



BIG BROTHER ARTISTS & TYRANTS

11 06 > 11 09 11

palais des arts et du festival
2 boulevard wilson dinard / bretagne

PRESS KIT

PRESS

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DINARD

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PRESS RELEASE

Building on its success and for the third consecutive year, the town of Dinard is renewing its commitment to supporting contemporary art with *Big Brother Exhibition - Artists and tyrants*, an exhibition about the relationship of art with power, bringing together not only the biggest names in the history of contemporary art but also new players involved in artistic creation.

The title of the exhibition draws its inspiration from George Orwell's novel 1984 as *Big Brother* turns its gaze upon the balance of power between the artist and the tyrant who face off through an astounding game of mirrors in which Big Brother is both he who is watching and he who is watched

The exhibition follows a path which is divided into five sections based on contemporary critical thought: the Realm of Signs, The Origins of Totalitarianism, The Rebel, The Society of the Spectacle, and last but not least, Oedipus the King... a true blaze of glory ending!

It is a journey which delves into the heart of the relationship between tyrant and artist to be discovered by bringing together thirty artists from all disciplines: Adel Abdessemed, Francis Alÿs, Brigitte Aubignac, Ziad Antar, André Butzer, Zoulikha Bouabdellah, Claire Fontaine, Nathan Coley, Mircea Cantor, Maurizio Cattelan, Johan Creten, Braco Dimitrijević, Dmitry Gutov, Kendell Geers, Jenny Holzer, Ramin Haerizadeh, Rokni Haerizadeh, William Kentridge, Käthe Kollwitz, Claude Lévêque, Andrei Molodkin, Fährad Moshiri, Shirin Neshat, Martial Raysse, Marc Seguin, Cindy Sherman, Wilfredo Prieto, Jaan Toomik, Joana Vasconcelos, Sislej Xhafa, Yan Pei-Ming, Zhang Huan.

The artistic stewardship of this summertime rendezvous is, once again, entrusted to Ashok Adicéam, an independent curator.

Big Brother is part of Dinard Mayor Sylvie Mallet's cultural policy which aims at proposing exhibitions that anticipate and support contemporary issues.

By virtue of its theme and the choice of works which were selected several long months ago, *Big Brother* in a premonitory way fits into the scheme of today's world events and develops the broader idea that «*art and dictatorship both address the same emotional vector set in the heart of every man, the former to transport one for the better, the second for the worse*».

DINARD, MIRROR OF A QUESTING WORLD...

SYLVIE MALLET MAYOR OF DINARD

Long ago the open and enterprising town of Dinard made its shores smile as it faced the world. Peaceful and powerful, Dinard played out its natural attractions. The town was a muse to so many artists. For the third consecutive year, Dinard is welcoming contemporary artists, asking them to tell a story, opening its heart out to their speeches, listening to them and translating them.

And the rumour about a world shaking its chains reaches us as a counterpoint to the reflection inspired by the *Big Brother, Artists and Tyrants* theme.

There is, driven by the will of the people, a wonderful breath of fresh air.

Peoples become artists; they produce freedom, draw the sky, abandon their cages and at long last fly away.

We are not visionaries; none of us imagined that reality would shake up the pertinence of this exhibition to such an extent. But perhaps each and every one of us, by closely observing the world around us, in so much pain, chilled to the depths of its hope had a premonition about its profound and formidable aspiration.

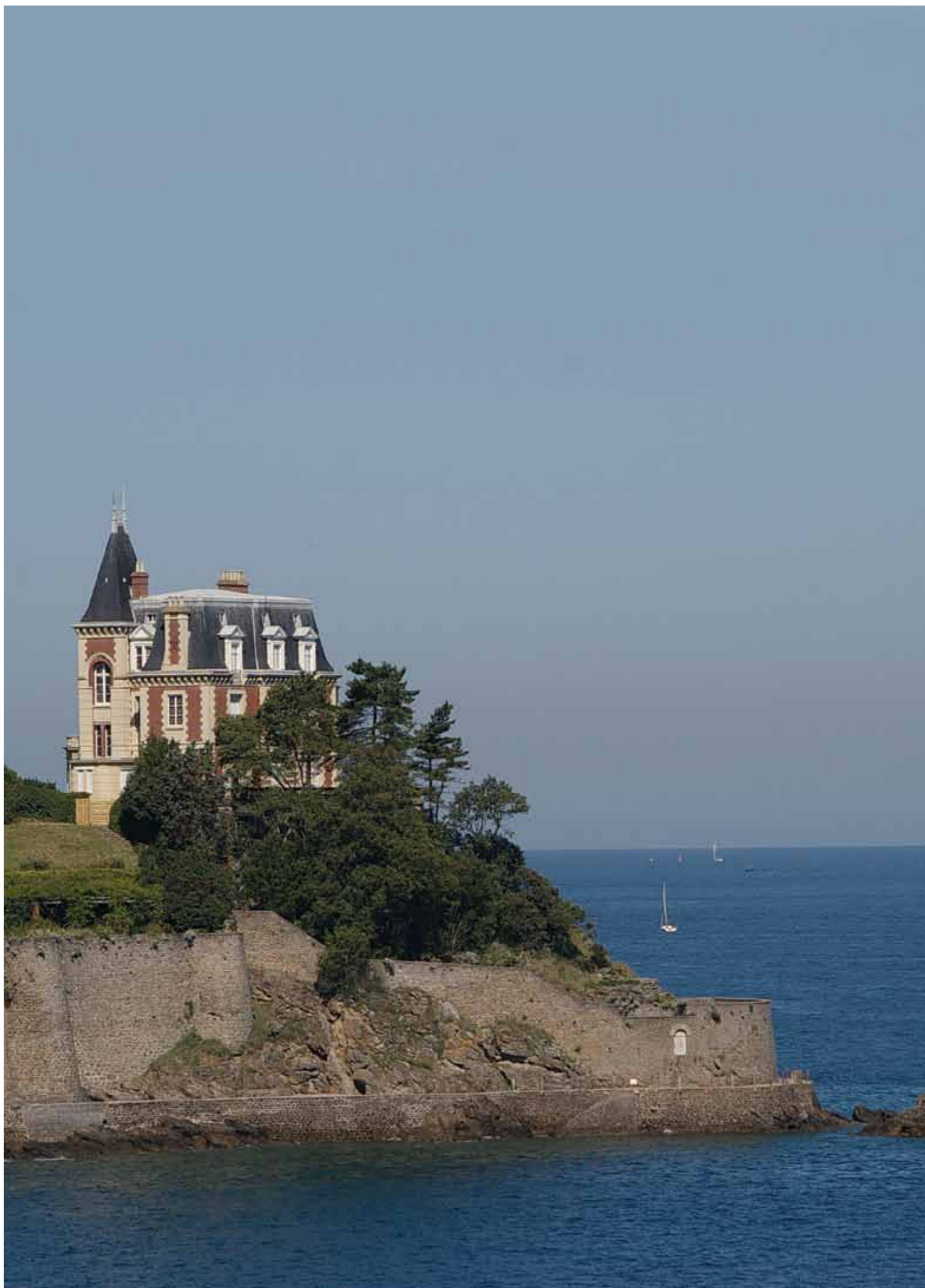
Dinard has become in the space of one summer, the echo of hectic and cruel current affairs.

DINARD, AN EXCEPTIONAL LIVING ENVIRONMENT

Dinard's cultural tradition together with its artistic policy which it has followed over the past 20 years, have led it to become one of the top ten resort towns in Europe.

The «Great Exhibitions» such as the one dedicated to Picasso in 1999, have presented many artists who have all drawn their inspiration from Dinard. Since 2009, a place of honour has been reserved for contemporary creations.

