

Vieilles Coques & Jeunes Réefs

16.03 - 21.07.24

Le Plateau

Les Réserves

Offsite



What's left of me, in me and around me, but these breathless, bruised and wounded bodies? The bark penetrating my skin. My leg dragging. My things are here somewhere...more effort. A bit more effort. And yet I feel the warmth, the desire of the body of water to pierce my skin, hands joining to lift me... shared labour, perhaps more a desire.

Support that's shaky, patchy, technological, human or otherwise.

Something to enable my words to emerge, to accompany my gestures, to simply stand there in front of you. To sense the tensions that energise our bodies... And if I can't do it alone, then I'll wear costumes, use voices, crutches, and let the filaments run beneath my skin, turning me into a tree, a rock, a machine or, perhaps, a planet. Maybe then we'll be able to move forward.

Her body alternately stretches and retracts. Sometimes ingests, sometimes digests. Sometimes active, sometimes resting. Looking forwards and backwards. She goes back and forth in time. She moves, but with whom, from where and to where? She sees with her skin. She senses with her eyes. She highlights the reliefs of textures, materials and inscriptions. She makes the ephemeral physical. She forges dialogues with a range of entities via channels and networks of perception, exchange and co-creation. She invents gestures, exercises, practices and experiments that suggest that attention can be shifted, and transformations initiated. But who is she? Her appendages are infinite, for she can summon up images that are absent or dead. She has an ancient heart, and the spectre of science fiction lurks in her recesses. The queen of the deep that cannot be anticipated and regenerates without asking for permission. Tracing her skeleton.

Céline Poulin & Alicia Reymond, curators

Scenography

régis bagdassarian et rita elhajj

The way in which the works are presented and interact is based on a scenographic interpretation of the carrier bag theory of fiction^[1] by the American writer Ursula K. Le Guin, in a structural reflection that constructs narratives of assemblages, supports, articulations, shifts, imbalances and tensions. The scenography, designed by rita elhajj and régis badgassarian, encourages us to rethink the role of central elements that are rigid and indissociable from the architecture they support, such as the load-bearing pillars, while highlighting how the works retain their own autonomy, both within this scenographic body and within the institution itself.

^[1] The text translated into French is available online: <https://www.terrestres.org/2018/10/14/la-theorie-de-la-fiction-panier/>

Le Plateau





Robin GIROD
Digital Analog Ballad
2024

Robin was born in 1981 in Geneva. He lives and works in Geneva (Switzerland).

Digital Analog Ballad is a sound installation designed specifically for *Old Hulls and Young Reefs*. Using the sound space linking the two exhibition sites as a basis for composition and inspired by the shifts from analogue to digital material, the artist placed analogue synthesizers on this field recording of ambient Parisian sounds and heartbeats. By inverting the durations of the journeys made on foot or by metro between Le Plateau and Les Réserves, the piece explores the vagaries of time dilation. A soundtrack, then, of time extending and retracting, of distances compressed or spread out, for an Sci-Fi symphony of analogue instruments that is finally converted to digital, via Bluetooth speakers and QR codes.

Sound installation, 1 h. 20 min. 12 sec
Sound engineer: Jennifer Gros

Courtesy of artist



Jimmy BEAUQUESNE
Purpose, Episode 1, Closer to them
2020

Jimmy Beauquesne was born in 1991 in Paris (France).
He lives and works in Ivry-Sur-Seine (France).

The drawing *Purpose, Episode 1, Closer to them* is part of a wide-ranging project by the artist, which began with writing, with Manon Klein, a fan-fiction script featuring a young man with celebrities - in this case, Justin Bieber. As for what is going on between these two protagonists - is it a companionship ritual? Another form of support? - visitors are free to speculate about the bond that unites them, just as the artist fantasises, speculates and pushes ever further the notion of the double, somewhere between subject and object of desire. Another important figure in Jimmy Beauquesne's work is the parasite. The three works presented at Le Plateau are to be experienced in the light of the other pieces that surround them, with the idea perhaps of imagining what they bring to each other or, on the contrary, take away from each other.



Clara PACOTTE
Les Aventures de Maboule
2024 - en cours

Clara Pacotte was born in 1992 in Paris. She lives and works in Paris (France).

The Adventures of Maboule follows the exploits of her eponymous protagonist, a trobairitz (female troubadour) from a rural, deindustrialised future. The stories she tells are made to disappear, she thinks, and carried in the audience's pockets, they gradually fade away when touched and bathed in light. Maboule creates her own stories, those of the women she meets, and the legends she learns from the landscapes she travels through. She is an archivist of fables.



