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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 interact with the environment.



Aëla Maï Cabel
Pauline Marx
Jérémy Piningre

Aëla Maï Cabel was born in Cannes in 1995. She lives and works in Haute-Vienne, Creuse, Corrèze, Gironde and Paris (France). Pauline was born in 1990 in Besançon (France). She lives and works in Saint-Rivoal (France). Jérémy Piningre was born in 1984 in Paris (France). Lives and works between Paris and Limousin (France).

Liminale, Laminaire
2024
Installation
Variable dimensions

Produced by La Gare, Centre d'art et de design au Relecq-Kerhuon (29480). With the collaboration of Jean-Loup Pinsard and Théophile Peris.

Made up of a multitude of elements including natural dyes, shells, wool, ceramics, ash enamel, incense from wild plants, etc., the *Liminale Laminaire* installation was conceived collectively during a research residency on the island of Ushant. Spread out like a living space, the artists and craftsmen and women find inspiration in pre-industrial know-how, where the logic of sharing and caring for others and nature shines through. This importance of transmission, of what makes a community, is central to the installations as well as to the artists' performances and practices.

'The liminal is that which is barely perceptible, at the limit of the imperceptible. Liminality is a phase in a ritual where we are in a state between two.*

*Extract from OUXISAMA, p°16, Aëla Maï Cabel, Jérémy Piningre, Pauline Marx, ED. La Gare 2024



Aëla Maï Cabel

Ceramics

Iels ressemblent à ce que l'on trouve sur les plages : vertèbres de cétacés, carapaces d'oursins et de crabes, bec d'oiseaux et laminaires

2024

Stoneware, wood ash glaze and kaolin from the Berrien quarry, unbaked clay

Recessed ceramics in the shape of cetacean vertebrae, ceramic fragments.

Aëla Maï Cabel

Sabots

Sabots 4

2021

Wooden clogs, Swedish paint with natural pigments

Wooden clogs, carved and paints.

Aëla Maï Cabel & Jérémy Piningre

Patchwork

Est-ce un rêve ou les rochers ont des visages ?

2024

Cotton, natural dyes

6 x 3,5 m

Patchwork drawn by Jérémy Piningre from images of rocks showing pareidolia - visual illusions consisting in identifying familiar faces and shapes in landscapes or objects. These rocks were observed during a research residency on the island of Ouessant. Fabrics dyed by Aëla Maï Cabel, patchwork sewn by Marion Robert.

Loan from the artists





**Aëla Maï Cabel
Jérémy Piningre**

Curtains and rod

*Nous rêvons de tempête et
nous nous réveillons en nage.
Était-ce un souvenir ? Après
avoir raconté notre songe, on
nous emmène voir lae
tempetaire*

2024

Cotton, natural dyes, screen
printing using mordant pastes,
shells

25 x 3,25 m

The curtains, dyed by Aëla
Maï Cabel and Jérémy
Piningre, feature screen
prints produced with the
help of Benjamin Landrin.
These dandelion motifs, also
printed using photograms,
are among the images that
left their mark on the artists
during their island residency
in Ouessant.

**Aëla Maï Cabel
Jérémy Piningre**

Mattress

*Bep gwener est le jour des
brebis et de la laine.
On s'occupe des tontes, de
laver la laine à la rivière, celle
qui émerge du milieu de l'île,
2024*

Limousin wool from the
Terrade mill, cotton, natural
dyes, screen printing using
mordant pastes
180 x 80 cm

Futon mattresses in wool and
cotton. The mattresses were
made by and with Rémi
Marilleau with the help of
Louella Gentil and Claire
Thibault-Joubert. They were
made in the gardens and
queer library of Les Anes de
Vassivière.





**Aëla Maï Cabel
Jérémy Piningre**

Costumes

Avec la fin des feux des jours précédents, les laines sont teintées dans de grosses marmites remplies d'eau bouillonnante. Sumac, verge d'or, ajonc et fougères y sont bouillis pour donner des bains de couleurs vertes, jaunes, grises et noires

2024

Felt wool, natural dyes, seashells, wooden clogs
Felt wool costumes

Felt pens created with the residents of l'Arche in Relecq-Kerhuon during a co-creation residency. Co-creation residency. Participants in the felt workshops worked with the artists to create the pre-felt patterns used on the costumes. The costumes were designed by Aëla and Jérémy, and patterned and sewn by Fanny Devaux.

Aëla Maï Cabel, Jérémy Piningre, Théophile Peris

(members of the Adventices collective)

Carpets

Un tapis de détritrus que composent habilement des oiseaux, des poissons et des cétacés en décomposition, du bois flotté et des restes de filets de pêche en nylon tressé. Des morceaux de métaux et de plastique cassés parachèvent cette composition naturelle imaginée par les reflux de la mer

2024

Raw wool and wool dyed with natural dyes (Limousine, Thônes and Marthod, Bizet, Noire du Velay, Rouge du Roussillon, Solognote, Ouessant)

Felt wool carpet made by Théophile Peris, Aëla Maï Cabel and Jérémy Piningre as part of the Adventices residency at La Maison des Arts de Malakoff, with the help of a group of friends, in particular Tisba Parent, Zélia Moussy and Céleste Thouin.

