frac Bretagne, 40mcube Centre of Contemporary Art, visual arts associations, community cultural centres, etc. This shared programme showcases the dynamism and diversity of contemporary art and its promotion in Rennes and Brittany.

Eye Contact

Portraits

from the Pinault Collection

Rennes Convent of the Jacobins
June 14 — September 14, 2025

EXPO
RAMA

Rennes
2025

Pinault Collection DESTINATION RENNES RENNES Ville et Métropole Région BRETAGNE France culture

Tour of the exhibition

Playing with the genre

Portraiture is a highly codified genre marked by a succession of trends and disruptions. When artists or photographers take up the practice of portraiture, a profusion of images emerges in response, consciously or otherwise. This has been true particularly since the invention of the reproduction of artworks and photography, which revolutionised access to portraits and their dissemination. The works on display in the exhibition interact with this history, are part of it, and play with the status of the image and the individual. These œuvres invite us not only to look at the person represented in the portrait, but also the way they are represented. A portrait is simultaneously a snapshot in time and a tapestry of references.

Appear or disappear

To put oneself or someone on a performance is a key question in the history of portraiture and self-portraiture. The portrait, which was long reserved for the powerful and bound up with an official function in the West, was originally stylised and idealised. While this aspect has gradually unravelled — from the humanism of the Renaissance to the realism of the modern era — the stereotypes have reasserted themselves forcefully with contemporary individualism. In addition, technologies have emerged that enable anyone to create and distribute a portrait with disconcerting ease. Some artists play with this narcissism and the return of clichés, subverting or decrying them. Others explore ghostly portraits, where the distinction between the real and the staged becomes blurred.

Impossible portraits

Sounding out the human soul may have become the core *raison d'être* for the portrait ever since its official, social or religious function began to dwindle, to be replaced by subjects freely chosen by the artist. The violence of the contemporary world is reflected in these tormented portraits, mirrors of the soul. "When put to the test of History..., the faces vanish into ghostly forms or stand as images of memory," writes the art historian Itzhak Goldberg, alluding to the great traumas of the 20th century. Portraits of madness and cruelty, grieving faces, heads reduced to traces and fragments, and vacant and obliterated expressions form countless impossible portraits, which often say more about human nature than words ever could.

Masks and skins

Not every head represented, nor every face, qualifies as a portrait, since a portrait is tied to an individual and an identity. And yet this identity is often challenged or kept at a distance, concealed behind a mask — theatrical, ritual or symbolic — leaving only the eyes visible. The faces then seem to hide, evading stereotype and discrimination, thereby perpetuating the theme of impossible portraits. Hybridisations, vanishing figures, inner dualities and simulacra — these are all variations where the portrayal digs beneath the surface, unveiling what lies hidden behind appearances, pretences or artifices.

Intimate portraits

The gaze plays a decisive role in the portrait, especially when the individual depicted is a loved one, a relative or a close friend of the artist. The viewer is confronted with an irresistible urge to read in these eyes and these exchanged looks (or their absence) all the intensity and intimacy of a connection, no matter how fleeting it may be. Light, posture and decor are all instrumental in creating an atmosphere of seduction or closeness. And yet, this intimacy may be an illusion: the fleeting moment of a work of art, a passing glance exchanged with a stranger or a posing session. Whether painted or captured in a photograph, these portraits sometimes date back over a century, revealing a gaze once intended for a single person and freezing the emotions in time.

From intimacy to eternity

Today, we look at portraits in museums that are centuries, often thousands of years, old. Some faces from the past have become familiar to us through these artworks and their reproductions. The portrait is, in a sense, a step towards immortality. Translating a face into a work of art establishes a relationship with death or the idea of making ready for it. It preserves features, sustains a myth or a narrative. In the case of self-portraits, it also serves as an artistic footprint left for posterity, an inscription in a lineage. Painting death, melancholy and representing oneself: these are all philosophical musings on the place of works of art in time. Some looks are silent farewells, while others have already turned away from us. Even the most intimate of portraits last for eternity.

Selected works



Gloria Swanson was an actress and a star in 1924, epitomising the ideal of a liberated woman on and off screen. As Edward Steichen was wrapping up a shoot for the magazine *Vogue*, the photographer hung a piece of black lace veil in front of Swanson's face. "Her eyes dilated, and her look was that of a leopardess lurking behind leafy shrubbery, watching her prey. You don't have to explain things to a dynamic and intelligent personality like Miss Swanson. Her mind works swiftly and intuitively", recalled Steichen. This simple act resulted to one of the most iconic celebrity portraits of the 20th century, reflecting the dawn of an age of glamour.

Edward Steichen (1879 - 1973)
Gloria Swanson, New York 1924

Pinault Collection
© The estate of Edward Steichen /
Adagp, Paris, 2025



Annie Leibovitz's celebrity portraits are composed in the manner of the paintings of old, the fruit of painstaking preparation and orchestration. The photographer shapes the atmosphere of each shot after spending considerable time talking with her subjects in an attempt to "connect with their world." She had Brad Pitt pose as a modern incarnation of Manet's *Olympia* (1863), playing mischievously with the status of the image, the notion of stardom, and the history of art. When it came to Meryl Streep, the actress pulled and stretched her face to embody other personae.

