

Berserk & Pyrrhia

Contemporary and medieval art

22.03 - 20.07.25

Curator

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musée de Cluny - musée national du Moyen Âge

Scenography

Agathe Labaye & Florian Sumi

Exhibition at Le **Plateau, Paris** and Les **Réserves, Romainville**

With artworks by:

Nils Alix-Tabeling, Carlotta Bailly-Borg,
Jacopo Belloni, Bernard Berthois-Rigal,
Camille Bernard, Peter Briggs,
Aëla Maï Cabel, Rose-Mahé Cabel,
L. Camus-Govoroff, Pascal Convert,
Mélanie Courtinat, Parvine Curie,
Neïla Czermak Icti, Corentin Darré,
Caroline Delieutraz, Mimosa Echard,
Frederik Exner, Héloïse Farago,
Teresa Fernandez-Pello, Alison Flora,
Lucia Hadjam, Laurent Jardin-Dragovan,
Nicolas Kennett, Agathe Labaye & Florian Sumi,
Lou Le Forban, Liz Magor, Pauline Marx,
Ibrahim Meïté Sikely, Philippe Mohlitz,
Raphaël Moreira Gonçalves, Léo Penven,
Théophile Peris, Jérémy Piningre,
Agnes Scherer, Cecil Serres,
François Stahly, Wolfgang Tillmans,
Gérard Trignac, Clémence van Lunen,
Xolo Cuintle and Radouan Zeghidour.



The medieval heroic fantasy imagery of pop culture inhabits the worlds of today's artists, and the off-center view of the human that reigns there opens up a different approach to the future. The exhibition *Berserk & Pyrrhia*, presented at Le Plateau and Les Réserves from March 22 to July 20, highlights the circulation of medieval images and their subsequent appropriation, and brings together medieval and contemporary art.

This double exhibition is part of the regional project of the same name, involving several partner venues in the Paris region.

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Le Plateau

**22 rue des Alouettes
75019 Paris
+ 33 1 76 21 13 41**

Les Réserves

**43 rue de la Commune de Paris
93230 Romainville
+33 1 76 21 13 33**

Opening of Les Réserves

Wednesday to Saturday, 2-7pm

Free Admission

Open Sundays 13.04, 25.05, and 22.06.25.

Closed on french public holidays.

Opening of Le Plateau

Wednesday to Sunday, 2-7pm

Free entry

Late Night Opening : the 1st Wednesday of each month, until 9 pm. Closed on May 1st.

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The image of the legendary berserker warrior has inspired a multitude of offshoots in films, video games, manga and rap music. In many myths, the berserker is intricately linked to the earth, to animality, forging ahead without armour. **In Kentarō Miura's work, Guts becomes a berserker through his armour. The powerful drawings that bring the story of this manga to life are brimming with European medieval references,** both direct and inspired by 19th-century medievalist masterpieces, with their dark, shadowy tones. **Pyrhia is a butterfly that has given its name to an imaginary island, described in the series of books *Wings of Fire* (Tui T. Sutherland), where dragons with reason reign,** devoid of humans, but where small beings walking on two legs with a tuft of hair on their heads, known as scavengers, can be found.

More specifically, **this Pyrhia umbra butterfly is also known as 'The Chrysograph,' the name of the writers who created the illuminations in the grimoires.**

This medieval heroic fantasy imagery of pop culture inhabits the worlds of today's artists. The off-kilter vision of the humans that rule provides them with a different approach to the future. In the contemporary works on show at Le Plateau and Les Réserves, a return to the land, magical parables or straw huts, enchanted or evil humanised animals and insects, appear in turn as fantasies or fears in a world drowning in uncertainty. Not to be outdone, the apocalypse, a recurring motif in medieval art, and its monstrous or dreamlike bestiary are also represented. Love, friendship and social interaction are imbued with these ancient models, which have been transformed by the contemporary gaze.

The joy of recycling and the DIY approach are also evident in the use of less polluting and more sustainable materials. The Berserk & Pyrhia* exhibition illustrates the influence of medieval images and their subsequent appropriation, as well as forging links between medieval art and contemporary art. Medieval works will be on display at Le Plateau and Les Réserves, thanks to loans from the region's rich heritage collections, while works by contemporary artists will, in turn, engage with medieval heritage by appearing in the region's historic monuments, continuing this intergenerational and transhistorical dialogue.**

In a diptych spanning Le Plateau and Les Réserves, the exhibition explores various forms of hybridisation. At Le Plateau, in the spirit of Berserk, and regarding the more mystical and romantic nineteenth-century interpretation of the medieval period, the works take us on an obscure and dark journey. At Les Réserves, their references are rooted in fantasy, anthropomorphic creatures and medieval bestiary, transporting us into the world of Pyrhia and emphasising the importance of artisanship and links with the community.

A separate off-site programme draws on the dense web of ideas that make up the themes presented at the Frac: rethinking the relationship with nature and the non-human through the revival of medieval bestiary; valuing or rediscovering pre-modern knowledge and production methods, with an autonomy of production, etc.; rethinking social relations concerning the community; exploring the future of our world and our imaginations in the context of apocalypse and the marvellous; or analysing the flow of images between contemporary pop culture, medieval sources and reinterpretations across the centuries, particularly in the 19th century.

Exhibition produced in collaboration with the Musée de Cluny - Musée national du Moyen Âge.



* The title refers to the Berserk manga by Kentarō Miura and the Wings of Fire books by Tui T. Sutherland.

**** Loans from Île-de-France heritage collections**

ARCHÉA Collection, Louvres, 95 / Collection of the Department of History of Architecture and Archaeology of the City of Paris, 75 / Collection of the Musée d'Art et d'Histoire de Melun, 77 / Collection of the Musée Bossuet - Cité épiscopale de Meaux, 77 / Musée Carnavalet – Histoire de Paris collection, 75 / Departmental collections of the Musée archéologique du Val d'Oise, Guiry-en-Vexin, 95...

The influence of the Western medieval period on artists is nothing new. The 19th century made a big deal of it, conveying a dark and violent image of the period. This was due primarily to the dismissal of the 14th century Italian humanists who invented the notion of the Middle Ages to contemptuously refer to those years that distanced them from Antiquity. Then came the revolutionaries, who disseminated a depreciated vision of the *Middle Ages* to justify the break with the *ancien régime*, which was still characterised by certain features of the feudal system. **The current revival among contemporary artists seems to stem from the daily cultural activity of reading and playing video games, as well as watching films and series inspired by this period. *Berserk*, a manga series by Kentarō Miura, is one of the main sources of inspiration for artists** such as Lucia Hadjam, Ibrahim Meïté Sikely, Léo Penven and Neïla Czermak Icti.

A *berserker* in old Norse¹ denotes a warrior of Odin who draws their strength from an animal spirit (wolf, bear or boar). They can develop extraordinary strength and perform superhuman feats when they enter a trance-like state of fury. In English, the word has become part of everyday language: the adjective *berserk* means *furious madman* and *to go berserk* means *to go mad*.

Although the myth is of Nordic origin, Kentarō Miura places his hero, Guts, who becomes a *berserker* in the following volumes, in a world that is clearly Western European. The outburst of the warrior fighting against an unjust and violent world, where the powerful are either incapable of protecting the weak, shamelessly exploiting them or hiding their scum behind angelic splendour, resonates with the emotions of today's youth. Kentarō Miura's style combines precise meticulousness with the ability to capture an impulse, the movement of a character, and the emotion of a landscape. The masterful drawings that bring the story to life are full of European medieval references.

The author's exploration of the concept of apocalypse inevitably resonates with the historical context in which manga was born and reflects the vision of contemporary artists preoccupied with their own time. Indeed, the manga was published in the 1990s, dubbed the *lost decade* after the economic, social and moral crises that shook Japan at the time. The resulting gloomy climate was the source of the pessimistic imagery that permeated the works of the period, reflecting the anxiety of a generation facing the future.

The particularly dark atmosphere developed by the manga does not shy away from aesthetic references to horror genres such as science fiction with H.R. Giger (famous for his work on *Alien*), romanticism with Francisco de Goya's *The Witches' Sabbath* (1798) and M.C. Escher's disturbing, imaginary architectural landscapes. **There are other sources of inspiration, more medieval or more subtle, such as the manga's near-copies of works by Jérôme Bosch and Gustave Doré. Doré, celebrated for his talent as an illustrator, provided us with a series of engravings that adorn a large collection of books and testify to a fruitful rediscovery of the Middle Ages at the end of the 18th century.** The engraver's works, which are displayed in the showcases of the two Frac sites, illustrate, with an obvious proximity to manga, Alfred's *Idylls of the King* (1856), a retelling of the Arthurian cycle, or the re-edition of Dante's *Divine Comedy* (1307), whose rediscovery was unparalleled in the 19th century, so common were its reinterpretations. **The illuminations, portals and tympanums of cathedrals were a source of inspiration for Romantic artists in search of the sublime and the strange, fascinated by the occult and the horrific. These images have stood the test of time, and Miura has digested and used them to express the atmosphere of an era. This black style, which oscillates between realism and fantasy without ever crossing over into expressionism, is like that of Philip Mohlitz and Gérard Trignac. When the stroke becomes more vivid, it has the ability to make the landscape organic, as in the drawings of Alison Flora or the sculptures of Clémence van Lunen and Peter Briggs.**

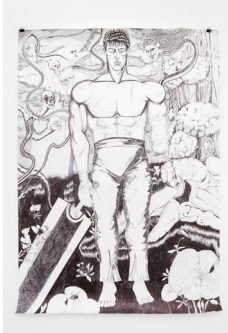
Nevertheless, artists do not respect idols, and their works often combine influences, like Ibrahim Meïté Sikely's painting, which features the Angel of Death from *Death Note*² in a composition based on a religious painting. **The return of religious motifs can be seen as a rejection of modern rationality.**

¹ Medieval Scandinavian language

² Manga written by Tsugumi Ohba and illustrated by Takeshi Obata, published between 2003 and 2006.

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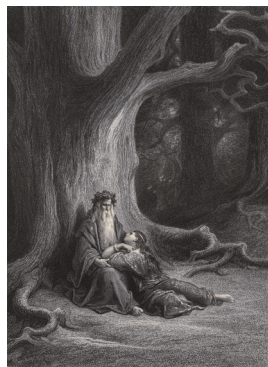
Neïla Czermak Ichti, *Guts*, 2021, bic biros on paper © Neïla Czermak Ichti. Courtesy of the artist and Galerie Anne Barrault.



