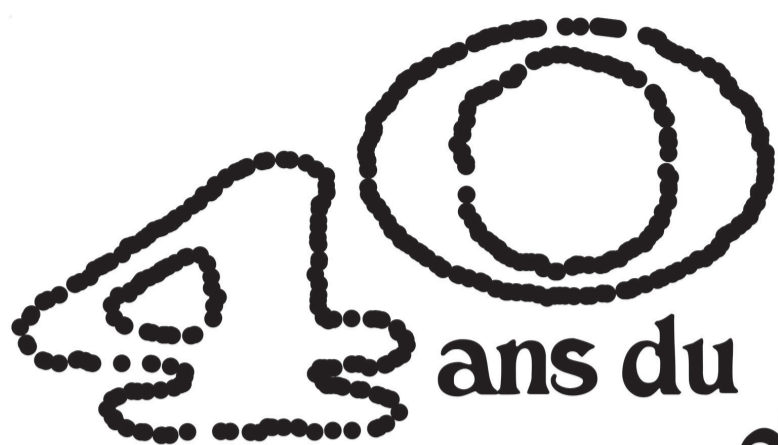


Frac Île-de-France, Les Réserves / Fondation Fiminco



40 ans du

Frac !

Exposition

Gunaikeïon

Foreword

For the 40th anniversary of the Frac*, the aim is both to rethink the institution's history, written in particular through its collection, and to look towards shared and desirable futures.

The Gunaikeïon exhibition invites a number of curators to write their own narratives based on works from the collection and in encounter with other invited works. Traditionally, the gunaikeïon was the flat in Greek and Roman houses where women spent most of their time, and which was set apart so that they had no direct contact with the street. The aim of this exhibition, on the other hand, is to open up the spaces of the Frac's Réserves and the Fondation Fiminco's Chaufferie to the surrounding neighbourhoods and the sounds of the world. The exhibition will be divided into several chapters, with each of the curators updating the collection in the light of her own obsessions, which are rooted in contemporary society.

Frac Île-de-France, Les Réserves

> 15.10.23 - 24.02.24

&

Fondation Fiminco

> 15.10 - 16.12.23

*The Fonds régionaux d'art contemporain (regional contemporary art funds) were set up forty years ago to support contemporary art and bring it closer to local communities, by building up a collection.

Ascendant idéal (Ideal Ascendant) Curator : Elsa Vettier

First, there is a suggestion. A word/phrase in orange letters spanning the black background of the board: «ETSINOUSDISCUSSIONS» (LETSTALK). Then a refusal in black and white: «Sorry, you are not on the list». “Ideal Ascendant» perhaps lies between Sylvie Fanchon’s talking painting and Eva Barto’s categorical poster, both part of the Frac Île-de-France collection, a section made up of failed or fantasised one-way conversations, tense face-to-face encounters and incommunicability. Without necessarily being linked by a theme, the works in this part of the exhibition are traversed by dynamics of attraction and friction. They explore our methods of communication and the projections and fantasies that shape our relationships. While some of the pieces focus on the spoken word - in all its inviting, enclosing or excluding aspects - others consider non-human or non-verbal forms of communication, in particular, what we say through the clothes we wear or the tastes we display. The looks and words exchanged are everyday or staged, acted or sung. It reveals the asymmetry of the relationships we have with each other. Rather than the world of astrology, this is what the idea of the ‘ascendant’ suggests: a person who looks down on us, the fundamental imbalance that governs our interactions.

Réserves (ground floor) :

Pierre Allain, Fabienne Audéoud, Eva Barto, Shimabuku, P. Staff, Didier Trenet and Michael Van den Abeele.

Chaufferie (1st floor):

Marie Angeletti, Sylvie Fanchon, Nanna Kaiser, Atiéna R. Kilfa, Pierre Klossowski, Mira Mann, Mélanie Matranga, Richard Prince, Harilay Rabenjamina and Pipilotti Rist.