Loan from the artists





**Pauline Marx
Aëla Maï Cabel
Jérémy Piningre**

Ouxisama

Fanzine written and designed by Jérémy Piningre. Designed by Pauline Marx, Aëla Maï Cabel and Jérémy Piningre following their residencies in Ouessant and Brest.
2024

The fanzine provides a science fiction narrative anchor for the *Liminale Laminaire* collective installation.

Pauline Marx

Naufragéxs censer
(aerial)

Ceramics and glazes made from ashes (*Artemisia maritima*, ferns, hay, wool, dock, seaweed), oysters and cuttlefish bones. Incense made from non-toxic wild plants from Ouessant.

Pauline Marx

Naufragéxs censer
(aerial)

Floor ceramics, wild kaolin from Berrien, sandstone and ash mail (*Artemisia maritima*, ferns, hay, wool, dock, seaweed), oysters and cuttlefish bones.

Loan from the artists



Pauline Marx

Boudoir liminaire boxes

Wild kaolin from Berrien coloured throughout with metallic oxides.

Pauline Marx

Planting knives for young women

Forged knives with Dominique de la Caisse à Clous and Mewen Goasduff, ceramic handles, ash enamel and abalone mother-of-pearl.

Pauline Marx

Rhombes à oiseaux

Wind instruments made from various types of wood and twine.

Pauline Marx

Peau de verminette
Ormeaux et textiles

Costume worn during the Verminette performance

Loan from the artists

Pauline Marx & Jean-Loup Pinsard

Ex votos des naufragés
Etain

Consisting of a multitude of elements including natural dyes, shells, wool, ceramics, ash enamel, incense from wild plants, etc., the Liminal Laminaire installation was conceived collectively during a research residency on the island of Ouessant. Spread out like a living space, the artists and craftspeople find their inspiration in pre-industrial know-how, where the logic of sharing and caring for others and nature shines through. The importance of transmission, of what makes a community, is central to both the installations and the artists' performances and practices. It also refers to the way in which certain medieval communities are dreamt up and fantasised about today.

‘The liminal is that which is barely perceptible, at the limit of the imperceptible. Liminality is a phase in a ritual where we are in a state between two.’*

*Extract from OUXISAMA, p°16, Aëla Maï Cabel, Jérémy Piningre, Pauline Marx, ED. La Gare 2024



Aëla Maï Cabel

Aëla Maï Cabel was born in Cannes in 1995. She lives and works in Haute-Vienne, Creuse, Corrèze, Gironde and Paris (France).

Spirale 1

2021

Milk enamelled stoneware, cups with ash enamels, sigillé
75 x 75 x 75 cm

Pot de fermentation tripode

2021

Milk glazed stoneware, earthen engobe
40 x 40 x 70 cm

Pot de fermentation bogue

2022

Milk glazed stoneware, earthen engobe
40 x 40 x 40 cm

These three pieces by Aëla Maï Cabel are part of the five-act installation *Notre cabane où faire avenir*, created between 2021 and 2023. They are rooted in a project to plant dye flowers (used for dyeing and colouring) between vegetable plants in the Jardin Partagé de la Vienne, in Eymoutiers. Aëla Maï Cabel trained with associations and market gardeners. He studied and worked the soil, grew herbs and offered the public the chance to taste concoctions made from these plants during performances.





3

Poly-lobed mug

Late 12th - early 13th century
Glazed terracotta
Enclosure of the Cemetery in
Fosses (95)

Jugs with applied plastic fleur-de-lys and feather decoration

Late 12th - early 13th century
Enclos du Cimetière in Fosses
(95)

Here, the bisque terracotta has been broken before the glaze and second firing.

In aristocratic circles, the table was a codified and hierarchical space, whether for private occasions (in small groups, the lord ate his meal in his bedroom) or for festivities organised in the great hall. If it is a place for conviviality, it must exalt the power of the person presiding over it. Guests are seated according to their rank and proximity to the host, with the best place being in the centre, in front of the fireplace bearing the family coat of arms. The precious crockery completes the table setting.



Vase decorated with geometric motifs

Merovingian period,
6th-7th century
Terracotta
CRAVF excavation 1960-69,
Maule, Pousse-Motte (78)

This vase was found at the bottom of a grave in a Merovingian necropolis. The wheel is a tool used by the potter to imprint the decoration, in this case geometric, before firing. This carinated shape (referring to the body of the vase with this protruding rim) indicates that it was produced for an elite.

Ceramics, which were very common on Merovingian sites, were used in everyday life, in the form of crockery, vases, dishes and means of storing various foodstuffs.

