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# ONE THING AFTER ANOTHER AMALIA PICA

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## **Exhibition**

From 5 June to 17 August 2014

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## **Opening**

Thursday 5 June 2014, 6:30pm

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## **Guided tour**

Friday 13 June 2014, 5pm

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## **Green Flashes**

« Repasser les singes »

**Dector & Dupuy**

Guided tour In Rennes streets

Saturday 14 June 2014, 4pm

« Course de lenteur »

**Fanny de Chaillé**

Rue Vasselot, Rennes

Sunday 6 July 2014, 4pm

In partnership with festival les Tombées de la Nuit

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**Curator:** Sophie Kaplan

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## **Production:**

La Criée centre for contemporary art  
with the support of Stigter van Doesburg Gallery,  
Amsterdam

Press officer:  
Solène Marzin  
s.marzin@ville-rennes.fr  
+33 (0)2 23 62 25 14

# PRESS RELEASE

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Argentinian artist Amalia Pica's first solo show in France is a continuation of a project begun at the Museo Tamayo in Mexico City in the summer of 2013. At La Criée she is presenting a group of sculptures and a new film in which she pursues her formal and political exploration of mathematical set theory.

Pica's works suggest systems of exchange, transmission and reception of information, at the same time as they offer a fresh reading of the avant-gardes and abstraction.

The issue of communication –of the statement and the performativity of verbal and non-verbal language– is a core concern for an artist committed to exploring its systems and modes of functioning. Through sculpture, photography, installation, performance and video, her work sets out to define the communicational codes we share beyond the barriers of language.

At the 54<sup>th</sup> Venice Biennale in 2011 Pica presented *Venn Diagrams (under the spotlight)*, a projection of two coloured circles inspired by the set theory John Venn developed to describe the logical-mathematical relationships of inclusion and exclusion.

The Venn diagram reference is especially significant for this artist: under the 1976–1983 dictatorship in her native Argentina the diagrams were banned from the school curriculum on the grounds of their subversive potential for instigating group dynamics and expressions of collectivity. Thus her work foregrounds the inherent political aspect of information exchange.

Since 2013, first at Museo Tamayo in Mexico with the exhibition  $A \cap B \cap C$ , then at Herald St. Gallery London, Kunsthalle Lisbon, Van Abbemuseum Eindhoven, and now at La Criée Rennes, Pica has been replaying the issues raised by Venn's diagrams.

For  $A \cap B \cap C$  she arranged coloured geometrical plexiglas shapes along the gallery walls: the exhibition was regularly activated by performers who brought the shapes together at the centre of the space, held them up in a way that gave rise to certain combinations, put them back in a different place, and then repeated the exercise forming a new composition.

Photographs and a film resulted from these performances and the film is being shown at La Criée together with a group of sculptures specially made for the exhibition. A joint venture with Mexican filmmaker Rafael Ortega, the film shows the shapes at rest, their slow activation by the performers and then the way they are combined, making up a new «sentence» each time. As an attempt to start at the crucial point (the intersection) the two screens projection starts with such close angles of the shapes that the narrative appears extremely abstract and it slowly unveils the performance as the zoom travels outwards.

The sculptures –metal structures with the same coloured Perspex shapes suspended from them– are memorials of the different compositions formed by the performers in the film . Functioning as «fixatives» of the shapes meetings, these visual statements form possible interpretations and narratives. Moreover the series synthesises many aspects of the history of abstract sculpture, including Minimalism, Kinetic Art and Constructivism.

Amalia Pica's exhibition at La Criée is a wordless narrative, an invitation to reflect on the construction, composition and effectiveness of all narrative and all language: in short, a visual semiotics.

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Amalia Pica is born in 1978 in Neuquén, Argentina.  
She lives and works in London.

# Green Flashes

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« Repasser les singes »

**Dector & Dupuy**

Guided tour in Rennes streets

Saturday 14 June, 4pm

Diverting expected guided tours, artists Dector & Dupuy make us discover a fantastic and hidden face of Rennes through their interpretations of objects found during a series of preparatory trails - holes in a sidewalk, wall writings and other broom traces -.

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« Course de lenteur »

**Fanny de Chaillé**

Rue Vasselot, Rennes

Sunday 6 July, 4pm

In partnership with festival les Tombées de la Nuit

«The race is a contest of speed; competition over a distance, a given route. I want to organize a race in the public space for a large number of people. In these times of promoting a certain speed, fighting spirit, competitiveness, productivity, I want to organize a race that would run counter to its vocation, reverse the process and invent a new rule: the loser is the winner!

This race is a slow race, it follows the rules of this type of competition but its purpose is reversed: This is the one which comes last, which is the slowest, who wins the race. Anyone can register, the course is around 50 meters and the rule is simple: it is to move forward, always forward. Stops and reversals are prohibited. So, advance, as slowly as possible in order to reach the finish line last.»

Fanny de Chaillé

# «One Thing After Another» Amalia Pica

## Visuals for the press

Please, respect captions and copyrights



Amalia Pica, *Memorial for Intersections #1*, 2013  
Colour coated steel and coloured Perspex. 184 x 220 x 114 cm.  
Courtesy Stigter van Doesburg, Amsterdam; Herald St., London;  
Johann Koenig, Berlin; Marc Foxx, Los Angeles



Amalia Pica, *Memorial for Intersections #2*, 2013  
Colour coated steel and coloured Perspex. 200 x 220 x 94 cm.  
Courtesy Stigter van Doesburg, Amsterdam; Herald St., London;  
Johann Koenig, Berlin; Marc Foxx, Los Angeles

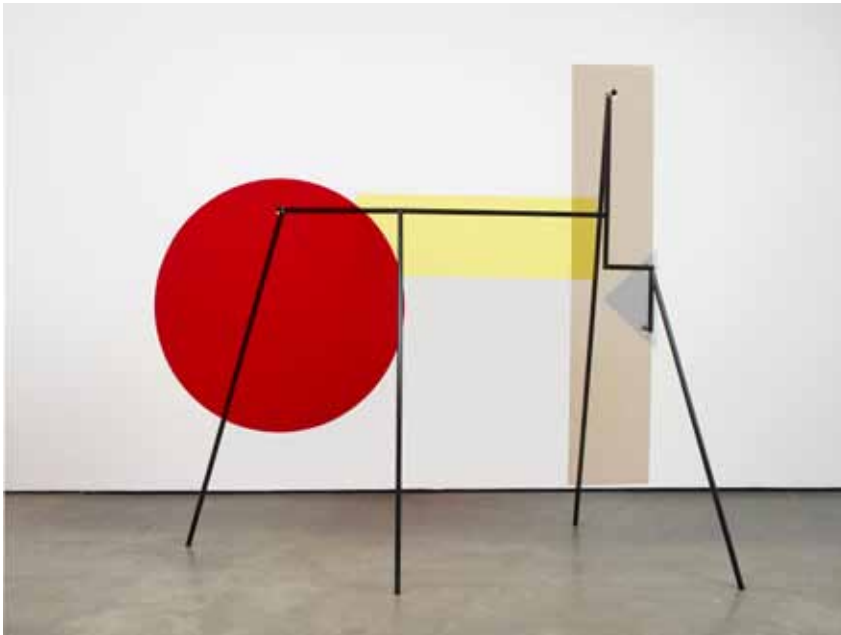
# «One Thing After Another» Amalia Pica

## Visuals for the press

Please, respect captions and copyrights



Amalia Pica, *Memorial for Intersections #3*, 2013  
Colour coated steel and coloured Perspex. 198 x 278 x 100 cm.  
Courtesy Stigter van Doesburg, Amsterdam; Herald St., London;  
Johann Koenig, Berlin; Marc Foxx, Los Angeles