Apocalypsis cum figuris, Département des Manuscrits, Latin 14410, fol. 79, BnF (detail)



L'Enfer, Dante Alighieri, ill. Gustave Doré, BnF, Rare book reserve, Smith Lesouëf, BnF



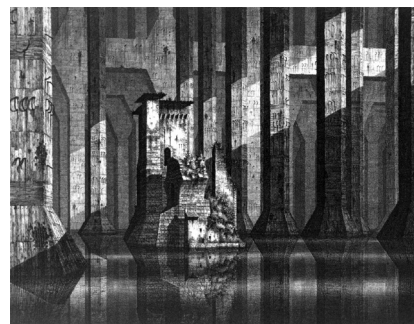
L'astucieuse Viviane était étendue aux pieds de Merlin, *Les Idylles du Roi* d'Alfred Tennyson, vol.2 Viviane, ill. Gustave Doré, BnF Rare book reserve



Philippe Mohlitz, *Le douanier assoupi*, 1986, burin engraving on paper, Collection Frac Île-de-France © Philippe Mohlitz / ADAGP, Paris, 2025.



Alison Flora, *Feu des bois*, 2023, human blood on paper © Alison Flora / ADAGP, Paris, 2025



Gérard Trignac, *Le sanctuaire du doute*, 1986 Etching and burin, Collection Frac Île-de-France © Gérard Trignac / ADAGP, Paris, 2025.

With the Enlightenment, Europe turned its back on mysticism in favour of reason and its rigid black-and-white categorisations, rejecting the shadows and uncertainties that it saw as characteristic of the Middle Ages. As Voltaire put it: 'The whole of Europe languished in this degradation until the 16th century and only emerged from it with terrible convulsions.'³ The transparency and luminosity of knowledge should make the obscure and the mysterious disappear. The religious, on the other hand, evokes an extra-human space that can tend towards the imaginary, the miraculous or, on the contrary, the monstrous and the infernal, as in the sculpture of Nicolas Kennett. The opening up of Japan to the outside world during the Meiji era brought with it a familiarity with Christian concepts, which made Japanese artists more sensitive to the apocalyptic motif. The apocalypse brought with it a host of fantastic creatures, chimaeras, hybrids, dragons and other beings alien to reason. **The integration of the spiritual is also achieved through architecture, with copies of European religious buildings abounding in Kentarō Miura's work. In the exhibition, L. Camus-Govoroff, François Stahly and Parvine Curie offer sculptural variations ranging from the Romanesque to Brutalism.**

Pop culture, like *Berserk* and its popularity, helps to convey to us a certain idea of the Middle Ages. Fantasy is a powerful reservoir of images on which artists draw to develop their stories. The founding of the genre is generally attributed to William Morris, known as the leader of the *Arts and Crafts* movement that developed alongside Art Nouveau at the very end of the 19th century, but above all to J. R. R. Tolkien for his famous *Lord of the Rings*. These two devotees of medieval history largely imbued their respective literary and artistic worlds with it. Seeking to follow in the footsteps of these authors, works of fantasy are generally set in a medieval or medieval-like world, with various references that are far removed from historical reality. This eclecticism produces 'a fragmented, cobbled-together, patched-together Middle Ages'⁴ so effective that, as an example, Neuschwanstein Castle (1869-1886) - which inspired Disney for *Sleeping Beauty* and became its logo - is the archetypal medieval castle.

The genre took shape in literature, which established its main principles, and became the preferred medium for tabletop role-playing games and video games. In Japan in the 1980s, the release of video games such as the *Final Fantasy* series helped to renew the genre's popularity. For example, while the story of *The Legend of Zelda* is set in the medieval West (much inspired by *The Lord of the Rings*), the game borrows as much from Japanese landscapes and mythology as it does from Celtic or Nordic folklore. **The game's universe offers a syncretism that combines medieval imagination with pagan principles. Whether or not their medium is video games, Mélanie Courtinat, Corentin Darré, Raphaël Moreira Gonçalves and L. Camus Govoroff develop their work following these references.**

In the second half of the twentieth century, this revaluation of medieval heritage was accentuated by the development of New Age thinking. The Middle Ages took on a positive and wonderful connotation, helping to counteract the frantic race for progress and its consumerist counterpart. As Michèle Gally analyses, the Middle Ages are 'for cultural, literary and historical reasons the Other, the different, the strange.'⁵ **In an age of globalisation and over-industrialisation, in which people are prepared to sacrifice their environment for their own comfort, the Middle Ages stand at odds with the times, opening up possibilities for dreaming of an alternative space and time.**

Pre-modern thinking is thus that of pre-industrialisation, where craftsmanship and socialisation ignore the rise of Fordism, and factories prevail. We find this spirit in *fantasy*, where the favourite trope is to imagine 'a non-mechanised world that pre-dates the industrial revolution, which exploits animal power and is based on craftsmanship, where war is fought with bladed weapons (with a special place for swords) and throwing weapons, where people orient themselves according to the position of the constellations and where medicine (apart from magic) often consists of empirical knowledge of medicinal plants.'⁶

³ *Essai sur les mœurs et l'esprit des nations*, Voltaire, 1756 (An Essay on Universal History, the Manners and Spirit of Nations)

⁴ *Les réminiscences médiévales dans la fantasy. Un mirage des sources ?* (Medieval reminiscences in fantasy. A mirage of sources?), Anne Rochebouet and Anne Salamon in *Cahiers de recherches médiévales*, 2008

⁵ *Rémanences*, Michèle Gally, in *La Trace médiévale et les écrivains d'aujourd'hui* (The Medieval Trace and Writers of Today), Paris, PUF, (Perspectives littéraires), 2000

⁶ *Les réminiscences médiévales dans la fantasy. Un mirage des sources ?* Anne Rochebouet and Anne Salamon in *Cahiers de recherches médiévales*, 2008

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Ibrahim Meité Sikely, *Shine and Struggle in Shinigami Realm*, 2021, oil on canvas, Collection Frac Île-de-France.



Nicolas Kennett, *Taupe*, 1997, bronze, collection Frac Île-de-France © Nicolas Kennett / ADAGP, Paris, 2025.



Chimère, Collection Musée Bossuet-Cité épiscopale Meaux



L. Camus Govoroff, *OpenSource*, 2021, installation © L. Camus Govoroff / ADAGP, Paris, 2025.



Parvine Curie, *Mère chapelle*, 1973 - 1974, 4-piece work Blackened teak, Collection Frac Île-de-France © Parvine Curie / ADAGP, Paris, 2025.



Mélanie Courtinat, *Ten Lands Yatoni*, 2020, video game, immersive installation © Mélanie Courtinat / ADAGP, Paris, 2025.

The handmade, use of natural dyes and materials such as wood, clay, bronze and wool reveal a desire for practices that are manual, ecological and part of a history that precedes the machine. **For Carlotta Bailly-Borg, the figure of the monk has less to do with the notion of immateriality and spirituality mentioned earlier than with the artisanship and floral motifs that are very present in medieval illuminations, most of which were produced by monks.**

'I have had an herbarium since I was a child, and almost all my books contain dried flowers that I pick when I go for a walk. [...] These dried flowers tell of the reproduction, propagation, a certain fertility of nature counter to the monks, who have made a vow of chastity... [...] I like the parallel that is created between a certain uniformity—by their clothes and their tonsure in particular—and something unique at the same time because they are people who copy existing things, but in a handwritten way. It is not so much the religious side that interests me but above all the fact of copying, using, and recopying. [...] Finally, I also see an ironic *mise-en-abyme* in this practice: I represent monks curled up on pages of books while being myself curled up in my workshop.'⁷

Scribes who specialised in writing with gold ink, particularly on the scrolls of medieval manuscripts, are known as chrysographers. The chrysograph (or *Pyrrhia umbra*) is also a moth whose wings are decorated with this precious colour. A peaceful relationship with flora and fauna is one of the sources of fantasy for a *positive* Middle Ages, and '[...] appeals all the more at the beginning of the 19th century, when modernity is seen as an urban civilisation cut off from the environment.'⁸ Contemplative monks, steeped in religious fervour, were joined by the image of a thriving village life rooted in a benevolent natural environment. **In medieval thought, nature was part of God's creation and should be celebrated. Plant decoration was abundant, adorning the pages and embedded in the columns; the trees were densely populated, and the *inhabited scrolls* were home to God's creatures. Jacopo Belloni's giant, fragrant fennel evokes the generosity of nature, while Xolo Cuintle's columns and retables observe the symbiotic balance and hybridisation between species.**

The return to the land, the magical parables and straw huts, the humanised, enchanted animals and insects, seem like sweet reveries in our disenchanted world. Far from an idyllic vision, artists such as Camille Bernard and the non-binary siblings Aëla Maï Cabel and Rose-Mahé Cabel are nevertheless inspired by this vision, which is more marvellous than Dantean. The Middle Ages are also represented in their most joyful and burlesque aspects, with troubadours and trobairitz playing music, reciting love poems and singing the exploits of brave knights. As artists, they are remembered for their mad, festive and mocking image, as evoked by Jacopo Belloni's foliage figures. The latter, because he plays an instrument with his mouth, takes on a vulgar meaning that was not lost on anyone in his time. It is in this spirit that **Lou Le Forban focuses on medieval festivities and their transgressive, delirious nature, in scenes where eccentric characters cavort and enjoy themselves to the point of losing their heads** Medieval games were suspected of endangering the sanity of their players. It was said to be the devil's invention and to stimulate deadly sins such as anger. Both the civil authorities and the Church tried to ban the practice but to no avail. The condemnation focused on games of chance, such as dice, merelles and trictrac, from which our griffin pawn is derived.

