



panorama 22 Les sentinelles



LEFRESNOY
STUDIO DES ARTS Tourcoing
NATIONAL CONTEMPORAINS

The annual creative show
at Le Fresnoy **Press kit 2020**



PRESS CONTACTS

jigsaw

presse@jigsaw.family

+33 (0)1 48 07 39 31 / +33 (06)6 66 65 26 93

COMMUNICATION

Michèle Vibert

Head of communication

+ 33 (0)3 20 28 38 05 / + 33 (0)6 73 88 95 79

mvibert@lefresnoy.net

PANORAMA 22 - THE SENTINELLES

The annual meeting of creation at Le Fresnoy - Studio national

From 15th October 2020 to 3rd January 2021

The general theme of Panorama 22 is sentinels, a word with several meanings, one of which may serve to evoke the figure of the artist, for their vigilance, vision, alertness and wakefulness. The sentinel is in the vanguard, at the outpost. From dawn to night, she scans the horizon, places herself on the edge – or on the other side – of the body, of life, of death. She lights up the other world, the other side of the frontier, beyond our world. The works in Panorama 22 explore the relation between dream-infused reality and waking dreams, between ground and sky, between the world observed and hallucinatory vision, between shadows and light. They invent images of transit, reveal shadows and abysses, offer constellations and energies. They are standing there, just in front of our eyes wide open.

How to watch over the artist's dream when her project is just awakening, when it is struggling to come to light in a form and in a way that will free it of dream? How to open one's eyes onto the work that cannot yet be seen, then wait at a distance, and later, perhaps, glimpse it? How do you manage so that a thought image will arise from an exhibition title that is able to reflect the set of artistic propositions and shed light on them like "matches struck unexpectedly in the dark," as Virginia Woolf put it? A world of meanings opens up the moment one is attentive to the words that artists and researchers use to articulate their intentions. In Panorama 22 these men and women prove to be watchers, awakeners, enlighteners sent to the vanguard, to the outposts. They position themselves on the other side of the body, of life, of death – towards other frontiers, on the flanks of the other world, or even beyond the world. Among their words, there is one that shows them: "sentinels." A magnificent word, laden with multiple uses, a word that is superbly inclusive (the elles of the French sentinelles), a word that can open up to reveal sense, sentiment. A photogenic, graphic, Beckettian word, a dusk word, a word between twilight and dawn, between the blue depths of the night sky and the warm tones of the awakening earth. A word read face-on, a word seen from behind. And if the title Les sentinelles is projected into the foreground here, it does not obviate

those other ideas put forward by artists to make visible the meanders, ramifications and constellations of artistic intuition, of doubt, of traps, of debacles, of the difficulty of trying, of the possibility of finding.

Observed here during the preparation of the exhibition, all these words are rumours whispered into the ears and enlightening forms conjured up before our eyes. We have gathered them into a model inspired by the proxemics characteristic of linguistics and lexicology, and have represented them as the foundation of artistic propositions. The sixty-odd sentinels/artists in Panorama 22 work around the notion of "dream", which all of them quote. They summon it to *wakefulness*. They raise their gaze above the *re/doubt* so that it can probe both the terrestrial and subterranean materiality of the world – earth, stone, tunnel, grotto, moss, ivy, root – and the fluidity of water, sea, air, clouds and sky.

Our sentinels are these women and these men who step forward suddenly into the mists, who survive in dream, who hope in order to dream – reverie *ever* and *forever*. Their works compose images of transit. They reveal shadows and abysses, shimmering or failing beams of light, voices and sounds freed or left in limbo. They are positioned just there: vision machines activated in front of our eyes wide open; scores made up of canvases and screens, of walls and membranes, of noises and gleams, of perforations and salients. They compose the atlas of the *(h)a(u)nteriorised* future in an archaeology of the living and the lived, of language and the body, of the intimate and the public, of nature and landscape, of image and machine. And then, they vanish from the dream, venture forth to the risks of the world, stumble in the test of being, in a form of *disquiet* that maps the lay of the land in this very strange present.

Louise Déry,
Curator



AMÉLIE AGBO
 ÉLIANE AISSO
 REEM AL NASSER
 UGO ARSAC
 GUILLAUME BARTH
 FANNY BÉGUÉLY
 MOUFOULI BELLO
 CHLOÉ BELLOC
 OLIVIER BÉMER
 LUCIEN BITAUX
 SANTIAGO BONILLA
 GREGOR BOŽIČ
 PAOLO CIRIO
 FERNANDO COLIN ROQUE
 CINDY COUTANT
 DOMNITCH - GELFAND
 VINCENT DUAULT
 VADIM DUMESH
 FELIPE ESPARZA PÉREZ
 ELLIOT EUGÉNIE
 FLEURYFONTAINE
 SIMON GAILLOT
 CHARLES GALLAY
 MAÏA GHATTAS
 ALICE GOUDON
 NICOLAS GOURAULT
 ANTOINE GRANIER
 BEAT GYSIN ET
 ANNA KATHARINA SCHEIDEGGER
 VERA HECTOR
 VIR ANDRES HERA
 ISABELLA HIN
 NATALIYA ILCHUK
 OLIVIER JONVAUX
 YONGKWAN JOO
 VALÉRIE JOUVE

SAMUEL LECOCQ
 LEFEBVRE ZISSWILLER
 GUANGLI LIU
 MARIN MARTINIE
 KENDRA MCLAUGHLIN
 YOSRA MOJTAHEDI
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 JAKOB OHRT
 OV
 MATÍAS PIÑEIRO
 CÉLESTE ROGOSIN
 STÉPHANIE ROLAND
 ANHAR SALEM
 INÈS SIEULLE
 OLIVIER SOLA
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 ANA ELENA TEJERA
 MOÏSE TOGO
 YAN TOMASZEWSKI
 MINH QUÝ TRƯỜNG
 YUYAN WANG
 CLAIRE WILLIAMS

Louise Déry

Curator

Christophe Boulanger

Scenographer

Chantal Grossen

Graphic Designer

AMÉLIE AGBO

Bénincity : épisode 4

Animated film, 8 min



I was inspired by the phenomenon of *niggerfishing* on Instagram and social media, in which white women try to pass themselves off as, or look like, black women. They follow the codes of beauty that are associated with black or mixed-race women in the collective imagination: dark or dyed hair that is curly, smooth or nicely plaited, full lips, made-up eyebrows, a dark complexion, a very thin waist and broad hips. This practice has provoked heated debate about cultural appropriation.

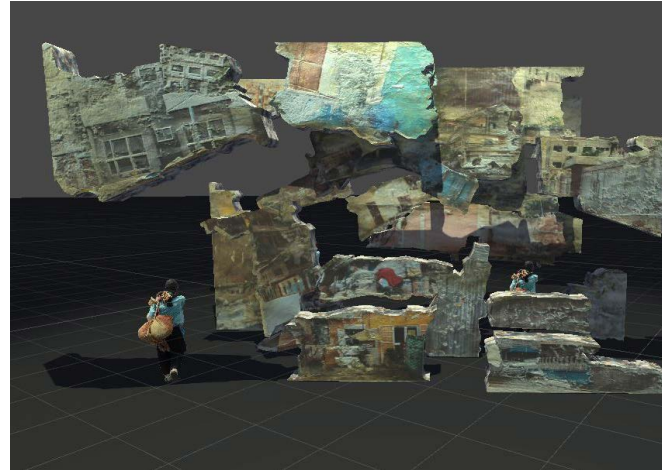
What motivates these women is hazy. Are they trying to appropriate the codes of black culture out of admiration, or for profit? Are they trying to imitate black women in general or just a stereotype of the black woman?

My problem is that these young women also stage a limited representation of black beauty, because they are generally inspired by Afro-American stars (Beyoncé, Rihanna). Some young black women, in France for example, model themselves on these stars, and yet these idols are not representative of all women from Africa and from diasporas, or of the problems they have to face every day (misogyny, racism, class denial).

ÉLIANE AISSO

La petite camisole

Virtual reality installation



In Antiquity they were seen as key figures, employed by kings or nobles to distract or amuse them. Over the years, they have become people that we forget, or that we sometimes stare at strangely when we see them in the street. We can distinguish them, for one thing, by their odd, abnormal behaviour, their extravagant accoutrements and their lack of hygiene, of which they are in fact perfectly unaware.

Basically, these creatures did not choose the street; illness forced them onto it. How come they are so ignored by everyone else?

In some communities, the mentally ill are accused of witchcraft. They are tied to trees by their own families.

People in Africa are frightened of madness, really frightened, and it is this fear which explains why these mentally ill people suffer and are abandoned.

I want to bring down this wall of fear by placing people who are mentally disturbed, and commonly called "mad," at the heart of a virtual reality installation. We will go to meet these unwell people in an unreal city made from the reconstitution of the walls within which they were confined.

We will experience this in an intense aural ambience, facing a sufferer who, in this setting, is not allowed to speak until calm returns and he can at last express himself.

My hope is that this virtual experience will at last change the way we look at these persons who hunger for attention and humanity.

Partnership:

Ambassade de France au Bénin, Institut français du Bénin



REEM AL NASSER

PANORAMA 22

Aisha Qasimiya

Film, 30 min



The film I am trying to make studies the pattern of two types of isolation, first human isolation, then heritage isolation. It documents an important woman who is the first to develop an outfit such as a salon for 25 years. There are strange similarities between the two models Ishtar and Aisha Qasimiya. They have the same name and fate. So in this film, duplication between inanimate objects, people and spirits is used to put isolation under the microscope. And by using the exchanges or behaviour between the two characters, such as special explanatory words to explain the Ishtar symbols, this also provides interpretation in the film to explain the video. On the other hand, the missing beliefs and the associated heritage of Ishtar are documented by focusing on the lifestyle of Aisha Qasimiya. The strong point is that both characters share the concept of beauty, which requires accuracy, and this raises a philosophical question about the technique that beauty drops and the role it plays in isolation.

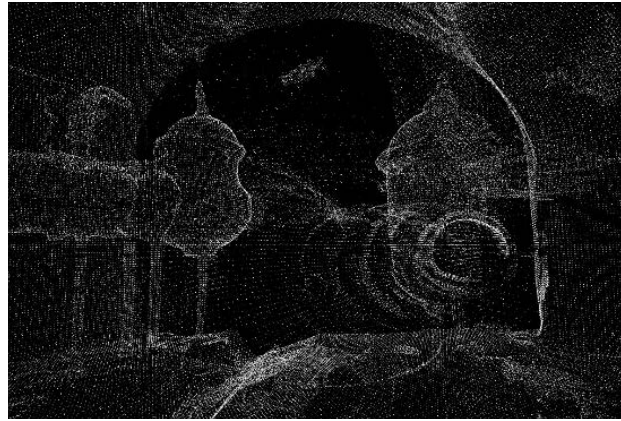
The project is based on an inventory of all sounds, behaviours, and common nature between Mesopotamia and Jizan and Creating a new syntax context. It includes 3 levels of physical memory, contemporary level and the now. I am interested in the new style of looking at the isolation mechanism by observing phenomena between the two mediums that are manifested in the behaviour associated with heritage, environment and astronomy.

What should the project achieve? It should achieve value synchronization. Where the focus is on heritage and its original places which give us interpretations to understand ancient civilization/astronomy and cosmic unity which was based on strategies in logic, food, clothing and beauty. So that there is a fixed reference bases contradictory conditions to enrich the choice element. Why insulation? The gap is characterized by a mechanism similar to suppression where every mental process creates a gap between perceptions that threaten other feelings, thoughts and feelings. Especially the optional psychological isolation, as it reduces the interconnected connections with other ideas. Where threat perception is remembered less often. And it has less effect on self-esteem. It is a reflection of self-reflection and options that we begin to measure the depth of the effects of isolation.

UGO ARSAC

IN-URBE

Interactive installation, video and virtual reality



*It happens underneath,
In the Leviathan's intestines.*

There are maps of the surface, organised and indisputable. There are others that are fractal and complex, maps of the depths.

I spent a year exploring the underground world of Paris, collecting 3D scans of this tangled, obscure and symbolic system.

“There are all the things we don't see, that we don't want to see, that we have forgotten.”

Squeezing through these narrow passages at night, passing through the spirals and murky waters of a sleeping metropolis, I discovered another interpretation of space in which one senses a mystical echo, one feels oneself to be in a neuronal world.

The installation *IN-URBE* is a stratified labyrinth on an uncertain scale. Sitting on a block of black marble, massive and cold, we remain in contact with the earth while on a VR headset we set off on an inward, introspective journey. Are we passing through the underground world or penetrating the folds of our own consciousness?

Partnership:

Scam* - Prix Émergence, EDIS – Digital art fund, L'Ardenome, 104 Centquatre-Paris, Flaxco®, CELC – European Confederation of Flax and Hemp

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GUILLAUME BARTH

Voyage vers Hyperborée

Installation



The fascination with the North is evident in the mythologies that suffuse most civilisations.

For Plato, the North was the land of elevated souls, but also of strength and light.

In a kind of ritual, the god Apollo travelled regularly to this realm of Hyperborea in a chariot drawn by swans in order to regenerate his prophetic powers.

The northernmost point is at the limit of the horizon, where land and sky meet in harmony to form this mythical paradise. "Let us look each other in the face. We are *Hyperboreans* – we know well enough how remote our place is. 'Neither by land nor by water will you find the road to the *Hyperboreans*': even Pindar, in his day, knew that much about us. Beyond the North, beyond the ice, beyond death – our life, our happiness... We have discovered that happiness; we know the way; we got our knowledge of it from thousands of years in the labyrinth.

Who else has found it?"

Friedrich Nietzsche, introduction of *The Antichrist*, 1888.

The holy geography and the evocative power of the cardinal point that is the North Pole, the Hyperborean myth, nourish this artistic project which sets out to give formal expression to an imaginary exploration of this space.

As a result of the upheavals brought about by our civilisation, might this space which seems so distant from our own become more familiar?

Voyage vers Hyperborée relates a will to transcendence in a world that has turned away from any primordial essence.

