

Agathe Labaye & Florian Sumi

Agathe Labaye was born in 1985 in Charleville Mezières (France). She lives and works in Paris (France).

Florian Sumi was born in 1984 in Dijon (France). He lives and works in Paris (France).

Scenography

Designed by artist duo Agathe Labaye & Florian Sumi, the scenography explores the links between nature, the domestic and the community. Through a precise choice of textures and materials, the duo craftsmanship. The jute fibre that lines the plinths resonates with the organic materials of the works on display. Convinced that each object can embody an architectural narrative, they have equipped the exhibition with habitable spaces, complete with lights and canopies, inviting the public to sit and interact with the environment.



Clémence Van Lunen

Clémence Van Lunen was born in Brussels (Belgium) in 1959. She lives and works in Paris (France).

Les grandes montagnes

1996

Bronze

15,5 x 88,5 x 56,5 cm

In *Les Grandes Montagnes*, a sculpture cast in bronze, the figuration suggested by the title is just one interpretation among many. Clémence Van Lunen's works are reminiscent of those troubling coincidences when a root becomes a chimera, evoking the curiosities of eighteenth-century *studiolo* and cabinets. These randomly appearing forms blur the boundary between nature and artefact. Whether it's a monstrous limb, a desiccated body or a stylised landscape, this sculpture seems to come straight out of a fantasy world, like the dark lands that haunt Guts in *Berserk*.



2

Pascal Convert

Pascal Convert was born in Mont-de-Marsan (France) in 1957. He lives and works in Biarritz (France).

Sans titre, souche d'arbres, 1996

Indian ink

55 x 109 x 110 cm

43 x 96,5 x 84,5 cm

54,5 x 107 x 87 cm

This set by Pascal Convert, made up of three tree stumps coated in Indian ink, seems to come directly from the graphic universe of *Berserk*. The blackened tree stumps look as if they have been charred, suggesting that they come from a forest burnt down after a disaster. They illustrate a destroyed, mortifying nature. The artist collected these stumps on the Verdun battlefield, archaeological relics of the First World War, ghosts and stigmata of the catastrophe.





Parvine Curie

Parvine Curie was born in 1936 in Nancy (Meurthe-et-Moselle, France). She lives and works in Meudon (France).

Mère chapelle

1973 - 1974

Work in 4 elements Blackened teak

Variable dimensions

Mère Chapelle is a sculpture made of blackened teak, consisting of four parts that appear to interlock. It forms a brutalist architecture.

This sculpture, with its clean lines, is both open and closed upon itself, oscillating between shadow, light, balance, and imbalance. The artist draws inspiration from the places and architectures she visits. In 1970, she began a series related to maternity and the cult of the Earth, evoking refuge and inner shelters. Parvine Curie works on the harmony between architecture, man, and nature, and this sculpture fits into the section of the exhibition focused on the relationship with nature.



Lou Le Forban

Lou Le Forban was born in Marseille (France) in 1997, where she lives and works.

Soleil fuyant, grand-mère va se coucher

2025

Ink on cotton

36,5 x 50 cm

Flatulence

2023

Ink

29,7 x 21 cm

Au creux des Mandragores

2025

Ink on cotton

38 x 61 cm

La fête des vilains

2023

Ink

29,7 x 21 cm

The drawings in the exhibition are from the serie *dessins carnavalesques*, depicting landscapes, village festivals and creatures (skeletons, mandrakes, bears). The artist draws her inspiration from real or fictional tales of medieval wonder and pagan festivals. She draws her inspiration from the world of the inverted, the grotesque and the monstrous. Hybrid characters populate her world, which oscillates between strangeness and childlike representation. She claims to have an intuitive way of working, as if creatures were born from lines drawn almost haphazardly.

Loan from the artist



5

Philippe Mohlitz

Philippe Mohlitz was born in 1941 in Saint-André-de-Cubzac (France). He died in 2019 in Bordeaux (France).

Sieste en Egypte

1984

Burin engraving on paper
33,1 x 43,1 cm

Man is the central theme of Philippe Mohlitz's etchings. His presence in his deserted cities and landscapes is almost imperceptible ; drowned in these dense, intricate compositions, he seems purely anecdotal. He reorganises nightmarish-looking kingdoms from the debris of cities mixed with lush, supernatural vegetation, assembling architectural elements, pieces of statuary and industrial remains that, combined and stacked, evoke an unknown civilisation.





Gérard Trignac

Gérard Trignac was born in Bordeaux (France) in 1955. He lives and works in Saint-Selve (France).

En dessous

1989

Etching and burin

32 x 35,5 cm

Gérard Trignac is an architectural dreamer, bringing his many landscapes to life in the form of engravings. A strange, dreamlike world unfolds before us through a mixture of stone and concrete, where the scales of the objects contradict each other, and where the bird's-eye and bird's-eye views make you dizzy. The colours are a range of greys, allowing the artist to multiply the contrasts. The play of light on the architecture is reminiscent of the drawings in Kentaro Miura's *Berserk*.





Alison Flora

Alison Flora was born in Maisons-Laffitte (France) in 1992. She lives and works in Toulouse (France).

Feu des bois

2022

Human blood on paper
100 x 70 cm

Alison Flora paints with her own blood, which she draws herself according to a rigorously controlled protocol. Metallic or carmine-red, her portals follow one another in infinite perspective. Drawing on black metal culture, medieval illumination and dark fantasy, Alison Flora composes scenes of unsettling intensity. Occult figures, thorny forests, ominous steeples: her works are inspired by folklore, regional tales and medieval iconography. Her works, painted obsessively in a cathartic gesture, reveal a dark and apocalyptic imagination.



8

Ibrahim Meïté Sikely

Ibrahim Meïté Sikely was born in 1996 in Marseille (France). He lives and works in Paris and Champigny-sur-Marne (France).

Shine and Struggle in Shinigami Realm

2021

Oil on canvas

60 x 40 cm

A central figure sits at the centre of this painting like a sacred figure, surrounded by tortuous vegetation. She wears a skeletal growth of wings and holds a unicorn skull and scythe in her lap. Who is this figure? What power does he possess, and to what end?

This work, characteristic of Ibrahim Meïté Sikely's work, blends personal stories, classical iconography and pop-culture references, notably the manga Death Note through the presence of the 'angel of death'. In this way, the artist gives birth to a veritable personal mythology in which heroes and monsters rub shoulders.





Agnes Scherer

Agnes Scherer was born in 1985 in Lohr am Main. She lives and works in Salzburg and Berlin (Germany).

