

## Borgial

Borgial was born in 1994 in Brazzaville (Congo). He lives and works in Paris (France).

*The Mirror,*

2025

Installation, stained wood,  
textiles, rattan basketry,  
framework, bas-relief, plaster  
objects, bronze

Variable dimensions

Collaboration: Amalia Mitina,  
Souleimen Midouni, Musacre,  
Marie Coutanceau, Vincent  
Aguilera, Atelier Gesture, Loïc  
Laugier, Faustine Pellet, Patrice  
Ruillard, and the CNEAI team

**This project is the 2024 winner of the  
Regional Fund for Emerging Talent  
(FoRTE), financed by the Île-de-France  
Region. It is supported by the cneai=  
(75).**

From his departure from Congo to his new home, Borgial recounts the transmission of family memories across generations as traces of a past whose forms have become elusive. Borgial presents a collection of sculptural relics in which personal memories and collective narratives intertwine, capturing in material form a memory that oscillates between persistence, erasure, and renewal. The artist highlights how a shifting identity is constructed by blending different influences. His works reflect this blend by combining traditions and contemporary inspirations, questioning the boundaries between the sacred and the profane, between heritage and the quest for spiritual freedom.

Les Réserves, Romainville

LAURÉAT  
FORTE #7

19.11.25 - 11.01.26

FORTE

## Vibeke Mascini

Born in 1989 in the Netherlands, lives and works between the Netherlands and Mexico.

*Dust Sun III et Dust Sun IV*,  
2020

Sculpture Decaying moths  
and butterflies, glass, static  
electricity, airplane window  
34,3 x 24,1 x 1,3 cm

**Work from the Frac Île-de-France  
collection**

Strongly inspired by  
unexplored energy networks  
invisible to the naked eye,  
Vibeke Mascini is interested  
in energy transfers and how  
decomposing matter can be  
transformed into a source of  
electricity.

*Dust Suns* contains insect  
remains, dust, and static  
electricity, encapsulated  
between two airplane  
windows. Thanks to static  
electricity, the elements form  
patterns between the two  
windows that evoke clouds  
and smoke. Exported in the  
form of chrysalises, these  
butterflies-in-the-making  
fly before they even hatch  
and then metamorphose in a  
foreign ecosystem, rejecting  
the notion of endemic  
species.

« Vibeke Mascini's work evokes  
for me fragmentation, traces,  
and the passage of time, but  
also healing, metamorphosis,  
and resurrection. »

Borgial

## Pauline Pastry

Pauline Pastry was born in 1992 in Saint-Michel (France). She lives and works in Paris (France).

*Les ateliers du diable*  
Installation

*Les dormeurs éveillés*  
2025  
15 min  
Film 4K, video projection, sound

*L'horloge*  
2024  
Aluminum profiles, aluminum  
bas-reliefs, clock system  
18 x 14 x 35 cm

*La cabane*  
2024  
Aluminum profiles, aluminum  
bas-reliefs  
120 x 80 x 80 cm

**This project is the 2024 winner of the  
Regional Fund for Emerging Talent  
(FoRTE), financed by the Île-de-France  
Region. It is supported by SASU  
UNEXPECTED FILMS (75).**

In the 19th century, workers used to pool their money to buy books on poetry, philosophy, and astronomy, which they would read aloud together, dreaming of emancipating themselves from their condition. Comprising a film, a cabin, and a clock, the installation depicts these times of collective sharing. In the film *Les dormeurs éveillés* (The Awake Sleepers), four workers from the Bernard Controls factory in Gonesse (95) give voice to the workers of the past by reading excerpts from a workshop journal dating from 1840-1850.

## Gérard Trignac

Born in 1955 in Bordeaux (France). He lives and works in Saint-Selve (France).

*La révolution industrielle*,  
1984

Print, etching, and engraving  
21 x 27 cm

**Work from the Frac Île-de-France  
collection**

From the Frac Île-de-France collection, *La révolution industrielle* is an etching and engraving. The colors range from shades of gray to charcoal black. The fine lines bring to life an architecture made of metal and stone, a vestige of an industrial history written in particular by the work of the working class.

