

Press kit

Marcel Dzama

Le voyage dans la Lune (A Trip to the Moon)

14 February
10 May 2026



opening

friday 13 february
(6:30 p.m.)

press preview

friday 13 february
(3:00 p.m.)

press contact

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la criée
centre d'art contemporain / rennes

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Marcel Dzama

Le voyage dans la Lune (Journey to the Moon)

14 Feb. – 10 May 2026

opening

friday 13 february, 6:30 p.m.
at La Criée centre d'art contemporain
place Honoré Commeurec
35000 Rennes

opening hours

the exhibition is open from Tuesday
to Sunday 1p.m. to 7p.m.
free admission

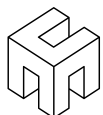
curators

Sophie Kaplan and Eugenia Lai

production

La Criée centre d'art contemporain,
Rennes

with the support of



**Centre
Culturel
Canadien**
Paris

As part of
Printemps du dessin 2026



press preview

friday 13 february, 3:00 p.m.
(To facilitate organization, please confirm
your attendance in advance.)

press contact

Thibaut Aymonin
Communications officer
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From 14 February to 16 May 2026, La Criée is presenting an exhibition by Marcel Dzama, an internationally renowned Canadian artist based in New York, but rarely exhibited in France.

Entitled *Le voyage dans la Lune* (A Trip to the Moon), in homage to Georges Méliès, the magician of early cinema, it presents for the first time in Europe a wide selection of the artist's films, accompanied by a collection of storyboards, drawings, models and sculptures.

Having attended art school in his hometown of Winnipeg and been immersed in alternative popular cultures from the outset (notably through his involvement in rock bands and production of numerous fanzines), Marcel Dzama has been developing a prolific and joyful body of work since the late 1990s, in which drawing and film are central.

A great admirer and connoisseur of early cinema, from which many of his films borrow elements such as black-and-white imagery and expressionist gestures, Marcel Dzama is, in a broader sense, curious about a variety of creative worlds: the surrealist spirit, early modernism, pop culture, illustration, underground music, etc. These references, whether recognisable or not, fuel a fantastical universe – immediately identifiable in itself – that is sometimes magical, sometimes cruel, sometimes poetic, sometimes political.

The exhibition *Le voyage dans la Lune* (A Trip to the Moon) features around fifteen films. During an hour-long programme devised by the artist, visitors can discover films from his youth, films shot on the spur of the moment, others featuring his son and father, and still others produced as commissions. Humour and inventiveness imbue this selection with the same energy. Marcel Dzama has also chosen to highlight two films, presented in two dedicated screening rooms: *Une danse des bouffons* (A Jester's Dance) (2013) and *To live on the Moon (for Lorca)* (2023). The first is inspired by the love story between Marcel Duchamp and sculptor Maria Martins, the second by the figures in the moon and poet Federico García Lorca.

In parallel to the films, objects, sculptures, masks, drawings, models and storyboards are presented in the central space of the art centre. Whether it be costumes, pieces of scenery or sketchbooks taken directly from the films, or drawings created elsewhere, we find the same inspirations and the same humour in both colour and line.

From pencil to lens, from poetry to politics, Marcel Dzama plays with the codes and history of burlesque and fantasy with the virtuosity of a tightrope walker. His works combine references and virtuoso pirouettes with a pleasure, freedom and joy that we trust will prove contagious.

Marcel Dzama was born in 1974 in Winnipeg, Canada, where he received his BFA in 1997 from the University of Manitoba. He lives and works in Brooklyn, New York.

Since rising to prominence in the late 1990s, **Marcel Dzama** has drawn inspiration from popular folklore, art history, and contemporary influences. His work visualizes a universe of childhood fantasies and otherworldly fairy tales, investigating human action and motivation, as well as the blurred relationship between the real and the subconscious.

His work has been represented by David Zwirner (New York, Los Angeles, London, Paris and Hong Kong), Sies+Höke (Düsseldorf) and Tim Van Laere (Anvers).

Eugenia Lai was born and raised in Hong Kong and lives in New York, where she works on independent projects in visual arts and moving images.

