

Attila cataracte ta source aux
pieds des pitons verts
finira dans
la grande mer
gouffre bleu
nous nous
noyâmes

Dossier de presse *Press kit*
Avril *April* 2024

La Biennale di Venezia

60. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

dans les larmes marées de la lune

Attila cataract
your source
at the feet
of the green peaks
will end up in
the great sea
blue abyss
we drowned in
the tidal tears
of the moon

Julien Creuzet

Commissariat de *Curated by*
Céline Kopp et *and* Cindy Sissokho

20.04 – 24.11.2024

Pavillon français *France Pavilion*
60^e Exposition Internationale d'Art
60th International Art Exhibition
— *La Biennale di Venezia*



CHANEL
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En partenariat avec *In partnership with* iDzia, La Collectivité Territoriale de Martinique,
le Millénaire de Caen et *and* la Fondation des Artistes.

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Editorial

In naming the 60th edition of the Biennale Arte 2024 *Stranieri Ovunque*

(*Foreigners Everywhere*), Adriano Pedrosa, Director of São Paulo Museum and La Biennale di Venezia's first curator from the southern hemisphere, has given a strong political and social orientation to the 2024 event. This direct allusion to the work of the Paris-based Claire Fontaine collective, a group inspired by an antiracist movement in Turin in the 2000s, is a way to turn the focus onto the question of migrations, otherness and marginality. In response to this turn, France chose to place the Pavilion in the hands of

the artist Julien Creuzet, whose work is particularly marked by the presence of such issues, which run through much contemporary art. Supported by his two curators, Céline Kopp, Director of Magasin, the National Centre for Contemporary Art in Grenoble, and by the curator, cultural producer and writer Cindy Sissokho, the artist nominated for the 2021 Marcel Duchamp Prize is one of the youngest creators to represent the French Pavilion in Venice, but already an influential figure on the international stage. Julien Creuzet will unveil an immersive installation that instigates a dialogue between the founding imaginaries and myths of our hybrid societies. In his work, water, the seas and oceans are vehicles of his vision of history, of the movements of people, ideas and forms. The references that he draws from different geographies, around the Caribbean, Latin America and West Africa, have their echoes on the European continent and in Venice. Building bridges between apparently distinct cultures, Julien Creuzet's organic perspective identifies the deep wellsprings of our humanity.

The Ministry for Culture and the Ministry for Europe and Foreign Affairs are especially pleased to support Julien Creuzet's project, since his artwork and sensibility are particularly in tune with our shared commitment to dialogue between cultures and to international artistic and cultural interchange. France's participation in the international exhibition will also be marked this year by invitations to artists connected with France selected by the curator Adriano Pedrosa: Daniel Otero Torres, Ivan Argote, Giulia Andreani, Nil Yalter, Bouchra Khalili, Chaouki Choukini and the Claire Fontaine collective. The exhibitions and output of the many French galleries and artists present at the Biennale di Venezia will complement this landscape and showcase the quality of the French artistic scene in all its diversity.

As a major event in the arts world, Biennale Arte 2024 remains true to its mission: to provide a showcase for contemporary creative arts that reflect the world's concerns and to give the public an opportunity to meet professionals and artists and obtain more direct access to their work. We are proud to contribute to

this mission through the Institut français, operator of the French Pavilion, and we would like to thank the public and private partners who have undertaken to support France's participation in this 60th International Art Exhibition.

Rachida Dati, Minister for Culture

Stéphane Séjourné, Minister for Europe and Foreign Affairs

Foreword

In December 2022, France's Ministry for Europe and Foreign Affairs and the Ministry for Culture chose Julien Creuzet to represent France at the 60th International Art Exhibition – La Biennale di Venezia, on the recommendation of an international jury established by the Institut français.

Through this choice, the French Pavilion is opening its doors to a multifaceted artist, working across different media – the visual arts, video, poetry – who immediately decided to make joy, hospitality and conversation the signature themes of this Venetian adventure. This openness, this desire for interaction and

dialogue, are central to his work and his career, fed by the multiple imaginative wellsprings of the Caribbean, of Martinique where he grew up, at the interface between European, African and Indian cultures.

Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss we drowned in the tidal tears of the moon promises an immersive and multisensory experience, a plunge into Julien Creuzet's forms, materials and themes, an encounter with long-gestated and evolving symbols and chimeras which the artist, with his particular way of being in the world, has grasped in all their

polyphonic diversity. With his personal poetry and acute sense of the collective, Julien Creuzet invites us to widen our focus and to see the French Pavilion as a space of mobilities, of visibility and of rediscovery. True to his desire to create the conditions for a “grand moment of life and togetherness”, he chose to unveil his project to the press in Martinique, like a first phase of this open pavilion, which is also an invitation to celebrate the Caribbean's arts scene. In Venice, the Institut français has also chosen to make encounter the theme of this year's event. For the first time, on the days dedicated to the professional community, it will organise a unifying event around the French presence in Venice in the form of a breakfast. The “Café français” will offer an opportunity for professional from France and abroad to meet and chat.

It will also host established artists from France who have been invited to the international

Foreigners Everywhere exhibition staged by the Biennale's curator, Adriano Pedrosa. This fantastic shared adventure could never happen without the contributions of our partners, and in particular the efforts of our patrons, the CHANEL Culture Fund and the LUMA Foundation. I would like to express my warmest thanks and deep gratitude to them.

Eva Nguyen Binh, President of the Institut français

The artist

Born in 1986, Julien Creuzet is a Franco-Caribbean artist who lives and works in Montreuil. He creates protean works that incorporate poetry, music, sculpture, assemblage, cinema and animation. In his evocation of multiple timescales of transoceanic postcolonial interchanges, the artist places his past, present and future legacy at the centre of his work. Ignoring global narratives and cultural reductionism, Julien Creuzet's work often spotlights anachronisms and social realities with the aim of building irreducible objects. Resembling relics of the future swept back to land by an oceanic tide, Julien Creuzet's works take the form of amplified testimonies to history, to technology, to geography and to self. Julien Creuzet's work has featured in numerous solo exhibitions, including at Magasin

CNAC, Grenoble (FR), cur. Céline Kopp and Cindy Sissokho until 26.05.2024 and recently at LUMA, Arles and Zurich (FR and CH), in 2022 and 2023; Camden Art Centre, London (UK) in 2021; Palais de Tokyo, Paris (FR) and CAN Centre d'Art Neuchâtel (CH) in 2019; Fondation d'Entreprise Ricard, Paris (FR) in Bétonsalon, Paris (FR), jointly in 2018.

In addition, he has taken part in many combined institutional exhibitions, in particular: Biennale Performa 2023 (US), 35th São Paulo Biennale (BR) and 12th Liverpool Biennale (UK), all in 2023; Museum of Contemporary Art Chicago (US) and Musée Tinguely, Basel (CH) in 2022; National Gallery Prague (CZ) in 2022; Wesleyan University Center for the Arts, Middletown (US) and 19 CRAC Montbéliard (FR) in 2021; Manifesta 13, Marseille (FR) in 2020; Musée d'art moderne de Paris (FR) in 2019; Kampala Biennale (UG) and Gwangju Biennale (KR) in 2018.

His works are included in prestigious collections such as the Centre Pompidou (FR); CNAP (FR); MMK Museum (DE); Fondation Villa Datriis (FR); Fondation d'entreprise Galeries Lafayette (FR); Fonds d'art Contemporain, Paris (FR); FRAC (Bourgogne, Champagne-Ardenne, Grand Large, Île-de-France, Méca, Pays de la Loire (FR); Carré d'Art-Musée d'art contemporain (FR); Kadist Foundation (US).

He is represented by DOCUMENT, Chicago | Lisbon; Andrew Kreps Gallery, New York; Mendes Wood DM, São Paulo, Brussels, Paris, New York.



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The curators

Céline Kopp has been the director of Magasin, the National Centre for Contemporary Art in Grenoble since 2022. From 2012 to 2022, she was director of Triangle-Astérides, the national interest centre for contemporary art in Marseille, where she developed exhibition projects with Liz Magor, the arts groups Chicanos Asco, Paul Maheke, Jesse Darling, Lydia Ourahmane, Dominique White. A strong believer in artistic residency programmes, she is interested in the ethics of mobility and the local and transnational strategies employed by arts locations and artists away from market centres. Previously, she was curator at MCA Chicago, joint curator of the 6th Ateliers de Rennes Contemporary Art Biennale, and has designed numerous projects in France and abroad, notably Powerhouse in Memphis, and SixtyEight Art Institute in Copenhagen. She is currently a member of the Board of Directors of d.c.a - the French Association for the development of contemporary art centres.