Apode glass

Merovingian period,
6th-7th century
Glass
CRAVF excavation, 1960-69,
Maule, Pousse-Motte. Yvelines

This stemless drinking glass was found lying on a table at the bottom of a grave in a Merovingian necropolis.

During the Merovingian period, glass was widely used for tableware and ornaments, and was found in bowls, vases, drinking horns and, above all, apode cups.

This type of crockery implied specific table uses, since once filled, these glasses could not be set down, unless iron or wooden supports, which have not been found, had been used.

Glass objects were luxury items. This social marker is very present in tombs containing rich furnishings, supposedly belonging to people of high social status





Radouan Zeghidour

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

Antitête pour vache

2024

Ceramics

40 x 30 cm

This ceramic sculpture is reminiscent of a pair of golden-glazed horns, giving it a sacred character. Hung on the wall, they look like trophies. The title, however, evokes the ring placed in the calves' nostrils to prevent them from continuing to suckle. Radouan Zeghidour produces composite works, whose materials and imagery echo his life in the mountains.

This sculpture is part of an ensemble that illustrates the struggle of the shepherds and shepherdesses of Cervières, a village in the Hautes-Alpes, who, with the support of the valley's inhabitants, succeeded after several years of mobilisation in having the construction of the 'Super Cervières' ski resort abandoned, thereby cancelling their expropriation and preserving their pastures.

5

Radouan Zeghidour

Radouan Zeghidour est né en 1989 à Paris (France). Il vit et travaille à Embrun (France).

Occupation du glacier

de la Girose

2024

Felted wool and embroidery

200 x 200 cm

L'androsace

cramponnée au sol

2024

Felted wool and embroidery

140 x 140 cm

Transhumance

2024

Felted wool

200 x 170 cm

Vies nomades

2024

Felted wool, ceramics

80 x 60 cm

In this series of felted and embroidered works, stories linked to the Alpine region take shape. The metamorphoses taking place in the Alps are generating friction, pitting transhumant shepherds against property developers, cable car projects against glacier defenders. It's as if the disagreements are becoming more visible as the summits crumble under the effects of global warming, which is occurring here twice as fast as in the rest of the world.

It is in this region, where Radouan Zeghidour lives, that the artist updates vernacular gestures to reflect the struggles that are taking place in the Alps.





Camille Bernard

Camille Bernard was born in Paris (France) in 1994. She lives and works in Uzerche (France).

Nid (Le Reflet)

Nid (Le Repos)

2022

Oil on canvas

170 x 200 cm

Oil on wood

60 x 200 cm

Camille Bernard's syncretic canvases are inspired by biblical allegories, Greek mythology, popular traditions and Scottish folklore. Her paintings show passive, contemplative figures at rest, buried in the landscape that welcomes them, proliferates and steps out of the frame. For the artist, the hut or nest - which gives the series its title: 'It's the idea of taking hold of the elements that surround us, to make a house, a personal place, a place to take shelter. I like the combination of the rudimentary and fragile on the one hand, and the inventiveness and adaptability on the other. and adaptability. The bodies of the characters nestle into the landscape, adapting to the topography of the place. Could this be the way for human beings and nature to live together?



Carlotta Bailly-Borg

Carlotta Bailly-Borg was born in Paris (France) in 1984. She lives and works in Brussels (Belgium)

Monk (3)

2022

Acrylic, graphite and digital prints transferred to canvas
61,5 x 71,4 cm

In the form of a diptych, Carlotta Bailly-Borg combines her drawings of copyist monks with dried flowers glued to canvas. Balding and paunchy, the characters in the Monk series examine the flowers they have collected with a magnifying glass, studying reproduction and the proliferation of nature, while paradoxically taking a vow of chastity.

Thus juxtaposed with the images, the petals become an ornament whose shapes can evoke the wings of a butterfly, as a nod to the title of the exhibition, and to the species of pyrrhia butterfly called chrysograph for its attraction to light. The term comes from the chrysograph monks who specialised in writing in radiant gold letters.



8

Reproduction des manuscrits de la Bibliothèque nationale de France

Heures de Marguerite d'Orléans, Paris, Bibliothèque nationale de France, Manuscript Department, Latin 1156 B, fol. 161v

Livre de chasse, Gaston Phébus, Bibliothèque nationale de France, Manuscript Department, French, 1291, fol. 48r

Chroniques, sire Jehan Froissart, Bibliothèque nationale de France, Manuscript Department, French, 2646, fol. 176r

Itinerarium (Livre des Merveilles), Odoric de Pordenone, Bibliothèque nationale de France, Manuscript Department, French, 2810, fol. 106r

Graphic design :
Félicité Landrивon & Gaspar Capac
Variables dimensions

Gaspar Capac and Félicité Landrивon have reworked the images taken from the manuscripts of the Bibliothèque nationale de France in the Reserves to emphasise the contemporary nature of the imaginary world they transport us into. We'll find pages from a book of hours or a hunting manual revealing a rhythm - mainly indexed to a precise liturgical calendar - that structures life and the relationship between humans and nature. Further on, a leaflet recounts the event of the 'Bal des ardents', a hullabaloo or costume party to mock the wedding of one of Isabeau of Bavaria's ladies-in-waiting. Some of the costumes - strangely reminiscent of Jacopo Bellini's characters - depicted men and 'wild' women. The scene turns horrific when the costumes accidentally catch fire.

