

**Le Syndrome**  
or  
the impermanence  
of artworks  
**Bonnard**

**EXHIBITION JOURNAL**

Frac Île-de-France  
Le Plateau, Paris  
Les Réserves, Romainville  
14.02 – 19.07.26

&  
Off-site  
20.03 – 20.09.26

**Le Syndrome  
de Bonnard**

**or the impermanence  
of artworks**

**Frac Île-de-France**

**Le Plateau  
Les Réserves**

**Curator**

**Le Bureau/**

**14.02 – 19.07.26**

**With the works of**

**Béatrice Balcou  
Jean-Luc Blanc  
Camille Blatrix  
Maurice Blaussyld  
Michel Blazy  
Pierre Bonnard  
Étienne Bossut  
Émilie Brout  
& Maxime Marion  
Grégory Chatonsky  
Stéphanie Cherpin/  
Maria Corvocane  
ft. Salomé Botella  
Nina Childress  
Gaëlle Choisine  
Jagna Ciuchta  
ft. Melanie Counsell  
Bady Dalloul  
Koenraad Dedobbeleer  
Jason Dodge  
Mimosa Echard  
and Christophe  
Lemaitre Ryan Gander  
Núria Güell  
Ramin Haerizadeh,  
Rokni Haerizadeh  
and Hesam Rahmanian  
My-Lan Hoang-Thuy  
It's Our Playground  
Euridice Zaituna Kala  
Marie Lund  
Liz Magor  
François Morellet  
Pierre Paulin  
Paola Siri Renard  
Clément Rodzielski  
Joe Scanlan  
Charlotte Simonnet  
John Smith  
Batia Suter  
Joëlle Tuerlinckx  
Daniel Turner**



Étienne Bossut, *Laocoon*, 2003  
© Étienne Bossut/ Adapp, Paris, 2026.  
Collection Frac Île-de-France.  
Photo Aurélien Mole.



Marie Lund, *Attitudes*, 2013  
et *The Very White Marbles*, 2015.  
© Marie Lund.  
Collection Frac Île-de-France.  
Photo Aurélien Mole.

***Le Syndrome de Bonnard*, exhibited at Le Plateau in Paris and Les Réserves in Romainville from 14th February to 19th July 2026, will reveal the evolving and open nature of artworks. Through reworkings, reactivations and recycling, the works continue to evolve after entering collections. Inspired by painter Pierre Bonnard (1867-1947) and his habit of endlessly modifying his works, the exhibition, curated by the collective Le Bureau/, brings together over thirty French and international artists to explore the impermanence of works, the malleability of narratives, and the everevolving dialogue between creation and institution.**

It is said that Pierre Bonnard never stopped revisiting his paintings throughout his life. One anecdote in particular recounts how he was arrested by a security guard at the Musée du Luxembourg while attempting to surreptitiously retouch a tiny leaf in one of his paintings. In *Practicalities (La Vie matérielle)*, Marguerite Duras recalls the story of a painting that Bonnard significantly altered without consulting the patrons who commissioned it. She reminds us that creativity rarely follows a straight path: 'It happens in a book, at a turning point in a sentence: you change the subject of the book. (...) Paintings and writings are not created in complete clarity.'<sup>1</sup>

These accounts bring together several legitimate perspectives: on the one hand, the institution that guarantees the conservation of the acquired work and its inclusion in a historical narrative as part of our heritage; on the other hand, the artist's individual journey, which can involve significant shifts in their practice; and finally, the interpretation of the audience, which varies according to the era, geographical area, and so on.

Drawing on the Frac Île-de-France collection, *Le Syndrome de Bonnard* considers how artworks evolve after they have been acquired. Can artists re-examine the trial and error of their studio practice once their work has been catalogued?

How can certain works be constantly revisited, reactivated and updated? And what about the change in perception of a work in light of the evolution of our political, social, and environmental context?

Ten years after staging a first exhibition devoted to these issues<sup>2</sup> Le Bureau/ is revisiting the theme and deepening its reflection on the impermanence of works of art at Le Plateau and Les Réserves.

From a contemporary perspective, 'Bonnardism' refers not only to an obsessive relationship to work or endless research, but also to the reorientations that occur within the 'authorised narratives'<sup>3</sup> of the work: these include the diversifications of a practice, the wear and tear or transformation of materials, new interpretations that can be activated within the context of immaterial works, the evolution of the way works are viewed in relation to societal changes, and the continuous collaboration between artists and institutions regarding decisions such as whether to exhibit, restore or adapt works...

<sup>1</sup> *La vie matérielle*, subtitled *Marguerite Duras speaks to Jérôme Beaujour*, P.O.L. editions, 1987.

<sup>2</sup> Exhibition *Le Syndrome de Bonnard*, Villa du Parc, contemporary art centre, Annemasse, 2014, as part of the 20th anniversary celebrations of the Museum of Modern and Contemporary Art (MAMCO) in Geneva.

<sup>3</sup> Historian Jean-Marc Poinot uses the term 'authorised narratives' to refer to all the narratives that accompany a work, from communication and mediation tools to publications and press coverage. Artists use these narratives as exhibition circumstances. See Jean-Marc Poinot, *Quand l'oeuvre a lieu. L'art exposé et ses récits autorisés*, Les Presses du Réel/MAMCO, 2008).

# *Le Syndrome de Bonnard*

## *Or the impermanence of artworks*

Spread across the Frac's two sites, the exhibition showcases the unique features of each location:

- at **Le Plateau** in Paris, the trajectories of artists and their relationship to time as well as to the societal context are highlighted through open and evolving practices, rewritings of art history, biography as a point of support or key to interpretation, as well as the role of archives at the heart of creation, between infinite memory and porosity to current events;
- at **Les Réserves** in Romainville, the focus is on the materiality of artworks and the role of the institution, ranging from archival works that freeze creative processes to the issues inherent in any collection—obsolescence, conservation, and documentation—extended by experiments with self-generated image flows in the age of AI.

More than thirty pieces from the collection, created between 1977 and the present day, are presented alongside new works. Some offer the artist's updated interpretation of a work sometimes acquired ten years earlier, while others offer a contemporary vision of 'Bonnardism'. Finally, some pieces will evolve over the course of the exhibition, either according to a protocol established by the artists or due their physical characteristics.

*Le Syndrome de Bonnard* encourages active engagement with the works in the collection, reconsidering their evolving and occasionally surprising material and conceptual dimensions. This openness becomes a central issue in how the works are received.

# *Le Syndrome de Bonnard*

## *Or the impermanence of artworks*

### **Le Bureau/**

Founded in 2004, Le Bureau/ is a collective that brings together members from different backgrounds and training, both theoretical and practical. Over the past ten years, the collective has organised more than fifteen exhibitions in France and abroad.

From the outset, the collective's structure has explicitly rejected the notion of a curator as the sole author of an exhibition. The idea is to produce an experimental approach to the exhibition form through collegial work and to consider the question of its reception through precise protocols, like the rules of a game. Additionally, the multiplicity of the curators' points of view (emphasized by the '/' in the collective's name) highlights the polysemy of the works. This specific form of collaboration offers radical horizontality in the working process.

Le Bureau/ has held exhibitions in France at the following venues: Villa du Parc (Annemasse), Saline Royale d'Arc-et-Senans, Maison Populaire (Montreuil), Synagogue de Delme, Super (Paris), KADIST (Paris), La Maison Rouge (Paris), and RLBQ (Marseille). The collective has also presented international exhibitions at Klemm's Gallery in Berlin (Germany), the French Institute in Prague and Galerie Klatovy-Klenova (Czech Republic), and Casino-Forum d'art contemporain (Luxembourg).

Today, Le Bureau/ brings together Marc Bembeko , Garance Chabert, Aurélien Mole, Céline Poulin and Emilie Villez.

- Marc Bembekoff, director of La Galerie, contemporary art center in Noisy-le-Sec
- Garance Chabert, independent curator and art critic
- Aurélien Mole, artist, curator, and exhibition photographer
- Céline Poulin, director of the Frac Île-de-France
- Emilie Villez, independent curator

Le Bureau/ Photo Aurélien Mole



## Contexts

*"The work of art: a pause in time."*  
Undated

The anecdote according to which the painter Pierre Bonnard was once stopped by a guard at the Musée du Luxembourg when surreptitiously adding a tiny touch to one of his paintings serves as the starting point for *Le Syndrome de Bonnard* (Bonnard Syndrome)<sup>1</sup> and our ongoing curatorial research into the impermanence of artwork. This story raises potential tensions between a living artist who wishes to modify their work and the museum institution responsible for its preservation and transmission to posterity.