Ketty STEWARD et L.M. CANTORI
Le Meilleur de l'humanité
2024

Ketty Steward was born in Martinique in 1976. She lives and works in the Paris region.

L. M. Cantori was born in Amsterdam (Netherlands) in 1983. He lives and works in Geneva (Switzerland).

The Best of Humanity is a sound piece based on Ketty Steward's short story of the same name, published in her collection of short stories *Saletés d'hormones et autres complications* (Goater, 2023). In this story, Anaïs Delacre makes the painful discovery that the standards of bodily performance to which she thought she belonged are not so clear-cut when she comes face to face with other identities.

Music box
Text: Ketty Steward
Voices: Grace Seri, Ketty Steward, L.M. Cantori
Recording, Studio Belleville

Courtesy of artists
Produced by
Frac Île-de-France



Camille JUTHIER
Do you remember ?
2024

Camille Juthier was born in 1990 in Sainte-Colombe (France). She lives and works in Aubervilliers (France).

Are we looking at a disproportionately large bed or a boxing ring?

Camille Juthier collaborates with Dauphin Gallo, a boxer and guitarist. Together, they may be looking for a new therapy, a shared vibration, through sound and movement, to gently ease into their pain. Visitors are invited to enter this space of sensory experimentation, which is experienced as a landscape to be explored horizontally, where care, defence and combat merge.

The artist brings together several layers of material, set in motion by massaging robots, fans and vibrating speakers. Do they encapsulate images and memories where emotions surface, conjuring up subterranean, even traumatic memories that can be unlocked by gestures?

Take a
seat!



Installation: various materials
Motion design : Bérénice Golmann
Sound work : Ugo Ballara

Courtesy of artist
Produced by
Frac Île-de-France



Eglė BUDVYTYTĖ
Songs From the Compost:
Mutating Bodies, Imploding Stars
2020

Eglė Budvytytė was born in 1981 in Kaunas (Lithuania). She lives and works between Vilnius (Lithuania) and Amsterdam (Netherlands).

In the video work *Songs From the Compost*, several characters walk through the pine forests and sand dunes of the Curonian Spit (Latvia). The bodies wander, do they want to merge with the nature that surrounds them? Sleepy, sick, mutating, the characters seem to be struggling to survive in a soothing, idyllic environment. Over these images, a transformed, almost robotic voice tells an ode to decomposition and a return to nature. A cross between performance and dance, Eglė Budvytytė conjures up the strangeness of the life cycle and the connection between the various bodies that make it up.

Transcription of text, QR code
(Transcription also available on request from our team)

Colour video, 28 min.

Frac Île-de-France
Collection



Alex AYED
Sans titre (23 kg)
2015

Alex Ayed was born in 1989 in Strasbourg (France). He lives and works between Paris (France) and Tunis (Tunisia).

Untitled (23 kg) consists of a sports bag filled, surrounded and covered with sand. The artist's name is embroidered on the bag like a brand. The title, *23 kg*, corresponds to the maximum baggage weight permitted by low-cost airlines. Is this an autobiographical account of the artist's trip to Tunisia (sand of this colour is found only in the Sahara)? Or a nostalgic evocation of an abandoned object? Does this displacement of sand suggest the more political and collective question of displacement and the challenging of borders? Or the futility of the physical effort of a body destined for entropy?

3-dimensional work, installation
Travel bag in green screen-printed fabric embroidered with yellow thread, «Iberia» plastic travel label and Sahara sand

Frac Île-de-France
Collection



Jimmy BEAUQUESNE
Swamp Fizzling
2022

Jimmy Beauquesne was born in 1991 in Paris (France). He lives and works in Ivry-Sur-Seine (France).

In this drawing, bodies are bridging the gap. The artist shows us a pose that combines play and gymnastics, as children often do. A contortion found in Eglė Budvytytė's *Songs From the Compost*, the sound of which can be heard around this piece. The image or metaphor of bodies that turn inside out, of reversible bodies, is central to this exhibition - a point also demonstrated, for example, by Bruno Botella's sculpture, *Oborot* - and should be linked to Ursula K. Le Guin's *Carrier Bag Theory of Fiction*, which calls for a reversal of the dominant storytelling that glorifies heroes in favour of revaluing the stories of protagonists who have made up stories from/within the shadows.