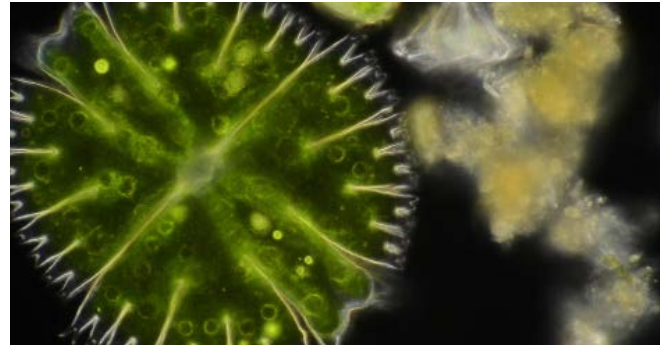
Partnership
Région Grand Est



FANNY BÉGUÉLY

Pneuma

Film, 29 min



Pneuma, πνεῦμα\`pneu.ma\`neutre. 1. Breath: breath of the wind, expiration of air, respiration. 2. Divine breath: Divine spirit, Holy Ghost. 3. Warm air that brings life.

In ancient Greek culture, the logos and cosmos were not separate, but formed a cultivated whole. This may have been what our life in the Garden of Eden was like: a celebration of nature, including our own, as a divine gift, before we aspired to appropriate knowledge of good and evil. At what moment in their evolution, and in the name of what necessity did humans break with nature, and with themselves as nature?

Pneuma is a film-essay, a cross between experimental fiction and documentary which interrogates the deep foundations of our western culture through a critical genealogy of our relation to the vegetal. Taking a biographical detour, the director links the personal and the political and makes palpable the links between the Christian heritage and the dispossession of popular knowledge. This produced what Starhawk describes as the culture of distancing, a culture that still characterises the modern world. At a time when life is threatened on all sides, when alterity is experienced through the prism of power and fear, this film attempts to reverse the narrative of a tradition that is unfaithful to life, in which each person is condemned to be in exile from herself.

When vegetable life is seen to move by the naked eye, when men are grabbing hold of trees and toxic plants are taking revenge on humanity, it looks as if our place in the cosmos needs to be reclaimed. We urgently need to (re)invent a multi-species "us."

Partnership

Conservatoire Botanique
National de Bailleul,



MOUFOULI BELLO

Window with a view

Video installation



Window with a view is an empathetic experience which aims to re-humanize the questions of recycling, consumption and overproduction and, above all, the hypocrisy of North-South relations. This project is about Agboglobshie, an illegal and deadly landfill in the centre of Accra, where electronic waste from several European and American states is sent.

It could be seen as a political essay. The intention is to make the workers of Agboglobshie visible; and to connect them with people in the countries where the garbage comes from. In addition, European consumers will be given a window on how certain European states and companies manage waste and the reality behind the recycling their old electronic devices.

This video installation is a linear and binary narrative resulting from the exchanges between the participants in the experience, a sharing of gazes and humanity despite the alienating relations that seem to bind them.

CHLOÉ BELLOC

Murmures du loup

Film, 23 min



What does it mean to grow up alongside someone who is not on Earth, and who never will be? This question is the question of my own history, linked to the fact that I grew up with an Asperger's autistic brother. We are almost twins by age, which means that I have never lived without this "extraterrestrial" presence. My relation to the world was constructed in this permanent to-and-fro between terrestrial life and these other places of life with which he communicates in his way, from microcosm to macrocosm. To enter into relation with my brother, I need to get away from the human and create a connection via other areas of life: the mineral, the vegetable, the animal and the cosmological.

In order to be able to grow up alongside my Asperger's autistic brother, and simply to enter into relation with him, I had to open up my vision, at the risk of remaining a stranger to him. He has invited me to move away from myself, from the place where I was comfortably installed and made me switch into the unsayable realm of his invisible worlds.

We hear talk of a "coming humanity," a humanity that is being transformed. In their extremely subtle relation to beings and things, might not an autistic person help us to make the transition between this now and "what is coming"? Like a kind of intermediary taking us towards other possibilities?

OLIVIER BÉMER

10:10

Installation



It is ten past ten and time comes to a stop on the watches in advertisements. The brand's logo can now appear proudly in the centre of the V formed by the two hands. The mercantile time of consensus.

Here time comes to a standstill. A succession of extraordinarily vain events is under way. The protagonists are not too worried, the path seems well mapped out. Their actions slide and are repeated on the surface of the screen. The set takes initiatives and nobody really pays attention. So the plot piles on the false starts, nothing happens and reality stammers. The vessels overflow and no longer communicate.

Partnership:

Les Amis des Beaux-Arts de Paris



LUCIEN BITAUX

Les liminaux

Métamorphose de l'être en sa vision

Installation



Les liminaux describes what resides at the threshold of perception: visible, but only just; invisible, but palpable. The eye, that which sees, serves as the metaphor for the liminal dimension. A photograph is the addition of a lens and of the world behind it; the lens makes the world appear without showing itself. This work on perception and the relativity of the gaze attempts to make appear that which makes seeing possible, which here are called seers "voyants".

A selection of "entoptic" lenses was conceived: they leave clues to their presence in the photographs. The aim then is to make captures via these seers and to show the little world that they present. *The liminals* thus study what sees, what looks, in order to experiment with seers and seeables. These new instruments of vision and the images they record construct the seer's doubt when confronted with the real. This working procedure is structured into four stages:

approach,
shrink,
show,
relate.

Nourished by the phenomenology of perception, this research produces ways of seeing and interrogates the seer-seen, in the manner of the feeling-felt. Several experiences of vision are presented, each one corresponding to a particular world: sometimes it is a matter of under-seeing or over-seeing, in a tension between a precarious real and an imperious real.

GREGOR BOŽIČ

Images de fruits rêvées par de vieux paysans en hiver

Photographic installation

SANTIAGO BONILLA

Paralelo 28

Film, 24 min



A portrait of work in the landscape of the world's largest salt mine in Mexico. A reflection on how images can describe the reality of the body at work and the three-dimensional nature of raw material through the viewpoint of a one-eyed dog.



Images de fruits rêvées par de vieux paysans en hiver is a photographic installation centred on the idea of fruits as objects of desire. It contemplates the fascination and devotion that fruits have inspired throughout history, especially before they became a part of mass-produced global commodity. Bereft of their original shapes and aromas as well as of the stories that made them locally distinct, the supermarket fruits of today are pretty much identical all around the world - standardized shells of promise, figurative representations of the market economy.

Filmmaker and researcher of autochthonous fruit varieties Gregor Božič sets out on a quest to discover places in Europe, where locally grown fruits still play a significant communal and cultural role. He starts his journey in winter: he observes the resting but resilient fruit trees and converses with old farmers, who spend this time imagining the fruits that will grow on the trees in a few months. He discovers abandoned orchards overgrown with weeds and bushes, phantom-like monuments enduring the passage of time in the midst of industrialized fields, resembling 17th century landscape paintings or drawings from children's books. A phantom pan-European jungle.

Partnership :

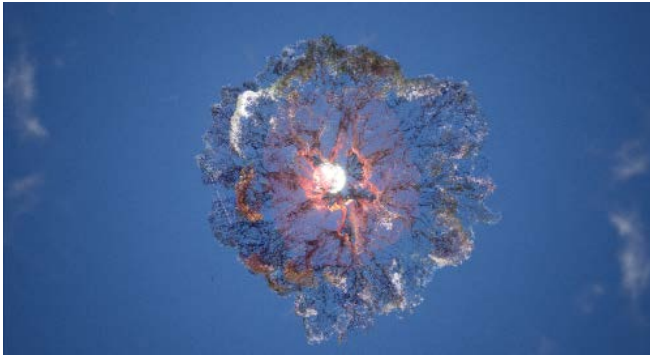
In co-production with
Zavod NOSOROGI



FERNANDO COLIN ROQUE

Yollotl

Film, 17 min 30



Venus shines on the Mayan rainforest. A secret would be revealed by the activation of a dimensional portal, protected by two sentinel trees.

Venus shone again to accompany the visible light from the most distant stars that takes two thousand years to reach the Earth, the same length of time that the love between El Tule and La Ceiba was first interwoven from their roots and then has continued to flourish.

This film connects the past and the present through a love story inspired by Mesoamerican culture, my own memories linked to the trees of my country, and testimonies from people who live in the Mayan rainforest. A voice in Nahuatl (Aztec language) and a ritual chant accompany the journey through the interior of the trees to the universe.

Partnership :

Sur Verde Soluciones Ambientales México



CINDY COUTANT

Nina et les robots

Opera, 18 min

Molamours

Installation



“We have had forbidden conversation; we have had oral intercourse; we are bound in telling story upon story with nothing but the facts. We are training each other in acts of communication we barely understand. We are, constitutively, companion species. We make each other up, in the flesh. Significantly other to each other, in specific difference, we signify in the flesh a nasty developmental infection called love. This love is a historical aberration and a natural cultural legacy.”

Donna J. Haraway, *Companion Species Manifesto*, Climats, 2019

Partnership :

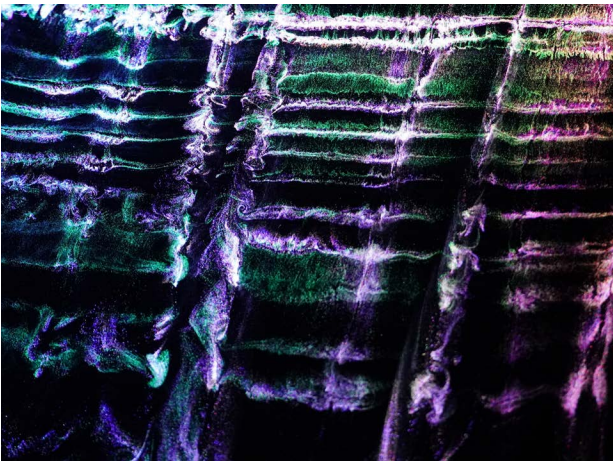
Mécènes du sud Montpellier-Sète



DOMNITCH- GELFAND

Time Synthesizer

Installation, laminar flow table, electrolysis cell, laser sheet



At the very end of his life quantum pioneer Werner Heisenberg asked the question, “Why turbulence?” The subtle transition from smooth to turbulent flow is still one of nature’s most impenetrable riddles. In *Time Synthesizer*, accumulative strata of microscopic hydrogen bubbles trace emerging turbulences along a flowing surface of water. Seeded in rapid succession by an electrode wire, the bubbles form time lines that vividly reveal a gamut of surface velocities across the entirety of the flow field. The bubbles are illuminated by a multi-coloured laser sheet, transforming them into prismatic lenses which greatly expand the viewer’s perception of depth.

Our understanding of turbulence has been significantly elaborated since Heisenberg’s day. A pivotal insight is the concept of a hidden state of coherently patterned self-organisation, underlying the seeming disorder of turbulent flow. The tiniest nuance affects every aspect of the flow and gives rise to a state of extreme sensitivity, characterized by complex spatial and temporal order.

VINCENT DUAULT

Le Touriste

Installation



“We were a privileged generation. Our enemy had a face. War had a name [...] Today’s reasons for living and dying are no longer as clear as then, and everyone questions the meaning of his own fight, which often leaves him more wounded than we ever were.”

These words written by my grandfather after the French Liberation were a challenge to me. Never having known him, I wanted to find out more about what led him to think them, and then write them. I followed the tracks of his escape from occupied France and his tribulations in Spain and North Africa before he joined “la France Libre” in England, guided by the autobiographical novel written by one of his Parisian companions, Jacques Mercier, who my grandfather met again at the Miranda prisoner camp. The title of the book, - *The Tourist* - itself displays a feigned detachment towards these events.

Here I have tried to accurately recapture the feelings he might have experienced, picking clues on my way, trying to see deep down below their surface. Observing is like feeling time breathing, before freezing it in a photograph. I attempted to experience how the liquid memory of light breathes in the darkroom, with passages from the book in mind, as I was interfering with the printing process, to turn this enquiry into a tribute and a search for other answers...

VADIM DUMESH

La Base

Installation, video, 30 min



A near future, or maybe a recent past. The Base Arrière Taxi is a gigantic transit ground isolated on the outskirts of Roissy-Charles de Gaulle airport. Here more and more aging Parisian taxi drivers from diverse backgrounds spend long hours waiting to be dispatched for rides from the terminals. Here they find refuge from fatigue and the fierce competition of the metropolis.

Over the years, this singular location, out of time and out of space, suspended between circulation and immobility, situated at the crossroads of ephemeral frontiers, has turned into a second home for drivers from all walks of life. In this non-place, learning, spirituality, recreation, and creativity erupt and subvert its original function as a space of control.

Facing the major disruptions and crises of their epoch, facing the uncertainties of the trembling world, the drivers reclaim their time and space, and equipped with their smartphone cameras, archive their knowledge, memories, and imaginations. Weaving these first-hand testimonies, gliding between dystopia and utopia *La Base* is their message in a bottle, a chronicle, a proposition.

FELIPE ESPARZA PÉREZ

Le vieil enfant

Film, 16 min



According to one of the stories of the Chinese philosopher Zhuangzi, the great Taoist thinker who one day fell asleep and dreamt that he was a butterfly. When he woke up, he did not know whether he was really a man who had dreamed that he was a butterfly or whether he was a butterfly who now dreamed that he was a man. How do you determine what reality is?

Partnership :

New Asian Filmmakers Collective

Studio Art Innovation & Researching base for New Media China

ELLIOT EUGÉNIE

Fergoten

Film, 28 min 40



On rural land, far from the urban conurbations, everyone clams up and shuts themselves away. Mutual help is the norm, the exchange of food or services a regular event, but fear is constant too. Burglaries are frequent, both by day and by night.

In this story evoking the flatness of an everyday life without a future, in territories where tarmac roads and cars are already a memory, a woman helps her brother remove the traces of a failed burglary. Forgotten by society, marginalised in a life made up of immemorial tasks, flight and urgency transform the initial monotony into a malevolent spiral. This tense atmosphere gradually reveals the anomic vision of an almost parallel world navigating between science fiction and naturalism. A single note stands out in the middle of this hostile picture: a sister's protective feelings towards her brother.

FLEURYFONTAINE

Contraindre

Film, 11 min



A character recounts the police repression in France, the place he holds in society and his efforts to escape it, crossing fictive testimony and analytical discourse.

He appears throughout the film in multiple situations, struggling alone against invisible forces.

SIMON GAILLOT

Salomé

Film, 30 min



Salomé is a stereoscopic adaptation of Oscar Wilde's play, working through the famous account of the plot that culminates in the beheading of Saint John the Baptist.

It is based on a simple principle: that of placing bodies that are very real in front of a panel painted in two dimensions, representing an architectural structure in two phases (a gallery and a room with distinct vanishing lines), thereby recreating something of the oddness of medieval images.

