

Charlotte Simonnet

Charlotte Simonnet was born in 2000 in Besançon (France). She lives and works in Paris (France).

Hot zone, regular day, 2025

Copper plumbing pipes, bronze, brass solders and fittings, silver solders, white paint

Freerunner, 2025

Steel filler rods, bronze, brass solder

Courtesy of the artist, produced
by Frac Île-de-France

Drawing simultaneously on techniques and materials from plumbing and jewelry making, Charlotte Simonnet's sculptures intervene in space according to a logic that seems unique to them.

They interact with the architecture, graft themselves onto structural elements, scatter throughout the exhibition, contaminate it, and propose a strange cohabitation with the works of other artists.

The characteristics of the metal are revealed in their pictorial dimension: golden brass joints, bluish oxidation, orange variations in the copper depending on contact. Long vines intertwine and end in fly-catching ribbons, ensuring that insects do not get too close to the works.

Jean-Luc Blanc

Jean-Luc Blanc was born in 1965 in Roquebillière (France). He lives and works in Paris (France).

Un peu étroit, 2014
Painting, oil on canvas
100,2 x 84,4 x 2,5 cm

Collection Frac Île-de-France

Jean-Luc Blanc is the quintessential Bonnardian artist. He constantly retouches his paintings to keep them alive, unlike the static images that inspire him. He works from images found in the press, cinema, or advertising, which he transforms through painting.

By isolating and modifying these figures, he strips them of their perfection and reveals a fragile, almost strange presence. The person depicted here is shown from the waist up and is wearing a yellow sweater. The image seems familiar, but a sense of unease sets in. What remains of the image and the person it depicts?

Pierre Bonnard

1867 Paris (France) –
1947 Le Cannet (France)

Terrasse à Grasse, circa 1925
Oil on canvas
68 x 73 cm

Collection Fondation Glénat, Grenoble

Pierre Bonnard was one of the founders of the Nabis group in the late 19th century, drawing on multiple influences from Impressionism, Paul Gauguin's synthetic and colorful art, and the fashion for Japanese prints. He then developed a unique, intimate, and luminous pictorial approach, inspired by the poetry of domestic life and the changing beauty of landscapes. In Bonnard's art, drawing and color harmonize in unusual visual experiences.

In the painting *Terrasse à Grasse*, Pierre Bonnard exalts the sun radiating light on the terraces of the Cours, a place for strolling in Grasse. The framing favors a frontal viewpoint, without vanishing points or depth effects. The viewer's gaze is entirely absorbed by dense, vibrant clusters of yellow, green, and blue, opening up to abstraction. Painting from memory, Bonnard brings this scene back to life where, in his words, "in the midday light, everything is illuminated and the painting is in full vibration."

Jagna Ciuchta ft. Melanie Counsell

Jagna Ciuchta was born in 1977 at Nowy Dwor Mazowiecki (Pologne). She lives and works in Paris (France).

Melanie Counsell was born in 1964 at Pontypridd (Royaume-Uni). She lives and works in London (United Kingdom)

71 Faces of Klaara Peters / From Now On, 2025/26

Distorted Dibond mirrors, A4 paper, scotch

219 x 500 cm, evolving piece

Courtesy of the artists, production
Galerie Raymond Hains, Saint-Brieuc
and Frac île-de-France

Jagna Ciuchta's works depict the confusion of temporalities, spaces, registers, self and others.

For *Le Syndrome de Bonnard*, she reactivates a device from her last exhibition, composed of distorted and distorting mirrors that alter the spatial perception of the room and integrate reflections of the works and people around them, thwarting any sense of fixity.

Invited to contribute, artist Melanie Counsell added two enigmatic and self-reflective sentences to cut-out A4 sheets, which visitors can take away with them. The artists plan to continue this work together throughout the exhibition.

My-Lan Hoang-Thuy

My-Lan Hoang-Thuy was born in 1990 in Bourg-la-Reine (France). She lives and works in Paris (France).