The guilded nut

2020

Acrylic painting on canvas

214 x 167 cm

In the beak of this hybrid creature shines a golden nut, the only glimmer of light in a dark composition. This work was originally part of a larger installation, *Cœurs Simples*, in which it symbolises the creation of two artists seeking to escape precariousness. It echoes Flaubert's *Un cœur simple*, in which a parrot, a figure of salvation for an exploited servant girl, is embalmed with a golden nut in its beak. Now an idol, it reveals itself as an angel to its owner at the hour of her death.



10

Reproduction of manuscripts from the Bibliothèque nationale de France

Apocalipsis in dietsche,
Bibliothèque nationale de
France, Department of
Manuscripts. Dutch, 3, fol. 14r

Apocalypsis cum figuris,
Bibliothèque nationale de
France, Department of
Manuscripts, Latin 14410, fol.
79 ; fol. 34, fol. 79

*Livre du roi Modus et de la
Reine Ratio*, Bibliothèque
nationale de France,
Department of Manuscripts,
Français 12399, fol. 16

L'Enfer, Dante Alighieri,
illustrated by Gustave Doré,
Bibliothèque nationale de
France, Reserve of Rare Books,
Smith Lesouëf R-6277, view 217

The Holy Bible according to the
Vulgate, Volume 1, illustrations
by Gustave Doré, Bibliothèque
nationale de France,
Department of the Reserve of
Rare Book, SMITH LESOUËF
R-6283, page 301

Dimensions variables

Graphic design : Félicité
Landrивon & Gaspar Capac

The images taken from
manuscripts of the Bibliothèque
nationale de France and
scattered around *Le Plateau*
have been reworked by Gaspar
Capac and Félicité Landrивon to
emphasise the contemporary
nature of the imaginary world in
which they transport us.
The exhibition opens with a large
reproduction of a scene from the
Flemish Apocalypse. It
symbolically depicts the struggle
of God and his people against the
Dragon, the allegory of Satan,
and his allies the Beast from the
Sea (with ten horns and seven
heads) and the Beast from the
Earth (grotesque and horned),
embodying the false prophet, a
counterfeit of Christ.
Further on, you will recognise a
scene illustrating another
manuscript from the Apocalypse
of Saint John, with the three
mouths of Hell devouring the
Dragon, the Beast from the Sea
and the false prophet. Elsewhere,
men and their carnivorous dogs
butcher a beast in a disturbing
hunting scene. Finally, Gustave
Doré's sinister landscapes
illustrating Dante Alighieri's
Divine Comedy resonate with the
dark world of *Berserk*.

Illustrations BNF, graphism by Félicité Landrивon





Teresa Fernandez-Pello

Teresa Fernandez-Pello was born in Madrid (Spain) in 1992. She lives and works in the Netherlands.

The Heart of the Heart
2022

Discarded electronic products,
electronic waste, electrical
cables, polyester resin, acrylic,
PLA, steel tube
200 x 200 x 60 cm

In Teresa Fernandez-Pello's work, a number of electronic products (phones, tablets, speakers, etc.) are reconditioned. The artist recovers them, assembles them and arranges them symmetrically, transforming them into ornamental objects. The composition is reminiscent of religious altarpieces, and reflects the evolution of beliefs, from religious faith to confidence in technology. Inspired by cathedrals, the artist explores their socio-cultural role and the way in which they shaped society, drawing a parallel with our contemporary systems of thought and asking us : what can we still believe in today ?



12

Lou Le Forban

Lou Le Forban was born in Marseille (France) in 1997, where she lives and works.

Chauve-souris
2023

Animal and faux fur,
reflective fabrics, ink on
cotton, embroidery thread,
wadding
102 x 60 cm

The artist has created a large bat sculpture combining synthetic and animal materials. The sculpture is both frightening and imbued with a childlike aesthetic. This animal has carried negative symbolism since the Middle Ages, when it was blamed for many ills and associated with black magic, the nocturnal world, the transmission of viruses and the figure of the vampire. In the 20th century, farmers used to nail it to their doors to ward off bad luck. Lou le Forban introduces the question of our relationship with animality and other living beings, and how humanity can also be imbued with a certain animality.



13

Gérard Trignac

Gérard Trignac was born in Bordeaux (France) in 1955. He lives and works in Saint-Selve (France).

Le sanctuaire du doute

1986

Etching and burin

27 x 34 cm

Gérard Trignac is an architectural dreamer, bringing his many landscapes to life in the form of engravings. A strange, dreamlike world is revealed through a mixture of stone and concrete, where the scale of the objects contradicts each other, and where the views from above and below make you dizzy. The colours are a range of greys, allowing the artist to multiply the contrasts. The play of light on the architecture is reminiscent of the drawings in Kentaro Miura's *Berserk*.



14

Alison Flora

Alison Flora was born in Maisons-Laffitte (France) in 1992. She lives and works in Toulouse (France).

Les cloches chassant l'orage
2023

Human blood on paper
56 × 76 cm

Alison Flora paints with her own blood, which she draws herself according to a rigorously controlled protocol. Metallic or carmine-red, her portals follow one another in infinite perspective. Drawing on black metal culture, medieval illumination and dark fantasy, Alison Flora composes scenes of disturbing intensity. Occult figures, thorny forests, ominous steeples: her works are inspired by folklore, regional tales and medieval iconography. His works, painted obsessively in a cathartic gesture, reveal a dark and apocalyptic imagination.



15

Xolo Cuintle

Romy Texier was born in 1995 in San Francisco (United States).
Valentin Vie Binet was born in 1996 in Paris (France). He and she live in Paris and work in Aubervilliers (France).

Heart Shape Couple

2021

Concrete, steel, polyurethane,
wood

15 × 82 × 89 cm

A sculpture of two dogs lying down, seemingly asleep, forms a heart shape in contact by the head and tail. Further on, two columns in the shape of trunks adorned with concrete motifs punctuate the exhibition space. This artist duo produce works that are somewhere between sculpture and architectural or furniture elements. They deploy a vocabulary of ornamental motifs, somewhere between decorative art and sculpture. Their works seem petrified, as if frozen in time, or excavated from a buried world. What will we keep of the past? The duo reveal nature's resilience and the possibility of breaking cycles: from the figure of the dog that crosses the ages to the phengaris, a species of butterfly known for its complex life cycle. Xolo Cuintle gives them permanence through the imprint of the motifs on the columns.

The intertwining of the *Double Helix* motifs is reminiscent of the braiding of two DNAs, like the symbiosis of two species that form a third : a chimera.

Loan by the artists and DS Galerie



16

François Stahly

François Stahly was born in Constance (Germany) in 1911. He died in 2006 in Meudon

(France).