« My film was shot in a wasteland, a factory where work no longer exists. I chose Gérard Trignac's work because I find that the artist's work conveys a sense of ruin, of abandoned places where people once lived together. »

Pauline Pastry

## Djabril Boukhenaiissi

Djabril Boukhenaiissi was born in 1993 in Clichy-la-Garenne (France). He lives and works in Paris (France).

### *Série Nuits d'octobre* Etchings

1 - *Le pont Saint Michel*,  
2025,  
Etching and aquatint on copper,  
14 x 26 cm

2 - *X - FMA*  
2025,  
Etching and aquatint on copper,  
14,5 x 20 cm

3 - *Octobre à l'eau*,  
2025,  
Etching and aquatint on copper,  
27,5 x 18,8 cm

4 - *Nuit d'octobre*,  
2025,  
Etching and aquatint on copper,  
16,4 x 12,8 cm

5 - *Le pont de Suresnes*,  
2025,  
Etching and aquatint on copper,  
11,8 x 22,8 cm

6 - *Au cimetière de Thiais*,  
2025,  
Etching and aquatint on copper,  
14,6 x 27,5 cm

7 - *Le pont d'Asnières*,  
2025,  
Etching and aquatint on copper,  
26,5 x 18,6 cm

**Ce projet est lauréat 2024 du Fonds régional pour les talents émergents (FoRTE), financé par la Région Île-de-France. Il est accompagné par le musée national de l'histoire de l'immigration (75)**

The *Nuits d'octobre* series focuses on the repression of the march organized on October 17, 1961, in protest against the curfew discriminating against "French Muslims from Algeria." During the march, many demonstrators died, some thrown into the Seine by the police. This event marked the artist's family history. Inspired by Charles Meryon's engravings of Gothic Paris, the artist engraved the key stages of the march on copper. Sometimes fantastical, the drawings give way to subjective interpretations of the event, first crystallized in the memories of the community before being studied belatedly by historians.

## Fanny Souade Sow

Fanny Souade Sow was born in 1994 in Versailles (France). She lives and works in Marseille (France).

*Ici, il ne s'est rien passé - 17 octobre 1961,*  
2022

Sculpture, engraving on marble  
25 x 40 x 3 cm

**Work from the Frac Ile-de-France  
collection**

Since 2018, Fanny Souade Sow has been developing the series *Ici il ne s'est rien passé*, (Nothing happened here), a collection of commemorative plaques honoring the memory of individuals who have been victims of violence in public spaces. The work acquired by the Frac illustrates the police violence of October 17, 1961. A date appears on a white marble plaque accompanied by the inscription "Ici il ne s'est rien passé" (Nothing happened here). The absence of names and the serialization of the object echo the invisibility and daily violence suffered by certain bodies. Nothing happened seems to suggest that every event, even those that are passed over in silence, leaves a mark.

« Sober and unadorned, Fanny Souade Sow's work accurately reflects the power of the long silence that has prevailed in France regarding this deadly repression. The series of engravings that I propose seeks, in its own way, to strip back the symbolic motifs it invokes, and one can imagine that, placed side by side, our two proposals could naturally complement each other. »

Djabril Boukhenissi

## Marguerite Li-Garrigue

Marguerite Li-Garrigue was born in 1994 in Suresnes, France. She lives and works between Saint-Denis, France, and China.

*MUTS.*,

2025

Installation

Series of glass eggs, resin sculpture

Variables dimensions

**This project is the 2024 award winner of the Regional Fund for Emerging Talent (FoRTE), financed by the Île-de-France Region. It is supported by Transfo, the cultural center of Emmaüs Solidarité (75).**

*MUTS.* is a project that synthesizes the artist's research on the themes of mutation and transformation. It takes the form of a series of sculptures reinterpreting the different stages of an insect's metamorphosis—the larval stage, the egg, and the chrysalis. "As an avid collector of live and preserved insect specimens, this project is an opportunity for me to explore the concept of mutation in its biological and narrative dimensions," explains Marguerite Li-Garrigue, who deciphers human behavior through the prism of natural science. The different stages of development of an individual or a complex society can bear striking similarities to the development of a butterfly or a beetle.

