

Mathilde Denize

Camera Ballet

25.09.25 - 11.01.26

Presse guided tour
Opening
Curator

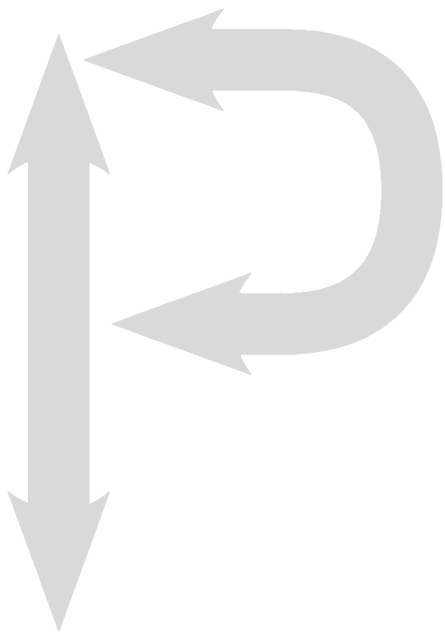
Tuesday 23.09.25, 5:30 pm
 Wednesday 24.09.25, 6-9 pm
 Céline Poulin

LE PLATEAU, Paris

Open from Wednesday to Sunday, from 2 to 7 pm

Late opening each first Wednesday of the month until 9pm

Free admission



Mathilde Denize, *Sound of Figures*, 2025. Photo: Erwan Fichou
 © Mathilde Denize / Adagp, Paris, 2025. Courtesy of the artist and Perrotin Gallery



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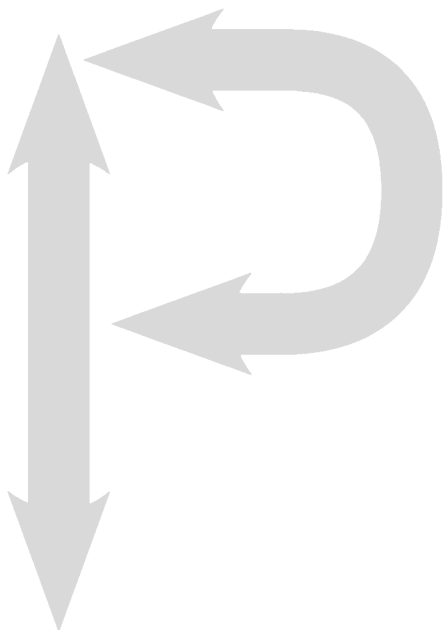
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From 25th September 2025 to 11th January 2026, the Frac Île-de-France will be hosting Mathilde Denize's first solo exhibition at an institution in the Paris region, for which she will be taking over Le Plateau. Denize's artistic practice combines painting and sculpture – which she considers inseparable – with installation, video and performance. She has developed a unique body of work in which forms are born of assembly, transformation and recycling. Her paintings, which often resemble garments or costumes, are both pictorial surfaces and portable objects, existing on the border between painting, volume, and scenography.

She cuts up her old canvases and attaches fragments of found materials and discarded objects to them. Her cutting and editing techniques are reminiscent of filmmaking. This personal archaeology results in hybrid works: costumes without bodies that are somewhere between armour and camouflage; floating silhouettes; and suspended figures. Paradoxically, the absence of the suggested bodies reinforces their presence. The elusive figures blend into the surrounding colour like a halo, creating a special aura around them.

Mathilde Denize stages her paintings, transforming them into authentic "theatrical tableaux."

Through her installations, she creates spaces for perception rather than narrative, encouraging us to explore shapes and sensations.

Camera Ballet is an immersive experience in which visitors move amongst object-paintings, textile sculptures, videos and performative devices, many of which have been created specially for this exhibition. Mathilde Denize creates a theatrical display of materials and presences, a kind of silent choreography in which forms come to life.

Camera Ballet encourages us to perceive things differently, to allow our gaze to wander and to set it in motion, and to bring transient forms and figures to life.

