

Eve Gabriel Chabanon

Eve Gabriel Chabanon was born in 1989 in Poissy (France). They live and work in Brussels (Belgium).

We Don't Talk We Write
2020

**Audiovisual installation: oak,
stoneware, LED screen**
149,5 x 219 x 12 cm

**Artwork from the Frac Île-de-France
collection**

This rectangular oak frame houses an LED screen, on which a German translation is displayed, alongside sandstone elements. The text consists of excerpts from workshops held as part of Eve Gabriel Chabanon's 'Le Surplus' project. Six artists and craftspeople met with a group of sixth-formers in this setting to introduce them to their creative fields.

Due to their situation in exile, these artists struggle to practise their art and may be regarded as 'non-producers' and 'non-producers'. The LED screen then serves as a medium for a series of texts created by Eve Gabriel Chabanon for each exhibition in the 'Le Surplus' project. They describe it as follows: 'The texts [enable] me to address, as in a diary, the personal states that accompany the creative processes behind these exhibitions and projects.' The screen is recessed within a set of rectangular oak frames, between which sandstone elements are attached. Recalling the abacus and its numerical function, the piece echoes the 'surplus' of the non-producer: difficult to quantify as it operates not on the basis of remuneration, but of a sharing of knowledge and practices.

"In the words of Lisa Asagi, Justin Chin, Easter, Abdulmajeed Haydar, Bhanu Kapil, Sophie Robinson, Ariana Reines, Dua Saleh, Luna Suzuki Ståhl, Michel Tournier, Tina Turner, Eric Niyibizi Cyuzuzo. And all those I have forgotten but who are present in these lines."

Kapwani Kiwanga

Kapwani Kiwanga was born in 1978 in Hamilton (Canada). She lives and works in Paris (France).

Flowers for Africa : Tunisia
2015

Protocol, natural flowers
Variables dimensions

Artwork from the Frac Île-de-France
collection

Dewi - Designer Floral

This bouquet of fresh flowers, arranged for the exhibition, bears ever more visible signs of the passing of time with each passing day. Displayed on a plinth, oscillating between an archival document, a historical reconstruction and a work of art, this bouquet is destined to wilt over the course of the exhibition.

Flowers for Africa : Tunisia was created from a newsreel in which Habib Bourguiba, the first President of the Tunisian Republic who helped bring about the end of the monarchy, proclaimed the Tunisian Republic in 1957.

The *Flowers for Africa* series forms part of his ongoing work on the history of former colonies, the difficulty of accessing these histories, and their transmission as collective memory. Building on research into visual archives relating to independence movements, Kapwani Kiwanga has devised a method that involves reconstructing, using period images, bouquets of flowers that were used for symbolic purposes during ceremonies or events marking the independence of African countries.

Alex Ayed

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

Sans titre (23 kg)

2015

Embroidered sports bag, travel tag

and sand from the Sahara

30 x 30 x 60 cm

**Artwork from the Frac Île-de-France
collection**

The artwork *Sans titre (23 kg)* consists of a sports bag, encased, covered and filled with 23 kilograms of sand, onto which the artist's name is embroidered. A label indicating the weight is also visible. This refers to the maximum weight of hold luggage permitted by airlines for economy class flights.

The artwork can take on several meanings, ranging from a simple travel souvenir and the sand one brings back in one's suitcases to a self-portrait highlighting the back-and-forth between two territories and two identities.

Fanny Souade Sow

Fanny Souade Sow was born in 1994 in Versailles (France). She lives and works in Marseille (France).

Ici, il ne s'est rien passé -

17 octobre 1961

2022

Sculpture, engraving on marble

25 x 40 x 3 cm

Artwork from the Frac Île-de-France collection

Since 2018, Fanny Souade Sow has been developing the series *Ici il ne s'est rien passé* (*Nothing Happened Here*), a collection of commemorative plaques honouring the memory of individuals who have been victims of violence in public spaces. The work acquired by the Frac depicts the police violence of 17 October 1961. On a white marble plaque, a date appears alongside the inscription *Ici il ne s'est rien passé*. The absence of names and the serialised nature of the object echo the invisibility and daily violence endured by certain groups of people. *Ici il ne s'est rien passé* seems to suggest that every event, even one that has been hushed up, leaves a mark.

Wiame Haddad

Wiame Haddad est née en 1987 à Lille (France). Elle vit et travaille à Paris (France).