The aim behind the film is to capture the interplay between an image that we know to be flat but that suggests three dimensions, and the flesh, whose excessive realism usually tends, by contrast, to make the characters unreal.

This idea fairly closely follows the ambiguity of the story, and in particular that of the character Salomé, whose designs are impossible to tell apart from her desires. Consequently there is, between her body and that of John the Baptist, two receptacles of violent emotions, and the symbolic and moral impact of the framework in which they fit (the religious text), and which is nothing to them, a genuine scission. Wilde's text adds a new strangeness to this: the sublime and the grotesque mix without transition.

But what is put into perspective here are not the facts, only the reality of a body, of words, in a setting that refuses to integrate them.

CHARLES GALLAY

Anthropophonie d'une ruine sonore

Artificial aural landscape, neuronal network, forum and wiki



Is it a dead world or a future world?

Impromptu archaeologists, we try to recover its rules despite the strangeness of it all. The only clue to this world to be revealed: an aural landscape. Just as the archaeologist digs and explores the imperfect image printed in the earth of a world that no longer exists, so we have the responsibility of re-inhabiting this landscape, of writing its history. By generating a form, the computer produces a space to be occupied, and even exhausted.

The artificiality of the landscape appears. Does this artifice abolish its nature as a clue? What do we learn about the heritage of the digital in our practices?

By questioning what has happened, we raise the question of what will be built. Lost sounds may be hidden in this landscape, as much as sounds to be invented.

This installation, as an approach to documentary, opens up as a system for experimentation, between staging and the freedom of the actors. For this "wiki" to exist, we naturally put in place a methodology of collaborative writing. We therefore describe a hypothetical world: our own, were it not for its science-fictionality.

MAÏA GHATTAS

Kunde

Film, 25 min

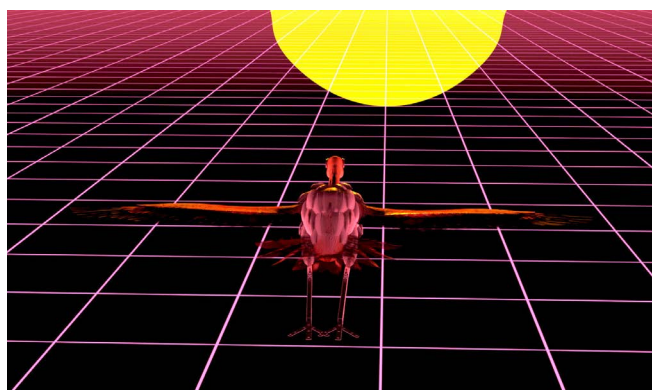


The starting point of this documentary was doctoral research into the role of culture in issues of urban government, through a study of the heritage industry in the city of Douala in Cameroun. The heritage there is being reinstrumentalised by a number of players who are seeking to promote the memory of their group. At the same time, the history of the country's independence struggle is being obscured and its narrative is prohibited in public space. The documentary film *Kunde* interrogates the position of certain artists who are working to bring back to the fore the memory of this period of national construction, like the group of *Kunde* musicians and dancers, accompanied by the artist and scenographer Stéphane Eloundou. In villages and towns, these artists work to assemble and pass on a collective memory in the form of a contemporary artistic reinterpretation. Made in collaboration with a community of artists, the documentary *Kunde* puts forward a scientific argument to the effect that, in parallel with powerful moments of resurgence of memory and catharsis, contemporary art makes it possible to produce a genuine foundation story for the population.

ALICE GOUDON

Phoenix 93

Film, 15 min



A Pink Old Man tries to bring about the incarnation in the material world of a pink flamingo from an immaterial world. This pink flamingo is cloned so that it will ineluctably die among its fellow beings in the material world.

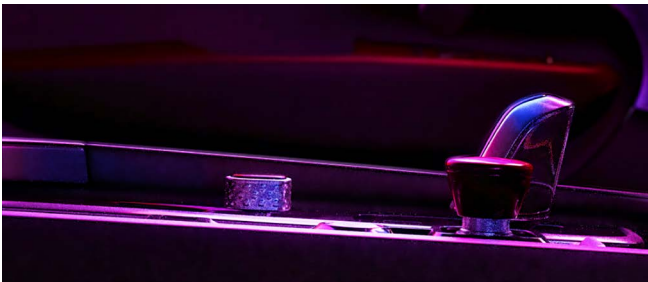
The computer-generated and filmed images that create the hybrid aesthetic of *Phoenix 93* are made at once interdependent and incompatible by the narrative structure. A breach between an immaterial world and a material world is opened, long enough to allow the ideological image of modified life to take shape in material space, if only to be expelled from it afterwards. The exclusion of the incarnation of the immaterial in the material world is translated by the physical death of the materialised element. Through the symbolism of the failure of this passage, the idea is to question the relation to domination that one living being may have with another living being by objectifying it.

The ruin has pink feathers. It has stopped breathing. In the end it did not fly away, it collapsed, it became lifeless again and is now decomposing.

NICOLAS GOURAULT

VO

Film, 20 min



On the night of 18 March 2018, in a suburb of Phoenix (USA), a woman was knocked down and killed by a self-driving Uber car. This tragic accident brought to public attention the tests that the American company had been running for two years with a view to soon being able to offer a self-driving taxi service. At the same time, the accident revealed that, despite the extent of the testing, there was still no truly autonomous vehicle. Each car had an accompanying Vehicle Operator (VO), an employee whose job it was to watch over the car that was learning to drive itself.

Rather than the technological prowess of an “intelligent” vehicle, *VO* is interested in the paradoxical role of the vehicle operators, these unseen helpers who watch over the machine learning process whose aim is precisely to be free of human constraints. Over the images from a LiDAR scanner showing what the machine sees, a *VO* describes her experience.

Partnership:

Ousight, Ouster

outsight  OUSTER™

ANTOINE GRANIER

Diamanda s'en va

Film, 20 min



Paris, in the near future. A secret organisation is planning to hack a computer centre. In order to maintain their anonymity during their meetings, the women hackers take on the appearance of the organisation's lost members.

BEAT GYSIN AND ANNA KATHARINA SCHEIDEGGER

Quelques gouttes d'éternité

Installation



Photographs of the deceased are immersed in tanks full of water. The images dissolve, going through a succession of states showing ephemeral, fragile beauty.

The tanks are backlit and the light is projected onto the walls and ceiling.

Drops fall into the tanks, making low noises that sound like voices and mingle with the words of the deceased. The voices of the drops, together forming a murmur, is accompanied by a subtle and tender musical composition. The result is an ensemble which orchestrates images and sound in an installation. The atmosphere that is established in the room raises questions. After the dissolution of bodies, does something like the soul still remain, a moment of floating and pulsation?

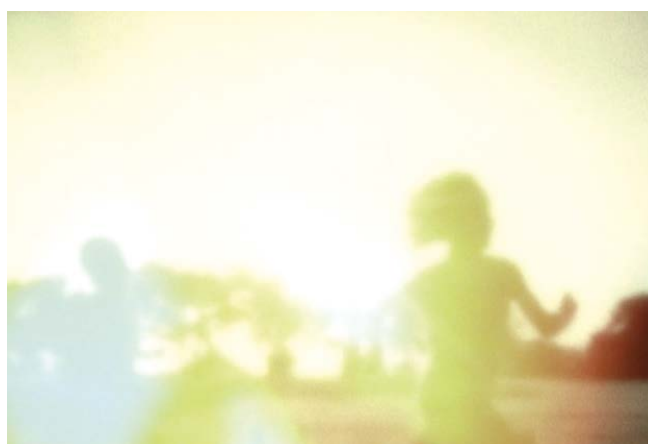
Is it possible that an intermediary world, a world of transition may exist?

This project is not about mourning, but about memory. A preliminary version of the work is being exhibited in Panorama 22 – Les sentinelles; *Écho de quelques gouttes d'éternité*.

VERA HECTOR

Béton des anges

Film, 25 min



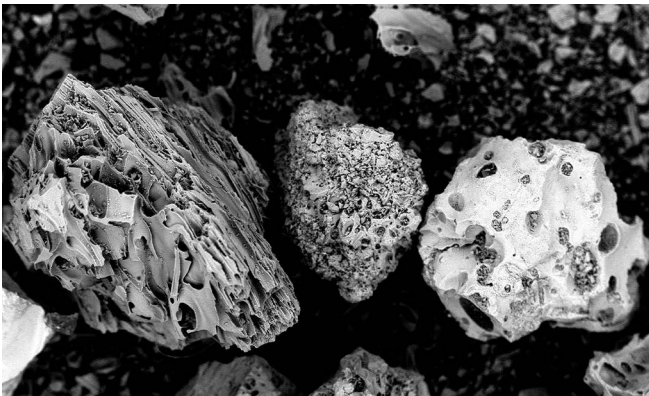
On the edge of the world, where love and time are dead, I thought I saw angels.

To these figures to which I gave my heart, I wanted to dedicate a musical drama. A modern melodrama in which the violins are replaced by machines and in which lyricism doggedly haunts the bare decor. It's all about finding a rhythm despite the sonorised vulgarity that they call life.

VIR ANDRES HERA

Misurgia Sisitlallan

Installation



The project is inspired by Kircher's "Misurgia Universalis" (1650), a cosmic organ showing the creation of the universe, and by Juana Inès de la Cruz (1689), who materialized, through her poems, the confrontation of cultures. For them, scientific tools, the study of languages and mysticism converge in one point.

Misurgia Sisitlallan is a journey through the microscopic and macroscopic scales. Its narrative mixes anthropological and scientific considerations. Pre-Columbian and African gods are invoked by an incantation of Aztec flutes, they take shape and emerge from the darkness, performing ancestral gestures. The voices form a polyphony sung in Nahuatl, in French, in Fon, in English, in Spanish and in Haitian Creole. The views of meteorites, lava, pollen invite us to travel between languages and kingdoms.

Vir Andres collaborates with Jérôme Nika (IRCAM) on sound creation: the software memory hybridizes languages according to duration and intensity. On the visual side, he works in UMET, a laboratory specialized in materials science. He draws a parallel between different linguistic codes: myth and scientific hypothesis, the sensor of the electronic microscope (SEM) and that of a camera.

The artwork explores the relationship between the birth of speech and that of the universe. He goes in search of occult cartographies and fractal forms, thereby transforming the SEM'S scientific imagery into a means of communication with the deities. Finally, Vir Andres focuses on heteroglossia which highlight relationships of semantic domination and which confront harmony and cacophony.

ISABELLA HIN

Trouble

Installation



Trouble contains only elusive and misleading aquatic images. Immersed in a dark, water-like environment, the viewer is faced with a quantity of visuals whose subjects have been drowned, liquified and transformed. Initially photographs of our natural environment become modified by a liquid that varies from calm to turbulent with a recurrent presence of drops and air bubbles. These full and empty, light and heavy, circular shapes produce trompe-l'œil effects suggesting flight and depth, oxygen and drowning.

The installation thus depicts an unusual sensation of submersion which is felt once one is underwater: protective, troubling, timeless, confronting the visitor with the complexity of their own thoughts and memories through a mass of unusual elements.

Partnership :

Leica Store Lille, Neuflyze OBC



NATALIYA ILCHUK

cuisine.blend

Film, 15 min



3D reconstruction of my grandparents' kitchen where we had dinner together every Sunday and talked about death. *cuisine.blend* is a desktop film about grief, created almost entirely inside an interface of a Blender computer graphics software. The intention of this film was to convey the feeling of loss with an obsessive thoroughness in modelling all of the details of a place that is no longer possible to return to.

OLIVIER JONVAUX

Pirovano

Film, 15 min



Pirovano shows a bunch of grapes placed on an outdoor table. This is the key element that defines the film's circular, repetitive form. Grapes, which have featured prominently in art history and particularly in the illustration of mimesis, here become an allegory of atomic matter.

The camera takes the position of specks of dust in the air, swirling near and far around the natural elements. The texture of the wood, of the stone, the sudden movement of a butterfly, the leaves in the wind, are so many clues that stand in contradiction to what we know about the real.

The scales of time and space become sensorial compositions inviting the viewer to awaken his senses of looking and listening. The action unfolds in a bucolic world, in the middle of a meadow, where the temporality that might be defined is still unknown. We do at least understand that we are looking at the codes of romantic representation, as evinced by the play of light and focal lengths.

This work takes its references from the work of poets such as Lucretius and Francis Ponge, the films of Michael Snow, and the cinematic work of Jean-Daniel Pollet.

YONGKWAN JOO

Lines 2020

Audiovisual installation



What is a frontier?

This project began with a reflection on the invisible, artificial lines that can be both insignificant and absolute, divisions made by men for reasons of economics, politics, culture, ideology, etc.

Lines 2020 is an audiovisual installation conceived as a journey towards France's five borders (with Belgium, Germany, Switzerland, Italy and Spain) and the border between South Korea and North Korea.

The Korean artist's perception of frontiers changes constantly as the project proceeds. From the hard, unapproachable border that he experienced during his years of military service, to the fantasy of borders that are easy to cross which he takes from his stays in French border towns, and taking on the hypocrisy that he witnessed as he pursued his research, and the fragility revealed by the Covid-19 epidemic.

The five videos resulting from the artist's walking around, experiencing, surveying and contemplating border territories play continuously on five hanging screens. A concrete slab representing Korea is also part of the installation, along with a soundtrack. They offer visitors a journey beyond space and time, intensifying their reflection on frontiers.

VALÉRIE JOUVE

Entre les images

Installation



The installation I have chosen to show in the Panorama 22 exhibition at Le Fresnoy – Studio national stems from a desire that I began to express a few years ago. Many filmmakers tell me that they don't understand photography, because it's stuck in a frozen time. For example, Bruno Dumont ironically wondered how anyone could "still do Photography nowadays, when with cinema you can get 24 images per second!"

This got me mad... Although I didn't have the repartee to come up with a quick answer in the middle of our more general conversation. However, it is indeed essentially a question of temporality, and I think it may be interesting, in our frenetic world where we absolutely insist getting back (after the pandemic) to the way it was before, to that frantic rhythm that was starting to make everyone ill (even before the pandemic), to go on trying to stop time and contemplate the world. And today, if I may sometimes make films (above all long travelling shots), I always come back to this tool that allows me to capture the real, a density of reality for an indefinite time, which for the viewer will stop only when she chooses.

Taking the time...