Annie Leibovitz
Brad Pitt, Las Vegas, Nevada, 1994

Pinault Collection

Annie Leibovitz
Meryl Streep, New York City, 1981

Pinault Collection

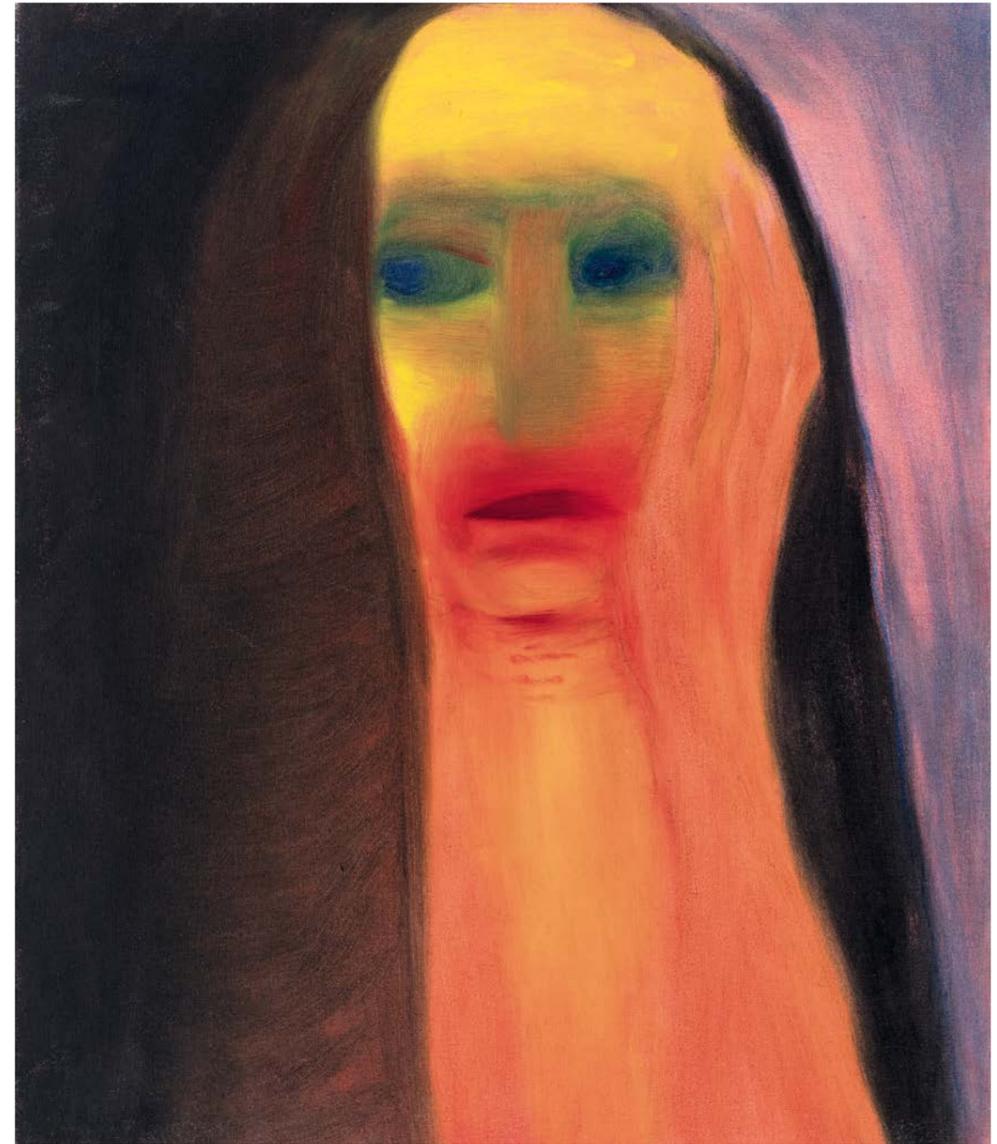




Human identity emerges as a distinctly malleable construct in Cindy Sherman's oeuvre. She challenges conventional images, especially of women, through grotesque portraits where she depicts herself in various roles. The artist critiques false appearances and the imperative of seduction, portraying figures as diverse as an American family between the wars, actresses seeking roles in their later years or the vacuous extravagance of the jet-setting elite. Sherman also constantly engages in a dialogue with fashion and art history.

Cindy Sherman
Untitled #351, 2000
 Pinault Collection
 © Cindy Sherman
 Courtesy de l'artiste et de Hauser & Wirth

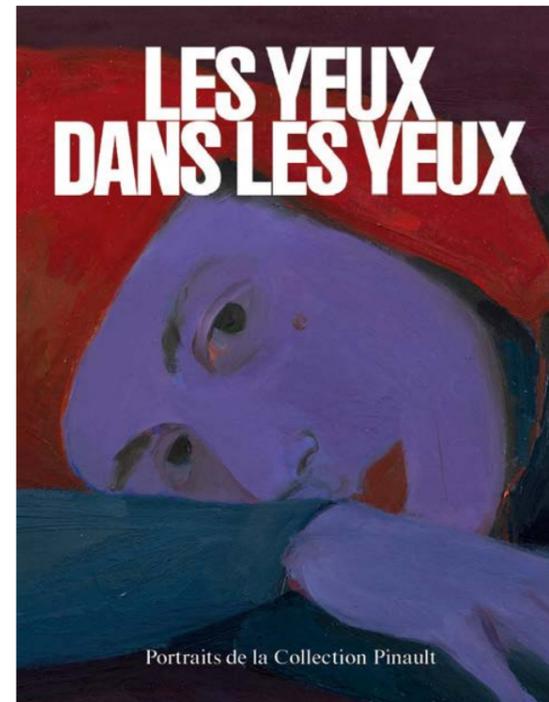
Cindy Sherman
Untitled #359, 2000
 Pinault Collection
 © Cindy Sherman
 Courtesy de l'artiste et de Hauser & Wirth



Miriam Cahn is an artist known for her portrayal of bodies, souls and auras, with her work also embodying her political commitment. She cloaks her faces in incandescent hues that make them deeply moving. The head of a woman, her hand raised to her cheek, calls to mind Munch's *The Scream* (1893), but here the mouth is closed and the eyes filled with tears. The title, *Sarajevo*, and the date refer to the conflict in the former Yugoslavia and the terrible images conveyed by the media in the 1990s. These images, which have "haunted" the artist, are linked in her mind to the mourners depicted in Picasso's *Guernica* (1937), a reminder of "this shame", as Cahn puts it, that engulfed Europe.

Miriam Cahn
Sarajevo 22 08 1995
 Pinault Collection

Exhibition catalogue



This catalogue takes inspiration from the myriad faces, expressions and emotions featured in the exhibition *Eye Contact*. It explores the question of portraiture in contemporary art through the lens of the Pinault Collection. Edited by Jean-Marie Gallais and informed by an essay by Itzhak Goldberg, the catalogue is enriched by contributions and unpublished interviews from artists such as Annie Leibovitz, Luc Tuymans, Xinyi Cheng and Claire Tabouret. It is illustrated with almost 100 iconic artworks offering readers multiple perspectives on this key theme of portraiture in the history of art and the present era.

176 pages
22.4 x 28.6 cm
French edition €29
Co-published by Pinault Collection
and Éditions Dilecta

“When I think of the word ‘portrait,’ I’m overwhelmed by its immense historical significance. If I see myself as a portraitist, it’s when I try to transcend the boundaries of the classical style and the traditional role of the genre... I paint a lot of people, they are different kinds of characters and I place them into situations. Working on small-format portraits is challenging: the space is finite, every part of the painting has to speak. I also want the background to be the space with emotions and temperatures. I also need to find the kind of unusual specific color palette that responds with this personality and situation... I have a ultimate goal: to make a painting that feels familiar and unfamiliar at the same time. Something that makes sense, but is also strange.”

Excerpt from “At the end of the tunnel, there will be eyes.”
Interview with Xinyi Cheng in the exhibition catalogue.

Xinyi Cheng
Red Bonnet, 2000

Pinault Collection
© Xinyi Cheng

Highlights from the catalogue

Jean-Marie Gallais *The permanence of faces*

“In a fast-paced world that is saturated with images, from early childhood we manage to memorise faces for a long time. The human brain, like the brain of some animals, has developed a specialised neural pathway for identifying and remembering faces — a perception whose mysteries biology and cognitive science are still working to unravel.

Although the resemblances are sometimes unsettling, the variety is infinite: no face since the emergence of human life has ever been strictly identical to another. The average number of faces memorised by an individual is estimated to be 5,000, a figure that has skyrocketed since the advent of television and the internet.¹ The image in its widest sense, and art to a certain degree, play a pivotal role in this process of recognition. In fact, prior to the invention of photography — which, after all, is fairly recent — our familiarity with the often-idealised faces of the past stemmed from works of art and archaeological relics: busts of great men, commanding effigies, engravings, and so forth. In other words, portraits.”

“Celebrities and stars have become the new kings, queens and emperors, and popular icons have supplanted their religious counterparts. Nameless faces have also taken up more space on museum walls thanks especially to the emergence of photojournalism and modern media. Faces that have not been commissioned rub shoulders with portraits that are still, in one way or another, official. The function of the portrait (as a substitute image, for example, or as an effigy with a funerary, commemorative, political, courtly or ceremonial purpose) has dwindled, and — in some cases — disappeared entirely. The countless ways of exploring the subject are bound up with portraiture’s extensive history: the portrait has been party to every stylistic movement and aesthetic revolution. Nevertheless, as the philosopher Jean-Luc Nancy points out, three core values have stood the test of time: the portrait reproduces (its mimetic aspect); it engages (it emphasises a specific element); and represents (it is an authorised proxy in the legal sense).²”

“Why do some portraits linger longer in our memory than others? Surely, we must be looking for something in them given how deeply they stir our emotions. Time is one of the key issues: the idea of holding on to an image and outlasting the finitude of the individual resonates with the vast theme of vanity. This idea is inverted in Oscar Wilde’s famous novel *The Picture of Dorian Gray* (1890): a dandy who has commissioned a painted portrait strikes a deal with the devil so that the painting grows old on his behalf.