Cindy Sissokho is a curator, cultural producer and writer who has lived in the UK since 2012. Her curation work is inspired by anticolonial narratives and imaginaries. She is therefore particularly interested in artistic practices with a strong political and social ethos, invariably of a marginalised kind. In parallel with the “exhibition” format, her work is founded on writing and the production of initiatives for the development of emerging artistic practices. She currently works as an exhibition curator at the Wellcome Collection (London). Previously she was an exhibition curator at the New Arts Exchange (Nottingham) and a member of the Exhibitions and Cultural Programmes team at Nottingham Contemporary.



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The project



“What does the centre mean when you’re French? What is the meaning of the French Pavilion in Venice and national representation? How do you construe all that when they call you an “overseas” citizen, someone aware of being part of a much more complex French story? I think you have to try to emphasise it. It is important to move people physically and symbolically into a reality that mostly has little to do with the question of institutions and cultural policies. That’s probably unrealistic but it might contribute to changing certain perspectives in the future”

– Julien Creuzet

1 From archipelago to archipelago

“THE PLACE. - it is inescapable” wrote Édouard Glissant², who also said that he had a magnetic relationship with his surroundings. It is his place, seen as a place of encounter connected to every elsewhere, the starting point for his way of thinking about the world. This awareness of an open place enabled him to break free of colonial geography, to escape from provincialism, as well as from hegemonic ways of thinking about territory and the absoluteness of territory. Julien Creuzet also grew up in Martinique. It was there that his first memories were formed as well as the foundations of his imaginative response to the world. First in Fort de France, in “Cité Dillon”, the neighbourhood where 1960s urbanisation developed on the banked-up mangrove swamps of the old plantations, and beyond that in contact with the fragile but luxuriant natural space where Édouard Glissant so beautifully observed the light that glowed out of the opaque heart of the fog. For the French Pavilion in Venice, Julien Creuzet began with a powerful statement: a change of location and an invitation to establish a deep and poetic contact with the place that constitutes the imaginative terroir of the project: from Paris to Martinique and from one archipelago to another. “Martinique is a pavilion in itself” asserted Julien Creuzet in early February 2024. For the first time in its history, the French Pavilion’s press conference took place outside metropolitan France. Far from Paris, far from the institutions and ministries engaged in disseminating the visual arts, the artist altered the focus towards the richness of an artistic scene that receives too little attention. As a result, the first element of the Pavilion is concerned with sharing, with openness to multiple voices, with a journey from one shore of Martinique to the other, in contact with an artistic community, landscapes and places in which the present is resonant with history.

Julien Creuzet’s work too is redolent with powerful links with Martinique, but his project for the French Pavilion is just as deeply rooted in this move from Paris, from one archipelago to another. Here we find the multitude of symbols, offerings and mythological figures associated with the history of navigation, royal powers and empires alike, and to be found just as much at Versailles or in the Doge’s Palace in Venice as at every

Venetian passageway, gateway or bridge. This project is founded in circular and parallel movements. The artistic team asked the teams from Martinique’s school of applied arts, design and multimedia communication (Lycée Polyvalent Victor Anicet), as well as their counterparts at the Campus Caraïbéen des Arts, to develop teaching projects for their students that would resonate with the Pavilion within the context of a journey to Venice. This new journey, reflecting the artist’s own trajectory, reflects his commitment to transmission and teaching, and underlines the importance of mobility and the linking of imaginary worlds for the local art scene and its future. It also resonates with the epigraph to the first chapter of Glissant’s *Tout-monde*: “Is there also an Italy on the world of the moon?”². The choice of Maison Édouard Glissant for this moment of encounter was also a way to mark the birth of the Edouard Glissant Art Fund, through which this symbolic place has become a residence for visual artists, for exhibition curators, authors, musicians, poets... In February 2024, Julien Creuzet and the curators Céline Kopp and Cindy Sissokho were its first residents.



© Nicolas Dérne



1 *Tout-Monde*, Paris, Gallimard, coll. “Folio” (reprinted 2002) (1st ed. 1993), p.31.

2 Ibid, p.15. Édouard Glissant quoting Cyrano de Bergerac, *The Comical History of the State and Empire of the World of the Moon*.

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your source at
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The title of each of Julien Creuzet's works and exhibitions is a poem. This mode of address, a long way from the norms of museum design, press releases and cartels, is one that the artist has cultivated since his beginnings. Once again, it conveys an invitation to intense experience and to interpretative freedom and diversity. In this poem, with its places, colours, movements, sounds, rhythms, textures, luminosities, obscurities, landscapes, mythologies, disasters and emotions... Julien Creuzet's sonic and chromatic grammar resonates in its entirety.

3 Blue gulf

For Biennale Arte 2024, Julien Creuzet transforms the French Pavilion and invites visitors into a space irrigated with fluids in which a radical and collective imaginary opens up, populated with divine presences, and connected to Venice by its water. “What I want to offer visitors to this this Pavilion



is a complex and sensory zone of confluence, a deeply lived experience. For me, that is what this space is about. It is a crossway, a place where anything may be encountered, above all oneself.”

Visitors to the Pavilion will experience a dense, immersive environment consisting of:

- An installation of more than 80 sculptures of six different types;
- 6 new video creations;
- 7 sequences for a musical work;
- 1 olfactory dimension.



4 Beyond the walls: the spoken word

From Martinique to Venice, orality holds a symbolic place in Julien Creuzet’s artistic practice and projects. It is embedded in multiple timeframes and many forms of sharing. For example, the seven-scored musical composition present in the Pavilion resonates with:

A catalogue by Julien Creuzet

The catalogue will include a series of previously unpublished works by Julien Creuzet and extracts from literary texts (poems, fiction, science fiction, critical essays, film scripts) that reveal common imaginaries that are shared among the African diasporas and linked with his work. Julien Creuzet invited five researchers to propose titles that have populated both their imaginations and his own work. They are the academic Ari Lima, the researcher and academic Noémi Michel, the researcher and archivist Mukashyaka Nsengimana, the visual artist Sofía Bonilla Otoyá, and the writer and academic Maboula Soumahoro. Their voices and collaboration played a fundamental role in bringing together sea-related stories and imaginaries that make up this book. Some of the texts selected in their original language have never been translated into English, let alone French, such as the work of the Afro-Brazilian writer and activist Beatriz Nascimento (1942-1995) or the Cuban writer Excilia Saldaña (1946-1999), to name a few.

This book is published by Beaux-Arts de Paris in partnership with the Institut français, and will be published on 17 April 2024.

Julien Creuzet’s book is one facet of the twin dimensions of the catalogue, which also takes oral form as a sonic reader, also called sound pieces, which accompany and give new life to these texts.

A “sonic reader”

The sonic reader brings together over 70 sound pieces that will be shared regularly online on Instagram and YouTube until the end of the Venice Biennale (from 13 April to 24 November 2024). Orality plays an important role in Julien Creuzet’s work. It is a

vanishing form of expression, long despised, scorned, banned and, most painfully of all, erased, which is here revived in Julien Creuzet’s artistic project. These sound pieces are readings of texts from the catalogue. They are generously recited in four languages (French, English, Spanish and Portuguese) by the project’s collaborators (Ana Pi, Sofía Salazar Rosales, Cindy Sissokho and Maboula Soumahoro), alongside a series of interviews between the artist, the curators and other guests, on the themes of the artistic project. These sound pieces

were produced with the exceptional support of the CHANEL Culture Fund.



5 Conversing lexicons

Peaks

“The heart, or the feet of the green peaks, I discovered them only as a teenager, thanks to artists like René Louise, Ernest Breleur, Bertin Nivord, Christian Bertin, who convey a kind of mysticism in their work and go to the Attila spring. This is how I discovered the spring, which is nothing like an obvious tourist attraction. Nevertheless, it possesses a sort of luminous power in Martinique’s imagination. It is a place where you can make wishes and meditate. I went back there to shoot my film *Standard and poor’s, ces yeux, Césaire* produced by Le Fresnoy in 2013. On my first visit, there was a very beautiful scene around 5.30 pm when the sun went down and all the birds came to roost in a big tree and launched into an extreme cacophony of song that lasted more than half an hour. It was a striking experience. I used this recording of the birds for the film.”