Pietà

1953

Patinated bronze

95 x 29,5 x 17,5 cm

This sculpture in patinated bronze combines human forms with a cross, in a crude, minimalist style, while reinterpreting the Pietà, a medieval motif in which the Virgin supports the dead Christ. Deprived of faces and identity, the two religious figures are deformed here, accentuating their ambiguity. The roughness of the material reinforces the Gothic dimension of the work, which recalls the world of *Berserk*, and in particular the characters of the Apostles, demonic and prophetic divinities.



17

**Barbeau Abbey clock stamp
First half of the 13th century,
recast in 1488**

Listed as a Historic Monument
(1946)
Bronze
17,3 x 45 cm
42 kg

This instrument works by the percussion of a hammer on its wall, unlike the bell, which rings thanks to the clapper resonating inside its body. The surrounding inscription, 'ANTE OMIA FRES CARISSIMI DILIGATVR DEVS DEINDE PROXIMVS', means 'First of all, beloved brothers, may God be loved, then our neighbour; for these precepts are given to us as the principal thing'. These words correspond to the first words of the Rule of Saint Augustine, a text that is often quoted in the press.

aimed at directing the life of a religious community of men. The inscription is accompanied by fleur-de-lys, the Barbeaux coat of arms and human faces. This stamp was used in Barbeau Abbey, founded in the 13th century not far from Melun by Louis VII, who installed his tomb there. It narrowly escaped being melted down, as the Cistercian abbey was destroyed during the French Revolution.

This stamp conjures up the imagination of the abbey community, embodying a way of communicating and giving rhythm to daily life. Their combination with the Pietà by François Stahly and the pair of dogs by Xolo Cuintle (*Heart Shape Couple*) evokes the village and religious dimensions of medieval representations.

Loan from the Municipal Museum of Melun, inv. 967.345



18

Radouan Zeghidour

Radouan Zeghidour was born in Paris (France) in 1989. He lives and works in Embrun in the Hautes-Alpes (France).

*Aux bergers, bergères de
Cervièrès, la montagne
reconnaissante I*

*Aux bergers, bergères de
Cervièrès, la montagne
reconnaissante II*

2024

Latex and ceramics

160 x 160cm

2024

Latex and ceramics

160 x 160cm

This latex work, inspired by medieval bas-reliefs, is set in a space reminiscent of public meeting places. Mocking, sometimes monstrous figures overlook a festive scene where shepherds celebrate their victory. Accompanied by a motto borrowed from the pediment of the Pantheon, the work pays tribute to invisible struggles and inscribes these resistances in our collective memory. It illustrates the victorious struggle of the Cervières shepherds against the Super Cervières ski resort project in the late 1960s.



19

Rose-Mahé Cabel

Rose-Mahé Cabel was born in Cannes in 1995. They lives and works in Strasbourg and Paris (France).

Panier/ventre/maison/sac médecine, il y a encore des graines à cueillir et il y a encore de la place dans le sac des étoiles (n°1)

2023

Beeswax, medicinal plants, metal

30 x 50 x 55 cm

Panier/ventre/maison/sac médecine, il y a encore des graines à cueillir et il y a encore de la place dans le sac des étoiles (n°2)

2024

Materials beeswax, printed ribbons, metal

50 x 40 x 50 cm

The two works *Panier/ventre/maison/sac médecine, il y a encore des graines à cueillir et il y a encore de la place dans le sac des étoiles* take the form of fantastic cream-coloured creatures.

They look like they've been plucked straight from a dream world. Half-spiders, half-baskets, we can't tell whether they are evil or good. Inside the baskets are eggs, perhaps belonging to the creature and carrying their young on their backs.



20

Tête de roi de Juda

First half of the 13th century,
recast in 1488

Carved limestone

27 x 20 x 19 cm

Découvert par M. Fontaine,
marbrier à Melun, vers 1860

This crowned man's head, the origin of which is unknown, is based on the type of recumbent in the necropolis of the Basilica of Saint-Denis (Saint-Denis, 93). This decapitated king's head is reminiscent of the Gallery of the Kings of Judah (representing the Virgin's genealogy according to the Bible) on the façade of Notre-Dame cathedral in Paris.

During the Revolution, these sculptures were mutilated and stripped of their heads because they were thought to represent the kings of France. Here, the head fits into the space reserved for representations of chivalry and suggests a violent medieval society, in which the elites war against each other.



21

Jacopo Belloni

Jacopo Belloni was born in 1992 in Ancona (Italy). He lives and works between Geneva (Switzerland) and Rome (Italy).

Drollery

2023

Silk leaves, alcoholic aniline, rice starch, papier-mâché, custom wool suits, cotton shirts, silk ribbons, Lycra zentai suits, bamboo socks, leather shoes, articulated mannequins in fiberglass and PVC, articulated arms in ash wood, rubber foam, aluminum, iron.

Variable dimensions.

Like the "drôleries", those illuminations that adorned the margins of medieval manuscripts, these figures made of silk, half-human, half-plant, move between two worlds. Inspired by the alpine folklore's "man of the woods," a guardian who protects the villages on the edge of society, these characters, isolated in the heights, embody the otherness of a transitional space, between the known and the unknown. These creatures also echo the "wild" men and women, popular figures in the Middle Ages.

Jacopo Belloni invites us to reconsider this duality between human and non-human, magic and rationality, to re-enchant our vision of the world.



22

Wolfgang Tillmans

Wolfgang Tillmans was born in 1968 in Remscheid (Germany). He lives and works in London (United Kingdom) and Berlin (Germany).

Power, Corruption and Light
2008
Color photography
61 x 50,8 cm

In a cathedral, part of the sculpted ceiling and some architectural elements stand out, with light patterns appearing to be created by stained glass windows situated out of frame. In search of the unusual in everyday life, the artist's photographs speak of the intimate and are always driven by the desire to reflect contemporary society. Here, the title *Power, Light and Corruption* invites a critical reflection : while capturing the beauty of this space, the artist alludes to the possible downsides of religious dogmatism.



23

L. Camus-Govoroff

L. Camus-Govoroff was born in 1997 in Paris (France). They live and work between Paris and Rémalard-en-Perche (France).

*OpenSource**

2021

Stone, plaster, steel, glass, PVC pipes, plant maceration.

70 x 70 x 165 cm

OpenSource is a hybrid composition consisting of two superimposed basins made of plaster with an antique appearance, a steel base, and PVC pipes that carry an amber liquid. This liquid is a decoction of plants with abortive properties, such as dandelion, aloe vera, or Lei gong teng roots, derived from ancient botanical knowledge and sometimes clandestine practices. The title, taken from the computer language referring to freely accessible content, evokes the sharing of these contraceptive methods.

The fountain, inspired by medieval cloisters—spaces of chastity and restrictions imposed on female bodies—becomes a means of defying the prohibitions placed on nuns.

