

L'Irré résolue (The Irresolute)

26.01–23.04.2023

**Nadia Belerique, Camille Brée, Eléonore Cheneau, Joanna Piotrowska,
Leslie Thornton, Céline Uaché-Olivieri**

Wednesday 25th January

press visit / brunch, 12pm

opening from 6 to 9pm

Curator : Anne-Lou Uicente



Still from Distruktur, *CAT EFFEKT*, 2011
16mm / hd - Brazil, Russia, Germany, Lithuania - 40 min.
Courtesy of the artist and The Film Gallery © Distruktur

Contacts :

Isabelle Fabre, Communication Manager > +33 1 76 21 13 26 > ifabre@fraciledefrance.com

Lorraine Hussenot, Press Relations > +33 1 48 78 92 20 > lohussenot@hotmail.com

+33 6 74 53 74 17

le plateau, paris
22, rue des Alouettes
75 019 Paris, France
T +33 1 76 21 13 20
fraciledefrance.com

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



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Press release

Photography, film, painting, sculpture, installation : although they are based on a variety of media and techniques, the works of the six artists brought together in the exhibition *L'Irrésolue* share an appetite for mystery, secrecy, the uncertain and the invisible as much as the unspeakable. They form the framework of a non-linear, fragmented or even suspended narrative, offering a plural, open and changing interpretation.

Simultaneously combining the effects of surface (exterior) and content (interior), transparency and opacity, the spaces, objects and bodies they represent are charged with an enigmatic and fictional potential that is enhanced by their troubled, ambiguous and inaccessible character, thus stirring up curiosity and the desire to know/see.

Most often pre-existing, found, recovered before being moved, modified and arranged, the constituent elements conjure up a familiar reality tinged with strangeness and allow us to glimpse, through projection, something below the surface of the exhibition as well as the consciousness and memory.

Overlapping, spreading out, effacing, montage, stacking, layering, juxtaposition, opening, infiltration, etc. In a manner that is both visible and invisible, the gestures in question suggest notions of seriality, reproduction and repetition, fragmentation and lack, while at the same time translating the logics at work here of *mise en abîme*, stratification, (dis)simulation and back-and-forth – across spaces and times, the spectrum of colours as well as ages – participating in a certain fantastic and cosmetic depth. In an ambient chiaroscuro, between activity and vigil, an intermediate and unstable state unfolds and reveals its transforming and emancipating power.

Are we dealing with an enigma, a person, an investigation, an image, an equation or a simple question? From signs to clues, from reflections to connections, from glimmers to air flows, *L'Irrésolue* outlines the vague contours of an elusive figure who, however reserved and pensive, resists.

Anne-Lou Uicente (born in 1979, lives and works in Paris) is an independent art critic and curator. She focuses on practices and works that, most often based on a set of dialectics (inside/outside, visible/invisible, language/unspeakable...) and combining perceptual processes and psychic processes, embody a sense of trouble and ambiguity at the same time as they integrate a poetic and affective charge conveying a hallucinatory power of projection and transformation.

In this context, she has written about the work of Bruno Botella, Dominique Petitgand, Bertrand Lamarche, Anne-Charlotte Finel, Ugo Rondinone, Marie-Jeanne Hoffner, Mark Geffriaud, Myriam Lefkowitz and Elen Hallégouët, and designed the exhibitions *savoir faire savoir* (Ygrec, Paris, 2016), *Sens dedans dehors* (Galerie Nicolas Silin, Paris, 2017) and *Entre deux eaux* (MEAN, Saint-Nazaire, 2018).

At the same time, since 2010, in partnership with Raphaël Brunel, she has been conducting a research at the crossroads of visual and sound arts, which has resulted in editions (*VOLUME* magazine, Sébastien Roux's record *ISSUES*, monographs of Meris Angioletti and Jeremiah Day, etc.) and exhibitions (*Le Tamis et le sable cycle*, Maison populaire, Montreuil, 2013; *VOLUME as a Score*, District, Berlin, 2013; *Persona Everywhere*, Le Lait art centre, Albi, 2020; *Des voix traversées*, IAC, Villeurbanne, 2022).