Cataract

“A cataract is a waterfall, in which it is impossible to pick out individual drops of water. It falls from a great height, at great speed and with a great noise. A cataract is also a thickening of the lens of the eye, a cause of blindness. This word raises a fundamental question in art, the question of seeing. I’m obviously thinking of John Berger’s book *Ways of Seeing*. He asks what it is that can be seen, what it is that is hidden, what persists and what requires time to be seen. Seeing can be a collective experience but it is also profoundly individual. And seeing can also require time, like watching for the green flash. On the horizon. At the moment the sun sets. On the question of the interpretation of works of art, one might wonder what is the most iconic artwork in France today. The Mona Lisa. Why? Because it is mysterious. It resists the possibility of a single interpretation. I think that the more the interpretative aspect of a work or an exhibition is reduced, the less it will endure over time.”



Photo by © Julien Creuzet, 2024

Attila

“I also like the way the place got its name, after a farmer called Attila who lived in Le Prêcheur and went every morning on foot to Morne Vert to work the land. There is a whole mythology around this character at the foot of the peaks in Martinique. The name itself instigates a shift, a series of semantic oscillations. No one would imagine that Attila is from Martinique, and I like that, the opening up to other stories and a multiplicity of interpretations. Attila was seen as a barbarian. For me, the barbarian is wild, in other words an other who does not share the same social codes. It implies domination: one who is more civilised than the other. That is interesting when you are black. From a western perspective, Attila is a barbarian who is a conqueror. When the media describe who I am, there is often an obvious lack of recognition of black people. They describe me physically, they compare me with other black artists. I would like to recover a form of freedom from this. The figure of Attila interests me in the sense that through him, this western, imperial story can be linked with the question of the relationship with and fear of the other. That is where this polyphony of meanings is present in the title. It is also a source of water. It is the place

of emergence of water that will go on to become that great blue mass on the earth. It is like a beginning, water gushing from a fissure in the mountain, filtered by layers of earth and stone. There is something primordial or primaeval about it. This idea of the barbarian hints at ignorance of the other and the difficulty of admitting that we lack waypoints. Yet it would be very beautiful and humble. It takes time to understand the other. In terms of poetry, it makes me think of Ovid, far from the Empire, far from Rome, and it is for this reason that he ultimately remakes himself. What is the Empire or what is the centre? In all times, poetry has emerged out of a kind of displacement. And by extension, beauty is born of a kind of displacement or of distance, rather than withdrawal into the self or a domineering condescension.”



Abyss

“Césaire used to speak of an irreparable wound, a permanent wound. It is the same abyss navigated by the slave trade. In Martinique we use the term “la blessé” to refer to a collective wound. Today, I feel profoundly upright. But that does not mean that I am not a little abased. For me, this abyss does not lead to an end or an impossibility. Perhaps we need to live with our abysses. We shouldn’t attempt to fill them with artifices. The abyss is not something that I want to fill, but something that I think we can learn to live with. Attila, your spring at the foot of the green peaks will end up in the great sea. That is the future.”

Languages

"Recently, I spoke of metamorphosis as being the very essence of culture. For Édouard Glissant, language has no limits. Language is renewed without limits, just as thought needs to be continuously renewed, and it does this through the encounters that it produces. I like Ovid's title, *Metamorphoses*, because it profoundly conveys the idea of transformation in the contact with another civilisation. The moon modifies the sea, and it is also our first clock or

Moon

There is a paradox in the title. The drowning happens in the mass of water. And a spring, a gushing spring, is where the water comes from. In this I see the energy of a loss of reference points in the Pavilion. This tension of gushing. I imagine the verticalities of a forest in which our bodies will have to move. We will be both in a totality, populated by creatures, and in the presence of an infinite sunset. I like the idea of a confluence or the word channel. In Martinique, when you make the boat crossing to go north, to Dominica, then to Guadeloupe, or south to Saint Lucia, you have to cross the channel. It's the point when the sea of Martinique encounters the other sea. Together, they create a great surge of disturbed water and waves with deep troughs. This territoriality of waters does not even need to be mapped for political ends. The sea itself has its political meaning."

Conquests and protections

"As I became interested in Neptune, I noticed these mythological representations and the way they are honoured in many symbolic places. Here in Venice, every bridge has symbols such as: ships, fruit, shells, etc. Long after Versailles, in 19th-century Paris, they are seen on Alexandre III Bridge, visible from the water, accompanied by dolphins, as well as on the fountains and street lamps of Place de la Concorde. These observations are the source of the allegories of love that protect the waters and dance in the Pavilion. The project starts with a vision of the Four-Parts-of-the-World fountain, situated near the Observatoire in the Jardin des Grands-Explorateurs in Paris. The floral friezes and horns of plenty are set free. Everything floats and swirls and the sculptures dance. They are no longer part of a stone-bound history. Africa's chain is up in the air. Here, I was also interested in the figure of the Moretto Veneziano, one of Venice's most emblematic pieces of jewellery that exists the 16th century. It is an enamelled gold pendant depicting the face of a Black man. It was a symbol of status, prosperity and connection with the world beyond the Mediterranean sea. It can also be found on doors, as a knocker or door handle."

our first calendar, since we can determine at what point it is invisible, full, etc... I find this interesting because it introduces cycles, temporality. This moon is not alone because there are tides. The end of the title is catastrophic. We no longer know who is speaking. There is a kind of impossibility. Drowning in the tidal tears tears of the moon also entails a form of verticality. An inversion, a movement of ascension which is not the void of the abyss. The "we" is collective. And for me, the we is poetry because, as Jacques Coursil would say, "I is where madness begins."

Neptune

"In Roman mythology, Neptune is the god of fresh water and springs. He was then merged with and credited with the same attributes as the Greek god Poseidon to become the god of the seas. Here in Venice, he is obviously present. He can be found with his big fish in hand at the top of the giants' staircase in the Doge's Palace, the place of power, alongside ceiling paintings depicting the god of war and the virtues needed to govern. If we look at the settings associated with the projection and protection of power, Neptune is often present. What I see is that kings and emperors need this mythological memory of Western culture to dominate the oceans and the lands. Other examples are Neptune Fountain at Versailles, with its thirty-three spouts and its horns of plenty ornaments that continuously honour and nurture this pantheon."



Venetian Rosetta beads

"The story of beads begins in Murano, in the 15th century. Over the centuries, they were carried to Africa and Asia as a currency for the trading of humans, gold and spices. When our history textbooks mention the triangular trade, they are referring to the deportation of men and women from the African continent in exchange for "cheap junk, glassware, weapons and scraps of cloth". Ships were loaded with these goods and Venice contributed to the production of these beads, which were produced in Murano and later became chieftaincy necklaces. They took on other meanings associated with power and spirituality. The uses of these necklaces would evolve and they became linked with spiritual practices. Today they are collector's items. They are called the pearls of African kings."

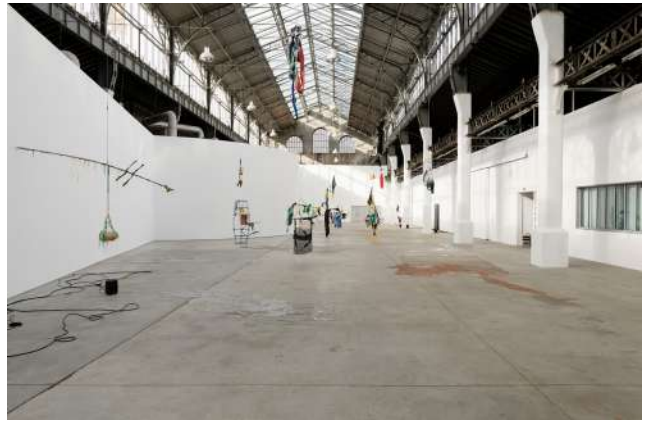
Echoes around the French Pavilion

With the prospect of the French Pavilion at Biennale Arte 2024, Julien Creuzet's work has elicited several reactions around the world, supported and backed by the Institut français, in close collaboration with France's cultural network abroad. In 2023, for the 35th São Paulo

Biennale titled *Chorégraphies de l'impossible*, Julien Creuzet presented the *Zumbi Zumbi Eterno* installation, centred around Zumbi Dos Palmares, pioneering leader of the slave liberation struggle in Brazil. In New York, at the invitation of the Performa Biennale, he

created his performance-play *Algorithm Ocean true blood moves* in collaboration with the choreographer Ana Pi. This play, performed by seven dancers, explores the muscle memory in movements and gestures that have been passed down to generations of the African diaspora across time and space, who are now connected anew via social media. The performance was followed by a Caribbean evening organised by the French Embassy's cultural services.