Following the presentation of works from the François Pinault Foundation with the triumphant *Who's Afraid of artists?* exhibition, and echoing the exhibition focusing on hope, *Hope!*, the third constituent of the seaside town's summer-season exhibitions brings together with equally high artistic standards and levels of professionalism, the greatest artists in the world of art, prestigious works, well-established talents and amazing discoveries.



RESISTING

THE MINISTRY OF LOVE AND RETURNING TO THE GOLDEN COUNTRY...

ASHOK ADICÉAM,
CURATOR

«Big Brother is watching you» announced posters plastered everywhere for the attention of the inhabitants of Oceania, the constant targets of the party and its leader, *Big Brother*. In 1984 by George Orwell (1903-1950), the main character, Winston Smith, is kept under surveillance by the Ministry of Love, in charge of « respect for law and order». As for love, it is but a word as its role is to ensure absolute control over information, education, fine arts, and especially the personality cult of the charismatic leader. Its absolute authority acts with impunity to enslave the people: in this universe created in 1948 by the novelist, utopia had turned into a nightmare.

By keeping a diary, Winston nevertheless dared to make an effort to allow future generations to have a critical look at the government's actions. Through the power of writing, of creative action, the man acquires the ability of going from the status of a victim reduced to suffering from being scathingly watched to that of an actor holding a weapon, his critical eye. The man of letters, the artist thereby enters into an *alter ego* relationship with the authoritarian power. This confrontation leads to a power struggle, one defending his freedom of expression, mandatory to his survival, the other based on policing thought, guaranteeing its permanence. Despite their opposition, both of them may reach a compromise so as to continue to exist within the same social sphere.

Between composition and compromise, the plunge can quickly be taken, thus revealing a fragile position on a road strewn with obstacles.

This ambivalence is fully revealed in the relationship between Winston and O'Brien one of the State officers by whom Winston willingly lets himself be charmed. He was to become his executioner. The epilogue of this voiceless seduction takes place amid the confrontation which unfolds in the torture chambers of the Ministry of Love. There, Winston is trapped with his tormentor, behind closed doors: «*It was O'Brien who ran everything. It was he who decided when one should make him scream of pain, when one had to give him a break, when one had to feed him, when one had to let him sleep, when one had to inject drugs into his arm. He was the executioner, the protector. He was the inquisitor, he was the friend.*» The final blow, O'Brien announces that Goldstein never existed, the last open door to hope for a better future closes, Winston's dreams finally disappear. He then gives up the Golden Country, the world he had invented so as to enjoy the only area he could escape to, his imaginative world.

For ever under a suspended sentence in this duel that opposes them to the established powers, the contemporary artists sharpen their imagination as if it were a spearhead against every form of tyranny. *Charge! **

* *dixit Adel Abdessemed*

Because a Contemporary Arts Exhibition should be read like a book, or rather like several books open at the same time... It is along a path such as that of *Big Brother - Artists and Tyrants* that the visitor is led. It is made up of multiple questionings, emotions and shared knowledge and « gay science' according to the words of Nietzsche.

Thus the Palais des Arts in Dinard has become a showcase for works of art but also a place for the narration of the power of art against the power of tyranny. To accompany the visitor, the exhibition trail consists of six sections, whose titles and quotations are from essays which refer to history and art in history:

- THE REALM OF SIGNS ROLAND BARTHES public area and entrance hall in the Palais
- THE ORIGINS OF TOTALITARIANISM HANNA ARENDT, Act I
- THE SOCIETY OF THE SPECTACLE GUY DEBORD, Act II
- THE REBEL ALBERT CAMUS, Act III
- THE MOSCOW JOURNAL WALTER BENJAMIN, Act IV
- OEDIPUS THE KING SOPHOCLES, Act V

Through a selection of fifty works of contemporary art by some thirty artists, one is expected to question, when in front of each work, the artist's attitude: who is his tyrant, how does the artist resist the tyrant? Be that he defies the image of the dictator and the excess power of the despot, be that he denounces consumer society tyranny or the war of images imposed by new technologies, the « engaged» artist faces up to all forms of propaganda and all forms of oppression. The threshold of this critical vigilance function is established when facing the forces involved, those of the artist and those of his tyrant. At the end of the trail just as in a Greek tragedy or as in the « *Ministry of Love*» from George Orwell's book, these two protagonists reflect each other face to face in a game of reversing mirrors where Big Brother is both the observer and the one being observed.

Big Brother brings together **58 works** including **twenty installations, fifteen paintings, twelve videos, eight artist's prints, four photographs, four sculptures and last but not least two tapestries**. To this variety of artistic mediums also corresponds a great variety of **33 artists**, twenty come from Europe, five from the Middle East / Arab countries, four from America, two from Asia and two from Africa. Thus responding to the call are, five French, four Iranians, two Germans, two Italians, two Russians, two Chinese, two South Africans, two Americans, two Britons, two Belgians, a Kosovar, a Portuguese, a Lebanese, an Estonian, a Cuban, a Bosnian, one Romanian, one Canadian.

Because the original drawing of « *Young Stalin*» made by Picasso in 1953 in tribute to the late « *People's father*» has disappeared from all known collections, an historical archive document complements the selection: it is the front page article from the « *Lettres Françaises*» published upon the death of the Soviet leader, and lent by the *Bibliothèque Nationale de France*. A total of **45 lenders** have supported this exhibition, amongst which are five museums and public institutions, thirteen artists, sixteen private foundations and private collections and more than a dozen galleries. The majority of these lenders are European, but there are also three Africans, four Americans, two Arabs and a Chinese lender, partner of the exhibition, the Shanghai&Jakarta-based Yuz Foundation.



PROLOGUE

THE REALM
OF SIGNS

after ROLAND BARTHES

On the Palais des Arts forecourt and entrance hall.

Immediately upon arrival at the forecourt of the museum, the visitor can admire the works of this first section of the exhibition. Just like so many signs sown in the public area, they are written on the great page of the « poetry of the city» celebrated by Roland Barthes. For this pedagogue, man of letters, moralist and cultural philosopher, all architecture can be read as if it were a speech, deciphered like a language. In his building of a general theory of meaning, the city is not only functional but also symbolic: « a complete place to dream and in relation to which to move forward or backward, in a word, to invent oneself » (*The Empire of Signs*, Paris, Flammarion, 1970, p. 43).

The heart of the city is the ideal place for this accomplishment. On the condition that this centre is open so as to be able to wander around freely, contrary to Tokyo where «*the whole city revolves around a place both forbidden and indifferent*» (id. p. 46).

This warning of the semiologist seems to underlie the views held by Joana Vasconcelos in *One Way* in 2003.

The braids of synthetic hair hung between steel posts are not there to guide the walker, but rather to restrain his movements. This long hair, imprisoned within tight braids, reveals how particularly difficult it still is for women to come up through the ranks, too often ordered only to distinguish themselves through their beauty.

Forgotten as players in the construction of History, they rejoin (repetition) the list of unsung heroes honoured in 1972 by Braco Dimitrijević in *This could be a place of historical importance*.

By engraving this expression in gold letters onto marble, he hijacks the principle of the commemorative plaque usually reserved for celebrities. Deliberately placed in locations chosen for their banality, this work focuses on the « unnamed», the multitude at the origin of the writing of a real History.

In 2001, in *Apolitico*, Wilfredo Prieto seizes another major sign of the official position in the heart of the city. The flags of thirty seven countries float on their masts, but they have lost their national colours to the benefit of alternating black and white.

This erasing of nationalism and the « *apolitico*» attitude of the artist can be explained by the predominance of authoritarian politics and power in his home country, Cuba.

His art vacillates between a refusal to be part and parcel of the field of public debate and adopting a strategy aimed at certain forms of political action.