Amalia Pica, *Memorial for Intersections #4*, 2013  
Colour coated steel and coloured Perspex. 180 x 200 x 85 cm  
Courtesy Stigter van Doesburg, Amsterdam; Herald St., London;  
Johann Koenig, Berlin; Marc Foxx, Los Angeles

# «One Thing After Another» Amalia Pica

## Visuals for the press

Please, respect captions and copyrights



Amalia Pica, *A∩B∩C*, 2013  
Installation view with performance. Museo Tamayo, Mexico.  
Courtesy Stigter van Doesburg, Amsterdam; Herald St., London;  
Johann Koenig, Berlin; Marc Foxx, Los Angeles



Amalia Pica, *A∩B∩C*, 2013  
Installation view with performance. Museo Tamayo, Mexico.  
Courtesy Stigter van Doesburg, Amsterdam; Herald St., London;  
Johann Koenig, Berlin; Marc Foxx, Los Angeles

# Works exhibited

## *One Thing After Another*

Amalia Pica

*Maremila*

*Mirediro*

*Remoromi*

*Similama*

2014

Four sculptures, colour coated steel and coloured Perspex  
Production La Criée centre for contemporary art  
with the support of Stigter van Doesburg Gallery, Amsterdam.

*ANBNANBN*, 2014

Amalia Pica / Rafael Ortega

Double projection, sound, color, 43'

Courtesy Amalia Pica / Rafael Ortega; Stigter van Doesburg,  
Amsterdam; Herald St., London; Johann Koenig, Berlin; Marc  
Foxx, Los Angeles.



# Biography and Bibliography

## AMALIA PICA

Born 1978, Neuquén Capital, Argentina  
Lives and works in London, United Kingdom

### SOLO EXHIBITIONS (selection)

#### 2014

*One Thing After Another*, La Criée centre for contemporary art, Rennes, France

*A∩B∩C (line)*, Van Abbemuseum, Eindhoven, The Netherlands

#### 2013

*What Colour is the Horse?*, Museo Nacional de Bellas Artes, Neuquén, Argentina

*Se essas paredes falassem*, Phosphorus, São Paulo, Brazil

*A∩B∩C (line)*, Herald St, London, UK

List Visual Arts Center, Cambridge (MA), USA

Museum of Contemporary Art, Chicago (IL), USA

*Memorial for intersections*, Kunsthalle Lissabon, Lisbon, Portugal

*Low Visibility*, Johann König, Berlin, Germany

*A∩B∩C (line)*, Museo Tamayo, Mexico City, Mexico

Galerie Johann König, Berlin, Germany

#### 2012

*Chronic Listeners*, Kunsthalle Sankt Gallen, St. Gallen, Switzerland

*Amalia Pica*, Chisenhale Gallery, London, UK

*On paper*, Basis, Frankfurt, Germany

*For Shower Singers*, Modern Art Oxford, UK

*Art Statements*, Art Basel, Diana Stigter, Amsterdam, The Netherlands

#### 2011

*Endymion's Journey*, Marc Foxx Gallery, Los Angeles (CA), USA

*I am Tower of Hamlets as I am in Tower of Hamlets, just like a lot of people*, Off-site project, Chisenhale Gallery, London, UK

*Amalia Pica: UMMA Projects*, University of Michigan Museum of Art, Ann Arbor (MI), USA

*Microphones, Red Carpet*, SKOR, Inkijk, Amsterdam, The Netherlands

#### 2010

*Babble, blabber, chatter, gibber, jabber, patter, prattle, rattle, yammer, yada yada yada*, Malmö Konsthall, Malmö, Sweden

*Babble, blabber, chatter, gibber, jabber, patter, prattle, rattle, yammer, yada yada yada*, Galerie Diana Stigter, Amsterdam, The Netherlands

*Alongside (two-person with Leonor Antunes)*, Marc Foxx Gallery, Los Angeles (CA), USA

Project Show Exhibition, Chisenhale Gallery, London, UK

*Microphones*, SKOR, Inkijk, Amsterdam, The Netherlands

*Alon Levin presents Arte Shows: Amalia Pica*, Project Room Gallery Klemms, Berlin, Germany

#### 2009

*Some of that colour (A Task for Poetry #3)*, Onomatopee, Eindhoven, The Netherlands

*On Education*, Galerie Christina Wilson, Copenhagen, Denmark

#### 2008

*Sorry for the metaphor*, Artis, Den Bosch, The Netherlands

*Robinson Crusoe*, Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain

#### 2007

*Grayscale BijlmAIR*, Stedelijk, Museum Bureau, Amsterdam, The Netherlands

#### 2006

*Si no estas tu*, Galerie Fons Welters Playstation, Amsterdam, The Netherlands

# Biography and Bibliography

## GROUP EXHIBITIONS (selection)

2014

*Beyond The Process*, Kunstraum Innsbruck, Innsbruck, Austria

2013

*Audible Forces*, F-320, New Delhi, India

*Ground control to Major Tom*, Cookie Butcher, Antwerp, Belgium

*Pablo Bronstein / Amalia Pica*, Ignacio Liprandi Arte Contemporáneo, Buenos Aires, Argentina

*Ruins in Reverse*, Tate Modern Project Space, London, UK; Museo de Arte de Lima, Lima, Peru

*Quiet*, Temple Contemporary, Philadelphia (PA), USA

*When Attitudes Became Form Became Attitudes*, Museum of Contemporary Art, Detroit (MI), USA

*Emmy Moore's Journal*, Salts, Basel, Switzerland

*The Future Generation Art Prize@Venice 2013*, Palazzo Contarini Polignac, Venice, Italy

*P&Co.*, Thomas Duncan Gallery, Los Angeles (CA), USA

*Version Control*, Arnolfini, Bristol, UK

*Artificial Amsterdam*, de Appel Arts Centre, Amsterdam, The Netherlands

2012

*Block, Pillar, Slab, Beam*, Aspen Art Museum, Aspen (CO), USA

*Coded Transmission*, galerie schleicher+lange, Berlin, Germany

*Common Ground*, Public Art Fund, New York (NY), USA

*Future Generation Art Prize 2012*, PinchukArtCentre, Kiev, Ukraine

*Idea is the Object*, D'Amelio Gallery, New York (NY), USA

*Material Information*, Nordenfjeldske Kunstindustriemuseum, Trondheim, Norway; HKS, Bergen, Norway

Nathaniel Mellors, Amalia Pica, Pilvi Takala, Galerie Diana Stigter, Amsterdam, The Netherlands

*New Works*, Herald St, London, UK

*On Apology*, CCA Wattis, San Francisco (CA), USA

*When Attitudes Became Form Became Attitudes*, CCA Wattis, San Francisco (CA), USA

