

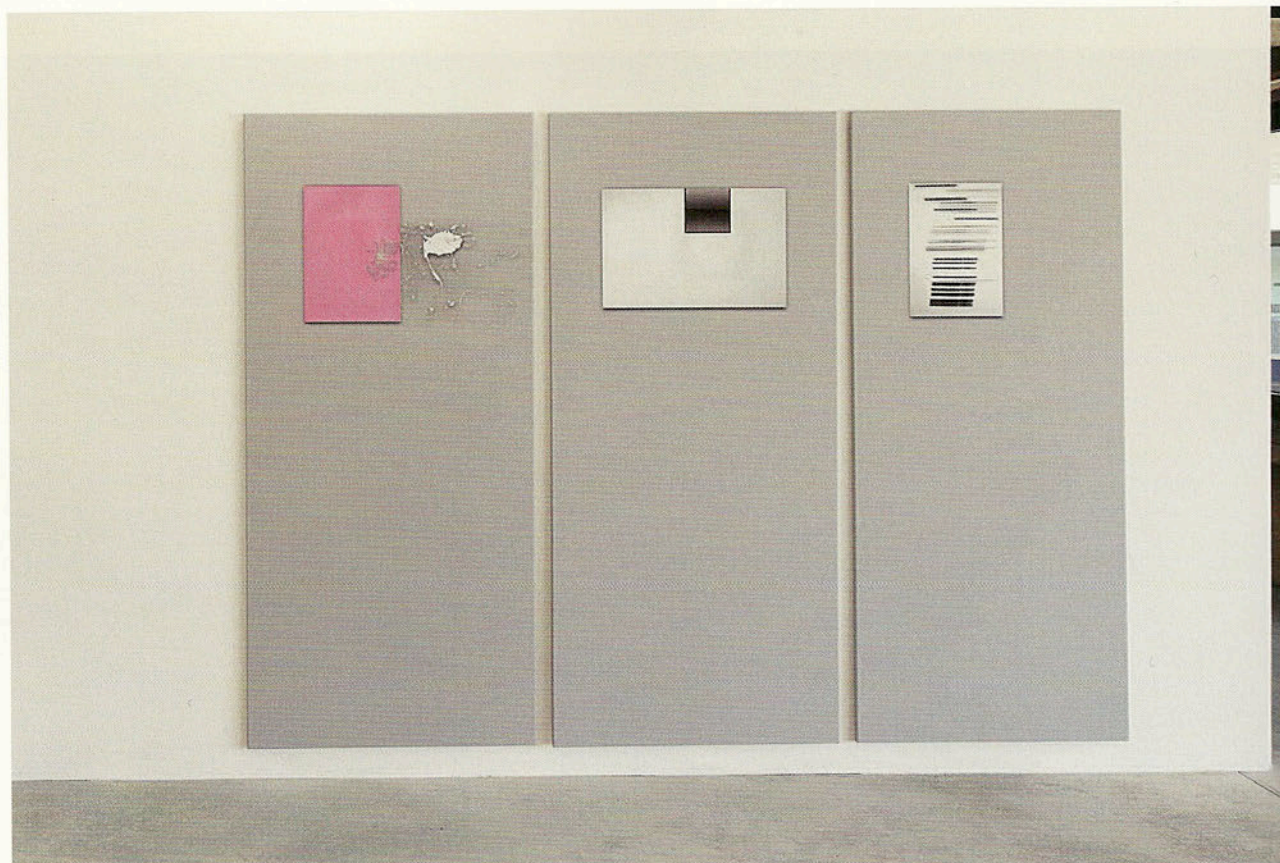
TROISIÈME ÉDITION DES ATELIERS DE RENNES BIENNALE D'ART CONTEMPORAIN 2012
SOUS LA DIRECTION D'ANNE BONNIN