Of course, like science fiction, moving to another historical context or via *heroic fantasy* is a roundabout way of expressing an opinion about the contemporary world and articulating political thought. At the end of the 18th century, for example, the people of Europe began to organise themselves into nation-states. Their construction was based on a nationalism that drew on a medieval history that was somewhat distant from historical truth and crystallised in a national novel. **Today, the both positive and negative image of the Middle Ages still informs sometimes conflicting political imaginations. For some artists, the period offers an opportunity to rethink conviviality, sharing, the common good and collective struggle.**

⁷ Quote from Carlotta Bailly-Borg, from an interview between Carlotta Bailly-Borg, Cécile Bouffard and Céline Poulin, published on the CAC Bretigny website: <https://www.cacbretigny.com/fr/exhibitions/782-crazy-toads-carlotta-bailly-borg-et-cecile-bouffard-avec-l-cole>

⁸ *Nature*, William Blanc in *Dictionnaire du Moyen Âge Imaginaire. Le médiévalisme, hier et aujourd'hui* (Dictionary of the Imaginary Middle Ages. Medievalism, yesterday and today) led by Anne Besson, William Blanc and Vincent Ferré

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Carlotta Bailly-Borg, *Monk(3)*, 2022, acrylic, graphite and digital prints transferred onto canvas, Collection Frac Île-de-France



Aëla Maï Cabel, *Spirale 1*, 2021, milk-glazed ceramic, stoneware.
© Aëla Maï Cabel / ADAGP, Paris, 2025



Rose-Mahé Cabel, *Butiner le devenir autre*, 2022, natural latex, fabrics, piercings, metal, vegetable leather © Rose-Mahé Cabel



Lou Le Forban *La caresse des graminées sur nos cuisses*, 2023
© Lou Le Forban



Trictrac pawn © Photo : Marc Le Mené. Collection of the Department of History of Architecture and Archaeology of the City of Paris

Thomas Golsenne and Clovis Maillet, studying the forms of emancipation inspired by the Middle Ages, note that 'the communes were created to resist the power of the feudal lords and experimented with forms of democratic organisation that have interested socialists, anarchists and communists since the 19th century.'⁹ **The narrative structure of the tapestry allows Radouane Zeghidour, like the Bayeux Tapestry, to tell the story of the collective fight against the construction of a cable car to protect the Girose glacier in the Écrins massif.**

The violence suffered by Corentin Darré's characters, narrated in the form of medieval tales, is reminiscent of the harassment of children and homophobic persecution that is still rife today. For Héloïse Farago, putting female characters back at the centre of chivalric stories creates another narrative in which women are not just witches or fair maidens to be rescued, but can also be knights in love with dragons, offering a new take on courtly love and daring inter-species lesbian relationships. The concept of medieval courtesy refers to a set of rules of etiquette that apply specifically to love between men and women. Songs and the courtly novel illustrate a moral ideal that almost exclusively concerns members of the knighthood. Popularised by the troubadours of southern France in the twelfth century, courtly love, or *fin'amor*, requires the submission of the knight to his lady, in the manner of a vassal. This kind of love often blossoms in the springtime, in places associated with nature or gardens.

Shifting the focus of the eye is one of the hallmarks of the artists' work, especially when they propose an animal vision, as in the case of Frederik Exner or Lucia Hadjam. The island of Pyrrhia, from which the exhibition takes part of its title, is populated by talking dragons who, at the beginning of the saga, reduce humans to the status of food and even prey. **In the Middle Ages, there were two opposing views of animals: one saw animals and humans as belonging to the same community of living beings, while the other saw them as imperfect, inferior to human beings made in the image of God.**¹⁰ Be that as it may, **animals have always captured our imagination: in manuscripts, on trictrac pawns, adorning ceramics and buckle plates, as decorative or protective objects.** Listed and described in medieval bestiaries, animals express, by analogy, the characteristics of human nature. These works also give pride of place to many animals with hybrid characteristics and beings that are more than human.

Céline Poulin et Camille Minh-Lan Gouin

Learn now the lore of Living Creatures!

First name the four, the free peoples:

Eldest of all, the elf-children;

Dwarf the delver, dark are his houses;

Ent the earthborn, old as mountains;

Man the mortal, master of horses:

Beaver the builder, buck the leaper,

Bear bee-hunter, boar the fighter;

Hound is hungry, hare is fearful...

Eagle in eyrie, ox in pasture,

Hart horn-crownéd; hawk is swiftest,

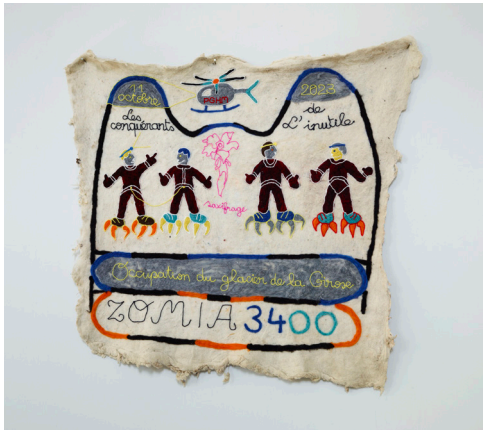
Swan the whitest, serpent coldest..

Half-grown hobbits, the hole-dwellers.

The Lord of the Rings, Part Two: The Two Towers, J. R. R. Tolkien, 1954

⁹ *The Emancipatory Middle Ages (Le Moyen Âge émancipateur)*, Thomas Golsenne and Clovis Maillet.

¹⁰ *Art and Nature in the Middle Ages*, Michel Pastoureau, Michel Zink, Christine Descatoire, and Béatrice de Chancel-Bardelot, Quebec: Musée national des Beaux-Arts du Québec; Paris: Musée de Cluny – National Museum of the Middle Ages, 2012



Radouan Zeghidour, *Occupation du glacier de la Girose*, 2024, felted wool and embroidery © Radouan Zeghidour



Héloïse Farago, *Chevaleresse*, 2023, glazed earthenware © Héloïse Farago / ADAGP, Paris, 2025



Merovingian buckle plate. Collection Musée archéologique du Val d'Oise © Photo CDVO /Aamado

The exhibition *Berserk and Pyrrhia* focuses on the medieval inspiration that the young art scene owes, consciously or not, to the Middle Ages. This period, which stretches from the end of Antiquity to the beginning of the Renaissance, covers a thousand years of history, but it is largely rooted in the collective imagination through representations and facts from its latter third. Historians see the Middle Ages as a specific period, but certain elements of it, such as politics, are considered to have lasted until the age of industrialisation. Finally, medieval studies is the study of the perception of the Middle Ages and the persistence of its uses in later periods. The permanence of the Middle Ages in material and artistic culture is a phenomenon of extraordinary depth and unexpected diversity, beyond a certain fad in its academic context.

Despite its many developments, the Gothic style has always been the most popular in architecture. The combination of pointed and round arches, columns with multiple colonnettes and trilobate, bellows and speckles motifs is enough to give even a modest building a medieval character. It was used for the reconstruction of Orléans Cathedral from 1601, after its destruction in the Wars of Religion, until its completion in 1829. The *Gothic Revival* in England, which reached its peak in the mid-nineteenth century, was in fact an extension of a much older movement dating back to the eighteenth century. In Western Europe, and then from America to Asia, *neo-Gothic* became the dominant style for both religious and civil buildings. One of the most representative North American images is a painting by Grant Wood, aptly titled *American Gothic* (1930), in which a farmer and his daughter stand in front of their house, its ogival upper window is a reinterpretation of a medieval motif. During the 19th century, this taste for formal vocabulary influenced countless rural houses and churches in the United States, giving rise to a style known as *Carpenter Gothic*, in which the wood used in these buildings freed them from the constraints of stone in favour of freedom of construction. At the other end of the spectrum, Chicago's Tribune Tower, completed in 1925, with its pointed arches and gargoyles, combines modernism with a neo-Gothic spirit unusual for such a colossal skyscraper. In general, architecture is as much an artistic act as it is a social one, even if the former tends to overshadow the latter. For example, the decision to build in a distinctly medieval style is usually politically motivated, to assert the legitimacy of a heroic past, to show the greatness of its master to a subjugated, conquered or colonised nation. The phenomenon of 'encastellation,' which began with the Restoration and was completed at the beginning of the twentieth century, is nothing more than the demonstration in stone of the superiority and therefore the legitimacy of a lineage, by decorating manor houses or castles with towers, machicolations and other battlements. It is interesting to note, however, that sources from the end of the 15th century describe the Gothic style as *modern* and the Renaissance style that followed it as *ancient*.

While architecture is one of the formal vehicles of the Middle Ages, literature is undoubtedly the most effective in conveying ideas and stories. As soon as the first literary texts appeared, recurring figures of warriors, knights, kings, magicians and fantastical creatures appeared, feeding and leaving a lasting impression on the collective imagination. As for the ingredients of the story, they are always present, though in different proportions. Courtly love, battles, heroic deeds, manifestations of vice and virtue, journeys, fantastic creatures, divine intervention and the presence of magic have forged a perfectly crafted universe, and each reader will always find at least one element that appeals to them, contributing to the success of the *Wings of Fire* series.

The *Chronicles of Froissart*, which are historical narratives, also borrow from the genre fiction, whether it is the description of the St Ingelbert jousting tournament (1390), where the clash of weapons causes sparks to fly, or the battles in which a squire slashes an Englishman's helmet to pieces with his sword. The hero Beowulf once saw a gigantic sword, forged for giants, hanging on a wall and seized it. In the 15th century *Book of the Knight Zifar*, a protagonist cuts his opponent in two. It is precisely these writing devices that have been perpetuated and kept alive. For example, Italo Calvino's *Il Viscount dei Cavalieri* and Baron Munchausen's *The Half Horse* are simple adaptations of the same motif in their respective eras.

When it comes to feats of arms alone, the medieval formula has been followed without interruption, from Cervantes who in *Don Quixote* says he rejects novels of chivalry to Monty Python's *Holy Grail*, with its famous sketch of the Black Knight reduced to a trunk, or the character of Guts in *Berserk*, who carries an enormous sword with which he cuts through his opponents, their armour and their mounts. Contemporary literature has spawned a new and prolific genre, the *fantasy* style (which can be subdivided into heroic, epic, etc.), while cinema has drawn on this extraordinary material, full of the right amount of exaggeration and its remarkable ability to conjure up images as simple as they are powerful, thus preserving the vitality of the sources from which it draws.

Video games were soon followed by role-playing and board games, which owed their inspiration to the Middle Ages and took advantage of the lack of creative constraints. Factions clash in imaginary lands, and each player can choose a character or avatar with which to identify. They can be human, troll, orc, giant, elf or gnome, and belong to a class such as paladin, mage or priest. Some of these classes were the foundation of medieval societies and remained so until the French Revolution. Launched in 2004 and still in use today, with over 12 million official players at its peak and probably as many or more on private servers, *World of Warcraft* allows players to immerse themselves in a fantastic medieval universe. It has helped to forge an identity for the perception of the Middle Ages, whose magical component, for example, is not far removed from medieval reality, where the terrestrial, celestial, natural and supernatural spheres interpenetrate.