*The Ungovernables: Generational Triennial*, New Museum, New York (NY), USA

*Ritual without Myth*, Royal College of Art, London, UK

*Au Loin, une ile!*, Fondation Ricard, Paris and the FRAC Bordeaux, France

*Silence*, Menil Collection, Houston (TX), USA

2011

*Priority Moments*, Herald St, London, UK

Incheon Women Artists' Biennale, Incheon, Korea

*ILLUMInations*, curated by Bice Curiger, 54<sup>th</sup> Venice Biennale, Venice, Italy

*Distant Star*, kurimanzutto, Mexico City, Mexico; Los Angeles (CA), USA

*Viewpoints*, Cisneros Fontanals Foundation, Miami (FL), USA

*Unresolved circumstances: video art from Latin America*, The Museum of Latin American Art, Long Beach (CA), USA

*Weltraum/Space, About a Dream*, Kunstahalle Wien, Wien, Austria

*Session\_15\_Press Release*, curated by FormContent, BolteLang, Zurich, Switzerland

*Coup d'eclat*, Fort du Bruissin, Lyon, France

*Testing Ground*, Zabłudowicz Collection London, London, UK

*Characters in search of an exit*, MOTInternational, London, UK

*NEXT SEASON*, Marc Foxx Gallery, Los Angeles (CA), USA

*The October Issue*, Louise T. Blouin Foundation, London, UK

*The Walls That Divide Us*, Apexart, New York (NY), USA

*Two Version of the Imaginary*, Annet Gelink Gallery, Amsterdam, The Netherlands

*A space without a use*, IBID projects, London, UK

# Biography and Bibliography

## 2010

*With Words Like Smoke*, Chelsea Space, London, UK

*Artists and Cities: Aichi Triennale*, Aichi Arts Center, Nagoya City Art Museum, Nagoya, Japan

*To the highest Mountain*, Gallery Christina Wilson, Copenhagen, Denmark

*Buen viaje*, Hayward Gallery, London, UK

*Hey, We're Closed!*, Hayward Gallery, London, UK

*Figures don't lie but liars can figure*, Performance in collaboration with Mariana Castillo Debal, Serpentine Map Marathon, Serpentine Gallery, London, UK

*The Chained Lady, the Microscope and the Southern Fish*, School of Fine Arts Gallery, University of Canterbury, Christchurch, New Zealand

*With words likes smoke*, Chelsea Project Space, London

## 2009

*Every version belongs to the myth*, Project Arts Center, Dublin, Ireland

*Pete and repeat*, Zabłudowicz Collection project space, London, UK

Manifestacion Internacional de performance, CEIA, Belo Horizonte, Brasil

*Deceitful moon*, Hayward Gallery project space, London, UK

*Amalia Pica & Felix Gmelin*, Vilma Gold Gallery, London, UK

Art Rotterdam Fair with Gallery Diana Stigter, Rotterdam, The Netherlands

*Street of Sculptures*, Open Source, Public Realm, Amsterdam, The Netherlands

## 2008

*Ayudas 07*, Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain

*Word Event*, Kunsthalle Basel, Basel, Switzerland

*Nothing of North*, Alexandra Saheb Gallery, Berlin, Germany

*Certamen, Explum*, Puerto Lumbreras, Murcia, Spain

Fiac Art Fair with Gallery Diana Stigter, Paris, France

## 2007

*Drawing typologies*, Stedelijk Museum, Amsterdam, The Netherlands

*Border Jam*, Museo Municipal Juan Manuel Blanes, Montevideo, Uruguay

*I know the world 2*, Spawasser Hq, Berlin, Germany

*100 x winter*, Museum De Paviljoens, Almere, The Netherlands

## 2006

*We all laughed at Christopher Columbus*, Platform Garanti, Istanbul, Turkey; Stedelijk Museum Beaubureau, Amsterdam, The Netherlands

*In order of appearance*, Living Art Museum, Reykjavik, Iceland

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## RESIDENCIES

### 2012

Headlands Center for the Arts, Sausalito, California (CA), USA

### 2011

Uqbar Foundation at Casa Vecina, Mexico City, Mexico

### 2010

Residency at Markus Lennikus, Baurmarkt 9, Vienna, Austria

### 2009

CEIA, Performance workshop, Belo Horizonte, Brazil

### 2007

BijlmaIR; Centrum Beeldende Kunst Zuidoost; Stedelijk Museum Bureau, Amsterdam, The Netherlands

### 2002

TRAMA Artists cooperation and confrontation program, San Miguel de Tucuman, Argentina

# Biography and Bibliography

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## AWARDS

2011

Paul Hamlyn Foundation Award, UK

Cisneros Fontanals Foundations Grants & Commissions Program, USA

Ily Prize, Art Rotterdam, The Netherlands

2007

Ayudas 07, C.C. Montehermoso, Spain

Certamen, Explum, Spain

2004

Mention of the Jury, Madrid Abierto, Spain

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## PUBLICATIONS (selection)

*Amalia Pica*, Chicago : Museum of Contemporary Art Chicago ; MIT List Visual Arts Center, 2013

*This Title is an Artwork of Mine- a group exhibition in a book*, Copenhagen : Revolver Publishing, 2013

*Ritual Without Myth*, London : Royal College of Art, 2012

*The Ungovernables*, New York : New Museum, 2012

*Amalia Pica - ILLUMInations: 54th International Art Exhibition La Biennale Di Venezia* *Vermoortel, Piernal*, Venice : Marsilio Editori, 2011

*About a Dream*, Vienna : Kunsthalle Wien, 2011

*Amalia Pica*, Malmö : Malmö Konsthall, 2010

*The Chained Lady, the Microscope & the Southern Fish*, Christchurch : University of Canterbury ; School of Fine Arts Gallery, 2010

*With words like smoke*, London : Chelsea space, 2010

*Contemporary Art in Latin America*, London : Black dog publishing, 2010

*Pete and Repeat: Works from the Zabłudowicz Collection*, London : Zabłudowicz Art Projects, 2009

*Some of that colour*, Eindhoven : Onomatopee, , 2009

*Questioning myths and clichés*, Amsterdam : Stedelijk Museum, 2007

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## PRESSE (selection)

Filipa Ramos, « Amalia Pica », in *Frieze*, n°161, March 2014

« Memorial for intersections. Amalia Pica », in *Cura Magazine online*, December 2013

Francesca Gavin, « Colour Theory / Amalia Pica », in *Sleek Magazine*, September 2013

« 100 best fall shows », in *Modern Painters*, September 2013

Ana Teixeira Pinto, « Amalia Pica's "Low Visability" », in *Art Agenda*, July 2013

« Amalia Pica », in *This is Tomorrow*, July 2013

« Basel Unlimited - Top five works to see... », in *Art Review online*, June 2013

Iori Waxman, « Speaking very quietly: Amalia Pica at the MCA », in *Chicago Tribune*, 19 June 2013

Nuit Banai, « Amalia Pica, MIT List Visual Arts Center », in *Artforum*, April 2013

Michelman, Elizabeth « Amalia Pica »s wrldly eavesdropping », in *Artscope*, March-April 2013

