

**Judith Hopf**

**Énergies**

**22.09–11.12.2022**

An exhibition at Bétonsalon – center for  
art and research and at  
Frac Île-de-France, The Plateau

**tuesday september 20**

press visit at 9:30 am

**wednesday september 21**

vernissage at Le Plateau from 6 to 9 pm

**thursday september 22**

opening at Bétonsalon from 4 to 9 pm

**Curators of the exhibition :**

**François Aubart, Xavier Franceschi, Émilie Renard**



Judith Hopf, *Phone User 3*, 2021 (detail)

Clay, concrete base, 170 x 45 x 51 cm

Photo: Andrea Rossetti © Adagp, Paris, 2022 / Judith Hopf

Courtesy Judith Hopf and kaufmann repetto Milan / New York

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Member of the Tram network, of Platform, a grouping of FRACs and of Grand Belleville.



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## Summary

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## Press release

**Le Plateau is partnering with Bétonsalon to host a two-part exhibition by Judith Hopf, from September 22 to December 11, 2022. Since the 2000s, the German artist has been making sculptures and films fuelled by reflections on the relationships that human beings have with technology. For this first monographic exhibition in France, orchestrated by three curators: François Aubart, Xavier Franceschi and Émilie Renard, Judith Hopf unites existing and new works. The title, *Energies*, refers to what powers each of our electrical appliances, considered from a technical as well as a philosophical point of view.**

While at Bétonsalon the artworks revolve around the consumption of energy, at Le Plateau the production of energy is the focus. Judith Hopf has created several works for the occasion that evoke the transformation of meteorological phenomena such as rain and sun into electricity. This mastery of the environment is also expressed in sculptures made from solar panels that have been nibbled like a Swiss cheese or have holes in them so that we can see through them and observe what is behind them. The instrumentalisation of the landscape that she enables us to see also animates the sculptures of animals that recall a nature that has become serialized and dehumanized, a world where rationality prevails over attention to the living.

This exhibition uses oppositions between natural evolution and stubborn growth to compose scathing scenarios that are even more devastating because they represent our daily lives. Filled with reflections on energy consumption, *Energies* reminds us that many of our actions and activities depend on the conversion of natural resources into power and that, in this age of video-conferencing, large quantities of electricity and human energy are needed to create exhibitions. The *Phone Users*, sculptures of characters busy checking their phones, which correspond from Bétonsalon to Le Plateau may be a metaphor for this, they will continue to communicate until they must tell the other person: «I've run out of battery».

**Judith Hopf** (born 1969, Karlsruhe, Germany) lives and works in Berlin. Her work has been exhibited in numerous international institutions, at SMK - National Gallery of Denmark, Copenhagen (2018); KW Institute for Contemporary Art, Berlin (2018); Hammer Museum, Los Angeles (2017); Museion, Bolzano (2016); Neue Galerie, Kassel (2015); PRAXES, Berlin (2014); Kunsthalle Lingen, Lingen (2013); Studio Voltaire, London (2013); Fondazione Morra Greco, Naples (2013); Schirn Kunsthalle Frankfurt, Frankfurt (2013); Malmö Konsthall, Malmö (2012); Grazer Kunstverein, Graz (2012); Badischer Kunstverein, Karlsruhe (2008); Portikus, Frankfurt (2007); Secession, Vienna (2006); Casa Institute for Art and Design, Utrecht (2006) She has participated in numerous biennials and group exhibitions, such as Lenbachhaus, Munich (2018); Mudam, Luxembourg (2017); La Biennale de Montréal (2016); 8th Liverpool Biennial, Liverpool (2014); Sculpture Center, New York (2014); Triennale for Video Art, Mechelen (2012); DOCUMENTA13, Kassel (2012); Kunsthalle Basel (2011); Kunsthall Oslo, Oslo (2010). Judith Hopf teaches at the Städelschule, Frankfurt School of Higher Art.