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## Christine Deknuydt

Christine Deknuydt was born in 1967 in Dunkirk, France, and died in 2000 in Dunkirk, France.

*Sans titre,*  
1993

Dessin

Cyanide, acid, acetone, soda,  
iron sulfate, graphite, and blue  
ink on paper  
13,9 x 10,4 cm

**Work from the Frac Ile-de-France  
collection**

Using techniques similar to those practiced in laboratories, Christine Deknuydt applies and mixes various chemicals on the surfaces of her works: cyanide, acid, acetone, soda, ink...

The artist explores the potential reactions of materials. The stains and marks that result from these experiments with unexpected effects give life to hybrid creatures in the process of formation, mutating animals, and landscapes that open up a multitude of interpretations.

« It's this blue without contours that appeals to me. Anything can happen in this blue. It is mysterious and fertile, like the primordial soup that stirs beneath the skin of the nymph during her slow transformation. »

Marguerite Li-Garrigue



## Pablo Martenot

Pablo Martenot was born in 1997 in Saint-Ouen (France). He lives and works in Saint-Ouen (France).

*Installation 2,*  
2025

Airbrush drawings on three panels measuring 4.26 x 3.27 m, sound composition

Duration: approx. 30 min.

Performance: Emma Prieur-Blanc (harp), Orane Pellon (clarinet), and Jules Monnier (viola), members of the independent ensemble Le Bestiaire

Composition: Gilles Normand and Elias Attarch

Recording and mixing: Clémentin Bonjour

**This project is the 2024 award winner of the Regional Fund for Emerging Talent (FoRTE), financed by the Île-de-France Region. It is supported by Le Bestiaire (75).**

Composed of three large-format canvases, *Installation 2* forms a “pictorial volume” within which visitors can move freely, departing from the familiar reference points of easel painting. According to the artist’s protocol, this triptych is painted with an airbrush, without any preliminary markings, in a spontaneous gesture seeking intuitive symmetry. The installation includes a sound component that accentuates the effects of rhythm and vibration.

The original composition is played on a loop and constitutes another way of defining and occupying the space.

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## Antoine Poncet

Antoine Poncet was born in 1928 in Paris, France. He died in 2022 in Châtillon, France.

*Fugue processionnaire*,  
1982-1983

White Carrara marble  
47 x 64 x 24 cm

**Work from the Frac Île-de-France  
collection**

*Fugue processionnaire* is a marble sculpture composed of curves and counter-curves. In pursuit of balance and tension, the volume adopts a smooth, organic form and leaves room for empty spaces in order to eliminate any sense of heaviness.

« The choice of a sculpture by Antoine Poncet is obvious given its formal and dynamic proximity to my work: the same search for movement, continuity, and vitality of form. Its organic fluidity echoes my symmetrical paintings, created without preliminary sketches or grid patterns. »

Pablo Martenot

## Chloé Sassi

Chloé Sassi was born in 1996 in Ithaca (United States). She lives and works in Bagnolet (France).

### *L'écoute des sols*

2025

Video projection and immersive sound installation

Duration: approx. 25 min.

With: Denis Lavant, Emmanuelle Parrenin, Michelle Tshibola, Fra Démelas, Benedicte Guibert, Noémie Guilles, Ernesto Patkai, Paco the dog, Chloé Sassi, friends, and volunteers from the Île-de-France region

Image: Celine Fantino and

Paulina Pizarek

Assistant director: Emma Boubeker

Sound: Fred Avril

Editing: Garance Scharf and Chloé Sassi

Color grading: Axel Bouthé

**This project is the 2024 award winner of the Regional Fund for Emerging Talent (FoRTE), financed by the Île-de-France Region. It is supported by the Centre Tignous d'art contemporain (93).**

*L'écoute des sols* is an experimental science fiction short film and an investigation into the third landscape around Paris. The film follows eight people in search of the “vital frequency,” an invisible flow that can only be perceived in certain telluric places on the outskirts of the metropolis.