Cinema has found an inexhaustible source of inspiration in the Middle Ages, sometimes even in the way it modernises historical episodes, just as illuminations and paintings depict events from ancient history or the Bible in contemporary settings, and Ridley Scott uses landing craft in his film *Robin Hood*. The *Game of Thrones* series (2011-2019), based on the works of George R. R. Martin, is set in the imaginary Middle Ages and gives pride of place to politics and fantastic creatures and phenomena. Its immediate and worldwide success has eclipsed academic knowledge of the Middle Ages in favour of a vision perceived as real, to the extent that Snoop Dogg declared: 'I watch *Game of Thrones* for historical reasons, to try and understand how this world worked before me, how we got here and the similarities between the past and the present.' The show has become a source of inspiration for artists, especially rappers. In this way, the *mise en abyme* continues in an infinite loop.

The spirit of chivalry, despite its individualistic and narcissistic nature, has survived, transformed and adapted to the challenges of contemporary society. Although it no longer represents a desirable ideal for everyone, as social success is seen more in financial terms, its values of commitment and sacrifice are noticed and praised as soon as they are recognised. Taking the place of a hostage at the conscious risk of losing one's life is the most perfect example of this, and when a soldier joins an elite platoon, the small symbolic tapping on the shoulder given by his leader on joining the corps is nothing more than the ceremonial knighthood. While the knight in armour may seem far removed from today's standards, his ethics and behaviour continue to be used in works of fiction, and it doesn't take much effort to recognise them.

Heraldry is undoubtedly the most universal and enduring of all medieval phenomena. The use of symbols to identify warriors on their shields, clothing and personal objects spread widely and rapidly. It spread to cities and states and has become ubiquitous in the present day. This system of identification, based on a few colours, shapes and objects placed on a shield, invented for reasons of identity, has continued uninterrupted since its invention, and every brand or institution has been tempted to use it when choosing its logo. The emblem of Alfa Romeo cars is a shield with a crowned snake embracing a child, which is part of the coat of arms of the Sforza, Visconti and Milan families; BMW's *blue and silver quarters* is based on the colours of the Wittelsbach family; and the press refers to the Lens football team as *Les sang et or* (blood and gold), the city's coat of arms. Denmark changed its coat of arms in 2025 to reassert its authority over Greenland, demonstrating the value of the heraldic system at the highest level of geopolitical issues.

Society as a whole has thus become imbued with every facet of the medieval legacy, whether in terms of values, politics, economics or material aspects. The feudal system seems to have disappeared, and with it the many forms of taxation it generated. However, local taxes and business taxes are undoubtedly the best examples of the survival of a tax whose rate and base are not uniform throughout the territory but vary from one municipality to another, just like the tithe. Paying a toll to cross a bridge, use a road or take a ferry sounds perfectly medieval, as does buying mussels by the litre or bread by the pound. Orders of chivalry have never been more successful. They are growing in number and value, regardless of the political regime that promotes them, demonstrating that the desire to belong to an imaginary elite is ineradicable and universal.

Medievalism is ultimately only the expression of a fascination with a bygone era, one that is not fully known but that is deeply rooted in the collective imagination, to the point where historical certainties merge with elements shaped by the distortion of time, the passage of stories into the world of ideas, and the invention of artists. Whatever aspect of contemporary society is considered, there is almost always a reference to its medieval origins.

Berserk & Pyrrhia ***Contemporary and medieval art***

Off-site

Curator : Rémi Enguehard, in collaboration with Frac Île-de-France's education department and the partner venue teams

22.03 – 02.11.25

Grènetis franciliens

The term *grenetis* refers to the beading forming a milled edge around coins, medallions or various pieces of goldsmith's or silversmith's work. This description reflects the entire programme of *Berserk & Pyrrhia, Contemporary Art and Medieval Art*, which gives rise to thirteen projects in which each work, meeting, exhibition and workshop appears as a link in a chain of reflections on the links between contemporary art and medieval art, seen through the prism of medievalist eyes.

Since its creation in the 1980s, the original aim of the Fonds régional d'art contemporain (public regional collection of contemporary art) has been to shift the focus. It promotes the work of contemporary artists throughout the Île-de-France region, creating unique dialogues with the venues that host them and the audiences they encounter. This decentralised approach is essential if we look at the medieval Île-de-France, which was far from the unified, centralised region it may seem today. Religious and political power in the Middle Ages was constantly shifting, decentralising and reshaping. For example: Notre-Dame de Paris, from 1163, a symbol of Gothic art whose heritage has been transformed over the centuries, was attached to the archbishopric of Sens, now in Burgundy, until 1622! The town of Saint-Denis became the necropolis of the French kings and queens, Clovis was baptised in Reims, and numerous pilgrimage routes were established: the protagonists of this history were constantly on the move throughout the region. Let's take a look at this medieval hub of activity, describe the movement of works and artists, and discover its wealth and diversity.

The creation of this programme has meant going in search of medieval places, objects and architecture to meet the challenge of this crossroads between epochs. In this way, each venue adds its own stone to the reflective edifice, welcoming into the heart of an even more tangible historical reality a contemporary artistic proposal that is situated in and informed by a particular history. A certain medievalism cannot be overlooked in this encounter, but its creative distortion is proof of the public's undiminished interest in this period. Here, grandiose or fantastic imaginings seem to come to life in the places that the works inhabit and embody, often as a continuation of historical research. The artist Giorgio van Meerwijk explores the religious syncretism of the Middle Ages through new sculptures in Meaux.



Nemours Castle © citastudio.photographie

The history of emotions illuminates the fictions and votive objects of Youri Johnson at the Musée de Cluny, while stories and myths fuel the work of Frederik Exner at Nemours and are reflected in the *lores*¹, the imaginary narratives of a fictional universe invented by several artists.

¹Borrowed from English meaning *folklore, oral tradition or diegesis*, this term refers to history and traditions around a universe of fiction.

A quest begins and creatures come to life. The original characters in the Frac Île-de-France exhibition are joined by historical or invented figures and chimaeras from the depths of time. For example, we discover that Etienne de la Chapelle, Bishop of Meaux, was the brother of Gauthier de Villebéon, founder of the Château de Nemours. The two buildings in which they walked are now museums that have been taken over by artists. The evocation of these protagonists sketches out a different geography of the Ile-de-France and merges into a fantastic and mythological universe that links all the proposals. Hybrid creatures, a constant source of inspiration for medieval artists, take on new forms in all the proposals. They reveal the tastes of the past and tell the stories of our societies but also update tales of love and adventure to convey emancipatory narratives. These chimaeras extend the centrifugal movement of the programme by travelling through the parks and castles of the Paris region. The natural setting of the Villardeaux Regional Estate, home to a 12th century Benedictine priory, inspires a different relationship with the living world. This is because we need to remember its omnipresence in the medieval universe: a symbol of divine creation in a predominantly Christian Western world, it is above all a principle of movement, change, growth and generation. In many of the works on display, this legacy feeds into a contemporary reflection on the rejection of man as the centre of the world, the belief in the fluidity of species and the hope for a humble and respectful attitude towards resources.



Meaux Palais épiscopal

All the projects on show welcome and initiate artistic thinking that builds on the stories told in the Paris and Romainville exhibitions, in the style of an oral tradition that has spread and been transformed by the impact of the various venues. The voices are multiplied, telling the story of the regions, their history and the questions asked by the various audiences, some of whom participate fully in the workshops and exhibitions on offer.

At the heart of the permanent exhibition of the National Museum of the Middle Ages, the Musée de Cluny, *Évoquer les chimères* (Summoning Chimeras) is an opportunity to bring these phantasmagorical figures to life and tell the story of the medieval world and its evolution. From room to room, a dialogue encourages visitors to pay particular attention to the forms and imaginary worlds that still inspire today's artists, in close contact with the craftspeople of the time.

Several venues, such as the Crypte d'Orsay and the Château du Val-Fleury in Gif-sur-Yvette, have joined forces with the Frac in collaboration with the Essonne Contemporary Art Departmental Fund, using a work from the collection as the focus for reflection. *Salomé*, by the artist Nancy Wilson-Pajic, transforms into dance the fairies conjured up by the artist Mercedes Cosano in her residency exhibition *Luciformes* at Orsay and joins the hordes of fantastic creatures in *Berserk & Pyrrhia*. A unique acquisition for the Frac in 1997, Martine Boileau's sculptures embody *L'esprit des lieux* (The Spirit of the Place) in Gif-sur-Yvette. The title of this exhibition recalls the feeling we experience when the age of the stones evokes an ancient and fanciful memory that feeds back into contemporary medievalism.

A journey through a thousand years of history. In the north, in Louvre to be precise, Héroïse Farago takes over the permanent collections of the ARCHEA archaeological museum. Created in 1987 following the discovery of five Merovingian tombs dating from the 5th and 6th centuries, this museum allows us to discover all the traces of the daily life of Frankish men and women. In this way, our national narratives are brought to life in the light of everyday life, while distancing ourselves from the grand narratives, as proposed by Héroïse Farago's reinvented poets, ladies and knights of the High Middle Ages at the end of this great historical journey.



Domaine régional de Villarceaux
Common wooden staircase © Photo :
Philippe Ayrault- 2021

In the far west, on the edge of Normandy, the Villarceaux Regional Estate is home to a series of works that recall its original history, that of a priory of Benedictine nuns who settled in this outstanding natural site. They followed the monastic rule of Saint Benedict, which was the majority in the Middle Ages and symbolised the communal way of life that was widespread at the time. These non-religious principles inspire contemporary artists who are looking for other ways of living together and who are interested in the framework and autonomy of their own production.

Further south, Michel Charpentier's contemporary Madonnas are on display in the garden of the Maison Jean Cocteau, with its fairytale medieval atmosphere, while moving from one residence to another, the Château - Musée de la ville de Nemours is launching a new exhibition of its collections by inviting the Frac to occupy two of the living areas of this former residence, a reminder of the aristocratic fortified architecture of the 12th century. In this building with a thousand stories, a former court and a municipal market, contemporary works are juxtaposed with medieval objects to reflect on the uses and social practices that explain the distinctive shapes of medieval objects such as chests and tapestries.



Xolo Cuintle, *Dust to Dust*, 2023
© Photo : Valentin Vie Binet.
Courtesy of the artists and galerie
Anne Barrault

Finally, in the east, contemporary works will be presented to the public in the Médiathèque Luxembourg, interacting with the architecture of the Cité Épiscopale and the collections of the Musée Bossuet in Meaux. The Meaux programme is based on a transhistorical collection of holy figures and motifs that reflect the decorative floral motifs on the vaults and manuscripts, highlighting the movement of images and sources of inspiration. Before the invention of the printing press, the world of books was embodied in this programme supported by public reading through the transmission of legends, myths and stories by copyist monks and chroniclers such as Jacques de Voragine² through letters and drawings, the ancestors of today's illustrators.