Boro (6), 2025

36 x 26 cm

Boro (5), 2024

Oil pastel, oil paint, and acrylic paint on acrylic support

31 x 25,5 cm

My-Lan Hoang-Thuy creates paintings that stand on their own. By freeing herself from the medium, she forces herself to think about painting in a different way. We could refer to these as collages, since they are literally different flat areas of color that adhere to each other to form a composition. This creates a form of tension where the material competes with the color in small formats. The image, meanwhile, sometimes appears on the surface like a ghost.

Courtesy of the artist and Semiose, Paris

Maurice Blaussyld

Maurice Blaussyld was born in 1960 in Calais (France). He lives and works in Lille (France).

, 1/9/8/4

Okoumé plywood, pine, aluminum, mercury, tin, glass, black and white glycerophthalic resin, laminated chipboard

1/5 : 90 x 165 x 11,7cm

2/5 : 48 x 197 x 12 cm

3/5 : 59,5 x 169 x 12,3 cm

4/5 : 61 x 160,3 x 12 cm

5/5 : 82 x 155 x 18 cm

Collection Frac Île-de-France

Only the instructions reveal the materials contained in the boxes—okoumé wood, steel, mercury for the mirrors and reflections that may be hidden inside—without ever revealing their organization. The materials used are listed like an alchemist's recipe, but do not reveal the meaning of the work. All these elements interact with each other without direct explanation, like signs to be interpreted.

Clément Rodzielski

Clément Rodzielski was born in 1979 in Albi (France). He lives and works between Cognac and Albi (France).

La très pauvre heure, 2026
Clock hand, painting
40,5 x 2 cm

Courtesy of the artist and Galerie Chantal Crousel, production Frac Île-de-France

Clément Rodzielski's practice is guided not so much by the question of "what to paint" as by "where to paint."

La très pauvre heure (The Very Poor Hour), a large dismantled clock hand dotted with colorful touches, is a perfect illustration of this. Installed in a corner of the studio, it is patiently enriched with layers of paint, as time allows, between two other projects. Conceived as a pointillist composition in perpetual evolution, it is presented here in a transitional state, as it will return to the studio once the exhibition is over. *La très pauvre heure* then becomes an allegory of the act of painting: a long time, made tangible by the very thickness of the accumulated pigments.

Clément Rodzielski

Clément Rodzielski was born in 1979 in Albi (France). He lives and works between Cognac and Albi (France).

X projets pour un rideau de scène, 2026

Painting on canvas stretched and restretched on a frame
50 x 40 cm

Courtesy of the artist and Galerie Chantal Crousel, produced by Frac Île-de-France

Like Pierre Bonnard, who would return to his paintings hanging in museums, Clément Rodzielski will intervene several times on this study. This canvas for a monumental project in shades of yellow will therefore continue to evolve throughout the exhibition.

Each time, the artist will completely cover the canvas with a layer of paint depicting a new study. A few days before the end of the exhibition, the artist will remove the canvas from its frame, shift it a few centimeters upward, and then re-stretch it. The painted section will then resemble a curtain rising, gradually revealing the bare stage of a show to come. It is at this moment that the conclusion of these *X projets pour un rideau de scène*.

Núria Güell

Núria Güell was born in 1981 in Vidreres, where she lives and works (Spain).

Un Film de Dieu, 2018

Video, color, sound
79 min. 25 sec.

Collection Frac Île-de-France

The content of this work may be offensive to some viewers.

Artist Núria Güell makes encounters the very source of her creativity. The video presented here is the result of work carried out with young girls from a Catholic shelter in Mexico City who are survivors of violence and abuse. Núria Güell invites them to lend their voices to classical paintings (more specifically religious paintings featuring Catholic iconography, most of which were produced during the colonial period) depicting women: their frank, moving readings shift the gaze and challenge established narratives. Through them, the works are laid bare and reveal, beneath the veneer of history, what has long been silenced: violence against women's bodies.