Sérum Radiance Commissaire : Jade Barget

The MAYA-8 nanosatellite, the narrator of Alex Quicho's film *Alley to Heaven*, comments fondly on the fantasies of territorial control of the humans who programme it. Assigned to observe the Mischief Reef, rich in gas and oil, she confides: «I think it's cute how you hide all your fear and desire in something so vast and subject to change. Every island you build is submerged in water again. [...] You only exist through the communication between fragilities, the archipelago below, the constellation above, and between the two, pure liquidity. Your obsession with resilience is just a surrender to the 'mad flow'.»

The *Sérum Radiance* (Radiance Serum) chapter is perhaps part of this surrender to 'mad flow'. It brings together a selection of pieces from the collection that focus on the construction and study of ecosystems, with works by guest artists who respond to the often-toxic atmospheres they inhabit, whether chemical compounds or informational spheres. The result is a reflection on the processes of passive absorption, both pleasurable and harmful, to which these works - and, by extension, we - are subject. Heralded by its title, somewhere between an illuminating beauty formula and a radioactive one, *Sérum Radiance* (Radiance Serum) wafts in an area of confusion between care and poison.

Réserves (ground floor):

Pierre Allain, Dora Budor, A.K. Burns, Rina Cho & Nozomu Matsumoto, Cally Spooner, P. Staff and Didier Trenet.

Chaufferie (1st floor) :

Andrés Baron, Andrea Blum, Katharina Bosse, Nile Koetting, Sasha Litvintseva & Beny Wagner, Ken Lum, Arash Nassiri, Jürgen Nefzger, Yuri Pattison, Agnieszka Polska, Alex Quicho and Yuyan Wang.

Sérum Radiance (Radiance Serum) is part of the curatorial project *The Well-tempered*, instigated by Jade Barget and produced in collaboration with Saki Hibino. *The Well-tempered* explores imaginary atmospheric changes through exhibitions and evening performances held in both Paris and Berlin.

Joue ou Perds (Play or Lose) Curator : Céline Poulin

An institution that is receptive to its environment is a dynamic institution that welcomes the diverse individuals that make it up (artists, teams, audiences, governance, etc.) and creates a sense of togetherness. This means putting in place mechanisms, i.e., rules that enable us to share a language, places and emotions. Indeed, the relationships between individuals and between humanity and the world take shape as fiction. We function as if, «as one», as if we were one. This exercise is at the heart of co-creative, participatory or collaborative artistic practices, which may involve the public, amateur groups or friends. The position and status of each person, individual and collective narratives, processes of exchange, giving and counter-giving all combine to create something together... The «play» sign in Claude Closky's *Joue ou Perds* (Play or Lose) invites us to roll the dice almost ad infinitum, with no possibility of winning, like the gift theorised by Marcel Mauss. The aim is not to win, but to participate in a collective fiction. This section, which will evolve and will be activated throughout the exhibition, brings together other works from the collection and beyond, exploring the mechanisms of play, education and transmission... This multi-stage chapter is being developed with users of the Frac, local partners, neighbourhood residents and cultural partners, combining professional and amateur practice. The voices of everyone mingle to describe the world.

Réserves (1st floor) :

First stage, from 15.10 to 18.11.23:
Ismail Alaoui Fdili, Andrés Baron, Eva Barto and Sophie Bonnet-Pourpet, Ulla von Brandenburg, Laura Burucoa (in collaboration with Shveta Lebonheur, Sara Bouazzaoui, Yasmine Kicha), Chloé Serre, Chloé Serre creating with Tom Cazin, Ève Gabriel Chabanon, Claude Closky, Lola González, Laurent Grasso, Anouchka Oler Nussbaum, Marie Preston, Harilay Rabenjamina, Johanna Rocard, Liv Schulman, Lauren Tortil and Rehana Zaman & Liverpool Black Women Filmmakers.