\* Émilie Renard is the director of Bétonsalon - centre for art and research and François Aubart is an independant curator, editor and teaches at the École nationale supérieure d'arts de Paris-Cergy (ENSAPC).



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## Editorial

### *Storm warning*

It is not unusual for Judith Hopf's work to elicit a slight smile or even a hearty laugh. From the very outset, her work generated this type of reaction, although humour is not her aim. Rather, her work is fuelled by questions about the relationships between human beings and their tools. The artist thus explores the means of production and consumption that technologies initiate as much as the dependencies they generate and the development they fuel. Since the 2000s, Judith Hopf has been creating sculptures and films that depict situations and use materials shaped by these concerns. One example is her series of sculptures *Laptop Men* (2018) : these geometric metal figures, which conjure up strange urban furniture or modern sculptures, appear to represent a body at work, bent over, holding a laptop. Made of the same material, the body and the computer have merged into a single entity with uncertainty regarding which is in control. Hopf's exploration of alienation and new technologies is often combined with a focus on the tools and processes by which her pieces are made. *Trying to Build a Mask* (2012-2019), for example, is a series of masks made from electronic packaging that has been folded, scanned and then reproduced with a 3D printer. Its title indicates an activity and suggests the possibility of failure that all technologies claim to eradicate. By using these disposable packages to practice what looks like a hobby, Judith Hopf approaches technology through its fetish aspect and questions the race to success and achievement so much touted by the spirit of capitalism.

Judith Hopf's concern for contemporary methods of production and consumption is evident in both the materials she uses and the forms she produces. The objects she makes seem to be caught between two states, between the sublime they evoke and the ridicule or disappointment they generate. If Judith Hopf's work often makes us smile, that is why. It is because she represents situations or objects that are always on the point of oscillating from one state to another, between what they factually are, what they could be and what they claim to be; between their state of being and the fiction they would have us believe in. Hopf's work is full of the paradoxes that lurk in our everyday lives. They appear there in all their strangeness. Perhaps that is why her work is sometimes called cartoonish because the worst human violence is displayed in all its idiocy.

This exhibition at Bétonsalon and Le Plateau is an opportunity for Judith Hopf to present old and recent works as well as new productions. The title, *Énergies*, refers to the invisible and continuous flows that run through our electrical appliances as well as through each of us, spending a lot of energy using them and, very often, at one with them. Judith Hopf transforms these elements that are part of our daily lives to invite us to observe them rather than consume them. The artist reminds us of the extent to which our activities depend on the conversion of natural resources into power and of the extent to which our representations of nature reduce it to an available resource.





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At Le Plateau, there is an imposing metal sculpture of a blade of grass created with industrial precision. This monumental quality invites us to contemplate a unique element, extracted from a whole, the lawn, a plant as much as a decoration which is widely employed in both the city and the country, in parks and gardens, these cultural landscapes, as much as in the fields for grazing. In both cases, it has a precise, indispensable but overused function. By majestically representing a unique element among a crowd of similar ones to which no attention is paid, Judith Hopf inverts the values of the materials, importance, size and significance. She also reminds us that grass, like all plants, grows thanks to water and light ; two sources of energy represented in murals of rain and sun, both climatic events that can be converted into electricity, lines of rain, and rays of sunlight that are well aligned, parallel and completely orderly. This ability to make them productive and to control them is expressed in a third mural which represents a field of solar panels, a repetitive and geometric motif that adorns our landscapes. Judith Hopf has also created a new sculpture with solar panels that turns this material into a fantastical world where it is interspersed with large circles. Perhaps it has become a dysfunctional object, a malleable material, nibbled like a Swiss cheese so that we can see the sky through it.