The materiality of the objects and practices on offer also underpins Frac's fundamental work of mediation and transmission of the visual arts to a wide audience. A series of public events have been organised to showcase the mediation, workshop and participatory curatorial projects that have taken place in Pantin, Clichy, Combs-la-Ville and Romainville. Art students from the Jacques Higelin Conservatory are curating an exhibition dedicated to the characters and narratives of the medieval world, asking the question: 'What is a knight today?'. At the Lycée Newton in Clichy, secondary school pupils will extend the narratives of the wide-open retables, while in Combs-la-Ville, secondary school pupils will collaborate with the artist Léo Penven to create a medieval fantasy diorama. Finally, in Romainville, the residents of an old people's home will discover an exhibition and workshops on plants and herbalism.

Let's conclude with the words of Marc Bloch, a French medievalist, who described the mobility of people in the Middle Ages as follows: '[it] was not channelled into a few major avenues; it spread, capriciously, into a multitude of small channels.'³ The region is teeming with artistic initiatives and proposals, some of which are reflected in this unique programme from the Frac and its partners.

Rémi Enguehard

² Jacques de Voragine (v. 1228 - 1298) was an Italian chronicler and archbishop to whom we owe the writing of *La Légende dorée/The Golden Legend* (1261 - 1266). This book recounts the lives of 150 saints or groups of saints and accompanies the construction of the myths of Christianity in the thirteenth century. The Church assimilates pagan beliefs and establishes founding narratives and a calendar.

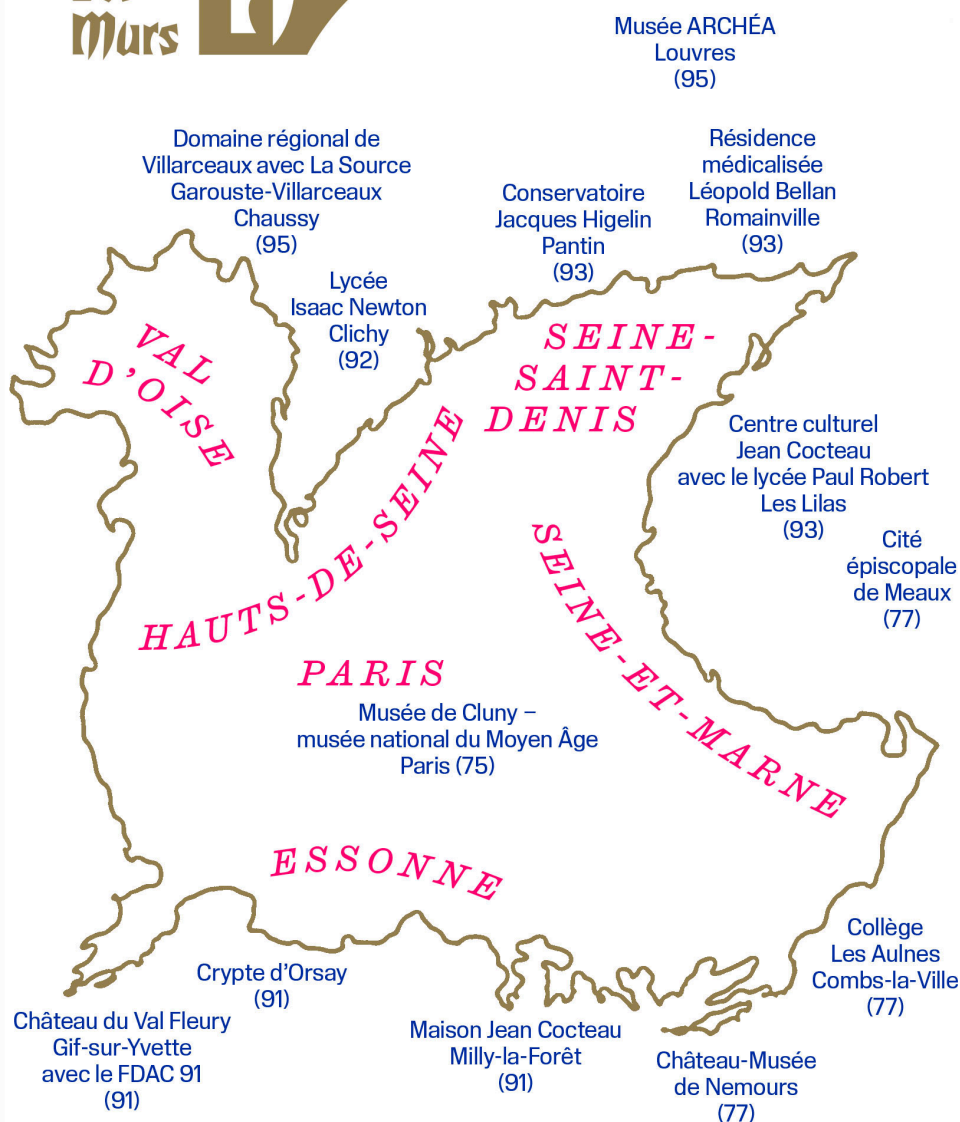
³ Marc Bloch, *Feudal Society, Vol. 1: The Formation of Dependent Bonds*, 1939.

**Berserk
& Pyrrhia
Hors
Les
Murs**



Commissaire

Rémi Enguehard, en collaboration avec le service des publics du Frac Île-de-France, et les équipes des lieux partenaires



Exhibition in dialogue with the medieval heritage of the Ile-de-France region

The art of touching the sky

Médiathèque Luxembourg, Meaux, 77
and
Musée Bossuet, Cité épiscopale, Meaux, 77

Curator: Rémi Enguehard with musée Bossuet staff



Guillaume Dégé, *Frère contribuant à soutenir le paysage*, 2004 © Guillaume Dégé / ADAGP, Paris, 2025.
Collection Frac Île-de-France

With works by: Carlotta Bailly-Borg*, Béatrice Balcou*, Hubert de Chalvron*, Malo Chapuy, Guillaume Dégé*, Alfred Deux*, Patrice Giorda*, Bogdan Konopka*, Théo Mercier*, Giorgio van Meerwijk, Philippe Mohlitz*, Gérard Trignac*, Xolo Cuintle and musée Bossuet collection.

This exhibition is rooted in medieval narratives, characterised by the development of the cult of the saints and the establishment of a written tradition. It includes contemporary references that extend the spiritual aspirations of the time and complete the repertoire of saintly figures who make intercession possible, in other words, a connection with the divine. The dialogue between the works questions the persistence of iconographic traditions: some outline a form of medievalism that interprets, with varying degrees of fantasy, an epoch and rites from century to century, while others break with the past and affirm a new artistic tradition.

A prologue at the Médiathèque Luxembourg during the Meaux Book Fair introduces the theme of the Middle Ages and the book, the embodiment of the transmission and reinvention of these stories, right up to today's manga. The exhibition then moves on to the Musée Bossuet and in particular the Episcopal Chapel, where contemporary art blends with the architecture and collections of old paintings.

The Middle Ages turned Christianity into a veritable picture book. It developed a multitude of saints, calendars, narratives and images, embodied in Jacques de Voragine's *The Golden Legend* and Saint Jerome's Vulgate, seminal texts that inspire the works on display. This exhibition explores the sources of the great Christian myths, proposes new interpretations of them and highlights the tensions between the ephemeral dimension and the quest for eternity of their authors' artistic endeavours.

* Works from Frac Île-de-France collection

Musée Bossuet – Cité épiscopale de Meaux
5 place Charles de Gaulle
77100 Meaux

Exhibition in dialogue with the medieval heritage of the Ile-de-France region

Summoning Chimeras
Medieval Legacy in Contemporary Art

Musée de Cluny – National Museum of the Middle Ages, Paris, 75
25.03 – 20.07.25

Curators: Rémi Enguehard
and Michel Huynh, chief curator, musée de Cluny



Alison Flora, *Ceux qui ne dorment pas et qui gardent*, 2023 © Alison Flora / ADAGP, Paris, 2025.

With works by: Jacopo Belloni, Corentin Darré, Erik Dietman*, Frederik Exner, Richard Fauguet*, Alison Flora, Diego Giacometti*, Youri Johnson, Lou Le Forban, Marion Verboom and Xolo Cuintle.

The exhibition brings together works from the Frac Île-de-France collection and artists whose fantastical worlds are a direct legacy of the medieval taste for hybrid and wondrous figures that populate our imagination, tinged with *heroic fantasy*. A common portal to an often-fantasised Middle Ages.

From room to room, these chimeras emerge from among the works in the museum, offering their interpretation of medieval art and extending its sources and meanings, those of a predominantly Christian world imbued with spirituality, where the visible and the invisible overlap.

Contemporary works first interact with medieval architecture and sculpture when their motifs share the same wonderful natural, plant and animal inspirations. Many of them are also rooted in the history of decorative arts and religious furniture, where the forms of drinking horns, aquamaniles and reliquaries are revived to reflect ancient imaginations and customs. This world which interests contemporary artists is first and foremost a time which precedes the humanism of the Renaissance and the rationalism of the Enlightenment, whose everyday universe they attempt to perceive. Reflecting the historical objects in the museum's display cases, the works accompany the discovery of the skills and activities of an entire world.

* Works from Frac Île-de-France collection

Musée de Cluny – musée national du Moyen Âge
28 rue Du Sommerard - 75005 Paris



Loan of works from the collection

Salomé

La Crypte d'Orsay
29.03 - 01.06.2025

Curator : Rémy Albert

Presentation of *Salomé*, Nancy Wilson Pajic, Frac Île-de-France collection



Nancy Wilson-Pajic, *Salomé*, from serie *Les apparitions*, 1998 © Nancy Wilson-Pajic.
Collection Frac Île-de-France

The Crypte d'Orsay is hosting an exhibition entitled *Luciforme* by Mercedes Cosano. Invited to assume a creative and media residency at the Orsay, the artist embarked on a fabulous field study inspired by the discovery of a postcard in the Departmental Archives of Essonne. Dated 1910, it shows a man posing in front of a curious rocky cave in the grounds of the Château de Launay. The caption reveals its name: the Fairy Grotto. The *Luciforme* exhibition was conceived as a collection of material and photographic evidence to confirm the presence of fairies at the Orsay. Mercedes Cosano, historian, explorer, investigator and archaeologist, gathers clues, formulates hypotheses and works with researchers and local people to construct each of the fragments that contribute to the creation of this myth.