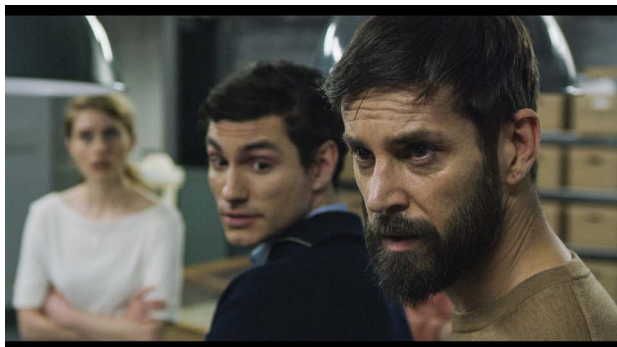
The large-format view camera that I use to make the most of my images reflects this same need, to take the time, to look, to observe, to explore around my subject before I even put down my tripod and produce images. In fact, I do not make many images, just the ones I need.

That is why I will show photographs here, in the form of posters (blue back paper stuck on the wall like a screening area) on which three projections will dialogue, each one articulating one of the issues of our time, in closed spaces without "perspectives," endless tracking shots and repeated rotating images. A perfect world!

SAMUEL LECOQCQ

L'Énergie du désespoir

Film, 27 min



“Everything must be started again, except hope. Be over it, disenchanted. We must now invent poetic arts without ideology, without adolescent utopias, better adapted to what poetry can do. [...] It is the energy of despair, which must be exchanged into paradoxes, impossibilities, into joyous restraint.”¹

Four characters who do not know each other meet for the first time. Each has had a different kind of career but all work for the same multinational. When the film begins, the four of them are about to play an escape game. In this game of investigation and riddle-solving, the participants are confined in a kind of set where they must find the clues in order to solve the main mystery. The game is timed and can take place on several levels. These group games are particularly popular with major companies, who are always looking for new methods of team building.

In contrast to a conventional escape game, the one that these four protagonists are playing is hugely chaotic. The game has been solved and the mystery revealed. As a result, they are in a space without narrative, looking for a solution that has no mystery attached. And yet, through a series of dialogues in which they reveal fragments of their experience in life and at work, the four characters manage to recompose a narrative. A new diegesis develops and evolves in keeping with their discoveries.

1. Michel Deguy, *L'énergie du désespoir, ou D'une poétique continuée par tous les moyens*, Paris: PUF, 1998

LEFEBVRE ZISSWILLER

Translation

Installation, video triptych, 14 min



Translation, or the experience of a land that overflows and persists only in a man's footsteps. It is a territory whose contours cannot be traced on a map.

As isolated figure, the man walks at the edges of the space, endlessly up and down. He precedes us, accompanies us, and comes after us. The responsibility of his action evolves through the formulation of a presence that he carries with him. His equivocal movement is in friction with the surroundings, attaches itself to the experience of non-place and the echoing expanse that spreads out, echoed by a world of reflections. Only the horizon cleaves the space in its integral relation. A territory that exceeds language: we transit through space, absorbed in our relation to this figure.

A mythological traversal inscribed in its own duration, that of a tireless dream placed in a space that is both characteristic and devoid of bearings. This trajectory questions both the lived distance and the passage in a shifting, transitory territory.

Partnership :

Grand Est, Muttersholtz, Maison de l'Eau, de la Pêche et de la Nature, Sélestat Alsace centrale



GUANGLI LIU

When the sea sends forth a forest

Film, 20 min



Under the Khmer Rouge regime led by the Communist Party of Cambodia, 1.5 to 3 million Cambodians died from 1975 to the beginning of 1979, accounting for about a quarter of the country's population at the time. Among them some 20,000 were of Chinese origin. The turmoil in Southeast Asia in around 1975 led to an influx of refugees into Europe, and according to statistics, France alone received 150,000 refugees, among whom about half were of Chinese origin. Today, about 3 million overseas Chinese live in Europe.

During the reign of the Khmer Rouge, the whole country was blocked, leaving very few images. As a result, we have constructed a collective imagination of the lost history based on two extreme narratives — the propaganda videos made during the Khmer Rouge period and the disaster videos distributed around the world after the fall of the regime, turning history into a virtual reality in the imagination.

The narrative starts with the memories of an old Chinese man who experienced the disaster, and the memory of escape is gradually constructed from the interpenetration of historical data and the image generated by virtual reality software, which becomes a subjective imagining and continues to produce the present.

The contrast between the archive footage and the 3D reconstruction shows the role of the medium itself in telling a story and how the medium interweaves with our memory and history in documenting human conditions and traumas.

Partnership :

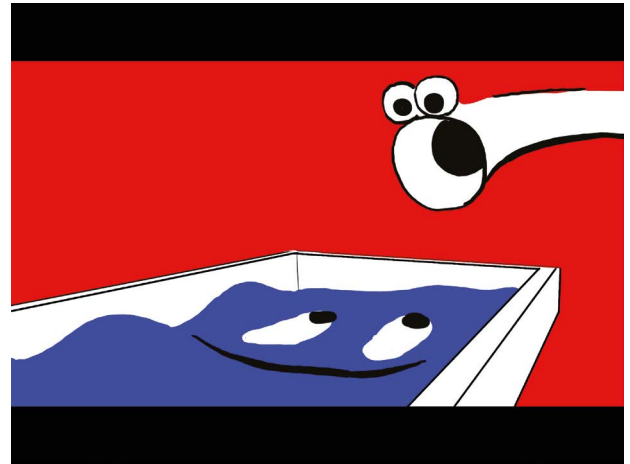
Institut national de l'audiovisuel



MARIN MARTINIE

Apparition des figures standards

Installation



Apparition des figures standards brings together original drawings, animation film, prints and sound art. The face, considered as the essence of all images, is multiplied into a set of pictographic signs which shows a wide ensemble of expressive types. These figures alternate between still picture and motion picture, they are given temporally in the films and spatially in the drawings. They are constantly being reincarnated on three supports: scroll, screen and book. Four main figures emerge from a vast corpus; their original forms are repeated, recomposed over time and broken down in movement. The standard figures look like emojis, "facial" signs in instant messaging whose production and use are now global, and which tend to constitute, imperfectly, a universal iconic language; but they distance themselves from it in that their vibrations and metamorphoses free them from a limited grammar of emotions: these images exist for themselves. The figure, as form, but also as *figura*, face, becomes an icon, which we look at and which looks out at us, a surface through which the eye accedes to something invisible, the mystery of the human presence in any image.

KENDRA MCLAUGHLIN

Alcôves

Film, 37 min



In Herzegovina, an ecologist, a gardener and a farmer respond to a French landscaping text that analyses the planet as a single garden. Their gestures and voices, the plough and the camera, sow a reflection on ways to perceive this landscape and position oneself in it.

Partnership :
One World Media



YOSRA MOJTAHEDI

L'Érosarbénus

Installation



*L'Érosarbénus** is a space, a place, a body, a void. It breathes, it desires. I remember. I have touched flower, fruit and fluvial water. The flower palpitated like a heart breast, like an arm or like a sex after orgasm. Four possibilities on the four bits of black cliff with hanging, bleeding leaves/fruits. The blood of the mothers of Venus suffocating on the breast of a black sky.

Listen, it is the note flowing under her feet. She becomes water, earth, and it is the air that makes her live. It flows in her veins, in her breasts, in her flesh. She breathes. The earth falls. The earth falls, it becomes cube, square, fountain. It breathes. Its phallic muscles will move. They are robots, gentle and soft. Time is a recipient of decision that holds to the horse's mane. It breathes like a lemon tree, a sex flower, an organism, a frozen moment. It grows wet, it palpitates, like a long river, like an unlimited regime. Like a man who governs and concerns himself with the glory of a dead bird, a cut tree. A dry leaf. A burned forest. A smoky sky.

An intimate smell spread in the shadows of your lungs, you heart trembles, her voice enters your veins. Listen, she is breathing. Touch her darkness. Night is steeping you in her empire.

* *L'Érosarbénus* is a portmanteau word comprising Eros, arbre (tree) and Venus.

Partnership :

With Inria Lille – Nord-Europe,
Université de Lille | Defrost (Deformable Robotic Software).

JÉRÔME NIKA

C'est pour quoi

Installation



The musical improvisations presented in *C'est pour quoi* play on the convergences and divergences between the individual's intentions and their repercussions for the group (and vice versa). Put out on a spatialised sound system that combines private and collective listening, the music results from the interaction between the computer agents endowed with "musical memories" and the "stimuli" put in by improvising musicians. *C'est pour quoi* presents a form frozen by the recording of improvisatory duos involving a "saxophone human musician" and a "machine human musician" using automated learning technologies for real-time interactive creation. Breaking free of the didacticism that is de rigueur in the field of "creative AI" and focusing all its attention on the resources, the installation maintains a confusion of sources and roles. It presents the "naked" finality of the creative process using new generation instruments to exploit the creative practices that they offer: meta-improvising and composing on the scale of intentions. Partner musicians on this project: Rémi Fox, Steve Lehman.

Partnership

CNC dispositif DICRéAM.



JAKOB OHRT

Recorder

Film, 15 min



Spread around a field is a bricolage of houses from different places and historical periods, brought together to form a set in the interest of preserving and manufacturing cultural heritage. A slow-moving camera travels this plot of frozen time, duly investigating the buildings that make up the backdrop of former lived lives.

Inside, food from different eras is displayed, all in plastic, immune to decay and unchanged year after year. Objects rest on shelves with no other purpose than that of a signifier, styled and grafted to channel the past.

A group of children are playing games between the houses, like ghosts from the present haunting this image of the past. Inhabitants of a different time, their visitation is a disturbance. Brightly coloured candy wrappers dot the floor of an ancient farmhouse as the children speculate about future habitations. They are passing time, bored and over-excited. The future sits uneasily with the past.

OV

SCUM MUTATION

Film, 10 min



A political weapon. [memory is spolitical]

This film is a traumatic memory, a testimony. This scream of an individual and societal wound exposes to our spectator eyes another way of considering a reality, atomized, choked, that we no longer imagine. This film confronts us, puts us face to face with our responsibilities, or from another angle, invites us to overthrow our condition of victim. We are taken, witness(es) and subject(s), to question our sprawling, intimate and collective relationship to violence. This film is a survival drive. This film is also my tribute to the beings who have, are or will be one day dispossessed of themselves.

Facing the oncoming trauma. Disruption of the cycle.
Resistance.

Age/era. Inside. Rage. [History is scientific]

The killing-History custom says that from the cage in which we are stuck, from this predatory, dissonant and alienating world, you are a simple piece of flesh offered up to track, identify, control, exploit, infiltrate, abuse, shred, devour.

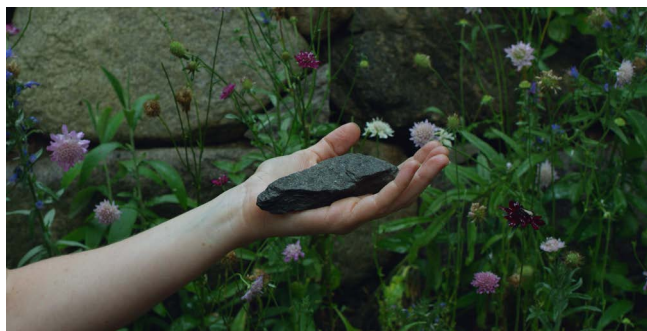
In our stories it's otherwise. We see ourselves for what we are, tied, impossible to catch. Our anger heals our wounds, finds hope, builds breaches, reveals, and then, transforms. Our insurrection is powerful and erotic. Every minute the verb is to resist, to disobey, to defy, to overthrow the ancestral gesture, to mute.

In our hands of silicon young germs are growing.
Let's dance before being spotted. Let's dance before being skinned.

MATÍAS PIÑEIRO

Isabella

Film, 80 min



Since 2010, I have been developing a series of films that focus on the female roles in Shakespeare comedies: *Rosalinda* (2010), *Viola* (2012), *La Princesa de Francia* (2014) *Hermia & Helena* (2016) and now, *Isabella* (2018-2020).

These films are not adaptations of the plays. I am more interested in an alternative experimental approach to fiction in which these texts inspire variations for new narratives. Shakespeare's comedies display a group of women that have a strong connection with the female actors I work with. It is interesting to notice that while the tragedies and history plays bare the names of the male protagonists, the comedies (where women have a more relevant and active role) are titled quite differently: *As You Like It*, *Twelfth Night*, *Midsummer's Night dream*, *Love's Labour's Lost* and *Measure for Measure*. I name my films after the intelligent, funny, and strong female characters of the comedies as a first step toward re-evaluating how we approach Shakespeare and what stories we consider worth telling.

Isabella focuses on the work of a female actor towards obtaining a role that keeps on escaping her. The film sets a kaleidoscopic mise-en-scène around the idea of success: What is success? What happens when somebody else makes the decision for you in this regard? What image of ourselves does this idea of success create in us? How do pregnancy and age model this image?

CÉLESTE ROGOSIN

Quartz

Installation



Somewhere between filmed performance, fictional film and plastic experiments, *Quartz* follows young adolescents messing about and drifting in an underground that evokes cave art. Through their body, their gestures and their connection to their mobile phone, their desire to produce and make images is reflected, thus questioning, in a metaphorical way, the discovery of the Image by the first men.

Having grown out of an experiment carried out in collaboration with adolescents in Hauts-de-France, who are therefore non professional actors, and shot in places that are sometimes out of bounds to the public, the film oscillates between a deliberate realism and a feeling of unreality.

Like the increasingly composite underground, the music evolves as they progress and appears as a distant echo that draws the characters into the depths. Based on a Euclidean system reminiscent of the resonant frequencies of quartz, halfway between analog and digital, the soundtrack gives the film its temporality while the senses are disturbed.

Shot just before the COVID-19 pandemic in 2020, the film anticipates the ordeal of lockdown imposed on the global population, and presents individuals who are struggling, showing resilience. How can union and community be maintained through the ordeal ?

Partnership :

Michel Dubois, the Domaine des Grottes de Han, the MEPN



STÉPHANIE ROLAND

Phantom Islands

Sculptures in water-jet laser-cut Carrare marble, LED

Podesta Island

Vidéo 4K, format CinémaScope, 25 min



A phantom island is an island whose existence is mentioned in atlases for a certain length of time and is then withdrawn when it is proved that it does not exist. There are many causes to explain these geographic fictions: geopolitical and economic interests, copyrights, mirages, optical illusions, humans errors, memes, hoaxes, legends, etc.