The film also features the testimony of a repentant pimp (a family of former pimps—a mother and two of her sons—who, while serving their sentences for their crimes, found God and became Christian pastors), whose past sheds new light on these silent images.

Through this fragile and dignified polyphony, Núria Güell shows that a work of art never belongs solely to museums: it is reborn in the hands of those who view it. Here, these young women reclaim their history to force us to listen to what we do not want to hear.

Gaëlle Choisne

Gaëlle Choisne was born in 1985 in Cherbourg (France). She lives and works in Paris and Fougères (France).

Safe space for a passing History-Ere du Verseau 99999 (Short Story #1), 2024-2026

Plywood, UV printing, collage, pastels, cowrie shells, precious stones, ceramics and other objects, paint (mixture of spring water, lavender, blessed salts, 3 drops of menstrual blood, industrial paint, earth, lotion 7777, rosemary, cloves, olive oil from the oldest olive tree in Europe located in Vouves, Crete, approximately 3,000 years old), holy water from Lourdes, water from the Virgin of Pontmain.
220 x 153 x 1,8 cm

Courtesy of the artist and Air de Paris

Originally, this painting was part of a large polyptych presented by the artist at the Centre Pompidou during his participation in the Duchamp Prize (2024).

The title of the work evokes safe spaces that protect against physical and psychological violence, while suggesting an alternative to the dominant historical narrative. It was a giant collage combining both precious objects and images from popular culture, using a process the artist calls scrap painting; it was then cut up by the artist in a gesture of transformation and recycling, to create new works.

Reframed and decontextualized, the panel is enhanced with ceramics, like fossils evoking the different layers of time that have passed. Finally, it is covered with a new layer of paint, composed of multiple ingredients, which acts as an energetic cleansing—a healing process often used by the artist in her works.

Gaëlle Choisne

Gaëlle Choisne was born in 1985 in Cherbourg (France). She lives and works in Paris and Fougères (France).

Do you like my black ass or the black Artemis d'Eupheus, 2018

Epoxy resin, plastic bags, acrylic resin, wax, various materials, iron structure
270 x 65 x 65 cm

Collection Frac Île-de-France

The non-figurative work, made of resin, wax, and plastic, reinterprets the Artemis of Ephesus, a 2nd-century sculpture in ebony and alabaster representing the goddess of nature, hunting, and childbirth, in the form of a woman wearing richly adorned clothing. But here, there is no face or body parts to look at: on a tall iron fence that has become a pedestal, a black, abstract form stands. Attached to it are plastic bags filled with unidentifiable elements, like growths that could be toxic or nourishing, full of medicine, spells, or secrets.

Joe Scanlan

Joe Scanlan was born in 1961 in Stoutsville (United States). He lives and works in New York (United States).

Classism: An Introduction, 2014

Adhesive lettering

Variable dimensions

Collection Frac Île-de-France

Joe Scanlan draws on the introduction to Edward Said's book *L'Orientalisme*, in which Said explains that the West has constructed a false and simplified image of the East in order to better understand, dominate, and control it. Through a process of modification made visible by color coding, Joe Scanlan transposes this analysis to the field of contemporary art and highlights the way in which it sometimes appropriates popular culture in order to transform and control it.

Étienne Bossut

Étienne Bossut was born in 1946 in Saint-Chamond (France). He lives and works in Rennes (France).

Laocoön, 2003

Resin cast of Marc Newson's
Orgone chair
200 x 210 x 140 cm

Collection Frac Île-de-France

Étienne Bossut works with existing objects, which he reproduces using molds. This sculpture takes the form of Marc Newson's *Orgone* chair. The object is recognizable, but detached from its usual use. Étienne Bossut transforms an everyday object into a symbolic sculpture. The title *Laocoön* links this chair to an ancient myth. The work creates a link between design and art history, while leaving plenty of room for imagination.