“When the South African painter Marlene Dumas was asked about the huge number of faces among the themes in her paintings, she explained: ‘What has always fascinated me about the human face is that if you’re interested in people’s

emotions, everything is there. It isn’t as clear-cut as you might think, because there are so many things that are hidden, and emotions are ever-changing... This explains the importance that the face has always had for me, and especially the way we interpret a face, what we think we see and how this shapes our relationship with it.’³ What we think we see... Maybe the mystery of portraits come from not being sure. The eyes seek each other out. The characters can ignore us with a touch of mastery”.

“In the future, eye contact in the real world may become less widespread. In California, it’s already not unusual to see self-driving taxis, which challenges our expectations since there’s no face where we’re used to seeing one: in the driver’s seat of a car. It’s a vanishing act: the passengers themselves have become mere silhouettes hidden behind tinted glass. Another dystopia that has turned into reality: in South Korea, pedestrian crossings are lit up by a strip of red lights that change to green so pedestrians can cross at the right time. This means they can keep their eyes glued to their screens without having to look up to reconnect with reality.

This might also explain the enduring presence of faces in museums, radiating grace and mystery. Halfway between the real and the imaginary, they give us an alternative experience — of diving into the image of another person, familiar or unfamiliar, intangible but close, even when all else keeps us apart. It’s an exploration of the complex range of emotions that defy time and seemingly never have to end. ‘When you think about it, it really doesn’t make any sense nowadays to want to produce an image, like the image of man, using paint, and especially if you’re wondering whether it’s worth the effort or not. But all of a sudden, I thought it would be even crazier not to do it’,⁴ declared Willem De Kooning in a 1960 interview on the BBC.”

1 — “How many faces do people know?” scientific study led by R. Jenkins, A. J. Dowsett and A. M. Burton, published in the journal *Proceedings B, Proceedings of the Royal Society*, Volume 285, Issue 188, October 2018, Londres.

2 — Jean-Luc Nancy, *L’Autre portrait*, Paris, Galilée, 2014, p.17-18

3 — “Marlene Dumas and the Monomaniacs of Géricault,” *schirn.de* (October 11, 2013) (video).

4 — Willem de Kooning, *interview* (1960), in David Sylvester, *L’Art à bras le corps* (ed. Olivier Weill), Strasbourg, L’atelier contemporain, 2021, p.174

Ithzak Goldberg *State of affairs*

“Everything seems to indicate that the human face almost miraculously holds on to a certain residual resemblance even after the outrages that artists have inflicted on it for over a century. This is almost certainly down to our innate habit of looking for anthropomorphic shapes in any representation, which helps us grasp the features, even when they elude mimetic conventions...”

“However, in spite of this relative restraint, the viewer — just like the art historian — feels a degree of unease when contemplating these works. Could it be because these faces don’t seem to be addressing us? This lack of eye contact is not a 20th century invention: the history of art is littered with powerful figures — kings, popes and dignitaries — whose gaze, turned towards infinity, eludes that of their subjects. But here, the gaze does not tower over the viewer, does not dominate them; it seems, one might say, to be indifferent to their presence. It’s a frustrating situation since the face, when it meets our gaze, usually mirrors it back. This interaction, although at times tinged with strangeness, gives the face a relational aspect that is never entirely objectifying. The human effigies on display here, however, seem to ignore the viewers, while appearing absent, inexpressive, neutral and withdrawn.

“This expressive emptiness, which makes any empathy with the viewer difficult, this diminished aura, was visible even in Chardin’s work, where the characters — the children above all — seem to be imbued with a strange neutrality. In Goya’s work, the once-powerful dignitaries of the Spanish royal court make us think of disillusioned puppets. Later, in Manet, certain jaded faces — such as *Olympia*’s — abandon this ‘visible transcendence’ traditionally associated with the face. The face, the revered and idealised part of the body, here relinquishes the idea of containing this mysterious spark that would make it unique, embarking instead on the path of banality.

“The portraits in this exhibition shun the conventional criteria of psychology. They don’t tell stories, they don’t try to provoke a total ‘striptease’ of the soul that would emerge as though by magic. They acknowledge, without reservation, that the ‘truth’ attributed to the face is nothing but a reassuring fiction. Although they adhere to the traditions of portraiture, they go against the grain, based on an approach where the observer abandons any illusion of accessing the supposed essence of the subject.”

“In this tension between the formless and the fledgling form, between the line and the mass, the viewer wavers between observing a disappearance and a creative process where figures, detached from any descriptive function, attempt to emerge from the background.

“In reality, these veils create a distance between the image and the viewer. We may think that this is a way of rejecting any attempt to ascribe a precise, codified expression to the human form, of marking an end to any psychological interpretation. A last push to dispel the cliché that the face is the ‘mirror of the soul.’

“The self-portrait is a case apart in this artistic landscape, a platform where the artist engages in intimate dialogue with their own identity. Seeing oneself as being seen and seeing, observing oneself from the outside, and discovering one’s own features, both familiar and unknown, has always been a fantasy of the envisioned self-portrait. But is it still a quest for the deep self or an ideal self?

“In *L’ère du soupçon*, Nathalie Sarraute reflects humorously on this pursuit when she writes that the protagonist of the novel has steadily ‘lost everything: his ancestors, his carefully built house... his estates and his sources of income, his clothes, his body, his face and especially this most precious asset of all, his personality, which belonged only to him, and, frequently, even his name’⁵.

“In the world of art, the self-portrait — even more than the portrait — becomes the realm where the identity (the “je”) turns into playful expression (the “jeu”), and where assumed identity transforms into autofiction. Maybe this impossibility of having a direct vision of oneself — since we are truly seen only by others — inspires artists to follow their own instincts...

“... The selection of portraits and faces exhibited here reflects a profound anthropological shift, a radical redefinition of the concept of the subject in the age of modernity, encapsulated in what we might call the ‘decline of the face’.

“The sense of unease experienced by the viewer — and mirrored by the author of these lines — when faced with these effigies might echo what Freud called the ‘discontent of civilisation.’ Closer to home, this unease is also reflected in the cynical worldview of the punks: ‘No future.’

5 — Nathalie Sarraute, *L’ère du soupçon*, Paris, Gallimard, 1956.

Artists on display

GIULIA ANDREANI
JEAN-MICHEL BASQUIAT
ARÉBÉNOR BASSENE
MICHAËL BORREMANS
CAMILLE BLATRIX
MIRIAM CAHN
XINYI CHENG
PAOLO COSTA
ZOE CROSER
MARLENE DUMAS
LIZZIE FITCH
LLYN FOULKES
LATOYA RUBY FRAZIER
ROCHELLE GOLDBERG
NAN GOLDIN
DOUGLAS GORDON
RACHEL HARRISON
DAMIEN HIRST
THOMAS HOUSEAGO
PETER HUJAR
SANYA KANTAROVSKY
KIKI KOGELNIK
MICHAEL KREBBER
FLORIAN KREWER
TETSUMI KUDO
ANNIE LEIBOVITZ
MONICA MAJOLI
VICTOR MAN
SHIRIN NESHAT
ANTONIO OBA
ALBERT OEHLLEN
ORLAN
YAN PEI-MING
JEAN-LUC MOULENE
GIULIO PAOLINI
IRVING PENN
RAYMOND PETTIBON
PIERRE & GILLES

POPE L.
RICHARD PRINCE
ANDY ROBERT
WILHLEM SASNAL
THOMAS SCHÜTTE
CINDY SHERMAN
EDWARD STEICHEN
RUDOLF STINGEL
PAUL STRAND
ALINA SZAPOCZNIKOW
CLAIRE TABOURET
MARION TAMPON-LAJARRIETTE
TATIANA TROUVE
LUC TUYMANS
FRANCESCO VEZZOLI
CARRIE MAE WEEMS
LYNETTE YIADOM BOAKYE
ZHANG HUAN

Biography of the curator



Jean-Marie Gallais is curator for the Pinault Collection. At the Bourse de Commerce in Paris, he was the curator of the retrospective dedicated to the artist Mike Kelley (*Mike Kelley. Ghost and Spirit*, 2023-2024), and the Pinault Collection's exhibition *Le Monde comme il va*, held from March to September 2024, as well as the Ali Cherri project *24 fantômes par seconde*, which is currently on display in the exhibition *Corps et Âmes*. In addition, Jean-Marie is joint curator at the Punta della Dogana in Venice for the retrospective *Genealogies* dedicated to the German artist Thomas Schütte, which runs until November 2025.