Finally, the large wallpaper presents a vision of the known world fantasised in the Book of Wonders, which compiles the travels of various explorers such as Marco Polo. In this case, the Itinerarium by Odoric de Pordenone, a Venetian Franciscan missionary describes the dog-headed cynocephalous people of Nicobar and their rites.

Illustrations BNF, graphic design Félicité Landrивon





Xolo Cuintle

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

Twelve hounds sundial
2024
Bronze
15,5 x 15,5 x 2,5 cm

Twelve hounds sundial is a sundial featuring twelve bronze hunting dogs. The Xolo Cuintle duo, who take their name from the Xoloitzcuintle dog breed sacred to Mexico, frequently incorporate this animal into the scenes they create. Like the Egyptian god Anubis or Cerberus in Greek mythology, the dog is a psychopomp figure that in many cultures symbolizes the passage between the world of the dead and the living. In the Middle Ages, depicted at the feet of recumbent figures, he was the guardian of the grave, symbolizing loyalty to the king or to faith. The rosette shape recalls the medieval wheels of fortune, symbolizing instability and the passage of time.



10

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).

Le Salon, Seat 4
2019

In collaboration with *Dragovan Paris - Laurent Jardin, Alchimiste du cuir*

Stainless steel, leather
80 x 94 x 65 cm

This seat is part of the Salon series initiated in 2018 with the collaboration of leather specialist Laurent Jardin-Dragovan, blending sheet metal work and stainless steel turning with manual skin work. The low seat, whose height refers to the position closest to the floor of traditional Japanese cabinetmakers, is made of sheet metal and stainless steel “buttons” that constrain large pieces of supple or braided leather.

The highest, more traditional in proportion, may suggest the appearance of a throne. This aesthetic gives these pieces of furniture an armor-like appearance, reminiscent of certain medieval-inspired furniture elements found in pop culture (manga, anime, films).





Chapiteau au Singe du Vieux Pont du marché de Meaux

XVI^e siècle

Stone

44 x 30 x 25 cm

This sculpture depicts a grotesque figure with a human head and griffin-like body, in the tradition of the monstrous figures that make up medieval bestiaries. Its treatment is quite similar to some of the sculptures decorating the four sides of the north tower of Meaux Cathedral. The “monkey” designation given to this sculpture dates back to the *Histoire de Meaux et du pays meldois* published by Antoine Carro in 1865:

“Some work was also carried out in the town, including a gate at the entrance to the bridge at the end of rue du Grand-Cerf. As a result of the animosity that had existed between the town and the Market since the Jacquerie, the town's inhabitants placed two figures of monkeys in the ornamentation of this gate,

turning their backs on the Market in an insulting manner, and the gate was given the name of *porte aux singes*.

Naturally, the animosity grew even stronger. Finally, after some twenty years, in 1539, the gate was demolished. One of the monkey figures has been preserved, and is still embedded in the facade of the last house on the right as you reach the bridge, but it's the face it now presents to the Market.”



12

Xolo Cuintle

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

*Bulb Study of a Arum Psychoda
Origanum Phengaris*
2024

Concrete, glazed stoneware,
bramble ash and pine
74,5 × 44,5 × 10 cm
144 × 64,5 × 14 cm

Made of concrete and glazed stoneware, *Bulb Study of an Arum Psychoda* and *Origanum Phengaris* compose a timeless, petrified herbarium. The choice of materials contrasts with the sculpted floral and plant ornaments, whose forms recall botanical plates, illuminated motifs or medieval bas-reliefs. Moving away from a purely scientific representation, the Xolo Cuintle duo blend two species to form a third hybrid.

Omnipresent in today's urban spaces, concrete hinders the development and proliferation of plant life. Xolo Cuintle's works invite us to think about the place we wish to leave to vegetation in our everyday spaces.



13

Pairs of aviform fibulae

Merovingian period
480 to 520
Gold, garnet, glass paste and iron
(barb)
Saint-Rieul necropolis, Louvres
(95)

This pair of fibulae, found in a funerary context, adorned the neck of the deceased. Here, the slender profile is unmistakable: a silhouette edged with grenetis, a hooked beak echoing that of a bird of prey. The cloisonné technique and two-tone coloring evoke the bird's plumage.

Often made of silver and copper alloys, sometimes with garnet inclusions to mark the eye (missing here) or the bird's wing, these fibulae were distributed from the Seine to the Rhine. Beyond that, cloisonné examples are in the minority and often of mediocre quality, so this pair is an exception in terms of the finesse of its workmanship.