Ryan Gander

Ryan Gander was born in 1976 in Chester (United Kingdom). He lives and works in London (United Kingdom).

Basquiat or I can't dance to it, one day but not now, one day I will but that will be it, but you won't know and that will be it, 2008

Color video with sound
5 min. 30 s.

Collection Frac Île-de-France

In this video, Ryan Gander invites his former gallery owner, Niru Ratnam, to reenact a scene from Julian Schnabel's film *Basquiat*. This 1996 film traces the career of artist Jean-Michel Basquiat (1960-1988), who worked in New York in the 1970s and 1980s. He painted words and symbols on the walls of Brooklyn to address the social issues of his time. After the walls, he transferred his pictorial language to canvas.

In the video presented here, Ryan Gander chooses to reinterpret one of the scenes from the film in which Basquiat, smoking a cigarette on his bike, goes to a gallery to meet Andy Warhol, a defining moment in his life as an artist.

By asking his gallery owner to play the role of Basquiat, Ryan Gander offers a reflection on the roles of the artist and the gallery owner as characters in the ever-changing world of art.

Koenraad Dedobbeleer

Koenraad Dedobbeleer was born in 1975 in Hal (Belgium). He lives and works in Brussels (Belgium).

The Future Projects Light, The Past Merely Casts Shadows, 2019

Set of three silkscreen prints on paper

3 x (100 x 70 cm)

Production La Salle de bains (Lyon)

Collection Frac Île-de-France

The three silkscreen prints depict images of *Laocoön*, an ancient sculpture, which are similar but never identical. Koenraad Dedobbeleer does not show the original sculpture: he presents images of images. These are photographs of reproductions found online, viewed on a screen. The ancient figure, usually stable and perfect, becomes fragile and multiple when it is constantly copied, moved, and rephotographed.

Maria Corvocane

Maria Corvocane was born in 1967 in Naples (Italy). She lives and works in Marseille (France).

Le fantôme de Paul T., 2018

Drawing on paper, mixed media
64,6 x 49,7 cm

Mimic You OD, 2019

Drawing and collage on paper,
mixed media
50 x 64,8 cm

Collection Frac Île-de-France

Maria Corvocane creates a drawing populated by fantastical creatures, a hand, and architecture, on a grid background. The title refers to the ghost of American artist Paul Thek (1933-1988). Maria Corvocane's visual universe is drawn from various elements of her daily life: children's drawings, advertisements, works by other artists... Here, she creates a drawing in homage to the American artist, taking up and reinterpreting fragments of his work, drawings and sculptures. This drawing is fully in line with the notion of reuse, highlighting a process of reactivation and transformation of forms. Maria Corvocane intertwines a collage of crying characters, the Pokémons Mimiqui, bacteria, and a drawing of a skull on a background that resembles a landscape. Mimiqui is a Ghost-type Pokémon, rejected for its true appearance, who tries to imitate Pikachu in order to elicit affection. The title of this collage appears to be a play on words based on the character's name, meaning "I imitate you overdosing."

Stéphanie Cherpin ft. Salomé Botella

Stéphanie Cherpin was born in 1979 in Paris (France). She lives and works in Nice (France). Salomé Botella was born in 2001 in Saint-Brieuc. She lives and works in Paris (France).

Bison 4, 2026

Wicker, marshmallows, fire, metal, heat-shrink tubing, Plexiglas, wood, movie theater seats, transfer prints, secret word, hoop, adhesive tape, chalk, pastel, foam, wool, aluminum, rushes, mustard, My Little Ponies, saw blade, hammock fragment, shoe fragment, paint, tar

Variable dimensions

Courtesy of the artist

In this installation, the elements are constructed from fragments and shared memories. This is the first time that the work of Maria Corvocane, whose exhibited works belong to the Frac Île-de-France collection, has been presented alongside that of Stéphanie Cherpin. These elements are taken from a monographic exhibition at the *Les Capucins* contemporary art center (Embrun) and were created from personal and collective memories, reminiscences, remnants of old exhibitions, as well as material and immaterial vestiges of her childhood and adolescence. For this new transformation, Stéphanie Cherpin has invited the artist Salomé Botella to collaborate with her. Botella will intervene several times during the exhibition and will use wood, popcorn, and corn.