At the crossroads between magical realism, somatic experience, and documentary fable, the project raises the question of resurgence: how can we rediscover life within ourselves and in the interstices of the city?

The filming was conducted as a space for nonverbal exploration, bordering on performance. The film's sound is treated using a psychoacoustic approach based on the natural resonance of the earth.

## Lauren Tortil

Lauren Tortil was born in 1986 in La Roche-sur-Yon (France). She lives and works in Lyon (France).

### *À portée d'oreille*

2021

Set of 58 cards

Multiple 2/5 Black and white

inkjet prints 14 x 10 x 3 cm

Card game created with the help of graphic designer Marie Lécivain, thanks to the support of Ateliers Médicis, France.

**Œuvre de la collection du Frac Île-de-France**

*À portée d'oreille* is a card game that falls under the category of experimental sound education. Keen to develop new educational techniques to raise awareness of the world of sound among children and teenagers, the artist has been developing his own methodology for seven years. This methodology is based on reciprocal listening: listening to oneself, to others, to the group, and to the dynamics generated by this collective attention in a given environment.

This card game is one step in this process. Used with different audiences, it helps to stimulate situations of collective listening in the form of micro-partitions. The artist has entrusted the game to the mediation team so that they can use it with audiences. It can be viewed in the exhibition on request at the reception desk on the ground floor.

« For me, it is important to invest in these art spaces first and foremost as opportunities to broaden our sensory perceptions: privileged places to connect, to experience other forms of attention and listening. »

Chloé Sassi

## Isadora Soares Belleti

Isadora Soares Belleti was born in 1995 in Belo Horizonte (Brazil). She lives and works in Paris (France).

*Something Bright and then holes,*  
2025

16 mm film transferred to 4K,  
color, 2.1

Duration : 14 min.

Image and direction: Isadora  
Soares Belletti

With: Sofia Tomic

Camera assistant: Amara  
Barroso

Sound composition: Juliana R

Sound editing: Isadora Soares  
Belletti and Juliana R

Editing advice: Clément Erhardy  
and Manoela Cezar

Mix: Pedro Santiago

Color grading: Dominik Zietlow

Development and scanning:  
Kafard Films

**This project is the 2024 winner of the  
Regional Fund for Emerging Talent  
(FoRTE), financed by the Île-de-France  
Region. It is supported by Persona  
Curada (75).**

*Something bright and then holes* is a 16 mm film that invites viewers to reflect on the cultural and emotional dimensions of inhabited landscapes. The artist explores sunlight in its material, metaphorical, and memorial dimensions. On a beach in southeastern Brazil, a female character captures the sun's rays using optical devices, until she herself becomes luminous upon arriving in the city of São Paulo. Playing with abstraction, diffraction, and overexposure, the film makes light both a subject and an agent, questioning the porous boundaries between perception, visibility, and disappearance.

The film presented in this exhibition is a working version that will continue to evolve.

## Oscar Santillán

Oscar Santillán was born in 1980 in Milagro (Ecuador). He lives and works in the Netherlands and Ecuador.

*The Enemy,*

2015

Inkjet photography,  
101,4 x 151,1 x 1,5 cm

**Work from the Frac Île-de-France  
collection**

In this photograph, the artist's hand holds a stone, while the other is touched by a ray of light from above. The rocky object and its luminous imprint have the exact same shape, filling the material void created by a small hole in the ceiling of the artist's studio. The image, which appears to be a beautiful coincidence, hides the long search carried out by Oscar Santillán, who wanted to find the perfect stone to match the shape of the light well.

« A light that defies physical reality, manifests itself in a concrete way, permeates the skin, aspires to become matter. Oscar Santillan's *The Enemy* expresses in a single photograph one of the dimensions that I try to develop through a succession of images per second. »

Isadora Soares Belleti

## Lou Fauroux

Lou Fauroux was born in 1998 in Mulhouse (France). She lives and works in Paris (France).