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Lignes de fuite

by Anne-Lou Vicente

I am there

I go I come

I go in I go out

I'm just passing by

I slip in I integrate

I put on make-up I disguise myself

I move forward masked

I get some colours

I fade into the background

I shy away I decompose

I bend over backwards

I am a multitude

I move I disperse

I dissipate

I am dissipated I am in a class of my own

I am nocturnal I dream

I imagine I remember

I am drained

I have nothing to declare

I abstain I contain myself

I wait

I pace back and forth

I see red

I'm beside myself I go inside

I'm out of place

I'm transported

I rush in

I hide I'm wanted

I stay on the surface I glide

I avoid I hollow out

I levitate

I gravitate slightly

I go up in smoke

I smoke

I am lit, I diffract

I am thoughtful I digress

I drift

I distort everything

I am thinking I am active

I am pensive I am passive

I am disembodied

I am disinterested I am desirable

I try something

I reverse the situation

I say everything and its opposite

I lie I talk

I gloss it over

I am unpredictable I am impatient

I am unexpected I am untouchable

I am unconquerable I am untraceable

I am untimely I am unrestrained

I am non-existent I am fantastic

I am alive

I'm burnt with enthusiasm

I stack up and stack up again

I go on and on and on

I do it again I repeat myself

I delete everything I start again

I remain in a state of suspense I float

I oscillate I read between the lines

I don't explain myself

I don't resolve myself

I am blurred I am obscure

I am investigated I get nowhere

I am dismissed

I am postponed

I am deferred I am difficult

I'm ambivalent

I am transparent

I am transformed

I am unrecognizable

I am wary I am escaping

I am discreet I am composed

I intervene I interrupt

I go straight to the point

I go all the way

I go too far

I am extrovert I am all devouring

I split myself I defend myself

I project myself I extrapolate

I protect myself

I stay in the background

I am reserved

I am untamed

I play cat and mouse

I dangle something

I reflect myself

I look at myself

I see double I hallucinate

I slip away

I sleep I work

I play hide and seek

I say neither yes nor no

I do not reply

I cannot answer

I am speechless

I am inaudible I am invisible

I am indecipherable I am incorrigible

I am an intermediary I am intermittent

I am indeterminate I am undecided

I am unresolved I am interminable

I am here and now





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Notes

Nadia Belerique

Born in 1982

Lives and works in Toronto

Nadia Belerique's photographs, sculptures and installations, inspired by the notions of framing and openness, are based on modified pre-existing images and objects. Thanks to the new visionary devices they implement, they present a new interpretation of the meaning of objects and their representations as they move from one context to another.

The *SLICE* installation is made up of several dozen humane traps, traps designed to capture mice and remove them from our homes without harming them. Arranged on the floor as if they were scattered dwellings and in combination with pieces of miniature furniture, these plexiglass dwellings suggest a domestic environment and the presence of discreet housemates. These transparent trap-houses, reminiscent of the tunnels dug by rodents to come and go as they please, reveal external signs of intimacy that make us think about our own living conditions, caught between inside and outside, private and public, comfort and constraint, reality and fiction.

Ten fans hanging from the ceiling loom over the installation: two are folded, motionless, while the others turn on, spin, then turn off and slow down, marking a pause before starting a new luminous and kinetic sequence. The air stirs up the white curtains in front of the glass walls that separate us from the street while diffusing the natural light, thus reinforcing the domestic dimension of the installation and, seen from the outside, its turbulent character.



Camille Brée

Born in 1992

Lives and works in Paris

Camille Brée's works play with the boundaries between appearance and disappearance, presence and absence, shifting the viewer's attention to interstitial, peripheral and even forgotten spaces. Drawing on the areas of light and shadow in exhibition spaces, she uses transparent materials and electrical systems less to represent than to reflect the broader notion of visibility regimes.

At Le Plateau, the artist makes a gesture that changes our perception of the place and sparks our curiosity by revealing the off-screen while simultaneously concealing it. Two large openings let in a red light with multiple references. Signalling a potential danger as much as a desire, its diffusion discreetly draws our gaze and invites us to come closer, to the point of physically projecting ourselves within this secret and inaccessible space that it seems to illuminate and define in negative.



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Eléonore Cheneau

Born in 1972

Lives and works in L'Île-Saint-Denis

Eléonore Cheneau employs multiple layers of paint, sanding, polishing, pressing and covering to produce her abstract paintings which mysteriously oscillate between surface and depth, dullness and shimmer. An internal dialectic amplified by the accumulation and fusion, over time, of pictorial materials and manual operations. Created in series concurrently in the studio, some of them, sometimes dated over a period of several years, are reworked and retouched even after they have already been exhibited, thus marking a certain resistance to the completion of the work, which can be (further) modified.