Hors-Titre

2020

Super 8 film,

4 min. 9 sec.

**Artwork from the Frac Île-de-France
collection**

In an attic room, a series of close-ups shows various items: books, the remains of lunch, an unmade bed, and the newspaper *L'Humanité* lying open, setting the action in 1961. A man leaves the room; through the intimacy of a dilapidated interior, the film implicitly evokes what is happening outside: the curfew and the demonstration of 17 October 1961, which was violently suppressed.

In a second sequence, shot in black and white, the behind-the-scenes action is depicted. The room becomes a studio in which a film crew is hard at work. A sense of distance emerges: how is a documentary made?

Djabril Boukhenaïssi

Djabril Boukhenaïssi was born in 1993 in Clichy-la-Garenne (France). He lives and works in Paris (France).

Enfance

2022

Oil and pastel on canvas

130,5 x 163 x 2,5 cm

Artwork from the Frac Île-de-France collection

With *Enfance*, Djabril Boukhenaïssi brings memories of his youth back to life on canvas through the image of his childhood home. Painting from memory, his brushwork is ethereal, evoking a juxtaposition of varied, distorted memories. This sense of distance is achieved through the use of pastel layered over layers of oil paint. The artist's intention is not biographical. It is a matter of "understanding how we constantly reconstruct our memories and try to build our present through them."* The construction of a personal narrative is rooted in the past, but it is continuously at work whenever we recall the past.

* Source : Slash/, « Djabril Boukhenaïssi — Interview »

Safouane Ben Slama

Safouane Ben Slama was born in 1987 in Issy-les-Moulineaux (France). He lives and works in Romainville (France).

Sans titre

2021

from the serie

J' préfère quand c'est réel

Photograph

Pigment inkjet print on paper from a digitised negative film

89,5 x 59,5 cm

Work co-produced with the CAC Brétigny – Théâtre Brétigny as part of a residency during the summer and autumn of 2021

Artwork from the Frac Île-de-France collection

The photographs in the series *J' préfère quand c'est réel* were taken in the Essonne department as part of an artist's residency at the CAC Brétigny.

The title of the series is taken from a track by the band PNL, who are from Corbeil-Essonnes. Safouane Ben Slama often photographs people from behind to preserve his subjects' anonymity. The silhouette seen from behind creates a space for interpretation, capable of evoking both empathy and mystery. The artist pays particular attention to the beauty of simple, fleeting moments. He captures his subjects, whether up close or from a distance, sometimes in a crowd or alone.

Whether it be gestures of affection or the joy of being together, Safouane Ben Slama photographs moments in the lives of young people in Essonne.

Djamel Tatah

Djamel Tatah was born in 1959 in Saint-Chamond (France). He lives and works in Montpellier (France).

Sans titre

1992

Oil and wax on canvas

180 x 205 x 3,5 cm

Artwork from the Frac Île-de-France collection

In this painting, a woman with a pale face stands against a flat expanse of blue and black that might evoke an undefined architectural form, devoid of ornament or decoration. Although taken out of context, this figure makes her presence felt. Where is she? What is she experiencing? What does she see?

Djamel Tatah paints from images he collects or from photographs of his loved ones that he takes himself. From this archive of images, he extracts gestures, postures and glances, which he projects onto the canvas to compose his paintings.

“My painting is silent. Imposing silence in the face of the world’s noise is, in a way, adopting a political stance. It encourages us to take a step back and observe carefully our relationship with others and with society.”

Djamel Tatah

Nidhal Chamekh

Nidhal Chamekh was born in 1985 in Dahmani (Tunisia). He lives and works between Paris (France) and Tunis (Tunisia).

Face à Face gouliheli*

2026

**Bust in resin and reconstituted
marble, and a mask in wood,
pigments and patina
40 x 38 x 40 cm**

Courtesy of the artist

A bust and a mask face each other. The former depicts the goddess Roma, the protective figure of the ancient empire; the latter is modelled on an *agbogho mmuo*, an Igbo dance mask from Nigeria that embodies the spirit of an ideal young girl. Crafted according to ideals of beauty and power, these two figures are desecrated by their status as copies. Between them lies a void, oscillating between confrontation and reconciliation. Standing face to face, they seem to re-enact this history of power without perpetuating it: neither gaze dominates the other.