Stephanie Cardon, « Babble, Blabber, Chatter, Gibber, Jabber: Amalia Pica's quiet subversion at the List », in *bigredandshiny.com*, March 2013

June Wulff, « Boston-area to do list », in *The Boston Globe*, March 2013

« Strangers, 2008 », in *Private Eye*, March 2013

Sam Cane, « Amalia Pica: For Shower Singers », in *Aesthetica*, March 2013

Greg Cook, « Amalia Pica's Emo sculpture », in *The Phoenix*, February 22

« Amalia Pica At Modern Art Oxford », in *Art of England*, January 2013

Jacob Proctor, « Amalia Pica, MIT List Visual Arts Center », in *Artforum*, January 2013

Sarah Mayhew, « Simply Complex », in *Oxford Mail*, 17 January 2013

« Amalia Pica at Modern Art Oxford », in *Oxford Today*, 14 January 2013

« Amalia Pica: Questionnaire », in *Frieze*, n°148, July-August 2012

Pavel S. Pys, « Amalia Pica at Chisenhale, London » in *Mousse online*, 2 July 2012

# Biography and Bibliography

## PRESSE (selection)

Maxine Kopsa, « Conceptual Sex: Modernism acknowledges colour » in *Metropolis M*, n°3, June-July 2012

« Amalia Pica, in the studio with Charlotte Bonham-carter », in *Art in America*, June-July 2012

Skye Sherwin, « Artist of the Week 196: Amalia Pica », in *The Guardian*, 28 June 2012

Kari Rittenback, « Amalia Pica at Chisenhale », in *Rhizome online*, 27 June 2012

Kevin McGarry, « Out There | Art in Plein Air », in *New York Times Style Magazine*, July 2012

Eric Banks, « Against Monuments », in *The New York review of Books*, 17 March 2012

Holland Cotter, « Quiet Disobedience », in *The New York Times*, 17 February 2012

« Diary: Amalia Pica, Karsten Fodinger », in *Mousse*, n°32, February 2012

« Amalia Pica and Karsten Fodinger open exhibition at Kunsthalle St. Gallen », in *artdaily.org*, 30 January 2012

Antonio Garcia, « Para mi mamá, que está viva. », in *Suelta*, May 2012

« Amalia Pica », in *The Oxford Times*, December 2012

« Best of 2011 », in *Metropolis M*, December - January 2011

Joanna Fiduccia, « Amalia Pica's "Endymion's Journey" », in *Art Agenda*, September 2011

Perry, Colin « Mixed signals: Amalia Pica explores our fraught attempts at information exchange », *Modern Painters*, October 2011

« The Long Arm of the Metaphor », *Dalston Literary Review*, 25 October 2011

Claire Bishop, « Safety In Numbers », in *Artforum*, September 2011

Sally O'reilly, « Focus: Amalia Pica », in *Frieze*, n°140, June-August 2011

Charlotte Jansen, « A Space without a use at IBID », in *artslant.com*, 11 August 2011

John Carlos Cantu, « Amalia Pica display at UMMA explores difficulty of communication », in *AnnArbor.com*, 12 July 2011

Oscar Smoljan, « Une neuquina en la bienal de venecia », in *Rio Negro online*, 15 June 2011

Catherine Taft, « Leonor Antunes and Amalia Pica at Marc Foxx », in *Artforum*, May 2010

« Amalia Pica », in *Fahrenheit*, March 2010

Sandra Spijkerman, « Signalement: Amalia Pica », in *Kunstbeeld*, n°2, February 2010

Michelle Robecchi, « Art is a Constant Negotiation with Reality », in *Mousse*, n°25, September 2010

Jessica Lack, « Exhibitions: Deceitful Moon », in *The Guardian*, 1<sup>st</sup> August 2009

Bauza, Soledad « Arte, Patria, censura y poesía: el color del caballo de Artigas », in *La Republica, Montevideo*, 12 August 2007

« Montevideo sera sede de Encuentro Regional de Arte », in *El Pais*, 9 August 2007

Carlos Reyes, « Interview: Arte que interviene », in *El Pais*, 9 August 2007

« El paisaje montevideano será cambiado por artistas », in *El Pais*, 29 May 2007

LauraSchleussner, « The making of the moment: the work of Argentinean artist Amalia Pica », in *XYMARA online magazine*, March 2007

Nils Van Beek, « Midden in de winternacht », in *Mister Motley*, n°12, December 2006

Tirdad Zolghard, « We all laughed at Christopher Columbus. », in *Frieze*, n°103, November 2006

Laura van Grinsven, « Amalia Pica: "Playstation" – Si no estas tu » », in *artnews.org*, 25 November 2006

Bert Mebius, « Lachem om Columbus », in *Tubelight*, n°46, September-October 2006

Catherine Jones, « All I not what it seems in artist Amalia Pica's whitewashed statues », in *Liverpool Daily Post*, 22 September 2006

Maxine Kopsa, « We zien hetwel op tv », in *Metropolis M*, n°1, February-March 2006

Michael Gibbs, « Time and Again », in *Art Monthly*, n°283, February 2005

« Monument to Change », in *Art Review*, February 2005

# Text:

Filipa Ramos, « Amalia Pica »,  
in *Frieze*, n°161, March 2014

PORTUGAL

## AMALIA PICA Kunsthalle Lissabon, Lisbon

Can a performance become a sculpture and, if so, is such a transmutation achieved through duration or repetition? How can a body that lives and breathes be replaced by an immobile presence? Such questions lay at the heart of 'Memorial for Intersections', Argentinean artist Amalia Pica's exhibition at Kunsthalle Lissabon. The London-based artist's first show in Portugal articulated Pica's ongoing speculations about the subversive potential of Venn diagrams, and took her attempts to socially activate these mathematical representations a step further.

Venn diagrams – which depict elementary set relationships – were banned from primary education during the last dictatorship in Argentina (1976–83), according to the artist, because they illustrated collaborative practices and collective actions. Last year, Pica employed a group of four performers to compose new Venn diagrams using colourful, geometric, flat Perspex forms. These were enacted at the Museo Tamayo in Mexico City and at Herald St in London.

The diagram-building performances at the Museo Tamayo were documented in a series of black and white photographs that became the basis for the project at Kunsthalle Lissabon. Here, alongside two of these images, three large sculptural elements – which result from the artist's reading of the original photographic documentation – were shown one at a time, for around a month each. This meant that, in order to see the complete exhibition, the viewer needed to pay a monthly visit to the space.

Memorials for intersections 2, 7 and 4 (2013, presented throughout the months of November, December and January, respectively) comprise minimalist, black metallic structures that include the brightly coloured

translucent circles, triangles, rectangles and squares that generate each composition. The structures transform the original human gestures into cold, stylized frames that know no strain or tremor. The temporal and formal unpredictability of the original performances – it was impossible to determine their precise length, or to predict the exact configuration of each new group – becomes a permanent sculpture, or, in the artist's words, 'a memorial'. But if most memorials are monuments – that is, embedded in a rich substrata of symbolic references – 'Memorials for Intersections' is a delicate and literal tribute to the triumphs of algebra and, in particular, to the branch of mathematics that – by observing the characteristics of groups – celebrates touch, union and confluence.