Jean-Marie trained in art history and museology at the École du Louvre and EHESS (School for Advanced Studies in the Social Sciences). He was also in charge of programming at the Centre Pompidou-Metz between 2016 and 2022. He was the exhibition curator at the Pompidou for *Peindre la nuit* (2018-2019), *Lee Ufan. Habiter le Temps* (2019), *Folklore* (in collaboration with Mucem, 2020-2021) and *Écrire, c'est dessiner*, with Etel Adnan (2021). Jean-Marie was guest curator at the Carmignac Foundation (Porquerolles, France), for the exhibition *L'île intérieure* (2023). He is a regular contributor to international publications on contemporary art.

Pinault Collection

The Collector

François Pinault is passionate about art, and is one of the leading collectors of contemporary art worldwide. His collection, which has been assembled over more than five decades, today features over 10,000 artworks, with a strong emphasis on art from the 1960s to the present day. Pinault Collection's cultural initiative has been driven by his desire to share his passion for the art of his age with the widest possible audience. It is notable for its unwavering commitment to artists and its ongoing exploration of uncharted creative realms. Since 2006, François Pinault's cultural project has revolved around three key areas: museum-based activities; a programme of off-site exhibitions; and initiatives designed to support creative artists and promote the history of modern and contemporary art.

Museums

The museum activities began with three outstanding sites in Venice: the Palazzo Grassi, acquired in 2005 and inaugurated in 2006; the Punta della Dogana, which opened in 2009; and the Teatrino, which first welcomed the public in 2013. In May 2021, Pinault Collection inaugurated its new museum at the Bourse de Commerce in Paris. These four venues have been restored and developed by Japanese architect Tadao Ando, recipient of the Pritzker Prize. In the three museums, the artworks of the Pinault Collection are displayed in solo or thematic exhibitions that are updated on a regular basis. All the exhibitions actively involve the artists, who are invited either to create *in situ* works or carry out specific commissions. In addition, the museums organise an extensive cultural and educational programme through partnerships with local and international institutions and universities.

Off-site programming

In addition to Venice and Paris, artworks from the Pinault Collection is regularly exhibited across the world. It has been displayed in Paris, Monaco, Seoul, Lille, Dinard, Dunkirk, Essen, Stockholm, Rennes, Beirut and Marseille. The Pinault Collection receives frequent requests from public and private institutions around the world, and has engaged in a long-term policy of lending its *œuvres* and collaborating on joint acquisitions with other major players in contemporary art.

Artists' residency in Lens

Inaugurated in December 2015, the Pinault Collection's artists' residency is housed in a disused rectory redeveloped by Lucie Niney and Thibault Marca from the NeM agency. The venue, which serves as a hub for living and working, gives artists the space and time for creative exploration in a fully-equipped setting. Residents are chosen following deliberations by a selection panel that includes representatives of the Pinault Collection, the Regional Directorate of Cultural Affairs of Hauts-de-France, FRAC Grand Large, Fresnoy-National Studio of Contemporary Arts, Louvre-Lens and LaM. In 2024-2025, Tirdad Hashemi and Soufia Erfanian are the resident artists in Lens.

Pierre Daix Prize

In honour of his late friend, historian Pierre Daix, who died in 2014, François Pinault created an eponymous prize in 2015, granted annually to a work on modern or contemporary art history. The Prix Pierre Daix has already been awarded to Éric de Chassey (2024), Paula Barreiro López (2023), Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Rémi Labrusse (2019), Pierre Wat (2018), Elisabeth Lebovici (2017), Maurice Fréruchet (2016) as well as Yve-Alain Bois and Marie-Anne Lescourret (2015).

Selection of press images



Edward Steichen
Gloria Swanson, New York 1924
Pinault Collection
© The estate of Edward Steichen /
Adagp, Paris, 2025



Irving Penn
Optician's Shop Window, New York, 1939
© Condé Nast



Annie Leibovitz
Meryl Streep, New York City, 1981
Pinault Collection



Cindy Sherman
Untitled #351, 2000
Pinault Collection
© Cindy Sherman
Courtesy of the artist and Hauser & Wirth



Cindy Sherman
Untitled #359, 2000
Pinault Collection
© Cindy Sherman
Courtesy of the artist and Hauser & Wirth



Xinyi Cheng
Red Bonnet, 2000
Pinault Collection
© Xinyi Cheng
Photo: Aurélien Mole



Annie Leibovitz
Brad Pitt, Las Vegas, Nevada, 1994
Pinault Collection



Miriam Cahn
Sarajevo 22 08 1995
Pinault Collection



Orlan
Défiguration-Refiguration, Self-hybridation précolombienne n°10, 1998
Pinault Collection
© Adagp, Paris, 2025



Lynette Yiadom-Boakye
Vigil For A Horseman, 2017
Courtesy of the artist, Corvi-Mora (London).
Pinault Collection