The latter is portrayed by Kendell Geers through a form of activism which hijacks political images so as to question their veracity. The artist sows confusion in people's minds by avoiding easy answers in his 2002 work entitled *Believe*: a huge neon outlines this English word meaning at the same time « to believe» as well underlining the « lie» part of the word which fits inside the heart of the expression

The viewer is thereby obliged to reflect back upon his own free will. *Buddha Hand* by Zhang Huan 2006 is a sign that this individual consciousness may reappear, even after having been long suppressed. During the Maoist Cultural Revolution, the total destruction of Buddha images was ordered: melted down bronzes were used to manufacture tools. Fragments of statues were, however, secretly kept. By recasting a hand of Buddha, Zhang Huan celebrates these acts of resistance as if they were cries of longing for a form of spirituality. Roland Barthes considered this right to individual affirmation as being the ultimate condition of one's accession to freedom.



KENDALL GEERS *Be:lie:ve* | 2002 | Iron structure, neon sign | © Kendell Geers | Courtesy Galleria Continua, San Gimignano/Beijing/Le Moulin | Photo Alicia Luxem

WILFREDO PRIETO *Apolitico* | 2001 | National flags in black, white and grey | © Wilfredo Prieto | Courtesy the artist and DAROS | Photo Humberto Dias

ZHANG HUAN *Buddha Hand* | 2006 | Copper | © Zhang Huan | Courtesy the artist and Yuz Foundation/Shanghai & Jakarta

ACT I

THE ORIGINS OF TOTALITARIANISM

after HANNAH ARENDT

Hannah Arendt (1906-1975) appears as one of the twentieth century's most original thinkers through her constant willingness to understand the events of her time. This desire is rooted in her own life experience in Hitler's Germany: committed to illegal acts fighting Nazism, she was arrested by the Gestapo. Upon her release she secretly fled finding refuge in France in 1933, then to the United States in 1941.

Ten years later, she devoted a book to the question of the origins of totalitarianism. In her book she explains that, she believes that one cannot consider «Anti-Semitism» and «Imperialism» movements separately, the titles given to the first two volumes of this great work. Combined, these thoughts were nevertheless indicative of the collapse of the social, political and economic framework of modern Europe. They form the fermenting soil upon which grew the destructive delusional ideology of the « old world».

The artists presented in this section extend Hannah Arendt's historical considerations about totalitarianism by denouncing all its forms, including the most recent.

In 2009 Maurizio Cattelan pointed an accusing finger at Nazi Germany and Fascist Italy in 2009. In *Untitled*, the artist recreates a reversed boot which immediately gives birth in collective unconscious minds to memories of fascist boots from which emerge the hating faces of totalitarian regimes and especially that of Mussolini.

The order given by that dictator to bomb Ethiopia in the 1930s and the fate of that nation inspired in 2007 William Kentridge's *What Will Come (Has Already Come)*. This work with its prophetic title scrolled deliberately distorted images through an optical system. This device recalls how the distortion, the abstraction given to represented motifs allowed artists working under repressive regimes to pass messages through the back door and escape censorship.

Along the same lines André Butzer painted in 2006 a portrait of *Heinrich Himmler* in which different coloured patterns were either superimposed or decomposed. Political denunciation in fact does not necessarily pass through literal representation and so to merely mention it is often sometimes sufficient. Therefore, one's senses can be called upon, as are sight and hearing in Ziad Antar's *La Marche turque*. A video shows an interpretation of this piece by Mozart played on a string less piano. Only the sound of the pianist's fingers on the keys remains audible, their rhythm reminiscent of the beat of a military march.

Käthe Kollwitz wanted to silence forever those drums of war. *Nie Wieder Krieg! (No more war!)*, the slogan of the peace movement she declared out loud in a 1924 lithograph when she was still scarred by the loss of her son Peter in 1914. The pain of women and children, war widows and orphans haunts in a deeply moving way *The Survivors (Die Überlebenden)* as if it were a premonition of the death of the interwar period...



ACT I



The child's world is also conjured up by Joana Vasconcelos with *War Games*, an exclusive 2011 work presented here for the first time. It is entirely contained in an old Morris Oxford, filled with cuddly toys, symbols of a childhood to be protected. Upon the toys floats the constant threat of plastic guns placed on the roof of the car. This strategy of diverting objects from their usual setting is devoted here to a form of socially implicated criticism.

This same process was already in operation in her 1999 work *Spot me*. Mirrors covered a cabin, creating a multiplicity of fragmented reflections.

This fragmentation of the individual, this breaking up of the « me » revealed all the weight that the Portuguese authoritarian regime made its people bear.

This typical hut was part of the sad decor of those dark years that marked the artist's family history.

The viewer is thereby referred back to a more personal approach. Understanding History must, before anything else, be an individual route, a « *self-understanding* », in the words of Hannah Arendt. Martial Raysse started his personal trip in 2000: son of resistance fighters, he offers with his *Ex-voto* a deep dive into the heart of the depressing period of Petain's France, where in a « poem-object » he takes to task collaborators redeployed throughout the state apparatus as if nothing had happened. For him, « *the shadow of the martyrs still spreads down to us and collaboration is found everywhere, every time that individuals' personal interests come before the interests of others....* ».

The scope of the artists does not limit itself to the mentioning of a troubled past. They also stress how contemporary imperialism carries within itself totalitarian virtualities. Under George Bush, by adopting the narrow prism of the fight against terrorism as the main and almost unique approach, the American giant took the risk of neglecting the opportunity of opening itself up to the complexity of the world's problems as well as taking into account its cultural diversity.

The attack against the Twin Towers helped to shatter the widespread belief that the American model could be a supreme culmination of our civilization, the end of History.

The most unexpected developments are becoming possible, bringing with them uncertainties and fears: to regulate them, every citizen is called upon by the authorities to exercise increased control, a role usually assigned to the police. Reproduced in 2006 by Sislej Xhafa, the slogan *If You See Something, Say Something* is well known to Americans, who have read it daily in the subway since September 11, 2001. Two years later, with *Shy Gray*, the artist seemed to return to the ruins of a civilization destroyed by barbarism. This sculpture showing two amputated arms whose hands are joined however may also be interpreted as a symbol of solidarity among the oppressed populations: thinking about it remains open to all possibilities, a great way to fight against any temptation to restrict oneself to only one way of thinking.

This struggle comes up against the ideas instilled in oneself from an early age. Video games lead young Americans onto the field of virtual warfare operations conducted by silent remote controlled piloted aircraft. In 2008, with *Black and White #1*, Zoulikha Bouabdellah recreated this unfulfilling universe aimed at teens so as to better return us to the cruelty of everyday reality. The artifice is shattered by the voices of soldiers in full « surgically bombing » combat, with the U.S. national anthem playing in the background...

American and committed, Jenny Holzer is also interested in her country's foreign policy. In 2007, in *Phase II, Force Laydown Dark Purple*, the artist re-appropriated a genuine historical document, a map of the invasion of Iraq by the Americans, as an act of artistic dissent. Thereby reinterpreted in oil, the assault on Baghdad by U.S. troops in March 2003 under the pretext of looking for weapons of mass destruction becomes a painting of history.

By adopting this dimension, this section of the exhibition transports the viewer towards a fresh and still relevant reading of this reflection by Hannah Arendt: « *The danger is that a global civilisation, coordinated on a universal scale, one day will start to produce barbarians born from its own breast after having forced onto millions of people living conditions which, despite appearances, are the living conditions of savages* ». (*The Origins of Totalitarianism, Imperialism, Paris, Fayard, 1982, p.292*).

