

Nina Childress

Nina Childress was born in 1961 in Pasadena (USA). She lives and works in Paris and Les Lilas (France).

749 – Peggy G., 2005

Charcoal and black chalk on Canson paper

7 x 291,5 x 155,2 cm

Collection Frac île-de-France

750 – Double rond, 2005

Oil and acrylic on wood

77 x 102 cm

Courtesy of the artist and
Art : Concept, Paris

751 – Roue / 752 – New roue, 2005

Diptych: oil on canvas, fluorescent pigments, pencil

1/2 : 130 x 194,4 x 2,5 cm

2/2 : 130,4 x 195,1 x 2,5 cm

Collection Frac île-de-France

In her painting, Nina Childress often starts with familiar images or objects—drawn from art history, media, or popular culture—which she transforms through repetition, simplification, and displacement.

From Peggy G to the diptych

Roue / New roue, to the refined Double rond, Nina Childress repeats the same motif over and over, combining different iconographies: a reproduction of Peggy Guggenheim operating the interactive wheel designed in 1942 by Frederick Kiesler for the *Art of This Century* exhibition, and a magazine photo showing a child assembling matches and gears.

By moving towards simplicity, the artist instills a deliberate irony:

Olivier Mosset's emblematic circle, respected in its axis, is nevertheless iridescent and doubled, which cracks its minimal rigor without denying it. It is a gesture through which Nina Childress reappropriates, simplifies, and transforms forms inherited from art history and popular visual culture.

Michel Blazy

Michel Blazy was born in Monaco in 1966. He lives and works in l'Île-Saint-Denis (France).

Le lâcher d'escargots, 2009
Snails, snail slime, black carpet
Variable dimensions

Collection Frac Île-de-France

Strange silver lines cover the surface of a black carpet. They seem random and unpredictable. These marks are actually slime left by snails, slow and fragile animals that, in one day, came to immortalize unique paths.

Le lâcher d'escargots is one of a series of protocol-based artworks: the artist defines constraints and an intention, and delegates the task of activating it to the institution. In this piece, the gastropods generate the work through their movements. The protocol remains unchanged, unlike the result, which is beyond control. This process gives rise to an abstract work, without a premeditated composition, where the form is the result of chance, making each activation unique.

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 solders

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

Borrowing simultaneously from the techniques and materials of plumbing and jewelry, 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. The long vines intertwine and end in fly-catching ribbons, ensuring that insects do not get too close to the works.

Paola Siri Renard

Paola Siri Renard was born in 1993 in Paris (France). She lives and works in Paris (France) and Brussels (Belgium).

There's nothing to disguise.

2022

Acrylic plaster, fibers, iridescent pigments, treated steel, wheels, stainless steel, black blown glass

170 × 130 × 45 cm

Collection Frac Île-de-France

Paola Siri Renard hand-sculpted and

painted fragments inspired

by Western ornamental

architectural details, particularly

Greco-Roman ones. Made of plaster

covered with iridescent pigments

and steel, these fictional ruins form a

hybrid entity, reminiscent of the

decorative palmette motif, which

can unfold or close like an insect, a

flower, or an orthopedic prosthesis.

Depending on the project, the work

can be activated in four possible

ways: as a space for rest, discussion,

or performance, the work can be a

welcoming place where everyone

can create their own narrative, at the

crossroads of the ruins of the past

and projections of the future. Here,

the conservation team will perform

the first protocol. Like a sculptural

choreography, the elements will

perform all the possible movements

imagined by the artist. Following a

rhythmic score, the work will evolve

and unfold throughout the

exhibition.

Jean-Luc Blanc

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

**Château Rouge, 2026 Painting, oil on canvas
200 x 200 cm**

Courtesy of the artist and Art : Concept galery

On a large square canvas, the close-up portrait of a young black woman occupies almost the entire frame. The title refers to the neighborhood where the artist found the image that served as his model, an advertisement for a hair salon and braiding salon. As usual, Jean-Luc Blanc incorporated this image into his collection and then brought it out again to turn it into a painting. It was the frontality of the portrait that convinced him, evoking for him German objective photography, in particular Thomas Ruff's portraits on saturated backgrounds. Behind the model, a background of volcanic stones has been blurred by whitewash. One detail catches the eye: the cowrie shell adorning the young woman's braids—a shell that has long been used as currency, particularly in sub-Saharan Africa and India—is a symbol of fertility and protection for those who wear it. The painting is one of the artist's works in progress, which she retouched at the time of hanging and will continue to rework once she returns to the studio after the exhibition.