Vase decorated with figurative motifs

Merovingian period, 6th-7th century
Terracotta
CRAVF excavation, 1960-69,
Maule, Pousse-Motte (78)

Found at the bottom of a burial site in a Merovingian necropolis, this vase is decorated with crosses, reclining figures and animals. These motifs seem to be linked to the increasing Christianization of the area. The wheel is a tool used by the potter to imprint the decoration before firing. Here, the carinated shape (designating the body of the vase with this protruding rim) indicates a production intended for an elite.

Ceramics, which were very much in evidence at Merovingian sites, bear witness to daily life through crockery, vases, dishes and means of storing various foodstuffs.

Loan from the Archéa Museum, Inv. 2018.3.47 and .48
Loan from the Archaeological Museum of Val d'Oise, ML 1124



13

Burgundian-style buckle-plate with animal decoration

Merovingian period,
6th-7th century
Copper alloy
Raulet excavation, late 19th
century, Condécourt (Val d'Oise)

Frequently found in archaeological excavations of Merovingian-period burial sites, belt buckles and counter-buckles are very useful for indicating the social status of the man who owns them. Depending on the complexity of the motifs and their preciousness, it is possible to determine certain aspects of the deceased's life.

Here, the buckle plate is decorated with a hippogriff drinking from a chalice. The representation of giraffes and hippogriffes testifies to the persistent influence in Gaul of oriental animal themes, which spread throughout the Roman world. Often, these "pagan" figurations

"are often Christianized, particularly when the animals drink from the canthara (ancient drinking vessel), a source of life that characterizes the changes in representations accompanying the early Christianization of Burgundy. These symbols are intended to protect their wearers.



13

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Terracotta
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Ceramics, which were very much in evidence at Merovingian sites, bear witness to everyday life through crockery, vases, dishes and means of storing various foodstuffs. Merovingian ceramics, while taking on the characteristics of Antique production, are less standardized and developed in a local, artisanal and domestic way. It is therefore easier to identify a regional focus.



14

Lou Le Forban

Lou Le Forban was born in 1997 in Marseille (France). She lives and works in Marseille (France).

La caresse des graminées sur nos cuisses

La Ronde

2023

Ink

29,7 x 21 cm

Lou Le Forban's ink drawings come from his series of carnivalesque drawings, depicting creatures and village festival scenes. The artist draws on 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 change of state in bodies, the passage from life to death. Some of the drawings are reminiscent of medieval dances of death, where people from different social classes danced with skeletal figures, underlining our equality in the face of death. The drawn figures accentuate the de-hierarchization between the living and the monstrous. In their hybridity, the figures seem to flout the distinction between human, animal and vegetable.





15

Alison Flora

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

Portail secret, passage secret,
2022

Human blood on paper, iron
structure
200 × 200 cm

Alison Flora paints with her own blood, which she draws herself according to a rigorously controlled protocol. Metallic or carmine-red, the portals follow one another in infinite perspective. Their arches, similar to infernal flames or the claws of a legendary creature, open onto a world of mysticism and disquieting strangeness.

Occult figures, thorny forests, ominous steeples: Alison Flora's works are inspired by folklore, regional tales and medieval iconography. The portal, a recurring element in her work, can evoke Gothic architecture populated by vampiric chimeras, as well as the passageway to a magical or nightmarish universe.

Loan from the artist

16

Héloïse Farago

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

Dragonne

2021

Ceramics

Approximately 30 x 25 cm

This dragon, painted on ceramic, with outstretched wings and gaping mouth, seems ready to breathe fire. At once aquatic, terrestrial and celestial, this mythical creature embodied dark, apocalyptic forces in the medieval imagination. Since then, it has haunted popular culture with its rich symbolism. With a childlike aesthetic, Héloïse Farago draws on commonplaces linked to medieval imagery, evoking childhood worlds and tales inhabited by magical monsters and princesses.





17

Corentin Darré

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

Ôme d'Aiga
2023

Installation, wood, acrylic paint,
reeds, video
Variable dimensions

This installation, combining sculpture and video with graphics reminiscent of video games, plunges us into the story of Ôme d'Aiga (Water Man). According to this legend, a boy sinks into the cold waters to escape his stalkers, and from there wanders the marshes and forests. By transposing this medieval myth into a virtual world, Corentin Darré makes visible the stigmatization of those referred to as monsters, as well as the marginalization of invisible communities.

18

Jacopo Belloni

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

Drollery 2023

Silk leaves, alcoholic aniline, rice starch, papier-mâché, made-to-measure wool costumes, cotton shirts, silk ribbons, lycra zentai costumes, bamboo socks, leather shoes, articulated mannequins in fibreglass and pvc, articulated arms in ash wood, foam rubber, aluminium, iron.

50 x 300 x 40 cm

Like the “drôleries”, the illuminations that adorned the margins of medieval manuscripts, these silk figures, half-human, half-plant, evolve between two worlds. Inspired by the woodsman of Alpine folk culture, a guardian who protects the villages from which he stands on the bangs, these figures, 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 “wild” men and women, popular figures in the Middle Ages. Jacopo Belloni invites us to rethink this duality between human and non-human, magic and rationality, to re-enchant our vision of the world.