Rester Nymphes ?

2020

Steel

5 x 10 x 15 cm

Rester Nymphes ? consists of two butterfly wings attached to the wall. The chrysalis (or nymph) represents the stage between the larva and the butterfly, where the insect remains still and undergoes a bodily transformation to grow wings. Despite its evolution, this butterfly seems frozen, its wings cut from a thick sheet of steel. Would its flight be impossible? Or is there a desire to remain in this intermediate state, a symbol of non-binarity?

Loan from the artist



24

A cubic medallion adorned with the head of a bearded man (wild man).

Limestone
21.5 x 19 x 19 cm

Modillions, architectural elements supporting a cornice like a console, are often, as here, adorned with decorative details. This sculpture, with its bearded and hairy face and large ears, giving it the appearance of a monster or wild man, is typical of Romanesque modillions and early Gothic art.

The figure of the wild man is a distinctly medieval invention, unlike other figures borrowed from elsewhere and reused by Western medieval culture. The wild man and wild woman are beings who typically live in the forest, away from civilization. They are often depicted as primal, untamed figures, embodying a contrast to the structured, cultivated society around them.

They are depicted as brutal, bestial, inhabited by states close to madness in texts and images, and animalized by excessive hairiness. This hybridity serves as a repulsive figure, positioned as an antithesis to the courtly ideal that prevailed in medieval society.

Fragment of a rose window from Notre-Dame, architectural element

Limestone
Stone from the restoration carried out by Eugène Viollet-le-Duc.
32 x 27 x 41 cm

Medieval architecture is often adorned with decoration, whether figurative or geometric. In the 19th century, the cathedral of Notre-Dame was rediscovered and restored by the architect Viollet-le-Duc, who was one of the main figures in the rediscovery of the Middle Ages during this period. Here, this fragment of the rose window from Notre-Dame features a decorative pattern of pointed diamond-shaped carvings.

Loan from the Carnavalet Museum, History of Paris, AP413 and AP384/02



25

Xolo Cuintle

Beech Seed Bearer

2024

Terracotta, acrylic

12 x 9 x 2 cm

Two Cusped Keyhole

2024

Terracotta, acrylic

12 x 9 x 2 cm

Beech Seed Bearer features vegetal scrolls in its medallions, within which a bird nests, while its reverse, *Two Cusped Keyhole* ("deux serrures polylobées"), showcases two arches reminiscent of the Gothic style.

These two pieces, presented back to back, are part of the Power Outlet series (meaning "electrical socket" in English). As the title suggests, these works take on the characteristic shape of power outlets; they are, in fact, designed to resemble the typical form of electrical sockets.

They are usually placed at the level of outlets, close to the ground. Displayed in this showcase alongside elements of medieval architecture, they resonate with the permanence of ornamentation in architecture, even in technical elements that might seem trivial..



26

Radouan Zeghidour

Radouan Zeghidour was born in 1989 in Paris (France). He lives and works in Embrun, in the Hautes-Alpes (France).

*Aux bergers, bergères de
Cervièrès, la montagne
reconnaissante I*

*Aux bergers, bergères de
Cervièrès, la montagne
reconnaissante II*

2024

Latex and ceramics

160 x 160 cm

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Latex and ceramics

160 x 160 cm

This latex artwork, inspired by medieval bas-reliefs, is placed in a space reminiscent of public meeting places. Mocking, sometimes monstrous figures overlook a festive scene where shepherds celebrate their victory. Accompanied by a motto, which subverts that of the Pantheon's pediment, the work honors invisible struggles and inscribes these resistances into a collective memory. It illustrates the victorious struggle of the shepherds of Cervières against the Super Cervières ski resort project at the end of the 1960s.



27

Corentin Darré

Corentin Darré was born in 1996 in Beaune (France). He lives and works in Paris (France).

*Un peu de plomb dans vos
cœurs, façade*
2022

Video installation (3D modeling
and 3D animation), sculpture
(carved MDF, plaster, wood,
chrome paint).

*Un peu de plomb dans vos
cœurs, flèches*
2022

Arrows, carved wood, goose
feather, chrome paint.
Approximately 15 cm.

Inspired by medieval saturnism (lead poisoning), this installation is a visual representation of the artist's writings. Blending architectural and narrative elements, the work *Un peu de plomb dans vos cœurs, flèches* stages a curse born from forbidden love, revealing how societies designate scapegoats in the face of the inexplicable. Like the figure of Saint Sebastian, commonly invoked against plague and epidemics, the two protagonists are condemned to die by arrows, before eventually being led to the stake. In this work, Corentin Darré explores love, loneliness, and the hostility of human relationships. Straddling the line between a fantastical tale and social critique, this piece questions how this narrative resonates today.



28

Grimoire

These grimoires contain images of the medieval world and its 19th-century reinterpretations, drawn from works and manuscripts preserved by the Bibliothèque nationale de France. At *Le Plateau*, readers can find illustrations from medieval manuscripts and engravings by Gustave Doré that directly inspired the manga *Berserk*, such as *The Divine Comedy* by Dante and the *Holy Bible*.

The torments of hell described in *The City of God* by Saint Augustine, the beasts from the sea and land in the *Apocalypse* of Saint John, or the amoral and anti-Christian anthropomorphized animals from *The Romance of Fauvain* by Raoul le Petit, all come to mind. These beasts serve as examples for humans to either follow or reject. The skeletons and macabre beings of the *Danse Macabre* invite reflection on the human condition and the vanity of social distinctions, for in the face of death, all humans are equal.



29

Agathe Labaye & Florian Sumi

Agathe Labaye was born in 1985 in Charleville-Mézières (France). She lives and works in Paris (France).

Florian Sumi was born in 1984 in Dijon (France). He lives and works in Paris (France).

Le Salon, Seat 2

2018

In collaboration with Dragovan
Paris - Laurent Jardin, Alchemist
of Leather

Stainless steel, leather.

40 x 80 x 40 cm

This seat is part of the *Salon* series, initiated in 2018 in collaboration with Laurent Jardin - Dragovan, a leather specialist, blending sheet metal and stainless steel turning with the manual work of leather. The low seat, whose height refers to the closest position to the ground found in traditional Japanese woodworking, is made of metal plates and stainless steel "buttons" that constrain large, soft or braided leather pieces. This aesthetic gives the furniture pieces the appearance of armor, reminiscent of medieval-inspired furniture often found in pop culture (manga, anime, films).



30

Xolo Cuintle

Romy Texier was born in 1995 in San Francisco (United States).
Valentin Vie Binet was born in 1996 in Paris (France). They live in Paris and work in Aubervilliers (France).