Béatrice Balcou

Béatrice Balcou was born in 1976 in Tréguier (France). She lives and works in Brussels (Belgium).

*Poor Painting #3 (d'après le rapport de restauration de Véronique Sorano-Stedman, Richard Wolbers et Sophie Germond (1990–2014) concernant l'œuvre *Shining Forth (To George)*, 1961, de Barnett Newman, collection du Centre Pompidou – Musée national d'art moderne, Paris), 2025*
Hide glue, polyvinyl synthetic glue, pigments, motor oil, Sommières earth, xanthan gel, nanocellulose, oil paint, and dry pencil on cotton canvas
290 × 442 cm

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

The artist sought to reproduce specific fragments of the work *Shining Forth (to George)* by American painter Barnett Newman, based on a careful study of the scientific reports devoted to its restoration. The resulting painting, which is almost monochrome, reveals the altered areas—accidental oil stains, pitting, and localized ochre shades—and their treatments, which have been rendered invisible on the original. To achieve the right result, the artist produced several versions; the version presented here is the seventh. Béatrice Balcou has focused her attention on the material evolution of works of art; she exchanges ideas with restorers and studies their techniques to highlight this expert work, which aims to erase the effects of time—an essential task within institutions that is often invisible to the public.

François Morellet

1926 - 2016, Cholet (France).

4 trames 30°, 60°, 120°, 150° partant d'un angle, maille de 180cm, 1977

Acrylic on canvas
181,2 x 301,3 x 3 cm
Collection Frac Île-de-France

Sous un nouvel éclairage, on joue les prolongations, 2003

Neons
300 x 400 x 7 cm
Collection Frac Île-de-France

For this abstract, minimalist work, François Morellet painted black stripes in acrylic on a white canvas. In an attempt to limit the traces of his intervention, the arrangement of the segments follows a set of rules established before their creation, as soberly indicated by the title **4 trames 30°, 60°, 120°, 150° partant d'un angle, maille de 180 cm.**

Acquired in 1983, it is one of the first works in the Frac Île-de-France collection.

Clément Rodzielski

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

Sans titre (A), 2013

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Offset printing, spray paint, black woven adhesive on recycled bulky paper

Variable dimensions, sheet

dimensions: 100 x 70 cm

Collection Frac Île-de-France

For the *Sans titre (A)* series, Clément Rodzielski works in three stages. The starting point is the letter “A” in capital letters, written in a cursive font called *Polonaise* and enlarged to the maximum so that it exceeds the size of the paper and only a fragment of it is visible. Color is projected onto the paper. Finally, when the piece is hung, adhesive tape is used to attach the work to the wall while extending the outline of the letter. Clément Rodzielski's work often takes found images as its starting point. Through various processes (enlargement, reproduction, cutting, etc.), he appropriates the material qualities of these images, their specificity as objects. Here, the process reveals the multiple appearances of the image while gradually programming its inherent erasure through its exposure.

Mimosa Echard, Christophe Lemaitre

Mimosa Echard was born in 1986 in Alès (France). She lives and works in Paris (France).

Christophe Lemaitre was born in 1981 in Longjumeau (France). He lives and works in Paris (France).

Sans titre, 2014-2017

Pigment digital print on pure cotton paper, Rag Canson 310 gr.

78 x 114 x 3 cm

Sans titre, 2014-2017

Pigment digital print on pure cotton paper, Rag Canson 310 gr.

78 x 114 x 3 cm

Collection Frac Île-de-France

The stretched photographs with hypertrophied elements *Sans titre* come from a project developed by Christophe Lemaitre entitled *La longue image panoramique de la révolution d'une œuvre* (The Long Panoramic Image of the Revolution of a Work), at the Cneai (Centre national édition art image). It is a photographic capture device designed to record the rotation of a work on a central axis. He invited ten artist friends* to co-experiment with this system and offer a new perspective on their work during a photo shoot at the art center. Here, Mimosa Echard presents a still life composed of a flower, a piece of fabric, and her own body.