Her writing has appeared in publications such as *Spike Art Magazine* and *Screen Slate*. From 1997 to 2004, she was associate director at David Zwirner where she worked closely with Marcel Dzama.

Films

Une danse des bouffons (or A jester's dance) [red version], 2013
video projection, color, sound

17 min 30, variable dimensions

To live on the Moon (For Lorca), 2023
25 min 17
variable dimensions
3 editions + 2 artist editions
A Performa commission
for the 2023 Performa Biennial, New York

Video program:

- / *Garage Video*, 17 films made between 1997 and 2006 (15 min 40 sec)
- / *Sad Ghost*, 2004 (6 min) (Made with Spike Jonze)
- / *Pax (& the goddess of the sea)*, 2006 (6 min)
- / *The Infidels*, 2009 (2 min)
- / *Death Disco Dance*, 2011 (4 min)
- / *Dance Floor Dracula, Prelude in C-Sharp Minor*, 2018 (5 min 51)
- / *Lost Cat Disco*, 2020 (2 min 53)
- / *International press conference with Marcel Dzama*, 2020 (8 min 47)

Wall drawing in situ, 2026

Ink, watercolor, acrylic, markers, and pencils
production : La Criée centre d'art contemporain

Sculptures and objects (selection)

Bauhaus Robot Mask, 2019
Papier-mâché, acrylic paint
40,6 cm x 40,6 cm x 22,9 cm

Maurice Dzama, *Grey Creature Mask*, 2013
Felt, 40,6 cm x 35,5 cm

The Sad Eyed Mother Moth Of Midnight, 2024
Fabric, mannequin painted on a rotating device, costume designed by Marcel Dzama and created by Christian Joy, 192 cm x 170 cm x 30 cm

The Chess Set, 2024
Wood, acrylic, charcoal, and graphite, 25 cm x 62,4 cm x 62,4 cm

Manzama, 2020
Fabric, textile, spray paint, ink, printed steel, leather, felt, two artificial flowers, rope, and metal, 86,4 cm x 50,8 cm x 14 cm

Willem Dzama, *Rotator #2*, 2021
Plastic, 30,48 cm x 26,7 cm

To Live on the Moon storyboard, 2023/2025
Pearlescent acrylic, ink, watercolor, graphite, Polaroids, and collage on paper twenty-six parts, 29,2 cm x 21,6 cm each

Drawings (selection)

Political to Poetical, 2017

Ink and watercolor on paper, 192,4 cm x 126,7 cm

I'll Sleep on the Earth And I'll Fly Once I Wake, 2018

Watercolor, ink, and graphite on paper, 192,4 cm x 90,2 cm

Have I forgotten the ghosts of my ancestors trembling in the cold?, 2022

Gouache, watercolor, ink, and graphite on paper, 42 cm x 30 cm

Midnight's Moon Mother Moth, 2024

Pearlescent acrylic, ink, watercolor, and graphite on paper, 14 cm x 21,5 cm

That light is from the moon, 2022

Watercolor, ink, and acrylic on inkjet print, 37,9 cm x 81,7 cm

Trinket's Sarabande, 2016

Watercolor and graphite on paper, 40,6 cm x 30,5 cm

Aurora borealis, 2022

Pearlescent acrylic, ink, watercolor, and graphite on paper, 56,2 cm x 45,4 cm

My silver deity of solitary nights, 2024

Pearlescent acrylic, ink, watercolor, graphite, and collage on paper, 35,4 cm x 27,8 cm

So charming and disarming, 2022

Gouache, watercolor, ink, and graphite on paper, 41 cm x 30 cm

That old Black Magic, 2022

Gouache, watercolor, ink, and graphite on paper, 41 cm x 30 cm

Blood on a sunflower, 2022

Gouache, watercolor, ink, and graphite on paper, 194 cm x 131 cm



Press Images



To live on the Moon (For Lorca), 2023
video projection, sound
25 min 17 sec, variable dimensions
3 editions + 2 artist's editions
A Performa commission
for the Performa 2023 Biennial, New York
© Marcel Dzama
courtesy of the artist and David Zwirner