Mathilde Denize was born in Sarcelles, France, in 1986. She graduated from the École nationale supérieure des Beaux-Arts de Paris in 2013. She works in Saint-Ouen. Represented by the contemporary art gallery Perrotin, she has recently exhibited her work in New York and Shanghai. Her work has been shown in solo and group exhibitions in France and internationally. She was an artist-in-residence at the Villa Médicis from 2020 to 2021.

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Interview between Mathilde Denize, Céline Poulin, Isabelle Fa- bre & Zachary Vincent*

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Céline Poulin: I first came across your work, Mathilde, at the Villa Medici. This was at the same time as your very first exhibition at the Perrotin gallery – your first group show. Just like falling in love, falling in love with a work of art is hard to fathom. Coming across a work of art for the first time can be a bit like falling in love at first sight. Why it happens we don't really know, but then we start to analyse it and try to find explanations. In this interview, we're not just going to talk about our love for your work but also explain and dissect your artistic practice in order to spread the love.

For me it was love at first sight, and I wanted to exhibit a painting at Le Plateau. However, it couldn't be just any painting because my curatorial work focuses very much on use. I am very interested in how the public 'uses' art. 'Use' is not an idea of utility, but of engaging with the work. There is the viewer's experience, but also the artist's intention, painting that challenges the status of the work. **Painting in perpetual motion and perpetual search of identity**, which corresponds to my perception of an artistic institution that must never become static but must always be moving forward and questioning itself.

Zachary Vincent: Firstly, could you tell us about your creative process? How do you go about creating your pieces? Do you start with a material, an image or a gesture? How does the initial idea take shape, and how does it evolve?

Mathilde Denize: The starting point should be to **reuse** the work, not distort it. This involves taking what has already been done and transforming the unsatisfactory parts. Even an exhibited piece can be transformed again later. The guiding thread of my practice is the question of identity and the **'non finito.'** My work revolves around painting on canvas, a practice that today takes many different forms.

Isabelle Fabre : If creation always begins with a process of re-creation, is the hand that appears in many of your works a clue to this re-creation, this ongoing process?

M. D.: Yes, the hand could be that. I don't know if it's intentional or not – I can't say that it is. However, the hand is the only figurative clue I can identify because the bodies are otherwise quite undefined and genderless. The **mannerism of the hand** in painting is something that has always fascinated me. It always indicates an intention. There is also something puppet-like about hands. They are a common thread linking what is held, what is done and what is shown.

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I had the idea of using hands before I started painting, after watching Robert Bresson's film *Pickpocket*.¹

I found the images in this film fascinating because of **the way the hands connect the bodies**. Drawing parallels with my own work was interesting.

Z. V.: You have created numerous new pieces for this exhibition, and you will also be creating a **mural** on site.

How did you conceive this body of work in relation to the exhibition venue?

M. D.: Le Plateau provides me with a giant stage on which to **bring to life characters** that rise from the earth, such as Titans or Golems.² I think frescoes are a way of connecting. It's a question I hadn't necessarily asked myself before. When I installed sculptures and paintings opposite each other, the connection and journey weren't always obvious.

I hope that, rather than being a fresco, this frieze will help us create a stronger **connection between what is on the wall and what is in the space**.

C. P.: Le Plateau is also designed like a stage, as if the visitor's gaze or a camera were moving around. The way the works are installed creates the impression of a **tracking shot** or **visual journey**. This reflects your interest in cinema.

Z. V.: I had a question regarding this idea of tracking shot. There is an element of storytelling in your installations. Do you consider your work to be narrative-based, and if so, how do you construct this **narrative dimension** in the exhibition space?

M. D.: Yes, we really went with that idea, and I think it was Céline who alluded to it. Generally, the less narrative I use, the better. It's as if it's magic that happens at a certain moment, and I like the fact that it belongs to everyone. This is why I like the idea of the **viewer creating the work** – it's a well-known concept, but one that often proves true. During our discussion, I believe I mentioned Dziga Vertov³ and *Man with a Movie Camera*. Céline then came up with the idea of a camera ballet. In *Man with a Movie Camera*, at a certain point, the camera becomes an extension of the body – a camera-pen, if you will. The idea is that the camera becomes an extension of the hand and body, a small tool that allows you to look at the world and turn it into a stage, a giant tracking shot – something very optical.