A selection of the artist's recent paintings is scattered throughout the exhibition which they structure and organise like punctuation marks. Playing with chromatic resonances or dissonances, evoking camouflage techniques - whether human or animal - they react to their environment, sometimes detaching themselves from it, sometimes blending in.

Joanna Piotrowska

Born in 1985

Lives and works in London

Through photography, film and performance, Joanna Piotrowska highlights the age-old logics of domination which, often subtly or unconsciously, govern domestic, family and social structures within human or inter-species relationships. Her staging of bodies and gestures, spaces and objects alludes to the mechanisms of authority and defence that pervade our daily existence, exposed to psychological as well as physical violence, whether inflicted or suffered. The absence of key elements, or their presence outside the frame, gives these images, which are permeated by the notions of contact and resistance, a strongly enigmatic character.

The film *Animal Enrichment* (2019), in which two women 'play' with objects of ambivalent status and effect, is presented alongside a set of black and white photographs from several series made between 2014 and 2019. Hands reach out, intertwine, grab each other; bodies defend themselves against external aggression, take refuge under homemade shelters; the artificial habitat of animals displayed in zoos reveals all the prison brutality of this environment built by humans according to their own notion of domestic comfort. Through the ambiguity of her images, the artist highlights our tendency to be conditioned as well as agency and ability to emancipate.





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Leslie Thornton

Born in 1951

Lives and works in New York

Since the mid-1970s, Leslie Thornton, influenced by structuralist experimental cinema and *cinéma vérité*, has been making films from a variety of sources collected over time, through which she questions mainstream media, the way it shapes our realities and our relationship to history.

Jennifer, Where Are You? largely consists of scenes from the rushes of an American fire-awareness commercial, interspersed with blanks and flashes of light, hallucinatory shots of underwater wildlife and upside-down images of a house, a man and two young women - in this case the filmmaker and her own sister.

These images seem to function as interludes to scenes in which a little girl mischievously covers her lips with lipstick repeatedly, until she goes beyond the 'frame', before handling matches.

Much like this aesthetic and performative gesture through which Leslie Thornton explores the connection to artifice and masquerade, the construction of the film is a combination of layers. Referring to a variety of cinematographic genres, the soundtrack acts as a series of samples and shows a certain dramatization at work on a visual level. Throughout the film, a man's voice regularly recurs, calling out «Jennifer, where are you?», an eponymous leitmotif. This little girl - who does not respond to the name Jennifer or to this male, not to mention paternal, demand - hides, escapes, playing innocently with female gender codes, and with fire.



Céline Uaché-Olivieri

Born in 1978

Lives and works in Paris and La Courneuve-Aubervilliers

Combining various mediums and materials and based on erasure, division and/or covering, Céline Uaché-Olivieri's works continually escape any form of fixity and raise questions about the timeframe of their perception and existence, always in the throes of becoming.

The installation *Seeing Double*, consisting of a set of cardboard boxes transformed by the artist, is displayed on a large translucent yellow table. Salvaged from public spaces, the boxes are painstakingly deconstructed layer by layer, coated with linseed oil or reproduced in papier mâché or dyed latex. While some still retain traces of their original use and origin, these trivial everyday objects display a new surface «appearance» while concealing their inner dimension. Displaced and modified, as if in a state of mutation, they reveal their almost infinite potential for reproduction.

The *Words of Fire* series consists of about fifty ceramic tiles, the majority of which serve as a medium for fragments of English text whose blurred contours are randomly drawn by the fusion process. «Spaces without narration», «Disappearing Act», «Get Out», «Half Truth», «Everything», etc. Between voids and hidden elements, a lacunar and enigmatic narrative, without beginning or end, unravels before our eyes, varying according to the numerous interpretations and secret manipulations carried out beyond the opening hours of the exhibition.



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Photos available



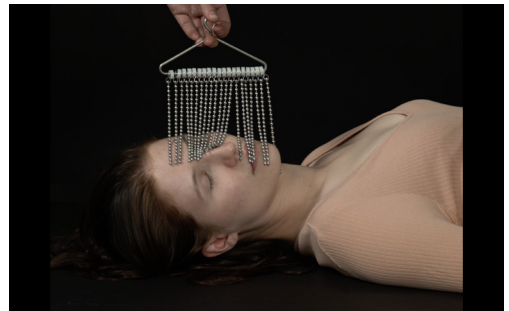
Camille Brée, *PATTERN PARTNERS*
2022
Galeria Madragoa & La BF15, Lisboa
Photo: Bruno Lopes
© Camille Brée