*refers to the title of a track by Mezoued, by the Tunisian musician Achraf.

Ahmed Ben Nessib

Ahmed Ben Nessib was born in 1992 in Tunis (Tunisia). He lives and works in Modena (Italy).

Why the long face?

2026

A destructive animated drawing in charcoal on paper, filmed on 16 mm film, 60 sec.

Courtesy of the artist

Production: OffiCine SHM;
Equipment: Officina Fotografica SHAD;
Technical support and film development (reversal): Luca Pignatti and Ivano Lollo;
Film scanning: Mirco Santi (Fondazione Home Movies – Archivio Nazionale del Film di Famiglia); 16mm printing: Marco Emiliani

New production as part of the PAIR residency (Programme for International Artists in Residence at the Institut français) in partnership with the Frac Île-de-France and the Fiminco Foundation.

Shot on 16 mm film, the work opens with a woman's dance movement, taken from an amateur colonial film. Drawn blindly on the same sheet of paper, without seeing the preceding images, the animation gradually breaks down her silhouette into a hybrid figure. Filmed with a Bolex camera, developed and then screened. This animation re-enacts the ambivalence of the shot (both the act of firing and the act of filming) and the violence of the frame, restoring to the hunted body the simple right not to reveal itself.

Bochra Triki

Bochra Triki was born in 1988 in Tunis (Tunisia). She lives and works in Tunisie.

Do you have a copy?

2026

Subtitles on screen, sound,
25 min.

Courtesy of the artist

An audio document features excerpts from interviews that the artist conducted with feminists who organised themselves in the late 1980s to defend women's rights in Tunisia. This documentary collection comprises a montage compiled from over fourteen hours of recordings, accompanied by articles from Tunisian feminist journals. This audio collection forms one chapter in Bochra Triki's body of work, which recounts these memories of struggle and goes beyond merely preserving testimonies: it captures the voices, the silences, the hesitations – everything that eludes the written word.

Wafa Lazhari

Wafa Lazhari was born in 1994 in Tunis (Tunisia). She lives and works between France and Tunisia.

Il ne reste que la beauté de ces étoiles /

كُلُّ مَا تَبَقَّى هُوَ جَمَالُ هَذِهِ النُّجُومِ

2025

Film, 17 min.

Model made of concrete and various materials

18.5 x 20 x 10 cm

Production : Le Fresnoy, Studio national des arts contemporains, Tourcoing

It all begins with a dream in which a person resurfaces. As night falls, a prophecy is set in motion: the dream-fisher awakens, and memories emerge. A voice recounts them, whilst a model blends with computer-generated imagery. The image becomes the guardian of memory in the fisherman's hands, as he traverses his memories as he would a sea, seeking to bring two souls together. Memory then appears as a habitable space, which each person can explore in their own way.

Aymen Mbarki

Aymen Mbarki was born in 1983 in Tunis (Tunisia). He lives and works between Tunis and Italy.

La Souille

2026

**Drawing in diluted clay on old paper,
an assemblage of drawings and
ceramic fragments**

189 x 126 cm

Courtesy of the artist

New artwork created as part of the PAIR
residency programme at the Institut Français,
in partnership with the FRAC Île-de-France
and the Fiminco Foundation

A ceramic zoetrope lies motionless, accompanied by slip-drawings on paper. On its surface, a line captures the gait of the white rhinoceros, an endangered species; there are only two left in the world. Designed to bring the images to life, the object no longer turns; the figure remains suspended in mid-stride, like a relic of a future archaeology, echoing those prehistoric paintings that depict hunting scenes. Like the Minotaur trapped in his labyrinth, the animal seems caught in a circle from which only humans hold the key to escape.

Chams Barkaoui

Chams Barkaoui was born in 1996 in Ambilly (France). They live and work in Marseille (France).

Tanit fi tantalite, 2026

Handmade wool rug from Foussana, *skhab* and modelling clay, various objects

Variables dimensions

Courtesy of the artist

An altar features a sculpture made of *skhab*, a fragrant black clay used in Tunisia to craft jewellery.

Its shape evokes Tanit, the Phoenician goddess associated with mountains, echoing the mountainous region of Foussana. Surrounding it, small objects gathered during the artist's travels form a tribute to the children of this town in west-central Tunisia, where her family originates. The wool rug to one side, a family heirloom, awaits unfurling to bring to life the stories of these children through a storytelling performance on 18 October at 6 pm, at Les Réserves.