In France, at Magasin, the National Centre for Contemporary Art in Grenoble, the French Pavilion's two curators, Céline Kopp and Cindy Sissokho, are showcasing Julien Creuzet's work in the exhibition *Oh téléphone, oracle noir/toutes les personnes écrans miroirs/filent les images tactiles/oh vas-y voir les nuages du soir/téléphone maison/téléphone maison/dans l'immensité, dans la voix lactée/toute la 3G de la cité/dans tous les flux on s'est croisé/oh mon amour oh mon crash test/oh mon amour/oh à toute vitesse un sms/oh à toute vitesse un sms*, emphasising the use of video in all his practice and the multiple dialogues that constitute his artistic universe in relation with other guest artists. The exhibition runs until 26 May 2024. Other echoes will emerge throughout 2024 and then in 2025 and beyond as the Pavilion embarks on its international tour.



A



B

A Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024. © Magasin CNAC, Courtesy of the artist. Photo: Aurélien Mole

B Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024.

(Detail) Julien Creuzet, *là-haut, nos aïeux, dans nos yeux / là-haut, nos aïeux, dans nos yeux (...)*, 2020, various materials. © Magasin CNAC, Courtesy of the artist. Photo: Aurélien Mole



C



D

E



- C View of the work *Zumbi Zumbi Eterno*, by Julien Creuzet, at the 35th São Paulo Biennale – *Chorégraphies de l'impossible* © Levi Fanan / Fundação Bienal de São Paulo
- D Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024. View of Julien Creuzet's work, *Zumbi Zumbi Eterno*, 2023 et *Study of two birds on the 14th meridian (...)*, 2022, Courtesy of the artist. © Magasin CNAC. Photo: Aurélien Mole
- E Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024. (Detail) Julien Creuzet, *là-haut, nos aïeux, dans nos yeux / là-haut, nos aïeux, dans nos yeux (...)*, 2020, various materials. © Magasin CNAC, Courtesy of the artist. Photo: Aurélien Mole

The French presence in Venice

Beyond Julien Creuzet's pavilion, the presence of artists from France's arts scene at Biennale Arte 2024 is revealed in the international exhibition *Foreigners Everywhere* staged by the chief curator Adriano Pedrosa, as well as in other pavilions. There will also be other artists' exhibitions around the city linked with the French arts scene and in events associated with Biennale Arte 2024.



Courtesy: the artist and Kamel Mennour, Paris.

Artists from the French arts scene present in Adriano Pedrosa's international exhibition – central pavilion and Arsenale

Nil Yalter, a Franco-Turkish artist born in Egypt in 1938 and based in Paris, will be awarded the Lion d'Or at Biennale Arte 2024 for his life's work, at the same time as the Brazilian artist of Italian origin Anna Maria Maiolino. Nil Yalter, who migrated from

Cairo to Istanbul and finally to Paris, has developed a multiform practice with painting, performance, video, collage, photography and installation, through works that tackle questions of exile, immigration, feminism and the struggle against discriminations. Biennale Arte 2024 will be the first in which the artist has participated.

GIULIA ANDREANI

Born in 1985 in Venice, Italy, she is a graduate of the Venice Academy of Arts and has a Master's in History of Art from Paris IV-Sorbonne. She lives and works in Paris. Her work is founded on a long process of research based on the exploration of archived images and personal photographs as sources of inspiration for her paintings. Most of Giulia Andreani's works explore the role of women in history and in society over the centuries. Her work examines hidden narratives and often uncovers uncomfortable truths.

IVAN ARGOTE

Born in 1983 in Bogotá, Colombia, Iván Argote is an artist and filmmaker who graduated from Paris's École Nationale Supérieure des Beaux-Arts – ENSBA and Universidad Nacional de Colombia with degrees in photography, new media and cinema. He lives and works in Paris. His sculptures, installations, films and lectures explore our intimate relations with others, with institutions, with power and with belief systems. He develops strategies based on tenderness, emotion and humour through which he offers critical perspectives on dominant historical narratives and tries to decentre them.

CHAOUKI CHOUKINI

Born in 1946 in Choukine, Lebanon, he lives and works in Paris – Malakoff. He is a graduate of the Ecole Nationale Supérieure des Beaux-Arts in Paris. A Franco-Lebanese sculptor, since the late 1960s he has developed an aesthetic world that is striking in its distinctiveness and coherence. His sculptures, mainly of wood but sometimes marble or stone, mix horizontal landscapes and vertical, anthropomorphic, almost totemic figures.

CLAIRE FONTAINE

A collective founded in Paris in 2004 by the Italian Fulvia Carnevale and the British James Thornhill and

now based in Palermo. Claire Fontaine borrows symbols from western culture, down to the name itself which is adopted from a famous French stationery brand. Whether drawn from popular or artistic culture, Claire Fontaine reuses these symbols to criticise, condemn and explore the world and the world of art in particular, thereby linking art and politics with the aim of raising public consciousness.

Their *Foreigners Everywhere* series of neons, which adopts the name of an antiracist anarchist collective in Turin, inspired the title of the Biennale di Venezia.

BOUCHRA KHALILI

A Franco-Moroccan artist born in Casablanca in 1975, her multidisciplinary practice explores the marginalised individual and collective histories of the post-independence era.

She has participated in numerous international exhibitions, including La Biennale di Venezia (2024, 2013), the Sharjah Biennale (2023, 2011), Documenta 14 (2017) and the 18th Sydney Biennale. In September 2024, the Sharjah Art Foundation will be dedicating a major monographic exhibition to her.

DANIEL OTERO TORRES

Born in 1985 in Bogotá, Colombia, a graduate of the Ecole nationale des Beaux-Arts in Lyon, he lives and works in Paris. Daniel Otero Torres' multidisciplinary work encompasses practices as diverse as sculpture, installation, ceramics, painting, or indeed drawing which, since the start, has constituted the link between these different facets. Since 2017, Daniel Otero Torres has been pursuing a piece of research called *Asentamientos* on vernacular architectures in different regions of Colombia and exploring the informal housing devised and built by social minorities in order to acquire a share in the urban fabric and to adapt to a hostile environment.



Portrait of Nil Yalter. Courtesy: Nil Yalter

Artists and curators from the french artistic scene in the Biennale di Venezia's national pavilions

KAPWANI KIWANGA

Canadian Pavilion, Giardini
Trinket
Curator: Gaëtane Verna

CHLOÉ QUENUM

Beninese Pavilion, Arsenale
Everything Precious Is Fragile
Curator: Azu Henry Nwagbogu.
Artists: Chloé Quenum, Moufouli Bello, Ishola Akpo, Romuald Hazoumè

ANTOINETTE JATTIOT

Belgian Pavilion, Giardini
Petticoat government
Artists: Denicolai & Provoost - Antoinette Jattiot - Nord - Speculoos

ALIOUNE DIAGNE

Senegalese Pavilion, Arsenale
Bokk - Bounds
Curator: Massamba Mbaye

MARIE-CLAIRE MESSOUMA MANLANBIEN AND SIMON NJAMI

Ivory Coast Pavilion, Centro Culturale Don Orione
Artigianelli - Dorsoduro
The Blue Note
Curator: Simon Njami
Artists: Jems Koko Bi, François Xavier Gbré, Sadikou Oukpedjo, Franck Abd-Bakar Fanny, Marie Claire Messouma Manlanbien

CÉLIN JIANG

Luxembourg Pavilion, Arsenale
A Comparative Dialogue Act
Curator: Joel Valabrega, Mudam Luxembourg
– Musée d'Art Moderne Grand-Duc Jean.
Artists: Andrea Mancini and Every Island