Garance FRÜH

Coquille

2022

L'attraper et l'éclore

2023

No more bruises

2023

Garance Früh was born in 1992 in Strasbourg (France). She lives and works in Paris (France).

Through her sculpture and installation work, Garance Früh diverts industrial objects used to protect the body - in particular sports equipment - from their original purpose by adding supposedly contradictory attributes to them, often derived from childcare, to form a new kind of non-functional armour-carapace. Combining physicality, intimacy and eroticism, the shift is never very far away, between strength and gentleness, tension and relaxation. Garance Früh explores the open boundaries of the body as a terrain where social, political and material forces confront each other.

Glazed ceramic, plastic, metal and fabric dog ball

Courtesy of artist

Glazed ceramic, plastic and baseball glove

Glazed ceramic and metal

Courtesy of artist



Taus MAKHACHEVA
Quantitative Infinity of the Objective
2019

Taus Makhacheva was born in 1983 in Moscow (Russia). She lives and works in Dubai (United Arab Emirates).

Quantitative Infinity of the Objective turns the exhibition space into a gymnasium where sports equipment appears in non-standard shapes and sizes, losing its purpose in the process. The soundtrack features a series of authoritarian clichés used in institutional and private spaces. Outside its familiar context, the obsessive and traumatic aspect of language is amplified, revealing paralysing ways of communicating that are charged with passive aggression. The work reflects on the idea of detachment, healing and resistance to current social models.

A transcript of the text is available on request from our team.

Installation: various materials and sound
Text: Ilmira Bolotyan, Kristina Chernyavskaya
Sound creation: Denis Dronov, Alexander Khokhlov, Night Production Studio
Sound production in French: Kupi Golos
Illustration: Sarolta Szanto
3D visualisation: Anton Kirillov

Research: Kristina Chernyavskaya, Andrey Efits, Sumi Hayashi, Chris Obermeyer, Medeya Margoshvili, Haruka Shibata, Zoya Schmitt, Kseniya Skorytchenko, Leo Trotsenko
Special thanks to Tatyana Kochubinska

Production: Maxim Lokhanko, Maxim Nosov, Igor Pastukh, Kristina Chernyavskaya, Elena Torop, Leo Trotsenko, Frac Île-de-France: drawings and soundtrack

Commissioned by Pinchuk Art Centre (2019), co-produced by Pinchuk Art Centre (2019), Yokohama Triennale Organising Committee (2020), Jameel Arts Centre (2022), Frac Île-de-France (2024).
Adaptation of the original installation



Isadora NEVES MARQUES

The Ovary

2021

Isadora Neves Marques was born in 1984 in Lisbon (Portugal). She lives and works between Hong Kong (People's Republic of China) and Paris (France).

This short film is part of Medieval Bodies, a series of films by the artist addressing contemporary issues surrounding reproduction and gestation outside biological norms, fears of artificiality in biotechnology and the fluidity between human and non-human bodies.

Somewhere between science fiction, autofiction and research, *The Ovary* tells the story of a gay couple's attempts to reproduce using an ovarian implant. Imbued with an intimate, sensory relationship with the images and accompanied by a cover of Lana Del Rey's pop song *Let me love you like a woman*, *The Ovary* explores the multiplicity of identities and relationships between human beings and the questions they raise.

A transcript of the text is available on request from our team.

16 mm film transferred onto video, 5 min., stereo

Originally
commissioned by the
Liverpool Biennial
Courtesy of artist and
Galleria Umberto di
Marino



Bruno BOTELLA

Oborot

2012

Bruno Botella was born in 1976 in Sarcelles (France). He lives and works in Kyoto (Japan).

To create this sculpture, Bruno Botella coated his skull with silicone to make a mould. As it dried, the silicone paste caught in his hair, which he had to cut. The resulting mould is turned upside down to reveal the hair, thus presenting the facial orifices in negative.

The indistinction between inside and outside is reminiscent of a werewolf, an anthropomorphic creature who, by turning his skin inside out, realises it is an animal.

Silicon, hair

Frac Île-de-France
Collection



Hatice PINARBAŞI
SOS
2023

Hatice Pinarbaşı was born in 1993 in Pierrefitte-sur-Seine (France). She lives and works in Pantin and Pierrefitte-sur-Seine (France).