Salomé, an outstanding monumental cyanotype by the artist Nancy Wilson Pajic, from the collections of the Frac Île-de-France, is on show in the hall of the adjacent auditorium. The swirling white prints on this large blue fabric give dancing form to the fairies conjured up by the artist Mercedes Cosano. Together with the children's dance show *Ronces* (Kokeshi Company) presented by the Ville d'Orsay, these interlinked programmes offer an opportunity to imagine the fantastic beings that dwell in the Orsay.

La Crypte d'Orsay
4 av. Saint-Laurent
91400 Orsay

La Crypte d'Orsay

Work by Nancy Wilson-Pajic presented at the MJC-CS Jacques Tati, allée de la Bouvêche, Orsay. Open during scheduled performances.

Exhibition in dialogue with the medieval heritage of the Île-de-France region

***Watching the chapters unfold
(Voir s'écouler les chapitres)***

**Domaine régional de Villarceaux, Chaussy, 95
05.04 – 02.11.25**

Curators: Rémi Enguehard and Peggy Vovos



Tiphaine Calmettes, *Extase*, 2020, concrete, metal, plant moss, lichen, fungus
© Tiphaine Calmettes /ADAGP, Paris, 2025. Collection Frac Île-de-France

With works by: Andrea Blum, Tiphaine Calmettes, Monique Frydman, Christopher Le Brun, Sophie Nys, Didier Trenet et Ulla von Brandenburg, from Frac Île-de-France collection, and a new work by Wang Ying.

This exhibition invites visitors to discover the various forms of contemporary art with water as theme, in keeping with the medieval and monastic history of the Domaine régional de Villarceaux (Regional Estate of Villarceaux). The natural features of the site, with its many springs, seems to be the reason for the arrival of the Benedictine nuns around the 12th century, and the priory appears to have been the founding and legendary element. The exhibition traces the history of the estate in the Middle Ages and highlights its exceptional nature. The works are also displayed in the open air, where visitors can stroll around, as in the case of the work by Wang Ying, an artist in residence at La Source Garouste, inspired by her encounter with the site and its inhabitants. Throughout the exhibition, from the medieval ruins to the garden of simple plants, we can learn about the communal life of the nuns who followed the Rule of Saint Benedict from chapter to chapter. The works mark the distance in time that separates us from them and embody their ghosts, allowing us to imagine all the people who might have gazed upon these stretches of water.

En partenariat avec l'association La Source Garouste – Villarceaux.

Domaine régional de Villarceaux
95710 Chaussy
Open Tue. - Sun : 2pm-6pm

Exhibition and workshops with the public

Ceux qui voient s'évanouir au réveil les châteaux entrevus la nuit

(Those who wake to see the castles they glimpsed at night vanish)

**Collège les Aulnes, Combs-la-Ville, 77
09.04 – 21.05.25**

Workshop with Léo Penven

Léo Penven, *Décor
pour Veines d'Opale*,
2021 © Léo Penven



The exhibition window of Les Aulnes secondary school in Combs-la-Ville will be transformed into the set of a fantasy film inspired by *heroic fantasy* and the Middle Ages for the duration of an exhibition produced following a workshop with year 8 students.

Between reconstruction and extrapolation, the artist Léo Penven builds a multitude of models in which wonderful and twisted castles take shape. The architecture of the Middle Ages appears in an imaginary version and are combined with lighting effects and staging worthy of tales and legends that still inspire the stories of so many books, manga, films and video games today. Based on these worlds, which are often flat, students are invited to create a universe in volume, in which they can successively present their references and interpretations of the Middle Ages.

Collège Les Aulnes
6 avenue du Paloisel
77380 Combs-la-Ville



En la forêt ... (In the Forest)

**The Léopold Bellan Home for the Elderly, Romainville, 93
12.04 – 25.05.25**

Curators: Laure Delclaux and Rémi Enguehard
With works by: Pierre-Olivier Arnaud, Libor David, Christine Deknuydt,
Gyan Panchal et Didier Marcel, from Frac Île-de-France collection.



Gyan Panchal, *Le tronc*,
2014 © Gyan Panchal /
ADAGP, Paris, 2025.
Collection Frac
Île-de-France

The Léopold Bellan Home for the Elderly in Romainville is hosting a group of works from the Frac Île-de-France collection that evoke the world of plants and forests, inviting us to take a closer look at the symbolism inherited from the medieval world following the *Berserk & Pyrrhia* exhibition.

The title of the exhibition is taken directly from the poet Charles d'Orléans, who wrote his first verses in such a way as to allow us to imagine the mysteries of a forest that is both repulsive and savage, as well as a source of intense desire and a place of poetic wandering. This positive and negative duality is at the heart of the medieval aesthetic of the forest and continues to foster dark as well as enchanting fantasies from century to century in medieval reinterpretations of the stories that take place there. This dichotomy is rooted in the vision of the medieval forest as being at times impenetrable, but also as a place of life and inexhaustible resources, at the heart of everyday life, serving as a boundary, a workplace, a place of danger and a hunting ground.

The Frac works with the home's residents in hands-on art workshops based on the symbols associated with the forest, the creatures that inhabit it and the stories that might unfold there. In a creative act that weaves together past and present views of nature, the forest and other sources of wonder, our elderly residents become conveyors of history and talent.

Résidence médicalisée Léopold Bellan
6-8 rue des Coudes Cornettes
93230 Romainville

The exhibition and feedback from the workshops will be open to the public at the Romainville artists' studios open days on the weekend of 24 and 25 May 2025.

Loan of works from the collection

L'Esprit des lieux

(The Spirit of Places)

Château du Val Fleury, Gif-sur-Yvette, 91

With the Fonds départemental d'art contemporain de l'Essonne (FDAC 91)

28.04 – 06.07.25



Martine Boileau, *Les trois chanteloup rouges*, 1978
Collection Frac Île-de-France
© droits réservés

Works from the collection of the Fonds départemental d'art contemporain de l'Essonne, with a work by Martine Boileau, from the collection of the Frac Île-de-France.

Invited artist: Florian Mermin

As part of the exhibition cycle *Who watches over the place?* initiated by the Chamarande Regional Estate.

Each year, the Essonne department invites the local population to discover contemporary art through exhibitions of works from the FDAC collection, which is based at the Chamarande Regional Estate.

The exhibition at the Château du Val Fleury is an invitation to explore the spiritual, almost magical dimension of certain places. The atmosphere that emanates from a place penetrates the memory of passing visitors, and determines the profile and identity of its inhabitants. In fact, they themselves cultivate the uniqueness of the place in which they live: they maintain the symbolic charge of their surroundings, giving meaning to a rock, a tree, a house or a path. The spirit of the place then becomes the protector of these enigmatic signs, but also a guide for respectful guests or a guardian against malevolent forces. The spirit can take the form of a strange mythical figure, a phantasmagorical ghost that invites us to enter an enchanted world...

For this occasion, the Frac Île-de-France is lending the artist Martine Boileau's *Les trois chanteloup rouges*, a trio of large, enigmatic figures that welcome visitors to the chateau. These sculptures resonate with *Berserk & Pyrrhia*, conjuring up an ancient, fantastical memory that extends that of past architecture in the same way that medieval ruins inspire an imagination inhabited by ghosts and fantastic tales.

Le Val Fleury
Allée du Val Fleury
Gif-sur-Yvette
Open Tue. - Sat. 2 - 6 pm S
un 2 - 6.30 pm



Exhibition and workshops with the public

Ouvrir les retables

(Open the retables)

Lycée Isaac Newton, Clichy, 92

30.04 - 04.06.25

Curators: Marie Baloup and Rémi Enguehard



Babi Badalov, *I Don't Have Religion*, 2014

© Babi Badalov / ADAGP, Paris, 2025.

Collection Frac Île-de-France

With works by: Babi Badalov, Monster Chetwynd, Mathis Collins, Maria Corvocane, Christine Deknuydt, Fred Deux, Bertrand Dezoteux, Mimosa Echard, Christian Lhopital, Mrzyk & Moriceau, Manuel Ocampo, Anouchka Oler, Florence Paradeis et Jean-Charles de Quillacq, from Frac Île-de-France collection.

Our medieval fantasies are based in part on our appreciation of the work of painters such as Hieronymus Bosch, whose various diptychs, triptychs and polyptychs depict a strange world populated by hybrid and apocalyptic figures. A contemporary of Leonardo da Vinci, Bosch's work breaks down genres and species in a grotesque, teeming universe that seems to have emerged from a more primitive medieval world, blurring conventional historical periodisation.

Contemporary art has taken up this wealth of stories and these creative hybrids, evading the categories constructed by art historians. The exhibition takes up many motifs from the medieval world, immersing us in a polyphony of works that are both narrative supports and very real objects to live with, reflecting the many stories and everyday uses of medieval retables with their multiple and sometimes strange panels.

The Frac invites students to extend their discovery of the works by creating mediation narratives so that visitors can appropriate the fictional power of the works and their associations. Two other classes take part in workshops on the medieval practice of an artist from the *Berserk & Pyrrhia* programme. In these works, multiple techniques beyond the medieval prism are explored to inspire fantasy worlds, question the duality between order and disorder, analyse the circulation of figures and codes, and reinvent chimeras and new alchemies. More generally, this exhibition offers an artistic and fictional response to the history and literature programs and proposes an opening to the issues of historiography.

Lycée Isaac Newton
1 place Jules Verne
92110 Clichy

Deposit

Deposit of works by Michel Charpentier

Maison Jean Cocteau à Milly-la-Forêt

From 03.05.25



Michel Charpentier, *Vierge d'Ile de France Nord*, 1992 © Michel Charpentier / ADAGP, Paris, 2025. Collection Frac Île-de-France

From 3rd May 2025, two sculptures by Michel Charpentier (1927-2023), from the FRAC Île-de-France collection, will be presented in the garden of Maison Jean Cocteau in Milly-la-Forêt.

The house in Milly-la-Forêt

Jean Cocteau, novelist, filmmaker, poet, playwright, illustrator and painter, and artist with a thousand faces, has left his mark on the art of the 20th century. The extremely fruitful artist never stopped working until his last breath in 1963. In Milly-la-Forêt, in the house he acquired in 1947 after shooting *Beauty and the Beast*, for himself and his friends he created a universe that resembles him: poetic, mysterious, elegant. Owned by the Île-de-France region since 2019, the Maison is a place of memory, labelled Maison des Illustres, and a cultural venue, animated by highlights throughout the opening season, from May to November.