The opportunity for an exhibition at the Villa du Parc, a contemporary art centre in Annemasse, in 2014, centred around the collection of the MAMCO (Geneva), provided our first chance to reflect on this situation and the potential conflicts of legitimacy it could generate. We invited seven artists to create new works in relation to those of the museum, which agreed to this protocol with kindly complicity, granting them complete freedom of action, except for compromising the material integrity of the original works<sup>2</sup>. This initial experiment revealed the wealth and diversity of the artists' responses and possible gestures towards their past works. We observed their enthusiasm for this Bonnardian exercise, and the pleasure they took in reflecting on it with us, with the aim of publishing interviews<sup>3</sup>. It struck us as significant that the artists felt particularly concerned by this subject and responded enthusiastically, both in 2014 and today, as we reiterate the experience. They carry it out in an irreducibly singular way, offering unexpected paths that shed light on the issues of their own work. The Bonnard Syndrome manifests itself through highly heterogeneous symptoms, convincing us that within every artist often lies a potential "Bonnardian". Indeed, freezing an artwork in a given state for an exhibition or even for a sale is not a straightforward choice for an artist. Often, a work is "completed" due to external constraints, such as an exhibition or a sale, leaving the artist sometimes dissatisfied. In such cases, they might revisit their idea in the next piece, and the next, as the creative impulse is deeply tied to restarting, revisiting, and returning to the work. Behind its apparent lightness, the founding anecdote leads us to multiple and profound reflections on the creative process. It encourages us to reconsider our role as curators and that of the institutions within such mechanisms. The exhibition therefore raises more questions than it answers. We also feel the desire to redo, revisit, and to go further. From this emerged the idea of a prospective fiction in which the traditional economic model of art, based on accumulation and growth, would have led to a saturated market and collections. The "Bonnardian movement" would meet such a crisis by allowing artists to transform and replicate their works of art, thereby reducing the number of objects in circulation. This would go against the speculative logic of the art market and the model of conservation and museification of the artwork "when it was produced".<sup>4</sup>

1. The title and the notion of syndrome applied to Bonnard were invented by Le Bureau/. The handwritten quotations are by Pierre Bonnard.

2. Exhibition *Le Syndrome de Bonnard*, 05.04–31.05.14, at the invitation of Christian Bernard, with Francis Baudevin, Jean-Luc Blanc, Nina Childress, Vincent Kohler, Renée Levi, Didier Rittener, Claude Rutault.

3. Read online <https://villaduparc.org/expositions/le-syndrome-de-bonnard/>, out of print

4. "Le Bureau/, "Le syndrome de Bonnard", in Christophe Lemaitre (dir.) *La Vie et la Mort des œuvres d'art*, p. 58 à 61, eng p. 57 à 62, Paris, Tombolo Presses, 2016.

# PAR



# LE BUREAU/

Pierre Bonnard, *Terrasse dans le midi*, 1925  
© Collection Fondation Glénat, Grenoble

Twelve years after its first iteration, *Le Syndrome de Bonnard* continues to unfold and expand at the Frac Île-de-France, enriched by new reflective lines of enquiry. In a sense, it embodies the imagined narrative of a “Bonnardian” paradigm in art. Indeed, the exhibitions at Le Plateau, Les Réserves and across the Île-de-France region widen the field of investigation into the various practises of revisiting and citation. They extend this reinterpretation to all those involved with a work of art: the artist, of course, in their personal relationship with their piece, the institution, which grapples with the concrete questions of its conservation, the curator who decides to give it centre stage at a given time, and the public, in all its diversity, which receives it within an ever-changing societal context. The “Bonnardian” perspective therefore acts as a potential means to continually redefine the artwork: from the artist's retouches to the material contingencies and symbolic shifts in its reception over the long arc of history. The fluctuating reception of Bonnard's own work is a prime example: he was seen in turn as a Bourgeois post-impressionist painter, a bridge to American formalist abstraction and, more recently, a master of 20th century European pictorial vision.

132

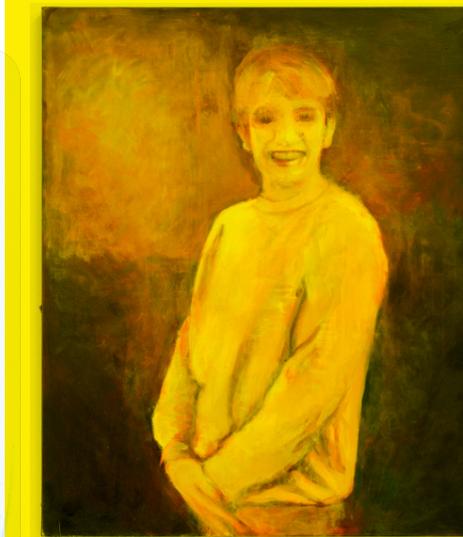
AOUT



B.



C.



A.



D.



F.

A. Jean-Luc Blanc, *Un peu étroit*, 2014. Collection Frac Île-de-France © Jean-Luc Blanc / Adagp, Paris, 2026.

B. My-Lan Hoang-Thuy, *Boro* (6)

© My-Lan Hoang-Thuy / Adagp, Paris, 2026.

C. Clément Rodzielski, *Untitled (A)*, 2013. Collection Frac Île-de-France © Clément Rodzielski / Adagp, Paris, 2026.

D. Jagna Ciuchta, *Images Liquides / Henry's Dream*, 2018.

Collection Frac Île-de-France © Jagna Ciuchta / Adagp, Paris, 2026.

E. Maurice Blaussyld, *1/9/8/4*. Collection Frac Île-de-France © Maurice Blaussyld / Adagp, Paris, 2026.

F. Joëlle Tuerlinckx, *MURS D'EXPOSITION - RECONSTITUTION 'Drawing Inventory, Drawing Center New York 2006'*, 2009. Collection Frac Île-de-France © Joëlle Tuerlinckx.

## Creations

*"In execution, there are no refinements – only upheavals."*

13 June 1934

While all creative process fundamentally raises the question of when it is complete, artists approach this in multiple temporalities: some obsess over each individual work, while others focus on developing a body of work, operating in series. Life journeys, both personal and artistic, can also sometimes radically call into question what was once considered finished. Thus, there may be a Bonnardism of small details and a Bonnardism of grand manoeuvres: one involves layering retouches within the depth of the object, while the other favours starting anew entirely<sup>5</sup>. There might also be a fortuitous Bonnardism, triggered by a temporary exhibition or an accidental circumstance, and a procedural Bonnardism, establishing a robust conceptual framework anticipating the multiple possible transformations of the work.

*"Lay down the first stroke and go for a walk!"*

22 June 1935

In the preface to the exhibition at Le Plateau, the artworks gathered around a radiant painting by [Pierre Bonnard](#) delve into the material, temporal and conceptual depth of their subject. In [Jean-Luc Blanc](#)'s *Un peu étroit*, the photographic stillness of a young boy – with a slightly forced pose and smile – is unsettled by the vaporous effect of a monochromatic gradient from yellow to brown, giving him a distant, elusive air. Among contemporary painters, the use of figuration often draws from reproduced and disseminated images, immediately consumed, to give them new substance and durability. As for [My-Lan Hoang-Thuy](#), she uses acrylic paint as a medium for her research, capturing snippets of personal images that she freezes in an uncertain timeline. Her approach resonates with [Clément Rodzielski](#), who presents several works that evolve over time: within the exhibition itself, where he gradually alters *X projets pour un rideau de scène* (X projects for a stage curtain), or in the studio, from which *La très pauvre heure* originates and to which it will return, its needle slowly covered by successive brushstrokes. From one exhibition to the next, [Jagna Ciuchta](#) reinterprets and expands her works with new gestures and collaborations. The piece composed of distorted mirrors presented at Le Plateau adds layers and mise en abyme by physically transforming, multiplying its authors (ft. [Melanie Counsell](#)) and continually modifying the exhibition space, changing the perception of the works and reflecting the comings and goings of visitors. Conversely, [Maurice Blaussyld](#)'s enigmatic piece, through its description alone – listing materials on the label – hints at the thousand possible works it could contain. [Joëlle Tuerlinckx](#)'s installation at Les Réserves occupies a temporal in-between, exposing the mysterious traces of previous works and inviting us to imagine the possibilities of those yet to come.

*"Coherence"*

14 January 1935

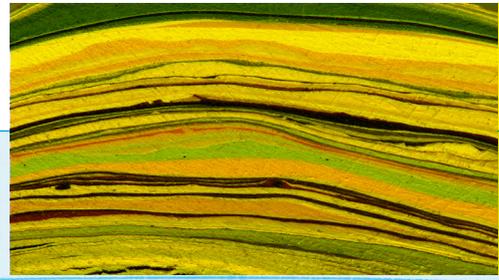
What prompts an artist to change course? A shock? Uncertainty? Novels often depict passionate, sometimes misunderstood, artists who burn their work in despair – or who, after a revelation, find new creative breath. The works preserved in a collection might then become the only access to pieces their authors no longer stand by, shielding them from their author's later reversals. It is said, for instance, that toward the end of his life, Simon Hantaï wanted to re-stretch some of his most celebrated canvases onto aluminium frames, erasing the traces of his signature folding technique – a request the museum refused. Family shifts, influences, and encounters can significantly

5. "Le Bureau", "Le syndrome de Bonnard", in Christophe Lemaitre (dir.) *La Vie et la Mort des œuvres d'art*, p. 58 à 61, eng p.



Le texte, après tout, fait partie de l'œuvre, il ne peut donc espérer être à propos de l'œuvre.

G.



H.

AMEDI

14

*Handwritten text in blue ink on a light background, including the words 'pluies', 'sans', 'modèle', 'un ours', 'à la', 'mille'.*



I.



J.

DIMANCHE



K.



L.

**G.** Ryan Gander, *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. Collection Frac Île-de-France

© Ryan Gander/ Adagp, Paris, 2026

**H.** John Smith, *Dad's stick*, 2012. Collection Frac Île-de-France

© John Smith.

**I.** Maria Corvocane, *Le fantôme de Paul T.* Collection Frac Île-de-France © Maria Corvocane.

**J.** Nina Childress, *751 – Roue/752 – New Roue*, 2005. Collection Frac Île-de-France © Nina Childress / Adagp, Paris, 2026.