Claire Tabouret

Between Memory and Oblivion

Rennes Museum of Art Quai Zola
June 14 — September 21, 2025

EXPO
RAMA

Rennes
2025

Includes exceptional loans
from the Pinault Collection

Pinault
Collection

Musée
des beaux-arts
de Rennes



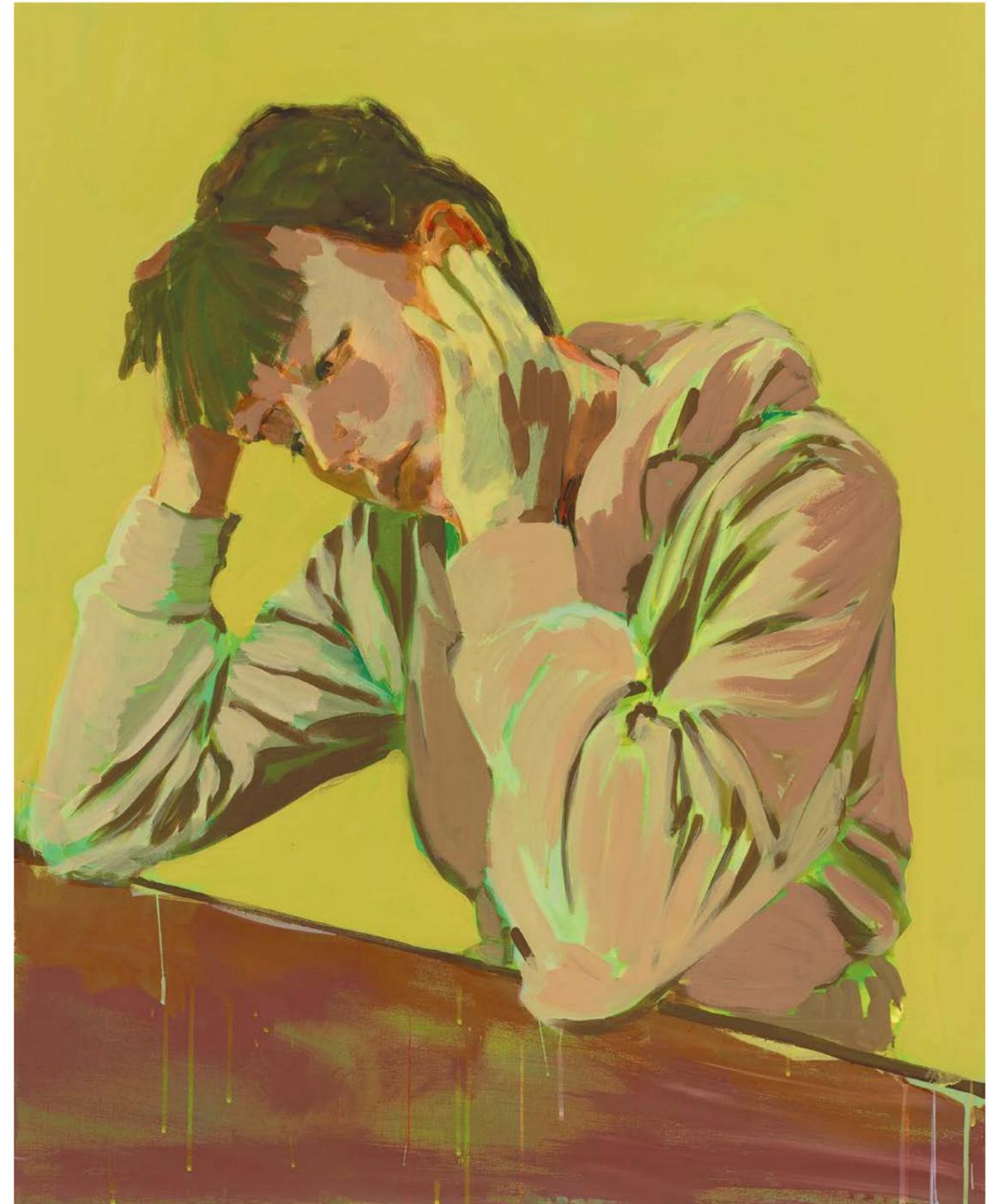
RENNES
Ville et Métropole



Pinault
Collection

DESTINATION
RENNES

avec le soutien de



Claire Tabouret
Self-Portrait at the Table, 2020

© Collection Pinault -
Courtesy of Claire Tabouret -
Photo: Marten Elder

Tour of the exhibition

Childhoods

Childhood has been a recurring theme in Claire Tabouret's work for over a dozen years. Painting a child is a fascinating challenge: the child's body is constantly evolving, and their personality is taking shape little by little. Children build their own imaginary world that is beyond the understanding of adults. In the presence of the vulnerability of the young child, Tabouret says: "Painting is caring". Her works strike a balance between innocence and gravity: the tenderness of the games of disguise swiftly shifts to an agonising tension, as though the costumes hint at a desire to rebel against the norms dictated by adults. The individual portraits of children with dreamy eyes express a great tenderness, especially when the subject is Tabouret's own daughter, Mattea. The large group paintings, for their part, suggest a contained strength, a stubborn determination. These shifts between individual and collective portraits, small format and large, are a constant in the work of the artist who tackles several paintings at once in her studio. For the first time in France, the exhibition showcases the complete series of 23 works on paper Tabouret created for the 2024 Venice Biennale as part of a group show for the Vatican Pavilion. The work is based on a collaborative experience shared with the inmates of the women's prison in Venice. Tabouret transferred the photographs of the children of the incarcerated women onto paper, archives entrusted to her by the prisoners that hold intimate memories that speak implicitly of absence and separation.

Floating identities

Claire Tabouret's paintings are paradoxical portraits since, with rare exceptions (such as Isabelle Eberhardt), the aim is not to identify the subject. These effigies examine identities that are feminine and elusive without seeking to define them: we are given no clue about their name or their history. The painting itself is aqueous and fluid, delicate enough to express emotional states through physical states. The artist explores how each character appears and reveals herself under her brush. Tabouret's work focuses first on the strength of a look, the mystery of a face, the expression of a presence in the world. She hints at emotions: the sadness of the *Pleureuses*, the modesty of the *Baigneuses*. She critiques the norms of femininity between the lines, whether these norms are hyper-codified in the ball of the *Débutantes* or subverted and untamed in the cosmetics of the *Makeups*. The models consistently question us with their gaze in an interplay where the viewers are self-scrutinised by the painting.

Gold prospectors

In 2015, Claire Tabouret decided to move to Los Angeles in California. Shortly after settling in the US, she became absorbed in the history of the gold rush, an interest that gave rise to a series of paintings devoted to gold prospectors. Between 1848 and 1856, more than 1,000 people of all nationalities migrated to California to seek adventure and fortune, most notably by panning for gold in the region's rivers. Tabouret's canvases depict a solitary, adventurous and uncertain presence in the world, set against a still-wild environment. The bodies are at rest, captured in a state of anticipation. Tabouret suggests a metaphorical parallel between the figure of the gold prospector and that of the artist, who migrates, discovers a new world and seeks to uncover nuggets, without knowing what fate fortune has in store.

Self-portraits

"It really is a theme that fascinates me, one that can encompass all themes: your relationship to yourself, to life, to death, the mystery of your own journey, the relationship to others, to old age, to beauty, to love, to desire, to sexuality... everything is in the self-portrait. You could paint only self-portraits and simultaneously paint everything." Self-portraiture is an inexhaustible process, and one that Tabouret has explored at several stages in her career. She is still an always-available model for herself, open to being depicted with total honesty and great freedom. Psychological introspection is evident in these pieces, which capture moments of solitude and self-awareness. The work is equally about engaging in a relationship with the passing of time. This exercise, which Tabouret has practiced since she was a teenager, naturally highlights the body growing and aging with serenity; in this sense, the artist underlines the fact that self-portraits of old age are often, among artists, the most intense. The relationship to time is also perceptible through the rhythm of the daily routine of a self-portrait quickly painted every morning (in 2013) or through the immobility imposed by the months of Covid lockdown (in 2020). We suggest interpreting the expansive *Paysage d'intérieur* that closes the exhibition as a different way of working on self-portraiture: far from being an outdoor scene, this piece — also from the pandemic period — immerses the viewer in a portrayal of an intimate state of mind.