19

Mimosa Echard

Mimosa Echard was born in 1986 in Alès (France). She lives and works in Paris (France).

A, B, Lacrifluid

A, B, Eye

2020

Seaweed, Yarrow, foundation, glass beads, cherry stones, Pregnancy Support packaging, Elf ear prosthesis, lichen, Gardenia, skin beauty capsule, Lacrifluid, cicada molt, bee, peach stones, fern, green mold, beeswax, depilatory wax, epoxy resin

30,8 x 20,7 x 3,5 cm

30,2 x 20,8 x 3,5 cm

A, B Lacrifluid and A, B Eyes combine organic elements such as seaweed, cicada molts and lichen, with artificial elements such as elf ear prostheses, foundation and glass beads. Most of the objects chosen echo the body and femininity. The fusion of these components frozen in resin creates a strange tableau of varied shapes and colors. This vibrant assemblage appears as the poem of a unique transformation between diverse elements, inviting each and every one to make their own interpretation.





20

Lucia Hadjam

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

*Flawless memory, clouded mind,
nice sprites, story of those days*
2022

Acrylic paint, gloss varnish,
wood, plaster, string, radish,
piano, dried flowers, vase
46 x 56,5 cm

In this painting on wood, Lucia Hadjam transcribes one of her poems on a background whose vegetal ornamentation evokes medieval illuminations. Used to decorate the text of a manuscript in order to enhance it, illuminations are generally composed of plant motifs, sometimes mixed with animal (birds, insects or mammals) or human representations.

Whether decorative elements or everyday objects, religious or secular, the omnipresence of abundant vegetation testifies to a keen interest in nature in the Middle Ages. Is it a huge score? A poem recited by a troubadour or bard? The artist's work explores the narrative and lyrical scope of the written form.

21

Nils Alix Tabeling

Nils Alix Tabeling was born in Paris (France) in 1991. He lives and works in Montargis (France).

La Vasque Bacille

2020

Bronze and herbal tea, peacock feather, tiger eye
66 x 82 x 62 cm

La Vasque Bacille takes on the silhouette of a creature that seems to have escaped from a medieval bestiary. It's a hybrid being with three heads, possibly human, resting on deer legs. A peacock feather emerges from one of the mouths, and the eye seems to be watching us as we lean over the sculpture, referring to the many myths in which the peacock is present. A medicinal decoction with purifying and anti-bacterial virtues contained in the basin refers to ablutions, which, with each passage, collects the bacteria of initiates. The stagnant liquid develops a veritable culture of unknown properties, echoing the title of the work and recalling alternative medicinal practices and a close link between herbalism and witchcraft.



22

Caroline Delieutraz

Caroline Delieutraz was born in Annecy (France) in 1982. She lives and works in Paris (France).

Seed 303

2024

Digital printing on polyester fabric, quilting, beads
165 x 149 cm

Seed 790

2024

Digital printing on polyester fabric, quilting
164 x 146 cm

Seed 267

2024

Digital printing on polyester fabric, quilting
165 x 147 cm

The three fabric sculptures, printed with reptilian scales, are reminiscent of arthropods, insects with jointed feet. These human-sized creatures turn perspectives on their head by changing scale, reflecting a breakdown in the boundaries between humans, animals and plants. At the crossroads of techniques, from fabric textures generated by artificial intelligence to the traditional techniques of sewing and quilting, the artist combines traditional know-how with industrial and digital acceleration.



23

Jacopo Belloni

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

Benandante

2023

Tin-soldered oxidized copper, silk, alcoholaniline, cotton thread, dried wild fennel, wild fennel extract
100 x 35 x 20 cm

The work combines ornamentally-patterned copper rods with a floral composition of yellow silk petals. The result is a truly decorative piece. These organic forms contain seeds of wild fennel, an aromatic plant with multiple medicinal virtues. Evoking healing and repair, and almost magical in nature, Benadante, the work's name, refers to an Italian rural spiritual belief in crop protection, used by witches in the face of curses.





Loan from the artist

24

Frederik Exner

Frederik Exner was born in 1995 in Aarhus (Denmark). He lives and works in Paris (France).

Good vs. Evil

2021

Fired clay, walnut stain,
modified table
110 x 30 x 30 cm

On a piece of furniture, hybrid terracotta creatures are absorbed in playing a board game with unknown rules. They put their legs together, delimiting the playing field. Part of a strangely human bestiary, one of them resembles a batrachian. While its symbolism in the Middle Ages had negative connotations, it can be beneficial in other cultures. Nevertheless, the title, *Good vs. Evil*, seems to suggest that the stakes in this confrontation are not limited to a playful activity, but rather that what is at stake here belongs to the realm of the mystical. However, who is playing on the side of good or evil is difficult to identify.