TROY MAKAZA

Zimbabwean Pavilion, Santa Maria della Pietà, Castello
Curator: Fadzai Veronica Muchemwa.
Artists: Gillian Rosselli, Kombo Chapfika, Moffat Takadiwa, Sekai Machache, Troy Makaza, Victor Nyakauru

JULIETTE GEORGE, RODRIGUE DE FERLUC

Georgian Pavilion, Palazzo Palumbo Fossati, san Marco
Art of Seeing - States of Astronomy
Exhibition curator: Julia Marchand
Artists: Juliette George, Rodrigue de Ferluc, Nika Koplatadze, Grigol Nodia, Iliadz, Max Ernst, E. Wilhelm Tempel
Associate researcher: David Koroshinadze

French presence in Venice

ARMONIA METIS

Galerie Negropontes (Paris/Venice)
Venue: Palazzina Masieri, Dorsoduro
Inauguration of a new exhibition space at the gallery

DANIEL BUREN, in situ installation

Sosta colorata per Hotel Cipriani
Venue: Hotel Cipriani

CHU TEH-CHUN, In Nebula

Venue: Fondazione Giorgio Cini, Island of San Giorgio Maggiore
Curator: Matthieu Poirier

ART EXPLORA TRAVELLING FESTIVAL

Venue: Art Explorer museum boat, Riva Sette Martiri (opposite the entrance to the Giardini)
Artists: Laure Prouvost, Alex Cecchetti, Josefa Ntjam, Jean Painlevé, Zined Sedira, Bouchra Khalili, ...

PIERRE HUYGHE, Liminal

Venue: Punta della Dogana - Pinault Collection
Curator: Anne Stenne

EVA JOSPIN, Selva

Venue: Fortuny Museum
In collaboration with Galleria Continua
Curators: Chiara Squarcina, Pier Paolo Pancotto

LEE BAE, La Maison de la Lune Brûlée

Curator: Valentina Buzzi
Venue: Fondation Wilmotte, Canareggio

JOSÈFA NTJAM: *swell of spæc(i)es*

Venue: Accademia Di Belle Arti Di Venezia
Organised by LAS ART Foundation, in collaboration with Ocean Space and ISMAR

ERNEST PIGNON-ERNEST

Venue: Espace Louis Vuitton Venezia (spazio espositivo d'arte contemporanea)
Calle Ridotto 1351, 30124 Venezia

BERNAR VENET

1961.. Looking Forward
Venue: Bibliotheca Nazionale Marciana
Curator: Beate Reifenscheid, Director, Ludwig Museum, Koblenz, Germany.
Artistic director: Dirk Geuer, Association for Art in Public, Düsseldorf, Germany.

THE HOLY SEE PAVILION

Venue: Women's Prison, Giudecca
With My Eyes – Group exhibition
Artists: Maurizio Cattelan, Bintou Dembélé (FR), Simone Fattal (FR), Claire Fontaine (FR), Sonia Gomes, Corita Kent, Marco Perego, Zoe Saldana and Claire Tabouret (FR).
Curators: Chiara Parisi and Bruno Racine

WHEN SOLIDARITY IS NOT A METAPHOR

Venue: My Art Guides Venice Meeting Point, Club degli Ufficiali della Marina, Arsenale
Curator: Nataša Petrešin-Bachelez (FR)
Artists: Olivier Marboeuf (FR), Majd Abdel Hamid, Yana Bachynska, Rehaf Al Batniji, Paula Valero Comín, Saad Eltinay, D Harding, Adelita Husni-Bey, Nge Lay, Koushna Navabi, Shada Safadi, Dima Srouji and Jasbir Puar.
Created by Alserkal in partnership with the Cité internationale des arts, in collaboration with Lightbox.

Le Café français

For the days dedicated to arts professionals at Biennale Arte 2024, the Institut français is for the first time organising an event specific to the French presence in Venice in the form of a breakfast, a moment when participants in France's artistic and cultural scene can get together and establish contact with international art world professionals.

The Création Africa programme

The Institut français is running four mobility projects as part of the Création Africa programme, with the aim of helping African cultural entrepreneurs to access markets in Europe. Within this framework, the Institut français is implementing a mobility programme at Biennale Arte 2024, aimed at professionals in the contemporary art sector from different backgrounds. A group of 10 successful applicants from the African content will take part in the opening week of La Biennale di Venezia, from 15 to 21 April 2024, and will follow a personalised programme punctuated with professional meetings, guided tours and targeted appointments.

The group of 10 applicants are : Edna Bettencourt, Angola, Project Manager for the NESR Art Foundation, Adenile Borna Soglo, Benin, Gallery owner, curator, Fabiola Ecot Ayissi, Cameroon, Art center director, curator, Don Handa, Kenya, curator, Darlyne Komukama, Uganda, Residency program manager, curator, Mbogo Matunge, Tanzania, Art center director, Residency program manager, Aurélien Mvesso, Cameroon, Curator, museum manager, Hobisoa Rainoro, Madagascar, Curator, cultural program manager, Kefiloe Siwisa, South Africa, Curator, Éric Wonanu, Togo, Curator, artist, Art center director

Organisers

The Ministry for Europe and Foreign Affairs

The Ministry for Europe and Foreign Affairs is the entity responsible for constructing and implementing France's foreign policy. It promotes a diplomacy that is global in its geography, in its spheres of action and in the variety of its instruments. It works for peace, security and respect for Human Rights in its bilateral relations and within international organisations. It contributes to managing a globalisation process that can ensure sustainable and balanced planetwide development. It supports the promotion of French companies on external markets and France's attractiveness abroad. It is an instrument of cultural diplomacy and influence based around three primary missions:

- The promotion and spread of the French language and the teaching of French abroad, in particular through the global plan for the French language and multilingualism;
- France's artistic and intellectual outreach, the dissemination and internationalisation of its cultural and creative industries and the promotion of its cultural expertise;
- The development of academic and scientific partnerships as well as the hosting and education of foreign students in France.

In order to carry out its assignments, the Ministry for Europe and Foreign Affairs draws on its diplomatic and consular network (163 embassies and 16 permanent representations, 90 consulates general and 112 consular sections) and on the variety and crosscutting nature of its cooperation and cultural action network (552 educational institutions present in 138 countries, 829 Alliances Françaises, 381 of them government subsidised, 97 Instituts français and 27 French Research Institutes abroad, including 5 research centres attached to Instituts français). In pursuit of its goal of implementing high-impact projects, the Ministry for Europe and Foreign Affairs also subsidises the Institut Français, as the pivotal international operator, as well as the Fonds Equipe France programme, ICC (cultural and creative industries) calls for projects, in support for state operators in each of the cultural and creative industries.

The Ministry for Culture

The Ministry for Culture's artistic creation directorate (DGCA) sets, coordinates and evaluates government policy on live performance and the visual arts. The visual arts section of the Ministry for Culture's creative arts department supports artistic creation and diffusion in the visual arts, photography, design, fashion, and the artistic professions, across the whole of France.

- It is responsible for managing and coordinating the structures and networks of creation, production and dissemination throughout France (regional contemporary art funds, arts centres, etc.);
- It encourages the organisation of national events dedicated to the contemporary creative arts (national scale festivals and biennales) and supports organisations involved in the dissemination of contemporary art;
- It maintains a policy of purchasing and commissioning works of art, notably through public commissions, via the so-called "1% artistique" policy, and encourages private commissioning by means of the 1 building, 1 work Charter;
- It guarantees the preservation and valorisation of public collections of contemporary art and public collections of cultural goods held in institutions;
- It monitors the contemporary art market, proposes measures to facilitate its development and maintains a permanent dialogue with artists and professional networks;
- It provides support for the international outreach of French artistic production, notably for La Biennale di Venezia, by contributing to the jury responsible for selecting the work representing France, and by participating in its production and presentation;
- It coordinates and supports the network of art schools and higher education establishments (beaux-arts, decorative arts, design), fosters research and oversees questions relating to professional development in the arts;
- It oversees public institutions relating to the visual arts, design and the artistic professions, such as Mobilier National, the Manufacture and the National Museum of Sèvres, the National Centre for the Visual Arts or indeed Palais Tokyo, Villa Médicis...