ANDRÉ BUTZER *Heinrich Himmler* | 2006 | Oil on canvas | © Andre Butzer | Courtesy Galerie Guido W. Baudach, Berlin & Ivor Aizenberg Collection, London. Photo Roman März

KENTRIDGE WILLIAM *What Will Come (Has Already Come)* | 2007 | Steel table, cylindrical steel mirror, video | © William Kentridge | Courtesy Goodman Gallery, Johannesburg & Marian Goodman Galerie, Paris | Photo John Hodgkiss

SISLEJ XHAFA *If You See Something, Say Something (gray)* | 2006 | Acrylic on canvas | © Sislej Xhafa | Courtesy the artist and Artist Pension Trust (DPT Dubai)

ZIAD ANTAR *La Marche turque* | 2006 | Video, sound | © D.R./CNAP | Courtesy the artist and Centre national des arts plastiques - ministère de la Culture et de la Communication, Paris | Photo Ziad Antar

JOANA VASCONCELOS *War Games* | 2011 | Morris Oxford Series VI, toy rifles, plush and plastic toys, LEDs, electronic controllers | © Adagp Joana Vasconcelos, Paris 2011 et Unidade Infinita Projectos, LDA. Courtesy Joana Vasconcelos studio | Photo DMF Lisbon



ACT II

THE SOCIETY OF THE SPECTACLE

after GUY DEBORD

At twenty, Guy Debord (1931-1994) became a leading figure of Lettrism, a literary theory that captures the beauty of poetry through the sound and arrangement of its letters. He then participated in the situationist movement calling for revolution in everyday life. This subversive bias combines two approaches which are considered inseparable: social but also artistic action. His best known book, *The society of the spectacle* was at first not taken very seriously. Even today, trivialized, the term «society of spectacle», more often than not does not address the critical dimension introduced by Debord.

A prolific filmmaker, he does not condemn the use of images themselves, but the role we are trying to get them to play because «the show is not a set of images, but a social relation between people, mediated by images». Behind the golden standard of a consumer society rhyming with abundance, Debord only sees «an image of happy unification surrounded by desolation and terror, in the middle of quiet misery».

To tackle it, he advocates action and deplors that always shining is a «sun which never sets upon the empire of modern passivity».

This inertia is favoured by consumer society as immediate survival no longer mobilizes all man's energy at every moment. With the «increased survival» in the words of Guy Debord, as a primary concern, «the true consumer becomes a consumer of illusions». Cindy Sherman has dreams galore in a photograph from 2004 entitled *Untitled* in which she appears dressed and surrounded by clowns. These characters fall within the gallery of social and cultural stereotypes so dear to the artist trying to describe a sham society, where everyone makes themselves up to appear in public.

The clown however, cannot be simply summed up solely by its mask. Guy Debord believed that «the world already possesses the dream of a time of which it must now have the awareness of being able to really live it» (id, p. 160). The clown figure refers us back to that consciousness: as just like the artist he is the subversive troublemaker who invites us to feel, to laugh, to cry, and finally to confront our fears. In 2010, Claude Lévêque's *Cirque national I* lends this terrifying dimension to the piercing gaze of his clown.

In *Arbeit Macht Frei*, the artist dares to make a strong rapprochement to expose the ambiguous relationship that the world maintains with the spectacular. Claude Lévêque juxtaposes a picture of Mickey Mouse whose neon light flashes upon the retina to the words displayed on the iron gates of Auschwitz concentration camp «Work makes you free». This authentic inscription refers to collective memory, as well as a personal memory of a grandfather who was politically deported during WWII. To this harsh reality the artist opposes Walt Disney's kingdom at the time of the opening of Disneyland Paris in 1992, representing a synonym of amnesia, of a distorted vision of reality and of «brainwashing».

ACT II

It was in violent opposition to this process that Adel Abdessemed brought to life in 1999 a red-nosed monster-clown with the terrifying name of MOHAMMEDKARLPOLPOT. The artist's brainchild is, in his opinion, the result of a transplantation of ideologies that have shocked the world: the prophet Mohammed, the philosopher Karl Marx and the Cambodian dictator Pol Pot. He became the supreme Big Brother, the father figure who «condensed the trinity into one word», an exorcist clown who fights against evil with evil...

After exploring the character of the clown, the exhibition focuses on the motif of the human brain in the media-conscious age, unceasingly sought after and often abused. Once having «transformed perception by policing it », the brain no longer evaluates the «loss of quality» associated with «Entertainment» (leisure) and the «negation of life» that it drags along with itself (id. p.8).

Farhad Moshiri chose an ancient medium embroidered canvas and traditionally hung on the walls in Iranian houses which looked down at him as he grew up to represent the human brain. Through its texture and bright colours, gold thread on black felt, the work imposes itself onto the human eye. The seat of consciousness becomes a subject of contemplation. Reduced to an empty receptacle, thoughts no longer flow and only oil irrigates it in Andrei Molodkin's 2006 *brain*. His approach is provocative and political, aiming at denouncing the financial stakes of the war in Iraq.

Uncovering inside information, drawing attention to the distance between facts and a manufactured position, between truth and its representation, is one of the missions assigned to the artist according to Kendell Geers. In *The Treason of The Images* dated 2001, he affixes onto the famous views of the burning Twin Towers which were streamed non-stop on our screens on September 11th, Magritte's sentence «this is not a pipe». It rings out like a reminder of the necessity of staying actively rooted in reality so as to never be caught out by the traps made of images, because «to effectively destroy the society of the spectacle, men are needed who activate a practical force». (id., p. 303).



ANDREI MOLODKIN *Brain* | 2005 | Acrylic block, brut oil, pipe | © Private collection | Courtesy Galleria Pack Milan Italie

MARC SEGUIN *Usama Bin Laden* | 2005 | Oil and charcoal on canvas | © Adagg Paris / SODRAC-ARS 2011, Marc Séguin | Courtesy the artist and François Odermatt collection | Photo Veronika Pausova

CINDY SHERMAN *Untitled* | 2004 | Colour photograph | © Cindy Sherman | Courtesy the artist and Metro Pictures



ACT III

THE REBEL

after ALBERT CAMUS

«What is a Rebel?», asks Albert Camus (1913-1960): «a man who says no. But, if he refuses, he does not give up: it is also a man who says yes, from his very first movement» (*The Rebel*, Paris, Gallimard, 1983, p. 37).

He emphasizes the important role of artists in history as «Art is also this movement that exalts and denies at the same time» (id, p. 283). Considered by the writer as the major book of his works, *The Rebel* was published in 1951 during the tension and disturbance which followed the years of the war. Based on his past of being in the Resistance as well as being editor of *Combat* newspaper Albert Camus warns the thinkers and the great powers against deviant revolutions that would accommodate crimes and lead to the establishment of authoritarian regimes. He offers an alternative path, that of tolerance, «can we deny injustice for ever without ceasing to acknowledge the nature of man and the beauty of the world? Our answer is yes. This moral code being simultaneously rebellious and faithful is in any case the only one to light the way to a really realistic revolution».

He welcomed revolt as a friend of freedom, but also as a source of solidarity: «I rebel, therefore we are» (id, p. 46). As a challenge to historical and artistic time, emerges Martial Raysse's painting, *Liberté Chérie*, created for his exhibition at the Central Institute of Fine Arts in Beijing in 2000: in a confined space a mannequin, the tool of artists since time immemorial, seems to embody a revolutionary character who tried to «clear the table». He finds himself hand-tied, frozen in his desire to paint «another world»... A crushed rebellion, a souvenir from way back in time, this universal impact is underlined by the use of tempera with which Martial Raysse perpetuates the techniques of the masters of centuries past.

The claiming of the responsibility of artistic heritage is also asserted by Ramin Haerizadeh. In the Dadaist tradition developed by Austrian artist Raoul Hausmann under Hitler's Nazi regime, he uses collage, which he humorously associates with photography, painting and digital manipulation, to oppose the authoritarian politics of the Iranian government.