Double Helix (Origanum Phengaris)

2024

Concrete, PVC, steel
250 × 25 × 25 cm

Double Helix (Garrulus Fagus)

2024

Concrete, PVC, steel
200 × 25 × 25 cm

A sculpture of two reclining dogs, seemingly asleep, forms a heart shape through the contact of their heads and tails. Further along, two columns shaped like tree trunks, adorned with ornamental motifs in concrete, punctuate the exhibition space. This duo of artists creates works that blur the line between sculpture and architectural or furniture elements. They employ a vocabulary of ornamental motifs, straddling decorative art and sculpture. Their works appear petrified, as though frozen in time or excavated from a buried world. What will we retain from the past?

The duo reveals a nature in resilience and the potential to break cycles: from the figure of the dog that spans epochs to the phengaris, a butterfly species known for its complex life cycle. Xolo Cuintle grants them permanence through the imprint of motifs on the columns.

The *Double Helix*, through their interweaving, represent the braiding of two DNA strands, symbolizing the symbiosis of two species that form a third: a chimera.

Loan from the artists and the DS Gallery



31

Nicolas Kennett

Nicolas Kennett was born in 1967 in Kent (United Kingdom). He lives and works in Paris (France).

Taupe

1997

Bronze

41 x 60 x 110 cm

85 kg

This 85 kg bronze sculpture depicts a monumental mole lying on its side. Nicolas Kennett explores the medieval bestiary by highlighting mammals that are often disliked.

Amplifying their features to make them appear fantastical, he favors patinas and raw textures while exaggerating their dimensions to emphasize the unease they provoke. Here, the subtle balance between the decomposition of the animal and the precision of the technique suggests the tension between destruction and creation.



32

Agnes Scherer

Agnes Scherer was born in 1985 in Lohr am Main (Germany). She lives and works in Salzburg and Berlin (Germany).

Lit de sirène

2024

Wallpaper with ink and lightfast markers

213 x 135 x 190 cm

This single canopy bed made of paper, fragile and adorned with drawings, is part of a series of three pieces. A place of sorrow, love, and illness, it symbolizes a traditional model of domestic life, incompatible with that of the mermaid. In medieval imagination, the mermaid is a creature without a soul, which can only acquire one by marrying a human. However, she remains an "anti-bride": both an object of desire and a marginalized figure, escaping the conventions of traditional marriage.

Loan from the artist and Sans titre gallery, Paris

33

L. Camus-Govoroff

L. Camus-Govoroff was born in 1997 in Paris (France). They live and work between Paris and Rémalard-en-Perche (France).

Sans titre (1)

Sans titre (2)

2022

Steel

45 x 0,3 x 70 cm

Love and Sacrifice

2020

Enamelled stoneware
weapons

12 x 6 x 45 cm et 5 x 4 x 25 cm

Untitled 1 and *Untitled 2* by L. Camus-Govoroff are directly inspired by architectural elements from medieval cloisters. These two pointed arches communicate with the OpenSource fountain, as if all three elements emerged from a single universe. The curves and points are reminiscent of the Gothic arches found in medieval art, which can be spotted in various parts of the exhibition.

The artwork *Love and Sacrifice* consists of two enamelled stoneware daggers, resembling medieval artifacts. By replacing metal with the fragile material of ceramics, L. Camus-Govoroff offers an alternative narrative, in which these objects remain offensive despite their delicacy. According to the artist, these weapons are tools for collective struggle against societal roles and injunctions. The ceramic, historically associated with the domestic and therefore the feminine, transforms them into means of emancipation against systems that oppress women.

Loan from the artist

34

Trunk

Between 1250 and 1270
Oak and wrought iron
79 x 169 x 67 cm
Loan from the musée
Carnavalet, Histoire de Paris,
MB113

According to an ancient tradition, this trunk is said to come from the royal abbey of Saint-Denis. Made of thick planks held together by iron fittings or paintings that ensure its strength and rigidity, the motifs that adorn this trunk are functional before they are decorative, blossoming into stylized stems across two rows of spirals with multiple turns, characteristic of the Romanesque period. These decorative patterns rhythmically mark its surface, evoking the ornaments on the grand doors of churches.

In the Middle Ages, furniture was rare because, on the one hand, it was costly, and on the other, because medieval society

primarily operated with a semi-nomadic lifestyle, moving from one dwelling place to another. Basic furniture, therefore, included, in addition to the chest, a bed, a trestle table, benches, and stools, which were wooden seating. The trunk served as both a piece of furniture and luggage, containing everyday items or, as here, valuable artifacts protected by a lock. Some trunks even had secret compartments. Its uses were multiple: one could sit on it, eat from it, or even sleep on it.

Many of these trunks ended up being burned or dismembered, so few have survived to this day. When they did, they were often devoid of decoration and covered with fabric.

Loan from the Carnavalet Museum, History of Paris, MB113





35

Alison Flora

Alison Flora was born in 1992 in Maisons-Laffitte (France). She lives and works in Toulouse (France).

L'Œil de Moscou

2021

Human blood on paper

59,4 × 42 cm

Alison Flora paints her works with her own blood, which she collects herself according to a strictly controlled protocol. Metallic or crimson in color, her portals unfold in an infinite perspective. Drawing from the culture of black metal, medieval illumination, and dark fantasy, Alison Flora creates scenes of unsettling intensity. Occult figures, thorny forests, eerie steeples: her works are inspired by folklore, regional tales, and medieval iconography. Painted obsessively in a cathartic gesture, her works reveal a dark and apocalyptic imagination.

Loan from the artist

45

Belt counterplate with damasked decoration

Merovingian period, 6th-7th century

Iron plaque with silver damascening

Object found in a funerary context

Excavated by CRAVF in 1980, Condécourt (Val d'Oise)

Very common in archaeological digs of Merovingian funerary sites, belt plaques and counterplaques are highly useful for indicating the social status of the person who owned them. Depending on the complexity of the designs and their preciousness, it is possible to determine several aspects of the deceased's life.

Here, the counter-plate (the part facing the belt buckle) is damascened. This technique involves inlaying metal into a different metal base. It first appeared in the East, notably among the Egyptians, Greeks, and Romans. The stylized patterns, such as interlacing, that characterize it are believed to have originated there, though they may also have Nordic roots. In any case, these designs spread widely across Europe on various objects, from belt fittings to harness pieces, and may have been produced by itinerant artisans or local workshops.



