



# ARCHIVES DE LA CRITIQUE D'ART



**Archives de la Critique d'Art**  
3 Rue de Noyal  
35410 CHATEAUGIRON  
[www.archivesdelacritiquedart.org](http://www.archivesdelacritiquedart.org)

**CONTACT:**  
Jean-Marc Poinso, president  
Phone: 33 (0)6 37 34 68 78  
[jean-marc.poinso@archivesdelacritiquedart.org](mailto:jean-marc.poinso@archivesdelacritiquedart.org)  
Marie-Raphaëlle Le Denmat, director  
Phone: 33 (0)2 99 37 55 29  
[mr.ledenmat@archivesdelacritiquedart.org](mailto:mr.ledenmat@archivesdelacritiquedart.org)

## THE SITUATION TODAY

A collection of archives from the most important critics from 1950 to the present, also covering events (Biennale de Paris), artists and galleries.

A library of 60,000 books, numerous contemporary art periodicals and a living archive of the activities of more than 250 art world figures in France and around the world.

Permanent availability to searchers, promotion and dissemination of archives, publications and rich online resources, plus a twice-yearly journal reviewing art publications.



Allan Kaprow, César and Pierre Restany in the late 1990s. All rights reserved.



Otto Hahn (1935–1996) in 1972. © Nicole Hahn



Yves Klein, Pierre Restany, Martial Raysse and Jacques Villeglé during the private view of the Biennale de Paris in 1959. All rights reserved.



Documents on Raymond Hains, from the Biennale de Paris archives, presented at the exhibition "La Force de l'Art" in May 2006.

## PROFESSIONAL PARTNERSHIPS

Founded at the initiative of the International Association of Art Critics (AICA), Archives de la Critique d'Art have developed partnerships with AICA both internationally and through its French section.

It has working relationships with numerous archives in Europe, such as Documenta, Zadig (Archives of the Art Market, Cologne) and beyond (Getty Research Program, Los Angeles).

Its journal, **CRITIQUE D'ART**, provides French publishers on contemporary art with a reference tool for distribution. These partnerships have borne fruit in specifically funded projects (Europe, Getty, Franco-German Office for Youth, etc.). This network needs to be consolidated and expanded.

## RESEARCH AND TRAINING PARTNERSHIPS

Archives de la Critique d'Art have an agreement with Rennes University and contribute to professional training and research with their resources and know-how.

They offer unrestricted access to their collections for French and foreign researchers.

Numerous research programmes have been carried out in the context of tenders or regular cooperation for multi-annual plans (Délégation aux Arts Plastiques, Regional Council of Brittany, Rennes 2 University, Institut National d'Histoire de l'Art, Getty Institute).

Partnerships are to be developed in the areas of training (Strasbourg University, MFA in art criticism, Rennes 2 University, MFA in exhibition skills, plus other programmes abroad) and in the field of research in the form of an international seminar with associated events.

## AN ORIGINAL ASSOCIATION OF EXPERTISE

Since their creation, Archives de la Critique d'Art has worked with art critics, researchers and institutional figures in refining and managing its project. It was the first body in its field to have an online catalogue, to adopt international standards and to develop collaborative practices in which independent professionals were prepared to entrust them with their archives (critics) or publications (publishers). Based on an analysis of the needs of established or emerging professionals, and on the complementarity of skills, the Archives have developed working procedures that serve several different publics with original formulas. This approach needs to be extended to curators and galleries.



Michel Ragon, Thierry de Duve and Jean-Marc Poinot at a symposium on "The role of taste in philosophy," 1990.

## CULTURAL ACTION

By organising scholarly and cultural events in Brittany and elsewhere that are open to all, Archives de la Critique d'Art offer a forum for today's major debates and shows how history can be written on the basis of its resource. These events are followed up by publications.



Publications by Archives de la Critique d'Art: "What Memories for Contemporary Art," proceedings of the 30th Congress of AICA, 1996. "Contemporary Artists and the Archive," proceedings of the symposium on European archives of contemporary art, 2001.



Publications on "The Role of Taste in Philosophy" proceedings of the symposium, 1990, and "Description," proceedings of the symposium in 1994.