The works *SOS* and *War* (exhibited at Les Réserves) are both part of a series of oil paintings on crutches that the artist began in 2019, changing the way we look at paint, the material and its medium, as well as at sick, damaged or disabled bodies that remain active despite everything. The letters and words that make up these portraits serve as metaphors, expressions and emotions that can be read on their faces. Until now, crutches have been used primarily to support the arms and legs of these wounded but resilient portraits, echoing the immigration history of the artist's Kurdish family. In this exhibition, the artist presents these works for the first time, in which the crutches act as spokespeople, initiating a new language.



Ceylan ÖZTRÜK

Room X

2024

Room Y

2024

Ceylan Öztrük was born in Istanbul (Turkey). She lives and works in Zurich (Switzerland).

Room models hang vertically. With their function transformed, they look more like wall shelves or bedside tables. But folded and relaxed, rather than upright, they can't support any other object. Unable to hold or carry anything, they are not functional. As forms, they can only be themselves, requiring no vertical acceleration to repeat or reproduce themselves. In a new way, these pieces house ornaments – whether pierced, sewn, worn – in their own flesh; for they are themselves bodies. In short, a dream state for the artist.

These works are fragile, please don't touch them!

Silicon and mixed techniques

Courtesy of artist
Produced by
Frac Île-de-France



Jimmy BEAUQUESNE
Swirl Feelings
2022

Jimmy Beauquesne was born in 1991 in Paris (France). He lives and works in Ivry-Sur-Seine (France).

Swamp Fizzling and *Swirl Feelings* are both belong to the same series of works produced in 2022 as part of a duo show with artist Camille Juthier - *Swamps Feelings*, at Galerie 22,48 m². And what if *Swirl Feelings*, featuring a protagonist who seems to be driven - between pain and pleasure - by an almost cosmic energy that he regurgitates, also resonated with other works in the exhibition?

Zin TAYLOR

A structure for language onto an organic form 008

A structure for language onto an organic form 009

A structure for language onto an organic form 013

2011

Zin Taylor was born in 1978 in Calgary (Canada). He lives and works in Paris (France) and Brussels (Belgium).

In the series of photographs *A structure for language onto organic form*, Zin Taylor shows an arm in various poses with black and white stripes. The ensemble comprises a series of gestures that form an alphabet that, at first glance, is indecipherable, like a barcode. The body, and a fortiori the arm, is a fundamental intermediary in artistic practice. It is presented here as the subject and object of this creative power: that of translating thought into signs to construct a visual and artistic language. In the context of the Olympic Games, this language could be interpreted as a reference to sportswear, and in particular to referees.



Laure VIGNA
Dispersion
2018

Laure Vigna was born in 1984 in Saint-Rémy (France). She lives and works in Marseille (France).

Dispersion is a crude steel structure on which Laure Vigna hangs semi-organic forms with the satin finish of bioplastic and the stringy appearance of sisal (a vegetable fibre extracted from the plant of the same name). In this composition, the artist explores the codes of sculpture using balance, suspension, verticality and horizontality. These creations, made up of natural and artificial elements, are bound to evolve according to the thermal and hygrometric parameters of the environment. This phenomenon raises issues about the relationship between art and the living world and examines the conditions under which the work is perceived.

Les Réserves





Robin GIROD
Digital Analog Ballad
2024

Robin was born in 1981 in Geneva. He lives and works in Geneva (Switzerland).

Digital Analog Ballad is a sound installation designed specifically for *Vieilles coques & jeunes récifs* (Old Hulls & Young Reefs). Using the sound space linking the two exhibition sites as a basis for composition and inspired by the shifts from analogue to digital material, the artist placed analogue synthesizers on this field recording of ambient Parisian sounds and heartbeats. By inverting the durations of the journeys made on foot or by metro between Le Plateau and Les Réserves, the piece explores the vagaries of time dilation. A soundtrack, then, of time extending and retracting, of distances compressed or spread out, for an Sci-Fi symphony of analogue instruments that is finally converted to digital, via Bluetooth speakers and QR codes.

Installation sonore, 1 h. 20 min. 12 sec.
Ingénieure son : Jennifer Gros

Courtesy of 'artist



Nina CANELL
Neptune the Mystic
2010

Nina Canell was born in 1979 in Växjö (Sweden). She currently lives and works in Berlin (Germany).

This work is a ready-made (the appropriation of a manufactured object by an artist with a slight modification) bringing together the first and last pages of the score of *Neptune the Mystic*. This is the seventh and final movement of *The Planets*, composed during the First World War by Gustav Holst (an English composer from 1874 to 1934), which brings the musical work to a close with a long decrescendo of an a cappella women's choir. The artist presents us with the passage from one state to another, from sound to silence, based on an impressionist score that personifies the planets of the solar system.