Férielle Doulain Zouari

Férielle Doulain Zouari was born in 1992 in Paris (France). She lives and works in Tunis (Tunisia).

Tilling the Soil

2024

Ceramics, glass — hand-sculpted pieces

Floor installation

Dimensions variables

Courtesy of the artist

On the floor, hand-crafted ceramic pieces – each one unique – and a few glass elements form a pattern reminiscent of a road or writing, like the remains of an archaeological site. Férielle Doulain Zouari draws inspiration from an anthropological theory that suggests a line is the first mark left by humankind. By crafting each piece one by one, she celebrates a manual craft passed down from generation to generation.

Dalila Mahdjoub

Dalila Mahdjoub was born in 1969 in Montbéliard (France). She lives and works in Marseille (France).

Mise à l'honneur #0

2008

**Sewn-on « made in » labels, the artist's father's *Medal of Honour for Work* certificate, black textile paint, black thread
250 x 250 cm**

**Frac Nouvelle-Aquitaine MÉCA
collection**

Composed of thousands of ready-to-wear clothing labels sewn together, this black wall hanging highlights the imbalance between where garments are manufactured and where they are designed within the fashion industry. The term 'made in' refers to manual production in a distant country. At the centre, the 'Medal of Honour for Work' awarded to the artist's father – a worker of Algerian origin at Peugeot in the 1950s – is a piece from the family archive. What does a label tell us about those who sewed it? How can we honour labour that has remained unseen?

Dhia Dhibi

Dhia Dhibi was born in 1997 in Tunis (Tunisia). He lives and works in Tunis.

Archiving Retention : Sedimentation
2026

Multimedia installation
Variables dimensions

Courtesy of the artist

An archive display invites visitors to explore and interact with it: audio and visual fragments recreate slogans from the 2011 Tunisian Revolution. Their quality varies depending on the region of origin, revealing an uneven circulation of narratives. Drawing on the National Archives of Tunisia, this installation brings together digital records that have been transferred to analogue media. Fifteen years on, what becomes of a memory when it ceases to circulate and settles, caught between the digital realm and its physical trace?

Bochra Taboubi

Bochra Taboubi was born in 1993 in Tunis (Tunisia). She lives and works in Tunis.

Cluster Of Matter | Amas de matière
2022

**Installation: ink on notebooks and
tracing paper, silver gelatin
photographs, graphite on paper
Variables dimensions**

Courtesy of the artist

Ink sketches, graphite drawings, silver-based photographs and strips of tracing paper are layered upon one another like the strata of a museum that does not exist. The body of work reconstructs specimens and creatures inspired by palaeontological illustrations, encountered in Metlaoui (in southern Tunisia), ranging from extinct remains to species still present today. Their arrangement evokes the gradual deposition of the rocks of Mount Selja.

Bochra Taboubi imagines invented taxonomies, fictional creatures and hybrid catalogues that explore collective memory, threatened biodiversity and scientific speculation.

Bochra Taboubi

Bochra Taboubi was born in 1993 in Tunis (Tunisia). She lives and works in Tunis.

1. **Notebooks (MNHNM)**
"متحف التاريخ الطبيعي بالمتلوي"
(Metlaoui Natural History Museum)
2022

Installation :
ink on notebooks and tracing paper
29,7 x 42 cm,
series of silver gelatin photographs
10,5 x 14,8 cm,
graphite on paper
14,8 x 21 cm.

Courtesy of the artist

A layering of organic speculation across drawings, sketchbook drawings and analogue photographs from a visual field study depicting the memory of a non-existent museum. A modified and hybridised reproduction of several archival documents listing a number of specimens found in the Metlaoui region (Tunisia), ranging from lost remains to endemic species.

Bochra Taboubi

Bochra Taboubi was born in 1993 in Tunis (Tunisia). She lives and works in Tunis.

2. - B / أ - ب , C - D / ت - ث
2022

Installation : encre sur papier
calque,
37,5 cm x 158 cm,
38 cm x 200 cm.

Courtesy of the artist

Panoramic strips of tracing paper symbolise the sedimentary process of the layers of the Selja mountain (Metlaoui, southern Tunisia). They depict abstract organic forms and creatures inspired by palaeontological plates from archives.