Despite being fixed, the colourful plastic surfaces have a relative mobility, even if they cannot be removed or interchanged, they can be slightly rearranged. This reiterates the transience of the initial impulse, as well as articulating the relationship between gesture, documentation and object. Despite this process, the simplicity and playfulness of each memorial bears a disconcerting plainness that claims direct filiation to the best minimalist and constructivist traditions. The transparent geometrical figures that stand on the large metal frames assume shifting tones throughout the day, an ever-changing structure that reverberates the live acts that originated it.

The memorials can mean many things: they can be the transubstantiation of the hands that hold the shapes; a crystallization of the produced variations; the result of a faulty photographic documentation, or even the distilled remnants of a country's troubled past. Yet, they remain a solid body of sculptural figures that have a life and a presence of their own, regardless of their stratification. And so it seems that, yes, a performance can indeed become a very good sculpture.

FILIPA RAMOS

Amalia Pica  
Memorial for Intersections #1,  
2013, colour-coated steel  
and Perspex, 1.8 x 2.2 x 1.1 m



# Text:

« Memorial for intersections. Amalia Pica »,  
in *Cura Magazine online*, December 2013

**cura.**

**cura.** is a quarterly magazine, a publishing house, an exhibition space and a platform for editorial and curatorial activities.

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## Memorial for intersections. Amalia Pica



Argentinian artist Amalia Pica presents for the first time her work in Portugal within the show *Memorial for intersections*, hosted at [Kunsthalle Lissabon](#). The project is characterized by a dynamic temporal dimension, with a set of three different sculptures shown individually during the three months of the exhibition. A sort of progressive unveiling, where Pica's work appears in all its formal and conceptual depth. This new presentation is the development of some of the artist's previous projects, in particular of  $A \cap B \cap C$  displayed at Museo Tamayo in Mexico and at Herald St. in London earlier this year: the photographic documentation of this performance work, based on the arrangement of geometric Perspex shapes in the exhibition space, represents the starting point for Kunsthalle Lissabon's sculptures. These are thus catalysts for stories of avant-garde and abstraction, of rise and fall of utopias and appear as memorials for ephemeral moments, for transient episodes and images in which forms did represent and effectively create cooperation between individuals.

As usual in the artist's practice, the idea of communication, exchange of information and collective actions is the core for works which explore different media and motifs.

[Kunsthalle Lissabon](#)

Avenida da Liberdade 211 – 1

250-194 Lisboa – Portugal

8 November 2013 – 2 February 2014

# Text:

Nuit Banai, « Amalia Pica, MIT List Visual Arts Center »,  
in *Artforum*, April 2013



CAMBRIDGE, MA

## Amalia Pica

MIT LIST VISUAL ARTS CENTER

In her first major museum exhibition in the United States, Amalia Pica considers the urgency of communication and our continual experience of its failure. Honing this discussion, the London-based Argentinean deliberates on the relationship between the one and the many and on the ways in which singular speech acts simultaneously contain the possibility and hopelessness of collective enunciation. Pica's conceptual practice at large is highly attentive to images and forms, broaching "the political" in the broadest possible terms—a distinct strategy among a generation of artists represented to conspicuous effect at the New Museum in New York during the institution's 2012 triennial, "The Ungovernables" (in which Pica also participated). Emerging from the premise that social relationships and political realities are at once ingrained in the material and form of an artwork but are also highly contingent and performative, this aesthetic typology has dramatically proliferated over the past decade. But Pica's work ventures beyond de rigueur reflections on the systems of transmission, exchange, and reception of information that construct the public sphere. At the heart of her practice lies the question, What kind of individuation (and, by extension, what kind of universality) does this aesthetic engender?

At MIT List, the installations *Eavesdropper* and *If These Walls Could Talk (with door)* (both 2011) incorporate amateur listening and communication devices invented, one might suppose, to satisfy an individual's desire to be part of a network of social exchange from which he or she is excluded. In *Eavesdropper*, Pica appears to address this seemingly universal impulse by affixing a drinking glass to the gallery wall (at average ear-level), thereby suggesting the ad hoc and variably successful efforts made by wallflowers who wish to be in on the game. In *If These Walls Could Talk*, tin-can telephones fabricated from a panoply of empty commercial food containers (for garbanzo beans, tuna fish, soup) are attached to opposing walls and connected by a network of tautly drawn strings. As the lines crisscross the space, it is difficult to parse which cans are linked to which. Further, the open, receiving/transmitting side of the can is inaccessible to the viewer, oriented not out into the space, but the reverse, toward the wall. Though versions of this piece have been constructed in various ways depending on the site, here Pica employed two freestanding walls, positioned parallel to each other about half a foot apart. Though it is possible to stand either within this corridor (by passing through the wooden threshold via an architectural opening) or outside it, the acoustics are blocked all the same, making it impossible to communicate with anyone on the other side. Pica thus insinuates a wider political dimension, one in which



# Text:

Nuit Banai, « Amalia Pica, MIT List Visual Arts Center », in *Artforum*, April 2013

the production and consumption of canned goods contribute to linkages and divisions on a global scale. Indeed, if these walls could talk, what material conditions of labor would they reveal? What discussions between the so-called developing and modernized countries would they divulge? Who would be included in these conversations? Who left out?

The imperative to participate in the manufacturing of the public sphere—whether or not an immediate audience is present and often in the face of severe political repercussions—is evident elsewhere in this show, in works such as *Reconstruction of an antenna (as seen on TV)*, 2010, and *Venn Diagrams (under the spotlight)*, 2011. In each instance, the artist provides contextual information that discursively animates the formal structure: in the former, a makeshift antenna, created in the hopes of catching the signal for the broadcast of a popular music competition in Afghanistan, and in the latter, a graphic device that, during the period of dictatorship in Argentina, had been made illegal with the paranoiac aim of eliminating the very possibility of seditious thought. Pica's argument is that the particular political frameworks in which these sculptural and visual forms become legible can be extrapolated to wider fields and forces of power encountered by all subjects regardless of nationality. All forms are political, therefore, and all politics become form; this open-ended proposition would be callow sloganeering were it not for its allusion to a symbolic community of speakers and listeners—an imaginary selection of subjects called forth to materialize, in their own languages, the proximities and distances between *and* within complex geopolitical configurations.

—Nuit Banai



Amalia Pica, *If These Walls Could Talk (with door)* (detail), 2011, wood, tin cans, screws, paint, glue, string. Installation view.

ART IN AMERICA, JUNE/JULY 2012

# AMALIA PICA

## IN THE STUDIO WITH CHARLOTTE BONHAM-CARTER

"LANGUAGE IS A DIRTY AFFAIR," says Amalia Pica. "It changes all the time; it is modified and misunderstood, but no matter how imperfect it is, we still use it, because human beings need to talk to one another." Communication is at the core of Pica's work. Using a variety of mediums, including film, sculpture, photography, installation and performance, Pica investigates its uncertainties. She draws upon different visual and spoken forms of exchange, as well as transmission devices such as antennae, acoustic locators and megaphones, to explore the gaps between reality, perception and memory.