Prune PHI
Monstre 1
2023

Otherword communication
2022

Rideaux
2021

Prune Phi was born in 1991 in Paris (France). She lives and works in Marseille (France).

The installation refers to the ancestral cult practised in Vietnam. According to this belief, in the afterlife, the deceased have no material possessions. It is up to the living to pass on what they need by burning objects. This ritual is the beginning of a conversation between the living and the dead, between the older and younger generations. Manufactured and marketed by *Otherword*, the fictitious company created by the artist, the replica computers and telephones - invaluable 2.0 communication tools - double the chances of a response.

A transcript of the text is available on request from our team.

Wood, paint, metal
Video, colour, sound, 16 min. 47 sec.
Satin

Frac Île-de-France
collection



Tracey MOFFATT
Invocations 10
2000

Tracey Moffatt was born in 1960 in Brisbane (Australia). She lives and works in Sydney (Australia) and New York (United States).

Invocations 10 is part of a series of thirteen silkscreen photographs by Australian photographer and filmmaker Tracey Moffatt. In a desert, a man appears to take flight on the back of a bent woman, while a bird flies through the sky. The mixed-race Aboriginal artist, brought up in a white working-class environment, combines personal archives with references to Australian history. At the frontier between photography and painting, Tracey Moffatt creates mysterious images blending intimate and historical narratives.



Jimmy BEAUQUESNE
Starstruck
2017

Jimmy Beauquesne was born in 1991 in Paris (Paris). He lives and works in Ivry-Sur-Seine (Paris).

For the artist, and in the imagination of the millennials who saw her become a superstar and then fall from grace, Britney Spears is a figure who has been publicly manipulated and made extremely vulnerable. Pushing pop culture references to their limits, the artist is interested in these media personalities who become malleable tools in the construction of identity, between familiarity and fiction. Is this slightly macabre but endearing doll sculpture a bad omen? What does it say? What is she trying to find by getting rid of her sweater? Her freedom? Her dignity? Her anonymity?

Embroidery on sweatshirt, bronze, plastic, make-up,
flash

Courtesy of artist



Eden TINTO COLLINS
A Pinch of Kola (saison 1)
2021

Eden Tinto Collins est née en 1991. Elle vit et travaille à Paris (France).

Eden Tinto Collins was born 1991. She lives and works in Paris (France).

In her video installation *A Pinch of Kola*, the artist presents one of four episodes in which her alter ego Jane Dark alternates between sitcom-style staging, musical performance, artist interview and urban wandering around the La Villette district (Paris 19th). Exploring notions of networks and interdependence, her video installation merges a codified virtual world with reality.

A transcript of the text and the translation are available on request from our team.



Colin SELF
*A Faboosh Scenar (Christeene, Jam, and
Charlene)*
2024

Colin Self was born in 1987 in Oregon (United States).
They live and work in Berlin (Germany).

The animated puppets *A Faboosh Scenar (Christeene, Jam, and Charlene)* form a light-hearted trio of unlikely Olympic personalities. These characters see their performative gestures - notably from the world of music or performance - (lip sync, shouting, sleeping, mosh pit*...) as Olympic activities destined for another world in which, perhaps, the traditional Olympic themes would have eventually broken down into sediment to enable strange new figures to emerge.

*mosh pit or area generally close to the stage for dancing the mosh, a derivative of the pogo.

Animated puppets: resin, acrylic paint, wigs, motor,
thermoformed vinyl

Courtesy of artist



Jeanne VICERIAL

Entité 1

2021

Jeanne Vicerial was born in 1991 in L'Isle-sur-la-Sorgue (France). She lives and works in Paris (France).

The sculpture *Entity 1* is a female figure consisting of a headdress, a bust made of woven ropes, and whose body ends with threads carefully combed into arabesques on the floor. This strange figure resembles both a warrior and a designer's mannequin. It is a ghostly presence, somewhere between a suit of armour and a floating body. While exploring the history of clothing, the artist also weaves together craft and anatomy: *Entity 1* is both body and garment. Dismembered, the bust has the rigidity of a suit of armour and the lower part the fragility of a simple curtain of fine thread, the inside of which is almost visible.



Hatice PINARBAŞI

War

2023

Hatice Pinarbaşı was born in 1993 in Pierrefitte-sur-Seine (France). She lives and works in Pantin and Pierrefitte-sur-Seine (France).