The demonstrations that followed the re-election of Mahmoud Ahmadinejad as president were perhaps a sign leading to a dream of change. It can become a reality: with these words: *We choose to go on the Moon*, John F. Kennedy decided in 1962 that an American was going to soon set foot on the moon, a promise that was to be kept. Ramin Haerizadeh recaptures this expression in a series of works dating from 2009: the Iranians would also like to fly, to the moon thirty years after the Revolution that turned his country into an Islamic Republic.

Victim of censorship and exiled in Dubai, with his brother Rokni, the artist looked from afar at their actions, reduced to living these historical moments through the frustrating and often biased go-between of American news programs. Rokni regrets that they refuse to «face up to the era», according to the precept dear to English artist Richard Hamilton from whom he borrows the title of his 2010-2011 work *Just What is it that Makes Today's Homes so Different, so Appealing?*. In this video, he develops a vision of hypnotic nightmares: men are nothing more than animals in a chaotic kingdom located on the edges of anxiety.

ACT III



It's in 1953, that one must search for the origins of the chaos in Iran which brought tyranny to the power, says Shirin Neshat with his photograph of *Summer 53*. She reconstitutes a «fake» demonstration as a metaphor of this coup instigated by the US secret service which overthrew the democratically elected government of Prime Minister Mohammad Mossadegh, restoring thereby the power of the Shah.

Through *The Landscape is changing*, Mircea Cantor also makes a point of an intriguing protest, which he staged in Tirana, Albania. Silent protesters argue calmly through the city, waving empty-of-words placards on which people have preferred to paste mirrors. Reflecting a fragmented and distorted image of reality, these mirror-signs are as much a way to invest in a form of political action as a meditation on the specific issues of the protest. With *Tracking Happiness* Cantor shapes the paradoxes of an era (those of the Internet and telecommunications) where all tracks seem doomed to obliteration. With the era of electronic surveillance, of massive storage of information and geo-localisation of individuals in real time, one unexpectedly retains less and less lasting tracks. This is the meaning of this dancing march of young women who each rub out the tracks left by the preceding person, leaving a huge wasteland of pristine white sand.

This feeling of a world adrift is also significant in *Visions of the World* (Greece, Summer, 2006). This photograph of masked individuals throwing stones does not immediately bring to mind the student demonstrations that took place in Greece, but rather a violent civil war. The impression is reinforced by the refusal of aestheticism and the pixelation of the image. This effect is deliberate created by Italian philosopher Fulvia Carnevale and Englishman James Thornhill who founded the Claire Fontaine collective, named after the famous French brand of office supplies: in their eyes, the image hides the truth just as much as it reveals it.

In 2007, in *HEX*, Kendell Geers also tells us to challenge our first impressions: the star one firstly notices is actually made up of police batons, being repressive tools.

Playing with symbols to better dismantle them: Zoulikha Bouabdellah does it by refusing to come out in favour of either the neo-colonial or orientalist clichés. «*My roots are in Algeria, my trunk is in France and my branches are elsewhere*» she said in regards to her dual nationality. Her status as a woman artist, a Muslim, a non-believer, also helps shape her identity. She mixes these elements in 2003 in *Let's dance*: a single shot, framed on her waist and hips wrapped in blue, white and red scarves, offers a filmed version of a choreography of the Marseillaise following the rules of oriental dancing. *Liberty Leading the People* by Delacroix waving the French flag over her breast; Zoulikha Bouabdellah sticks it right onto her skin, over her belly which becomes a standard bearer of the national emblem.

If humour and disrespect are the modes of expression often preferred by artists, minds remain permanently marked by poetic evocation. It carries us thereby along with the sound of a large megaphone, broadcasting the noises of a demonstration, the living memory of the Mexican struggles for liberation during the early twentieth century. At the rear, a video shows the flag of Mexico square, floating in the wind as if it were a protection and also a reminder of that historical period. Filmed from dawn to dusk, this symbol is now part of everyday life: passersby fleeing the excesses of the sun seek shelter in the shadow of its mast.

The anthropological observation and ephemeral movements feed Francis Alys' approach in this device of 1999 called *Zócalo*. The artist is indeed the researcher of the future that transforms our cities into a laboratory of the present time: according to a secret alchemy, he presents or deciphers in the social fabric, the seeds of the revolt.

ACT IV

THE JOURNAL
OF MOSCOW

after WALTER BENJAMIN

A leading German critic of the twentieth century, Walter Benjamin wrote the diary of his two-month stay in Moscow in 1926-1927. Originally, this text was not written for publication: only guidelines to himself, the author's texts give an uncensored direct overview of the Soviet government. The writer wants to get a clearer picture of the situation before deciding whether to join or not the German Communist Party and a possible move to Russia. He was to choose the only party possible after having lost his illusions: i.e. belonging to no organisation. Walter Benjamin also abandoned wanting to leave Germany but, because of his Jewish origins, went to France when Hitler rose to the power in 1933. When German troops invaded France six years later, the critic had to go back on the road: his escape on foot through the Pyrenees to get to America via Spain led to his death.

This destiny is marked with the imprint of authoritarian regimes which bring men to heel, crushing the self at every moment so as to destroy them little by little. The author wrote in Moscow in 1926 that «each week involved organisational changes and efforts are taken to hide the best methods. We also talked about the decline of privacy. It is true that there is no time left» (The Moscow newspaper, Paris, L'Arche, 1983, p. 129). The state requires complete devotion from individuals, as in Gogol's novel entitled The Nose (1835). It tells the story of a St. Petersburg official whose nose disappears one day to become a high government official, refusing to return to the face it belongs to. This questioning of authoritarian bureaucracy serves as a starting point to the major video installation by William Kentridge in 2008, *I Am Not Me, The Horse is Not Mine*. Combining archive footage and music reminiscent of opera, the artist puts his finger on the issue of individual involvement in a repressive system.

This coercive regime is described by Walter Benjamin who attends a «legal debate»: «In a niche a bust of Lenin. Discussions were held on the platform of the stage which was circled, on the right and left by paintings of the proletariat, a peasant and an industrial worker. On the top of the proscenium, the emblems of the Soviets (ibid. p.74). A filigree border was traced, separating any artistic freedom from the images servicing Russian power. This «thin edge» mentioned by Braco Dimitrijevic in *Thin Edge of Convention II* will continue to widen. The artist presents photographic portraits of the key players in Russian Constructivism: Rodchenko, Tatlin, Larionov, Popova, and Mayakovsky. Although present, their faces are kept at a distance by the large glass plates covering them. This impression of being absent is reinforced by damaged pairs of shoes, laid on the ground, as if they were abandoned. In the background the avant-garde art has ceased to be the reflection of the utopian impetus of the October Revolution.

If ideals and artistic creation have to die, they will be smothered by oil, Andrei Molodkin suggests. A driver of tanker trucks loaded with black gold during his military service in Siberia, the artist filled Malevich's supreme shapes with this liquid in *Untitled (After Malevich-cross)* in 2009. Revisiting these former works enables him to draw up a summary of the current situation: a complete merger between art and the world economy symbolised by the power of oil. The artist is in keeping with Walter Benjamin's approach, which offered, using traditional elements a representation which is more complex and permanently anchored in the present day.