1 *Pickpocket* is a major work by the filmmaker Robert Bresson (1901–1999) and was released in 1959.

2 In Jewish mysticism and mythology, a golem is an artificial being, typically formed from clay, which is created through alchemy and the Kabbalah to serve its master.

3 Dziga Vertov (1896–1954) was a director and theorist of avant-garde cinema. He founded the Kinoks-Revolution manifesto and wrote *Man with a Movie Camera*.

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C. P.: He was the one who came up with the idea of editing and narration arising from the succession of images. We really thought about things that way. Like **film editing**.

I. F.: The **visitor's body** is the missing piece that completes the work.

M. D.: It **gives meaning and connects** everything. It is therefore interesting that there is a performance and that the bodies staged by Armin Hokmi⁴ (performance in the Plateau space on 11/10/25), with their subtle movements, restore a sense of connection to the exhibition. The costumes are empty shells, and it is intriguing to see the physical presence of the viewer in front of them.

I. F.: Do you feel that your painting truly comes to life when it is featured in a performance?

M. D.: We'll see. The first time I staged a performance, I did so with a kind of naivety that suited me very well. It was great fun to recreate scenes with costumed characters and bodies covered in paint. But with Armin, it's different because the bodies and gestures are much more prominent. We're not just creating an image; we're engaging with the work. It'll be an experience, and it's wonderful to have an opportunity to try it out. For now, I don't know how it will turn out.

Z. V.: Of course, there is the relationship to the body, but more generally, I am interested in your relationship with **materials**. What materials do you use in your work?

M. D.: I have used my old paints a lot, and now I approach the canvases differently. For this exhibition, I painted individual canvases which I then sewed together to create shapes. It is important to reiterate that I do not choose the materials or colours I use, but use whatever is given to me. These are old paints that were used on **film sets** and were going to be thrown away. I really like the idea of not choosing my own palette, not buying paints and not going to a paint shop. This approach has allowed me to **demystify painting**, enabling me to use it more freely without fear of failure. I now have colours that I would never have chosen myself, such as ultra-bright pigments and glitter. I used to be restrained and conservative with my palettes, using sombre colours. Most of the paint is water-based, and I also have formulas for special patinas from master film painters.

C. P.: Were you a scene painter?

4 Based in Berlin and Oslo, Armin Hokmi is an artist working in performance at the intersection of theatre and dance. He began his artistic research in 2009 as a performer in an independent theatre in Rasht, Iran.

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M. D.: I worked as part of a team of set painters in advertising and film for five years. Our work involved repainting large houses in white, restoring them to their original colour scheme or applying marble patinas.

C. P.: And what about the choice of materials, such as press studs? Does that stem from your **relationship with fashion**?

M. D.: I've never really been into fashion. Rosalie, my assistant on this project, and I discovered that the pressure technique was fun and easy to use. I really like the pattern it creates. Once we had the idea, we used it a lot, which enabled us to create many different shapes. It's like jewellery.

C. P.: Have you considered unclipping the shapes so that they can be reused?

M. D.: I considered it, but it's rather fragile. The fragility of this material always limits its use. Velcro isn't perfect – there will always be creases. You can't have something manufactured. Even though the pressure brings a little solidity to the sculpture, you can still feel the hand, the hesitation and the fragility.

C. P.: Do you want to create this fantasy so that we might think it could be removed?

M. D.: The idea is to create a puzzle made up of pieces. A puzzle picture.

Z. V.: How exactly does fashion influence your work? Is it a subject that interests you, one that you pay attention to, or one that inspires you? The question of fashion arises: getting dressed, photo shoots, shapes, jackets.

M. D.: Fashion is everywhere. I'm interested in it, of course, but I don't actively follow trends. I'm more interested in **clothing** itself. Rosalie's expertise as a pattern maker and fashion designer brought other issues into play. She asked me questions about clothing and guided me towards different finishing techniques. Now we're talking about three-dimensional costumes that can be worn and are more durable than before. This is real patternmaking and design work.