**K.** Bady Dalloul, *Scenario for a state in the desert*, 2017. Photo : Martin Argyroglo. Collection Frac Île-de-France © Bady Dalloul.

**L.** Gaëlle Choïse, *Do you like my black ass or the black Artemis d'Epheus*, 2018. Collection Frac Île-de-France. Photo Marc Domage

© Gaëlle Choïse / Adagp, Paris, 2026.

**M.** Émilie Brout & Maxime Marion, *Dérives*, 2011-2014. © Émilie Brout & Maxime Marion / Adagp, Paris, 2026.



M.

reshape an artist's work. [Ryan Gander](#)'s piece embeds multiple narratives and *mise en abyme*, *reenacting* the pivotal meeting between Warhol and Basquiat – as fictionalised by artist Julian Schnabel on screen – and then reinterpreted in Ryan Gander's own video. At Les Réserves, [John Smith](#) immerses us in the permanence and continuity of inherited family traditions, exploring the transmission of gestures and craftsmanship across generations.

Accidents also sometimes occur, while chronic illnesses or age-related conditions can force artists to adapt their practise, modify their style, and, in the best of cases, open up unexpected and fruitful new perspectives. This was true for sculptor [Stéphanie Cherpin](#) who, after an accident, started to draw. Using an alter ego, [Maria Corvocane](#), allowed her to try out this new direction with the public, gradually embrace it in her work, and ultimately continue her explorations through collaborations, as evidenced by the pieces presented at le Plateau.

The impermanence of an artwork is also linked to the unpredictability of the artist's own life, challenging oversimplified ideas that often reduce an artist to a single, fixed style they are expected to endlessly replicate. This is also where contemporary institutions play a crucial role: supporting such experiments.

*"To see the motif once or a thousand times"*  
Undated

For those who enjoy finishing their work – or for whom, for whatever reason, retouching is not an option – a spectrum of reinterpretations, variations and plays on intervals, arises. [Nina Childress](#), for example, who enjoys painting the same motif in different styles (*Good/Bad Paintings*), presents a dispersed series of four paintings from 2005, at Les Réserves. These borrow from various image registers (press, photography, painting) and bounce off one another around a circular figure. This method of “one thing leading to another” is, in fact, often used by “iconographer artists”<sup>6</sup> who bring together disparate images, or intervene in them, leveraging the extreme availability of analogue and digital images in our contemporary environment. They offer updated readings of these images, and bring latent and invisible elements to the surface.

In [Bady Dalloul](#) and [Gaëlle Choisne](#)'s works, using collected and repurposed images in new narratives takes the emblematic form of collage, whether intimate, poetic or political in its claims. The existing image collections assembled by these artists, whose quantity, classification, and preservation draw inspiration from scientific archiving, are a central focus of the exhibition. At Le Plateau, visitors can find analogue archiving practices, such as [Batia Suter](#)'s installation. Continuing her work as a visual encyclopaedist, Suter draws from her printed archive to create a thematic arrangement of images from diverse sources – human heads in this case. Opposite this, *L'Encyclopédie traumatique* – Jean-Luc Blanc's rarely exhibited personal archive – serves as a starting point for all his paintings. It is presented for consultation according to a specific ritual: viewers are invited to approve or reject the images available on the table that day. In both practises, the sheer volume of images is crucial to the artistic process, evoking a kind of pre-digital internet. The potential for combinations becomes exponential with digital technology. On the top floor of Les Réserves, the flow of images takes on its contemporary form: internet images discovered through browsing and algorithms, or even generated by artificial intelligence. With the works of [It's Our Playground](#), [Grégory Chatonsky](#), [Emilie Brout](#) and [Maxime Marion](#), visitors face the multiplicity of possibilities, rendering the works impermanent and "Bonnardian" in their ever-shifting content.

6. Garance Chabert and Aurélien Mole (dir.), *Les artistes iconographes*, Edition Empire et Empire and Villa du Parc, centre d'art contemporain, 2018.

7. Batia Suter, *Parallel Encyclopedia #1 and #2*, Roma Publications, 2007 and 2016.

8. “Private intranet” is a beautiful formulation suggested by the critique Stephan Steiner about Jean-Luc Blanc's collection of images. *Jean-Luc Blanc according to Stefan Steiner*, [www.fondation-pernod-ricard.com/fr/textwork](http://www.fondation-pernod-ricard.com/fr/textwork), published in 2022.



N.

RIER

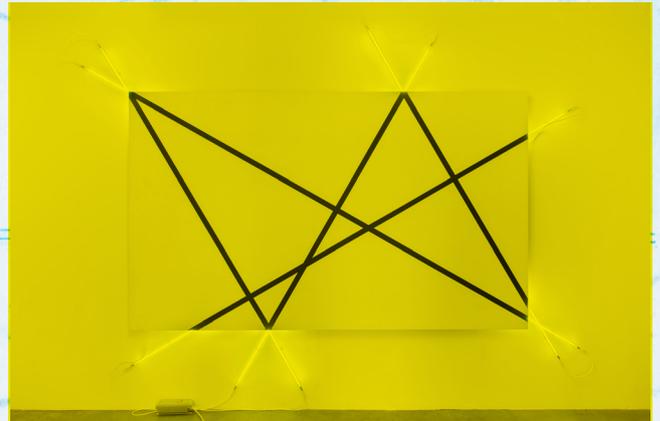
au jour



N. Michel Blazy, *Le lâcher d'escargots*, 2009. Collection Frac Île-de-France © Michel Blazy / Adagp, Paris, 2026.

O. François Morellet, *Sous un nouvel éclairage, on joue les prolongations*, 2003. Collection Frac Île-de-France © François Morellet / Adagp, Paris, 2026.

P. Nuria Güell, *Un Film de Dieu*, 2018. Collection Frac Île-de-France © Nuria Güell.



O.

MERCREDI

15



P.

*"Museums are the homes of uprooted works"*  
Undated

Whether fully or partially conceptual, protocol-based works, whose completion can be delegated, offer a compelling case study for artworks whose challenge is to ensure the permanence of the idea despite the impermanence of their material form. In this vein, Man Ray once wrote that, disappointed by the sight of damaged Old Master canvases, a great way to preserve the permanence of a work would be to depict it in words – which art tends to do increasingly so<sup>9</sup>. The protocol thus serves to precisely define the artist's original intentions, guarding against the inevitable degradation of the work and anticipating its future reactivation, whether the artist is present or not.

The protocol involves delegating. The artist may collaborate with a machine, as we've seen, or more generally with other human beings, or even with non-human beings, like in Michel Blazy's piece, where the entire formal execution is entrusted to snails that create it prior to the exhibition. As such, there is a paradoxical dynamic in the writing of a protocol: a tension between control and delegation. This explains why artists often revisit or refine their protocols over time, testing them through their realisation. Acquiring protocol-based works for a collection is particularly stimulating, especially when exhibited during the artist's lifetime. It allows for the exploration of unanticipated developments, the avoidance of misunderstandings, and the opportunity to clarify and enrich the work's execution with possible variations.

Exhibitions are indeed a privileged moment for materialising such dialogues, exchanges and new perspectives shared about artworks. By offering an open interpretation, this event-driven context makes room for fortuitous or occasional Bonnardism. Sometimes, a new setting triggers modifications to the work, requiring *in situ* adaptation and the artist's presence. For instance, Francois Morellet's 1977 abstract painting, one of the first acquisitions in the collection, was altered for the FRAC's 20th anniversary exhibition in 2003<sup>10</sup>. The artist extended the black lines with neon lights outside the canvas, amplifying the playful and mischievous aspect of his rule-based paintings.

Protocolary and adaptable *in situ*, Charlotte Simonnet's copper and bronze fly trap sculptures blend into the architecture and interact ambiguously with the surrounding works through the medium of insects. As for Marie Lund's *Attitudes*, they function both as autonomous sculptures and as pedestals that can support her other pieces and, for the exhibition, host other artists (in Les Réserves: *Leather Palm* by Liz Magor).

It is precisely through such protocol-based proposals that the collective Le Bureau/ has applied the exhibition format since its creation, where the duration and adaptability of installations differ from the usual temporalities of exhibitions. Borrowed from other fields of experience (work, music, performance, and so on), works like *35h, 00h30, 1972, P2P<sup>11</sup>* are open proposals where the defined hanging rules allow for the temporary convergence of highly heterogeneous works under unexpected viewing conditions.

## Interpretations

*"what is and what seems" – blink, say the professors"*  
17/01/1944

Umberto Eco<sup>12</sup> argues that a work of art is open to interpretation, with the public's

9. Man Ray, *Self-portrait*, 1963

10. +/- 5,10,15,20 (COLLECTION), 11 December 2003 - 23 February 2004. Curated by Éric Corne and Bernard Goy: 20 artworks from the Frac Île-de-France collection revisited by the artists.