Having researched the subject, Stéphanie Roland reconstituted the outlines of phantom islands, which she then executed in marble, bestowing materiality and permanence on these ephemeral entities from the Western world.

Beside this, a film shows us *Podesta Island*, one of the last contemporary phantom islands, which is still shown on Google Earth today. Just an annotated point, with no physical territory. For a century now, numerous sources have emitted contradictory opinions as to its existence and, despite their advanced technology, geographical institutions do not have a uniform answer to this very simple-sounding question. This hybrid film, between documentary and fiction, explores the narratives relating to this island and compares the different sources in an attempt to recapture a complex, fragmented reality. How do we approach reality in a post-truth age? Are there any unknown zones left in a world that seems hyperconnected and exhaustively mapped?

Partnership :

Google Earth, the Fédération Wallonie-Bruxelles and l'École Centrale Lille



ANHAR SALEM

Mami, La Moula

Film, 65 min



Spanning four months in the life of a housewife who lives in Roubaix, the film revolves around how Fatima's family begins to fall apart, finding herself alone with her child in Europe.

Fatima is in her early twenties. She cooks, takes care of her child and does her everyday house cleaning. Gradually, her life begins to change. She worked as a cleaner, her husband abused her, she asked for help, and then she ran away to live in a social house. After escaping with the hope of having a better life, she is suddenly faced by another problem related to the status of her child.

The director was shooting with an iPhone ever since she met Fatima in order to make a semi-fiction movie. But instead, Anhar kept the footage and continued shooting with her personal phone in order to document Fatima's dramatic new changes more closely, for the sake of keeping the same relationship and distance.

At the same time, the film tries to emphasize Fatima's emotional/occasional status throughout by using more vivid images connected to her situation, places, and old memories as an ex-dancer back in Algeria.

INÈS SIEULLE

Le souffle du taureau

Film, 20 min



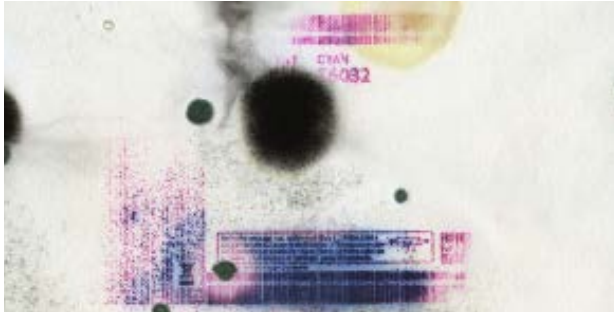
Pierre was one of the last Norman cattle farmers to keep a bull on his farm.

One day, the bull became maddened, escaped and charged him, leaving Pierre with his solitude, his doubts and his attempts at artificial insemination.

OLIVIER SOLA

Ultrachrome

Installation



By literally operating through the contamination and pollution of inkjet printing technology, the favoured technology for materialising the digital image, I seek to question the very material that constitutes today's photographic images. By these two actions which etymologically evoke soiling and therefore the transition from a state considered pure to a state considered impure, I am also trying to question the political and philosophical implications of the tools and mechanisms used to make the digital image. The search for an image whose exactitude and information would be superior to those of the real itself, the search for a standardisation and a reproducibility free of mistakes, an economic model of production economic production model (smartphones, APN, printers, inks, etc.) based on obsolescence, waste and businesses that pollute and are socially and fiscally predatory, etc. By producing images that are unpredictable, unique and imperfect by means of these two actions, and by the appropriation of a resolutely pictorial tool that works by projecting pigment on a plane surface (the inkjet printer), the idea is also to question the very nature of the works that are created and the porosity of the frontiers that separate the photographic images from the painted or drawn image. On this project I worked with two researchers to develop a black ink made entirely from particles of pollution, and also a living ink comprising a strain of bacteria that produces on the paper a pigment whose colour ranges from magenta to blue. Two kinds of images are shown here: the first, whether due to the bacteria or particles of pollution, are inert, frozen in time; the second, due to the printing from the bacteria are kept alive and continue to develop throughout the exhibition, from their appearance up to their ineluctable destruction.

Partnership :

l'UMR transfrontalière BioEcoAgro, the Institut Charles Violette de l'Université de Lille and the Teaching and Research Centre TERRA from Université de Liège GbxABT, l'UMR INRAE DynAMic from l'Université de Lorraine, le laboratoire PC2A de l'Université de Lille/CNRS.



INRAE



LIÈGE université
TERRA

Université
de Lille

RONY TANIOS

Fracture

Film, 8 min



Victor lives in solitude. The walls of his apartment are invisible and can be seen through. But Victor does not see the passers-by in the street, nor do they see him. Although the world is just a few steps away, Victor is hoping that one day someone will knock at his door.

Fracture is an experimental fantasy film. It explores the alienation of solitude in a society where communication is becoming virtual. Through the invisible walls, Victor and the outside world exist side by side but never enter into contact. Despite the proximity, a knock at the door is almost delusional.

ANA ELENA TEJERA

A Love Song in Spanish

Film, 24 min



The piece, an experiment that begins on the skin, in the skins of a family that spoke in silence about a tropical dictatorship in the 1980s, the dictatorship of a house. The skins whispered silently and their voices were heard in the corners, on the walls, in the cooking pot, on the soup spoon, on the wet beans. As the soldiers marched in the streets, the echo of their footsteps resonated in the walls of the home of a military man's family, a house where the words were forgotten. With few oral resources, some photographs and some stolen confessions, the director proposes an exploration that goes from the personal to the political through a fictionalized experience of the family story related to the dictatorship of Panama. In this hybrid film, with real characters who interpret documentary conflicts in fictional contexts, we see "She," the director's grandmother, living a lonely monotonous life, her days a routine of repetitive actions. Then She stops and becomes silent. She remembers the body of a man struck down by war. She tries to free herself of the memory, but the memory goes through the skin.

A biographical performance between the director and her grandmother aiming to confront the domestic tyranny of their family.

MOÏSE TOGO

75 000 \$

Film, 15 min



75 000 \$ emphasizes the biological aspect of albinism which is a hereditary genetic anomaly that affects skin pigmentation, but also and above all the physical and moral conditions of albinos, who are discriminated against, mutilated and victims of ritual crime in Africa.

The film is constructed around the words of Albinos describing their experience faced with mutilation and their double punishment, at once psychological and physical.

The film begins on the skin of an albino and pays homage to the victims and immerses us in a world of 3D computer images.

The victims' words are illustrated by emotion capture and/or time freezes on the violence inflicted on them, all filmed in a nocturnal ambience.

Partnership :

The Institut Français, the French Embassy in Mali
Le Fresnoy – Studio national des arts contemporains
Conservatoire des Arts et Métiers Multimédia Balla Fasséké Kouyaté



AMBASSADE DE FRANCE
AU MALI

INSTITUT
FRANÇAIS



YAN TOMASZEWSKI

Gangnam Beauty

Film, 23 min 11



Oli London is a young Englishman fascinated by South Korea, and in particular by Jimin, a singer in the K-pop group BTS, whose international popularity is generating something close to a cult phenomenon. For several years, Oli London has been engaged in a process of transforming his body and identity in order to become one with his Korean idol. This means not only aesthetic surgery on the face but also the determination to become a K-pop star. Today, he is adulated by some and hated by others, who accuse him of appropriation and cultural fetishism.

The film stages the development of his identity via a Korean tale from the 13th century, the legend of a young sculptor who was commanded by the gods to produce a series of masks that were to remain unseen by any man on pain of death – a prohibition that, fatally, was transgressed. This tale accompanies a tradition of shamanic mask dances which are still performed today in the village of Hahoe. By embodying two characters from the tale, Oli London metaphorically tells his own story, but also that of the contemporary plasticity of digital identities and idolatry.

MINH QUÝ TRƯỜNG

Les Attendants

Film, 15 min



It is a slagheap where men come looking for sex. Each man waits for another like an animal waiting for its hunter. Short encounters. Aren't encounters beginnings for something more: love? A homeless man wanders around in the same location, looking for water and for a desire unknown even to himself. He is alone – a lone animal. He sees men having sex from afar. Decades ago, too, this place was full of men: miners. Miners who migrated to this country to work in the dark to earn black money and to die sudden deaths.

Among the men who go inside this slagheap to have sex, there are miners' children and grandchildren.

Generations of men crash on the ground like coal, pretending to be strong, yet so fragile: they are not coal, they are glass. Men finish sex. They have to go. Here is not their home but here is home for the homeless.

Sexual need crushes material need. Mouth needs water. Dick needs dick. Heart needs love. But love is a glass broken without even a touch. He is waiting. He is waiting in this slagheap where decades ago miners tramped around as soldiers marched on battlefields. He migrated to this country too, but from where? From where – it doesn't matter anymore as he will never return to where he is from.

CLAIRE WILLIAMS

Les Æthers

Installation



Computers and smartphones and all the other incarnations of our modern technologies carry our electromagnetic doubles from one end of the planet to the other. They sometimes wander without limits in the atmosphere: we have all become mediums. To the cosmic waves and gamma rays that saturate the void through which we communicate, human voices are added, personal messages, collective discussions, essential information, anecdotes.

It was in the second half of the 19th century that the invisible began to be seen. Chemists, physicists, engineers, inventors, mediums, theosophists and other men of science collectively plunged into a great bath of substances distinct from matter, and yet no less real. This medium, which some called the “ether” and others “fluid” or “body,” was traversed by forces, by effluvia, waves emanating from animate or inanimate beings: cosmic rays, human thoughts, the vital fluxes of plants, the energy of mediums, the voices of the dead. To these, nowadays, are added satellite and wifi data, radio waves and phone conversations.

Each in their own way, chemists, physicists, engineers, inventors, mediums, doctors and theosophist – sometimes together – imagined apparatuses for detecting and harnessing all these forces. In doing so, they appropriated apparatuses that had just been invented or discovered new ones that would sometimes be finalised and produced for other purposes: biometer, dynamometer, stenometer, stereometer, psychoscope, necrophone, psychophone, perpetual motion machines, phonograph, telegraph, telephone – all these apparatuses are composite assemblages of measuring instruments. They make no secret of the fact that they are shaped by the forces they detect just as much as they shape them.

They make the forces tangible by translating their effects into the form of photographic images, traced graphs, movements of objects, strange sounds, etc.

This episode from 19th-century science offers unexplored possibilities for conveying the density of the “void” through which we communicate. Ondoscope reopens it in order to imagine other relations to what we do not see.

Deborah Levy

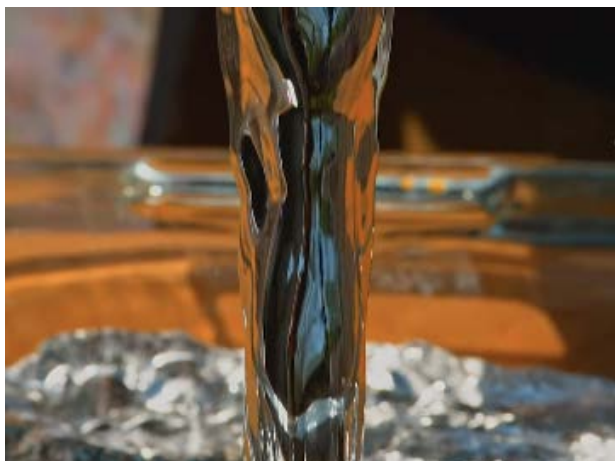
Partnership :

A co-production with the Ososphère, the University of Lille and the Club radio amateur de Wasquehal.

YUYAN WANG

One thousand and one attempts to be an ocean

Video installation



One thousand and one attempts to be an ocean corresponds primarily to a rhythm, a hypnotic resonance that makes images burst out of their content to become sensation and energy. Made up of micro-events from the satisfying videos that swarm on the internet, the abstract narrative unfolds by means of appropriation while referring to both trance and minimal music. To the point of exhaustion, the images incarnate this desire for a groundless wave, as expressions of an oceanic feeling blended with the inexorable entropy of today's information societies.

BIOGRAPHICAL NOTES

AMÉLIE AGBO

In 2010 I obtained a professional *baccalauréat* specialising in artisanship and artistic crafts.

In 2011 I enrolled in Eurasiam to study manga and illustration. In my last year there I made a six-month study trip to Ogaki Women's College in the Gifu region of Japan. Back in France, I decided to take a year to prepare for the art school entrance competition. In 2014 I was admitted to the École européenne supérieure de l'image (ÉESI) in Poitiers. After obtaining my arts degree in 2017 I did a four-month animation course at the Beijing Film Academy. In 2018 I wrote *C.*, a concluding dissertation in which I addressed the societal denigration of black women's bodies.

ÉLIANE AISSO

An artist and photographer, I was born in Benin on 18 April 1989. Holder of the national equivalent of the baccalaureate from the École Supérieure des Métiers Artistiques (ESMA), I resumed my studies at the University of Abomey-Calavi, where I obtained a BA and MA in art history. I continue to receive artistic training while pursuing an artistic career. I am currently studying at Le Fresnoy - Studio national des arts contemporains in Tourcoing (France).

REEM AL NASSER

Reem al Nasser was born in 1987 in Jeddah and currently lives and works in Jizan. She received her BA from Jazan University, and completed her residency at Delfina Foundation, London, in 2017.

Saudi artist Reem Al Nasser's work is informed by personal experiences and close observations of movement, mobility and cultural change within her surroundings. Photography, graffiti, video and sound installations bring forth untold stories, and delve into the rational, psychological obscurity and all that is perceived as complex and absurd in human nature. Reem's aphoristic and undeviating sensory installations capture and cast back the tension of unsettling complexities within the themes she explores. Al Nasser's relies heavily on anthropological research with an ethnographic visual approach.

UGO ARSAC

Ugo Arsac began his higher education at the Beaux-Arts in Paris, but it was at the École nationale supérieure des Arts Décoratifs that he made his first videos and adopted this medium. In 2015 he shot *Neuf cordes* (20 min), a film inspired by the Orpheus myth, in Italy and Ukraine. It was shown at TFF33, at the Short Film Corner, in the RIFF (Rome Independent Film Festival), and in many other public events such as the exhibition *Orpheo*. In 2017 he made

the documentary *Jouons à la guerre* (30 min) showing a group of reenactors in Taiwan staging scenes from great historical conflicts. The film was acquired by ARTE and won the Émergences prize awarded by Scam*. In 2018 he entered Le Fresnoy – Studio national des arts contemporains, where he made *En contrebas* (50 min), a documentary portrait and Dantean journey through the bowels of Paris. He has featured in a number of exhibitions such as *100 % L'EXPO*.