ANDREI MOLODKIN *Untitled (After Malevich-Cross)* | 2009 | Russian crude oil, acrylic, metal fixtures | © Andrei Molodkin | Courtesy Almine Rech Gallery, Paris / Bruxelles | Photo Rebecca Fanuele

WILLIAM KENTRIDGE *His Majesty Comrade Nose* | 2008 | (Extract from *I Am Not Me the Horse Is Not Mine*, Installation of 8 video projections) | Video, sound | © William Kentridge | Courtesy Goodman Gallery, Johannesburg / Marian Goodman Galerie, Paris

BRACO DIMITRIJEVIĆ *Thin Edge of Convention II* | 2006 | Black and white photograph, glass, leather | © Braco Dimitrijević/CNAP | Courtesy the artist and Centre national des arts plastiques - ministère de la Culture et de la Communication, Paris | Photo Braco Dimitrijević



ACT V

OEDIPUS THE KING

after SOPHOCLES

This last section of the exhibition is designed like an apotheosis.

After sharing the vision of the artist who defies the image of the dictator and the abuse of power, who denounces the tyranny of consumer society or the war of images imposed by the new technologies, the visitor finds himself in the solitude of creation itself where its limits are erected and where the balance of powers is established between the artist and tyrant ... The threshold of its function of critical vigilance is established by taking into account the forces present: where does he stand compared to his own tyrannical demons?

In 1996, in *Ubu Tells the Truth*, William Kentridge reflects on this proximity with power by putting his own self on stage in *Ubu The King*, caricature of the tyrant invented by Alfred Jarry in the late nineteenth century. Everything is transposed into post-apartheid South Africa, homeland of the artist, serving as a metaphor for the absurdity of an authoritarian system.

One of the first renderings of the rock bottom absurdity of the tyrant is described by Sophocles in *Oedipus King* written after 430 BC. The Greek tragedian narrates the fate of Oedipus who killed his father and married his mother, unwittingly, and thereby places himself above the divine precepts. The ancient chorus warns Oedipus against the pride of the man who wants to dominate everything: «*excess begets the tyrant. When excess, overly inflated with chimeras and carelessness, attains the highest point, it is so as to suddenly dive, with legs cut off, unusable, into a fatal abyss. May on the contrary, the well led salvation be taken for the salvation of the city and never sink*» (Oedipus King, Paris, Hatier, 2007, p. 39).

Excessive, the weight of the art market and the tension it creates on the exercising of the artist's freedom? To the phrase written in neon by Bruce Nauman in 1967 «*The True Artist Helps the World by Revealing Mystic Truths*», the Claire Fontaine collective responds with a resounding irony in 2004 «*The true artist produces the most prestigious commodity*», thereby denouncing the tendency to confuse art with luxury and the hegemony of financial concerns in the field of art.

The latter has gradually invaded the sphere for the artist's expression. In the video *The Resurrection of Alchemists* of 2008, Braco Dimitrijević shows himself holding forth on the importance of art in society. His words are scrambled by scrolling digits which broadcast the stock market figures. Has Mass been said, the battle lost against this ultimate tyrant which is money and the art market?

That would be overlooking the resilience of artists, be it in violence or in withdrawal.

ACT V



If the «global» artist, nowadays cannot adopt a critical position outside the art institution or the art market, he is always confronted with this twin hood at the very origin of the creative act: «I is another»*... One is in the system and the other against this same system. The struggle is fierce between radical thinking and the system of sovereign standards. While some make the portrait suit their patrons and their collectors, Maurizio Cattelan literally hangs his gallery owner up against one of the walls of his gallery at the opening of his exhibition, «working» the crucifixion of his shop owner. The photograph of this performance, undertaken with the complicity of the gallery, has become the emblem of the gallery (and the visual representation of the *Big Brother* exhibition...).

Choosing sides, resisting« or becoming compromised»? If facing a correctly identified tyrant the heroic exercise of artistic resistance finds a form of support and a shape, the dialectic of «master and slave» is also exercised in a society of freedoms. The artist is by definition the one that escapes you, confuses and shapes enigmas as so many questions about the established systems.

In 2008, in *What Jackson said to Andy (All Artists Are Either Cowboys or Indians)*, Nathan Coley refers to what the American painter Jackson Pollock reportedly told Andy Warhol: «All artists are either cowboys or Indians». Posted up with incandescent bulbs, Pollock's sentence acquires an enigmatic dimension that blurs references.

Farhad Moshiri also destabilizes the viewer by the kitsch technique of his *Cowboy and Indian* in 2007. His childish pictures are all clichés and stereotypes immediately perceptible by everyone, but do they really help overcome the barriers of cultures and frontiers?

Jan Toomik also made a reference to childhood so as to deliver a word that transcends borders on the subject of a universal theme, filial love but also on the impossibility of gaining independence... In 1998, the artist celebrated this feeling in *Father and Son*, a video with an evocative title. Jan Toomik depicted himself skating naked on the frozen surface of the Baltic Sea while the sounds of his son singing could be heard, ringing like a prayer. This child was ten, the same age when the artist lost his own father. The living is united around this tragedy transcended by the creative energy operating on psychoanalytic method. Tragedy may fall upon the individual but also befall an entire population: the iced sea brings to mind the austerity and the closure of the Soviet bloc to which Estonia, birthplace of the artist, was forced to remain attached because of 1940 until its independence obtained in 1992.

These great historical upheavals recall the tininess and fragility of the human condition. Thus, during the period of «thawing out», a term used as soon as Stalin died in 1953, to indicate the warming of the relations between the eastern and western blocks of the Cold War, man has been struggling to emerge from a dark period. Dimitry Gutov gives a concrete shape to this struggle in *The Thaw* video shot in 2006. The artist himself is represented dropping endlessly into a huge puddle of muddy water formed by melting snow. In the background of this uprising attempt echoes the music of Shostakovich, defender of the idea of a Russia finally set free from tyrannical ideological control.

The personality and the authoritarian regime of Mao Zedong are reflections of this excess. In *The artist and his tyrant*, in 2011, Yan Pei-Ming gives what is more the great helmsman lying on his deathbed giant proportions, next to which the viewer feels like he or she is living under influence. This format is similar to that of propaganda works that the artist, from Shanghai, must have painted in China during the Cultural Revolution, before going into exile in France in the 1980s. Since 1987, President Mao's features haunt the many portraits made by Yan Pei-Ming. In portraying him dead, the artist lends to this representation a remedial role in the grieving process. This separation is indeed painfully experienced by Yan Pei-Ming who, after rejecting the model of his own father, became attached to the figure of Mao, «I need his image, I need him to exist, to be me».



FARHAD MOSHIRI *Cowboy and Indian* | 2007 | Acrylic and sequins on canvas | © Farhad Moshiri | Courtesy The Farjam Collection. Photo André Morin

BRACO DIMITRIJEVIĆ *The Resurrection of Alchemists* | 2006 | Video, sound. © Braco Dimitrijević | Courtesy l'artiste et Galerie TORRI, Paris | Photo Braco Dimitrijević

BRIGITTE RUBIGNAC *La combattante* | 2004 | « Portrait anonyme » series | Oil on canvas | © Galerie de France, Paris | Courtesy l'artiste et Galerie de France

* Arthur Rimbaud « *Illuminations* »