Temporary exhibition 2025

Each year, a temporary exhibition is presented within the House, allowing the public to discover a facet of this prolific artist. In 2025, the exhibition *La Chapelle des Simples* is dedicated to the paintings of Saint-Blaise-des-Simples Chapel in Milly-la-Forêt, which he painted in 1959 and in which he is buried.

For this monumental setting, the poet wanted to celebrate life and health by evoking the medicinal plants known as *simples*, which were once used to treat lepers under the aegis of the chapel's patron saint, Saint Blaise. Like *spears*, they climb from floor to ceiling on three sides of the building: henbane, belladonna, valerian and marshmallow, arnica, buttercup, colchicum, aconite and mint. A scene of the Resurrection of Christ features on the fourth side.

Installation of two sculptures

Echoing the FRAC exhibition on the Middle Ages reinvented, these two life-size figures, the *Virgin of Île-de-France south* and the *Virgin of Île-de-France north*, will be placed in a part of the poet's garden facing the house. They will have as a backdrop the walls of the old castle that adjoins the garden, thus linking the Madonnas and Child on the portals of cathedrals and the medieval origin of the castle. But this Middle Ages is indeed reinvented. Charpentier and Cocteau knew each other: their vision of a suffering humanity, and their attraction to the sacred undoubtedly brought them together.

Muriel Genthon, director of Maison Cocteau/Milly-la-Forêt

Maison Jean Cocteau
15 rue du Lau
91490 Milly-la-Forêt
Open Thu. - Sun. 11am-6pm

★
Maison
Jean Cocteau
Milly-la-Forêt

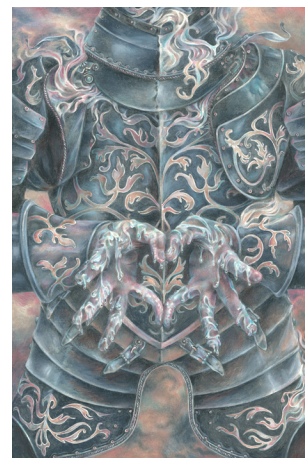
Co-curated exhibition

À la fenêtre du donjon

(At the window of the dungeon)

Conservatoire Jacques Higelin, Pantin, 93
07.05 - 28.05.25

Curators: Rémi Enguehard and Héloïse Joannis



Jimmy Beauquesne, *UNDAWN, Phase 3, Knight of infinite resignation*, 2023

Co-curated by Joaquim Aunos, Éloïse Cabeuil, Céline Cai, Pénélope De Villiers-Best, Eleana Eynard, Farah Khelifi, Ayush Madhavaraja, Swan Nguyen, Antoine Salson, Elvire Castel, Mathilda De Villiers-Best, Lucie Defouloy Cortes, Robin Dubreuil, Paloma Gauthier, Emma Huang, Akira Lee, Jeanne Loiseau Bagagem, Juliette Monier, Agata Murgia, Gary Sescousse, Lilly Victor-Varga, students in the visual arts speciality. .

With works by: Jimmy Beauquesne, Guillaume Dégé*, Vincent Caroff, Juliette Jaffeux, Samir Mougas*, Théodore Melchior, Richard Fauguet*, Michel François*, Elliott Gamer, Antoine Marquis*, Christine Deknuydt*, Carlotta Bailly-Borg*, Jean Aujame, Bridget Low.

Made of ink and paper, and why not clay or wool, the characters bring a story to life and embody its universe. Starting with the characters that populate medieval novels, the exhibition, co-curated with a group of students from the Jacques Higelin Conservatoire in Pantin, invites visitors to discover contemporary reinterpretations of these figures, who are a constant source of inspiration and fantasy. The exhibition thus combines the interests of artists and students in pop culture, *heroic fantasy*, video games, theatre, illustration and cartoons, also full of references borrowed from the medieval universe. From a corpus of works attentive to the diversity of mediums, students form their community of knights, fantastic creatures, copyist monks, witches and healers to make them evolve in their own medieval narrative where they shed light on their present questions. Why call yourself a knight today? What can you learn from witches? How can all these invented magical creatures guide us? In addition to the selected works, students aged 11 to 17 tell stories about these characters and exhibit their own creations that reflect their vision of the Middle Ages. They bring these medieval dreams to life, extending the artists' hybrid artistic universes that they in turn enrich.

The exhibition *At the window of the dungeon* is presented in the conservatory gallery.

* Works from Frac Île-de-France collection

Conservatoire Jacques Higelin
49 av. du Général Leclerc
93500 Pantin
Open Mon. - Fri. 9am-7pm
Sat. 9.30am-5pm



**Est
Ensemble**
Grand Paris
Pour le climat
et la justice sociale!



Exhibition in dialogue with the medieval heritage of the Île-de-France region

***Entanglements
(Enchâssements)***

Château-Musée de Nemours, Nemours, 77

17.05 – 21.09.25

Curator: Rémi Enguehard



Lucy Skaer, *Untitled (Eccentric Boxes)*, 2016, collection Frac Île-de-France

With works by: Frederik Exner, Diego Giacometti*, Bridget Low and Lucy Skaer*.

In Nemours, all that remains of the medieval period is the massive architecture of this fortress that has stood the test of time, a rare example of a 12th-15th century town castle in the Île-de-France region. With no objects from this castle dating back to the Middle Ages, their absence stands out against the bare stone walls. In contrast to the immobile force of their homes, aristocratic courts of the time were itinerant and moved around with their furniture. Wall hangings were rolled up, objects stored in large chests, and the whole suite set off for a new destination. These journeys also echo the different destinations of the château itself: a strategic point on the edge of Champagne, a tollbooth, a royal and ducal residence, a court with dungeons, a school, a ballroom or theatre, or a storage area for fairground equipment.

Using works from the Frac Île-de-France collection and those of young contemporary artists, the exhibition invites visitors to re-furnish the rooms, drawing on the mobile and movable past of a castle with many lives. Chests, chairs, consoles and other objects reinterpret medieval forms, bringing to life the imaginations and fantasies associated with the period.

At the same time, the Château-Musée invites you to discover the exhibition *Strokes of genius - a selection from the graphic art collection*, featuring works by Dürer, Rembrandt, Antoon Van Dyck, Cesare Nebbia, Marco Antonio Raimondi and Salvator Rosa.

* Works from Frac Île-de-France collection

Château-Musée de Nemours
Cour du Château
1 rue Gautier 1er
77140 Nemours
Open Wed. - Sat. 10am-12.30pm and 2pm-6pm
Sun. 2pm-6pm



Exhibition in dialogue with the medieval heritage of the Ile-de-France region

L'amorsure (old French from *amordre*)
Musée ARCHÉA, Louvres, 95
14.06 – 21.09.25

Curator: Rémi Enguehard

Invited artist: Héloïse Farago



Héloïse Farago, *Chevaleresse*, 2023
© Héloïse Farago / ADAGP, Paris, 2025.

"O mighty sovereign! Is not history full of examples to follow, of predecessors who knew how to behave in the face of adversity?" Christine de Pizan, *Letter to the Queen*, 1405

The contemporary *fin'amor* (courtly love) works by the artist Héloïse Farago are nestled at the heart of the ARCHEA museum's permanent exhibition, echoing the thousand years of medieval history of the Roissy area, which was once home to the Franks and then the scene of the Hundred Years' War. The discoveries of the Merovingian tombs of Saint-Rieul, the ruins of the Château d'Orville, and the jewellery, tableware and coin set can be seen as props and backdrops for our national history with its many stories. In her epic and lustrous work, the artist reappropriates the love and war songs of the poets of the Middle Ages by relying on mediums as varied as drawing, enamel, textile and video. This multifaceted universe is populated by female knights and female monsters in search of liberation, who toy with the romantic and aesthetic codes of an elegant and noble Middle Ages to better reinvent the imaginary worlds we've built up since our earliest childhood. Here the museum's collections are the refrain of a medieval ballad, with Héloïse Farago's works forming the envois that weave their way through the narrative, reviving the poetry as they colour these loves with an emancipating joy.

Musée ARCHÉA
56 rue de Paris
95380 Louvres
Open Wed. - Fri. 13h30-18h Sat. -
Sun. 11am-6pm



Co-curated exhibition

Grande

Centre culturel Jean Cocteau, Les Lilas, 93

19.06 – 30.08.25



Valentine Gardiennet, *Marelle*, wood, metal, 2022 (façade of the Jean Cocteau Cultural Centre)

Curator: Thomas Maestro
and students from second-year classes at the Lycée Paul Robert in Les Lilas

With works by: Clémentine Adou, Zbyněk Baladrán, Kevin Desbouis, Sylvie Fanchon, Jenny Gage, Laura Lamiel, Jochen Lempert, Liz Magor, Camila Oliveira Fairclough, The Play, Sam Pulitzer et Studio Deyi, from Frac Île-de-France collection.

The Centre culturel Jean-Cocteau and the Lycée Polyvalent Paul Robert des Lilas are partnering around a collective exhibition curatorship led by students from two year 11 classes and the exhibition curator and mediator Thomas Maestro. Together, they design the third and final exhibition of the Cultural Centre's Great Season during the school year. This season asks what it means to *grow* at every stage of life, between promises, injunctions, normativity and attempts to control one's destiny. By borrowing works from the Frac Île-de-France collection and working on a co-creation project with artist Louise Hallou, the many curators of this exhibition take on the role of minstrels of the present. Together, they will explore what has troubled successive generations throughout the ages: how to construct oneself as an individual in the light of one's own expectations and those of others. Between the desire to break down frameworks, to transform themselves, to question knowledge and to work together, the curators propose that the exhibition should be the place where a great common allegory emerges.