GUILLAUME BARTH

Equilibria

Guillaume Barth was born in Colmar in 1985. He lives in Strasbourg and works in a number of different countries. He studied art at the Haute école des arts du Rhin, Strasbourg, and graduated in 2012 cum laude. He won the Talents Contemporains prize of the Fondation François Schneider in 2019, the prize of the Fondation Bullukian in 2017 and the Prix Théophile Schuler in 2015. He took part in the 61st Salon de Montrouge in 2016 and was invited to the performance evening for the Jeune Création exhibition at the Beaux-Arts de Paris in 2018.

His works have been shown in several European countries but also in Iran and Canada.

From the salt desert of Bolivia to the reindeer peoples of Mongolia, from Quebec to Senegal or Iran, Barth is following a very unusual trajectory at odds with any idea of the "typical" young artistic career. His projects are interspersed with mystic moments that are closer to anthropology than to artistic practice. These moments which the artist keeps secret inform an approach that looks happily towards the spiritual side of things, while being embodied in the simple materials, which include a dimension of fragility.

FANNY BÉGUÉLY

Fanny Béguély was born in Antibes in 1990. Her practice uses cinema, photography and performance. She studied literature in classe préparatoire in Nancy and cinema at the Paris 3 University and at the École Nationale Supérieure d'Audiovisuel in Toulouse. In her work she explores the relation to the invisible and to life, the abolition of frontiers between the carnal and the spiritual, and the search for a less anthropocentric perspective. Her works have been presented notably at Le BAL (Paris), Galerie Jocelyn Wolff (Paris), in the Voies Off section of Les Rencontres de la Photographie (Arles), at GESTE: Matérialité photographique (Paris), in Côté Court (Pantin), and in the Blow-up Arthouse International Film Festival (Chicago).

MOUFOULI BELLO

Moufouli Bello is a multimedia and visual researcher. Her practice concerns the questions of identity, gender equality and rights for all forms of life. This has guided her towards the study of ideological structures and the ways in which cults, religions, traditions, culture, politics and technology together create our perception of reality.

Her plan for Le Fresnoy – Studio national des arts contemporains, in line with her artistic approach, is to offer experimental works built on empathy and the ability to identify. In order to start a discussion about the creation of the space for new rights.

CHLOÉ BELLOC

Her work explores the body's organic and cognitive dimensions. It often deals with the question of language verging on incommunicability and porosity between the visible and the invisible. Her films, texts and photographs have been presented in France and Colombia (Museo de Arte del Banco de la Republica in Bogota, Mois de la Photo du Grand Paris, Les Rencontres Cinéma de Gindou, Cinelatino Rencontres de Toulouse etc.). Her film *Les Mangeurs d'ombres* won the "Special Mention for First Professional Film" at the Traces de Vies festival (Clermont-Ferrand). Her documentary *L'Incertitude de la parole*, co-directed with G. Terrier, won the Gulliver award (dissemination RTBF/programme "Par Ouïe Dire").

OLIVIER BÉMER

Olivier Bémer (b. 1989, Paris) has studied at Écal Lausanne (2013), at the Beaux-Arts de Paris (2018) and at Le Fresnoy – Studio national des arts contemporains Tourcoing (2021). His work interrogates our increasing use of information technology and artificial intelligence and the way these new means of representation and narration affect our relation to time and to others.

LUCIEN BITAUX

Lucien Bitaux gained a degree in graphic art at the École nationale supérieure des Arts Décoratifs de Paris, where he founded *Scoposcopie*, a discipline aiming to find new ways of representing imperceptible dimensions (microscopic and macroscopic). Naively, he tirelessly looks for new ways of capturing, of recording and showing the real. This experimental approach draws on the making of its own instruments. Photography in all its forms, capture by means of lenses and light projection are his favoured mediums.

SANTIAGO BONILLA

Santiago Bonilla was born in México, he obtained a BA with honours in Hispanic literature and linguistics and wrote a thesis about memory. He was an assistant for researcher Yvette Jiménez de Báez at El Colegio de México and then studied filmmaking at Centro Universitario de Estudios Cinematográficos (CUEC-UNAM) where he directed, wrote and was director of photography on several short films. He was awarded a Fonca Jóvenes Creadores grant under Ximena Cuevas' men-

torship. He won the screenplay prize at the 15th Festival Internacional de Cine de Morelia (FICM) and has been working as an assistant director and director of photography ever since. His work deals with memory and landscape.

GREGOR BOŽIČ

Born in Nova Gorica, during the Sarajevo Winter Olympics. He studied film directing at the AGRFT (Akademija za gledališče, radio, film in televizijo) in Ljubljana and at the DFFB in Berlin (Die Deutsche Film- und Fernsehakademie Berlin). Apart from working as a film director and DOP (*Playing Men*, 2017, *Oroslan*, 2019), Gregor is also involved in long-term research into Mediterranean autochthonous fruit varieties. In 2012, he collaborated with farmers from the Italo-Slovene borderland in setting up a gene bank orchard. His debut feature, (*Il était une fois un châtaignier*, 2019), had its world premiere at the Toronto IFF (Toronto International Film Festival) in 2019 and was screened at numerous international film festivals since.

FERNANDO COLIN ROQUE

Fernando Colin Roque (1989, Mexico) In his work Fernando Colin Roque tries to understand the human condition, including its contradictions, its fragility and its ambiguity in relation to complex realities like gender, migration, memory and death. In 2008 he made the prizewinning documentary *Le Chant des plaines*. He has taken part in the Berlinale Talent Campus. He has made the films *Le Cri le plus vivant*, produced by the Mexican Ministry of Culture, and *Coba: Esperanza*. Ikki Films is producing his next full-length documentary, *La Vida es un Carnaval*.

CINDY COUTANT

Cindy Coutant is a French artist and researcher. Her work mainly interrogates the desire for connection with beings and things that is part of life, the coevolution between species or techno-species, and the human need to attach a meaning to incoming information from the world. Her installations, films and augmented readings are close to science fiction and unfold into writing processes that explore different issues such as love in the time of technological espionage, affective economics, the grammar of anxiety, and alternative (to Genesis) creation narratives.

DOMNITCH - GELFAND

Evelina Domnitch (b. 1972, Minsk, Belarus) and Dmitry Gelfand (b. 1974, St. Petersburg, Russia) create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices. Having dismissed the use of recording and fixative media, their artworks exist as ever-transforming phenomena offered for observation. The duo's practice has emerged through unorthodox collaborations with pioneering research groups, including LIGO (Laser Interferometer Gravitational-Wave Observatory), RySQ (Rydberg Quantum Simulator) and the EU Quantum Flagship. They are recipients of the Witteveen+Bos Award (2019), Meru Art*Science Award (2018), Japan Media

Arts Excellence Prize (2007), and five Ars Electronica Honorary Mentions (2007, 2009, 2011, 2013, 2017).

VINCENT DUAULT

Having started out in advertising photography as a digital retoucher and CGI artist, Vincent Duault progressively shifted his work towards picture taking and now focuses on visual narration, which is constructed via our own visual perception of the existing world.

The brain constantly questions what the eye sees in a precarious balancing act between visual inputs and the feeling they generate, leaving us in a perplexed state-of-consciousness that challenges our imagination. Today, Duault's work embraces photography, drawing and painting, while always keeping in mind the desire to understand how pictures take shape inside us.

VADIM DUMESH

Vadim Dumesh is a documentary director and producer, researcher, and journalist with an academic background in cinema, economics, art and public affairs. Originally from Latvia, Vadim maintains an international profile and varied skillset in directing, developing and producing various audiovisual and new media content. His transdisciplinary practice creatively addresses pressing contemporary economic, social, political, and philosophic issues through cinema.

FELIPE ESPARZA PÉREZ

Felipe Esparza Pérez - Peru, 7 November 1985

Felipe Esparza's work creates dynamic links and tensions between cinema, visual arts and video. In his projects there is a marked interest in social content and an exploration of themes such as nature, non-verbal communication, the sacred, its symbolic derivatives and the relationship between image and time, image and history and image and truth. He approaches the complex representation of these themes by elaborating visual narratives in which the contemporary visual imagination cohabits with local and universal archives and cultural codes, producing metalanguage pieces.

ELLIOT EUGÉNIE

Elliot Eugénie began his artistic training at the École nationale supérieure d'art in Bourges and concentrated on making documentary and fiction films on political issues. After obtaining his DNAP (2015), he continued his studies at the École des Beaux-Arts Nantes Saint-Nazaire where, in 2016, he was awarded a *Deserting the Site* residency in Marfa Texas. After his further degree (DNSEP, 2017) he set off for a residency offered by Galerie Fontaine in Kobuleti (Georgia). He then collaborated on various exhibitions projects, including one at Glassbox.

FLEURYFONTAINE

fleuryfontaine is an artistic duo whose work explores the

positions we each occupy in the neo-liberal, artificial and security-driven environments that condition our behaviour, our bodies and our relation to the world and to others. Their work also takes the form of installations, sculptures and performances as well as digitally generated images. After graduating from the École nationale supérieure d'architecture Paris-Malaquais (ENSA Paris-Malaquais) in 2008, Galdric Fleury and Antoine Fontaine continued their studies at the École nationale supérieure d'arts de Paris-Cergy (ENSAPC) in 2010. That is where they began working exclusively in a duo by the name of fleuryfontaine. Selected for the Salon de Montrouge in 2015, and then for Jeune Création at Galerie Thaddaeus Ropac later that year, they alternate residencies (Bruges, Seoul, London, Lisbon, Tokyo, etc.) and exhibitions in venues as diverse as Les Grands Voisins, isthisit? and the Maison Populaire in Montreuil.

SIMON GAILLOT

Simon Gaillot was born in Metz on 15 December 1994.

At the age of twenty he decided that every summer he would shoot a film outdoors, based on a theatre play.

In keeping with Jean Cocteau's idea that cinematic art is above all a craft, he works to establish a close relation in which text, face, body and landscape are united by need, and always with a sense of economy.

In this way, he was able to make free adaptations of works by Julien Gracq, Heinrich von Kleist, Jean Racine, Robert Walser, Oscar Wilde and Fernando Pessoa.

He is now working on *Intérieur*, from Maurice Maeterlinck, in 16mm.

CHARLES GALLAY

Born in 1992, the child of the easy image and of the amniotic digital, Charles Gallay soon began investing his curiosity in the production of images. Before turning his practice towards the visual arts, he trained in cinema between 2010 and 2012 and worked in studios in Lille. In 2013 he enrolled in art school, looking for a transdisciplinary and horizontal vision of the world. Naïve and enlightened about the destiny of images, questioning the political underside of the connections between art and technology, in 2017 he worked with research laboratories. He graduated from art school in 2018 then, at Le Fresnoy – Studio national des arts contemporains, researched the in-between and the strange. There he is acting on his need for heterogeneous perspectives and is developing an interest in the body and its musicality.

MAÏA GHATTAS

Holder of a doctorate in geography from the Université Paris 1 Panthéon-Sorbonne, Maïa Ghattas born 1988, is a specialist on the heritage of Douala in Cameroun. She begins using video as a tool in her researches at the start of her career and made *Racines au bord du fleuve* with the collaboration of artist Stéphane Eloundou and the support

of Bernard Surugue of the Fondation Jean Rouch. She was awarded a grant by the Fondation pour la Vocation, which encouraged the filmed, participatory dimension of her research/action. She has worked for art festivals in Douala and taken part in research into the heritage of the towns of the south.

ALICE GOUDON

Alice Goudon passed through the École Supérieure d'Art et Design at the Beaux-Arts Toulon Provence Méditerranée and the École supérieure d'Art & de Design de Marseille. She graduated from the Beaux-Arts, Paris, in 2018, and is continuing her researches at Le Fresnoy – Studio national des arts contemporains.

Alice Goudon creates narrative images. In her multidisciplinary artistic practice she assembles and articulates symbols, colours, materials, forms, objects, bodies and places. She adapts her work to her chosen medium, which enables her to collaborate on projects as a set designer and scenographer.

NICOLAS GOURAULT

Nicolas Gourault is an artist and director trained at Le Fresnoy – Studio national des arts contemporains and the École nationale supérieure d'arts de Paris-Cergy, but also at the École des hautes études en sciences sociales. His work is marked by this twofold background and seeks to create connections between artistic technique and politics by providing a documentary critique of the new media. One of his interests is the way simulation can be used to transform modes of representation and to control spaces in order to limit unpredictability.

ANTOINE GRANIER

Antoine was born in 1993. After studying at the Beaux-Arts in Paris he entered Le Fresnoy – Studio national des arts contemporains in 2018.

In his films and video installations he sets up games of detection in which whimsical and lunar characters cross paths and form alliances.

BEAT GYSIN ET ANNA KATHARINA SCHEIDEGGER

Beat Gysin (1968) studied piano, chemistry, composition and musical theory in Basel. Born into a family of musicians, he is the author of some fifty prizewinning compositions for everything from solo performers to orchestra. In particular, he has written for the Arditti Quartet, the Basler Madrigalisten, the Phoenix Ensemble, the Collegium Novum, the Contrechamps ensemble and the Recherche ensemble, and has composed numerous pieces for the Windspiel and ums'n jip formations. Working with Anna Katharina Scheidegger, he has made films to accompany each of these projects. In 2011 he founded the studio-klan-gram association in order to systematically explore the

interaction between certain kinds of space and music. He also founded the Biennale Zeiträume, a festival organised around the interaction of contemporary music and architecture.

VERA HECTOR

Vera Hector was born in 1993, she makes short films that meld elements of fiction and experimental cinema, strongly influenced by montage and electronic music.

Deep feelings make no clear distinctions between sublime and trivial mediums. She mixes different genres and mediums in the pursuit of personal expression. By inventing images and words in order to confront ignorance, that dark night of language.

Filming as a way back to the inchoate babble of language, to being, as Elysia Crampton says, “always the child of something.”

VIR ANDRES HERA

Born in Yauhquemehcan, Mexico, works in France. His images and representations are conveyed by means of video, but with a broader idea of writing, such is the importance of narrative. In his videos, everything is mysteriously punctuated with stories and strange anecdotes, religious myths and oneiric figures, as well as sacred landscapes.

