

UN PRINTEMPS AU FRAC BRETAGNE

du 21 janvier au 15 mai 2022

Opening, thursday 20th of January, at 6 p.m.

Ghost party

Manon de Boer & Latifa Laâbissi



Ghost Party (détail) © Manon de Boer & Latifa Laâbissi

Artist Manon de Boer and choreographer Latifa Laâbissi meet in 2015 during a workshop around the influence of Oskar Schlemmer and the fluidity of working across media and different artistic languages.

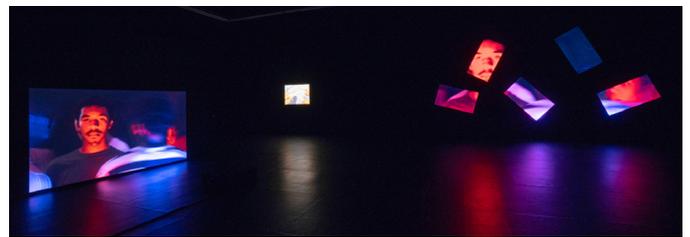
For both, pluridisciplinarity is essential to their work. They decide to deepen their collaboration in a deliberately dilated, stretched temporality, and in diversified work contexts like itinerant conversations, memories of reading and gardening, correspondence and collages.

Their dialogue steps out from result-driven processes, steady rhythms and prefigured calendars. Both de Boer and Laâbissi have consolidated trajectories and working methods and saw in their collaboration an occasion to challenge inertia and function differently. In this way, and over time, they are building a common corpus of images, a mental map that they activate and explore, questioning each other's discipline and advancing into a priori unknown territory.

Manon de Boer (1966, India), lives and works in Brussels. Using personal narration and musical interpretation as both method and subject, de Boer explores the relationship between language, time, and truth claims to produce a series of portrait films in which the film medium itself is continuously interrogated.

Latifa Laâbissi (1964, France), lives and works in Rennes. Latifa Laâbissi mixes genres and redefines formats to bring onstage a special kind of camera layering of figures and voices. The use of voice and the face as vehicles for certain states became irrevocably entwined with the danced act in *Self-portrait camouflage* (2006) and *Loredreamsong* (2010).

Jibade-Khalil Huffman



Jibade Khalil Huffman, *Tempo*, 2018, The Kitchen, New York, NY © Jibade Khalil Huffman

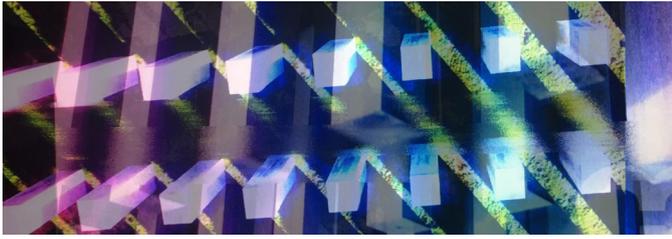
The Frac Bretagne presents the first exhibition of the Afro-American artist Jibade-Khalil Huffman in France.

Jibade-Khalil Huffman (b. 1981, Detroit, MI) is an artist and writer who uses found, archival material, and contemporary ephemera to address slippage in memory and language, particular to race and visibility. Often working site-specifically, his work takes the form of installation, video, projections, photographic light boxes, and photo collages printed on layered transparencies and paper. Foregrounding the materiality of digital media and its degradation over time, Huffman's approach dissolves explicit meaning in order to reconstitute it as objects in perpetual flux. Through projection and repetition, his work evokes the untranslatable, ruminating on the liminal qualities of singular experiences through the flattening of symbolic and semiotic hierarchies. Huffman derives much of his practice from the intersection of writing, poetry, found media and common speech, often cutting, sampling and shifting bits of video and excerpts of text into new formats. The idea of erasure—of certain voices, people, and ideas—as subject matter and as technique is central to his practice, in building up and removing layers of material in his videos and two dimensional collages.

Jibade-Khalil Huffman (1981, USA), lives and works in North Carolina.

Jibade-Khalil Huffman is graduated from Bard College in Annandale-on-Hudson, NY (BA, 2003), Brown University in Providence, RI (MFA, 2005) and the Roski School of Fine Arts at the University of Southern California in Los Angeles, CA (MFA, 2013). His work has been featured in solo exhibitions at MoMA (2021) and Magenta Plains (2020) in New York, the Cleveland Museum of Contemporary Art (2019) and the Ballroom Marfa Contemporary Art Center (2018).

Thomas Teurlai



© Thomas Teurlai

Artist inhabited by a buried history of forms, materials and ritual practices, Thomas Teurlai invests spaces all over the world, from white cube to decaying industrial spaces. Uncovering stories, rearranging sounds, sculptures and human sciences, the artist brings back life and movement to abandoned objects and stories. From this meeting between the worlds of alchemy, DIY and the sacred emerge hybrid installations that solicit our erogenous zones. The visitor finds himself involved, body and soul, in these spaces of quirky poetry, where time seems to expand.

For his exhibition at Frac Bretagne, Thomas Teurlai focusses on subsidence, a geological phenomenon describing the sinking of mega-cities due to the pumping of underground water and intensive concreting. This global collapse serves as the start of a filmic wandering in subjective view.

Cyberpunk reverie where a ghost museum wanders its feet in the water, collapsing under the repeated assaults of spores and other antediluvian viruses. A wandering back in time, weaving together seemingly distant spaces.

There will be the mummies of street artists lying on the dusty banks of a stillborn story.

A radioactive granite astrolabe making up the soundtrack, like an inverted monolithic Theremin.

And a text as a epileptic spinning wheel, spinning the way off to exit the tunnel.

On the other side of the stained wormhole.

Thomas Teurlai (1988, France), lives and works in Clichy. Graduated from Villa Arson, Nice in 2011, he completed his training with a post-diploma from the Lyon art school in 2014. In 2015, he was awarded the 17th Prix de la Fondation Ricard. His work is also presented as part of La Nuit Blanche and Ateliers de Rennes, Contemporary Art Biennale, at the Cantini Museum in Marseille (2016), at the Palais de Tokyo (2017) at La Panacée, Montpellier (2018) and at the Les Tanneries d'Amilly contemporary art center (2019).

PRACTICAL INFORMATION

FRAC BRETAGNE, RENNES (35)

Opening hours

Tuesday – Sunday 12:00 – 19:00

Rates

Full price 3 € / Reduced price 2 €

Free for children under 26

PRESS CONTACT DETAILS

FRAC BRETAGNE

Pauline Janvier

+33(0)2 99 84 46 08

pauline.janvier@fracbretagne.fr