The works *War* and *SOS* (exhibited at Le Plateau) are both part of a series of oil paintings on crutches that the artist began in 2019, changing the way we look at paint, the material and its medium, as well as at sick, damaged or disabled bodies that remain active despite everything. The letters and words that make up these portraits serve as metaphors, expressions and emotions that can be read on their faces. Until now, crutches have been used primarily to support the arms and legs of these wounded but resilient portraits, echoing the immigration history of the artist's Kurdish family. In this exhibition, the artist presents these works for the first time, in which the crutches act as spokespeople, initiating a new language.

Oil on canvas on t-shirt and wooden crutches

Frac Île-de-France
collection



Isadora NEVES MARQUES
Gagging on a Ghost Limb
2024

Isadora Neves Marques was born in 1984 in Lisbon (Portugal). She lives and works between Hong Kong (People's Republic of China) and Paris (France).

Poetry is a recurring element in Isadora Neves Marques' practice. Her poems are often intricately woven together and tend to link autobiographical elements with political issues and speculative fantasy. In this specific installation for a window on the first floor of Les Réserves, she describes a dream that flirts with reality. The I Ching she mentions is an ancient Chinese divination treatise that has been commented on and reinterpreted many times over the ages. Initially a simple collection of omens, it became a genuine philosophical treatise that placed mutation as the central element of the cosmos. Through dreams or the figure of the ghost, Isadora Neves Marques develops a transient universe imbued with spirituality.

A transcript of the text is available on request from our team.

Vinyl on glass, varying dimensions

Courtesy of artist and Galleria
Umberto di Marino



Ibrahim MEÏTÉ SIKELY

The Five Marvelous Neighbors from the 5th Floor

2023

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

Five athletic figures hurtle through space. They are all wearing orange superhero-like jumpsuits bearing the number 5. Who are they and where are they going? This painting is typical of Ibrahim Meïté Sikely's work, which combines autobiographical elements with references to the world of manga, comic books and 19th-century Romantic painting. The result is the creation of a unique personal mythology that brings together current and future heroes.

Oil on canvas

Frac Île-de-France
collection



Garance FRÜH
Dreamer
2024

Garance Früh was born in 1992 in Strasbourg (France).
She lives and works in Paris (France).

Through her sculpture and installation work, Garance Früh diverts industrial objects used to protect the body - in particular sports equipment - from their original purpose by adding supposedly contradictory attributes to them, often derived from childcare, to form a new kind of non-functional armour-carapace. Combining physicality, intimacy and eroticism, the shift is never very far away, between strength and gentleness, tension and relaxation. Garance Früh explores the open boundaries of the body as a terrain where social, political and material forces confront each other.

Fencing mask, t-shirt, hair clips, protective shell, baby
nightlight, latex

Courtesy of the artist



Camilo RESTREPO

Cilaos

2016

Camilo Restrepo was born in 1975 in Medellin (Colombia). He lives and works in Paris (France).

Following a meeting with Reunionese singer Christine Salem, Camilo Restrepo created *Cilaos*, a work inspired by the traditional music of Reunion Island, Maloya, designed to bring together the living and the dead. The grainy image and the sounds of ritual chants enhance the otherworldly atmosphere. *Cilaos* is a quest, a journey into a dilated and elusive space-time. *Cilaos* is the name of a village on Reunion Island, set in the mountains in the heart of the island, where runaway slaves found freedom.

A transcript of the text is available on request from our team.

Video
13 min.

Frac Île-de-France
collection



Hedwig HOUBEN
The Hand, the Eye, It and the Foot
2015

Hedwig Houben was born in 1983 in Boxtel (Netherlands). She lives and works in Brussels (Belgium).

In a filmed performance-conference, the artist presents the various protagonists made of plasticine, a pliable and reversible material, who develop in her hands and interact as she speaks, revealing the creative process as well as its final result.

The hand is a replica of the artist's hand, the eye is that of the creator, the 'it' is an indefinable and elusive flesh-coloured mass that wants to be created, while the foot is both clumsy and precise.

A transcript of the text is available on request from our team.

HD colour video, sound, modelling clay sculpture, wood and steel table
25 min. 1 sec.

Frac Île-de-France
collection



Clara PACOTTE
Les Aventures de Maboule
2024 - en cours

Clara Pacotte was born in 1992 in Paris. She lives and works in Paris (France).