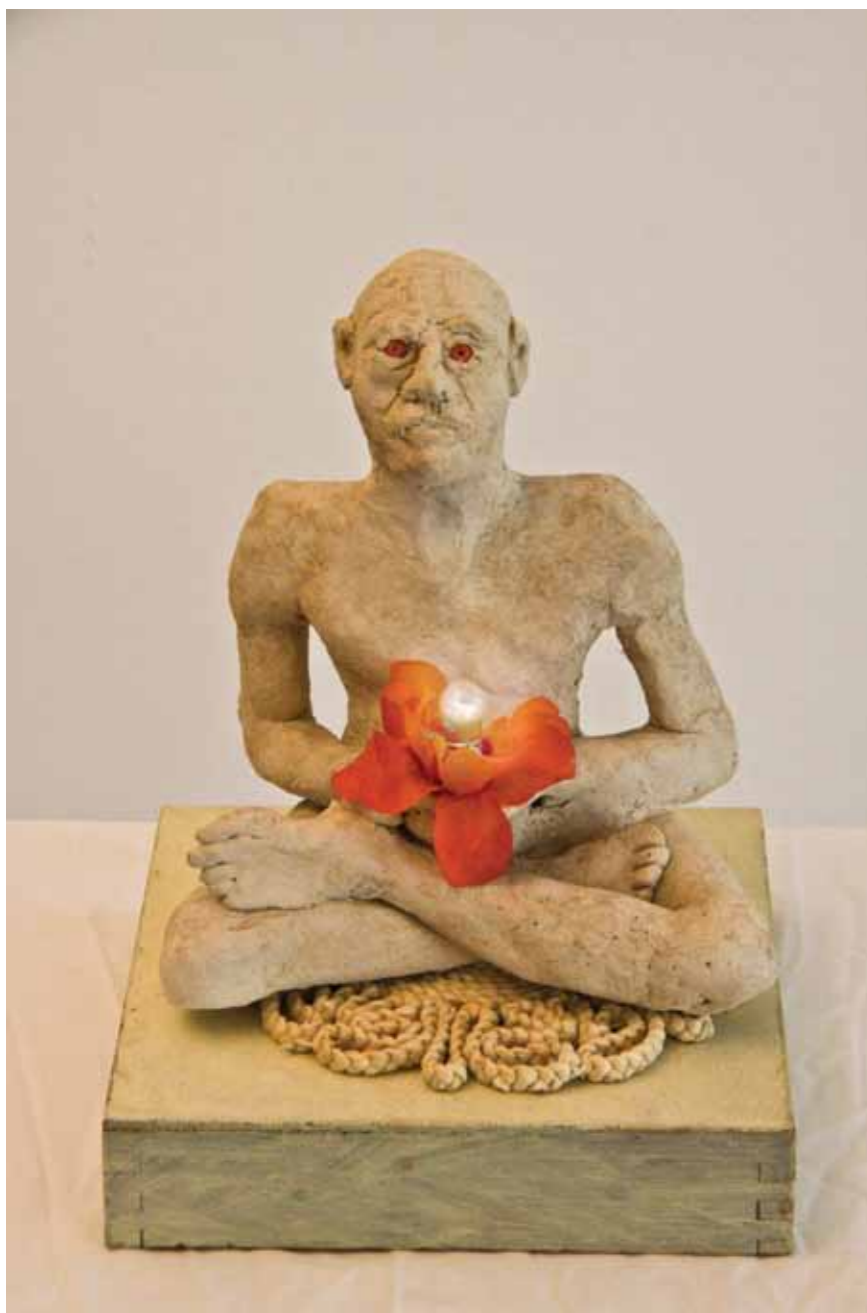
ACT V

Kill the father or resign oneself to a complicit silence? Between these two positions, a third emerges. It can be adopted following a certain Pier Paolo Pasolini who uses the metaphor of the death of fireflies lighting up the earth with a careful vigilance. As soon as they go out he regretfully notes the transformation that suffered the «*degenerated, ridiculous, monstrous and criminal nation, One just needs to walk down the street to understand*». But, of course, to understand the change in people, you must understand them. I, unfortunately, loved these people of Italy, both outside the power schemas (on the contrary in desperate opposition with them), as well as outside the humanitarian and populist schemas». («*The article on fireflies*», in *Corsair writings*, Paris, Flammarion, 1976). A civil poet, he wrote that his nation, once in good health, has today become in his eyes sterile and should recover and discern the conformist popularization that has struck it.

«*The price of freedom is eternal vigilance*», says Johan Creten in 2002 in *Eagle With Eyes - The Price of Freedom is Eternal Vigilance*. A symbol of power, this huge eagle shelters eyes under its wings. A mythical figure, at the edge of fantasy, it forges the link between past craftsmanship and today's anxieties.

Brigitte Aubignac also uses an ancient legend, that of the faun, a creature from Roman mythology, half man, half-animal. In a series of fauns, made between 2006 and 2008, from which *The Closing* is issued, the artist pays tribute to these guardians who have a primordial knowledge of nature who link us to that part of the great poetic mystery of the origins. Lonely and marginalized, gauged and judged by humans, they seem lost in this strange industrial decor. The element of mystery that these fauns represent leads to their rejection but may also stimulate a desire for their freedom. They are like fireflies, conjured up by Pasolini to embody possible forces of opposition awake when men sleep, they become visionary vagabonds, described in 1977 by Iggy Pop in his famous song *The Passenger*. Referring to a certain passenger of the night and this song, Claude Leveque thereby named his neon made in 2009 from his awkward drawing of a street lamp.

Martial Raysse was inspired by the «Coco Mato» exhibition organized in 1974 by his brother in Paris. The objects made from natural materials by American Indians or African tribes that were presented have prompted the artist to highlight handmade objects in contrast with the merchandizing of art. He chose paper-mâché to make *The Wiseman with the rose*. A Wiseman sitting in the position of the Buddha, his reddened eyes shine like signals of warning or revolts to come. This is the eye of the artist against the tyrant who, by his virtues of temperance forces himself to counter the excess...



MARTIAL RAYSE *Le sage à la rose* | 1975 circa | Papier mâché, lamp and fabric | © Adagp Paris 2011, Martial Raysse | Courtesy l'artiste et Galerie de France | Crédit Diego Parra

CLAUDE LEVEQUE *The Passenger* | 2009 | White fluorescent lights | Design by Léo Carbonnier | © Adagp Paris 2011, Claude Lévêque | Courtesy the artist and Kamel Mennour, Paris | Photo Léo Carbonnier

YAN PEI-MING *L'Artiste et son tyran* | 2011 | Oil on canvas | © Adagp Paris 2011, Yan Pei-Ming | Courtesy Massimo De Carlo, Milan et David Zwirner, New York | Photo André Morin



DINARD ...

At the beginning of the nineteenth century, Dinard was a simple fishing village ideally situated between the Rance and the Channel. Its particularly mild climate attracted the British who built the first of the town villas on the banks of the Rance. The middle of the century saw the birth of tourism and sea bathing, fashions that were to revolutionize the face of this small village. Holidaymakers encouraged the building of the famous villas and "castles by the sea", veritable laboratories for architectural examples that combine grandeur and fantasy. Today Dinard owes much of its picturesque character to this extraordinary confrontation between an unspoiled natural habitat and the many villas along its rugged coastline.

The town's urban development mainly took place from 1880 to 1930. It was booming at the time as an internationally recognized seaside resort, Dinard was the pride and joy of many developers and builders of luxury resorts and buildings. The structural facilities of a holiday - hotels, bathing establishments, casinos – took shape around the main attraction of the resort, the Ecluse beach. The "Pearl of the Emerald Coast" was then in its heyday, a muse for Belle Époque writers and artists. Just as much as landscapes, the social life and the resort's lively beaches offered inexhaustible themes for the artists' inspiration. Foujita, Picasso, the Sâr Péladan, Oscar Wilde, Judith Gautier, among many others all of them stayed at Dinard.

Since the 1980s, the town has been taking off once again, thanks in particular to a policy committed to supporting heritage and culture. A ZPPAUP (Zone for the Protection of Architectural Heritage and Urban Landscape) has been protecting the town's heritage including 407 of its most beautiful villas. In 2003 Dinard was awarded the title of City of art and history. Visits and events are held throughout the year in this context, allowing visitors to discover the town's remarkable quality of life.

The cultural policy undertaken over the last 20 years has been a creative encouragement and carries with it the town's identity. The British Film Festival showcases film production from across the Channel. The International Festival of classical music, resonates annually echoing the concerts performed during the Belle Époque period.