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Une danse des bouffons (or A jester's dance)
[red version], 2013

video projection, color, sound
17 min 30 sec, variable dimensions
© Marcel Dzama
courtesy of the artist and David Zwirner



Before I let you take me home (or Lets go for drinks), 2024

acrylic pearl, ink, watercolor, and graphite on
paper, 53,5 cm x 40,4 cm

© Marcel Dzama

courtesy of the artist and David Zwirner



I'll Sleep on the Earth And I'll Fly Once I Wake
2018

watercolor, ink, and graphite
on paper, 192,4 cm x 90,2 cm
© Marcel Dzama
courtesy of the artist and Sies+Höke

Please respect and quote the captions and photo credits when reproducing any images.

Political to Poetical, 2017

Ink and watercolor on paper
192,4 cm x 126,7 cm
© Marcel Dzama
courtesy of the artist and Sies+Höke



4 faced Joker, 2021

Fabric, spray paint, ink, printed steel, leather, felt,
an artificial flower, rope, and metal
88,9 cm x 38,1 cm x 15,2 cm
© Marcel Dzama
courtesy of the artist and Sies+Höke



Please respect and quote the captions and photo credits when reproducing any images.

The Sad Eyed Mother Moth Of Midnight, 2024
 Fabric, mannequin painted on a rotating device,
 costume designed by Marcel Dzama and created
 by Christian Joy, 192 cm x 170 cm x 30 cm
 © Marcel Dzama, courtesy of the artist, Tim Van
 Laere Gallery and David Zwirner



Now Performing The Resist Dance, 2016
 wood, paint, graphite, cardboard, and ceramic
 74,9 cm x 148,6 cm x 78,7 cm
 © Marcel Dzama, courtesy of the artist, Tim Van
 Laere Gallery and David Zwirner



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Biography

Marcel Dzama was born in 1974 in Winnipeg, Canada, where he received his BFA in 1997 from the University of Manitoba. He lives and works in Brooklyn, New York.

Since rising to prominence in the late 1990s, Marcel Dzama has developed an immediately recognizable visual language that investigates human action and motivation, as well as the blurred relationship between the real and the subconscious. Drawing equally from folk vernacular as from art-historical and contemporary influences, Marcel Dzama's work visualizes a universe of childhood fantasies and otherworldly fairy tales.

He is represented by David Zwirner (New York, Los Angeles, London, Paris and Hong Kong), Sies+Höke (Düsseldorf) and Tim Van Laere (Antwerp).

Education

1994-1997

B.F.A., University of Manitoba, Winnipeg

Solo Exhibitions (selection)

2026

✓ *I Am The Sun, I Am The New Year*, OMR Gallery, Mexico

2025

✓ *Marcel Dzama : Dancing with the Moon*, Pera Museum, Istanbul

✓ *Marcel Dzama : Empress of Night*, David Zwirner, Los Angeles

2024

✓ *Marcel Dzama : Wild Kindness*, Tim Van Laere Gallery, Antwerp

2023

✓ *Ghosts of Canoe Lake : New Work by Marcel Dzama*, McMichael Canadian Art Collection, Kleinburg, Ontario (itinerary : Contemporary Calgary, Alberta ; Plug In Institute of Contemporary Art, Winnipeg)

✓ *Marcel Dzama : To Live on the Moon (For Lorca)*, Performa Biennial 2023, Abrons Art Center, Henry Street Playhouse, New York

2022

✓ *Marcel Dzama : Child of Midnight*, David Zwirner, London

✓ *Marcel Dzama : The dove is never free*, Sies + Höke, Düsseldorf

✓ *Marcel Dzama : Viviendo en el limbo y soñando con el paraíso*, Museo de Arte Zapopan, Mexico

2021

✓ *Marcel Dzama : An End to the End Times*, The Savannah College of Art and Design Museum of Art, Savannah, Georgia