The Adventures of Maboule follows the exploits of her eponymous protagonist, a trobairitz (female troubadour) from a rural, deindustrialised future. The stories she tells are made to disappear, she thinks, and carried in the audience's pockets, they gradually fade away when touched and bathed in light. Maboule creates her own stories, those of the women she meets, and the legends she learns from the landscapes she travels through. She is an archivist of fables.



Nicolas FAUBERT et Mona YOUNG-EUN KIM
Tempo Rubato
2024

Nicolas Faubert was born in 1991 In Libreville (Gabon). He lives and works in Paris (France).

Mona Young-eun Kim was born in 1988 in South Korea. She lives and works in Montpellier (France).

Two groups of young people, some visually impaired and some not, worked with the artists to translate the visual languages of the CAC Brétigny website and their everyday spaces into movement, sound and images. This interactive installation immerses us in the shared world invented from each of their individual perceptions. Guided by voices and vibrations, we travel through a space that transforms our understanding as the tempo changes. Touchable textures, diffracted images and virtual reality are all alternatives to the most common representations. They contradict the idea that there is only one perception of reality. This work invites us to experience other ways and rhythms of grasping what surrounds us, opened up by an understanding of disability as a source of creative potential.

Take a seat in the armchair and put on the headphones provided. The sculptures on the wall are meant to be touched.



Installation

Co-created with young people, teachers and educators from the IME Jean-Paul in Evry-Courcouronnes and the youth centre in La Norville.

Produced by Frac Île-de-France, in collaboration with CAC Brétigny, as part of the *Vieilles coques & jeunes récifs* regional programme proposed by the Frac for the Cultural Olympiad and the «Perceptions» project led by the CAC Brétigny.

Offsite projects

Vieille coques & jeunes récifs is part of the local project of the same name, involving a number of partner venues in the Île-de-France region.

> *Devenirs hybrides*, MuMo tour of Île-de-France, Normandie and Hauts-de-France with an exhibition designed by Frac Île-de-France from 3.06 to 27.09.24

> *Le Vacarme du cœur*, Laurie Charles solo exhibition at Domaine de Chamarande (91) from 25.05 to 22.09.24

> *La Chambre à échos: Vieilles coques et jeunes récifs*, at Centre d'art contemporain de La Ferme du Buisson, Noisiel (77) from 17.03 to 28.07.24

> *Sport en banlieue parisienne*, at Musée d'Histoire Vivante, Montreuil (93) from 18.05 to 29.12.24

> *Tempo Rubato*, Nicolas Faubert and Mona Young-eun Kim's work (presented at Les Réserves) collaborative project with CAC Brétigny, Brétigny-sur-Orge (91)

> *Du Cri au chant et Le Cadre au corps*, exhibitions and workshops in spring 2024 with Collège Françoise Héritier, Noisy-le-Sec (93) and Lycée Antoine de Saint-Exupéry, Créteil (94)

> Workshop with the Centre Inter-Médiathèque de l'APHP (75), with Garance Früh

Plus d'informations sur : fraciledefrance.com

Rendez-vous at Les Réserves*

Rendez-vous

Launch of *La Métropolitaine*

Saturday 04.05

A program of performances curated by
Alicia Reymond

* La Métropolitaine, the international contemporary art event for Greater Paris, organised in collaboration with the TRAM Paris/Île-de-France network from 4th May to 15th September 2024.

Nuit Blanche

Overdalse : the dance marathon

Saturday 01.06, from 2 pm to midnight

With Tony Regazzoni

Paris 1924 - 2024

Saturday and Sunday 06 and 07.07

Performances, workshops and encounters

Guided tours

Every Saturday at 4pm, for adults and kids, free admission, no reservation required.

Children's events

Workshops for kids & parents,

Ages 6 and up

Free admission, on reservation

Coques sportives*

Wednesdays 10.04 and 17.07

From 2.30 to 4.30 pm

Inspired by sports equipment, make prostheses that will make you look like a robot, an animal or a superhero.

Family bike ride*

Wednesday 17.04, from 2.30 to 5.30 pm

Ages 8 and up

After discovering the exhibition at Le Plateau, the group will cycle to Les Réserves for a snack followed by a hands-on workshop linked to the exhibition. On reservation (RDV at Le Plateau)

Parkour !*

Saturday 04.05 and Saturday 06.07

From 2.30 to 4.30 pm

Create sculptural obstacles, then try out your own athletic course !