11. Respectively: 2004 at the Laboratoires d'Aubervilliers; 2007 at KADIST; 2007 at KADIST; 2008 at Casino, Luxembourg.

12. Umberto Eco, *L'œuvre ouverte*, 1962, French translation in 1965.

perspectives completing the artist's creation. [Nuria Güell](#)'s work perfectly illustrates this idea. In *Una película de Dios* (A Godly Tale), young women reinterpret historical artworks through their own lived experiences. In doing so, they read a mythological rape scene in a radically different way from the artist's intent. Where the latter depicts the victim in a state of bliss or ecstasy, they see the violence she endures. The paintings chosen by Nuria Güell and commented on by female viewers were created in an era when *droit de seigneur* and other forms of institutionalised control over women's bodies were legal, practised and encouraged. These contextual elements are rarely made visible, when concerning old and historical works, whether at the Louvre or Villa Borghese. In contrast, the texts and labels accompanying contemporary works insist on the artist's intention and biography. It is of course important to know who is speaking, because the subject's position shapes their perspective and the knowledge produced through their work. An extensive body of literature, from Donna Haraway to bell hooks and Sandra Harding documents this question: "strong objectivity requires that the subject of knowledge be placed on the same critical and causal plane as the objects of knowledge."<sup>13</sup> However, this emphasis must be balanced with the importance of open interpretation, as Mikaela Assolent writes:

"Elisabeth Ellsworth extends this idea of opacity to the aesthetic experience. She writes that if the female viewer is never exactly who she thinks she is, she is also never exactly who the artist and work of art assume her to be. Furthermore, the artwork itself is never exactly what its creator thinks it is."<sup>14</sup>

A work's label that explains only the artist's intention would overlook the multitude of possible interpretations by the viewer. Obviously, a label cannot list all possible readings – the person writing it does so from their own perspective and can only imagine how others might interpret the work, inevitably reifying those "others" in the process. Nevertheless, this openness to interpretation is a factor of inclusivity. The exhibition itself contextualises the artwork, offering a reading that may be partial or biased. For example, in *Le Syndrome de Bonnard*, we juxtapose [Koenraad Dedobbeleer](#)'s *Laocoon* with [Étienne Bossut](#)'s, making explicit the reference Bossut used in his spiral arrangement of chairs – even though this piece might evoke entirely different associations for viewers. In the manga *Dedale*, a stack of chairs becomes a weapon designed by a character exploiting a glitch in a life-sized video game. The narrative created by the viewer via this reference will be deeply personal, probably far removed from the artist's imagination. By exhibiting [Paola Siri Renard](#)'s work alongside Nina Childress's paintings, the eye is drawn to the technical aspects and spiral constructions found in both pieces. The double-label system in the exhibition *Le Syndrome de Bonnard* further seeks to open up unexpected parallel or hypertextual readings.

Le Bureau/ has always approached the reception of an artwork by considering its entire environment: the lighting, the colour of the walls, the history of the building, the exhibition's theme, the other works in relation to it, the flow of visitors and so on. Each of our projects strive to explore both the reception of the work and what is – or isn't – permanent within it. To avoid any reductive narrative principles, le Bureau/ has developed protocols that allowed for polysemy and the blending of styles and generations.

For example, the project *La muraille opaque grimpe en quinconce et inversement* made visible the processes behind the production of the artworks and the exhibition itself. This project was built on the invisible exchanges that shape the preparation of an exhibition – sharing documentation about the space, receiving artistic proposals, and designing installation plans. All these steps were communicated to the participating artists, forming a collective invited to rethink and modify their proposals based on these exchanges. In the exhibition, visitors could see the result of this exquisite corpse – where the interweaving of artworks

13. Sandra Harding, *Whose science? Whose knowledge? Thinking from women's lives* (1991)

14. Mikaela Assolent, *A Pedagogy of missed address*, <https://www.cacbretigny.com/fr/1062-une-pedagogie-de-l-adresse-manquee>

15. Galerie RLBQ, Marseille, January-February 2007, Curation Le Bureau/.



Q.



R.

**Q.** Koenraad Dedobbeleer, *The Future Projects Light, The Past Merely Casts Shadows*, 2019.

Collection Frac Île-de-France

© Koenraad Dedobbeleer / Adagp, Paris, 2026.

**R.** Étienne Bossut, *Laocöon*, 2003.

Collection Frac Île-de-France

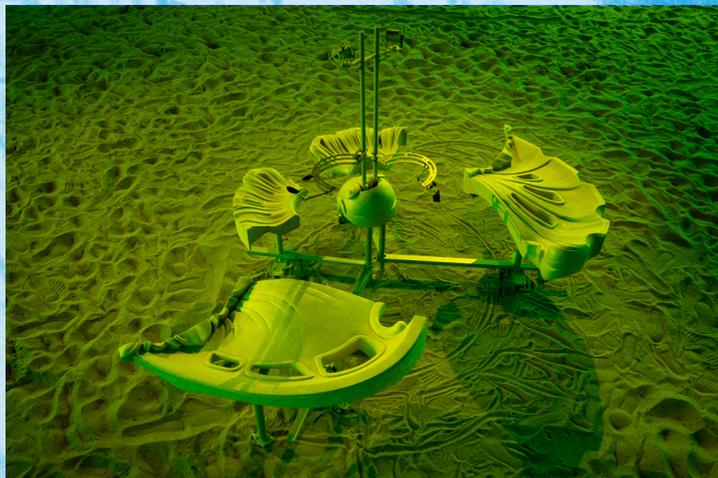
© Étienne Bossut / Adagp, Paris, 2026.

**S.** Paola Siri Renard, *There's nothing to disguise*, 2022.

Photo : Sander Van Wettum.

Collection Frac Île-de-France

© Paola Siri Renard / Adagp, Paris, 1926.



S.

created a “counter-exhibition”, while an adjacent documentation space displayed the full correspondence between curators and artists.

Here, artists and curators collectively take charge of organising the exhibition and interpreting the works. This is not always the case. As Marcel Duchamp put it, an artist, through their work, lives and meets their contemporaries for about fifty years, before dying and entering the history of art. As such, le Bureau/ makes the most of the opportunity to discuss with certain artists, sometimes involving them directly in the curatorial process. But once the artist has passed away, their work survives them and begins a new story.

## Eras

*"I hope my paintings will survive, without crackling. I would like to stand before the young painters of the year 2000 with butterfly wings."*  
1946

Artworks are not indifferent to their contexts either. Since art often reflects the society of its time, we could assume that works created in one era may be reinterpreted differently in the present, through the lens of new knowledge and perspectives. It is the *impermanence of our gaze* that contributes to the *impermanence of the works themselves*. This category of impermanence plays out widely in the artistic and cultural world with each new artistic current reinterpreting its predecessors, or with theoretical, technical, or legal progress. For the artists in this exhibition, this takes shape as re-readings and rewritings of so-called hegemonic narratives – stories that were previously unquestioned, but are now being revisited to become more representative, fair, and inclusive. These gestures are not simply protests; they are inventive, allowing for playful freedom in citation, speculation, and fiction.

In the exhibition, one work directly addresses this question of rewriting: [Joe Scanlan's](#) *Le Classisme*, which reworks Edward Saïd's *L'Orientalisme*<sup>16</sup>, to offer a complementary version. The artist's interventions in the original text are made visible by a colour code. Scanlan builds on Saïd's thought to “build a [new] critical point of view on how contemporary art represents – and thus controls – its Other.”<sup>17</sup> This textual work resonates with [Euridice Zaituna Kala's](#) practise, which fills the gaps in the Marc Vaux archive by weaving in the individual stories of those absent from the dominant narrative of Parisian art history: women and black artists in particular.

Every frozen image of a moment, whether painted or photographed, imprints itself on our retina via the technique used by the artist. This technique gives rise to a style, the artist's signature in their use of it. As such, still life paintings can appear morbid or hopeful depending on the elements represented and the manner in which they are painted (lighting, colours used, brushstrokes, realism...). The artist [Pierre Paulin](#) focuses on cinematographic and video techniques, demonstrating how the evolution of image-recording tools leads to variability in the sensations conveyed – and thus the feelings produced. In *La vie et la mort des œuvres d'art*<sup>18</sup>, Christophe Lemaitre writes: “Every work of art is always inscribed within its own continuity, defining, conditioning and transcending it”. For the work presented at Les Réserves, [Christophe Lemaitre](#) chose a specific shooting technique, capturing the image of [Mimosa Echard's](#) piece and thus revealing the work through the duration of its volumetric capture.

Emotion is central to how we engage with artworks today. In an era that philosopher Laurent de Sutter describes as the “age of indignation”<sup>19</sup>, the reception of an artwork

16. Edward Saïd, *Orientalism*, Pantheon Books, 1978.

17. François Aubart's label about the work.

18. Op cit. Christophe Lemaitre (dir.) *La Vie et la Mort des œuvres d'art*.

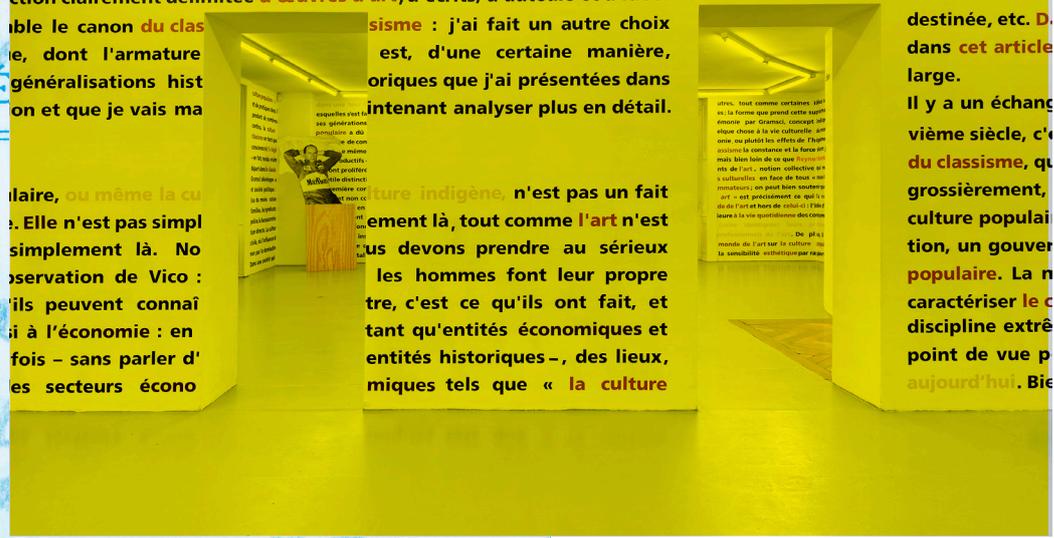
19. Laurent de Sutter, *Indignation totale : Ce que notre addiction au scandale dit de nous*, Éditions de l'Observatoire, 2019

en a bien plus que j'ai dû purement et simplement laisser de côté. Ma  
 nie ni sur un catalogue exhaustif de textes traitant de **culture populaire**  
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T. Joe Scanlan, *Classism : An Introduction*, 2014.  
 Collection Frac Île-de-France.  
 Photo : Aurélien Mole/ Villa du Parc © Joe Scanlan.  
 U. Pierre Paulin, *Input flowers*, 2012.  
 Collection Frac Île-de-France © Pierre Paulin / Adagp,  
 Paris, 2026.