My-Lan Hoang-Thuy

My-Lan Hoang-Thuy was born in 1990 in Bourg-la-Reine (France). She lives and works in Paris (France).

Jaurès 9, 2025

Oil pastel, spray paint, and oil paint on acrylic binder
31 x 26,5 cm

Jaurès 20, 2024

Oil paint, acrylic medium, bookbinding fabric
27,5 x 35 cm

Jaurès 3, 2024

Oil paint, acrylic, pigments, acrylic binder, acrylic medium
23,5 x 17 cm

Courtesy of the artist

My-Lan Hoang-Thuy creates paintings that stand on their own. By freeing herself from the medium, she forces herself to think about painting in a different way. One could refer to these as collages, as they are literally different flat areas of color that adhere to each other to form a composition. This creates a form of tension where the material competes with the color in small formats. The image, meanwhile, sometimes appears on the surface like a ghost.

My-Lan Hoang-Thuy

My-Lan Hoang-Thuy was born in 1990 in Bourg-la-Reine (France). She lives and works in Paris (France).

Qui aime l'Hiver (2), 2021
Inkjet printing, pigments,
acrylic binder
21 x 27,5 cm

Courtesy of the artist

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Jean-Luc Blanc

Jean-Luc Blanc was born in 1965 in Nice (France). He lives and works in Paris (France).

L'Encyclopédie traumatique,
1996 - ∞

Set of binders, images,
metallophone

Shelves : 240 x 240 cm

Table : 120 x 70 x 74 cm

Courtesy of the artist and Art : Concept, Paris

To create his drawings and paintings, Jean-Luc Blanc has developed a working process based on the reappropriation of images. The artist first builds up a vast iconographic corpus from heterogeneous visual sources (cinema, press, magazines, postcards, advertisements, etc.), which he collects, archives, and methodically catalogs.

Constituted as a veritable visual encyclopedia oscillating between grace and incongruity, this database allows Jean-Luc Blanc to select, isolate, and transform certain pictorial elements, which he recharges by re-presenting them. The images are stored in binders whose spines, with their chromatic variations, form a veritable monochrome palette: a visual reference point that allows him to intuitively navigate this collection and immerse himself in the images. This methodical yet sensitive organization gives rise to new associations:

“My passion draws me to these existing images, which I organize in a very disparate way to find another breath, another voice for them.”

Batia Suter

Batia Suter was born in 1967 in Bülach (Switzerland). She lives and works in Amsterdam (Netherlands).

Prefix, 2026

18 color prints

10,2 x 2 m

Courtesy of the artist,
production Frac Île-de-France

Batia Suter collects images of all subjects, found in archives and old publications, which she classifies thematically like an infinite, pre-internet encyclopedia. Then, to create her installations, she draws on this collection to make a selection that she arranges according to the location and architecture.

For the exhibition, the artist selected a series of reproductions of faces from different historical periods, which she then enriched with used eyeglass lenses and other transparent objects. Her goal was to embody each person's individual perspective and worldview. The ensemble plays with the effect of repetition while simultaneously revealing the uniqueness of each image, a flow that evokes the flood of images and egocentrism of our contemporary society.

Bady Dalloul

Bady Dalloul was born in 1986 in Paris (France). He lives and works in Dubai (United Arab Emirates).

Treasure Island, 2025

Collage and drawing on books,
books
20 x 120 x 30 cm

Courtesy of the artist,
production Frac Île-de-France

Bady Dalloul offers stories that blend autobiography, fiction, and history to reveal the links between national constructions and popular culture.