Institut français

As a key contributor to France's external cultural policy, the Institut français operates under the dual tutelage of the Ministry for Europe and Foreign Affairs and the Ministry for Culture. It has three fundamental missions:

- To promote French culture and language around the world. The Institut français works to promote the internationalisation of French creative artists and the French cultural and creative industries. It supports stakeholders engaged in fostering the French language and multilingualism;
- To strive for cultural diversity around the world The Institut français supports the international movement of talent and encourages cultural encounters between France and other countries. It helps to provide hospitality to foreign cultures in France;
- To amplify the impact of France's cultural network abroad: the Institut français works with all establishments in the country's cultural network abroad: Instituts français, Alliances Françaises, the French embassies' Cooperation and Cultural Action Services (SCAC) and binational centres. It provides advice and expertise, supports their projects, and creates and provides them with tools and resources.

ARTER, associate producer

A R T E R

ARTER is a European agency with an international dimension that seeks to promote responsible, resilient, low-impact culture. It supports and assists institutions and artists in the realisation of creative, artistic and branded events, in providing services to museums and big cultural events, and in producing artworks, exhibitions and live performance projects.

ARTER has supported the design and realisation of iconic projects at La Biennale di Venezia, notably Sophie Calle's *Prenez soin de vous* (2007), Xavier Veilhan's *Studio Venezia* (2017), Laure Prouvost's *Deep See Blue Surrounding You* (2019) and Zineb Sedira's *Dreams have no titles* (2022). ARTER has made reducing the environmental

impact of the culture sector central to its company development planning. Now a "company with a mission" and ISO 20121 certified, the Agency also obtained B Corp certification in 2023. Its goal is to use its position and the cultural influence of its productions to accelerate the ecological and social transitions demanded in today's world, regardless of the scale and artistic ambition of the projects it is contracted to undertake.

Within the French Pavilion, this takes the form of eco-design in the art and architecture exhibitions and measuring their carbon footprint, along with the establishment of a multiannual low-carbon strategy with the Institut français with the aim of reducing the Pavilion's carbon impact both as a building and as an event.

The Pavilion's low carbon strategy

In keeping with the targets set in the roadmap to ecological transition it adopted in 2022, the Institut français has embarked on a programme to reduce the carbon impact of the French Pavilion in Venice. The objective is to cut greenhouse gas emissions by at least 25% by 2026, and by 40% by 2030, i.e. by an average of 5% a year. On the basis of the French Pavilion's carbon balance calculated and assessed at the 2019 event, impact reduction measures were undertaken: introduction of eco-design practices, use of local contractors, reduction in travel and prioritisation of the train mode, printing of event catalogues in Italy to limit freight transport, etc. The efforts have borne fruit with a significant reduction in the French Pavilion's carbon impact at the Biennale Arte, from 150 tonnes equivalent CO₂ in 2019 to 110 tonnes equivalent CO₂ in 2022. Given that Julien Creuzet has chosen to place Martinique and its arts scene at the heart of his project, an increase in the carbon impact associated with international transport (press trip to Martinique, art students travelling from Martinique to Venice) is anticipated. Efforts will be directed at the other aspects – production or catalogue printing – in order to limit the Pavilion's carbon footprint. Finally, work will be done in the French Pavilion in 2025 to improve its energy performance considerably. The French Pavilion's low carbon strategy has been developed with the help of ATNA sponsorship.

Supporters

The CHANEL Culture Fund

CHANEL
CULTURE FUND

Extending a century of commitment to the arts, the CHANEL Culture Fund fosters a vibrant network of creators and innovators to advance the ideas that shape culture worldwide. Core programmes include CHANEL's Art Partners, institutions whose leaders are supported in the development of ground-breaking, long-term initiatives that bring innovation to the cultural landscape. The CHANEL Next Prize celebrates artists and accelerates their future successes through access to resources and mentorship. And the podcast CHANEL Connects amplifies the voices of thought-leaders across disciplines, generations, and geographies—tackling the defining issues of our time.

From emerging curators at the MCA Chicago to leading ecologists at the Leeum Museum of Art in Seoul, from game-changing artists at the Venice Biennale to the brightest directors at the British Film Institute, the CHANEL Culture Fund champions creative audacity for a better future.

The LUMA Foundation

L U M A
F O U N D A T I O N

Established in Switzerland in 2004, by Maja Hoffmann, the LUMA Foundation is a non-profit organization dedicated to supporting contemporary artistic creation. Committed to realizing ambitious work by established and emerging artists, the LUMA Foundation has sites in Switzerland and France and engages in projects internationally through collaborations with some of the most significant institutions and organizations from around the world. With a mission to champion interdisciplinary collaborations across art, science, technology, and human rights, the foundation is committed to nurturing projects that push boundaries and offer profound insights into critical global issues. One of the foundation's most notable projects

is LUMA Arles in France, a cultural complex that serves as a platform for artistic experimentation and exchange, hosting exhibitions, site-specific installations, and conferences, with a focus on contemporary production as well as nature and ecosystems, and a strong connection to research and educational programs. With its sites of LUMA Westbau in Zurich and the perennial program of exhibitions and events Elevation 1049 in the Swiss alps, the LUMA Foundation further advances its mission and amplifies the dialogue between artists and audiences.

Partners

iDzia



Founded in 2009 and based in Arles, iDzia is the technical partner for all your audiovisual projects. Its areas of expertise include audiovisual consultancy and installation for contemporary art, exhibition setup, technical direction for cultural or private events, and the installation and integration of top-quality technical equipment. Having already collaborated with Julien Creuzet, iDzia was naturally moved by the artist's new project for the 60th

International Art Exhibition – La Biennale di Venezia. For iDzia, being able to be involved as a technical partner and support the implementation of an immersive installation at the heart of Pavilion of France is an opportunity to participate in the diffusion of human values as strong as they are poetic.

La Collectivité Territoriale de Martinique



The Martinique Territorial Authority (MTA) has placed culture and the arts at the heart of its development policy, with a particular emphasis on an open Martinican identity and on the image of Martinique as an attractive region.

One of the ongoing projects in preparation is the Biennale d'Art Contemporain de Martinique, which will be held at the end of 2024 with the aim of promoting contemporary art, developing cultural tourism and creating networks across the Greater Caribbean region.

Also in 2024, MTA is pursuing its goal of positioning Martinique on the international art scene by beginning the countdown to the Contemporary Art Fund of the Caribbean and the Americas, with the aim of enriching its collection and raising public awareness of the key sources of inspiration for contemporary art.

Our Regional Authority is delighted to be contributing to Julien Creuzet's participation in the Biennale Arte 2024. It welcomes the innovative fusion of the work and thought of this young Martinican artist.

It is grateful to him for sharing his presence in Venice with students from the Caribbean Arts Campus and Lycée Polyvalent Victor Anicet. His insistence on holding the press conference in Martinique, at Maison Édouard Glissant, is also worth of note.

Julien Creuzet's practice of loyalty and mutuality is fundamental: it creates a relational dynamic that situates us in the world while beautifully sublimating what we are.

Millénaire de Caen



1000 years of history!

That is what the city of Caen will be celebrating in 2025

An exceptional year

Millénaire de Caen will be an opportunity to celebrate the city. A city with a rich history, a source of pride for its inhabitants, whether resident in Calvados or elsewhere in France. Through a full programme, Millénaire de Caen 2025 is an invitation to French people everywhere to celebrate this key anniversary.

Designing the Caen of the future

The ambition of the Millénaire is to bring together everyone who contributes to the making of today's city in order to celebrate and imagine the future of Caen. Beyond the pleasure generated by the celebrations, the Millénaire will create a "before and after" in the history of the city. Caen will finally reveal its true face: a bold, innovative and forward-looking city, ready to welcome the world.

Artistic groundwork

The Millénaire celebrations begin on 20 March 2025. However, their real starting point is in 2024, at Biennale Arte 2024, in the French Pavilion with its guest artist Julien Creuzet. Julien Creuzet's initial work in the arts started and took shape at the Caen-Cherbourg school of arts and crafts, where he first graduated. Very early on, the Normandy Caen Regional Contemporary Art Collection provided the space for his first big exhibition. All these experiences and constructive encounters were formative in Julien Creuzet's artistic development. To celebrate these long and deep links, the City of Caen, awarded UNESCO's creative cities status for its cultural dynamism, is happy to provide financial support for Julien Creuzet's exhibition as part of its Millénaire 2025 celebrations.