Born in 1978, in Neuquén, a province in western Argentina, Pica spent her earliest years under post-Perón dictatorship, until the junta ended in 1983. Though this troubled period in Argentinean history is only one of many influences on her work, the issue of constructing memories of the past, often through pedagogy, is a recurring theme. Pica has made a number of films in which she wears a white lab coat—the uniform of teachers and students in public schools in Argentina. Adopting the persona of a teacher, Pica highlights differences between what is taught in schools and the actuality of events. The teacher in these works tries to negotiate this discrepancy by "fixing" the errors.

After attending the National Fine Arts Academy in Buenos Aires in 2003, Pica studied at the Rijksakademie in Amsterdam. In 2008, she relocated to London, where she sees herself remaining for the foreseeable future. It has been a busy year for the artist. In 2011, Pica participated in the exhibition "ILLUMInations" at the 54th Venice Biennale and received grants from the Cisneros Fontanals Art Foundation and the Paul Hamlyn Foundation. This year, she was included in "The Ungovernables" at New York's New Museum and has a solo show currently at Chisenhale Gallery, London, with plans for an exhibition at Modern Art Oxford in December.

I met with Pica at her studio in Hackney, in East London, on a very cold winter afternoon. Her studio, which seemed to be as much for storage as work—perhaps a testament to her hectic schedule lately—is part of SPACE, an arts organization and studio program founded by artists Bridget Riley, Peter Sedgley and Peter Townsend in 1968. Her building sits among industrial warehouses and other artists' studios on the edge of the looming Olympic Park development that is already transforming the area.

**CHARLOTTE BONHAM-CARTER** How did you decide to become an artist?

**AMALIA PICA** I grew up in a small town in the north of Patagonia, in the desert. I took drawing classes when I was small. But I was a bit of a nerd and liked a lot of things at school, so I didn't know that I was going to end up choosing art. When I was 16, I went on an exchange to Australia and took art classes. I had a really great teacher, who made me realize that art wasn't just about how well you could draw. She made me understand that it could include aspects of life or history. I finished high school, moved to Buenos Aires and went to the National Fine Arts Academy, which was very traditional.

**BONHAM-CARTER** Traditional in what sense?

**STUDIO PHOTOGRAPHY BY TOM MANNION.**

### CURRENTLY ON VIEW

A solo show at Chisenhale Gallery, London, through July 15. Work in the Public Art Fund's group show "Common Ground" at City Hall Park, New York, through Nov. 30.

**PICA** It involved lots of life drawing. It was good to learn all this, but I was also frustrated by it. After two years, I decided to focus on sculpture, because I could at least experiment with materials. Working in the sculpture department was so physical, almost like doing a sport or construction. But I always had my own practice as well, parallel to what I was doing in art school. The teachers just didn't consider my own work as something that could fulfill the assignments.

**BONHAM-CARTER** Do you ever use the manual skills you learned then in your work now?

**PICA** For a very long time I didn't. As a reaction, my work became really immaterial. I think I got tired of lifting things! Slowly I've come around to sculpture in the proper sense of the word, but with a new perspective. So I have felt thankful for my education at different times.

**BONHAM-CARTER** What motivated you to make the move from Buenos Aires to Amsterdam?

**PICA** There was a workshop in a city in the north of Argentina called Tucumán. It was linked to the Rijksakademie, and

they had an open call for artists. I was interested in going to Tucumán because there is a monument located in the city that I wanted to work with, the Historical House of Independence. It's the site where Argentina declared independence from Spain in 1816. When I finished art school I didn't want to invest a lot of energy in trying to show what I was making. Instead, I decided to work in public space and organize my own interventions.

**BONHAM-CARTER** You made the work *Hora Catedra* [School Period, 2002], which involved bathing the front of the Historical House of Independence in yellow light for 40 minutes, the length of a school period. Despite the fact that the building is white, you have said that Argentineans often remember it as yellow. Why did you choose to indulge this error?

**PICA** I wanted to explore the idea that this false memory of color may not really be a mistake but more of a myth. The myth doesn't seem to have a lot of significance—it's just a change in the color of the building—but it is an example of the way that history, particularly in Latin America, is taught in

# Text:

« Amalia Pica, in the studio with Charlotte Bonham-Carter »,  
in *Art in America*, June-July 2012

ART IN AMERICA, JUNE/JULY 2012

"I FEARED THAT MY WORK COULD EXIST ONLY AS A TRANSLATION—THAT I WOULD ALWAYS HAVE TO EXPLAIN, 'EVERYBODY IN ARGENTINA THINKS THIS HOUSE IS YELLOW.'"

mythical terms. The actors of history are portrayed as heroes. By acknowledging this mistake in the way that we remember the past, I was hoping we could extract an understanding of this mythical approach to history and apply that understanding elsewhere.

**BONHAM-CARTER** What is the role of color in this work?



Photo documenting Amalia Pica's *School Period*, 2002.  
Courtesy Marc Foxx Gallery, Los Angeles, and Galerie Diana Stigter, Amsterdam.

**PICA** I think I was bothered by the fact that I've always been very engaged with work formally as well as conceptually. When I would introduce color into a piece, it would be very subjective. So, I started to think about the way color can operate as a code or a language, and how we can comprehend things through it. *Hora Catedra* was the first work I made where I was looking at color as something that people recognize as commonly apprehended.

**BONHAM-CARTER** Would you say your work has been influenced by growing up during a time when people were trying to deal with the aftermath of the dictatorship?

**PICA** I was very young during the dictatorship, but the people around me—my parents, other people in my environment—felt a responsibility to make democracy work, in a sense. I wouldn't go so far as to say my curiosities and interests are solely a product of my upbringing. When you come from a place like Argentina with such a strong

history, weirdly, you have to work very hard to keep that history from being perceived as the most important thing about you or your work.

**BONHAM-CARTER** How did moving to Amsterdam and going to the Rijksakademie impact your practice?

**PICA** At the time, my work made specific references to Argentinean history. It wasn't necessarily about Argentina, but I knew the people around me would understand a certain image in a particular way. I was curious to see how moving abroad would change what I was doing. I wanted to explore whether images could operate as language. I feared that my work could exist only as a

translation—that I would always have to explain, "Everybody in Argentina thinks this house is yellow." And that if they didn't know this they would be left out of the piece or would only experience it through a caption. And so I stopped, purposely, making work about Argentina, and I started to think about things that were common across cultures.

**BONHAM-CARTER** Tell me about the work *To Everyone that Waves* [2005].

**PICA** In the second year of my stay in the Netherlands, I started focusing on ideas about displacement. The piece picks up on a gesture—the waving of a white handkerchief when somebody leaves—and considers whether this action is a "universal" gesture of displacement. There is a boat festival in Amsterdam at the harbor, where, historically, people used to migrate to the Americas. I arranged to film from a camera on a boat as it was leaving the dock, and from a camera on the shore. I gave people white handkerchiefs without giving them any instructions, to see what they would do. What was funny was that people waved good-bye to each other almost in a mocking way. They played themselves saying good-bye, they pretended to cry, even though the boat was only going on a very short trip.