The exploitation of the landscape in these works also inspires her animal sculptures. *Flock of Sheep* (2014) brings together a small group of concrete blocks crudely moulded from cardboard packaging, some mounted on four metal rods like legs. Their heads, brushed with a cursory gesture, give them a mood, a smile or a morose air, without distinguishing them from one another. Their bodies, assembled in series with industrial materials, are more reminiscent of brutalist architecture and planning than of individualities. They evoke a nature that has become serialized and dehumanized, a world where rationality prevails over attention to the living. Since 2015, Judith Hopf has also been making snakes, those animals whose exemplary flexibility Gilles Deleuze evokes in “*Post-scriptum sur les sociétés de contrôle*” to express a state of enslavement that advocates adaptability as a means of meeting all social demands<sup>1</sup>. These are made of concrete bars, all of the same cross-section, joined together at various angles: the products of a rigid system with infinite variations, their flexibility is fixed. Their teeth are made of thin strips of paper on which emails are printed as if caught in possibly duplicitous correspondence. The form of reckless consumption that pervades the exhibition at Bétonsalon resonates with the transformation of nature into energy at Le Plateau. It would be wrong, however, to see this double exhibition as a clearly stated manifesto. The numerous inversions and shifts that Judith Hopf creates, by representing scenes that are so common that they become strange or sarcastic, or by using materials to transform their senses, are an invitation to think of alternatives, to perceive the surrounding energies in a different way rather than consuming them more and more quickly. *Énergies* relies on oppositions between natural evolution and limited growth to construct scathing installations that are all the more corrosive because they represent our everyday lives. Moreover, this two-part exhibition also contains a reflection on art and its production, in a choice of materials that seek alternatives to unbridled production. *Énergies* is a reminder that in this age of videoconferencing, large quantities of electricity and human energy are needed to mount exhibitions. The *Phone Users* who are probably trying to reach each other between Bétonsalon and Le Plateau may be a metaphor for this, perhaps trying to communicate without being able to announce to each other: “I’ve run out of battery.”

François Aubart, Xavier Franceschi, Émilie Renard, curators of the exhibition

<sup>1</sup> Gilles Deleuze, « *Post-scriptum sur les sociétés de contrôle* ». Pourparlers. 1972-1990, Paris, les Éditions de Minuit, 1990, p. 240-247.



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# Interview between Judith Hopf and François Aubart, Xavier Franceschi and Émilie Renard, curators of the exhibition

(extracts)

*Energies reversal*

FA : I would like to start our conversation with your relationship to critical theory. It seems it has always been an essential element for you, from your participation in b\_books<sup>1</sup> in the nineties, in Berlin, to your present works. What kind of theory was influencing you, what role did it play then and what role does it play now?

JH : The political situation of the early nineties in Berlin at the time – the fall of the wall in Berlin, the end of the so-called Cold War, the ignorance of all those changes we were confronted with by the institutional circumstances, for example at art school, the invention of digital communication formats such as the internet, laptops, digital cameras etc. – drove us out of art schools into the city – I guess we felt stupid so we loved to learn further theories which we found were discussed more in so-called pop cultural contexts, in circles producing art zines, music, and political interventions. Of course, feminist theories influenced my work a lot: at the Berlin Art Academy, we had great support from the artist Katharina Sieverding, one of the only two female professors (the other being Rebecca Horn), and we had been introduced to Judith Butler's highly academic studies about the social constructions of gender. [...]

FA : Did the post-punk attitude and your scepticism about the destination of art works into capitalist market lead you to make videos?

JH : In the nineties there was a big international, experimental video movement – from Paper Tiger TV in New York to Berlin based art/theatre/video/print groups such as Botschaft e.U., dogfilm and Minimal Club<sup>2</sup>. Their works impressed me a lot. I guess it was this inspiration plus the “drive” out of the studio into artistic group work that led me to video making. [...] We nearly did everything collectively and by ourselves, from the script to the music, from costume design to postproduction. [...]

<sup>1</sup> b\_books is a bookshop and meeting place established in 1996 by a collective of activists, theorists, filmmakers and artists in which Judith Hopf is involved. Since 1998, b\_books is also a publisher specialised in political philosophy, art, cinema as well as feminist, queer and postcolonial theories.