Z. V.: I would like to talk to you about the **free practice space** that you created with Céline. Could you explain how it works, what can be done there and how you came up with the idea?

M. D.: Our idea is to create a dressing room where people can dress up and put themselves on display. They will leave with a photograph of

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themselves that looks like a painting. We started with my *Haute Peinture*⁵ performance. Then, Zachary, you came up with the excellent idea of wandering around the exhibition and being able **to pose with the artworks**.

C. P.: It is also about understanding the public's potential wishes and needs, such as the desire to touch and engage with the work. This will enable us to **experience a different relationship with painting**. The question of desacralisation is very important. Originally, painting was a functional object. It was used to convey information, enable rituals and spread propaganda. It was not merely an object to be observed, nor just a way to adorn a home. However, with the creation of the museum in 1793, a distance was created, and the question of its purpose was lost. We must therefore reinvent a purpose for painting that is closely linked to vision. Interestingly, the eye and the body are completely inseparable.

M. D.: Yes, absolutely. I hope this dressing room will make that easy, because our idea is to create a museum where visitors can walk around and interact with the artwork.

I. F.: Following on from the discussion about the eye and the body, I have another question about your practice. It evokes iconic 20th-century works that link **visual art and choreography**. Examples include Oskar Schlemmer's⁶ architectural costumes, which transformed performers into moving sculptures, and the Ballets Russes⁷ collaborations with painters such as Georges Braque, Pablo Picasso, and Sonia Delaunay. What is your relationship with this artistic period and these experiments?

M. D.: I wouldn't call them tributes but more of a family. The outside world asked me questions such as 'Have you seen this?', 'Do you know this?' and 'Does it come from there?' For me, it's a natural way of talking about my relationship with the world, my body, and my identity. Unlike the two ballets you mentioned, I haven't got a scene yet. I did not create costumes for the purpose of illustration or narration. Schlemmer, on the other hand, is part of the comprehensive Bauhaus idea, which is not entirely my own yet. I did not create costumes for the purpose of illustration or narration. Schlemmer, on the other hand, is part of the comprehensive Bauhaus idea, which is not entirely my own yet. These are obviously the kinds of images and themes that I explore.

⁵ Performance presented as a part of the eponymous exhibition at the Musée des beaux-arts de Dole, in 2019.

⁶ Oskar Schlemmer, German painter, decorator and set designer, professor at the Bauhaus (school of architecture and applied arts, founded by architect Walter Gropius in 1919 and closed in 1933 when the Nazis came to power) from 1921 to 1929.

⁷ A dance troupe founded by Serge Diaghilev, who revolutionised choreography at the beginning of the 20th century. The troupe was filmed in Europe from 1909 to 1929.

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Aesthetically, it's more natural for me, and that's why things happen this way. It's not a tribute.

I. F.: About the Bauhaus, I have a question about Kurt Schwitters⁸ and reuse of materials, his concept of a total art form – a fusion of art and life. Is that a definition with which you would agree?

M. D.: I have studied Schwitters extensively, and I am interested in his approach to crafting and reuse. I feel closer to him than to Schlemmer. When he created his Merzbau⁹, I saw it as an infinite work that he continually rebuilt after it burned down. It's the kind of approach that I love.

I also feel a connection with Jonas Mekas.¹⁰ He still works traditionally, like Robert Filliou¹¹, for whom art is closely linked to life. That used to be the case for me too, but I feel that things have changed now that I have a studio and am working with someone else. My work has become more 'finished.'

Z. V.: Can you describe what you find so appealing about **ceramics**? And what were your thoughts on the pieces from the exhibition that were created especially for the occasion?

M. D.: Working with ceramics has been a joy because it allows me to combine sculpture and painting, as well as providing the element of surprise when it comes to glazing. I have always approached ceramics in the same way as painting, without conducting any preliminary tests. My approach is always intuitive and joyful, embracing the element of surprise. For the Frac, I have created four large vessels resembling costumes to accompany the installations. The rest are symbolic motifs: the sphere, the egg, the cone and the hourglass. I find these motifs very amusing and also use them in my paintings, as I wanted to give them volume.

Z. V.: You also told me about your work **representing the body through ceramics**.

M. D.: Yes, these are the four large vessels. To me, they are all bodies, even the cones with heads or the hourglasses with balls. We come across the idea of the figure, of the bust.

8 Kurt Schwitters (1887–1948), German painter, sculptor and poet, founder of the Merz movement.

9 The Hanover Merzbau is an architectural and sculptural structure created by Kurt Schwitters between 1923 and 1933 in his apartment. It is an example of the Merz movement, which aims to blur the boundaries between art and life and promotes the reuse of old materials and an organic approach to creation.

10 Jonas Mekas (1922–2019) was a Lithuanian American poet, film director and a key figure in the experimental American cinema of the 1960s and 1970s. He popularised the filmed journal (film journal) as a significant genre of avant-garde cinema, creating a visual language based on collage and the cut-up technique.

11 Artist, poet, handyman, inventor, Robert Filliou (1926–1987) sought to merge art and life and emphasised the notion of permanent creation.

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I. F.: Returning to performance, is it a momentary activation of memory where the figure reappears before fading away again due to the **duality of the body's presence and absence** in your work? Could these moments be interpreted in this way?

C. P.: The concept of presence and absence is evident in the works themselves.

M. D.: The absence or presence of the body increasingly raises the real question of the identity of the work.

C. P.: While some pieces may resemble shrouds, they are more closely associated with the Egyptian concept of death. It's not about decay, but embalming. There's something **spiritual** about it. Is that present in your work?

M. D.: Yes, these intentions are not necessarily present from the outset. They are things that interest and captivate me, which I then interpret in my own way, almost intuitively and unconsciously. I still find it difficult to talk about this presence; I can't quite conceptualise it yet. However, creating these shells and costumes is the only way for me to feel comfortable with the idea of the body.

C. P.: Does the idea of them being empty seem accurate, or do you have the impression that they are inhabited, albeit in an **animist** way?

M. D.: It depends on the pieces and the costumes. When I talk about presence or refer to them as 'sound of figure,' there is a rumour surrounding them, a story that everyone can interpret in their own way. The idea of a totem is almost present, so yes, when you talk about animism, that's what it is.

C. P.: Yes, it is also a fetish: an object to which we attribute thought and intention. We get the impression that it has its own consciousness, even though it has no defined contours.

Your pieces are very reminiscent of **Kandinsky's** work; he talks about a material that will provoke the physical sensation of what he calls the spirit.

M. D.: Yes, his approach to painting is very spiritual. What amuses me about Kandinsky is the way he uses another medium, such as music, as a starting point for his paintings, creating an interplay between the two forms of art. It was his treatment of motifs that struck me for this exhibition. This enabled Rosalie and me to discuss the motifs and forms we wanted to include. I delegated the creation of the motifs to Rosalie, asking her to look at some of Kandinsky's paintings for inspiration. She developed a **vocabulary of motifs**, and together we created a language based on certain paintings. In some pieces, the tributes are obvious.

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C. P.: Kandinsky said that ‘sympathy is the education of the spectator to the point of view of the artist.’ For me, understanding means ‘taking with,’ embarking on a journey. This is in opposition to art for art’s sake – art that is only viewed from a distance. Understanding involves touching the viewer in a phenomenological sense. The painting has an intentionality; it touches the person looking at it.

M. D.: Yes, and the relationship with the costume and the three-dimensional painting is different to that experienced when viewing a painting on a flat surface. All these questions about the body arise. You can walk around a painting or motif and explore it. You really have to view it differently, were a body. It’s fun! Other pieces, even those with volume, remain frontal.

C. P.: There is also an ornate, somewhat rococo aspect to it. When we discussed the exhibition, you expressed concern that it might be ‘too much.’