through the emotional reactions it causes is no longer dismissed as mere subjectivity. The old saying “there's no accounting for taste” has never been more challenged. Sociological studies, from Bourdieu's *Distinction*<sup>20</sup> onward, have shown that taste is shaped by social and cultural condition, and that artistic production is deeply marked by the artist's biography and life journey. Put simply, an artwork is the product of its historical, social and geographical context, and the ideas it conveys reflect those influences. Yet, as eras and ideas shift, the interpretation of an artwork can change radically. To give a controversial example: how should we exhibit works from the Frac Ile-de-France collection that include portraits of Abbé Pierre today? At the time these pieces were created, artists viewed him as the embodiment of the struggle for housing rights and a champion of justice for the marginalised. Yet today, he has become a symbol of violence against women. While this situation posed an interesting theoretical dilemma, le Bureau/ ultimately chose not to display these works, as we did not believe controversy to be a productive catalyst for reflection.

This idea could be linked to the concept of “pentimento” - a term widely used in art history to describe the alterations an artist makes to a work during its creation, often revealed later through restoration. Observing the pentimenti of master painters, thanks to technical restoration processes, offers insight into their intentions and work methods. But what about external interventions made after the artist's death? If we retain the emotional resonance of the term pentimento - with its connotations of regret and the promise of repair - an interesting parallel emerges with some notable cases.

Hendrick van Anthonissen's *View of Scheveningen Sands* (c. 1641), a Dutch Golden Age seascape, initially appeared to depict a beach with a small group of people gathered on it, lacking any specific narrative. However, during a 2014 restoration, a later addition to the canvas was uncovered. Removing the overpaint revealed a huge beached whale, with a character standing on top of it - likely the focal point that originally drew the onlookers on the shore. While such scenes are documented in the 17<sup>th</sup> century archives (a period marked by intensive whale hunting, especially among the Dutch), the whale probably served as the composition's vanishing point. It was likely painted over in the 18<sup>th</sup> or early 19<sup>th</sup> century, as the depiction of a dead animal may have been deemed shocking, making the work less decorative and thus less marketable. What was once an anecdotal scene was transformed into a simple marine landscape. When the museum team chose in 2014 to restore the painting to its original state and give back the artist's initial intention, it raised questions about the both poetic and political liberty taken by those who commissioned the overpainting.

Another example is Masaccio's *Expulsion from the Garden of Eden* (c. 1426-1428), where Adam and Eve were modestly covered with leafy branches in the 17<sup>th</sup> century. Their original nudity was only restored during the major conservation effort between 1984 and 1990.

The evolution of society and morality can be read in these overpaintings.

The question of an artwork's relevance in a subsequent era is complex. Ideally, a work should be rich enough to adapt on its own, to be reread and reinterpreted - this is what makes them enduring, literally those that survive the test of time. Setting aside contemporary updates and stagings, what sparks debate is the attempt to alter the author's original intent. These late and external interventions are at the heart of Laure Murat's essay, which analyses the recent rewriting of certain classics to remove racist or sexist elements. Often driven by publishing houses, these efforts strive to adapt works for contemporary audiences. Murat<sup>21</sup> does not condemn these rewritings as outright censorship, but highlights the complexity of binary debates in a context where, paradoxically, progressive, anti-racist, or trans-affirming books are being removed from libraries in the United States. The examples she cites are well-known, from Roald Dahl to Agatha Christie and James Bond. Ultimately, despite ‘good intentions’, yet blinded by economic imperatives, these rewritings create inconsistencies in the works and misrepresent the authors' original intentions<sup>22</sup>. In a way, Murat weighs the

20. Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, 1979, English translation 1984, Harvard University Press.

21. Laure Murat, *Toutes les époques sont dégueulasses*, Verdier, 2025.

22. Idem. Cf in particular the passage where she makes a distinction between the racism of the author and that of the character. In some re-writings, erasing a character's racial prejudices can distort the reader's entire understanding of that character in the plot.

pros and cons and offers a third path: contextualisation to “‘frame’ a work, warn, and alert readers through prefaces, afterwords and footnotes”.

Commentary rather than rewriting: preserving the layers of narrative and temporality enriches the work with critical apparatus given to the reader. Making the layers visible rather than erasing them brings us back to the restoration of paintings, such as [Béatrice Balcou's](#) *Poor Paintings*, which, through ghostly copies, reveals the restorations that are usually hidden (even in museum labels).

Like an artwork, a collection is ultimately a living organism. It unfolds, reflects its context and era, embodies the institution and the people who shape it, and changes faces. It reinvents and refines itself, through exhibitions and acquisitions, is maintained, and thrives on the gazes laid upon it.

Le Bureau/

All quotes are taken from *Pierre Bonnard, Observations sur la peinture, l'Atelier Contemporain, 2015* and some pages of Pierre Bonnard's notebooks and diaries are reproduced in the exhibition's journal. Courtesy © Bibliothèque nationale de France.



V.

V. Béatrice Balcou, *Konzeptuell Wierk, Protokoll (Ask the guardian)*, 2017. Photo : Pierre Antoine.

**Le Syndrome  
de Bonnard**

**Or the impermanence  
of artworks**

**Frac Île-de-France**

**Offsite exhibition**

**Curator**

**Rémi Enguehard  
in collaboration  
with the visitors and education  
department of the Frac Île-de-France  
and the teams and curators of the partner venues.**

**AN**

**20.02 – 20.09.26**

# OPENING INTO

# MATTER



This year, the Frac's exhibitions reveal the very principles that guide its work: at Le Plateau, the production of artworks; at Les Réserves, their materiality and conservation. Off-site, the exhibited works and developed projects accompany a reflection on the very conditions of their dissemination, contingencies and symbolic shifts in its reception over the long arc of history. The fluctuating reception of Bonnard's own work is a prime example: he was seen in turn as a Bourgeois post-impressionist painter, a bridge to American formalist abstraction and, more recently, a master of 20th century European pictorial vision.

"The fluid and open nature of artworks," as explored in *Le Syndrome de Bonnard*, is illustrated through their movements out of storage and their journeys across the Île-de-France region. The challenges posed by their materiality and technical adaptability play a significant role in their exhibition. The encounter between the artworks, their surprising and varied materials, and the diversity of off-site venues offers an exciting gateway into the world of contemporary art. Through their very selection, some venues even extend the main exhibition. The programme thus evokes both the time spent in studio research and the artists' positioning in relation to the legacies of art history. Reconsidering the artworks and their nature in light of their exhibition also allows for a fresh reading of the spaces they occupy.

These eleven exhibitions and projects move artworks across multiple venues, following the paths traced by Le Bureau/: a journey where the impermanence of artworks, their dialogue with art history, the role of biography, archives—whether infinite, updated, or transformed by AI—and the issues of narrative, obsolescence, and conservation all intersect to reveal the ever-shifting vitality of the "Bonnard Syndrome."

In doing so, they reaffirm the original mission of the Fracs: the dissemination of artworks and the initiation into living creation. The off-site programming puts these two missions into practice through exhibitions that are rooted in specific, local histories. Here, anecdote becomes principle, context becomes revelation, and encounters are all the more invigorating. At times, perspectives on the artworks multiply, as in mediation and creation projects that are open to interpretation and practice.

The materiality of artworks makes them alive, even perishable. From this perspective, the overall journey of the exhibition articulates the ages of an artwork and of artistic practice—undoubtedly their transformations, and perhaps, who knows, their reincarnations through other hands, other eyes, and other gestures?

If we are to trace the genesis of artworks—and, by extension, the journeys of their creators—we should look to the material and the first artistic gestures. The programme interweaves these two elements to illuminate the birth of artworks, connecting the vocation of the exhibited artists with the desires for art and practice

among the audiences they meet.

Transmission and initiation begin with the tactile joy of experimenting with materials, as generously proposed by artist **Célia Boulesteix** to students at the Lycée des Métiers Lucien Voilin in Puteaux. In a workshop entitled *Le réel et son double* (*The Real and Its Double*), salvaged photos and images are reincarnated as artworks, transformed again and again.

At the Maison de Santé in Epinay-sur-Seine, paintbrushes multiply over the course of a trimester dedicated to painting workshops led by **Romain Bernini's studio** from the École des Beaux-Arts de Paris. This period also marks an encounter between two developing groups of practitioners: a group of artists still in training and an amateur group from the day hospital at the clinic.