Major exhibitions have been largely devoted to contemporary creation. For the first time, the power of speech was given to artists from the François Pinault Foundation with the triumphant exhibition *Who's Afraid of artists?* As an echo to this austere view of the world, *Hope!* became part and a process of hope and irreverence. The third panel of this triptych is a subject that the recent news has rendered particularly relevant, Dictatorship or how the artist behaves in the face of a tyrant.

TO SEE, TO DO, THIS SUMMER



At the time of the Soviets Exhibition

In parallel to the *Big Brother, Artists and Tyrants* exhibition, this exhibition prolongs the questioning that takes place around the complex relationships which artists experience when facing dictatorship. The works presented here are witnesses of the official art showcased in the public buildings of the ex- USSR. Propaganda works serving a regime; they are impressions of events of the time soaked in fear and hope which bring us a living message of what was experienced «*At the time of the Soviets.*»

13th edition of Summer Operas

«*L'ivrogne corrigé ou le mariage du diable*» an unpublished comic opera by C. W. Glück
Mathurin and his friend Lucas drink from morning to night. Lucas wants to marry Colette, Mathurin's young niece Mathurin agrees. But the girl is in love with gorgeous Cléon! With the help of a few friends, Mathurin's wife invents a plot to enable the two lovebirds to marry and punish our two fogies... She summons the Devil himself ... Here, nothing is serious, neither the misfortunes of Colette nor Lucas and Mathurin's descent into Hell, nor the two drunks' redemption...
02 99 36 19 54 / info@arma-opera.com
www.arma-opera.com

19th Summer Theatre Season / *The Alamo Victory or Death*

It is between legend and history that for the nineteenth season of the summer theatre, the «*The Fires of Harmattan*» professional theatre company has chosen to tell you about on stage, at Dinard's Palais des Arts et du Festival, one of the most famous moments in the history of the American West: The Battle of the Alamo. A team of over thirty people: actors, technicians, musicians, armourers and stuntmen will immerse you into the heart of the siege and the battle where the famous Davy Crockett was killed. If the American West has a legend, then it was born in the Alamo!
21st and 23rd July / 4th, 6th, 11th, 13th, 18th and 20th August 2011 / Palais des Arts et du Festival / 8.45PM

22nd International Music Festival

Murmurs and storms, 5th to 21st August 2011 / Art Director: Kun Woo Paik
The Festival highlights the links maintained between composers of yesterday and today
Kun Woo Paik, François Frédéric Guy, Alexey Lebedev, Dmitry Kniazev, Alexander Ghindin, Nikolai Petrov, Fredrik Ullens, Elegiac Trio, concert by children and young talents ... www.city-dinard.fr

"On Zoute"

Thursday 11th August 2011, «*Blue Note*» the 12th art galleries and artist studios' evening,
A night dedicated to art and artists. On the 11th August each year Dinard lives to the rhythm of art galleries and shops opened up to midnight. And to prolong the "Zoute" concept all through summer, an exhibition will be held at the casino and art galleries and workshops' display will be presented at the tourism office. www.artetdinard.com

HOW TO GET THERE ?

400 kilometres from Paris via the A11 Motorway and 70 kilometres from Rennes.
Via the RN 137, towards Saint-Malo, then Barrage de la Rance and Dinard.
180 kilometres from Nantes via the RN 137 via Rennes, towards Saint-Malo, then Barrage de la Rance and Dinard.

Hotels and Restaurants

To book your visit / Tourism Office / 2 boulevard Féart, B.P. 90261 / 35802 Dinard cedex
+33 2 99 46 94 12 / info@ot-dinard.com / www.ot-dinard.com / everyday, 9h30-13h and 14h-19h

EXTEND YOUR VISIT IN DINARD AND AROUND THE EMERALD COAST

What is there to discover in Dinard?

- La pointe de la Malouine
- La pointe du Moulinet; La Vicomté
- Saint-Énogat, Dinard's historical birthplace
- The Écluse and Priuré beaches
- The Clair de Lune promenade
- The Emerald Coast (La Côte d'Émeraude) : Saint-Briac ; Saint-Malo ; Dinard



BIG BROTHER ARTISTS & TYRANTS

11 06 > 11 09 11

palais des arts et du festival
2 boulevard wilson dinard / bretagne

IN SHORT

This year once again, Dinard's Palais des Arts is presenting a showcase for contemporary art but will be transformed for Big Brother into a narrative space for this demonstration of the power of art against the power of tyranny. There will be no less than 7 books and quotes referring to history and art history to accompany the visitor along the exhibition's path and provide him/her with a few reading and analytical keys.

Through a selection of fifty works of contemporary art from some thirty artists, the aim is to question the attitude of the artist when in front of each work: who is his tyrant; in what way does he/she resist the tyrant? At the end of the path, just as in a Greek tragedy or as in the «Ministry of Love» from George Orwell's book, these two characters find themselves facing each other in game of reversed mirrors where Big Brother is at the same time the observer and the one who is being observed.

ADEL ABDESSEMED / FRANCIS ALYS / ZIAD ANTAR / BRIGITTE AUBIGNAC / ZOULIKHA BOUABDELLAH / ANDRE BUTZER / MIRCEA CANTOR / MAURIZIO CATTELAN
NATHAN COLEY / JOHAN CRETEN / BRACO DIMITRIJEVIĆ / CLAIRE FONTAINE / KENDELL GEERS / DMITRY GUTOV / RAMIN HAERIZADEH / ROKNI HAERIZADEH
JENNY HOLZER / ZHANG HUAN / WILLIAM KENTRIDGE / KÄTHE KOLLWITZ / CLAUDE LEVEQUE / ANDREI MOLODKIN / FARHAD MOSHIRI / SHIRIN NESHAT
PEI-MING YAN / WILFREDO PRIETO / MARTIAL RAYSSE / MARC SEGUIN / CINDY SHERMAN / JAAN TOOMIK / JOANA VASCONCELOS / SISLEJ XHAFRA

THE EXHIBITION

Dinard, Culture Department +33 2 99 16 30 63 / Palais des arts et du festival / 2 boulevard Wilson. Dinard

Opening hours times / Rates

Palais des Arts et du festival / 2 boulevard Wilson / Dinard

Rates

Full price: 5 €

Teenagers (16 to 18), students: 3 €

Free Of Charge: Children and young people up to 15 inc., Enora Card, Unemployed, disabled and / or persons with restricted mobility, group over 10 people, Icom card, journalists (proof required),

Remove the sentence «Individual French / English audio guides: 3 €»

Remove the sentence: «Groups: may book visiting time slots +33 (0)2 99 46 50 63»

Guided Tours

Adults

→ Visit with comments by a guide, Friday evenings, 7PM, Saturdays and Sundays 3PM: 3 €

→ French / English audio guides: 3 €

Children

→ Guided Tours: comments with guide, Tuesdays and Thursdays, 11AM (Information and registration at the front desk) / Children audio guides : 3 €

Groups

Groups: upon prior reservation on +33 (0)2 99 46 50 63

→ Open visit (upon booking of a timeslot)

→ Commented visit in French or English, with guide: 40 € (max. 20 people)

Guided Tours for Schools

Monday to Friday from 9AM during school terms / Upon booking at the 02 99 46 50 63

→ Open visit (upon scheduled booking)

→ Guided visit from the 1st cycle to High School with guide (Class tariff 40€, max. 30 pupils)

Visit preparation documents, photos, a selection of bibliographical and in depth background documentation can be downloaded from the town's website

www.dinard.fr from May 2011

Catalogue

Under the direction of Dinard Mayor Sylvie Mallet and Ashok Adiceam, curator

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DINARD