LES PRAIRIES

THE PRAIRIES

THIRD EDITION OF THE ATELIERS DE RENNES CONTEMPORARY ART BIENNIAL 2012
UNDER THE DIRECTION OF ANNE BONNIN





1

100

The Prairies

Newway Mabilais

Re: History



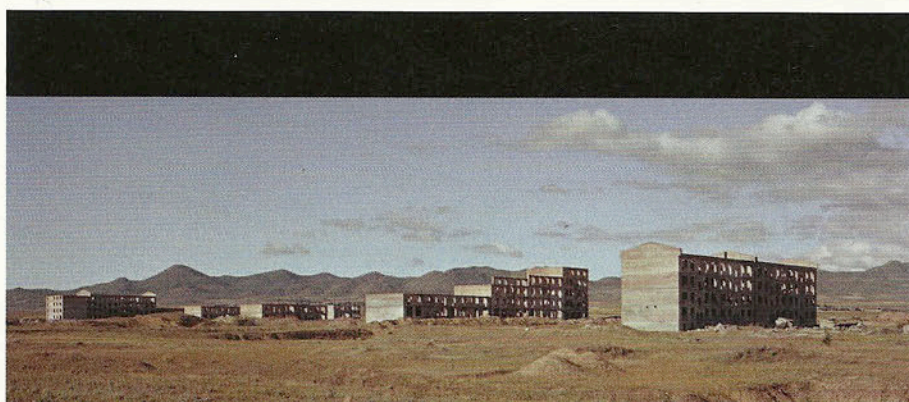
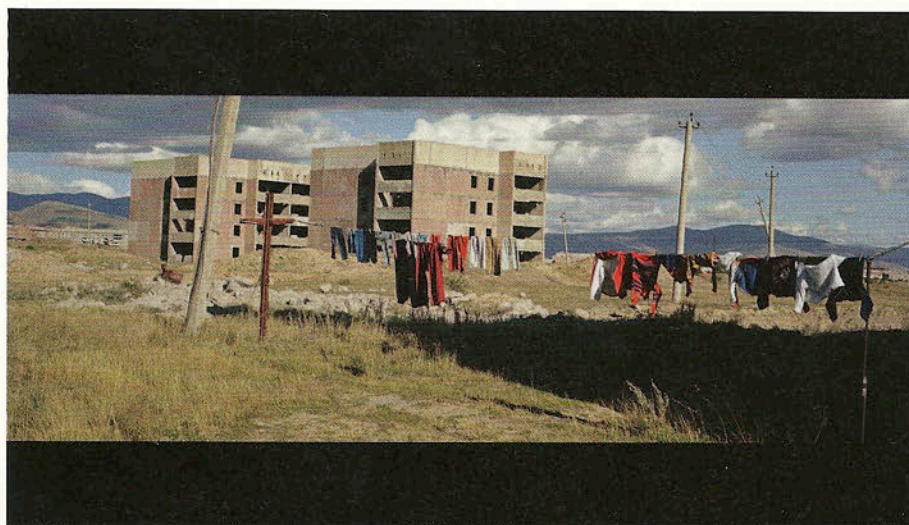


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Les Prairies

Newway Mabilais

Re: Histoire



Pages 98 – 99

- Marieta
Chirulescu
Sans titre |
Untitled (Big Print 3), 2008
Impression
jet d'encre
sur toile | Inkjet
print on canvas
152 × 113 cm
- Michael E. Smith
Sans titre |
Untitled - Fish Skin, Straw Hat, Screw, 2012

- 1 Marieta
Chirulescu
Sans titre |
Untitled, 2012
Impression
jet d'encre sur
toile | Inkjet
print on canvas
190 × 80 cm
- *Sans titre* |
Untitled, 2012
Impression
jet d'encre sur
toile | Inkjet
print on canvas
190 × 87 cm
- *Sans titre* |
Untitled, 2012
Impression
jet d'encre
sur toile | Inkjet
print on canvas
190 × 83 cm
- 2 Miriam Cahn
Mit bündeln,
19.7.02, 2002
Huile sur toile |
Oil on canvas
180 × 88 cm
- 3 Mathieu
K. Abonnenc
Un film italien
(*Africa Addio*).
Première partie :
cuivre, 2012
Film HD,
couleur, sonore |
HD film, color,
sound, 26'
- 4 Uriel Orlow
Remnants
of the Future,
2011-2012
Vidéo HD,
couleur, sonore |
Video HD, color,
sound, 18'

et très concerné par la situation des dictatures sud-américaines dans les années 1970. [FRAC Lorraine]

Duncan Campbell

Né en 1972 à Dublin (Irlande), vit et travaille à Glasgow (Écosse). Postulant que le documentaire est une forme fictionnelle, Duncan Campbell en interroge la nature : agençant des archives et des images d'époque au sein de narrations

de réel succès et, presque immédiatement, son inventeur se heurte à des difficultés financières. L'usine — qui a employé 2 000 ouvriers — ferme en 1982, ayant à peine produit plus de 9 000 voitures. Cependant et paradoxalement, cette voiture de sport deviendra grâce à la trilogie *Retour vers le futur* une icône cinématographique et, par contrecoup, un symbole illustrant le mythe américain. [M. C.]

les marges et les bordures qui se superposent dans une stratigraphie illisible. Le goût de l'artiste pour l'incident parasitaire — scotch oublié, griffure, poussière, reflet, décentrage, etc. — lui viendrait d'une enfance passée en Roumanie à feuilleter des livres à l'impression approximative. Images d'Internet, captures d'écran, photographies prises par son père durant la dictature ou illustrations extraites de l'ancienne revue