At the Collège Robert Doisneau in Clichy-sous-Bois, a ninth-grade class in the Fine Arts programme (CHAAP)—potentially the first step in an artistic journey—is invited to explore the concept of memory in all its forms. While the exhibition *Une mémoire qui bégaye dans la force de l'ouragan* (*A Memory That Stutters in the Force of the Hurricane*) focuses on emptiness, forgetting, and disappearance as artistic principles, the students take part in a workshop with artist **Camille Lévêque**. Here, writing, sculpture, and photography intertwine around what may endure of oneself and others, within the intimacy of an urn left to the passage of time.

The exhibition of an artwork can be conceived through its appearance. This idea guides the rest of the programme. Whether sudden, temporary, partial, or shifting, the appearance of an artwork is understood as the capture of a unique, unrepeatable moment.



Élise Courcol-Rozès, *La Tribune*, 2026.  
© Élise Courcol-Rozès / Adagp, Paris, 2026.

At Ojalá, a space for research, residency, and exhibition in a former apartment in Paris' 20th arrondissement, the public can discover a stage in the ongoing work of artist **Élise Courcol-Rozès**. For several years, she has explored the subjective perception of judicial architecture. The exhibition *La Tribune: Plan, Séquence, Voix*, created for this occasion with works from the Frac collection, presents the initial forms of a film and, above all, those of an evolving research process that can't be reduced to a

single artwork. The exhibition immerses us in an extended time frame, where we witness the emergence of the artwork and imagine those yet to come, or those already past.

To become visible is like stepping onto stage, but the performance already announces its end. While some works from the collection return to slumber in storage rooms, others exist only for the duration of the exhibition, as the institution attempts the impossible: to collect the immaterial. One of the rare performances in the Frac collection will be reactivated for the first time since its acquisition on 6th June at La Galerie, the contemporary art centre in Noisy-le-Sec. Through *Seven Thirty Till Nine*, artist **Gally Spooner** humorously stages the solitude of artistic labour. This work brings together the themes explored at Le Plateau and Les Réserves: the procedural nature of an artwork on one hand, and the artist's working conditions on the other.

But from a performance, however precisely scripted by its creator, new interpretations can emerge. Where, then, do we locate—and how do we define—the originality of the work? If a performance is restaged according to established rules and protocols, especially when it is acquired and subject to administrative processes, what role does the interpreter play? Do they, in their own way, embody the painter's final touches? The exhibition *Bandes originales*, developed with the Conservatoire Les Lilas–Romainville in the spaces of the Nina Simone site in Romainville, serves as a starting point for numerous instrumental practices in the adjacent classrooms. Works from the collection blend music and visual arts with personal and collective stories, inviting reinterpretation and appropriation—culminating in a live performance at the close of the exhibition.

Finally, ephemeral and unstable, installed in spaces whose usual functions have been suspended, the Musée Transitoire has nurtured since 2019 the idea of an “institution-as-artwork,” questioning the relationships between artists and institutional structures. Its fourth edition unfolds in the belfry facing the Musée du Louvre. Amid rooms filled with thousand-year-old objects, new works are created *in situ*, their futures uncertain. The founding of the Louvre in 1793 aimed, in part, to separate artworks from their monarchical and religious contexts. Some critics<sup>1</sup> at the time opposed the removal of works from their original settings, denouncing a form of rewriting that undermined the understanding of art. For a few months, the Musée Transitoire—composed of acts and interludes—joins forces with the Frac for a performance in the summer.

Once created, artworks continue their lives from exhibition to exhibition, sometimes evolving along the way. While this moment of display forms the foundation of all off-site proposals, the principle deepens when artistic and curatorial practice itself is exposed and revealed.

In *Il se fait jour* at the Château de Rentilly, painter **Aurore Pallet** engages in the “Temps d'art” exercise: proposing a creative protocol based on her own practice to produce a collective work. The luminous paintings of Pierre Bonnard resonate with Pallet's screen-printed and backlit canvases, illuminated by natural light. Here, too, an anecdote makes its presence felt: the theft of a Bonnard painting from the collection of the Menier<sup>2</sup> family, who once owned the château that predates the current museum. In its own way, this theft symbolises the tension between the sacralisation and desecration of artworks—and reminds us of their market value.



Noémie Pilo, *Presse-papier*, 2024.

Photo Siouzie Albiach. © Noémie Pilo / Adagp, Paris, 2026.

The workshop and exhibition *Tumuli satellites*, developed with artist **Noémie Pilo** at L'Atelier de l'Étoile d'or in Trappes, unfolds over five days as a journey through the active principles of a collection: gathering, accumulating, selecting, arranging, transforming, presenting, protecting, and moving. Here, works from the collection serve as the foundation for an evolving exhibition, co-imagined with the participating residents of Trappes.

Finally, two exhibitions in this programme draw from a more distant past, featuring works inherited from artists who have passed away—works that survive their creators and remain open to reinterpretation. This last section is particularly illuminated by the late 19th century, a time when the weight and glory of academic tradition clashed with the modernity of artists reinventing western representation.



Couverture du Petit Parisien avec *La Jeunesse* d'Henri Chapu, 8 mars 1891.



Camille Bernard, *Méandres*, 2025.  
Collection Frac Île-de-France. © Camille Bernard / Adagp, Paris, 2026.

Since its inception, the Frac has created opportunities for the public to encounter artworks. This year, the fluctuations in the materiality and reception of these works are at the heart of these encounters. How does the impermanence of artworks, in turn, question the various places and moments of these meetings? By nature, these encounters have an end. While the materiality of the works is the cornerstone of the programme, the question remains: what will remain of these exhibitions once they are over? Temporary and constrained by the technical needs of the artworks themselves, they also embody, through their event-like nature, the very impermanence they explore. Lacking the permanence of museum collections, these exhibitions and encounters endure only in the archives we preserve. Both symbols of permanence and fragility, archives and their reinterpretations also become the raw material for many of the exhibited works. In turn, the works that enter the collection become archives of the Frac's exhibitions, through the documentation of their movements and transformations. The programme now awaits its own future re-readings.

Rémi Enguehard

The Frac builds on the unique collections of the Musée d'Art et d'Histoire de Melun and the Musée Henri Chapu in Le Mée-sur-Seine, both of which trace the complete works of the academic sculptor **Henri Chapu** (1833–1891). Through the anecdotes surrounding Chapu's works and career, the exhibition *À maintes reprises* creates a dialogue with contemporary sculpture, even in its performative dimensions. Works from the Frac challenge the notion of the singular artwork so often associated with classical sculpture. Rooted in the copying of ancient masters and then reproduced at will, academic sculpture proliferates. These repetitions also become opportunities for diversion — some controlled, some consented to by the artists themselves. Losing control of one's work also means losing control of its copies among the audiences they meet.

At the Centre Culturel Isadora Duncan in Igny, a selection of works is brought together in the exhibition *Mirer Gauguin*, echoing the history of a town shaped by the personality of painter and patron Gustave Fayet (1865–1925), a friend of Paul Gauguin (1848–1903) and owner of many of his works. How do we view these works a century later, far from the admiring gaze of their collector friend? Through the works of **Michel Canteloup**, **Nashashibi/Skaer**, and **Camille Bernard**, three generations of artists reclaim Gauguin's contested legacy today. They illustrate the very impermanence of history, marked by both ruptures and continuities.

1. In 1796, the author Antoine-Chrysostome Quatremère de Quincy (1755 – 1849) published *Lettres au général Miranda sur le préjudice qu'occasionnerait aux arts et à la science le déplacement des monuments de l'art de l'Italie...* to denounce the plundering of conquered lands following the French Revolution and the removal of artworks and monuments from the contexts in which they were created.

2. "Le gang des châteaux n'a pas voulu des Fragonard de Mme Menier. Il n'avait besoin que de deux Renoir, un Bonnard et un Boudin", in *Paris-press, L'Intransigeant*, by Michel Rigaud, published on 5th February 1965, p. 7

## FEBRUARY

**OJALÁ, WORKSPACE,  
RESIDENCY AND EXHIBITION SPACE**  
Paris 20e (75)  
*21.02-15.09.26*

## MARCH

**Conservatoire Les Lilas - Romainville,  
Romainville (93)**  
*09.03-27.05.26*

**Lycée des métiers Lucien Voilin,  
Puteaux (92)**

*March - Avril 2026*

**Château de Rentilly,  
inter-municipal museum  
Bussy-Saint-Martin (77)**  
*21.02-30.08.26*

## APRIL

**Isadora Duncan Cultural Centre,  
Igny (91)**  
*01.04-18.04.26*

**Maison de santé (Nursing Home), Epinay-  
sur-Seine (93)**

*March - June 2026*

**Atelier de L'Étoile d'Or,  
Trappes (78)**  
*25.04-29.05.26*

## MAY

**La Galerie,  
contemporary art centre  
Noisy-le-Sec (93)**  
*30.05-27.06.26*

**Collège Robert Doisneau,  
Clichy-sous-Bois (93)**  
*13.05-19.06.26*

performance  
*06.06.26*  
(Nuir Blanche)

**Museum of Art and History,  
Melun (77)**  
*23.05-20.09.26*

## JUNE

*All the information  
about the off-site projects  
can be found at*

[www.fraciledefrance.com](http://www.fraciledefrance.com)

**Musée Transitoire  
Paris 1<sup>er</sup> (75)**  
*21.03-30.08.26*

# Le Syndrome de Bonnard

## Or the impermanence of artworks

### Offsite programme

#### Partner exhibitions and artistic projects



Elise Courcol-Rozès, *La Tribune*, 2026 © Elise Courcol-Rozès / Adagp, Paris, 2026

#### ***La Tribune: plan, séquence, voix*** Solo show by Elise Courcol-Rozès

Ojalá, workspace,  
residency and exhibition space, Paris 20<sup>e</sup>

Curators : Violette Morisseau  
& Marie Plagnol

**21.02 - 15.03.26**

Opening : Friday 20.02.26, 6-9 pm

With works by Oliver Beer and Joseph Grigely from the Frac Île-de-France collection.