Following a trip in the United States, he acquired an old edition of Robert Louis Stevenson's *Treasure Island* (1883) and added collages and drawings to the book, infiltrating it with other iconic stories from children's literature such as *The Wizard of Oz*. The artist's intervention thus offers a reinterpretation of the original text, reinforcing the tensions already present in it through the sub-themes of colonization, territorial conquest, and wealth.

This new work by Bady Dalloul is presented alongside *Scenario for a State in the Desert* (2017), a work from the collection that offers plausible narratives based on political events in the Middle East, while questioning the objectivity of historical writing.

Bady Dalloul

Bady Dalloul was born in 1986 in Paris (France). He lives and works in Dubai (United Arab Emirates).

Scenario for a state in the desert,
from the *Scenarios* serie, 2017
20 collages and drawings on paper
and found materials, pinned to a
cork board

Dimensions of the cork board:
Dimensions de la plaque de liège :
141 x 138 x 1,5 cm

Collection Frac Île-de-France

Created in 2017, this collection is part of the *Scenarios* series, in which Bady Dalloul imagines the fictional creation of a state. Using maps, drawings, and documents that appear to be administrative, the artist depicts the mechanisms of territorial and political construction. By blurring fiction and reality, the work questions the way in which narratives, archives, and bureaucracy contribute to legitimizing a country and its history.

My-Lan Hoang-Thuy

My-Lan Hoang-Thuy was born in 1990 in Bourg-la-Reine (France). She lives and works in Paris (France).

Spring 25, 2025

UV printing and oil on acrylic support
29 x 23 cm

Courtesy de l'artiste et Semiose, Paris

My-Lan Hoang-Thuy creates paintings that stand on their own. By freeing herself from the medium, she forces herself to think about painting in a different way. One could refer to these as collages, as they are literally different flat areas of color that adhere to each other to form a composition. This creates a form of tension where the material competes with the color in small formats. The image, meanwhile, sometimes appears on the surface like a ghost.

Rokni Haerizadeh, Ramin Haerizadeh and Hesam Rahmanian

Rokni Haerizadeh was born in 1978 in Tehran (Iran).

Ramin Haerizadeh was born in 1975 in Tehran, (Iran).

Hesam Rahmanian was born in 1980 in Knoxville (United States). The trio of artists lives and works in Dubai (United Arab Emirates).

If I Had Two Paths, I Would Choose the Third, 2020

Single-channel color video (rotoscoping), silent

7 min. 02 s.

Collection Frac Île-de-France

In this video, the trio of Iranian artists reshapes the media narrative of the fall of Baghdad under Saddam Hussein's regime, as reported by the British newspaper The Guardian and the AP news agency on April 9, 2003.

The documentary nature of the images is overlaid with an animation of hybrid creatures, animals, and surreal plants, laden with symbolism. Indeed, the fall of Baghdad also marks the end of iconoclasm, illustrated in the video by the return of these mystical beings.

Euridice Zaituna Kala

Euridice Zaituna Kala was born in 1987 in Maputo (Mozambique). She lives and works in Maisons-Alfort, France.

Trans-relations: I am the archive, 2019

19 LED panels

Variable dimensions

Collection Frac île-de-France

This installation by Euridice Zaituna Kala consists of 19 LED panels displaying excerpts from the text:

Je suis l'archive, I am the archive, 2020. The starting point for this work is research in the Marc Vaux collection, which consists of reproductions of works and photographs by artists who lived in Montparnasse between the 1920s and 1970s. The artist noticed that history had sorted through the collection, systematically obscuring the black bodies that were nevertheless present.

Excerpts from texts are interwoven with personal accounts, names of artists and writers, and fragments of memories whose absence reveals the need to grasp history. Taking hold of the archive allows Euridice Zaituna Kala to make history a living subject.