Second stage, from 25.11 to 16.12.23:
exhibition of FoRTE #5 winners (Île-de-France Regional Fund for Emerging Talent) L. Camus-Govoroff, Nina Chalot, Lucie Douriaud, Camille Juthier, Jacques Ligot, Winnie Mo Rielly, Gabriel Moraes Aquino

Third stage, from 6.01 to 24.02.24: Vote today (until 18.11) for the works you would like to see exhibited here tomorrow: choose your 3 favourites works from all those on show on this floor and those on display in the Fiminco Foundation Chaufferie!

Chaufferie (2nd floor):

Éric Baudelaire, Mathis Collins, Ad Minoliti, Bruno Persat, Bruno Serralongue and Shimabuku.

Apprendre et s'enfuir (Learning and escaping) Curator: Daisy Lambert

Daisy Lambert was inspired by the Afrofuturist science fiction novel, *Dawn* (1987) by Octavia E. Butler, 1st volume of the trilogy *Xenogenesis*.

In *Dawn*, the author depicts a post-apocalyptic world where human beings have all but disappeared in a great and murderous war. Only a few are saved by a technologically and sensorially more advanced alien species, the Oankali. The novel uses random clues to conjure up the world before, the world of 'twilight'. Plagued by numerous crises and climatic, technological and social disasters, this world is collapsing, gradually becoming uninhabitable for everyone. The first part of the exhibition looks at these events to better understand the potential causes of humanity's demise.

Dawn, on the other hand, is the world beyond, the one we haven't yet experienced. A world full of hope, fear and renewal, redefining human and inter-species links. Octavia Butler suggests that humanity can only survive by adapting to radical change. She gives substance to the notion of otherness in her novel, urging humanity to post-humanise itself, transcend its organisational patterns and perhaps submit to higher forces to survive. While Octavia Butler emphasises both the dystopian dangers and the utopian potential of the metamorphosis of humanity, artists, through their practices, play a part in writing these possible futures. They are thinking up new forms of life, new identities, new symbioses and new modes of exchange and transmission.

Both parts of the exhibition, 'Dawn' (in the Chaufferie of the Fondation Fiminco) and 'Twilight' (in the Réserves of the Frac Île-de-France), are set against each other to highlight the enduring dynamics of power and dependency and the desire to emancipate oneself from them in all forms of society.

Réserves (2nd floor):

Stéphanie Brossard, Victor Burgin, Bady Dalloul, Inès Di Folco, Wiame Haddad, Tirdad Hashemi / Soufia Erfanian and Kapwani Kiwanga.

Chaufferie (ground floor):

Luisa Ardila Camacho, Azzeazy, Fred Deux, Lana Duval, Xiao Fan, Renée Green, Byong Jin Koh, Josèfa Ntjam, Nygel Panasco and Philippe Poupet.

1. Afrofuturism is a group of artistic, literary and intellectual works, first produced by Afro-Americans and then by the African diasporas. In the science fiction novels of this genre, the protagonists take steps to organise themselves and think about their future, building a vision of the world that will emancipate everyone, particularly through the use of new technologies.

Mes mensonges sont aussi les vôtres
(My lies are also yours)
Curator: Camille Martin

“A mysterious painting is stored in the reserves of the FRAC Île-de-France. *Énigme 17*, painted by Jacques Monory in 1995, depicts a crime.

What is it?

Who did it?

How and why was it committed?

The works in the exhibition are the clues to this investigation. It's up to us all to examine them carefully and come up with the interpretations we need to solve the enigma.

Like Jacques Monory, I have a passion for detective stories. There is something particularly exhilarating about the way they are told: the initial mystery sparks my curiosity, the analysis of the clues appeals to my logical mind, and the solution at the end is satisfying. This cleverly structured narrative initiates a game. In literature as much as in film, these stories encourage readers and viewers to enjoy what is visible. The aim is to meticulously observe what is there before our eyes, sometimes hidden, with the quest for truth always in mind.

Like thrillers, the works in this exhibition play with reality and the illusion of reality. Despite the figurative nature of the paintings exhibited and the supposed truth of the photographic medium, these pictures have an air of mystery about them that is conducive to inventing stories.