With the long-term project *La Tribune*, Élise Courcol-Rozès questions what "doing justice" means. The artist collects accounts from witnesses, defendants and victims about their perception of the architectural space of the court and the distribution of speech within it. She translates them into models, manipulated in front of the camera against a backdrop of excerpts from testimonies replayed in voice-over. The resulting film simultaneously reveals its compositional structure and the power dynamics at play during a trial.

The exhibition in Ojalá is conceived as a stage in the creative process, one of the forms of research, where elements of a film in progress compose an *in situ* installation, with works chosen from the collection of the Frac Île-de-France. These echo the ongoing sound work and the questions it raises about the place of the voice, its scope or its obstruction in different architectural and social contexts. From inhabited residence to the exhibition of a work-in-progress, the multiple forms of *La Tribune* extend the time of the artwork in echo of the creative processes presented at the Frac.

Through her working method, in a process of constant evolution, thus offering various perspectives and scenarios on a subject, Élise Courcol-Rozès adheres to a Bonnardian conception of art.

Ojalá  
163 rue Pelleport  
75020 Paris



Open by appointment (violettojala@gmail.com)  
Instagram : @ojalaexpo

# *Le Syndrome de Bonnard* *Or the impermanence of artworks* Offsite programme

# 26

## Partner exhibitions and artistic projects



Aurore Pallet, *SF(m)02*, 2024  
Courtesy de l'artiste / © Adagp, Paris, 2026

***Il se fait jour***  
***Les Temps d'art -Vol. 15***

Château de Rentilly, musée intercommunal

Curator: Rémi Enguehard

**21.03 - 30.08.26**

Opening: Saturday 21.03.26, 3-6 pm

With works by Teun Hocks from the Frac Île-de-France collection and by Aurore Pallet.

Aurore Pallet's paintings are made up of fragments of images screen-printed with oil paint on translucent canvases. These images are gleaned from flea markets, old magazines or the internet. They are associated with romantic motifs (ruins, geological or atmospheric phenomena) or are linked to the notion of apparition (quotations from Renaissance paintings, screenshots from conspiracy websites, etc.). The saturation of colours, the interplay of transparency and opacity, and the alteration of the original images make these paintings initially appear as abstract paintings. But little by little, the interplay of light and close observation allow us to recognize certain fragments of images, like when something suddenly resonates with us.

As part of this new volume of *Temps d'art*, the public is invited to repeat a similar gesture by means of stencils echoing, among other things, the police anecdote of the theft of a painting by Pierre Bonnard from the Menier collection in 1965. On three large canvases prepared by the artist, visitors will be able to complete the painting by adding stenciled elements in a pre-established range of colors. The layering of images, created collectively, thus gives chromatic relationships and interactions with light that play with the perception of the viewers.

Château de Rentilly  
Parc culturel de Rentilly - Michel Chartier  
1 rue de l'Étang - 77600 Bussy-Saint-Martin

Opening hours:  
Wednesday and Saturday, 2-6 pm  
Sunday, 10 am to 1 pm and 2-6 pm  
Free admission



<https://www.marneetgondoire.fr/parc-culturel-de-rentilly-michel-chartier/le-chateau-de-rentilly-musee-intercommunal-2035.html>

# *Le Syndrome de Bonnard*

## *Or the impermanence of artworks*

### Offsite programme

#### Partner exhibitions and artistic projects



Nashashibi / Skaer, *Why are you angry ?*, 2017  
Collection Frac Île-de-France © Nashashibi / Skaer

#### ***Mirer Gauguin***

Isadora Duncan Cultural Centre, Igny

Commissaire : Rémi Enguehard

**01 - 18.04.26**

Opening: Friday 03.04.26, 6-8 pm

With works by Michel Canteloup,  
Nashashibi / Skaer et Camille Bernard  
from the Frac Île-de-France collection.

How can we consider Paul Gauguin's artistic legacy through the collections of the Frac Île-de-France?

The artist's works were omnipresent on the walls of the property of the painter and collector Gustave Fayet (1865-1925) in Igny. Major figures in modern painting, the legacy of these two men is understood in different ways today and shows the evolution of the reception of works of art.

On one hand, the work of Paul Gauguin is re-examined through the lens of the colonial era and its fantasies that fueled his creativity. On the other hand, the importance of Gustave Fayet in the history of modern art is reconsidered and denotes the current interest in the very history of collections, provenances and material history of works of art.

Initiated in 1983 and continuously enriched ever since, the Frac Île-de-France collection also embodies, through the works it houses, the evolution of perspectives on art history, the renewal of sources of inspiration, and the changing contexts of creation over the last four decades. While some artists in the exhibition reference the painter and his works to position themselves in line with, or in opposition to, his model, other artists renew the relationship to nature and the elsewhere that the painter sought during his exile in the Marquesas Islands.

Centre culturel Isadora Duncan  
Place de la Ferme/Stalingrad  
91430 Igny

Opening hours:  
Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday: 10:30 am - 12:30 pm / 2:00-5:30 pm (closed on Sunday)  
Free admission

<https://igny.fr/la-culture/#centre-culturel-isadora-duncan>



# *Le Syndrome de Bonnard* *Or the impermanence of artworks* Offsite programme

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## Partner exhibitions and artistic projects



Superflex, *If value then copy*, 2008. Collection Frac Île-de-France  
© Superflex

### *À maintes reprises*

Museum of Art and History, Melun

Curators: Rémi Enguehard  
and Dominique Ghesquière

**23.05 - 20.09.2026**

Opening: Saturday 23.05.26, from 5 pm

With works by Émilie Pitoiset, Erwin Wurm, Superflex, Haris Epaminonda et Pierre Paulin de la collection du Frac Île-de-France, as well as from the collection of the Museum of Art and History of Melun.

The exhibition proposes to juxtapose some facets of contemporary sculpture represented in the collections of the Frac Île-de-France with the works and anecdotes from the life of the sculptor Henri Chapu (1833 - 1891), winner of the Grand Prix de Rome in 1855. The collections of the Museum of Art and History of Melun make it possible to trace the career of this official artist during the time of Impressionism and more broadly the evolution of sculpture at the end of the 19th century.

These temporal shifts challenge the notion of the unique work that classical and academic sculpture seems, at first glance, to embody. At that time, these works were reproduced and transposed into other materials, produced in multiple copies for sale, in a context of industrialized processes, or even reinterpreted and repurposed for what they represent, ultimately being reappropriated beyond the sculptor's initial intentions. Henri Chapu's *La Jeunesse* (1875) was thus adopted as an allegorical figure without his consent on patriotic medals and used in commemorations illustrated by the patriotic press during the Third Republic.

Models, sketches, orders, molds, castings, engravings, prints and protocols thus trace the logic of creation of a genre from the 19th century to today, initially the foundation of the Fine Arts, now invested even in its performative dimension.

Musée d'art et d'histoire de Melun  
5 rue du Franc Mûrier  
77000 Melun



Opening Hours:  
Wednesdays, Thursdays, Fridays from 2 pm to 6 pm  
Open every first weekend of the month  
Full price: €2 / Reduced price: €1 / Free for under 18s

<https://www.ville-melun.fr/temps-libre/musee-d-art-et-d-histoire-de-la-ville-de-melun>

# *Le Syndrome de Bonnard* *Or the impermanence of artworks*

## Offsite programme

### Partner exhibitions and artistic projects



Cally Spooner, *Seven Thirty Till Nine*, 2012  
Collection Frac Île-de-France © Cally Spooner

#### ***Seven Thirty Till Nine***

La Galerie,  
contemporary art centre, Noisy-le-Sec

Commissaires : Marc Bembekoff,  
Sou-Maëlla Bolmey and Rémi Enguehard

**30.05 - 27.06.26**

Opening: Saturday 30.05.26, 2-7 pm

**Performance : Saturday 06.06, 7:30-9pm**  
**as part of Nuit Blanche**

With a work by Cally Spooner  
from the Frac Île-de-France collection

On Saturday, June 6, at 7:30 p.m., a singer will sit down at the piano that has been on display for a few days in the spaces of La Galerie, a former bourgeois house that has become a contemporary art center in the heart of Noisy-le-Sec. To the tunes of tired and rewritten pop songs, he sings of the melancholy of the solitary work of the artist, while the audience, glass in hand, seems to be listening only half-heartedly.

A sung and introspective extension of *Bonnard Syndrome*, this performance by Cally Spooner was revived at the heart of the exhibition that closed La Galerie's season.

Each year, this exhibition showcases the practices of La Galerie's audiences, inviting them to discover the productions created around the art center's programming during workshops orchestrated by the audience services team with the participating artists. On June 6, artists Amine Benattabou, Elise Brion, Virginie Capizzi and Pierre Klein will also present the culmination of their residency with very young children from Noisy-le-Sec around the score and its interpretation.