*K-Detox (The Internet Collapse)*, 2025

Video installation, print on synthetic fabric  
200 x 300 cm and 300 x 300 cm

**This project is the 2024 winner of the Regional Fund for Emerging Talent (FoRTE), financed by the Île-de-France Region. It is supported by Artagon Pantin (93).**

*K-Detox (The Internet Collapse)* is a video installation that takes a dystopian look at the omnipresence of the internet, social media, and artificial intelligence in our lives. Since 2022, Lou Fauroux has been producing a body of work on the sustainability of current digital systems and the effects of their collapse in the event of a general depletion of natural resources. The sudden disappearance of the internet can be read as a parable about our dependence on digital technology and new technologies—and how this addiction has shaped new identities, new social structures, new power dynamics, and surveillance techniques on an unprecedented scale.

## Mimosa Echard

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

*Salomon, Ao*

2020

Various materials

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

**Work from the Frac Île-de-France  
collection**

*Salomon, Ao*, is a multifaceted composition that combines organic elements such as fruit pits, cicada shells, and lichen with artificial elements such as elf ear prosthetics, foundation, and glass beads. Most of the objects chosen echo the idea of the body and the concept of femininity. The fusion of these components in resin creates a strange tableau of varied shapes and colors. This vibrant assemblage appears as a poem of unique transformation.

« It is both the artistic result and the working process of Mimosa Echard, which blends several worlds, that inspire me. I find myself in this mixture of technological, scientific, and pop culture elements that are frozen in resin like relics, like a cabinet of curiosities. »

Lou Fauroux



## **Sonia SAROYA et Fanny TESTAS**

Sonia Saroya was born in 1993 in Saint-Denis (France). She lives and works in Aubervilliers (France). Fanny Testas was born in 1994 in Paris (France). She lives and works in Aubervilliers (France).

*Le sable se caractérise par sa capacité à s'écouler,*  
2025

Sound installation

Materials: sand, glass, ceramics, electronics, steel, aluminum, mineralogical elements, and documents

Variable dimensions

With the participation of:

Sophie Argentin (ceramics), Simon Denise (metal), Camille Jamain (acoustic processing), Clémentine Léon and Gautier Scerra from Service Local (graphic design), Stéphane Pelletier from Atelier Gamil (glass), Edouard Sufrin (electronics)

**This project is the 2024 winner of the Regional Fund for Emerging Talent (FoRTE), financed by the Île-de-France Region. It is supported by La Station - Gare des Mines /MU (75)**

This sound installation follows the journey of a grain of sand studied by the artist duo Sonia Saroya and Fanny Testas. Part documentary investigation, part poetic drift, part field study, part archaeological excavation, this tale of the infinitely small begins in the forest of Fontainebleau, home to some of the finest sand in the world. Inspired by the geological and industrial processes of sand transformation, the artists produce tool-sculptures in the form of enclosures and furniture that interact with elements collected and surveys produced during the investigation. The whole forms an archipelago: each element attempts both to give a voice to this multifaceted mineral, as a means of telling its own story, and to raise the underlying question of how to manage a common good that has become the object of speculation.

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## Dove Allouche

Dove Allouche was born in 1972 in Sarcelles, France. He lives and works in Paris, France.

*Les Fumeurs noirs\_5*,  
2010

*Les Fumeurs noirs\_8*,  
2010

Photographs from the Black Smokers series, silver gelatin negative toned with gold  
19,5 x 24,5 cm

**Work from the Frac Île-de-France collection**

*Black Smokers* is a collection of archival photographs, in negative, from the French Institute for Marine Exploration (IFREMER) documenting the seabed. Several registers overlap, including both archives and scientific photography, whose temporality Dove Allouche disturbs through the anachronistic nature of the printing technique chosen, contrasting with the advanced technology required to observe the deep waters. The choice of negative printing deceives our perception: are these abysses, mountains, or smoke?

« We selected this series for its abstract yet figurative nature. It is difficult to determine whether these are organic or mineral forms, seabeds or snow-capped mountains, wisps of smoke or imaginary, dreamlike shapes. Like Dove Allouche, we play with scale: from the silicon that makes up electronics to the stars, from the sand of the dunes to the concrete of architecture.»

Sonia Saroya et Fanny Testas