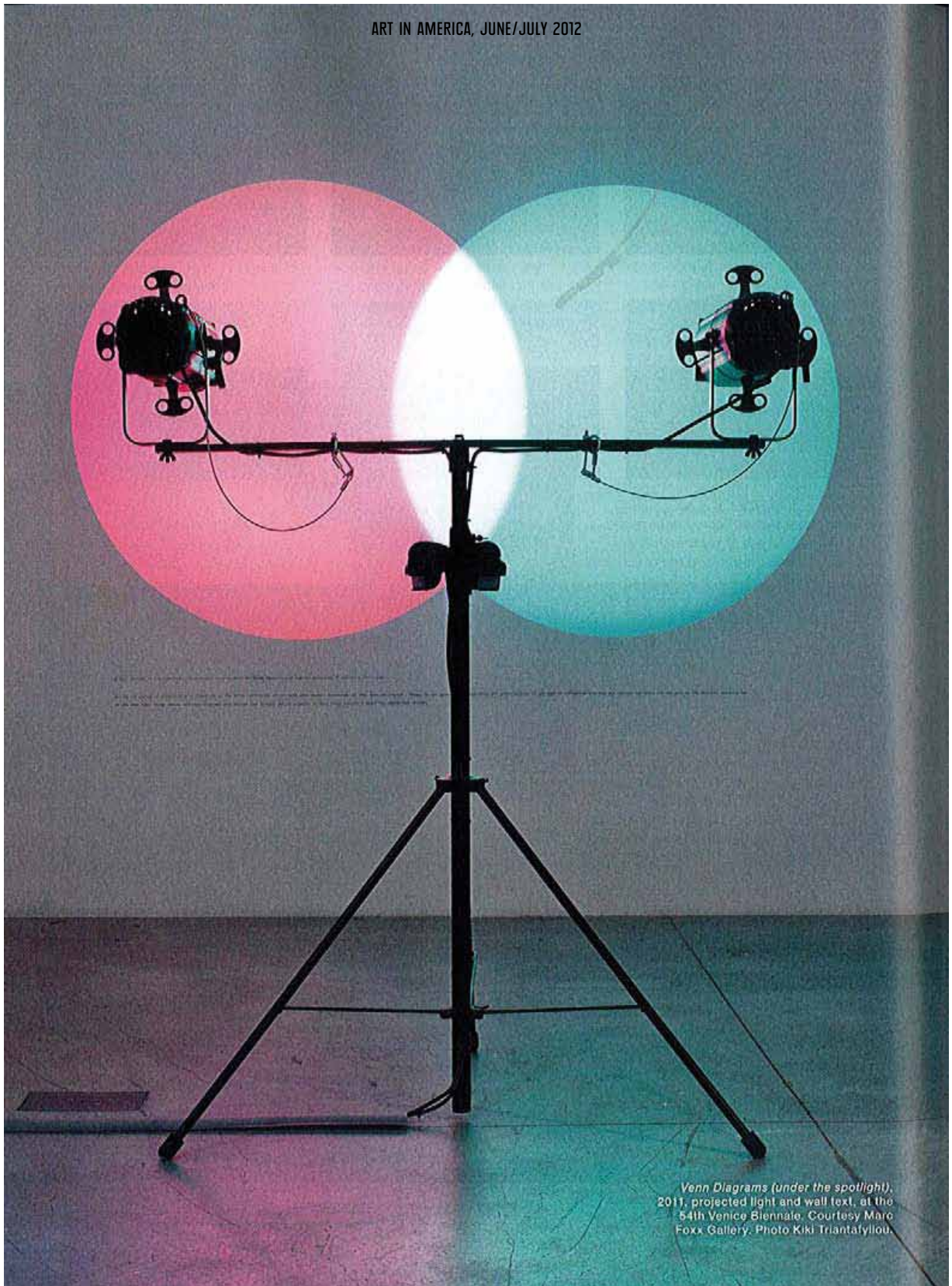
**BONHAM-CARTER** And then you made a film of the happening?

**PICA** Yes. But the film was not documentation of the happening; I meant to use the film as a medium to deform the event. The format was 16mm black and white, and the image was distorted in the sense that it looked nostalgic, with an old tall ship and people waving at each other with white handkerchiefs. I wanted to have a cinematic representation of the event, because I suspected that we think people wave good-bye to each other with handkerchiefs from watching movies—but that we haven't really ever said good-bye to anyone in that way.

**BONHAM-CARTER** You explore different forms of information exchange in your work. Tell me, for example, about *BABBLE*, *BLABBER*, *CHATTER*, *GIBBER*, *JABBER*, *PATTER*, *PRATTLE*, *RATTLE*, *YAMMER*, *YADA*, *YADA*, *YADA* [2010].

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**"I LIKE THE IDEA THAT PEOPLE HAVE AN IMMEDIATE RESPONSE TO ART; IT DOESN'T MATTER WHETHER THEY'VE STUDIED ART FOR 10 YEARS OR NOT AT ALL, EVERYONE'S OPINION IS VALID."**

**PICA** The work uses 80 35mm slides to project images of me performing these English words [the title of the piece], with semaphore flags. It is about a visual form of communication, originally a maritime language. I made the piece in the Patagonian desert, and it questions what it means to displace a code to a place where it is unfamiliar. The piece is also a reflection on the efficiency of the code, and on things that make life better that are not necessarily efficient exchanges of information. It's about conversation.

**BONHAM-CARTER** *Eavesdropping* [2011] was shown in the 2012 New Museum Triennial. Is that work about conversation?

**PICA** *Eavesdropping* is a collection of found drinking glasses stuck to the wall. It picks up on the idea of trying to overhear somebody else's conversation. I guess it's about gossip, wondering what your neighbors are talking about, or this power of exchanging information in ways that are not necessarily efficient but which bring us together. I always think about the role gossip has played in the history of women's lives. In very traditional societies, for example, a woman cannot do too much about her husband having an affair. But she can certainly spread the word, and that is a very powerful thing. The exchange of information is used by governments to survey people, but it is also a means for people to resist the structures around them. I'm interested in how language can go wrong, but how we still use it because we have things to say to each other.

**BONHAM-CARTER** *Venn Diagrams (under the spotlight)* [2011] was also included in the Triennial but was made for the 54th Venice Biennale. It shows a Venn diagram, projected onto the wall with two colored lights. How did this work come about?

**PICA** That work addresses dictatorship in Argentina, and it had been a long time since I had made something about my own country. I understood [Biennale curator] Bice Curiger's theme to be about the relationship between light and the nation-state. So I decided to think about light as knowledge and understanding. Education is the cultural machine

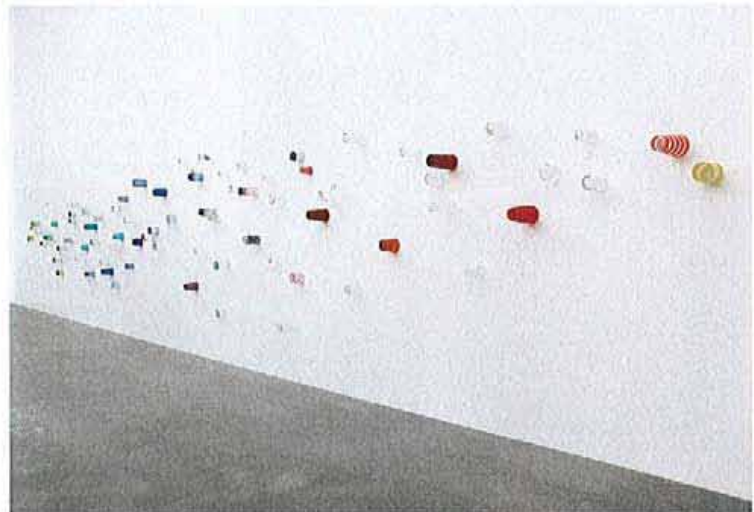
that perpetuates the nation-state, especially in a country like Argentina, which was populated by people from all over the world. School was very important in giving everyone common imagery, literally giving people images to describe themselves as a country.