<sup>2</sup> Paper Tiger TV was founded in 1981 to broadcast programmes in New York on public access cable channels that analyse the discourse of the mainstream media and offer an alternative. Botschaft e.U. was an art collective founded in 1990 and active until 1996. They were making political activities, art and film projects, such as a bar/club, in buildings in East Berlin that have been left empty and accessible since the fall of the Wall in 1989 for various projects and activities, including opening bars and clubs. In 1993, several of its members founded dogfilm to produce and distribute political videos. Minimal Club is an art collective founded in 1983 in Munich and Berlin that produces pieces that combine performance, video and text to address issues of politics, gender and technology.



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FA : Producing objects in the context of a conceptual approach to art sounds like a description of your work. But there is another element: your pieces are often funny. What role does humour play when you work on a project?

JH : To be honest, I somehow do not like that question too much. It is so obvious that I cannot avoid humour as a method to bring in distance between my personal standing in the (art) world and the audience or art context I am presenting my thoughts and works in. I never think that I want to do something funny or “jokey”, it is just that I cannot avoid it, otherwise I would maybe not find the courage to do anything because I would feel helpless. Isn’t humour described by Freud as a method to regain power in a situation where you feel very powerless?

XF : How do you jump from film to sculpture and back? What relationship do you see between them?

JH : Sculptures and other three-dimensional things in general make us mostly move around them. We must go around them whether we want to look at them from all three perspectives or we have to move just to get around the objects. I also learned that the stories on Greek vases could be understood as the first movies. Storytelling and narratives painted on sculptures, you can only get their senses and content by making the vase move or by moving yourself around the vase. I’ve always understood experimental filmmaking as the study of moving around things and themes. I never had any thoughts of rivalry in the making of sculptures or in the making of my mini films. Sculptures are sometimes even actors in my films. The potential to animate the world of things with the help of film and its tricks has fascinated me ever since. [...]



XF : The two exhibitions at Le Plateau and at Bétonsalon are in fact one exhibition in two parts. What links have you been envisioning between them?

JH : I try to think about the theme “energy” in both parts of the exhibition, I hope to find an experimental configuration about that term in both venues with different perspectives. In Le Plateau I reflect on possible perspectives on landscape and the changes it is going through as a place for energy production. How do we deal with the other inhabitants of the landscapes, what about micro-lives, animals, plants? I have never understood why humans feel they come first in the world whereas they clearly cannot exist one day without their cosmic surroundings, from bacteria to bees to beavers – there might be a need to find some different concepts of the way in which we look at so-called nature and its inhabitants such as plants, animals and people. But energies could be also understood as psychological bonds or drives between people and their social realities. It’s almost comical how much energy is needed each day to get together to exchange ideas and to share a social life. I mean here energies in the sense of resources as well as in the sense of the use of time, psychological power and physical restrictions. These are more the focus of the part of the show at Bétonsalon. The link might be seen in the fact that such a social use of all the energies must still be produced somewhere – and what about all the “leftovers” and questions of exhaustions, seen in a materialistic sense and in a social sense. Can we “freeze in” all the energies maybe for a moment in an exhibition?



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ER : In both exhibitions, if one looks at the figurative aspects of the works, one can identify various recurring motives such as electricity with the lightning and the solar panel, plugs and pylons, animals with snakes and sheep, landscapes with sunny and rainy skies, one blade of grass... Are these energies and the so-called 'nature' – represented by the landscape and the animals – linked in a harmful loop because we consider this 'nature' as a resource?

JH : We can observe that the landscape is currently very much the focus of discussion regarding transforming it for the purpose of energy production, mostly to produce fuel or electric power. On the other hand, our concept of nature seems to be linked to ideas of recreation and is understood as a place for humans to recharge their "energy" after being exhausted due to their life styles and concepts. It seems as if we consider our surroundings purely for our own interests. I do not place into such a notion of landscape, sculptures of figurative animals such as "real sheeps" or "real snakes." It is more that I want to make other beings visible in relation to humans and I want to show a certain absurdity that might be visible in our relationship towards our surroundings which are not populated purely by human needs and beings. As John Berger worked out: not only us, the people are watching animals – animals are also watching us back<sup>3</sup>.