45

Fragment of a bassinet's nasal guard

1330-1350

Iron alloy

9,5 x 19 x 22 cm

Melun, accidental discovery
(1864)

This object, discovered in 1864 in Melun, is part of a bassinet, a medieval helmet that first appeared in the 14th century. The bassinet is an evolution of the great helm, which, due to its bulk and discomfort, gradually gave way to the bassinet before disappearing. It was part of the combatant's gear worn during the Hundred Years' War. Only the mézail, a movable visor, remains here. When raised, it allows knights to breathe more easily without having to remove the bassinet they are wearing. Depending on the model, the mézail can vary in size and may be conical to help ventilate the face when lowered.

Fragments of chainmail

14th - 15th centuries

Iron and copper alloy

Excavation of the Château d'Orville in Louvres (95)

Until the 14th century, the mounted knight symbolized the noble fighter. He represented the social group thought to hold the monopoly on legitimate violence. Here, only fragments of the mail shirt, which made up his armor, remain, found on the site of the Château d'Orville in Louvres (95).

The mail shirt covers the body from head to knee, worn under the armor. It protects against slashing blows but is ineffective against piercing and blunt-force attacks. While its origins date back to antiquity, it remains the quintessential armor of knights in our imagination. With the development of firearms, however, it eventually became obsolete.

Loan from the Municipal Museum of Melun, inv. 967.50
Loan from the Archéa Museum, 2006.1.95, 2006.1.MFE.465



45

Harness cabochon

14th - 15th century
Bronze
Excavation of the Château
d'Orville in Louvres (95)

Linked to the horse's equipment, this cabochon features an incised floral design and a scalloped border. It was likely placed near the horse's head or chest. This equine ornament reflects the care and attention given to the animal, as well as the central role it played in feudal society. The horse transports people and goods. It is used for combat, parades, riding, travel, or for its pulling power; it is both a companion and a tool of production.

The animal is expensive to purchase and maintain, so one must be wealthy enough to own one. It is a valuable animal, whose ornamentation

and equipment must enhance the panache of its owner. Strong bonds can unite a knight with his horse: in medieval literature, it is common to give the animal a proper name (such as Passelande, one of King Arthur's steeds).

The knight is inseparable from his mount, a source of his prestige, as explained by Raymond Lulle in *The Book of the Order of Chivalry* (1275): 'The horse is given to the knight to signify the nobility of courage, so that he may be mounted higher than other men.' Through an elitist practice more related to the staging of combat (tournaments, jousts) than actual warfare, the horse embodies the instrument that justifies the domination of one class over another.



45

Adornment in the shape of a star or a spur wheel

XIV^e- XV^e siècles

Bronze

Excavation of the Château d'Orville in Louvres (95)

The shape of this affiquet evokes that of the clasp (a jewel used to fasten coats, capes, etc.) of the Order of the Star, a chivalric order created in 1351 by Jean le Bon, to which Robert le Gallois d'Aunay, lord of Orville, seems to have belonged. In the 14th and 15th centuries, chivalric orders emerged, whose structure was similar to that of confraternities. They were founded by princes, kings, or simple knights, who manifested their membership in these orders through decorations similar to this affiquet. Although their motivations varied, they aimed to exalt the chivalric values

and the ideals emerging from Arthurian legends. This type of organization evokes a nostalgia for the past at a time when the decline of chivalry begins.

Agrafe à crochet

XIV^e- XV^e siècles

Copper alloy, green and blue glass beads

Excavation of the Orville Castle in Louvres (95)

Made of two double loops and various glass beads, mounted on iron pins, this clasp was worn on a garment, fastening the fabric edges together. Clasps (or fibulae) can be more or less elaborately crafted, reflecting the social status of their owners.

**Loan from the Archéa
museum**



45

Bracelet

Merovingian period,
480 to 520
Gilded silver and garnets
Saint-Rieul necropolis in Louvres
(95)

This gilded silver bracelet inlaid with 22 small hemispherical garnets was discovered in a grave at the Saint-Rieul necropolis in Louvres (95). The zoomorphic decoration on its ends is found in very few examples from the northwest of Gaul to the Rhineland and southwestern Germany. It reflects the high social rank of the deceased, which is further confirmed by the rest of the funeral furnishings.

Pairs of fingered arch fibulas in partially gilded silver

Merovingian period,
480 to 520
Gilded silver and iron (spike)
Saint-Rieul necropolis in Louvres
(95)

This pair of fibulae, found in a funerary context, adorned the deceased's waist. The complex geometric decoration, quite rare, varies from one part of the fibula to another and features gilding accents and fine beading around the head.

It is not certain that they were produced in fixed workshops, as their casting may have been carried out by itinerant artisans working on demand, using molds that allowed the impression of bivalve clay molds into which the metal was poured.





Lucia Hajdam

Lucia Hadjam was born in 1995 in Bordeaux (France). She lives and works in Angoulême (France).

Too late (pierced hat and electric stove)

2022

Engraved map of Schierke, upcycled t-shirts, threads, wire, butterfly clip, shiitake mushroom.

14 x 20 cm

This talisman is made of upcycled clothing and a laser engraving from a panel of the manga Berserk, where Schierke, the witch, mourns the destruction of her native forest by trolls. Here, a mushroom and a butterfly, seemingly extracted from the forest, are suspended by a wire and emerge from the assembly, connecting it to the viewer's world. Starting with the waste of our civilization, the artist appears to link the destruction of this imaginary world to the ecological crisis of our own.



42

Raphaël Moreira Gonçalves

Raphaël Moreira Gonçalves est né en 1988 à Lyon (France). Il vit et travaille à Paris (France).

Eigengrau_CH1

2024

Techniques mixtes, impression 3D, routeur WIFI, intelligence artificielle, peinture acrylique
27 x 33 x 8 cm

(soutenu par le CNAP, Centre national des arts plastiques)

Z_dreams (variation 1)

2023

Techniques mixtes, argile, intelligence artificielle, peinture acrylique
50 x 45 x 5 cm

Raphaël Moreira Gonçalves creates installations where images, volumes, and hybrid materials intersect.

Here, *Eigengrau_CH1* (*Eigengrau* meaning "medium gray" in German, the color perceived when our eyes are closed) and *Z_dreams*, a kind of clay altarpiece adorned with representations of characters, push the boundaries of traditional sculpture. The artist offers creations that bridge the real and the fictitious, while emphasizing the mystical dimension of the virtual. Raphaël Moreira Gonçalves is interested in communication with other universes. In his works, he explores the connections between the physical and the mental, while adding narrative nuances drawn from his personal experiences, dreams, and virtual worlds.

Protocol to access images:
Connect to the Wi-Fi network
"EIGENGRAU_CH1" and enter 10.1.1.1 in your web browser.

Loan from the artist



43

Lou Le Forban

Lou Le Forban was born in Marseille (France) in 1997, where she lives and works.