***Xavier Antin, Mimosa Echard, Luca Francesconi, Alexi Kukuljevic, Pierre Paulin, Hélène Bertin, Jean-Charles de Quillacq, Clément Rodzielski, Sarah Tritz et Aurélien Mole.**

Jason Dodge

Jason Dodge was born in 1969 in Pennsylvania (United States). He lives and works in Møn (Denmark).

***Darkness falls on Wolkowyja 74,
38-613 Polanszyk, Poland, 2005***
Light bulbs, neon lights, candles,
lighters, matches, gas lighters, fuses

Collection Frac Île-de-France

Various objects are laid out on the floor: candlesticks, birthday candles, tea lights, lighters, light bulbs, neon tubes, etc. They all have one thing in common: their ability to provide light. All of these items come from the same house in Poland. In the series *Darkness Falls*, Jason Dodge, in a very formal manner, asks the occupants of the premises to remove all light sources, from the basement to the attic. Thus isolated, they appear as a capsule bearing witness to all the ways of lighting at a specific moment, implicitly suggesting that the spaces concerned become temporarily and absolutely dark.

Béatrice Balcou

Béatrice Balcou was born in 1976 in Tréguier (France). She lives and works in Brussels (Belgium).

Konzeptuellt Wierk, Protokoll (Ask the guardian), 2017

Two black-and-white phototypes on paper, an archive box containing photographs and paper documents, available for consultation on request

Dimensions of the phototypes:

53 x 75 cm et 53 x 73 cm

Dimensions of the box:

36,7 x 29 x 11,5 cm

Collection Frac Île-de-France

At first glance, ***Konzeptuellt Wierk, Protokoll (Ask the guardian)*** consists of two phototypes, one depicting a view of Paris and the other of Mont Blanc. These photographs were donated to Béatrice Balcou by the Luxembourg City History Museum in 2014, when they were damaged and set aside, on the condition that she creates a conceptual work based on them. The artist chose to have them restored in order to give them visibility and put them back into circulation. Exhibited in this way, the concept consists of making visible not only the pieces themselves, but also their history and restoration, thanks to an archive box that can be consulted by the mediation team, who retrieve its contents at the request of visitors; the context of the encounter between the phototypes and their audience is perhaps as important as the works themselves.

Daniel Turner

Born in 1983 in Portsmouth, Virginia (United States). Lives and works in New York (United States).

Untitled Pylamayra (4/17/2012), 2012

**Two panels of UV solax glass, rubber, iodine Campho-Phenique
121,92 x 152,4 x 1,27 cm**

Courtesy of the artist and Galerie Allen

Two glass panels placed on the floor overlap, leaning against the wall of the room. The variations in color and reflection created by the overlapping and doubling are accentuated by the presence of iodine, which partially covers the glass. The antiseptic tints the surface with an organic cloud, echoing a medical practice in contrast to industrial materials.

Daniel Turner manipulates materials, often dispersing or disintegrating them, to create atmospheric forms that maintain a sensory connection to the sites or objects that inspire his works, frequently associated with industrial, medical, or psychiatric environments.

Marie Lund

Marie Lund was born in 1976 in Copenhagen (Denmark), where she lives and works.

Stills, 2015
Faded curtain on wooden frame
215,5 x 205,2 x 4,5 cm

Attitudes, 2013
Concrete casts
71 x 20,5 x 20 cm
80 x 20 x 20 cm

The Very White Marbles, 2015
Found wood sculpture, carved
29 x 13,5 x 11 cm

Collection Frac île-de-France

Marie Lund creates her works from found objects, modifying their surface and shape.

Stills is a series of secondhand curtains purchased by the artist on eBay (from the windows of an entire building). Aged, faded, and worn by the sun over time, the fabrics were then stretched over a frame. Like a photograph, exposure to light has imprinted these irregular stripes.

Attitudes is a series of sculptures made by pouring concrete into the inside of a pair of jeans. These “legs” can be presented as sculptures or used as pedestals for other works by the artist. For the exhibition, the curators suggested that Marie Lund also include the work of another artist in her piece, in this way modifying the usual presentation and perception of the work. These “legs” support, among other things, **The Very White Marbles**, a wooden bust whose surface has been sculpted by the artist to erase all figurative signs. The vanished face gives way to a brown silhouette. Through this return to raw material, Marie Lund gives the various objects she recovers an archaeological dimension.