FA : I would like to talk about your production process: you work mainly through series of works, with a sense of repetition. Is it a way of taking your time? A political or ecological statement? A will to exhaust every idea and form you work with?



JH : In general, I feel very sceptical about the machinery functioning in the art world, where it seems that it is possible for everything to be done and ordered. I always want to understand how the process I am involved in functions, and I do not want to over stress that relationship between me, having an idea and other people working with me to make it happen. So, with such an attitude production takes its time! One thing I really try to learn from the animals is : doing less. [...]

FA : On that matter of doing less perhaps by repeating things, can you tell us more about the series of wall paintings? They can be seen as sets of course but they are also images to see one after the other.

JH : I just love the option of wall paintings not being objects, but still showing a certain context towards the objects. So, I decided to paint rain, sunshine and roofs for the show at Le Plateau, all should be produced with the same thickness of the lines and within a certain repetition modus. I think that the theme of repetition is quite important in my way of looking at the world. I always have the feeling I did not get something and by repeating the question I could find out more about those missing parts, leftovers etc. On a graphic level, I decided on a quite radical rigidity. Content wise I try to look at the power of the phenomena of weather, at the energies permanently released into the atmosphere. As we know we cannot change anything about the weather so easily, so I wanted to underline this fact with the rigidity too.

<sup>3</sup> Judith Hopf refers here to John Berger's book *Why Look at Animals* (Penguin Books, 2009), which discusses the way humanity has viewed animals throughout its history, from worshipped ancestral deities to captive and entertaining beings.





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ER : What role do the series of *Phone Users* play with this notion of repetition? Their bodies are made from the same clay as their phones and they look like introverted characters, enclosed in a self-sufficient space, or they also could communicate with each other, from one place to the other, as if they were in a loop between beings of the same kind.

JH : The *Phone Users* is quite a spontaneous work I did last year when we could not go out because of the Covid lockdown. [...] I had already had the idea for a long time about creating people using mobiles made of clay, but I did not have any plan regarding how to start and what they should look like. They just developed while I did them. It was quite a shock for me to go through the entire process. I also think they look a bit introverted, also a bit disconnected even if they try so hard to connect with each other via their phones. I guess you never know what happens if you do things without a clear plan, but it meant a lot for me going through the process and I am also astonished that I managed in general to produce them. I guess I learned that we can "identify" with figures like them while doing them, that was a new experience in my art production so far.

ER : In most of your work it seems that representations of nature, landscapes, or animals, are remediated or full of effects, as if our perspective of nature is always already twisted or on the wrong side?

JH : I cannot say if we are doing anything wrong, but I guess we can see that we get a bit stuck in our fear, on the one hand, we get deeper into the crises with weather, climate and concepts of nature but do not check our own understanding of such surroundings enough. The American musician Moondog once did this song (1978) :



Enough about Human Rights!  
What about Whale Rights? What about Snail Rights?  
What about Seal Rights? What about Eel Rights?  
What about Coon Rights? What about Loon Rights?  
What about Wolf Rights? What about, what about,  
what about  
What about Moose Rights? What about Goose Rights?  
What about Lark Rights? What about Shark Rights?  
What about Fox Rights? What about Ox Rights?  
What about Mole Rights? What about, what about,  
what about  
What about Goat Rights? What about Stoat Rights?  
What about Pike Rights? What about Shrike Rights?  
What about Hare Rights? What about Bear Rights?  
What about Plant Rights?  
I love that song.