Squelette

2023

Ink on Japanese paper, cotton, shells

137 x 47cm

Ours

2023

Chinese ink on Japanese paper, cotton

173 x 24 cm

Lou Le Forban's ink drawings are part of her series of carnival-themed works, depicting creatures and scenes from village festivals. The artist draws inspiration from both real and fictional stories, borrowing from medieval marvels and pagan celebrations. Hybrid characters populate her universe, which oscillates between strangeness and childlike representation. Her works illustrate a transformation of the body, the passage from life to death. Some drawings reconnect with representations of medieval danse macabre, where characters from disparate social classes would gather to dance with skeletal figures, emphasizing our equality in the face of death. The drawn characters highlight the de-hierarchization between the living and the monstrous. Through their hybridity, the figures seem to disregard the distinction between human, animal, and plant.



44

Tête de roi de Juda

First half of the 13th century

Carved limestone

27 x 20 x 19 cm

Discovered by Mr. Fontaine, a
stonemason in Melun, around
186

This crowned male head, of unknown origin, follows the style of the effigies from the necropolis of the Basilica of Saint-Denis (Saint-Denis, 93). Decapitated, this king's head recalls the Gallery of the Kings of Judah (depicting the Virgin's genealogy according to the Bible) on the façade of Notre-Dame Cathedral in Paris. During the French Revolution, these sculptures were mutilated and beheaded because they were believed to represent the kings of France.

Here, the head leads into the space reserved for depictions of chivalry and suggests a violent medieval society, in which the elites waged war against each other.



45

Fixing elements of the drawbridge chain

Between 1385 and 1438

Iron

Excavation of the Orville Castle in Louvres (95)

These elements were used to secure the drawbridge chain of the Orville Castle.

The castle symbolically represents the lord's power, which is why it is typically built as high as possible. When there is no keep, as in the most powerful castles, the gatehouse represents and consolidates power. The Orville Castle, overlooking the valley of the Rhin stream, is specifically made up of two gatehouses, allowing entry and exit from the lord's domain.

The castle was situated along the trade route from Paris to Senlis, a strategic location that would eventually lead to its capture by the

English to block the supply of Paris during the Hundred Years' War, before being besieged and destroyed by the French.

The image of the fortified castle, deeply ingrained in Western imagination, evokes an era marked by war, where heroes were distinguished by their military exploits, and their prestige was already signaled by a residence tied to warfare.

Keys

XIV^e - XV^e siècles

Iron

Excavation of the Orville Castle in Louvres and the Cemetery Enclosure in Fosses (95)

These keys evoke possession, preciousness, and intimacy. Keys, like locks, can be crafted as true works of art. Their shape evolves over time, and some mechanisms demonstrate great ingenuity. Sometimes equipped with a secret, which could be a specific gesture to perform or a mysterious process to activate, these devices challenge the intruder attempting to force their opening.

Loan from the Archéa museum



45

Belt counterplate with damasked decoration

Merovingian period,
6th-7th century
Iron plaque with silver
damascening
Object found in a funerary
context
CRAVF excavation, 1980,
Condécourt (Val d'Oise)

Very common in archaeological excavations of Merovingian funerary sites, buckle-plates and belt counter-plates are very useful for indicating the social status of the individuals who owned them. Based on the complexity of the motifs and their preciousness, it is possible to determine various aspects of the deceased's life.

Here, the counter-plate (the part facing the buckle of the belt) is damascened. This technique involves inlaying metal onto a different metal surface. It first appeared in the East, notably among the Egyptians, Greeks, and Romans. The stylized motifs, such as interlacing patterns, are believed to have originated there, though they may also be of Nordic origin. They spread widely across Europe on various materials, from belt fittings to harness parts, and could be made by itinerant craftsmen or local workshops.



45

Arrowheads

10th-11th centuries

Iron

The Old Church in Baillet-en-France
(95)

State Deposit (DRAC-SRA) - JPGF
Villiers-le-Bel Collection

11th century

Iron

Excavation of the Bois d'Orville in
Louvres (95)

State Deposit (DRAC-SRA)

12th century

Iron

Saint-Côme Castle in Luzarches (95)

State Deposit (DRAC-SRA) - JPGF
Villiers-le-Bel Collection

14th-15th centuries

Iron

Excavation of the Orville Castle in
Louvres (95)

Loan from the Archéa Museum, Inv.
2006.1.113

Loan from the Municipal Museum
of Melun



45

Crossbow bolts and bolt tip

14th-15th centuries

Iron

Excavation of the Orville Castle
in Louvres (95)

In the Middle Ages, the elite of the nobility, represented by the knights, highly valued weapons used for close combat. The bow, primarily used for hunting, was relatively despised as it did not align with the moral ideal of the chivalric code.

The knightly class distrusted ranged weapons: their power made it possible for an individual of lower status to kill a knight from a distance. In this context, the development of the crossbow was viewed negatively because, unlike the bow, which required skill to master, the crossbow did not require much training and was accessible to the broader population.

It has greater shooting power and is more capable of piercing armor with ease.

The fear these weapons inspired led to their regulation by the Church. Viewed as excessively deadly, the use of the bow and crossbow was partially prohibited. However, despite the ban, the bow and crossbow were primary weapons during the conflict between the French and the English in the Hundred Years' War (1337-1453).

**Loan from the Archéa
museum**



45

Bracelet

Merovingian period, 480 to 520
Gilded silver and garnets
Saint-Rieul necropolis in
Louvres (95)

This gilded silver bracelet inlaid with 22 small hemispherical garnets is part of a pair discovered in a grave at the Saint-Rieul necropolis in Louvres (95). The zoomorphic motif on its ends is found in very few examples from the northwest of Gaul to the Rhineland and southwestern Germany. It reflects the high social rank of the deceased, as confirmed by the rest of the funerary furnishings.

Pairs of fingered arch fibulas in partially gilded silver

480 to 520 (Merovingian period)
Gilded silver and iron (spur)
Saint-Rieul Necropolis in
Louvres (95)

This pair of fibulae, found in a funerary context, adorned the deceased's waist. The complex geometric decoration, quite rare, varies from one part of the fibula to another and features gilding accents and fine beading around the head. The production of these fibulae is localized between the Seine and the Somme. It is not certain that they were made in fixed workshops; their casting may have been carried out by itinerant artisans, working on demand. These artisans would have poured metal into molds, probably bivalve clay molds.

Loan from the Archéa
museum



45

Fixing elements of the drawbridge chain

Between 1385 and 1438

Iron

Excavation of the Orville Castle in Louvres (95)

These elements were used to secure the drawbridge chain of the Orville Castle. The castle symbolically represents the lord's power, which is why it is typically built as high as possible.