Liz Magor

Liz Magor was born in 1948 in Winnipeg (Canada). She lives and works in Vancouver (Canada).

Leather Palm, 2019
Polymerized plaster, cigarette
7 x 12 x 26,5 cm

Collection Frac Île-de-France

Leather Palm is an object that appears ordinary at first glance. A glove, placed palm side up, like a souvenir. A cigarette burns on its edge. Liz Magor freezes a mundane object, but incorporates the trace of an absent human action. Like Bonnard, she plays with time and memory: the familiar object is transformed, as if the memory of human use were to alter the way we see reality. The glove is no longer an object, but the trace of a past gesture, just as Bonnard painted scenes where memory disturbed the perception of the image.

Camille Blatrix

Camille Blatrix was born in 1984 in Paris, where he lives and works (France).

Built to spit (free can), 2015
Marquetry, silver, aluminum,
enamel painted on aluminum, glass
57 x 81 x 77 cm

Collection Frac Île-de-France

***Built to spit (free can)* by Camille Blatrix** takes the form of a silent artifact, oscillating between familiarity and strangeness. The artist maintains ambiguity about the nature of this object, giving it an industrial appearance, even though all of its components were made by hand. Difficult to situate in time and context, the work questions our relationship with functional objects and the interpretations we project onto them.

John Smith

John Smith was born in 1952 in London (United Kingdom), where he lives and works.

Dad's stick
2012
HD color video, sound
5 min.

Collection Frac Île-de-France

***Dad's Stick* by John Smith is an experimental short film centered on three objects that belonged to his father, witnesses to time and family memory. Through these artifacts, the film explores the father-son relationship, the passage of time, and the traces of everyday gestures. Playing with abstraction and narration, the artist transforms simple objects into emotional symbols. Shot in HD video, he uses the camera as a paintbrush to capture textures, shapes, and light, making each shot a medium for memory and reflection.**

Jagna Ciuchta

Jagna Ciuchta was born in 1977 in Nowy Dwór Mazowiecki (Poland). She lives and works in Paris (France).

Images Liquides / Henry's Dream, 2018

Selection and arrangement of images made by the curators from a series of 11 images Unframed inkjet color prints on baryta paper

Variable dimensions

**De gauche à droite et de haut en bas :
Sunday Display, with High Tatras by Victorie Langer, Krcsky Forest, Prague, 2017,
120 x 80 cm**

Henry's Dream, with Henry Moore for Goats by Jagna Ciuchta et Florent Grange, Mont Chéry, Haute-Savoie, 2016,

20 x 30 cm

***L'un dans l'autre, avec le Singe de Pascal Butto, Noisy-le-Sec, 2017,*
60 x 40 cm**

After L'un dans l'autre, Noisy-le-Sec, 2017,

40 x 60 cm

L'un dans l'autre, avec le Singe de Pascal Butto (bâché), Noisy-le-Sec, 2017,

30 x 20 cm

***All Available Light, with Smuggling Smuggling by Céline Vaché Olivieri, 2017,*
120 x 80 cm**

***Images Liquides* is a project drawn from Jagna Ciuchta's personal archives, bringing together photographs of her exhibition projects realized between 2012 and 2018. These images bear witness to the different temporalities of the works' appearance in temporary exhibitions, to which the artist often invites other artists: wrapped works, spaces being set up or taken down, real or fictional scenes.**

The precious nature of the prints, as well as the choice of their format, underscore the attention paid to these intermediate, transitory moments and offer a broader, shared conception of the work and the exhibition.

Joëlle Tuerlinckx

Joëlle Tuerlinckx was born in 1958 in Brussels (Belgium), where she lives and works.