Eléonore Cheneau, *Scotch*
2016-2022
Glycerophtalic paint on canvas, 81 x 65 cm
© Eléonore Cheneau / Adago, Paris, 2023



Céline Vaché-Olivieri, *HALF TRUTH*
Series *Words on Fire*
2017-2022
Enamel on tiles, 20 x 20 cm
© Céline Vaché-Olivieri / Adago, Paris, 2023



Joanna Piotrowska, *Animal Enrichment*
2019
Film 16mm / HD (still)
Courtesy of the artist and Phillida Reid gallery, London
© Joanna Piotrowska



Leslie Thornton, *Jennifer, Where Are You?*
1981
Film 16 mm / HD (still)
Courtesy of the artist and The Film-Makers' Cooperative, New York
© Leslie Thornton



Nadia Belerique, *SLICE*
2022
Installation view, David Dale Gallery, Glasgow
Photo: Max Slaven
Courtesy of the artist and Daniel Faria Gallery, Toronto
© Nadia Belerique





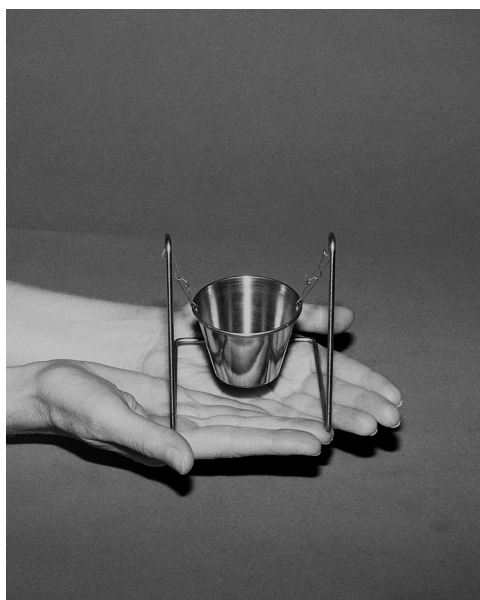
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Céline Uaché-Olivieri, *Collapsing Boxes 2*
Workshop view
2022
Papier mâché, dyed latex, 12 x 16 x 14 cm
© Céline Uaché-Olivieri / Adagp, Paris, 2023



Éléonore Cheneau, *Dive*
2019-2022
Glycerophthalic and aerosol paint on canvas, 61 x 46 cm
© Éléonore Cheneau / Adagp, Paris, 2023



Joanna Piotrowska, *Mouse Teeter*
2019
Black and white gelatin silver print, 73 x 58 cm
Courtesy of the artist and Phillida Reid gallery, London
© Joanna Piotrowska



Nadia Belerique, *SLICE*
Installation (detail), David Dale Gallery, Glasgow
2022
Photo : Max Slaven
Courtesy of the artist and Daniel Faria Gallery, Toronto
© Nadia Belerique



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Rendez-vous*

Opening

Wednesday 25.01.23
6–9pm

Screening / Performance

Friday 10.03.23
7pm
With the artist duo Distruktur
Courtesy The Film Gallery

Guided tour

Sunday 26.03.23
5pm
With Anne-Lou Vicente

Plateau-Apéro and screening

Thursday 06.04.23
7–9pm
Film screening as part of Belleville Video Night
(full programme soon on fraciledefrance.com)

Performance / reading

Thursday 13.04.23
7pm
With Lucie Taïeb, writer

The nocturnes

Open until 9pm
Every 1st Wednesday of the month (except 05.04.23), with a visit of
the exhibition at 7:30pm

Guided visits

Every Sunday
4pm
«Rendez-vous» at the reception



* Admission free



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Window Display

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.

Néoténie, Stéphanie Cherpin

18.01–05.03.23 (opening 01.02.23, from 7 to 9pm)

Practical informations

frac île-de-france, le plateau, paris

22 rue des Alouettes

75019 Paris, France

Tél. : + 33 1 76 21 13 41

plateau@fraciledefrance.com

www.fraciledefrance.com

Access by the subways : Jourdain or Buttes-Chaumont / Bus : line 26

Wednesday to sunday from 2pm to 7pm

Nocturne until 9pm every 1st wednesday of the month

Admission free

L’antenne culturelle

22 cours du 7ème art (à 50 mètres from Le Plateau)

75019 Paris, France

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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 the Frac Île-de-France: Béatrice Lecouturier

The Frac Île-de-France is supported by the Île-de-France Region, the Ministry of Culture - Direction Régionale des Affaires Culturelles d’Île-de-France and the Mairie de Paris.

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