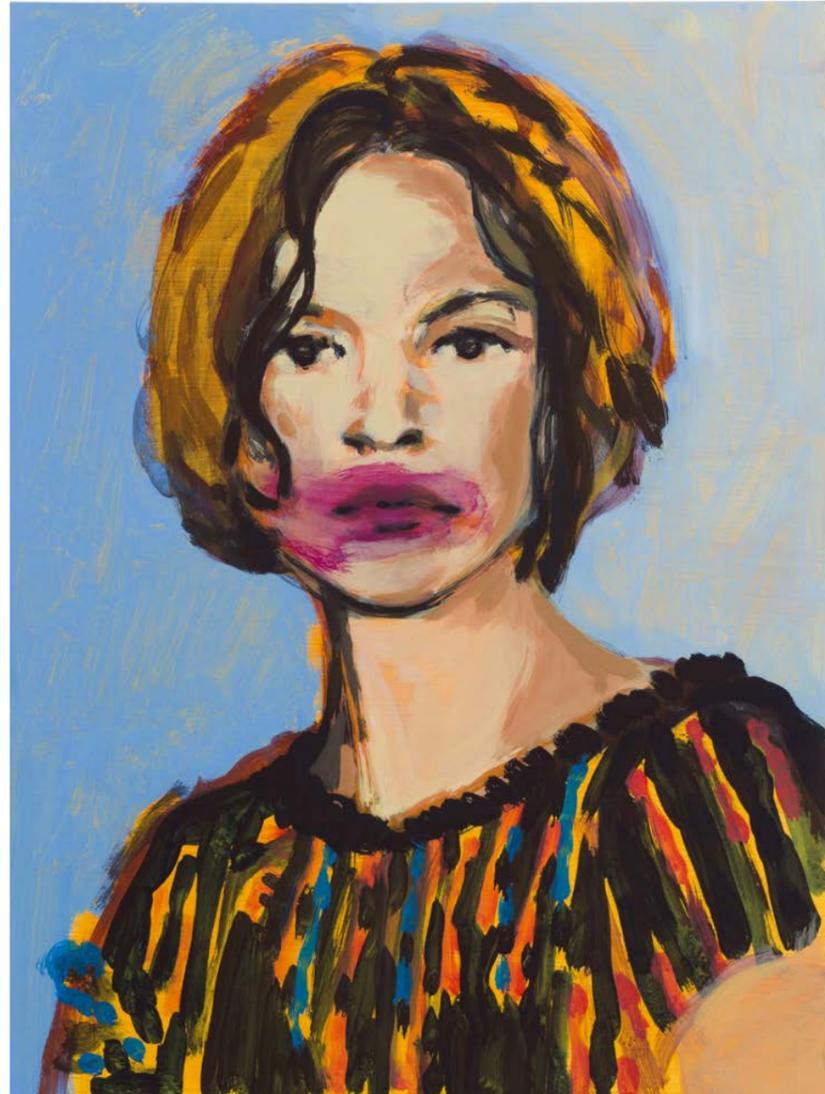
Selected works



The large-format group portraits from 2013-2014 challenge the viewer in a disturbing face-to-face confrontation. The artist subverts the cliché of the conventional class photo, a ritualised snapshot in the disciplined setting of a school that depicts neat rows of smiling students. Here, on the contrary, the adults have departed and the children are left to their own devices. It's an entirely different ritual that is played out in this painting, whose codes elude us: the children have dressed up, as though they were going to a carnival. They have been interrupted while playing, and adopt a solemn pose, staring at us. The group portrait is also a way for the artist to explore the language of the body: the way we hold ourselves and share the same space. Clothes always play a significant role, whether it is a question of standing out from the crowd or blending in. These large paintings ask questions about the relationship between the individual and the group: the ties may prove to be a source of strength and resistance or, on the contrary, a crushing straitjacket.

Claire Tabouret
Les Veilleurs, 2014

© Collection Pinault - Photo: Rebecca Fanuele

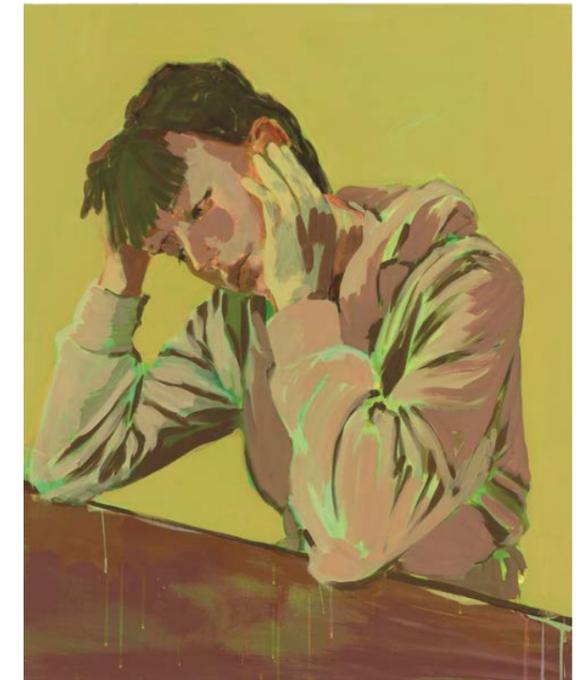


Tabouret's series known as *Makeups* showcases a gallery of portraits of unknown women whose faces are daubed in vivid colours. Each model meets the viewer's gaze, creating a disquieting effect. The children in the previous room were presented in disguise; in similar fashion, the skin of the adult women in these paintings is covered in makeup that transforms them. The makeup has become clown-like, paint applied directly to the skin, a mask that replays the normative codes of femininity in a novel way. Far from aligning with social conventions, it expresses the mark of individuality. The vivid tones intensify the almost fluorescent yellow or orange colouring of the background, which emerges here and there between the brushstrokes. This undercoat imbues the models with an inner light that shines through the skin. Coupled with the lack of any setting, this luminosity situates them in a surreal place, suspended in space and time.

Claire Tabouret
Makeup (orange and black), 2017
 Courtesy Bugada Cargnel, Paris - DR



This painting does not portray a gold prospector, but a solitary figure in the mountainous landscape of the southern United States. The image takes its cue from a 1974 photograph of Agnes Martin (1912-2004), an American abstract and minimalist painter. At the time, Martin chose to leave New York to move close to a remote village in New Mexico, where she built her house out of raw earth. In this painting, the indistinct facial features can also be interpreted as a self-portrait of Claire Tabouret. The contrast between the landscape stretching as far as the eye can see and the artist absorbed in a meditative pose echoes a quote from Agnes Martin: "There are two infinite directions: inward and outward."



The self-portraits of 2020-2021 bear the imprint of the Covid pandemic period. The various lockdowns inevitably led to forced isolation, introspection and, at times, withdrawal into oneself. While the figures depicted by Tabouret frequently meet the viewer's gaze directly, the faces of these self-portraits are more evasive, as is the case with this lowered gaze in *Self-Portrait at the Table*. This painting reflects a contradictory tension between the desire to present oneself to the viewer and the desire to disappear.

Claire Tabouret
Big Calm, 2016
 © Collection Pinault –
 Courtesy of the artist
 and Bugada Cargnel, Paris
 Photo: bluntbangs.bizs

Claire Tabouret
Self-Portrait at the Table, 2020
 © Collection Pinault –
 Courtesy of Claire Tabouret –
 Photo: Marten Elder

Biography of Claire Tabouret

Biography of Claire Tabouret



© Guillaume Ziccarelli

Claire Tabouret was born in 1981 in Pertuis in the Vaucluse region of southern France. Her love of painting blossomed during her childhood: she talks about how happy she felt in the presence of colour and visual content, and readily cites the importance of her early encounters with museums and paintings, most notably Monet's *Les Nymphéas* at the Orangerie in Paris and the collections at the Musée Fabre in Montpellier. Claire trained at the École Nationale des Beaux Arts in Paris, graduating in 2006, as well as at the Union School of Arts in New York. After completing her studies, she was keen not to keep her earlier work: she methodically sanded down all her paintings, wiping the slate clean for a fresh chapter devoted to figurative painting. Tabouret's paintings depicting flooded houses, boats carrying refugees lost on the Mediterranean, and groups of hauntingly innocent children gained her a significant reputation on the art scene in the early 2010s. These works were exhibited at the Chapelle de la Visitation in Thonon-les-Bains (2014) followed by the Collection Lambert in Avignon (2018) as well as elsewhere.

In 2015, Claire decided to move to Los Angeles in California, where she still lives and works. And yet, she remains a prominent figure in French artistic circles, with exhibitions at the HAB gallery (Hangar à Bananes) as part of the *Voyage à Nantes* (2019) and at the Palais idéal du facteur Cheval in Hauterives (2024). Claire also represented at the Venice Biennale, as part of a collateral event at the Palazzo Cavanis in 2022, and most recently in the Pavilion of the Holy See in 2024, for the group show *With My Eyes* conceived by Chiara Parisi and Bruno Racine. The series of monotypes exhibited for the occasion is also on display — for the first time in France — at the Rennes exhibition.

Portraiture, and in broader terms the pictorial representation of human souls, is central to Claire's work, whether evoking anonymous young women, vulnerable teenagers, Californian gold prospectors, loving embraces or wrestlers locked in close combat. In more recent years, other canonical genres of art history – landscape and still life – have also been a growing focus of her work. In December 2024, Claire was chosen to design new contemporary stained-glass windows in six chapels on the south aisle of Notre Dame in Paris.