La Fondation des Artistes



Since 1976, La Fondation des Artistes has been supporting visual artists from the moment they leave school through to the end of their careers. Present at strategic moments in an artist's life, La Fondation des Artistes supports art schools, grants scholarships, contributes to the spread of the creative arts from its contemporary arts centre – MABA, nourishes the international reputation of artists, provides them with studios and, in old age, from 2024 will offer them accommodation at the Maison nationale des artistes.

This Foundation, funded from rental income, donations and legacies, distinctive in its definition, its business model and its range of roles, is a unique instrument in the support of artistic creation.

Beaux-Arts de Paris éditions

Beaux-Arts de Paris éditions

The publishing house Beaux-Arts de Paris éditions, an offshoot of the Royal Academy of Painting and Sculpture, was created in 1648. After Cambridge University Press, it is one of the oldest institutions of its kind.

It occupies an essential place in the historical and contemporary landscape of the arts. It applies its expertise at every stage in the publishing chain, from design through to the sales counter.

A 10-person team works in close collaboration with different external collaborators of the highest calibre.

Beaux-Arts de Paris éditions undertakes numerous editorial projects every year. Its publications reflect the output of exhibitions but also the School's workshops, and hold up a mirror to art history, aesthetics and modern and contemporary art.

Apart from the close connection with the work of the École des Beaux-Arts, the publishing house also pursues its own editorial projects by publishing joint texts in collaboration with cultural and museum institutions (musée du Louvre, musée Guimet,

Institut français, regional museums, projects with artists and foundations...).

Beaux-Arts de Paris éditions runs its own fine arts bookshop, located at the heart of the exhibition spaces on quai Malaquais. Like any sales outlet in a museum institution, it is keen to develop the success and visibility of its publications.

With a catalogue of more than 600 titles, Beaux-Arts de Paris éditions has begun the task of digitising its collection. Dissemination and distribution are managed by UD-Flammarion.

Edouard Glissant Art Fund



The Edouard Glissant Art Fund was created at the end of 2022, with the following goals:

1. To support the Édouard Glissant artist residency at Maison Édouard Glissant (Le Diamant, Martinique). Since 2022, Maison Édouard Glissant has been classified as a Maison des illustres by the Ministry for Culture. As from 2024, the residency is open to visual artists, exhibition curators and art critics, writers, poets, international musicians;
2. To facilitate access to and dissemination of the Édouard Glissant art collection. This collection consists of around 200 works, mainly donated by artists, including around a hundred in the collections of the Memorial ACTe Museum at Pointe à Pitre (Guadeloupe);

3. To encourage international dialogue between new generations of artists and Édouard Glissant's writings, through support for exhibitions, publications, symposiums, seminars;

4. To encourage cross disciplinary research in this field, accessible to students, researchers, PhD candidates, people in the arts world, international exhibition curators, and to the public according to availability.

Logo by Arthur Francietta / Bureau Blindé, based on an original drawing by Édouard Glissant

Press graphics



A



B



C

- A Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024. © Magasin CNAC, Courtesy of the artist. Photo: Aurélien Mole.
(Detail) Julien Creuzet, *Toute la distance de la mer, pour que les filaments à huile des mancenilliers nous arrêtent les battements de coeur. La pluie a rendu cela possible (...)* canne à sucre, jambe coupée, hydratation à oublier, 2018, various materials.
- B Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024. © Magasin CNAC, Courtesy of the artist. Photo: Aurélien Mole.
(Details) foreground: Julien Creuzet, *là haut, nos aïeux, dans nos yeux / là haut, nos aïeux, dans nos yeux (...)*, 2020, various materials; background video: *Les possédés de Pigalle ou La Tragédie du Roi Christophe : (Pénombre. Atmosphère inquiétante de cérémonie vaudou.) MADAME CHRISTOPHE, la reine, chantant. Moin malad m-couche m-pa sa levé - M-pral nan nô-é, mpa moun icit-ô - Bondié rélé-m, m-pralé - Moin malad, m-pral nan nô - Bondié rélé-m, m-pralé - M-pral nan nô-é, m-pa moun icit-ô - Bon dié rélé-m, m-pralé*, 2023.
- C Julien Creuzet, cloud cloudy glory doodles on the leaves pages, memory slowly the story redness sadness bloody redness on the skin, 2020. HD video animation, sound (video extract). © Julien Creuzet



D



E



F

- D Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024. © Magasin CNAC, Courtesy of the artist. Photo: Aurélien Mole.

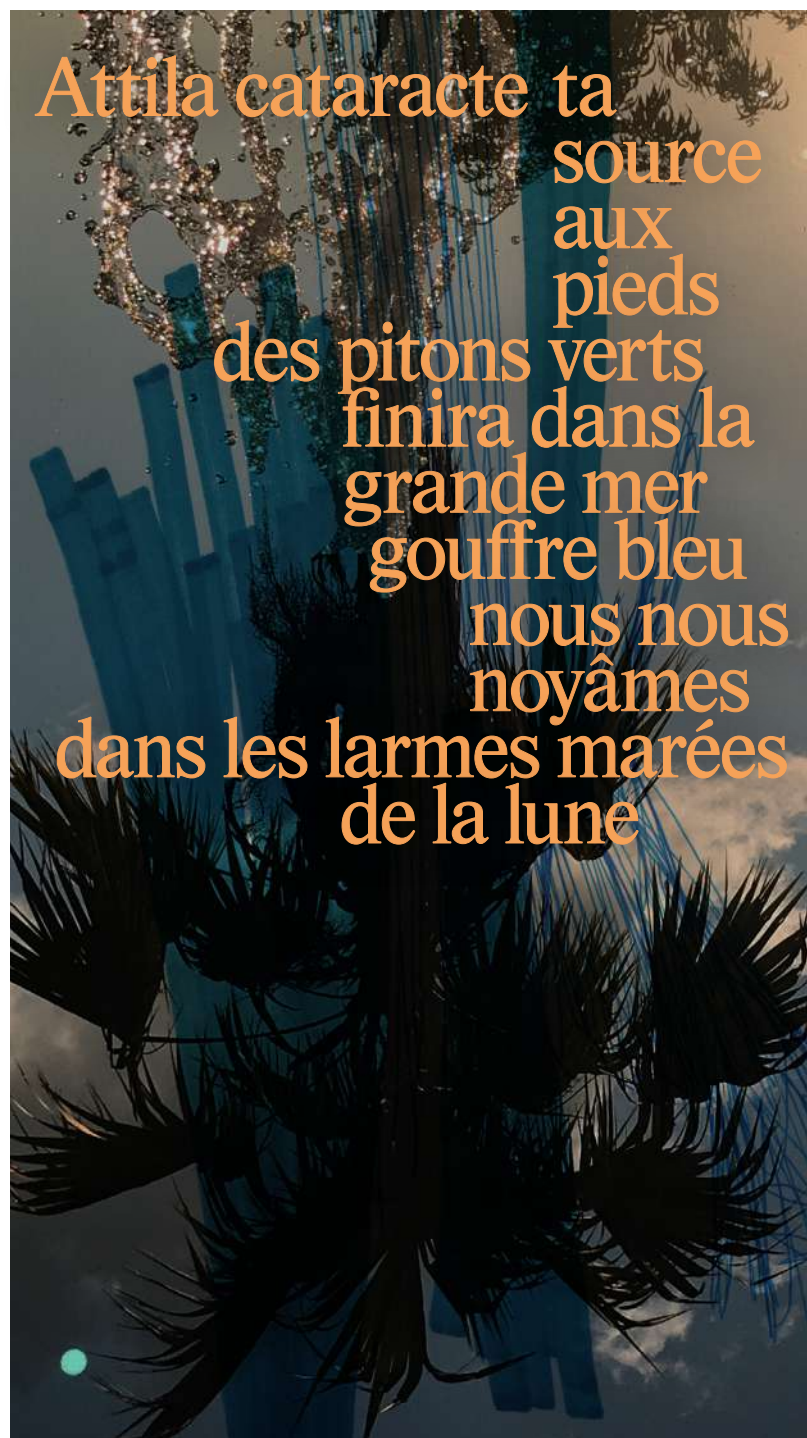
View of the work by Julien Creuzet, Oswald DE ANDRADE, « *Manifesto Antropófago* », *A utopia antropofágica*, São Paulo, Editora Globo, 1990, p. 47-52. Maya ANGELOU, *Poems*, New York, Bantam Books, 1993. Marie-Célie AGNANT, *Femmes des terres brûlées*, Montréal, Les éditions de la Pleine lune, 2006 (...), 2021 and *Study of two birds on the 14th meridian (...)*, 2022. Courtesy of the artist.