Nuit Blanche*

Overdalse with the Kidz

Saturday 01.06, from 2 to 6 pm

During a festive afternoon, the Frac is transformed into a giant dance floor for a unique competition: the one who dances the longest wins!

Nouveaux étendards*

Wednesday 10.07, from 2.30 to 4.30 pm

How about reinventing the values promoted by sport? Children and parents will create fabric flags in the image of their new mottos.

*Free admission

Reservation for kids workshop on Reservio (or +33 1 76 21 13 33)



Rendez-vous at Le Plateau*

Rendez-vous

**Writing workshop with
Ketty Steward
and L.M. Cantori**
Juste une petite pièce

Wednesday 03.04
6.30 - 9 pm

The artist duo propose a speculative experiment based on our altered bodies, imagining possible futures.

**Guided tours curator-artists
Project Room**

Sunday 31.03, at 4 pm
Wednesday 15.05, at 7 pm

**Comics - Science fiction round-table
discussion**

Wednesday 03.07
7 pm (with a guided tour of the exhibition)

Authors and artists are invited to present their work on the mutations/transformations of the body, opening up the field of contemporary creation.

Late-night openings

First Wednesday of the month, open until 9pm

Guided tours

Every Sunday at 4 pm, for adults and children, free admission, no reservation required.

*Free admission

Reservation for kids workshop on Reservio (or +33 1 76 21 13 33)



More informations on fraciledefrance.com

Childrens' events

Wednesday workshops*
Out of the shell

From 5 to 12 years old, series of 4 workshops
05.06 / 12.06 / 19.06 / 26.06
2.30 - 4.30 pm

Using a variety of plastic techniques, the children will construct costumes, somewhere between finery and armour, to show off their personality traits.

Family bike ride*

Wednesday 17.04, from 2.30 to 5.30 pm

Ages 8 and up

After discovering the exhibition at Le Plateau, the group will cycle to Les Réserves for a snack followed by a hands-on workshop linked to the exhibition.

On reservation (RDV at Le Plateau)

Saturday workshops*

2.30 - 4 pm, From 5 to 12 years old
Workshops *Vieilles coques & jeunes récifs : Tentacular body*

13.04, 18.05, 15.06, 13.07

Children imagine and create extensions to their bodies to fly, camouflage themselves, change their voices and become their own creature!

Project Room workshops

20.04, 25.05, 29.06

Focus on the practices of artists in the Plateau's new prospective space

**Artist workshop
with Camille Juthier**

Over two days during school vacations, ages 6 to 12

08 ans 09.07, 10-12 am, 2-4.30 pm
Camille Juthier offers a workshop in sensory experimentation through the creation of hybrid objects, alone or in a group, somewhere between sculpture, costume and refuge.

Useful informations

Frac Île-de-France, Les Réserves
16.03 - 21.07.24

43 rue de la Commune de Paris
93230 Romainville

+33 1 76 21 13 33
reserves@fraciledefrance.com
www.fraciledefrance.com

From Wednesday to Saturday, from 2 to 7 pm
Exceptionnaly opened on Sunday 28.04, 26.05, 07.07, 21.07, from 2 to 7 pm (opening of Komunuma galleries)
Free admission

Frac Île-de-France, Le Plateau
16.03 - 21.07.24

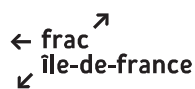
22 rue des Alouettes
75019 Paris

+33 1 76 21 13 41
plateau@fraciledefrance.com
fraciledefrance.com

From Wednesday to Sunday, from 2 to 7 pm
Late opening until 9 pm each 1st Wednesday of the month, except in May, late opening on 15.05.
Free admission

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

The Frac Île-de-France receives support from the Île-de-France Region, the Ministry of Culture - Île-de-France Regional Department of Cultural Affairs and the Paris City Council. It is a member of the TRAM network, Platform, a group of Fracs and Grand Belleville..



La Métropolitaine  Rendez-vous international d'art contemporain de la Métropole du Grand Paris  **La Métropolitaine**

and Paris en collaboration avec TRAM, réseau art contemporain Paris / Île-de-France | www.lametropolitaine.metropolegrandparis.fr | Expositions, performances, rencontres, installations, ateliers | 4 mai → 15 sept. 2024 | Un événement de la Métropole du Grand Paris en collaboration avec TRAM, réseau art contemporain Paris / Île-de-France

LA MÉTROPOLITAINE IS ORGANISED BY:



IN COLLABORATION WITH:



WITH THE SUPPORT OF:

