

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

Press kit

40th anniversary of the Frac ! *Gunaikéion* exhibition

Frac Île-de-France, Les Réserves > 15.10.23 - 24.02.24

Fondation Fiminco > 15.10 - 16.12.23

Curators: Jade Barget, Daisy Lambert, Camille Martin, Céline Poulin and Elsa Vettier



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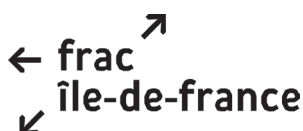
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Summary

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Press release

For the 40th anniversary of the Frac*, the aim is both to rethink the institution's history, written through its collection, and to look towards shared and desirable futures. To mark the occasion, the exhibition will take place from October 15 at two venues in the Romainville cultural district, the Frac Île-de-France's Réserves and the Fondation Fiminco's Chaufferie.

Several curators have been invited to write their own narratives based on pieces from the collection, in dialogue with other works. Traditionally, the *gunaikeion* 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 contrary, is to open the spaces of the Réserves and the Chaufferie to the surrounding neighbourhoods and the sounds of the world. The exhibition will be divided into several chapters, spanning both venues, in which each of the curators proposes an update of the collection in the light of their respective obsessions, rooted in contemporary society.

Joue ou Perds - Play or Lose

Céline Poulin

An institution open to its environment is a mobile institution that welcomes the individual subjectivities that make it up (artists, teams, audiences, governance, etc.) and encourages them to live together, to create common ground. This involves putting in place devices rules that enable us to share a language, places and emotions. Indeed, the relationship between people and between humanity and the world is shaped by fiction. We act "as one", as if we were one. This exercise is at the heart of co-creative, participatory and 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, gift and counter-gift combine to invent together...

The word "play" indicated on *Joue ou Perds*, a dice by Claude Closky, invites us to throw the dice again and again, with no possibility of winning, like the gift theorised by Marcel Mauss. This section of the exhibition, which can be modified and activated throughout the exhibition, brings together other works from the collection and beyond, exploring the mechanisms of play, pedagogy and transmission...

This multi-stage chapter presented by Céline Poulin is being developed with users of the Frac, local partners, residents and cultural partners, combining professional and amateur practice. Everyone's voices come together to tell the story of the world.

Mes mensonges sont aussi les vôtres - My lies are also yours

Camille Martin

Thrillers are players too. Their cleverly structured narratives initiate a game. In both literature and film, these stories encourage readers and viewers to have fun with what is visible. The idea is to take a close look at what is there, before our very eyes, and sometimes hidden, with the quest for truth always in mind.

Camille Martin takes as her starting point Jacques Monory's painting *Énigme 17* (1995), part of the Frac Île-de-France collection, and stages an investigation. The exhibition becomes a space for simulation and speculation, in the manner of the narrative schemes used in literature and detective films. Like detective novels, the works exhibited explore reality and the illusion of reality. Despite the figurative nature of the paintings on display and the authenticity of the photographic medium, these images possess a mystery that is conducive to inventing stories. The exhibition brings together a young generation of artists with works from the Frac Île-de-France collection dating from 1972 to 2012, to grasp the fascination of these forms, which reveal a great deal but do not necessarily say much more.

Ascendant idéal - Ideal Ascendant

Elsa Vettier

This question of communication, or non-communication, is at the heart of *Ascendant idéal*. From the Frac Île-de-France collection, this black and white portrait of teenage actress Natalie Portman is part of a series of images acquired by Richard Prince on the internet. In addition to the star's alleged autograph, there is the artist's signature at the bottom of the photograph, as if he were both the recipient and the author of the image, the admirer and the creator. Inspired by this work, a kind of fantasised one-way conversation, Elsa Vettier presents an interpretation of the collection based on attraction, manipulation and friction. Without necessarily addressing the same subjects, the works brought together take the form of dialogues or repetitions, evoking the dissonance and mechanisms of influence and envy that shape our relationships with others.

Sérum Radiance - Radiance Serum

Jade Barget

These patterns of interdependence are also at the heart of our relationship with the planet. Agnieszka Polska's film *Perfect Lives*, part of the collection, was inspired by the Galileo probe's mission to study Jupiter's atmosphere, characterised by its lack of strict limits and its gradual fusion with the planet's gaseous mass. By taking up this planet-atmosphere model, the artist proposes a vision of the Earth's atmosphere that goes beyond its chemical dimension, particularly through the geopolitical issues that define it. Jade Barget's chapter builds on this understanding of atmosphere, bringing together a selection of works on the development and study of ecosystems with works by guest artists highlighting the toxic ecologies of which humanity is an integral part. Named in reference to the culture of beauty care, *Sérum Radiance* draws parallels between the emergence of these noxious atmospheres and today's mercantile conception of well-being and comfort.

Apprendre et s'enfuir - Learning and escaping

Daisy Lambert

What is next? Daisy Lambert takes her inspiration from the Afrofuturist science-fiction novel *Dawn* by Octavia Butler, volume 1 of the *Xenogenesis* trilogy. In it, the author depicts a post-apocalyptic world where human beings have all but disappeared in a great, murderous war. Only a few are saved by an alien species, the Oankali. *Dawn* is the world after the one we do not yet know. A world full of hope and renewal, redefining human and inter-species links. In Octavia Butler's novel, humanity survives only by adapting to radical change. But what is the world of "twilight" like, the world we live in today amid multiple crises? This chapter explores the worlds of *Dawn* and "twilight" through a selection of works from the collection and artists from the contemporary French scene. They will be contrasted to highlight the enduring dynamics of domination and dependency, and the desire to emancipate ourselves from them in all forms of society.

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

Curators' notes and artists lists

Joue ou Perds - Play or Lose

Céline Poulin

An institution open to its environment is a mobile institution that welcomes the individual subjectivities that make it up (artists, teams, audiences, governance, etc.) and encourages them to live together, to create common ground. This involves putting in place devices, i.e., rules that enable us to share a language, places and emotions. Indeed, the relationship between people and between humanity and the world is shaped by fiction. We act "as one", as if we were one. This exercise is at the heart of co-creative, participatory and 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, gift and counter-gift combine to invent together...

The word "play" indicated on *Joue ou Perds* by Claude Closky, invites us to throw the dice again and again, with no possibility of winning, like the gift theorised by Marcel Mauss. This section of the exhibition, which can be modified and activated throughout the exhibition, brings together other works from the collection and beyond, exploring the mechanisms of play, pedagogy and transmission...

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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 Fimincio Foundation Chaufferie!

Chaufferie (2nd floor):

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

Director of Frac Île-de-France, Céline Poulin directed CAC Brétigny from 2016 to 2023. Her projects for both the art center and the Frac, following on from her previous programs and exhibitions, pay particular attention to reception, as well as to collaborative, information and communication devices. With this in mind, she led the group exhibitions *Vocales* and *Desk Set*, as well as the first solo shows in France of Liz Magic Laser, Ndayé Kouagou (exhibition *A Change of Perspective* currently on view at Le Plateau until 18.02.24) and Núria Güell, and implemented ELGER, with Fanny Lallart, and l'École, with the art center team at Brétigny, and l'Espace de pratique libre with the Frac team at Le Plateau. Before starting her independent curatorial activity in 2004, she was in charge of the youth department at bd BOUM, a comic strip festival affiliated to the Ligue de l'enseignement, a national popular education network. She has also worked in institutions such as Parc Saint Léger (Pougues-les-Eaux) and Crédac. (Ivry-sur-Seine). From 2015 to 2018, Céline Poulin co-directed, with Marie Preston and in collaboration with Stéphanie Airaud, the traveling seminar "Héritages et modalités des pratiques artistiques de co-création". This work followed on from *Micro-séminaire* (2013), in which she theorizes curatorial practices outside dedicated spaces, and gave rise to the *Co-Création* edition, published by Empire and CAC Brétigny. Céline Poulin is a co-founding member of the curatorial research collective Le Bureau/, which has organized a dozen exhibitions in France and abroad.

Mes mensonges sont aussi les vôtres - My lies are also yours

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

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

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, Éric Corne, Livia Deville, Jenny Gage, Shuo Hao, Pati Hill, Mayssa Jaoudat, Emilie Pitoiset, Wolfgang Tillmans, Sophie Varin and appearance of *Énigme 17*, Jacques Monory.

Camille Martin is an independent curator. She joined the CAC Brétigny team in 2018 as curatorial assistant and then production manager until February 2022. In particular, she accompanies Laura Burucoa's artistic residency and curates exhibitions at Le Phare, Théâtre Brétigny's reception spaces. In 2019, together with Cathy Crochemar, she will create the commizariat collective, based between Paris and Brussels, which co-organizes festive events offering artists popular exhibition settings conducive to experimentation. Through her deliberately subjective and oral curatorial writing, she aims to rethink the posture of curator by paying particular attention, in her research and work processes, to audiences and the issues of accessibility to art.

Ascendant idéal - Ideal Ascendant

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 nonhuman 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.

Dans la 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.

Elsa Vettier is an independent curator and art critic. Recent projects include: *Saint-Pierre-des-corps*, a book co-written with Jean-Charles de Quillacq (éd. Sombres Torrents, 2020); *LL Drops*, a series conceived for *Duu radio (2020) and exhibitions: *Mauve Zone* (Frac Bretagne, 2021), *Le Magasin de Pulls* by Fabienne Audéoud (Art au Centre Brest, 2021) or *Career Girls* (co-curated with Margaux Bonopera, Mécènes du Sud, Montpellier, 2022). In 2022, as associate curator at the Maison Populaire de Montreuil, she is proposing a cycle of exhibitions and events entitled *The Artificial Kid*. She regularly writes for artists, exhibition catalogs and magazines.

Sérum Radiance - Radiance Serum

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.

Jade Barget is an independent curator based in Berlin, where she is also curatorial assistant at the transmediale festival. Through her curatorial project entitled *The well tempered*, she explores imaginaries of atmospheric transformation in the age of cloud seeding and smartification of environments. The program unfolds in autumn 2024 through a series of exhibitions and evening performances in Paris and Berlin.

Apprendre et s'enfuir - Learning and escaping

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 postapocalyptic 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.

Daisy Lambert lives and works in Montreuil. She took part in several exhibition projects in France and abroad between 2016 and 2020 (Cneai, Van Abbemuseum, Spot Production Istanbul, Cnap...). Recently, she has worked with Le Lac in Brussels, La Villa Arson in Nice and CAC Brétigny. Attached to the study of mechanisms of inclusion and exclusion in cultural institutions, she produces curatorial projects conceived as a critical effort to distance herself from systemic and dominant modes of knowledge and thought. At the same time, she conducts research into the inclusion of racialized and Caribbean queer communities in art venues. In 2023, together with Audrey Couppé de Kermadec and Priscilia Adam, she founded the SMAC collective (Santé Mentale dans l'Art Contemporain).

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.

Photos available



Jenny Gage, *Untitled n°10*, 1996, Collection Frac Île-de-France © droits réservés



Tirdad Hashemi-Soufia Erfanian, *They don't have wings to survive*, 2021, Collection Frac Île-de-France © Tirdad Hashemi et Soufia Erfanian



Sylvie Fanchon, *Sans titre (Et si nous discussions)*, 2018, Collection Frac Île-de-France © Sylvie Fanchon / Adagp, Paris, 2023



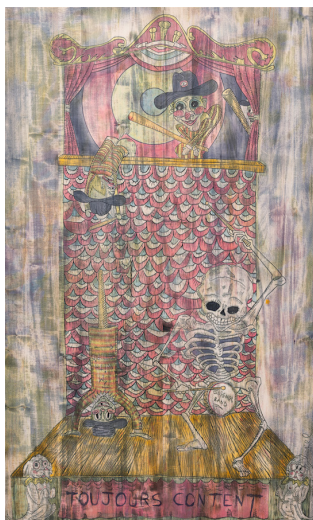
Shimabuku, *Passing Through the Rubber Band*, 2001, Collection Frac Île-de-France © Shimabuku



Ulla von Brandenburg, *Around*, 2006, Collection Frac Île-de-France © Ulla von Brandenburg



Eve Gabriel Chabanon, *We Don't Talk We Write*, 2020, Collection Frac Île-de-France © droits réservés



Mathis Collins, *Artiste policier et le Guignol's band*, Collection Frac Île-de-France © droits réservés



Byong Jin Koh, *Sans titre*, 1994-1995, Collection Frac Île-de-France © droits réservés



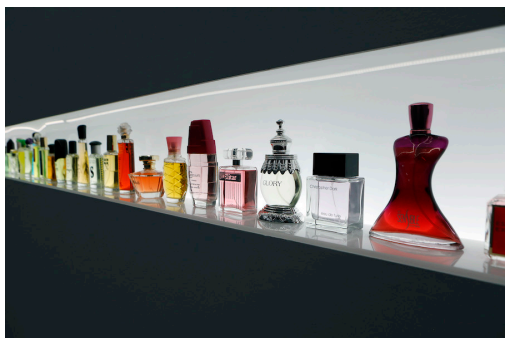
Poti Hill, *Untitled (Nine Common Objects part III)*, 1975-1986, Collection Frac Île-de-France © Nicole Huard - Courtesy Air de Paris



Ken Lum, *Sans titre*, 2002, Collection Frac Île-de-France © Ken Lum



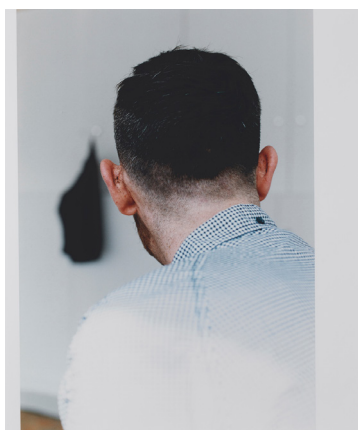
Bruno Serralongue, *La fanfare climatique vient jouer en soutien à l'occupation des jardins ouvriers des Vertus à Aubervilliers, menacés de destruction pour permettre la construction d'une piscine d'entraînement pour les Jeux Olympiques de Paris 2024, Aubervilliers, 8 mai 2021*, Collection Frac Île-de-France © Bruno Serralongue - Air de Paris



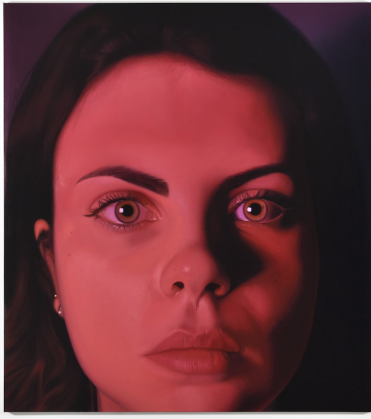
Fabienne Audéoud, *Parfums de pauvres*, 2011-2022, Collection Frac Île-de-France © Fabienne Audéoud / Adagp, Paris, 2023



Victor Burgin, *The end*, 1994, Collection Frac Île-de-France © Victor Burgin



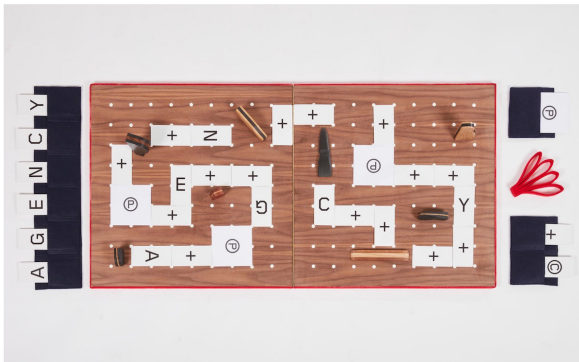
Wolfgang Tillmans, *Haircut*, 2007 Collection Frac Île-de-France, Photo : Galerie Chantal Crousel © Wolfgang Tillmans



Abdelhak Benallou, *Clara*, 2022
© Abdelhak Benallou



Safouane Ben Slama, *J' préfère quand c'est réel*, 2022, commissaire Camille Martin, co-production CAC Brétigny - Théâtre Brétigny



Chloé Serre (en collaboration avec le graphiste Tom Cazin), *Agency, le jeu*, 2020 © Studio Shapiro, 2021



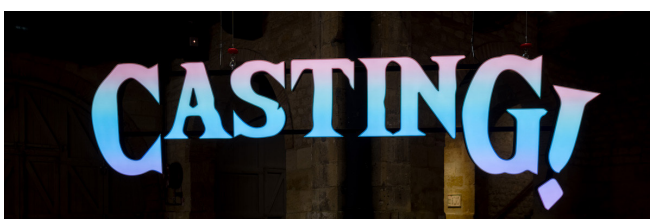
Lauren Tortil, *Remaining Observant*, 2017 © Lauren Tortil



Adam Bilardi, *8u*, 2023 © Adam Bilardi



Marie Angeletti, *Polished Balls*, 2021 © Marie Angeletti



Harilay Rabenjamina, *Casting*, 2022 © Harilay Rabenjamina



Johanna Rocard, *New skins for very old ceremonies, rituel de courage et d'amour*, 2023 © Estelle Chaigne

Rendez-vous*

WEFRAC program

***The Remaining Observant*, Performance**

Saturday 18.11.23

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 with Nicolas Heredia

Saturday 18.11.23

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 informations

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

Frac Île-de-France is supported by the Île-de-France Region, the Ministry of Culture - Direction Régionale des Affaires Culturelles d'Île-de-France and the Paris City Council.
Member of the Tram network, Platform, group of FRACs and Grand Belleville.



TRAM

LE GRAND BELLEVILLE