Currently a doctoral student at the University of Quebec in Montreal and Le Fresnoy - Studio National, he is researching *Hétéroglossies littéraires*, meaning the coexistence of different languages within mythological narratives. Vir Andres Hera is also a member of the editorial committee and curatorial/editorial platform Qalqalah قَلْقَلَة. He was a resident at the Casa de Velázquez in 2015.

ISABELLA HIN

Isabella Hin explores the contrast between the fixed photographic image and the movement of fluids. She emphasises the shifting qualities of liquids, the way they change our perception and link images together.

Born in 1993, a graduate from the Beaux-Arts de Paris, she has won the agnès b. 2017 prize and the Portrait 2014 prize of the Friends of the Beaux-Arts de Paris. She has shown her work, among others, at Paris Photo, agnès b., Photo Saint-Germain, Parcours Saint Germain, La Samaritaine and the Musée Nicéphore Niépce (in conjunction with winning the Prix Impression Photographique 2019).

NATALIYA ILCHUK

Nataliya Ilchuk was born in Lviv on 14 November 1985. After graduating from the film schools in Kyiv and Warsaw, she worked for short-film festivals in Ukraine as a programmer before coming to France to study at Le Fresnoy - Studio national des arts contemporains.

Strongly influenced by 20th-century eastern European cinema, by its avant-garde and its poetry, she is now interested in making films of extreme intimacy, films as sensuous reflections on the spiritual and social issues of today's world.

OLIVIER JONVAUX

Olivier Jonvaux is an alumnus of the École nationale supérieure des beaux-arts in Lyon. He has been invited on various residencies and to a number of artistic institutions in France and abroad. His work has been shown at the Musée d'art moderne in Saint-Étienne, at Basis Frankfurt, at the Centre Européen d'Actions Artistiques Contemporaines (CEAAC) in Strasbourg, and on the Bazaar Compatible Program in Shanghai. In 2019 he exhibited in the Salon Jeune Création and won the Ateliers d'art prize awarded by the Réunion des musées nationaux. His work spans a number of mediums from sculpture to multimedia, while referring to fields as varied as philosophy and comics.

YONGKWAN JOO

Born in Seoul, South Korea, in 1988.

Video artist Yongkwan Joo is an alumnus of Esba – MOCO École supérieure des Beaux-Arts de Montpellier and of Konkuk University, South Korea.

Using scenes recorded during his daily walks, he shares his contemplative vision of the relation between the individual and the world around them.

His videos ask the key questions, "Where are we? Where are we going now?" His looped videos express an infinite trajectory that goes beyond the frontiers of time and space and thus raise the question of the meaning of our existence. He works to make viewers ask themselves these questions, but without providing answers.

VALÉRIE JOUVE

The French photographer and filmmaker Valérie Jouve was born in Saint-Etienne in 1964. She currently lives between Paris and the Aveyron (southwest France). As graduate of the École nationale supérieure de la photographie in Arles, Valérie Jouve studied sociology before she decided to devote herself to photography.

SAMUEL LECOQCQ

Samuel Lecocq was born in 1992 and took his BFA and MFA at the Haute école d'art et de design in Geneva. Since 2018 he has been living in Paris and working at the Flamme studio.

LEFEBVRE ZISSWILLER

Camille Zisswiller trained in visual arts at Strasbourg University then took the printmaking course at La Cambre in Brussels. After a sojourn at the Academy of Fine Arts in Wrocław she worked as a lithographer in the Idem workshop, Paris.

Nicolas Lefebvre studied art history at the École du Louvre and at Strasbourg University. He then enrolled in the illustration workshop at the Haute école des arts du Rhin and studied in Sint-Lucas (Ghent).

Their shared practice – between fixed and video images – explores the visible and invisible means whereby men occupy and inscribe themselves in real, fictive environments.

This dialogue leads them to seek out images by surprise; in the interval between what is formulated by writing and what belongs to another form of language.

GUANGLI LIU

Guangli Liu is a Chinese artist born in 1990. After studying mechanical design and automaton for a year he switched to digital media. This change of direction eventually brought him to France, where he graduated cum laude from Villa Arson, Nice, 2017. Fascinated by technology, he has developed a practice based around video, 3D animation and painting. His work creates virtual worlds in an attempt to question the way the computer medium interweaves with contemporary narrative and the reconstruction of our collective memory.

MARIN MARTINIE

Marin Martinie (born 1994) is a maker of animation films and illustrator and an alumnus of the École Estienne (2014) and of the École nationale supérieure des Arts Décoratifs de Paris (2018). In his work he seeks to graphically and narratively deconstruct the classic forms of the visual arts, in particular the ones deriving from comics and animation film. He is interested, notably, in the tension between fixity and movement in our contemporary experience of images. To date, he has made two short films: *Zambo zambo* (2016) and *Template Message* (2018).

KENDRA MCLAUGHLIN

Kendra McLaughlin (1993, Canada) is drawn to image-making as a process of encounter. Concerned with representational ethics, her work employs meta-documentary and fictional interventions to explore the intersection of affective memory and attachment to place.

She took Visual and Environmental Studies at Harvard University and then worked at the Sensory Ethnography Lab there while taking a graduate degree in political arts, international affairs and human rights at Sciences Po. She is currently continuing her research at Le Fresnoy – Studio national des arts contemporains (France) and as a One World Media fellow (UK).

YOSRA MOJTAHEDI

Born in Teheran in 1986, I obtained an MA in fine arts, and then a degree in beaux-arts when I settled in France. *Le voyage... ce mystère* leaves through my sketchbook. Coming from a country where the body is a taboo subject and its representation forbidden, my work reacts by being sensual and sensory, tactile and olfactory, sometimes touching on eroticism and femininity. It is steeped in a surrealist, obscurantist atmosphere. A space free of places and times, where objects and elements are symbolic: flowers, stones, umbilical cords, organs, in a twilight penumbra. If anything has oriented my work, it is surely Iranian censorship.

JÉRÔME NIKA

Jérôme Nika is a musician and researcher in man-machine musical interaction. His work bears on the mobilisation of memory in a creative context and he has engaged in numerous collaborations on improvised music (Steve Lehman, Bernard Lubat, Benoît Delbecq, Rémi Fox) and contemporary music (Pascal Dusapin). The software instruments that he has developed with Ircam (Institut de Recherche et Coordination Acoustique/Musique) have been applied in over sixty productions: Onassis Center, Athens; Ars Electronica; Annenberg Center, Philadelphia; Centre Pompidou, Collège de France, Centquatre; Montreux Jazz festival, etc.

JAKOB OHRT

Jakob Ohrt is an artist and filmmaker born in Copenhagen, Denmark. He studied Fine Art at Chelsea College of Arts in London before attending Le Fresnoy – Studio national des arts contemporains. His work often operates through a process of setting up new realities within existing contexts, thereby producing new speculations, scenarios and stories. Themes reflected in his work include temporality, technology and the affective relationship we have with images, sound and story. This often comes into play through imagining alternative futures and pasts alike and through a principle of equality where both the staged and the given share the frame equally.

OV

Ov emerges from wetlands. Ov heals, sleeps, eats, fucks, gets ready to attack. From an electrical impulse, from the depths of the bones, boiling undertow waters, Ov, suddenly, infiltrates the putrid mechanism of the monster machine, which, since time immemorial, strangled and destroyed. It is then that under the cloak of lead, at the hour of bloody events, Ov emerges in the cage and violently vomits a strange language. Enough to keep you blushing until dawn, Ov triggers the backwards rhythm of poison that is already coagulating in your dreams and in your viscera. From Ov nothing will be left. Ov is no one.

MATÍAS PIÑEIRO

Born in Buenos Aires, Argentina, in 1982. He has written and directed the films *Regarding Buenos Aires* (2016), *El Hombre robado* (The Stolen Man) (2007), *Todos mienten* (They All Lie) (2009), *Rosalinda* (2010), *Viola* (2012), *La Princesa de Francia*, (*The Princess of France*), (2014), *Hermia & Helena* (2016) and *Isabella* (2020). For more than ten years, Matías Piñeiro has worked with the same group of actors and artists, thereby forming a cinematographic family that allows him to work in joy and unity in each of their projects. His last five films are part of an ongoing series called *The Shakespeareads* focused on the female roles in William Shakespeare's comedies.

From 2000 to 2004, he studied filmmaking at the Universidad del Cine (Buenos Aires, Argentina) where he later taught filmmaking and film history for six years until he moved to the USA in 2011 to take up the Radcliffe Institute Fellowship at Harvard University. In 2015, he received an MFA in Creative

Writing in Spanish from New York University. He currently teaches filmmaking at Pratt Institute in Brooklyn, New York. His films have been screened in film festivals such as Berlinale, Toronto Film Festival, New York Film Festival, Locarno Film Festival, Rotterdam Film Festival, San Sebastian Film Festival, among others, and in museums such as Centre George Pompidou (Paris), Tate Modern (London), Museo Reina Sofía (Madrid, Spain), MoMA (New York), Museum of the Moving Image (New York), Malba (Buenos Aires).

CÉLESTE ROGOSIN

Céleste Rogosin (born 1989) has a degree in literature, theatre and cinema. In her practice she has moved beyond these disciplines to work at the intersection of cinema and video. Keenly aware of social questions, her work focuses on their human dimension. She interrogates the relation between man, group and environment. Bringing from her practice a marked interest in the body and its place in space, at Le Fresnoy – Studio national des arts contemporains she is developing a form of writing that seeks to go beyond a documentary aesthetic and move towards sensorial, immersive work, using contemporary digital tools.

STÉPHANIE ROLAND

Stéphanie Roland (1984, Brussels) is a Belgian visual artist who exhibits regularly around the world. Her projects have been presented in such major institutions as the Musée du Louvre (FR), MIT (USA), the Benaki Museum (GR), Bozar (BE), Botanique (BE), MOPLA (USA), Wiels (BE), and the Kampala Art Biennale (UG). *Les Rencontres Internationales Paris/Berlin*, *Breda Photo* and *Unseen* (NL) are among the photography and video festivals in which she has featured. In 2017 she took part in the Antarctic Pavilion at the 57th Venice Biennale.

stephanieroland.be

ANHAR SALEM

Born in Jeddah, Saudi Arabia with a multi-ethnic background at the beginning of the nineties. Studied IT in Arab Open University. As an autodidact graphic designer and video artist, her work attempts to explore/open public and private spaces, associated with subjects like everyday life, women, and social media. Though small-sized personal equipment, she allows her to get involved in more private spaces, building new relationships, shrinking gaps, and questioning the capability of making a self-representation in marginalized societies.

INÈS SIEULLE

Inès Sieulle is an artist and director who takes inspiration from the different artistic fields she has worked in and from contemporary issues.

She began her practice with theatre companies for which she made videos for use on the stage.

She entered the École nationale supérieure des Arts Décoratifs in Paris in 2014, specialising in photography and video. Having produced installations in France and Taiwan com-

binning video with her sculptural practice, she has been exploring digital technologies in order to create another kind of space.

Hence the beginning of her interrogation of the frontiers of perception, between the physicality of our environment and digital representations. In 2019 she carried out a virtual reality experiment, *Murmurent les rivages*, aiming to highlight the solitude of human beings in the world of social media. This work was shown at festivals in Paris and Sicily.

This year she has shown three films in London questioning contemporary spaces, digital utopias and societal issues linked to the economy of exchange and the representation of the body in the media.

OLIVIER SOLA

Olivier Sola began his artistic career with a BFA at the Rennes 2 University, pursued in parallel to a photography course at the École régionale des beaux-arts in the same city. He later entered the École nationale supérieure de la photographie d'Arles where he benefited from the exchange program with the School of Visual Arts in New York. He entered Le Fresnoy - Studio national des arts contemporains in October 2018. His work has been exhibited in various places and events in both solo shows and collective events such as the festival Les Rencontres photographiques d'Arles, the Friche Belle de Mai in Marseille and Les Nuits photographiques in Paris.

RONY TANIOS

Born in Beirut, Rony Tanios is a medical doctor and a psychiatrist, graduated from Paris VII in 2014. After a master's degree in filmmaking at the ENSAV - École Nationale Supérieure d'Audiovisuel in Toulouse, he enrolled at Le Fresnoy - Studio national des arts contemporains in 2018. His films explore the human unconscious and mix realism and fantasy. *PERROT'S CASE* (2019) is a dreamlike movie, both lucid and strange.

ANA ELENA TEJERA

Ana Elena Tejera is a Panamanian film director, visual artist, performer and actress and currently an artist-student at Le Fresnoy - Studio national des arts contemporains. She is the creator and artistic director of Festival de La Memoria involving performances and installations in urban spaces recontextualized with images from political archives. She later worked on the restoration of part of Panama's film archive at the Filmoteca de Catalunya and made de performance installation *Bla Bla Bla* for the Museum of Contemporary Art of Panama. Tejera premiered her first film, *Panquiaco* (2020), at the Rotterdam International Film Festival in the official « Bright Future » competition. anaelenatejera.com

MOÏSE TOGO

Born in Mopti, Mali, in 1990. Fascinated by art ever since his early childhood, Moïse Togo began his university studies in the Legal and Political Science Faculty in 2009–10, but then his artistic ambitions led him to the conservatoire in Bamako (Mali). His training there allowed him to prove his talent as an artist and to learn from professional artists. After five years of study, he gained a Master 2 in multimedia, which is the field he has worked in ever since. He currently holds a grant awarded by the French government through the Bakary Diallo prize at Le Fresnoy - Studio national des arts contemporains.

YAN TOMASZEWSKI

Yan Tomaszewski is a Franco-Polish artist who works at the intersection of sculpture, installation and cinema. His films have been shown at FID Marseille, at DocLisboa and at the Rencontres Internationales Paris/Berlin. He has had solo exhibitions at the Archaeological Museum in Krakow, the Musée de l'Air et de l'Espace in Le Bourget, and the Middelheim Museum in Antwerp. He has taken part in numerous group shows, notably at the Fondation Hippocrène, at the Centre Pompidou and at Manifesta 9. In 2019 he was nominated for the Prix Sciences Po pour l'art contemporain.

MINH QUÝ TRƯƠNG

Minh Quý Trương was born in Buon Ma Thuot, a small city in the Central Highlands of Vietnam. His narratives and images, located between documentary and fiction, personal and impersonal, draw on the landscape of his homeland, childhood memories, and the history of Vietnam. His films have been selected for international film festivals and exhibitions such as Locarno, New York, CPH:Dox, Viennale, Clermont-Ferrand, Oberhausen, Rotterdam, Busan. He won the main Art Prize at the 20th VideoBrasil (São Paulo) in 2017. Currently he is experimenting with new mediums and ideas at Le Fresnoy - Studio national des arts contemporains in France.