✓ *Marcel Dzama : The Moon is Following Me*, Tim Van Laere Gallery, Antwerp

✓ *Marcel Dzama : Tonight We Dance*, Sara Hildén Art Museum, Tampere

✓ *Marcel Dzama : Who Loves the Sun*, David Zwirner, New York

2020

✓ *Marcel Dzama : Blue Moon of Morocco*, David Zwirner, Paris

2019

✓ *Marcel Dzama : Be good little Beuys and Dada might buy you a Bauhaus*, Sies + Höke, Düsseldorf

Group Exhibitions (selection)

2026

✓ *Tarot! Renaissance Symbols, Modern Visions*, Morgan Library & Museum, New York

2025

✓ *The Kids Are Alright*, Timothy Taylor, New York

✓ *Perfect is the question*, OG Gallery, Istanbul

✓ *Seriously? Comedy and Satire in Canadian Art 1970s-Now*, Griffin Art Projects, North Vancouver

✓ *Studio Conversations*, David Zwirner, Paris

2024

✓ *David Zwirner : 30 Years*, David Zwirner, Los Angeles

2023

✓ *Cerámica Suro : A Story of Collaboration, Production, and Collecting in the Contemporary Arts*, Dallas Contemporary, Dallas

2022

✓ *Screen Time : Photography And Video Art In The Internet Age*, Samek Art Museum at Bucknell University, Lewisburg, Pennsylvania

2021

✓ *A Fire in My Belly*, Julia Stoscheck Collection, Berlin

✓ *Comics Trip!*, Collection Lambert, Avignon

✓ *Drawing Attention*, Ackland Art Museum, University of North Carolina at Chapel Hill

✓ *Face Forward*, Grinnell College Museum of Art, Iowa

✓ *In Place : Reflections from Manitoba*, Winnipeg Art Gallery, Canada

2020

✓ *Enjoy and Take Care!*, Tim Van Laere Gallery, Antwerp

✓ *Libro de Disegni*, Isa Gallery, Mumbai

✓ *We Fight to Build a Free World : An Exhibition by Jonathan Horowitz*, Jewish Museum, New York

Publications (selection)

2024

✓ *Marcel Dzama : Wild Kindness*, text by Katrien Loret, ed. Tim Van Laere Books, Antwerp

2023

✓ *Marcel Dzama*, text by Guy Maddin, McMichael Canadian Art Collection, Kleinburg, Ontario

2021

✓ *Marcel Dzama : The Moon is Following Me*, Tim Van Laere Gallery, Antwerp

✓ *Marcel Dzama : Tonight We Dance*, Sara Hildén Art Museum, Tampere, Finlande

✓ *Marcel Dzama : Who Loves the Sun*, David Zwirner, New York

✓ *Pink Moon : Marcel Dzama*, Rough Trade Books, Londres

✓ *William Shakespeare x Marcel Dzama : A Midsummer Night's Dream*, David Zwirner Books, New York

2020

✓ *Marcel Dzama: Morocco*, Louis Vuitton, Paris

A Not-So-Sweet Slumber

Artwork can challenge us to imagine what happens when society abandons reason and ignores truth.

By Marcel Dzama

This personal reflection is part of a series called *Turning Points*, in which writers explore what critical moments from this year might mean for the year ahead. You can read more by visiting the *Turning Points* series page.

The following is an artist's interpretation of the year – how it was or how it might be, through the lens of art.

Truth is essential, especially now. I believe we are facing a time of anti-intellectualism, persecution and lack of reason.

To explore these themes, I created a drawing called «The Sleep of Truth.» I was inspired by the Spanish artist Francisco Goya's famous etching «The Sleep of Reason Produces Monsters.» It comes from a series of 80 etchings published in 1799 called «Los Caprichos» or «The Caprices». I have often returned to works from this series, as they've offered endless inspiration and reflection at different points in my life – particularly over the past year.