Tabouret's work is now on display in the collections of the National Museum of Modern Art, the Museum of Contemporary Art of Lyon, FRAC Auvergne and FRAC Haute-Normandie, as well as in other prestigious collections and private foundations: the Pinault Collection, the Collection Emerige and the Agnès B Collection among others. It is also displayed in the collections of major international museums: Los Angeles County Museum of Art, Dallas Museum of Art, Columbus Museum of Art, Institute of Contemporary Art Miami (United States), Montreal Museum of Fine Arts (Canada), Albertina Museum, Vienna (Austria), Museo d'Arte Contemporanea Donnaregina, Naples (Italy), etc.

Solo exhibitions

(non-exhaustive list)

- 2024 *L'éloquence des larmes*, Château Lacoste, Le-Puy-Sainte-Reparate, France
Forces vives, Palais idéal du facteur Cheval, Hauterives, France
- 2023 *Claire Tabouret: Au Bois d'Amour*, Miami Art Institute of Contemporary Art, United States
- 2022 *I am spacious, singing flesh*, Palazzo Cavanis, side event at the Venice Biennale, Italy
- 2020 *La Ronde*, Rouen Musée des Beaux Arts, France
- 2019 *If only the sea could sleep*, HAB Galerie, Le Voyage à Nantes, France
- 2018 *I Am Crying Because you are not Crying*, château de Boisgeloup, Gisors, France
Les Veilleurs, Collection Lambert, Avignon, France
L'Errante, Chapelle des Célestins, Avignon, France
- 2017 *Claire Tabouret, Cash for Gold like Smoke for Mirrors and Land for Sea*, Friche de la Belle de Mai, Marseille, France
One Day I broke a mirror, joint exhibition with Yoko Ono, Villa Medici, Rome, Italy
- 2016 *Sparkling Ghosts*, Museo Pietro Canonica in Villa Boghese, Rome, Italie
- 2014 *Le Regard, dedans dehors*, Chapelle de la Visitation, Thonon-les-Bains, France

Biography of the curator



© Christophe Simonato

Claire Lignereux is an art historian and a graduate of the École Normale Supérieure de Paris and the Sorbonne University – Paris IV. She has been head of the modern and contemporary art collections at Rennes Museum of Art since 2021, and is also responsible for coordinating Exporama. Claire was co-curator of the exhibition *Pas Sommeil. La fête dans tous ses états* (Rennes Museum of Art, Les Champs Libres, Frac Bretagne) for *Exporama 2022*; *Jeremy Deller. Art is Magic* for *Exporama 2023*; and *Aérosol. Une histoire du graffiti* for *Exporama 2024*.

Rennes Museum of Art



Rennes Museum of Art maintains and showcases an encyclopaedic collection that spans the history of art from ancient times to the present day. This collection is on permanent display at the historic Quai Zola site, where it is based on three key themes: a cabinet of curiosities that has evolved over time; a collection of old paintings; and a modern and contemporary art collection. A series of temporary exhibitions is also held.

In addition to the historic site, Rennes Museum of Art has expanded with a second venue in Maurepas, a priority district within the city. Inaugurated on February 1, 2025, this new museum space hosts two temporary exhibitions every year consisting of work from the museum's collection.

The Museum of Art is a cultural institution run by the City of Rennes. It receives support from the Ministry of Culture (Drac Bretagne), the Region and the Department



Rennes Museum of Art Quai Zola

© Julien Mignot

Inauguration of the new site of the Museum of Art in Maurepas

© Arnaud Loubry

Selection of press images

Practical information



Claire Tabouret
Les Veilleurs, 2014

© Collection Pinault –
Photo: Rebecca Fanuele



Claire Tabouret
Big Calm, 2016

© Collection Pinault –
Courtesy of the artist
and Bugada Cargnel, Paris
Photo: bluntbangs.bizs



Claire Tabouret
Makeup (orange and black), 2017

Courtesy Bugada Cargnel, Paris – DR



Claire Tabouret
Self-Portrait at the Table, 2020

© Collection Pinault –
Courtesy of Claire Tabouret –
Photo: Marten Elder



Claire Tabouret
Logan e Corinne, nipoti di Antonella, 2024

Courtesy of the artist
and galerie Almine Rech, Paris –
Photo: Marten Elder

Eye Contact Portraits from the Pinault Collection

June 14 — September 14, 2025
at Rennes Convent of the Jacobins, 20 Place Sainte-Anne.
Tuesday to Sunday, 10am-7pm (Last entry 6pm).
Late opening every Wednesday until 10pm (last entry 9pm).

Anyone with a ticket for *Eye Contact* at the Convent
of the Jacobins is entitled to the reduced rate for *Corps
et Âmes* at the Bourse de Commerce–Pinault Collection
in Paris and vice versa.

Corps et Âmes opening times:
Until August 25.
Monday to Sunday from 11am to 7pm. Late opening on Fridays
until 9pm. Closed on Tuesdays and May 1.
exposition-pinault-rennes.com

One-hour guided tours of the Convent of the Jacobins
are available for the general public (additional 6 euros
per person):

- Tuesday, Thursday, Friday at 11am, 2:30pm and 4pm;
- Wednesday at 11am 2:30pm, 4pm and 7pm;
- Saturday and Sunday at 11am, 2:30pm, 4pm and 5:30pm

New: free guided tours of the Convent of the Jacobins
are organised for schools and children’s activity centres
in addition to the current self-guided visits.

Register with the group department at
groupe@destinationrennes.com
or on 02 99 45 90 15 (subject to availability).

Claire Tabouret Between Memory and Oblivion

June 14 — September 21, 2025
at Rennes Museum of Art – Quai Zola*, 20 quai Émile Zola.
Tuesday to Sunday, 10am-6pm.

Free evening entertainment and activities on the first
Wednesday of the month until 10pm.

* The permanent collections at Rennes Museum of Art
are accessible free of charge. Admission to the museum
is also free every first Sunday of the month.

Thirty-minute rapid-fire tours of the temporary exhibition
at the Rennes Museum of Art are offered free of charge.
No reservation required. The tours are run every
day at 3pm during the school holidays, as well as on
Saturdays and Sundays. Free guided tours and workshops
are available for school groups and children’s activity
centres. Reserve using the online form at mba.rennes.fr

Prices

The City of Rennes and Rennes Métropole are keen to reach
the widest possible audience. Accordingly, admission to
the two exhibitions is free for under-26s, *Sortir!* cardholders,
anyone on social benefits and people with disabilities.

Single ticket granting admission to the exhibitions *Eye
Contact* (Jacobin Convent) and *Claire Tabouret: Between
Memory and Oblivion* (Rennes Museum of Art – Quai Zola):

- Full price €12
- Free: under-26s, *Sortir!* cardholders, anyone on social
benefits and people with disabilities.
- Reduced rate: job seekers, anyone with a ticket for
the Fonds Hélène & Édouard Leclerc in Landerneau.

The exhibitions at the Convent of the Jacobins in Rennes and
the Bourse de Commerce in Paris will be free to anyone with
a Pinault Collection membership card or a Solo Card, Duo
Card or Super Cercle Card for the Bourse de Commerce.

Information online from May 2 on
exporama-rennes.com

Mediation services

The City of Rennes and Rennes Métropole are committed
to advancing cultural rights. Since 2018 they have been
running a network of “cultural life ambassadors” to inspire
professionals or volunteers from various sectors (youth,
disability or social work) to take part in advice and
discussion forums, enabling them to supervise groups
of visitors independently during summer exhibitions.

This experience is being repeated with the *Eye Contact* and
Claire Tabouret: Between Memory and Oblivion exhibitions
with an even deeper commitment: free access for all groups
taking part in the scheme.