M. D.: The joy lies in the doing, in creating a pattern and finding a shape. The exhibition has evolved. I started putting it together in New York, where the figures and costumes were highly elaborate, reminiscent of circus or carnival attire. People talked to me a lot about science fiction films such as *Dune* and *Star Wars*, as well as opera. These are not my direct references, but I think they are related to the size and oversized appearance, as well as the colours. The colours used in the exhibition at Le Plateau are much more organic, close to skin tones. When we started what I call ‘round painting’ with those first large canvases, there was a real sense of flesh and skin, and that very organic aspect that we wanted to develop further.

Z. V.: Could you tell us about the film that will be shown at the exhibition?

M. D.: The film was shot at the Villa Medici and was originally twenty minutes long.

It was intended as a tribute to Sergueï Parajanov.¹² The original plan was to recreate *Sayat Nova* in my own style, incorporating my costumes into the Roman settings.

However, I gradually came to dislike it because it was too figurative and almost too narrative. I reworked it into a four-minute film. I remixed it with my preferred style of ‘poor’ iPhone images taken on the spot that were never intended to be works of art. Recently, I attempted to create a sensational piece with a seamless edit. I’m thinking of something spiritual, with the figure present for as short a time as possible, and with as little narrative as possible.

12 Sergei Paradjanov (1924–1990) was a multifaceted artist of Georgian origin with Armenian roots. He was a controversial director and visual artist in the Soviet Union. His most famous films include *Wild Horses of Fire* (1964) and *Sayat Nova: The Colour of Pomegranates* (1968).

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C. P.: This feeling of sensation is also present in the manufacture of the costumes.

M. D.: The same intuitive process applies. The film, the costumes and the paintings on canvas could all evolve. They are not finished works. For me, it's a feeling that something needs to be changed, so you go back and retouch it. You must always remain in this fluid state, never establishing or freezing it. You must always leave a door open to avoid becoming sacred, to stay close to the viewer, to yourself and to life, and to be able to play. This is how you remain in this **infinite game of transformation**.

* meeting between Mathilde Denize and :

- Céline Poulin, Director of Frac Île-de-France and curator of the exhibition
- Isabelle Fabre, Head of Communication and Partnerships at Frac Île-de-France
- Zachary Vincent, Reception and Mediation Officer at Le Plateau

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Maty Biayenda *Le carrousel*

25.09 – 02.11.25

Curator: Maëlle Dault

Opening: Wed. 24.09, 6-9 pm / *Conversations de Plateau* (artist/curator tour, Wed. 10.01, 7:30 pm)

Maty Biayenda engages in a series of aesthetic experiments with different mediums: paintings on canvas or wood, drawings on paper or prints on fabric, installations and videos. Of Franco-Congolese origin, she conducts research on the liberation of black female bodies in relation to the history of night communities. Her work constitutes a visual archive of nocturnal and iconic figures—from New York beauty queens of the 1980s to drag artists at Parisian cabarets like Madame Arthur or Le Carrousel, including images from glamour magazines. Intimate memory and collective imagination merge, between real and fictional figures. Referring to a popular culture of intimacy, Maty Biayenda invites us to rethink the norms that shape our societies.

Maty Biayenda was born in Namibia in 1998. She lives and works in Paris. After training at the Sèvres workshops, she graduated from the École Nationale Supérieure des Arts Décoratifs in Paris in 2023. She is currently in residence at Artagon, Pantin.

Elouan Le Bars **05.11.25 – 11.01.26**

Curator: Maëlle Dault

Vernissage : Wed. 05.11, 6-9 pm / *Conversations de Plateau* (artist/curator tour, Wed. 03.12, 7:30 pm / Workshop with the artist Wed. 07.01, 6:30-9 pm)

Elouan Le Bars' work explores the simulation logic specific to digital environments, the speculative and interactive potential of video games, the changes in the world of work and its managerial corollaries. His films, shot in real images or 3D modeling, are developed from documentary materials and often integrated into immersive installations in which everyday objects symbolize the power dynamics that are exercised in places such as museums, offices or even a rage room. Through these back and forths between virtual and material spaces, Elouan Le Bars invents performative modalities in a register where strangeness blurs the boundaries, creating fictional universes which tend to increase our perception of reality.