By introducing a fiction based on the work of Jacques Monory, I'd like to draw a parallel between the work of a younger generation of artists and the Narrative Figuration movement which, from the 1960s onwards in France, initiated a revival of figurative and narrative painting, in contrast to the hegemonic abstraction of the time. In response to the political, social and cultural protests of May 1968, the painters of the Narrative Figuration

movement called for a mandatory return to representations of the real, to better enable them to rebel against reality. Jacques Monory broke away from this realist injunction, shrouding it in fiction to convey the violence of the world.

The artists in this section, like Jacques Monory, challenge the limits of the visible by depicting in painting and photography narratives with tangible tension.

I invite visitors to investigate the works of art by plunging them into the heart of a detective story. The exhibition becomes a space for simulations and speculations, where everyone is invited to create their own thriller.

For all that we see or seem, is a dream within a dream. ”

Camille Martin

Réserves (2nd floor):

Safouane Ben Slama, Abdelhak Benallou, Adam Bilardi, Jean-Luc Blanc, Bruno Carbonnet, Shuo Hao, Mayssa Jaoudat and Sophie Varin.

Chaufferie (ground floor):

Safouane Ben Slama, Abdelhak Benallou, Adam Bilardi, Nina Childress, Lynne Cohen, Eric Corne, Livia Deville, Jenny Gage, Shuo Hao, Pati Hill, Mayssa Jaoudat, Emilie Pitoiset, Wolfgang Tillmans, Sophie Varin and appearance of *Énigme 17* from Jacques Monory.

1. Title of a work by Jacques Monory, extract from a poem by Edgar Allan Poe (1809- 1849), *A dream within a dream*.

Rendez-vous*

WEFRAC program Saturday 18.11.23

The Remaining Observant

Performance

Sound walk with artist Lauren Tortil

At 2:30 pm, 3:30 pm and 5 pm

Places limited, registration required :
reserves@fraciledefrance.com

Two-way tour

Tour of the exhibition with director and
actor Nicolas Heredia.4pm

No reservation required

FoRTE

Saturday 25.11.23

Opening of the FoRTE #5 exhibition
(Fonds Régional pour les Talents
Émergents de la Région Île-de-France) on
the 1st floor of Les Réserves.
Starting at 2pm

Children's events

Saturday workshops

Visit *Explore the collection!*

Every Saturday, for adults and children.

4pm - 5pm

No reservation required

Vacation workshops

Mystère au Frac

Wednesday 25.10.23

For adults and children aged 6 and over
2:30 pm - 4:30 pm

AGENCY, le jeu

Thursday 02.11.23

For adults and children

2:30 pm - 4:30 pm

Free workshops at inscriptionreserves@fraciledefrance.com

Special WEFRAC workshop:

The Gift Society: a game created by artists

Eva Barto and Sophie Bonnet-Pourpet

Saturday 18.11.23

3 pm - 4 pm

Free, on inscriptionreserves@fraciledefrance.com

*Free appointments

Practical information

Frac Île-de-France, Les Réserves, Romainville

43 rue de la Commune de Paris
93230 Romainville
+33 1 76 21 13 33 > fraciledefrance.com

Wednesday to Saturday, 2pm to 7pm
Public opening on 15.10.23
Special opening on Sundays 05.11.23, 14.01 and 04.02.24, from 2pm to 7pm
(vernissage and opening of the Komunuma galleries)
The Reserves will be closed from 20.12.23 to 06.01.24
Free admission

Fondation Fiminco

43 rue de la Commune de Paris
93230 Romainville
+33 1 83 75 94 75 > fondationfiminco.com

Access

Subway

Bobigny-Pantin Raymond Queneau (line 5)
Take avenue Gaston Roussel / Route de Noisy-le-Sec
then left on rue de la Commune de Paris

Bus

Line 318 or 145
Stop Louise Dory

Vélib'

Gaston Roussel – Commune de Paris

President of Frac Île-de-France : Béatrice Lecouturier
Director of Frac Île-de-France : Céline Poulin

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