When there is no keep, as in the most powerful castles, the gatehouse represents and consolidates power. The Orville Castle, overlooking the valley of the Rhin stream, is specifically made up of two gatehouses allowing entry and exit from the lord's domain.

Initially a fortified house in the 12th century, then a fortified castle, it was the residence of the Gallois d'Aunay family, lords of Orville. The castle was strategically placed along the trade route from Paris to Senlis. *de Paris à Senlis.*

A strategic location that led to its capture by the English to block the supply of Paris during the Hundred Years' War, before being besieged and destroyed by the French. The image of the fortified castle, deeply ingrained in Western imagination, evokes an era marked by conflict. It was here that heroes, distinguished by their military exploits, gained prestige, which was first and foremost materialized through a residence tied to warfare.



45

**Cube-shaped corbel
adorned with a bearded
masculine head (wild
man)**

Limestone
21,5 x 19 x 19cm
Unknown provenance

Corbels, architectural elements supporting a cornice in the manner of a console, often carry decorative motifs, as seen here. This sculpture – with its bearded and hairy face, as well as large ears, giving it the appearance of a monster or a wild man – is typical of Romanesque corbels and early Gothic art.

The figure of the wild man is a distinctly medieval invention, unlike other figures from abroad that were reinterpreted by medieval Western culture.

Wild men and women are beings who generally live in the forest, away from civilization. They are depicted as brutal, beast-like, inhabited by states close to madness in texts and images, and animalized by excessive hairiness. This hybridity serves as a repulsive figure, positioned as the opposite of the chivalric ideal that prevailed in medieval society.

45

**Fragment of a rose
window from Notre-Dame,
architectural element**

Limestone

21,5 x 19 x 19 cm

Unknown provenance

Medieval architecture is often adorned with decoration, whether figurative or geometric. In the 19th century, the Notre-Dame Cathedral was rediscovered and restored by the architect Viollet-le-Duc, who was one of the key figures in the rediscovery of the Middle Ages during this period. Here, this fragment of the rose window from Notre-Dame features a diamond-shaped point decoration.



46

Corentin Darré

Corentin Darré was born in 1996 in Beaune (France). He lives and works in Paris (France).

*Un peu de plomb dans vos
cœurs, façade*
2022

Video and sculptural installation,
video (3D modeling and 3D
animation), sculpture (carved
MDF, plaster, wood, chrome
paint)

*Un peu de plomb dans vos
cœurs, flèches*
2022

Arrows, carved wood, goose
feather, chrome paint
Approximately 15 cm

Inspired by medieval saturnism (lead poisoning), this installation is a visual representation of the artist's writings. Blending architectural and narrative elements, the work *Un peu de plomb dans vos cœurs*, *flèches* stages a curse born from a forbidden love, revealing how societies designate scapegoats in the face of the inexplicable. Like the figure of Saint Sebastian, often invoked against plague and epidemics, the two protagonists are condemned to die by arrows before ultimately being taken to the stake. In this work, Corentin Darré explores love, solitude, and the hostility of human relationships. Straddling between a fantastical tale and social critique, this piece challenges us to reflect on how this story resonates today.



47

Héloïse Farago

Héloïse Farago was born in 1997 in Paris. She lives and works between Paris and Normandy (France).

Marguerite de Beverly
2021

Enamels on earthenware
Approximately 78 cm x 25 cm

Used as a pictorial medium, earthenware becomes the canvas for scenes from a medieval imagination. In this piece, a female knight appears, equipped with her sword and an unusual headdress. This represents Marguerite de Beverly (13th century), a knight who, lacking a helmet, went on a crusade with a cooking pot on her head, thus wearing a kitchen accessory that symbolized patriarchal oppression, as she set out to fight and wage war alongside men. The artist blends painting and ceramics, destabilizing artistic hierarchies. Similarly, medieval social and gender codes are transgressed, leading to a narrative of female emancipation.



48

Neila Czermak Itchi

Neila Czermak Itchi was born in 1996 in Bondy (France). She lives and works in Marseille (France).

Gates are closed

2022

Ballpoint pen on paper

42 x 30 cm

Guts

2021

Ballpoint pen on paper

213 x 151 cm

A woman is lying down, her knees bent and her face covered by her arms. It is impossible to access her emotions or expressions. The title *Gates are closed* and the inscription *No trespassing* refer to the chastity belt the character wears, as well as the thorns that mark the space she occupies. Are the thorns a symbol of protection or danger?

Neila Czermak Itchi presents here a ballpoint pen drawing of the main character from the manga *Berserk*. In the story, *Guts* is portrayed as a ruthless and solitary warrior who loses part of his arm in a major battle, an event that will drastically alter the course of the plot as well as the character's life. Guts is surrounded by almost ghostly, even malevolent creatures that appear throughout his journey.

49

Mélanie Courtinat

Mélanie Courtinat was born in 1993 in Paris (France), where she lives and works.

Ten Lands

2020

Video game

Ten Lands is a hybrid format, halfway between an interactive music video and a video game. With an aesthetic inspired by heroic fantasy, each level visually represents one of the ten ambient music tracks from the eponymous album by composer Yatoni. This immersive experience, close to a contemplative drift, features a medieval character dressed in a heavy, opaque metal armor. His completely masked face makes him an anonymous avatar, into which anyone can project themselves.



50

Léo Penven

Léo Penven was born in 1998 in Strasbourg (France). He lives and works in Bagnolet (France).

Le livre d'Alice
2024

Pencil on canvas, okoumé frame
250 x 90 cm

Léo Penven's altarpiece is directly inspired by the panels found in Kentaro Miura's *Berserk* manga, particularly the numerous battles that define the uniqueness of this work. Creatures and even monsters intertwine with characters in a scene that unfolds before our eyes, resembling a massacre.

The choice of the altarpiece resonates with medieval art, while simultaneously connecting with the manga, as the story of *Berserk* takes place in a dark fantasy world inspired by medieval Europe.





51

Peter Briggs

Peter Briggs was born in 1950 in Gillingham (United Kingdom). He lives and works in France.

Couple céleste

1990

Cast iron

36,7 x 24,4 x 12,9 cm

This sculpture combines arranged and recomposed plant forms to create a miniature bronze tree. This piece is part of the artist's work, initiated in 1980, focusing on the plant world and wood. After a walk in the forest, he finds a branch, which he brings back to his workshop. This gesture gives rise to a series of sculptures, where wood and wax merge in a dialogue of forms. Each unique work is the result of three stages: collection, modeling, and transformation through the lost wax process. The theme of (almost) twinness also appears in his creations, with forms that interact and complement each other while remaining distinct, celebrating contrast and hybridization between materials.