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## Visuals available



Judith Hopf, *Phone User 3*, 2021  
Clay, concrete base, 170 x 45 x 51 cm / 66.9 x 17.7 x 20 in  
Photo : Andrea Rossetti  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and kaufmann repetto Milan / New York



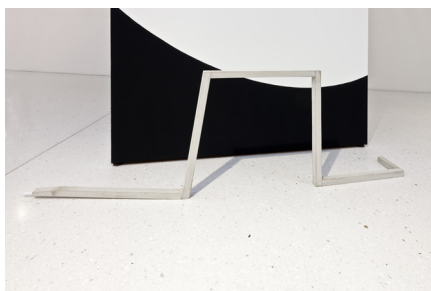
Judith Hopf, *Phone User 3*, 2021  
Clay, concrete base, 170 x 45 x 51 cm / 66.9 x 17.7 x 20 in  
Photo : Andrea Rossetti  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and kaufmann repetto Milan / New York



Judith Hopf, *Phone User 2*, 2021  
Clay, concrete base, 182 x 60 x 56 cm / 71.6 x 23.6 x 22 in  
Photo : Andrea Rossetti  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and kaufmann repetto Milan / New York



Judith Hopf, *Untitled (Serpent 3)*, 2015  
Concrete, metal, paper, 114 x 60 x 65 cm  
Installation view, *More*, Neue Galerie Kassel, 2015  
Photo : Helena Schlichting  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and kaufmann repetto Milan / New York



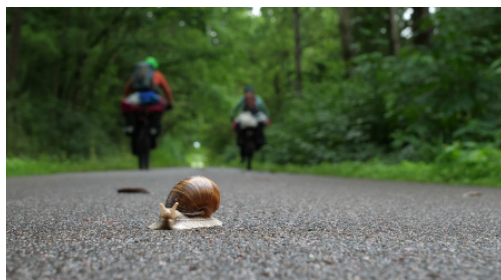
Judith Hopf, *Untitled (Serpent 10)*, 2015  
Concrete, metal, paper, 54 x 160 x 15 cm  
Installation view, *More*, Neue Galerie Kassel, 2015  
Photo : Helena Schlichting  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and Deborah Schamoni Gallery, Munich



Judith Hopf, *Untitled (Serpent 1)*, 2015  
Concrete, metal, paper, 87 x 104 x 61 cm  
Photo : Florian Zeyfang  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and Deborah Schamoni Gallery, Munich



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Judith Hopf, *LESS*, 2022  
Film  
3'  
Production Frac Île-de-France, Le Plateau  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist



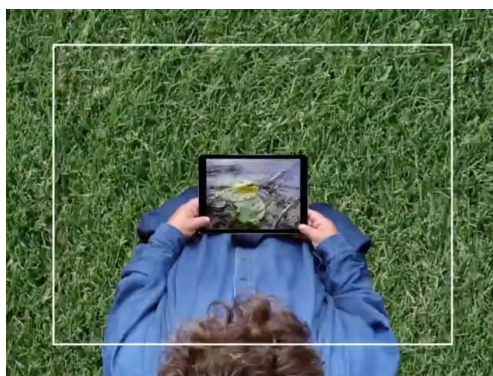
Judith Hopf, *Flock of Sheep*, 2014  
Concrete, polystyrene panels, wood, iron frame, charcoal drawing,  
variable dimensions  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and Deborah Schamoni Gallery, Munich



Judith Hopf, *Some End of Things- the Conception of Youth*, 2011  
Film  
3'  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and kaufmann repetto Milan / New York



Judith Hopf, *Dem Kirschbaum ähnelnde Essigbaumäste*, 2021  
Variable dimensions  
Installation view, Haubrok Foundation, Berlin, 2021  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and Deborah Schamoni Gallery, Munich



Judith Hopf, *MORE*, 2015  
Film  
4' 33"  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and kaufmann repetto Milan / New York



Judith Hopf, *Dem Kirschbaum ähnelnde Essigbaumäste*, 2021  
Dimensions variables  
Installation view, Haubrok Foundation, Berlin, 2021  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and Deborah Schamoni Gallery, Munich



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Judith Hopf, *Dem Kirschbaum ähnelnder Essigbaumast*, 2021  
Bronze, 35 x 18 x 100 cm  
Installation view, Haubrok Foundation, Berlin, 2021  
© Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and Deborah Schamoni Gallery, Munich



Judith Hopf, *Untitled (Grashalm)*, 2020  
Concrete, metal, 298 x 49.5 x 122 cm, 13 x 49.5 x 49.5 cm (base)  
Photo : Ulrich Gebert © Adagp, Paris, 2022 / Judith Hopf  
Courtesy of the artist and Deborah Schamoni Gallery, Munich



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## Rendez-vous\*

The Rendez-vous invite you to return to the Plateau as part of the same the same exhibition.