YUYAN WANG

Born in 1989, Yuyan Wang is currently a student at Le Fresnoy - Studio national des arts contemporains. She has a degree from the Central Academy of Fine Arts in Beijing (2012) and another from the Beaux-Arts de Paris (2016), cum laude. Her often immersive multimedia projects move between video, performance and installation.

Among the diverse subjects that inspire her work are horror films, the culture of wellness, pseudo-sciences and the banality of everyday life. She subtly displaces existing forms and attempts to reframe the contemporary systems designed to induce optimistic states using an abstraction that deconstructs them.

CLAIRE WILLIAMS

Claire Williams is an artist based in Brussels. Her main mediums are sound, textile and electronics. Her works explore our relation to the world of the invisible. They construct apparatuses and devices which pick up imperceptible or inaudible data from our electromagnetic spectrum. These interactions are expressed in the play of languages – through sound, textiles, digital media or touch.

xxx-clairewilliams-xxx.com

EXHIBITION

Passé, présent, mémoire industrielle

lille—design 



As part of Lille Métropole
2020, World Design
Capital event



**From the 15th October
2020 to the 3rd
January 2021***

lille—design will also be present at MUba
Eugène Leroy with the exhibition Design :
please do so, from 10 October 2020 to 10
January 2021.



* The exhibition Passé, présent, mémoire industrielle is being put on as part of Panorama 22 – Les sentinelles.

The exhibition Passé, présent, mémoire industrielle is being put on as part of Panorama 22 – Les sentinelles. Panorama, the annual show of new art at Le Fresnoy – Studio National, held in the autumn, features over fifty videos, installations, films and sound pieces, as well as numerous related events open to the public.

The exhibition approaches the territory of Hauts-de-France as a territory of possibilities in a vision that embraces its industrial history and contemporary perspectives. The project sets out to promote Hauts de France and its know-how. It highlights the added value contributed by design in business, as a vector of innovation, differentiation and competitiveness. Each company and its workforce can thus benefit from a concrete experience of the practice of design.

Four emblematic companies renowned for their remarkable expertise are joining forces with three designers under the eye of filmmaker Alain Fleischer in order to document these collaborations. The new objects produced in the course of this process, a veritable celebration of the living heritage, will be consecrated in this exhibition and the films chronicling their creation.

As Fleischer points out, “To film a designer’s relation to his material and production tool is to show that design – as cinema, too, can be – is at once an artistic creation and an industrial production. The work of the designer consists in inventing a form of beauty linked to a function or, to simplify, a harmonious relation between the eye and the hand, or the body in general. Between the way an object lends itself to a use and the way it inspires dreams.”

Through this dialogue between new objects, sacralised by the display, and films on monumental screens, the aim is to relate the gestation of the object, compared to the final result. These films also demonstrate, through this experience "in situ", that design revitalises the know-how of industries and companies, some of them dating back four centuries.

Business-design duos:

Jérôme de Alzua x Briqueterie Lamour

Sam Baron x Maison Drucker

Elise Fouin x Jules Pansu, tissages de la Lys

Fonderies de Sougland

Production : lille—design

Curation : Céline Savoye, lille—design

Filmmaker : Alain Fleischer

Display design : Christophe Boulanger

Films : coproduction lille—design, Le Fresnoy – Studio national





Colloque—
**L'humain
qui vient**
5 & 6 novembre 2020

 **LEFRESNOY**
STUDIO DES ARTS NATIONAL CONTEMPORAINS

During at least the last two decades, transhumanism has generated profound philosophical questions and created at once both suspicion and hope for humanity. Its proposal of a radical transformation and even of overcoming the human condition by technological means, entails a diversity of both theoretical and practical problems. From the theoretical perspective, some problems are the potential advantages and risks of transhumanism, personal identity, new alterities (robots, cyborgs, etc.), equality and social justice in a posthuman future, human/posthuman evolution, nature and nurture in transhumanism, history of transhumanism, literature and transhumanism, death and immortality, religion and transhumanism, and the meaning of life in a posthuman world. From the practical perspective, some problems are hybridization human-machine, ethics of physical, cognitive, and moral enhancement, defense/security, AI and enhancement, sports and enhancement, and cryonics and mind uploading.

Who do we, today, call the 'human'? Otherwise said, are we today facing a metamorphosis, a 'turning point', where the 'human' is radically changed and altered into a wholly different entity or being? Other than the definition, determination, identity has always marked its historical meaning? Are we, today, facing a transfiguration of the 'human' far surpassing the traditional and classical divide between the 'being' and the 'becoming' of humanity? Is the figure of the 'human to come' exceeding – and in which sense? – the essentialist determination of the human being through the becoming of its historical development? And furthermore, how are we to think this novel figure of the 'human'?

For it remains our duty - both philosophical and ethical - to think towards this unedited contemporary manifestation of the 'human'. From which plane and according to which law are we to exemplify this philosophical and ethical duty? In which manner, will this confrontation change our thinking of humanity and which are the political consequences of such an engagement in the face of this mutation in the history of the 'human'?

These philosophical, ethical and political questions are undoubtedly central also to artists and architects. Their different approach however, their direct impact on our sensorial perception and awareness, their thinking in images, in places and spaces of experience, will open an important interval in our research and offer another gaze on the distance between our present and the alterations occurring within it.

L'Aventure générale

Alain Fleischer

Curation

Artistic direction by José-Manuel Gonçalves

With Le Fresnoy - Studio national des arts contemporains

Exhibition from the 10th october to the 6th december 2020



Shown at CENTQUATRE from 10 October to 6 December 2020, L'Aventure générale takes us along the paths of a multifaceted body of work by an inexhaustible traveller in the realms of art, photography, cinema and literature.

The secrets of this practice and the sources of its energy will be revealed here at the same time as its maker's determination to remain discreet, and even elusive. Rather than a retrospective, Alain Fleischer prefers to invite us on this "General Adventure" conceived in close collaboration with Danielle Schirman, his partner, and with Dominique Païni, a true expert on his work, in order to move us and reveal to us the secrets of a prolific universe where "the real is but the obverse of illusion."

The exhibition at CENTQUATRE, more prospective than retrospective, gives us a sense of the scope of the work of this prolific artist who is constantly experimenting and refuses to settle into some kind of reassuring harmony.

His artistic rigour is such that he is always engaging with the world in its current, living reality. Hence his references to the disasters of the 20th century and the turbulence that grips and torments his art: the fate of his images – their migrations and their resistance to destruction – reflects the fate of contemporary humanity.

At CENTQUATRE, Alain Fleischer will occupy the Halle Aubervilliers with a new monumental installation, *Nowhere / No here*, along with a reinterpretation of his work *Amas de meubles et Canalisations*. He will also be exhibiting a series of earlier works reflecting his development as a visual artist, filmmaker, novelist and photographer, including *Autant en emporte le vent*, *L'empire des lumières*, *Le regard des morts*, *Le voyage du brise-glace*, *L'escalier sous la mer*, *L'embarquement pour Cythère* and *Papiers d'argent*.

Presentation by Alain Fleischer

An artist has a sensibility, ideas, tastes, opinions, needs, desires, obsessions, commitments, an ethic, dreams. An artist may have talent, plans, ambitions, demands, a strategy, admirers, dealers, gallerists, and collectors. But all that is nothing compared to the fact that an artist has a world. His part of a world that belongs to everyone.

And it is a world, my world, that I am trying to show in my exhibition at the CENTQUATRE. What, then, is this world made of? What does it contain? Faces, bodies, objects, animals, furniture, toys, mirrors, fixed and moving images, voices, sounds, projections, light, shadow, machines, illusions, games, reflections. And what happens to this world? Adventures, with all their experiences, their explorations, their risks, their disappointments, their discoveries, their moments of meditation, of melancholy, of exaltation, of jubilation.

I would never have become an artist if making art had not offered me an adventure, in fact the other great adventure of my life, along with that of love, which is inseparable from it. The title, "L'aventure Générale," is to be understood as an extension of adventure into every domain of thought, emotion and the artistic languages that I like to use, the extension of adventure to an inexhaustible interest in the human and an insatiable curiosity for the world of forms in which the real, as it is called, is but the obverse of illusion.

Press contact:

Le CENTQUATRE-PARIS Céline Rostagno, Responsable Presse
Marie Cousson, Assistante Presse
presse@104.fr
01 53 35 50 96 / 01 53 35 50 94

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LE FRESNOY

Studio national des arts contemporains
22 rue du Fresnoy B.P. 80179
59202 Tourcoing Cedex
T: +33(0)3 20 28 38 00
communication@lefresnoy.net
www.lefresnoy.net

ALAIN FLEISCHER, Director

EXHIBITIONS

PASCALE PRONNIER

Head of artistic programmation

COMMUNICATION

MICHÈLE VIBERT

Head of communication
+ 33 (0)3 20 28 38 05
mvibert@lefresnoy.net

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Partnership of the exposition



Media partnership



OPENING TIMES

Wednesdays > Sundays, 1st November: 2pm to 7pm
Closed Mondays and Tuesdays; 25th December

EXHIBITION TICKETS

Admission: 4€
Concessions: 3€ (job seekers, students, seniors)
Exhibition free on Sundays.

Free admission with la C'Art, Members of the "Friends association of Le Fresnoy", children under eighteen years old, RSA beneficiary, journalists, professors and students from the Beaux-arts, history of arts, plastic arts and cinema, members of the Ministry of Culture, Direction de la culture du Conseil régional and the Cultural Service of Tourcoing's Municipal Council

BOOKSHOP

The bookshop is open at the same time than the exhibition.

INFORMATIONS

+33(0)3 20 28 38 00
communication@lefresnoy.net

GETTING TO LE FRESNOY

Metro: line 2, Alsace station

Bus: line 30 toward Forest rue de Tressin or Hem 4 vents, Fresnoy station

From Paris or Lille: autoroute A22/N227 direction Villeneuve d'Ascq / Tourcoing, sortie 11 vers voie rapide (D 656) direction Tourcoing blanc-seau et sortie 9 « Le Fresnoy - Studio national »

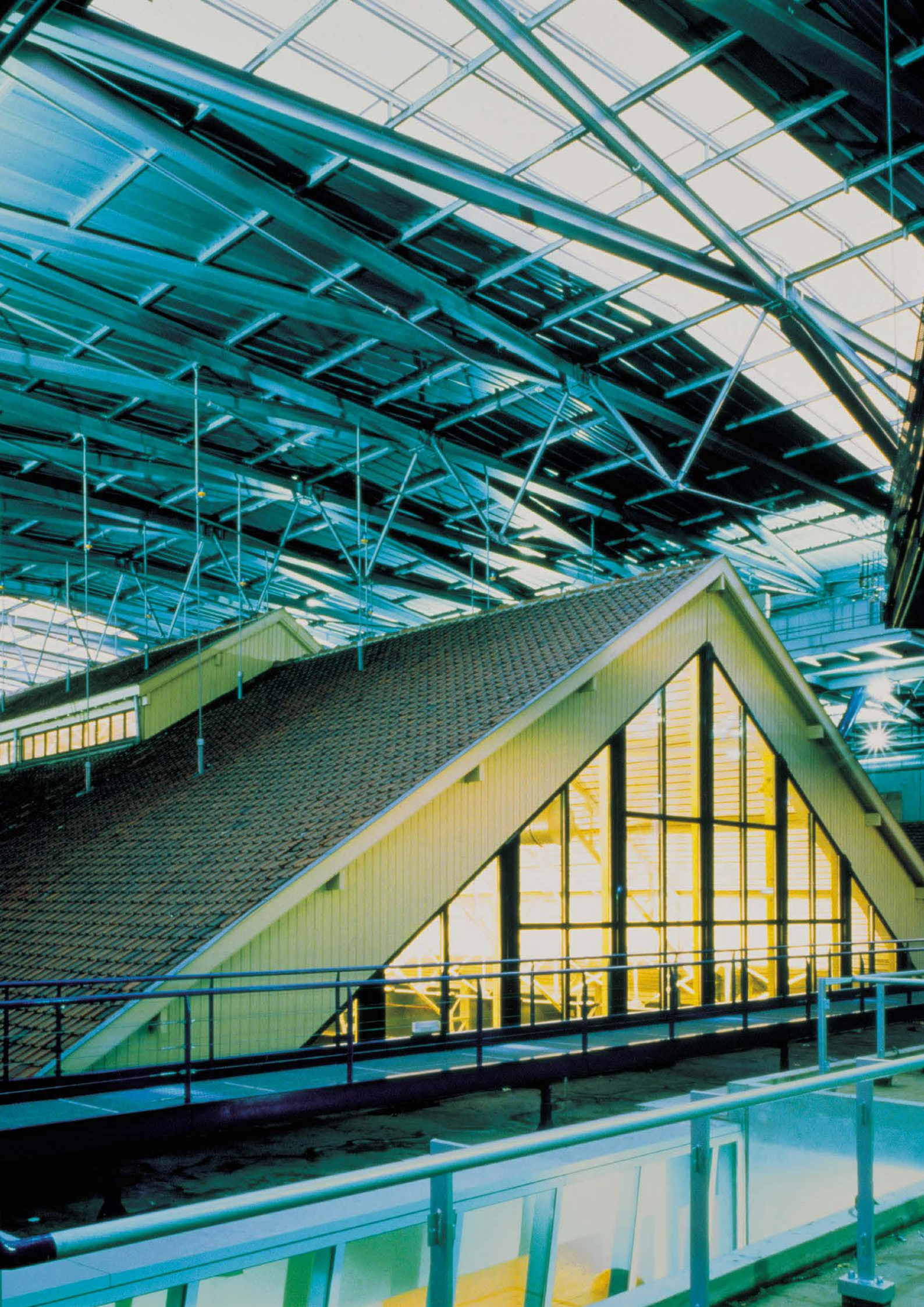
From Gand or Bruxelles: autoroute A22/N227 direction Lille, sortie 13 a vers Croix-Wasquehal, puis direction Roubaix, et sortie 9 « Le Fresnoy - Studio national ».

RESTAURANT

Restaurant *Le Plateau*
Contact : 06 75 55 90 64

MORE INFORMATION

www.lefresnoy.net





LEFRESNOY

STUDIO DES ARTS Tourcoing
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