When Goya produced «Los Caprichos», there was considerable political turmoil in Spain and throughout Europe. The French Revolution, a period of tremendous social change, was underway, and the Spanish monarchy was persecuting intellectuals, including Goya's friends. In response, Goya became critical of the aristocracy, violence, religious order and fanaticism. These sentiments are apparent in his work. The late 18th century was also a time of widespread superstition in Spain, and Goya recoiled against these beliefs. Instead, he championed imagination, reason and individualism. There is little doubt that we can draw a line from this part of history to the present.

I spend a lot of time researching historical context and mythology before creating artwork. In «The Sleep of Truth», which plays with symbolism and the concepts of good versus bad and fantasy versus reality, a host of mythical and monstrous-looking animals are watching a sleeping woman in the foreground of the image. The woman wrote the Spanish word «verdad», which in English means «truth», before she fell asleep.

I feel a strong connection to Goya because I'm also drawn to animal mythology. My monstrous-looking animals include bats, owls and a donkey.

For as long as I can remember, I've always illustrated bats because they are maligned creatures. Bats are often seen as something to be feared and linked with darkness, yet they are an essential part of our ecosystem. Because bats help control the mosquito population, it's important that we find a way to coexist with them. Every time I draw a bat, I think about this paradox, and at this

point, I have a fondness for them.

Owls are another mostly nocturnal creature with a dichotomous origin story that I've chosen to feature in «The Sleep of Truth». In certain cultures, owls are associated with death and bad omens, and as a result, people are often afraid of them. When I hear an owl at night, I am simultaneously a little bit thrilled and a little bit scared that one is going to swoop down and snatch up my dog. Yet, they also represent wisdom and spirituality, and some believe that when you see one, it means you need to pay attention.

Finally, on the left side of the work, I decided to include a donkey because the animal symbolizes stupidity and stubbornness. I think this animal makes a fitting allegory for the tumultuous political times in which we find ourselves.

History is repeating itself as it always does. Some of us are living a nightmare, while others are living in gilded castles. But who are the monsters of today?

In Turning Points: World Outlook, New Yorks Times, 7 décembre 2025, en ligne

Events and Appointments

February

discussion between Marcel Dzama, Eugenia Lai and Sophie Kaplan

(Saturday 14, 3:00p.m.)

On the occasion of Marcel Dzama's exhibition *Le voyage dans la Lune* (Journey to the Moon), curators Sophie Kaplan and Eugenia Lai will talk with the artist about his work and his inspirations.

At the art center, Free admission subject to availability

March

Teachers' tour

(Wednesday 4, 2p.m.)

Presentation of the exhibition, school tours (primary and secondary schools) and ideas for classroom workshops.

At the art center, book by phone on +33 (0)2 23 62 25 12 or by email at a.braud@ville-rennes.fr

descriptive and tactile tour

for visually impaired adults

(Friday 27, 5:30p.m.)

A tour led by a mediator who offers a sensory approach to the works, through touch, sound perception of the space, and a dialogue about the participants' feelings.

At the art center, book by phone on +33 (0)2 23 62 25 10 or by email at la-criee@ville-rennes.fr

✕



✕ *All the youth come out to play ain't no one lay in our way, 2019*

gouache, ink and graphite on paper, 97,2 cm x 126,4 cm © Marcel Dzama, courtesy of the artist and David Zwirner

2025–2026 programme

This season, La Criée is concluding its artistic cycle *Festina Lente* (*Make haste slowly*), an ancient adage that today expresses the urgent need to slow down and take the time to think and imagine a sustainable world. The art center will then present the fantastical world of Canadian artist Marcel Dzama, before joyfully celebrating 40 years of programming. An eclectic season full of surprises!

Exhibitions

Hélène Bertin
dansetremblenage
(Oct. 10 2025 – Jan. 18 2026)
coproduction with the
International Center for Research
on Glass and Plastic Arts
(CIRVA), Marseille

as part of *Festina Lente*
(*Hâte-toi lentement*) cycle.