25

Lou Le Forban

Lou Le Forban was born in 1997 in Marseille (France). She lives and works in Marseille (France).

Mouroir
2020

Les démons mamaliens fruits de nos entrailles
2023
Ink
42 x 59,4 cm

Lou Le Forban's ink drawings come from his series of *carnavalesque drawings*, depicting creatures and village festival scenes. The artist draws on real and fictional stories, borrowing from medieval marvels and pagan celebrations. Hybrid characters populate her universe, which oscillates between strangeness and childlike representation. His works illustrate a change of state in the body, the passage from life to death. Some of the drawings are reminiscent of medieval dances of death, in which people from different social classes danced with skeletal figures, underlining our equality in the face of death. The drawn figures accentuate the de-hierarchization between the living and the monstrous. In their hybridity, the figures seem to flout the distinction between human, animal and vegetable.

26

Ibrahim Meité Sikely

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

Watch over this boy
2023
Oil on canvas
96,5 x 130 cm

Revisiting the codes of classical painting, the work depicts a vast, arid, cloudy landscape, at the center of which stands a child in the hollow of a ghostly unicorn. The work's title, *Watch Over This Boy*, acts as a warning of potential dangers in this seemingly tranquil setting. The fantastic creature, with its rich medieval symbolism, becomes a protective figure. With its allegorical connotations, the work can be seen as an invitation to draw on the power of the imagination to escape from a world perceived as hostile.





27

Philippe Mohlitz

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

Le douanier assoupi

1986

Etching, burin engraving on paper

39,8 x 30,2 cm

Le douanier assoupi is a burin engraving, a technique whose meticulous chiseling allows us to display a wealth of detail, just like the landscapes in the Berserk manga. The environment is teeming with lush vegetation and architectural elements borrowed as much from Antiquity as from the Gothic and industrial eras, a syncretism of fantasized history also found in fantasy works. In the background, the vanishing point leads the eye to a palace straight out of the realm of the marvelous.

28

Pion de tric trac avec griffon

XI^e – XII^e siècle

Trictrac was a popular board game in the medieval world, combining chance and strategy. Similar to backgammon and its ancestor, hopscotch, the rules involve moving pieces placed on the board according to the result of the dice. Traces of this game can be found in urban, seigneurial and religious settings. Play was deeply ambivalent in the Middle Ages. It could be seen as essential to the education of the most illustrious personalities, or as an allegory of love or the battlefield. Chance may be perceived as a divine manifestation, but it is also imagined as a generator of violence, leading to fits of anger or to the brink of madness.

It encourages cheating and moral violations. In short, it is a threat to morality and social order. Civil and religious authorities tried to ban gambling practices, but never succeeded: it is attested that gambling was practiced in seigneurial courts as well as in convents.



29

Rose-Mahé Cabel

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

Butiner le devenir autre 2022
Natural latex, fabrics,
piercings, metal, vegetable
leather
150 x 100 x 75 cm

Butiner le devenir autre is a costume made from natural latex and leather. It features two orange butterfly wings, evoking both the Pyrrhia umbra - a butterfly whose vernacular name is the Chrysograph - and the legendary figure of the fairy. The notion of “becoming other” refers to the heterogeneous nature of identities: to be oneself is also to experience one's different facets, one's inconstancy. The costume, like a second skin or cocoon, is one of the sites of this permeability, this potential hybridization and metamorphosis between the kingdoms of the living.





30

Mélanie Courtinat

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

The Siren,
2024
Video game

In this fantasy video game with a cinematic aesthetic, players embody a heroine in shimmering armor wandering a beach at twilight.

An omniscient narrator prompts them to collect shells - a seemingly arbitrary task - before the main quest: saving a damsel in distress. Multiple-choice dialogues influence the story, leading to multiple endings. What meaning do we attribute to actions in a game? What motivations lie behind our choices?

Loan from the artist



31

Héloïse Farago

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

Chevaleresse

2023

Ceramics

Approximately 60 x 55 cm

Used as a pictorial support, earthenware becomes the canvas for scenes from a medieval imagination: a courtly love encounter between a knightess and a lizard-woman. Hijacking the codes of traditional representations in favor of a scene dedicated to lesbian love, the artist mixes painting and ceramics, destabilizing artistic hierarchies. In the same way, medieval social codes are taken up to create a more inclusive, homosexual and inter-species representation.

Loan from the artist



32

Liz Magor

Liz Magor was born in Winnipeg (Canada) in 1948. She lives and works in Vancouver (Canada).

Buckle

2016

Polymerized gypsum, found object

Variable dimensions

Although this work may seem like a ready-made, it is in fact a hand-cast in gypsum, a soft, crystalline rock. Resting on the base is a handcrafted animal that evokes the representations of medieval bestiaries, where creatures were conceived according to symbolic rather than scientific criteria. This feline seems to navigate between several registers: sometimes banal, sometimes precious, it raises tensions between artifice and nature, authenticity and reproduction.