MURs D'EXPOSITION - RECONSTITUTION 'Drawing Inventory, Drawing Center New York 2006', 2009
Screen sheets, video projection, slide projection, book Interpreted by the exhibition curators, January 2026
Variable dimensions

Collection Frac Île-de-France

This work is composed of different elements, according to a number of possible combinations. Each object has its own history: they originate from and are sometimes even marked by Joëlle Tuerlinckx's previous exhibitions. In the configuration presented here, various elements are attached to the wall with clips or placed on the floor. These include a piece of brick-patterned wallpaper, the back of a world map used as a projection screen, and a catalog of the artist's work. Each of the elements, due to its opacity, material, and color, receives natural light in a different way. They also interact with artificial light: a video projection and a slide of a typographic motif.

It's Our Playground

Camille Le Houezec and Jocelyn Villemont were born in 1986, in Lagny-sur-Marne and Poitiers (France) respectively. They live and work in Paris (France).

Generative Spirits, 2019
UV prints on folded paper,
120 x 80 cm each
Production Villa du Parc - centre d'art contemporain (Annemasse)

Courtesy des artistes
One of the works has been added to the collection of the Frac Île-de-France

The *Generative Spirits* series consists of the random superimposition of evanescent images from three databases: the first devoted to the works of artists IOP is a fan of, the second to technological objects, and the third to images of fruits and flowers from online image banks. Like the constantly reconfiguring process of memorization, these images are snapshots of the image overload that threatens our brains. UV-printed on a durable and resistant medium, *Generative Spirits* echo the posters decorating teenagers' bedrooms as they build a community of artistic references and a technological culture. The works change their presentation with each exhibition context: first presented on the Palais de Tokyo's Instagram account in landscape format, *Generative Spirits* were printed in portrait format for an exhibition at the Villa du Parc (Annemasse), and are shown at a different angle for *Le Syndrome de Bonnard*, with the exception of the piece acquired by the Frac Île-de-France, which was deliberately frozen in the protocol of its acquisition.

Émilie Brout & Maxime Marion

Émilie Brout & Maxime Marion were born in 1984 in Nancy and 1982 in Forbach (France), respectively. They live and work in Paris (France).

Dérives, 2011 – 2014
Generative video
Infinite duration

Courtesy Émilie Brout & Maxime Marion and galerie 22,48 m²
With the support of the François Schneider Foundation

Dérives offers an infinite and constantly renewed montage of thousands of short sequences drawn from the history of cinema and featuring water in all its forms. Classified by era, type, or intensity, they are assembled in real time by software according to various narrative and stylistic logics and transitions covering more than two hundred criteria. The film offers a hypnotic and melancholic experience of flow, echoing Heraclitus' famous aphorism that you can never step into the same river twice, and the continuous processing of images by contemporary technologies.

Pierre Paulin

Pierre Paulin was born in 1982 in Echirolles (France). He lives and works in Paris (France).

Input flowers, 2012

Color video, silent

3 min.

Collection Frac Île-de-France

Using four amateur cameras (Super 8, VHS, Hi8, and DV), Pierre Paulin films a bouquet of flowers. The shots follow one another in a cross-fade and gradually the image becomes sharper, clearer, and more colorful. Finally, we discover that it is actually a digital file stored on a computer. The evolution of film storage media (film, cassette, or hard drive) and aesthetics marks the passage of time. Like a contemporary vanitas, the work shows the evolution of images and, in mirror image, highlights their obsolescence over time. Several questions arise.

**Is the image revealing of its era?
What is its lifespan?**

Grégory Chatonsky

Grégory Chatonsky was born in 1971 in Paris (France). He lives and works in Paris and Montreal (Canada).

The White Cube in Black Box Ideology, 2023

Computer, AI, metal structure, 3D printing, 2 screens
Variable dimensions
Infinite duration

Collection Frac Île-de-France

L'œuvre *The White Cube in Black Box Ideology* connects three levels of artificial intelligence (AI) manufacturing. AI operates according to mechanisms that are often mysterious to users. This is referred to as a black box. First, an image is produced: fed by billions of documents, the AI generates a hypothetical work of art.

This image may contain artifacts and incongruities specific to AI image generation. At the same time, the work produced is described by a text that is also generated, read in the first person with a clone of the artist's voice, as if the work were being analyzed by an exhibition curator. Finally, videos of fictional audiences wandering through minimalist white cubes are juxtaposed with the generated works. What are the alternative versions of art history when the white cube is plunged into the *black box of AI*?