Ici, un halo irisé est fendu par une pliure que l'on aurait dite réelle, si l'illusion du bas-relief n'avait pas été interrompue par le liseré blanc, parfaitement plat, bordant l'impression (*Sans titre*, 2009). Là, une constellation de giclures blanches macule deux fonds noirs que l'on aurait cru distincts, si l'éclaboussure ne les avait pas radicalement réunis dans un aplanissement commun (*Stop*, 2010). Différentes couches (d'insolation

rapide Sigma dont il appare réserve facétie Magrit pour a avalent Cette t certain l'artist

portraits of emblematic characters from twentieth-century history. *Make It New John* (2009) → Page 96 is the story of John DeLorean and his invention, the DeLorean DMC-12. In 1973 John DeLorean, talented engineer and vice president of General Motors, left the automobile giant to set up his own company. Backed by the British government he built a factory in Dunmurry, in the suburbs of Belfast. Located on the border between Catholic and Protestant neighborhoods, the factory was expected to contribute to a reduction in social and political conflicts by giving members of both communities work. But the DeLorean was not a real success and, almost immediately, John DeLorean came up against financial difficulties. The factory—which employed two thousand workers—closed in 1982, having produced only nine thousand cars. The sports car would, however, paradoxically become both a cinematographic icon thanks to the trilogy *Back to the Future* and a symbol illustrating the American dream. [M. C.]

Marieta Chirulescu

Born in Sibiu, Romania in 1974, she lives and works in Berlin, Germany. Marieta Chirulescu manages to avoid

the usual schism between the digital sect from the sacrosanct chapel of traditional photography: for “impurity,” she practices an inconstant decompartmentalization ranging from digital to analogue, from painting to photography, from Photoshop to photocopier. Her work resembles filters, veils, or pigmentary projections, often emitting a nebulous haze whose depth rises to the surface, whose borders become fuzzy: it is sometimes difficult to distinguish the grain, given the effect of digital enlargement resembles the weave of a painted canvas; it is also difficult to distinguish between margin and border, which are superimposed in an unreadable stratigraphy. The artist's penchant for interference—forgotten tape, scratches, dust, reflections, misalignment, and so on—stems from a Romanian childhood spent leafing through badly printed books. Internet images, screenshots, photos taken by her father during the dictatorship or illustrations extracted from the old Romanian magazine *Arte* are treated in a way mimicking archival and bureaucratic procedure. The young artist works toward an exhaustiveness that would explain the washed-out and overexposed tones of the anemic images → Pages 98, 100.

It comes as no surprise that the first years of her training in 2001–02 were spent as Dóra Maurer's student. In the early 1970s, this Hungarian artist combined engraving, drawing, photography, and collage, making them converge, notably to create operations of folds, imprints, and traces. Chirulescu's fingerprints seem to have lived, and sometimes suffered from negligence or abandon, without our necessarily being able to distinguish the accidental from mannerism. Here, an iridescent halo is split by a fold that one would find real if the illusion of bas-relief had not been interrupted by the white, perfectly flat border around the impression (*Untitled*, 2009). There, a constellation of white spatters two black grounds we would have thought were distinct if the spatters had not radically united them in a common leveling (*Stop*, 2010). Different layers (of exposure or resolution) thus superimpose themselves at intervals of a versatile transparency and a compressed depth, favorable to bleed-through and trompe l'oeil. If Marieta Chirulescu practices the dynamics of tracing—a process inherent in software for retouching images—it is to heighten effects, both tactile and impalpable.

For an abstraction of presence and not of virtuality. [H. M.]

René Daniëls

Lives and works in Eindhoven, Netherlands, where he was born in 1950. René Daniëls's dazzling career was consolidated between 1977 and 1987, at the exact time the neoexpressionist wave sounded the return of painting as business, experienced in the game of financial speculation. While he rapidly met his German elders Sigmar Polke and Georg Baselitz, whose touch he obviously shared in the beginning, the Dutch painter had an affinity for more mischievous spirits, notably those of René Magritte and Marcel Broodthaers who, as a way of avenging himself for a small audience, resolved to “plaster” their art. This biting lucidity inhabits certain canvases by Daniëls: here, the artist houses an *Academy* of art in a bank building; elsewhere, he solicits a public hungry for artistic one-upmanship (*The Most Contemporary Picture Show*, 1983). In 1987 the *Lentbloesem* series listed the names, places, and concepts making up his genealogy on schematic trees. The same year, the victim of a concussion, he interrupted his practice, taking it up again in 2006.

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