33

**Berthois-Rigal
(Bernard Rigal, dit)**

Berthois-Rigal was born in Paris (France) in 1927 and died in Mamers (France) in 2018.

Deux présences insidieuses

1979

Mixed media on paper

55 x 47 cm

This meticulous collage of delicate papers (silk, tracing paper, lace) reproduces the cover of an ancient manuscript in trompe l'oeil, the materiality of which is finely achieved by working the paper in relief. At its center, two stylized pen-and-ink drawings depict hybrid creatures covered in motifs evocative of a distant civilization. Could they be divinities? Does this manuscript conceal magical properties? This work reflects the artist's marvelous, mystical universe, reminiscent of the art of illumination.



34

Lucia Hadjam

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

Round shape of an O

2022

Cuir synthétique, fils, bois,
clous, chemise récupérée
150 x 60 x 60cm

Lucia Hadjam reinvents the Celtic lute in clothing and faux-leather scraps. The instrument represents the medieval bard, poet and lyrical hero, as much as the troubadour or spellcaster in the medieval-fantasy role-playing game Dungeons & Dragons. However, made of fabric, the instrument is unusable here. The artist was inspired by tsukomogami, inanimate objects which, after serving their owner(s) for 100 years, receive a soul. This concept has been popular in Japanese folklore since the 10th century. Blending medieval times and popular culture, this object, emblematic of an oral culture, acquires spiritual connotations.

Loan from the artist

35

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).

Le Salon, Seat 1
2018

In collaboration with *Dragovan Paris - Laurent Jardin, Alchimiste du cuir*

Stainless steel, leather
40 x 80 x 40 cm

This seat is part of the *Salon* series initiated in 2018 with the collaboration of leather specialist Laurent Jardin-Dragovan, blending sheet metal work and stainless steel turning with manual skin work. The low seat, whose height refers to the position closest to the floor of traditional Japanese cabinetmakers, is made of sheet metal and stainless steel “buttons” that constrain large pieces of supple or braided leather. This aesthetic gives the furniture an armor-like appearance, reminiscent of certain medieval-inspired furniture elements found in pop culture (manga, anime, films).



Loan from the artist



36

Cécil Serres

Cécil Serres was born in 1991 in Yvelines (France). He lives and works in the Paris region.

Grimoire

2021

Handling sheet in solvent-free silicone "skin", pigments and surgical fabrics

Approximately 110 x 70 x 3 cm

Grimoire is a book that visitors can consult and manipulate. Made from skin-like silicone, the pages become real epidermis on which the material accumulates. "The *Grimoire* is a moult of a face raised in battle. Soft, it fights for its physicality, but resists the concept of contour. It bears witness to a non-linear metamorphosis: tearing, disappearing, emerging... Like an imprint on a mirror, it reveals a face that exists without existing, at will, made and unmade by its internal movements. Like a phoenix, it rises from its ashes, imposing itself with the same cry that caused its disfigurement, escaping both envelope and time. Manipulable, this anti-portrait tool incites the courage to perpetually become."

37

Grimoire

These grimoires contain images of the medieval world and its nineteenth-century reinterpretations. from books and manuscripts held by the Bibliothèque nationale de France.

In the Reserves, the anthropomorphic animals of the Roman de Fauvel are enjoying themselves at wild charivaris - festivities similar in form to Carnival, which generally mock individuals who have broken the more or less unspoken rules of the community. Some of the illustrations are reminiscent of Lou Le Forban's paintings.

The *Danses macabres*, a reminder that no one can escape the passage of time, feature a musical whirling of the living and the dead in representations that are more joyous than sinister. Between the pages, we also find jovial little hybrid beings, known as marginalia or drôleries, which populate the margins of medieval manuscripts. These include representations of Saint Marguerite emerging from the belly of the dragon that swallowed her, bearing a striking resemblance to Héloïse Farago's lizard women. Other pages are like calendar leaves, evoking the rhythm that structures life and man's relationship with nature. The landscapes are home to a variety of activities, such as farming and hunting. Finally, illustrations from voyages such as Jean de Mandeville's Book of the Wonders of the World imaginatively describe a 14th-century vision of the known world.



38

Chimère

Between 1175 and 1540
Limestone
Cathedral of Saint-Étienne
de Meaux

This sculpture of a monster bust leaning to the right, with its mouth wide open, is not a gargoyle, as it has no gutter.

It was set horizontally in a block on the pinnacle of the stair turret in the south transept of Meaux Cathedral.



39

Lucia Hadjam

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

About olive stones

2022

HD video

5 min. 05 sec.

In the video *About Olive Stones*, an anthropomorphic creature with a bird's beak stares at the audience. Like a digital filter, could its identity conceal an inner monstrosity? The entity, in the manner of a troubadour or a bard, tells the story of Emperor Claudius, who was harassed during meals by his family (including being pelted with olive pits), and later assassinated by poisoning. Between metaphysical questioning and apocalyptic fable, this work explores the boundaries between human and animal, monstrosity and humanity.



Loan from the artist