**BONHAM-CARTER** What does the piece say about the relationship between an image and a thought?

to express thought but to generate and implant it. The image becomes a didactic experience. Visualization becomes a threatening experience for a government.

**BONHAM-CARTER** How do you find life in London?

**PICA** I've been in London since 2008. Although it can be a difficult city in many ways, it's been very gen-



*Eavesdropping*, 2011, drinking glasses and glue. Courtesy New Museum, New York. Photo Benoit Pailley.

**PICA** The piece has an abstract preoccupation: Is thought possible outside of a structure that describes it? During the dictatorship in Argentina people were not allowed to gather. You couldn't form a group unless you had a way of justifying it. And at the same time, the government also banned schools from using Venn diagrams, which are a very concrete way of teaching children how things come together, how they are different and where they overlap. And so while the work is about Argentina and dictatorship, it is also about a moment in history when a diagram was seen as a way not only

erous to me. I have my first solo show in London coming up, at Chisenhale.

**BONHAM-CARTER** The work *I am Tower of Hamlets, as I am in Tower of Hamlets, Just like a lot of other people are* [2011-12] was commissioned by Chisenhale. [The project involves 52 different people looking after, for one week at a time, the artist's stone carving of an Echeveria plant. It was originally a prototype for a bigger work.] The sculpture had been lying around in your studio for a couple of years before you set it on this adventure through the London Borough of Tower Hamlets. In many ways, this is a public art project that takes place in

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in *Art in America*, June-July 2012

ART IN AMERICA, JUNE/JULY 2012

"I BEGAN CONSIDERING WHAT HAPPENS BEHIND CLOSED DOORS AND WONDERING HOW I COULD BREACH THAT SPACE, INSTEAD OF JUST PUTTING A WORK SOMEWHERE IN THE NEIGHBORHOOD."

private space. What did you like about working that way?

**PICA** I like the idea that people have an immediate response to art; it doesn't matter whether they've studied art for 10 years or not at all, everyone's opinion is valid. I grew up in a place where there wasn't an art

is about getting genuine engagement from a small group of people. I've asked everyone to fill out a card, like an old library card, when they receive it. So the journey can be reconstructed, but I am not interested in recording images of the journey. I think it's more powerful as a story.

Chisenhale will host the sculpture for the last week of the project.

**BONHAM-CARTER** How did the exhibition at Chisenhale come about?

**PICA** I've been in conversation with Chisenhale for nearly two years. I started holding school workshops at the gallery, and from those workshops, the idea of doing an offsite project developed. It became this yearlong piece. The exhibition is the result of this incredible, extended collaboration.

**BONHAM-CARTER** How did the workshops contribute to the idea of the work?

**PICA** My encounters with the schoolchildren fed my research. I started asking them questions and thinking about their relationship to their surroundings. They are young and aren't allowed to go many places on

their own, so their sense of the world is very much about their house or maybe their school. And so I began considering what happens behind closed doors and wondering how I could breach that space, instead of just putting a work somewhere in the neighborhood.

**BONHAM-CARTER** What else will you be showing at Chisenhale?

**PICA** There's going to be one work that will definitely address the space.

It will divide the gallery because it's a large wall installation. And then there's going to be a performative piece, which involves a conical cardboard object. It's a re-imagining of an acoustic locator device; these were used during WWI to predict airplane traffic and bombing.

**BONHAM-CARTER** Did the device involve any mechanics?

**PICA** No, it was just a giant cone to enhance sound. I am interested in the figure of the listener—how the listener affects information exchange and conversation.

**BONHAM-CARTER** The listener has the potential to shape the conversation?

**PICA** Exactly. I started looking at listening devices and then decided I'd like to make my own. I made it out of cardboard, rendering it useless since cardboard absorbs sound. I wanted to make an *image* about listening, rather than making a functioning device. During the exhibition we will have someone interacting with the structure. When the person is not there, the cone will simply exist as an object.

**BONHAM-CARTER** How much do you consider the space of the exhibition before making the work?

**PICA** I always consider the space, but not necessarily to make a new piece for it. For a long time, when I had an exhibition, I found it easier to just make one piece. But recently, in the past four years or so, I've been trying to put my works into conversation. I've thought about this problem of site-specificity. One way to emancipate a work is to provide a context for it, with other works. The works are still each autonomous, but they shift slightly, like we all do when we have someone else next to us. ◻



Stone carving and carrying case for the project *I am Tower of Hamlets, as I am in Tower of Hamlets, Just like a lot of other people are*, 2011-12. Courtesy Chisenhale Gallery, London. Photo Alessandra Chilà.

gallery. I still make pieces and want to know what my mum thinks of them.

These are interesting questions to me. **BONHAM-CARTER** With the Tower Hamlets project, you are actually asking people to take responsibility for the work. How have people responded to that?

**PICA** Well, it asks for a lot of commitment. You have to pick up the piece, you have to host it. The piece is not insured, so if it breaks, it breaks. It

Pica will have a solo exhibition at Modern Art Oxford, December 2012-February 2013.

Her work will be in the group show "When Attitudes Became Form Become Attitudes," at the CCA Wattis Institute, San Francisco, Sept. 15-Dec. 13.

**CHARLOTTE BONHAM-CARTER** is an associate professor of art history and visual culture at Richmond, The American International University, London.

# Visiting information

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## ADDRESS & OPENING HOURS

La Criée centre of Contemporary Art  
Place Honoré Commeurec - halles centrales  
35 000 Rennes France  
Subway stop: République  
T. (+33) (0)2 23 62 25 10  
F. (+33) (0)2 23 62 25 19  
la-criee@ville-rennes.fr  
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T. (+33) (0)2 23 62 25 10 \_ www.criee.org

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Press officer:

Solène Marzin  
s.marzin@ville-rennes.fr / 02 23 62 25 14

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## VISITS

### INDIVIDUAL

A «visitor document» explaining the exhibition is at your disposal in the art center. Visitor assistants from La Criée are very pleased to answer to your questions and talk about exhibitions.

### GROUPS

Groups are welcomed to visit La Criée either freely or with our Visitor Service professional. Only upon reservation - From Tuesday to Friday:  
Children: from 10am to 12noon  
Adults: from 2pm to 6pm

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### Information and reservation:

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Carole Brulard  
T. 02 23 65 25 11 \_ c.brulard@ville-rennes.fr  
Amandine Braud  
T. 02 23 62 25 12 \_ a.braud@ville-rennes.fr