Reservations are required for the exhibition
at the Convent of the Jacobins:
groupe@destinationrennes.com — 02 99 45 90 15

Other mediation initiatives are also planned: for the first
time, a fun workshop space is scheduled for each exhibition.
An educational resource for schools and children’s activity
centres, together with a sticker album for families/children
and a FALC (“Easy to read and understand”) booklet are also
being published.

Rennes and contemporary art

40 artist studios and funding for artistic projects

The City of Rennes has been supporting visual artists for nearly 30 years. The city provides well-equipped premises from its real estate portfolio to help artists work in good conditions. This portfolio includes 41 artist studios, including six studio-cum-residential units. These spaces dedicated to contemporary art enhance Rennes' vibrant cultural landscape. They reflect the city's commitment to include artists in the development of the wider community and to facilitate discussion and debate with local residents. Graduates of Rennes' Ecole des Beaux Arts and the Visual Arts Department at Rennes 2 University are among the young artists that the city aims to support.

The low-cost studios meet the need to help budding artists as they embark on their careers. The provision of studio spaces goes hand-in-hand with the award of grants for artistic projects to enable artists develop particular formal and/or technical research, exhibit at salons, take part in residencies, etc.

Municipal contemporary art collection of 590 works

Every year since 1978, Rennes has acquired new artworks to complement its Municipal Contemporary Art Collection. This collection, which today includes 590 œuvres, reflects the artistic life of Rennes: artists undertake their residencies and work here (teachers at the art school) or make a lasting impact on the city through a project (such as a public commission).

Strong backing for public art

The City of Rennes has been supporting artistic projects in public spaces since the early 1980s, funding them well beyond the "1% for art" standard framework. Through its community-wide initiatives (including buildings, gardens, terraces, car parks, etc.), Rennes is facilitating the transformation of its historic centre together with the emergence and regeneration of different neighbourhoods. The City of Rennes recently strengthened its firm commitment to including artistic initiatives in its urban development projects: the public Joint Development Zones (ZACs) now also represent an opportunity to plan and finance artworks in public spaces using operational budgets.

In 2022, the public art commission linked to the B metro line became a reality in Rennes. Seven artists of international renown, including Charles de Meaux, Jean-Marie Appriou, Ugo Rondinone and Phillip King, created unique pieces that have been showcased in or around seven metro stations. In 2025, two new works will be inaugurated: *À bras le corps* is an œuvre by Céline Ahond intended for the new Blosne community hub. Following a collaborative effort with users of the centre, the artist has produced a series of photographs that offer a sensitive, poetic interpretation of the neighbourhood. Germain-IPIN Prévost and Marc-Antoine Granier will design a monumental fresco on the walls of the old Jacques-Cartier prison. This project makes use of a collection of unused paint pots donated by people living near the prison building.

Extend your contemporary art experience in Rennes this summer with visits to:

- 40mcube centre d'art contemporain
- Les ailes de Caïus
- A.S.A.R.U.E
- Les Ateliers du Vent
- Les Champs Libres
- La Criée centre d'art contemporain
- Le Frac Bretagne
- Basalt: sons et curiosités
- Capsule Galerie
- L'E.E.S.A.B.
- Galerie Oniris
- Galerie L'Antre Temps
- Le Grand Angle Imoja
- ilta studio
- Lendroit éditions
- Noir Brillant
- Le M.U.R de Rennes
- PHAKT - Centre Culturel Colombier
- Teenage Kicks
- Le Vivarium
- Le Musée des beaux-arts - Maurepas
- Galerie TAMI



1 Des Baigneuses pas très académiques
Gérard Collin-Thiébaud, 2000

Gérard Collin-Thiébaud © Christophe
Le Dévéhat - City of Rennes and Rennes Métropole

2 Belvedere
Erwan and Ronan Bouroullec, 2020

Erwan and Ronan Bouroullec © Julien Mignot City
of Rennes and Rennes Métropole

3 Baskettes
Delphine Lecamp, 2013

Delphine Lecamp © Olivier Pichon

Brittany and contemporary art

The public can extend their exploration of contemporary art with visits to a series of other attractive flagship venues around the city and just about everywhere in Brittany.

Ille-et-Vilaine

- The **Étangs d'art** event offers new artistic adventures starting in May in five municipalities east of Rennes.
- In **Chateaugiron**, the art centre **Les 3 Cha** hosts “Relique” by Camille Bellot and François Pottier from June 29 to September 21.
- Superflux in **Bazouges la Pérouse** opens its public spaces in the town centre every weekend for visitors to see where the artists and designers work. From June 25 to August 31, Florian Stéphant, Yuri Cardinal and Lise Dua will be on site.
- L'Aperté in **Iffendic** is hosting an exhibition by Marianne Barthélemy from May 23 to August 24.
- Other venues just waiting to be discovered include the Quinconce gallery in **Monfort-sur-Meu**, the Vitré art library and so on.

Morbihan

- The **Gacilly** photo festival on the theme “So British” from June 1 to October 5.
- The Art Library – Galerie Pierre Tal-Coat in **Hennebont** with the exhibition “L'été invincible” by Bettina Clasen from May 10 to July 26.
- L'Atelier d'Estienne in **Pont Scorff**: 27th edition of “L'Art chemin faisant” – “Operire” contemporary art tour with artists Justin Weiler and Sarkis from June 22 to September 21.
- L'Art dans les chapelles 34th edition – **Pays de Pontivy et Vallée du Blavet** from July 4 to August 31.
- And there are even more venues waiting to be discovered, including Galerie de Faouëdic in **Lorient** and La Minoterie21 in **Peillac**.

Côtes d'Armor

- The GwinZegal centre in **Guingamp**.
- L'Imagerie in **Lannion**, with the group show “À vol d'oiseau” (off-site) until July 31.
- The Briqueterie in **Langueux**, with the group show “Enfantillages” from March 29 to August 31.
- The Abbaye de Léhon in **Dinan** hosts four summer exhibitions: June 7 to August 24: Emma Seferian, June 7 to September 28: Line Bourdoiseau, in the Gardens, from June 28 to September 28: Norah Cottencin, from August 29 to September 28: Barbara Daeffler & Doudoudidon.
- La Fourmi-e: In Cité festival of visual and contemporary art held annually in **Rostrenen** in public spaces.
- Galerie du Dourven in **Trédrez-Loquémeau** with the exhibition “La nature elle-même” devoted to Herman de Vries from March 22 to September 21.
- This summer, the Ateliers du Plessix Madeuc in **Saint-Jacut-de-la-mer** exhibit artworks marking the end of the APM-Résidences d'artistes residencies

Finistère

- Galerie Méandres in **Huelgoat** with the exhibition “Au bord des fleuves qui vont” from June 28 to August 31.
- Setu Festival, August 23 and 24 in **Elliant**.
- La Gare, Centre for Art and Design in **Relecq-Kerhuon** presents the interactive installation “Les Tutomous” by Clédât & Petitpierre from March 15 to July 31.
- The Lucien Prigent Cultural Space in **Landivisiau** hosts the exhibition “Sources” by Marie Veyron Bathellier from May 4 to July 28.
- The Galerie de Rohan in **Landerneau**: exhibition for the 10th anniversary of the gallery “1, 2, 3 Couleur!” from May 15 to November 2.

a.c.b: contemporary art in the Brittany region

Created in 2002, the a.c.b network — contemporary art in Brittany — connects participants in the world of visual arts in the region. Boasting 270 members (art venues, artists, employees, freelancers, etc.), it adopts a cooperative approach to organise, unite, support, promote and represent this entire cultural ecosystem, simultaneously sharing its activities in the regions with the general public. For more information: artcontemporainbretagne.org



Festival Photo La Gacilly, 2024

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