### Opening

Wednesday 21.09.22  
18h–21h

### Plateau-Apéro

Wednesday 05.10.22  
19h–21h

### Artist/curator visit to Bétonsalon and Plateau

Saturday 22.10.22  
16h

With Judith Hopf and with François Aubart,  
Xavier Franceschi and Émilie Renard

Shuttle bus between the two venues  
Reservation required: [reservation@fraciledefrance.com](mailto:reservation@fraciledefrance.com)

### Film programme

#### Cinéma l'Archipel, Paris 10th

15.11.22

19h30

Projection of films by Judith Hopf

Programme to come on [fraciledefrance.com](http://fraciledefrance.com)

Prices: 8€/reduced 6,50

### WEFRAC 2022

Saturday and Sunday  
19 et 20.11.22

### Special 20 years of the Plateau !

Programme to come on [fraciledefrance.com](http://fraciledefrance.com)

### The nocturnes

Open until 9pm

Every first wednesday of the month, with a visit to the exhibition at 7.30pm.

### Guided tours

Every Sunday  
16h

Meet at the reception

### The Window Display at the antenne culturelle

### Io Burgard

14.09–06.11.22

### 20 years of the Plateau!

09.11–11.12.22

L'antenne culturelle,  
22 cours du 7ème art, 75019 Paris

### AT BÉTONSALON - centre for art and research

#### Énergies

#### Judith Hopf

22.09–11.12.22

Opening, thursday 22.09.22 16h–21h

Curators : François Aubart,

Xavier Franceschi, Émilie Renard

→ Practical information

9, esplanade Pierre Vidal-Naquet 75013 Paris

Mer.–Ven. 11h–19h

Sam. 14h–19h

[betonsalon.net](http://betonsalon.net)

\* Free appointments





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## The Window Display

Cha Every month, the “Window Display” at l’antenne is home to a new art project linked to le plateau’s exhibitions, collection and educational outreach ventures.



**Io Burgard**

14.09 – 6.11.22

***20 years of the Plateau !***

09.11 – 11.12.22



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**The Window Display**

L’antenne culturelle  
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22 rue des Alouettes  
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Tél. : + 33 1 76 21 13 41  
plateau@fraciledefrance.com  
www.fraciledefrance.com  
Free entry

Access to the metro : Jourdain ou Buttes-Chaumont / Bus : line 26

Wednesday to sunday from 2pm to 7pm  
Nocturne until 9pm every 1st wednesday of the month

### **L'antenne culturelle**

22 cours du 7ème art (à 50 mètres du Plateau)  
75019 Paris  
Tél. : +33 1 76 21 13 45

Open during the week, by appointment, for consultation of the documentary collection (books, periodicals and videos). The cultural centre is closed on public holidays.

President of Frac Île-de-France: Béatrice Lecouturier  
Director of Frac Île-de-France: Xavier Franceschi

### **Bétonsalon - centre for art and research**

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Free entry

Access : Metro Line 14 or RER C, Bibliothèque François Mitterrand stop (exit 3 Goscinny)  
Buses 62, 89 and 132 to Bibliothèque François Mitterrand, bus 64 to Tolbiac-Bibliothèque François Mitterrand, bus 325 to Thomas Mann, Tram T3a to Avenue de France

Open wednesday to friday from 11am to 7pm and saturday from 2pm to 7pm

Director : Émilie Renard

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**BÉTONSALON  
CENTRE FOR ART  
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LE GRAND BELLEVILLE