Elouan Le Bars was born in 1998 in Douarnenez. He lives and works in Paris. Having graduated as an engineer from the University of Technology of Compiègne in 2021, Elouan Le Bars joined the École Nationale Supérieure d'Arts de Cergy, graduating in 2024.

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Conversations at Le Plateau

(Artist/curator tour -Project Room)
with Maty Biayenda and Maëlle Dault
Wednesday 01.10.25, 7:30 pm

Promenade

Choreographic Performance

Armin Hokmi

Sunday 12.10.25
4 pm

WEFRAC on November 15 et 16, 2025

• Saturday 15.11
2:30-4 pm: *Familles d'artistes* - Project
Room

• Sunday 16.11
3 pm and 4pm: Hypnotic tour of the
exhibition with Juliette Verga
Laliberté
Free with reservation
5 pm: Guided tour of the exhibition

Conversations de Plateau

with artists Mathilde Denize and
Elouan Le Bars and the Frac team
Wednesday 03.12.25, 7:30 pm

Workshop with Elouan Le Bars (Project Room)

Wednesday 07.01.26
6:30-9 pm

Contemporary dance and yoga workshop

with Fabien Almakiewicz in the
exhibition
Sunday 11.01.26, 10:30-12 pm

Late-night openings

Opening until 9 pm, each first
Wednesday of the month

Guided tours

Every Sunday at 5 pm

CHILDREN & TEENS ACTIVITIES

Doudou visite

Aged 3 to 5, children accompanied by
their family
Wednesdays 15.10, 05.11, and 03.12de
10:30-11:30 pm
Open your eyes wide to the world of
painting through a sensory visit filled
with stories and a creative workshop!

Familles d'artistes

Aged to 6 to 12, children accompanied
by their family
Saturdays 04.10, 01.11, 06.12 and 03.01
14:30-16 pm
Explore the vibrant world
of Mathilde Denize, made up of
painting, sculpture, and video, with
your family, then share a creative
moment by creating a work together
during a fun and collaborative
workshop.

Artistes en herbe

Aged 6 to 12
Wednesdays 22 et 29.10
14:30-16:30 pm
Discover a colorful exhibition, then let
your imagination run wild during a
workshop to reveal your artistic soul.

Teen Workshop

Fashion Lab

Aged 12 and up
Saturday 22.11, 15-18 pm
Between painting and clothing,
transform canvas into a textile
creation and become an artist-stylist
during a workshop.

Le Plateau
22 rue des Alouettes 75019 Paris
T. 33 01 76 21 13 25

Les Réserves
43 Rue de la Commune de Paris
93230 Romainville
T. 33 01 76 21 13 25

Frac Île-de-France, Le Plateau

22 rue des Alouettes
75019 Paris

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

Wednesday to Sunday, 2 pm to 7 pm
Late-night openings every first
Wednesday of the month.
Free admission

Closed on December 25th and
January 1st.

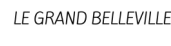
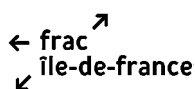
Metro access:
Jourdain (line 11) or
Buttes-Chaumont (line 7^{bis})

Bus acces:
Line 26 Arrêt Pyrénées - Belleville

Vélib' access:
Carducci - Place Hannah Arendt
Station n° 19120

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

02 ARTS CITY MOUVEMENT PERROTIN



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22 rue des Alouettes 75019 Paris
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Le Frac Île-de-France reçoit le soutien de la Région Île-de-France, du ministère de la Culture-Direction Régionale des Affaires Culturelles d'Île-de-France et de la Mairie de Paris. Membre du réseau Tram, de Platform, regroupement des FRAC et du Grand Belleville.

Free admission

Late opening each first Wednesday
of the month until 9pm

Open from Wednesday
to Sunday, from 2 to 7 pm

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