## COOPERATION TO EXPLOIT THE ARCHIVE COLLECTIONS THE EXAMPLE OF PIERRE RESTANY

When thanking José Anne Decock-Restany for the latest contribution to the Pierre Restany archive at a press conference with AICA, Archives de la Critique d'Art launched a multi-annual programme for the development and promotion of its collections. The Délégation aux Arts Plastiques immediately offered to provide support for the recruitment of an archivist and presented documents from the Archives concerning Raymond Hains at the first edition of "La Force de l'Art" (Grand Palais, 9-25 June, 2006). INHA and Rennes 2 University co-financed the inventory of the photographic collections and organised an international symposium in Paris, "The Half-Century of Pierre Restany" (30 November–December 1, 2006) the proceedings of which will be published in 2008. Réunion des Musées Nationaux used large numbers of documents in the "Nouveaux Réalistes" exhibition held at the Grand Palais (27 March–2 July 2007) and at the Sprengel Museum, Hanover (and in the accompanying catalogue). The Getty Research Institute awarded the Archives a grant enabling the recruitment of two librarians to catalogue the archives in 2007. Finally, archives concerning the Tucuman Arde movement were used in an exhibition, "Costuras Urban" (Urban Sutures) concerning Argentina in the 1960s (Bon Accueil, Rennes, 22 November 2007–12 January 2008).

## THE ENVIRONMENT

An outstanding regional facility, Archives de la Critique d'Art draw on an extremely favourable environment for education in contemporary art (it has trained many personnel now in specialist French institutions). At the same time, the resources it makes available add to the attraction of those courses.

By moving closer to Rennes 2 University, FRAC Bretagne and the departmental archives, and to an easily accessible site, the Archives should help build a powerful and diverse art pole.



Pierre Restany during the exhibition about him in Rennes in 1998.

## THE ASSOCIATION

Created in 1989, Archives de la Critique d'Art is a non-profit association recognized to be in the public interest. It is supported by the Ministry of Culture (DRAC Bretagne and Délégation aux Arts Plastiques), Brittany Regional Council, the municipality of Rennes and the department of Ille et Vilaine.

Its members represent the professional world of contemporary art, criticism and research (the presidents of AICA France and AICA International are automatic members).

It has an Advisory Board whose role is to make recommendations in terms of documentary and scientific policy.



François Pluchart with Michel Journiac, Hervé Fischer, Gina Pane and Jean-Paul Thénot in 1974. Personal collection of François Pluchart. All rights reserved.



Guy Wheelen flanked by the artists Maria Helena Viera da Silva and Arpad Szenes, 1964.

### President:

Jean-Marc Poinsot, professor at Rennes 2 University

### Chairman of the Advisory Board:

Jacques Leenhardt, fellow at the Ecole des Hautes Etudes en Sciences Sociales

### Members of the Advisory Board:

Henry Meyric Hughes, representative of the Association Internationale des Critiques d'Art

Christian Besson, professor of art history, Haute Ecole d'Art et de Design, Geneva

Nathalie Boulouch, lecturer at Rennes 2-Haute Bretagne University,

vice-president of the Société Française de Photographie, Paris

Nicolas Bourriaud, curator of the Tate Triennial, Tate Britain, London

Olivier Corpet, director of the Institut Mémoires de l'Édition Contemporaine

Christophe Domino, representative of the Association Internationale des Critiques d'Art, French section

Thierry Dufrière, professor at Paris X University

Véronique Goudinoux, lecturer in visual arts at Lille III University, Tourcoing

Jean-Marc Huitorel, art critic, Rennes

Christophe Kihm, art critic, Paris

Richard Leeman, scientific adviser at the Institut national d'histoire de l'art, Paris (INHA)

Frédéric Paul, director of Domaine de Kerguéhennec, Bignan

Vincent Pécoil, professor of art history at the Ecole Régionale des Beaux-arts, Besançon

Catherine Perret, philosophy lecturer at Paris X Nanterre University.

Jean-Marc Poinsot, professor at Rennes 2-Haute Bretagne University

Daniel Soutif, art critic, curator, Paris

Gilles Tiberghien, lecturer at Paris I University.

Ramon Tio Bellido, art critic, secretary general of the Association Internationale des Critiques d'Art (AICA)

Anne Tronche, art critic, Paris

Horst Wegman, secretary general of Germinations, Bad Honnef, Germany

Stephen Wright, research fellow at the Institut national d'histoire de l'art, Paris (INHA)