Centre culturel Jean Cocteau
35 place Charles-de-Gaulle
93260 Les Lilas
Open Mon. - Fri. 10am-7pm
Sat. 10am-5pm





Alison Flora, *Portail secret, passage secret*, 2022
Photo : Frank Alix © Alison Flora / ADAGP, Paris, 2025
Courtesy of the artist and DS Galerie



Agnes Scherer, *Lit de sirène*, 2024. Courtesy of the
artiste and sans titre gallery, Paris.
Photo : Pauline Assathiany



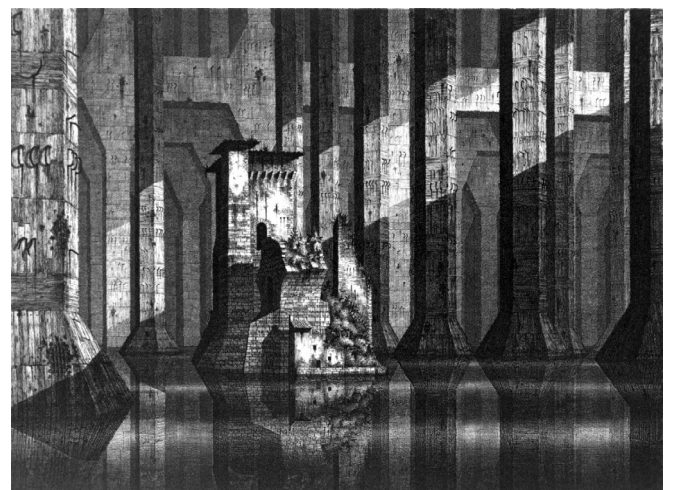
Nils Alix-Tabeling, *La Vasque Bacille*, 2020
Frac Île-de-France collection © Nils Alix-Tabeling



Ibrahim Meïte Sikely *Watch over this boy*, 2023 © Ibrahim
Meïte Sikely © Courtesy of the artiste and Anne Barrault
gallery



Jacopo Belloni, *Drollery*, 2023, Photo Aurélien Mole ©
Jacopo Belloni. Courtesy of the artiste



Gérard Trignac, *Le sanctuaire du doute*, 1986, Frac Île-de-France
collection © Gérard Trignac / ADAGP, Paris, 2025



Radouan Zeghidour, *Transhumance*, 2024
© Radouan Zeghidour



Neila Czermak Ichi, *Guts*, 2021 ©
Neila Czermak Ichi © Courtesy of the artist
and Anne Barrault gallery



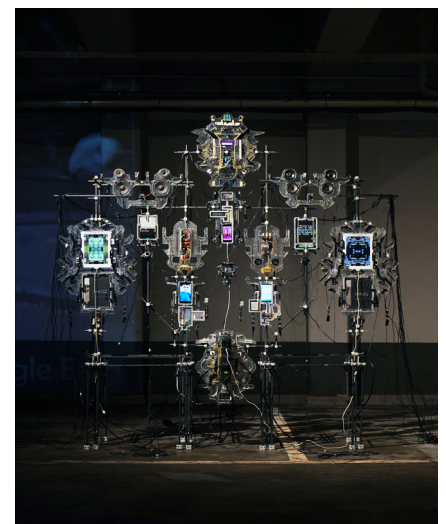
Lou Le Forban, *La Ronde*, 2023 © Lou Le Forban



Xolo Cuintle, *Heart Shape Couple*, 2021. Photo : Silvia Cappellari
© Xolo Cuintle. Courtesy of the artist and DS Galerie



Léo Penven, *Le livre d'Alice*, 2024 © Léo Penven



Teresa Fernandez-Pello, *The Heart of the Heart*,
2022. Photo Jin Byun. Frac Île-de-France
collection © Teresa Fernandez-Pello



Carlota Sandoval Lizarralde

Laisse la main cueillir (Let the hand pick)

22.03 - 04.05.25

Curator

Conversation de Plateau

(meeting artist-curator)

Maëlle Dault

02.04.25, 7.30pm

Carlota Sandoval Lizarralde's exhibition in the Project Room as part of Drawing Now and Printemps du Dessin focuses on her drawing practice, which takes shape in a variety of ways. Classically presented on a wall, creating an installation, or forming a suspended sculpture, his drawings offer representations of idyllic, colourful landscapes whose spaces, deliberately saturated with a composite flora, assimilate both reminiscences of Colombia and an aesthetic derived from pop culture.

The artist's practice is rooted in questions of identity, borders and cultural belonging, which evolve and take on new meaning in the different countries she travels through. Carlota Sandoval Lizarralde's 'totality-world', which refers to the texts of Edouard Glissant, features objects from Colombia arranged in installations, drawings of lush landscapes in oil pastel, and performances recounting certain persistent practices of France in Colombia.

The absence of loved ones, memories of lush vegetation and the disappearance of indigenous populations are central themes. Traditional objects diverted from their usual uses and torn-up drawings draw on these composite, mixed and often fragmented identities.

Carlota Sandoval Lizarralde was born in England in 1996, and is a Colombian national. She graduated from Villa Arson in 2021, and completed a residency at the Cité Internationale des Arts in Paris in 2024. She is currently resident at Artagon, Pantin.

Matthias Odin

Entre le cœur et les murs (Between the heart and the walls)

07.05 - 15.06.25

Curator

Conversation de Plateau

(meeting artist-curator)

Maëlle Dault

04.06.25, 7.30pm

Garance Früh

18.06 - 20.07.25

Curator

Conversation de Plateau

(meeting artist-curator)

Maëlle Dault

02.07.25, 7.30pm

Rendez-vous

Slow Art Day

Saturday, 05.04.25

- Slow tour, at 4 PM
- Sophrology workshop, at 5 PM

Paris Gallery Weekend & Open Studios of Artists' Workshops in Romainville

Sunday, 25.05.25

Exhibition tour of Berserk & Pyrrhia

At 4 PM

Nuit Blanche

Saturday, 07.06.25

Fashion Dingo Show!

(Info to come on fraciledefrance.com)

Berserk & Pyrrhia Tour

Saturday, 28.06.25

Exhibition tour

At 3 PM at the Plateau and at 5 PM at the Reserves

With Camille Minh-Lan Gouin and Michel Huynh

*Free rendez-vous

Children's activities

Activities and Visits

Workshops and visits for families starting from 1 year old

Expo-trotter

Saturdays 05.04 and 05.07 from 11 AM to 12 PM

Artistic awakening for children aged 1 to 3 years, one adult minimum per child.

Familles d'artistes

Ages 6 to 12, 3 PM - 5 PM

Children accompanied by their family

Empile ta chimère

Saturday 05.04 and Wednesday 23.04

Dragon with lion's paws, unicorn with owl wings. Using painted wooden cubes, stack and assemble parts of different animals to invent your own chimera.

Au fil du temps

Wednesday 16.04, Sunday 25.05, Saturday 05.07

Get initiated into ancient weaving or felting techniques. Thread by thread, discover the secrets of artisans from the past and leave with your own textile creation.

Les troubadours fringants

Saturday 07.06.25

Become a troll-badour, dragouille, or cavali-corne for a day! With your family, make your own medieval costume using fabrics, ribbons, and accessories.

*Free activities

Registration for children's activities on Reservio (or by calling 01 76 21 13 45)

For more information, visit fraciledefrance.com



Rendez-vous

Slow Art Day

Saturday, 05.04.25

5 PM: Slow tour led by our mediation team

Mangaka du futur

Saturday, 17.05.25, continuously from 3 PM to 6 PM

For ages 12 and up, self-guided.

Dive into the fantasy world of Berserk and transform into a real mangaka!

Conversations de Plateau

Des êtres non-humains : du bestiaire médiéval aux Hobbits de la Terre du Milieu

Sunday, 18.05.25

4 PM

Rethinking the relationship to nature and the non-human through the medieval bestiary

Berserk & Pyrrhia Tour

Saturday, 28.06.25

Exhibition tour with the curators

At 3 PM at the Plateau and at 5 PM at the Reserves

With Camille Minh-Lan Gouin and Michel Huynh

Nocturnes

Open until 9 PM, every first Wednesday of the month, with a guided tour of the exhibition at 7:30 PM

Visites focus

Every Sunday at 5 PM

45-minute guided tours, followed by a snack

Themes: The Apocalypse, The Monstrous, Fantasy, or Pop Culture (rotating)

Meeting at the reception

*Free activities

Children's activities

Artistes en herbe

Activities on Wednesdays: 26.03, 30.04, 28.05, and 25.06.25 from 2:30 PM to 4 PM

Ages 6 to 12 (without accompanying adult)

Like real artists, dive into the exhibition to find medieval inspiration and create your own artwork!

Slow Art Day

Saturday, 05.04.25

Ages 5 to 8, with family

2:30 PM - 4 PM: Sensory tour

Doudous visites

Wednesdays 23.04, 11.06, and 09.07.25 from 11 AM to 12 PM

Ages 3 to 5, with family

Follow the adventures of a magical creature through an interactive visit, full of mini-games.

Familles d'artistes

Saturdays 03.05, 07.06, and 05.07.25 from 2:30 PM to 4 PM

Ages 6 to 12, with family

Explore the medieval world of Berserk & Pyrrhia through a fun and interactive tour, followed by a creative workshop in the family: sculpture, puppetry, monsters, and much more!

Mini Studio

Workshop with an artist over 2 days, during the holidays

Ages 6 to 12

Thursday 24.04 and Friday 25.04.25

With Carlota Sandoval Lizarralde

Monday 07.07 and Tuesday 08.07.25

With Corentin Darré

*Visits, activities, and stages are free, by reservation.

*Free activities

Registration for children's activities on Reservio (or by calling 01 76 21 13 45)

For more information, visit fraciledefrance.com



Off-site > Information on all activities, visits, and workshops for off-site projects on the respective partner venues' websites

Frac Île-de-France, Les Réserves 22.03 - 19.07.25

43 rue de la Commune de Paris
93230 Romainville

+33 1 76 21 13 33
reserves@fraciledefrance.com
www.fraciledefrance.com

Wednesday to Saturday from 2pm to 7pm
Exceptional opening on Sundays 13.04, 25.05, and 22.06.25
(Opening reception and galleries of Komunuma)
Free entry

Metro access :
Bobigny-Pantin Raymond Queneau (line 5)
Take Avenue Gaston Roussel, Route de Noisy-le-Sec
Then turn left onto Rue de la Commune de Paris

Bus access:
Line 318 or 145, Stop Louise Dory

Vélib' access :
Gaston Roussel – Commune de Paris
Station n° 32303

President of Frac Île-de-France :
Béatrice Lecouturier
Director of Frac Île-de-France :
Céline Poulin

The Frac Île-de-France receives support from the Île-de-France Region, the Ministry of Culture – Regional Directorate of Cultural Affairs of Île-de-France, and the City of Paris. It is a member of the TRAM network, Platform (the grouping of the Frac), and Grand Belleville.

Frac Île-de-France, Le Plateau 22.03 - 20.07.25

22 rue des Alouettes
75019 Paris

+33 1 76 21 13 41
plateau@fraciledefrance.com
fraciledefrance.com

Wednesday to Sunday from 2pm to 7pm
Nocturne until 9pm every first Wednesday of the month.
Free entry

Metro access :
Jourdain (line 11) or
Buttes-Chaumont (line 7 bis)

Bus access :
Line 26, Stop Pyrénées - Belleville

Vélib' access :
Carducci - Place Hannah Arendt
Station n° 19120