- E Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024. © Magasin CNAC, Courtesy of the artist. Photo: Aurélien Mole.

(Details) : Julien Creuzet, *The Possessed of Pigalle or the Tragedy of King Christophe: "CHRISTOPHE: Poor Africa! Or rather, poor Haiti! It's the same thing anyway. Back there, the tribes, the languages, rivers castes, forests, town against town, village against village Here, blacks, mulattoes, quadroons, obeah-men, Godknowswhat, clan, caste, color, distrust and rivalry, cockfights, dogfights over a bone, louse- fights!*", 2023, various materials.

- F Julien Creuzet, *Oh téléphone, oracle noir (...)*, view of the exhibition at Magasin CNAC, Grenoble, 17 November 2023 to 26 May 2024. © Magasin CNAC, Courtesy of the artist. Photo: Aurélien Mole.

Details of sculpture in foreground: Julien Creuzet, *pourquoi nos chemins / se sont croisés / à une névralgie si chaotique /Kepone Merex Curlone / écotoxique exotique / épileptique / fuck you (...)*, 2019, various materials.



A



B

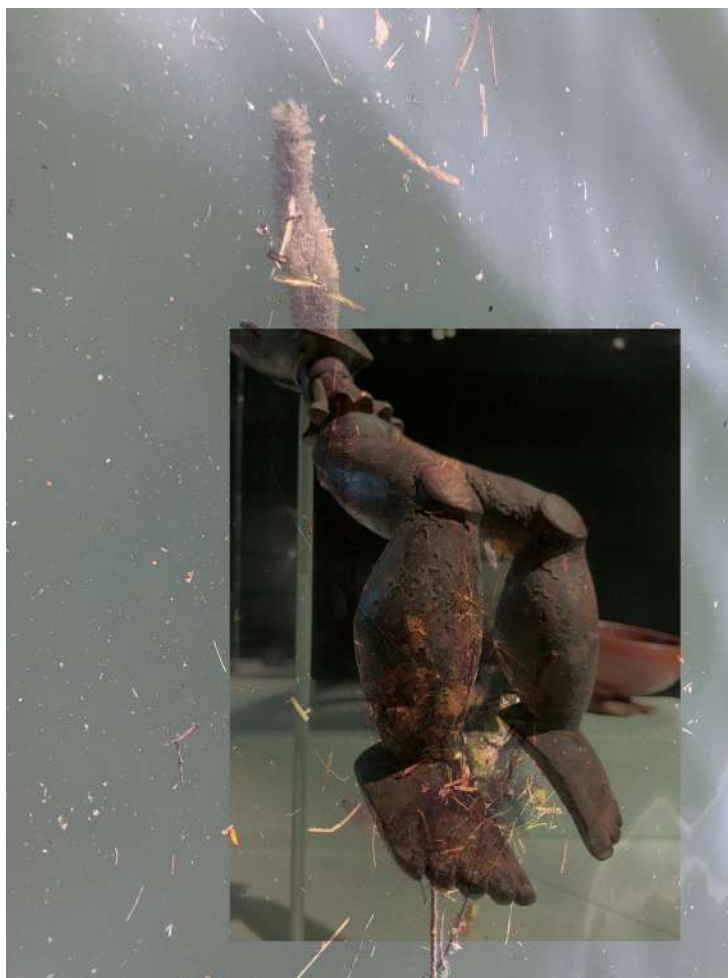
A © Julien Creuzet, 2024

B Prise de parole de Julien Creuzet au Cap 110, le 5 février 2024, devant l'œuvre de Laurent Valère Mémoire et Fraternité (1998), Mémorial de l'esclavage, Anse Cafard, le Diamant. Crédit photo : Nicolas Derné

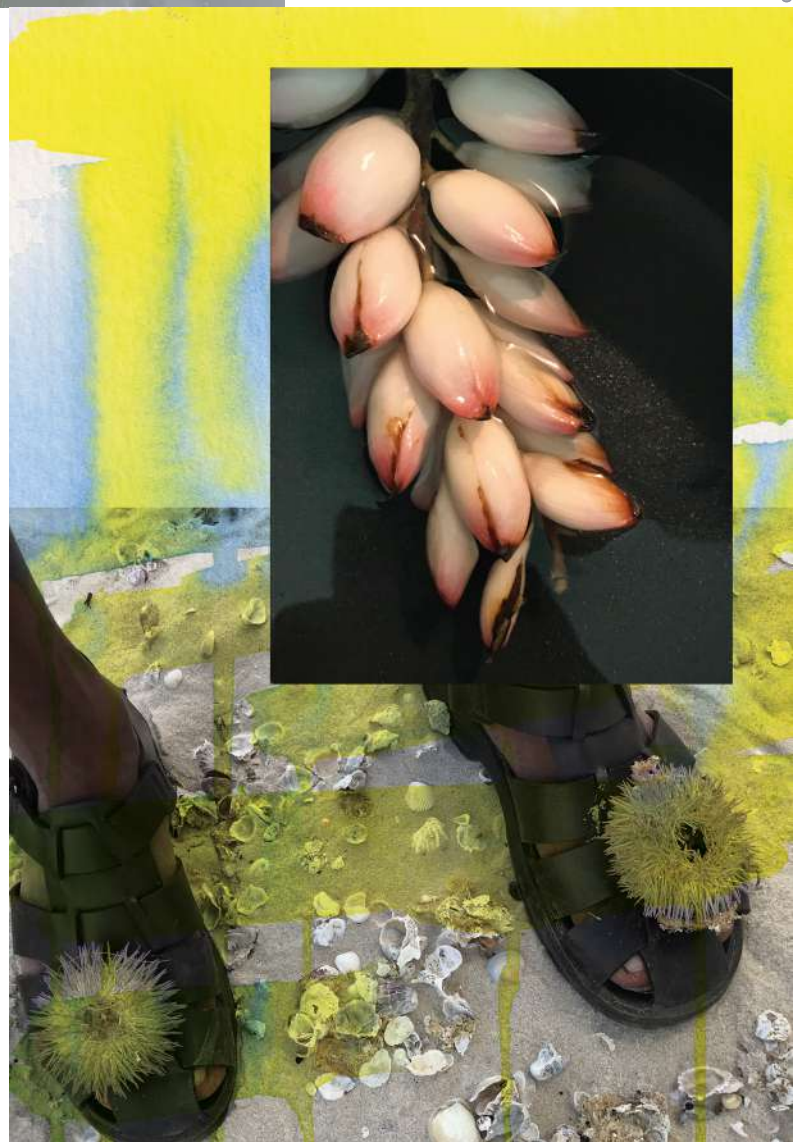
C © Julien Creuzet, 2024







B



- A Julien Creuzet, Nos mots cyclone, Balata et ses Secrets, 2024.
- B Julien Creuzet, Nos mots cyclone, Noyé, 2024.
- C Julien Creuzet, Nos mots cyclone, Oursins et Atoumo, 2024.



A

A Julien Creuzet, Nos mots cyclone, Allégorie des Eaux, 2024.
B Julien Creuzet, Nos mots cyclone, Salvador et Balisier, 2024.



Credits

Attila cataract your source at the
feet of the green peaks will end up
in the great sea
blue abyss
we drowned
in the tidal tears of the moon
Julien Creuzet

France Pavilion
60th International Art Exhibition – La Biennale di Venezia

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Julien Creuzet

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Céline Kopp & Cindy Sissokho

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on behalf of the Ministry for Europe and Foreign Affairs
and the Ministry for Culture

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"Many winds, marine currents, surface and down deep. Storm songs, volcano choirs, such imagination can only exist because it is sustained in the most beautiful way. Central girder, universe disguised as a foundation. Mèsi an chay – we thank you.

I would personally like to thank Maja Hoffmann for her companionship – ocean, anchorage after anchorage.

A particular thought for the CHANEL Culture Fund, for taking part in this adventure, open trail on the water."

— Julien Creuzet





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