Marcel Dzama
Le voyage dans la Lune
(Feb. 12 – May 10 2026)
with the support of the
Canadian Cultural Center – Paris

as part of Printemps
du Dessin 2026

Bienvenue à La Criée
40 years of creativity
and much more
(June 12 – Dec. 23 2026)

Residencies

Jérémy Piningre
Residency for creation
and transmission
Jacques Prévert School, Rennes
(January–April 2026)

Territoires EXTRA #10
Traveling exhibition and
residencies for research,
creation, and transmission
in partnership with Passerelle,
contemporary art center, Brest
(spring–summer 2026)

Research Projects

***Festina Lente*, revue n°4**
with texts by Fabien Giraud,
Peter Hutchinson, Olivier Leroi,
L'École des Mutants, Léa Muller,
Marie Pleintel, Anaïs Roesch,
Till Roeskens, Jonas Staal,
Gilles A. Tiberghien,
Laura Vazquez.

graphic design: Alias Sandi
(release in January 2026)

Camille Paulhan
Research project on the art
center's archives
(Jan. 2025–June 2026)

La Criée centre d'art contemporain

La Criée is a member of:

- ✓ BLA! Association
des professionnels·les
de la médiation en art
contemporain
- ✓ d.c.a – Association française
de développement des centres
d'art contemporain
- ✓ a.c.b – Art contemporain en
Bretagne

Media partners

- ✓ Kostar
- ✓ Zéro deux

La Criée centre d'art contemporain has been based in Rennes city centre, in the old fish market, since 1986. It is a venue for exhibitions and encounters.

As a laboratory space, it supports the research, production and dissemination of today's artists and their work, both inside and outside its walls. Its mediation activities are designed to encourage sharing and experimentation, in close collaboration with artists and the general public.

La Criée is a cultural facility run by the City of Rennes and has been awarded the label of Centre d'Art Contemporain d'Intérêt National by the Ministère de la Culture.



La Criée is a cultural facility of the City of Rennes, supported by the Ministère de la Culture, the Drac Bretagne, the Région Bretagne and the Département d'Ille-et-Vilaine.

Over the years, La Criée has developed expertise at the forefront of practice and research in the field of cultural mediation. In addition to short formats (visits, studio visits, itineraries, etc.), each year it offers long-term transmission projects based on the production of works and in-depth meetings with one or more artists.

contacts

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a.braud@ville-rennes.fr
-

Visiting La Criée

✓ Individuals

A visitor's guide presenting the exhibition is available to the public. La Criée reception staff are on hand to answer your questions or discuss the exhibitions.

✓ Families

La Criée provides families with specially adapted visit resources based on the exhibition, as well as a selection of books to create or tell stories related to the exhibition.

✓ Groups

La Criée's visitors' service offers guided tours, accompanied by a mediator, from Tuesday to Friday, by reservation. Tours are tailored to the audience in question (accessibility/disability, young audiences, higher education and training, etc.) and can be planned as an itinerary throughout the cycle.



✱ Mediation with a class of primary school pupils from the Jean Moulin school
on the occasion of the *Salon des Refusé-es* exhibition by Rasmus Myrup, 2024

Practical Information

internet

- ✓ www.la-criee.org
- ✓ #LaCrieecentredart
- ✓ Facebook
@la.criee.art.contemporain
- ✓ Instagram
@lacrieecentredart

contact

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la-criee@ville-rennes.fr

press contact

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access

La Criée centre d'art contemporain
place Honoré Commeurec 35000 Rennes
(wheelchair accessible)

Let's help protect our environment!

To get to La Criée, we recommend that you use environmentally-friendly transport:

- ✓ Metro: line a – stop République (+ 3 minutes on foot)
ligne b – stop Colombier (+ 5 minutes on foot)
- ✓ Bus: lines no.57, no.9, C1, C2,
C5, C6 stop La Criée (+ 1 minute on foot)
- ✓ Bike: station terminals STAR and bike racks available
close to La Criée
- ✓ Park-and-ride: The city centre is 10 minutes away without having
to look for a parking space, thanks to the park-and-ride facilities and
bus + metro connections.

La Criée is also only a 5-minute walk from the city centre!

Opening hours

Tuesday to Sunday 1pm to 7pm
open on public holidays except 1 May, 25 December and 1 January

(free admission)