This exhibition and the evening events shared between the two neighboring institutions highlight the challenges of transmission, interpretation, revival, and collective creation.

With the support of the Nadia-et-Lili-Boulangier Conservatory of Music and Dance, Noisy-le-Sec. This event is part of "La Nuit de l'Ourcq," a festival bringing together several neighboring cultural venues.

La Galerie, contemporary art center  
1 rue Jean Jaurès  
93130 Noisy-le-Sec

Opening hours:  
Wednesday to Friday, 2 pm - 6 pm  
Saturday, 2-7 pm (closed on public holidays)  
Free admission

[www.lagalerie-cac-noisylesec.fr](http://www.lagalerie-cac-noisylesec.fr)

LA GALERIE,  
CENTRE D'ART  
CONTEMPORAIN  
DE  
NOISY-LE-SEC



# *Le Syndrome de Bonnard* *Or the impermanence of artworks*

## Offsite programme

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### Partner exhibitions and artistic projects



© Musée Transitoire

***Ministère Transitoire***

Musée Transitoire #4, Paris 1<sup>er</sup>

**29.05 - 11.07.26**

The Transitory Museum is an institution-artwork that engages with the architecture and acoustics of spaces in transition. *Le Ministère Transitoire*, the fourth edition of the Transitory Museum, is an exhibition in several acts. The Frac Île-de-France is partnering with the museum during the final months of the *Syndrome de Bonnard* exhibition in the summer of 2026. The impermanence of the artworks in the Frac collection, central to its program, aligns with the mission behind the Transitory Museum: to question established exhibition and conservation formats, as well as the role of artists within the art world.

The impermanence of the artworks here echoes the impermanence of the institution itself. The nature of the exhibitions reflects this: constrained by the space of the belfry, the *Ministère Transitoire* project offers a series of solo exhibitions interspersed with intermissions conducive to more performative works.

Musée Transitoire #4  
Beffroi de l'ancienne mairie du 1<sup>er</sup> arrondissement  
2 place du Louvre  
75001 Paris

<https://www.museetransitoire.com/> Musée Transitoire

Instagram : @museetransitoire\_

# *Le Syndrome de Bonnard*

## *Or the impermanence of artworks*

### Offsite programme

#### Partner exhibitions and artistic projects



Célia Boulesteix, *I am going for a walk (time)*, 2024  
Collection Frac Île-de-France © Célia Boulesteix / Adapp, Paris, 2026

#### ***Le réel et son double***

Lycée des métiers Lucien Voilin, Puteaux

A workshop by Célia Boulesteix  
with students from d'UPEAA  
(Educational unit

for newly arrived non-French-speaking students)

**March - April 2026**

This workshop explores the image as a "double" of a constantly evolving reality. The materiality of the artworks evolves, and their interpretation varies over time. This dual movement is central to the work of Célia Boulesteix, whose sculptures and installations originate from everyday photographs of found objects or images, which are then reworked, transposed, retransferred, or revealed on various, equally modified, supports. Suddenly, they are imbued with feelings that the materials and forms of the works reinforce and accompany.

For the author Clément Rosset, whose book lends its title to the project, the invention and rewriting of memories, narratives, or representations are explained by a world often too difficult to accept as it is, and by its very nature subject to disappearance. Participants are invited to appropriate multiple techniques between photography and sculpture to invent their own forms of these doubles of reality.

# *Le Syndrome de Bonnard* *Or the impermanence of artworks* Offsite programme

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## Partner exhibitions and artistic projects



Olaf Nicolai, (*Innere Stimme*), 2010. Collection Frac Île-de-France  
Courtesy Galerie EIGEN+ART Leipzig / Berlin © Olaf Nicolai / Adagp, Paris, 2026, Soundfair and VW VeneKlassenWerner Berlin

### ***Bandes originales***

Conservatoire Les Lilas-Romainville,  
site Nina Simone de Romainville

Curators: Léa Dolivet, Rémi Enguehard  
and Peggy Vovos

**09.03 - 27.05.26**

Public closing: Wednesday 27.05.26

With works from the Frac Île-de-France  
collection by Salomé Chatriot,  
Olaf Nicolai, Nate Harrison, Anri Sala...

By their very nature, musical works are fluid and live on through successive interpretations. The visual arts, on the other hand, have long favored the opposite approach, placing the material uniqueness of the work and its preservation at the heart of institutional concerns—a boundary that is increasingly blurring today, as evidenced by the Frac Île-de-France collection. Indeed, the works in this collection—which is unique in that it includes numerous scores by artists or works that straddle the line between these two fields—accentuate this openness of art, which the encounter with student musicians allows us to put into practice, and into music.

Gestures, breath, life, and history are all present in works that intertwine musical forms and content, giving them their unique character.

To interpret a work is also to make it one's own, just as one becomes attached to the music that accompanies us daily and constitutes our soundtrack. Music also stems from the group and strengthens the bonds of the collective, which some works, historically recorded on tape, capture.

In the spaces of the Nina Simone site in Romainville, the artworks extend the numerous courses and concerts held in the galleries. At the end of the exhibition and the accompanying sessions, they become the basis for diverse interpretations, celebrating the inextricable link between art and life that contemporary art still champions.

In a dialogue between institutions, the Frac will host a public concert at Les Réserves on May 23rd, showcasing the culmination of the XAMP (eXtended Accordion and Music Project) duo's educational residency, conducted this year at the conservatory.

Conservatoire Les Lilas-Romainville, site Nina Simone  
79 avenue du Président Wilson  
93230 Romainville



Conservatoire  
Les Lilas - Romainville

# *Le Syndrome de Bonnard*

## *Or the impermanence of artworks*

### Offsite programme

#### Partner exhibitions and artistic projects



Jean-Claude Ruggirello, *Lingua morta*, 2021  
Collection Frac Île-de-France © Jean-Claude Ruggirello / Adagp, Paris, 2026

#### ***Tumuli satellites***

#### ***Des tas de choses, une constellation d'ados***

Atelier de l'Étoile d'Or, Trappes (78)

Curators: Marie Baloup  
and Rémi Enguehard

**25.04 - 29.05.26**

Public closing: Friday, 29.05, 6:30 pm

With guest artist Noémie Pilo  
and artists from the Frac Île-de-France  
collection: Romain Bernini,  
Mathieu Mercier, Bruno Munari,  
Kate Newby, Jean-Claude Ruggirello  
and Oscar Santillan.

Figurines, books, cherished photos, found or collected objects—all these elements can constitute personal collections and find their place in our private spaces.

These personal collecting practices echo the Frac's institutional missions to support, preserve, and transmit the works of living artists who have made creation their profession. These two types of collections travel and accompany us, but while the first evolves with the life of its owner, the second defies time and preserves the works to pass them on for as long as possible.

While two types of collections are distinct, similar practices converge. They are at the heart of the workshop and the resulting exhibition, conceived in collaboration with the artist Noémie Pilo and with the participation of the Youth Services of the city of Trappes: observing and collecting objects, creating and organizing ensembles, arranging them, or even magnifying or protecting them, telling their stories to express a personal, and undeniably unique, taste.

These actions are central to Noémie Pilo's work. The collection of objects and their transformation into visual poems inspired by Japanese minimalism recycle the everyday, freeze natural phenomena, and focus on the precise movements made on the objects by the artists.

Participants are invited to experiment with different artistic practices to transform these gestures into works and create a collective exhibition whose central question remains: why and how do we sacralize objects?

Atelier de l'Étoile d'Or  
Place du 8 mai 1945  
78190 Trappes



*Le Syndrome de Bonnard*  
*Or the impermanence of artworks*  
Offsite programme

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**Partner exhibitions and artistic projects**

Maison de Santé (Nursing Home) LNA Santé, Épinay-sur-Seine

Curators: Laure Delclaux  
and Rémi Enguehard

**March - June 2026**

Painting occupies a term of workshops at the Épinay-sur-Seine Health Centre. A group of students from the Romain Bernini workshop at the École des Beaux-Arts in Paris completes their training by designing with the Frac a series of workshops where their brushes meet those of the public of the Day Hospital service.

Transmission and exchange are at the heart of this long-term collaboration, transforming the Health Center into a new studio. A correspondence complements these sessions: a canvas travels between the École des Beaux-Arts and the Day Hospital. Pierre Bonnard's incessant retouching of his works becomes the brushstrokes of each participant, overlapping and covering the surface of this collective painting.

The whole will conclude with the annual Festival of Outsider Art (FAB) organised by the Health Centre where professional and amateur practices will interact.

Maison de Santé d'Épinay-sur-Seine  
1 place Docteur Jean Tarrus  
93800 Épinay-sur-Seine

# Le Syndrome de Bonnard

## Or the impermanence of artworks

### Offsite programme

#### Partner exhibitions and artistic projects



Babi Badalov, *Perhaps*, 2014. Collection Frac Île-de-France  
© Babi Badalov

#### *Une mémoire qui bégaye dans la force de l'ouragan*

Collège Robert Doisneau, Clichy-sous-Bois

Curators: Rémi Enguehard  
and Héloïse Joannis

**13.05 - 19.06.26**

With works by Babi Badalov,  
Inès Di Folco Jemni, Jiri Kovanda, Antoine Marquis,  
Josèfa Ntjam, Pierre Paulin,  
Lucy Skaer and Fanny Souade Sow.

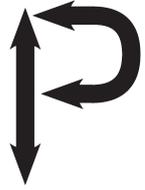
Workshop with artist Camille Lévêque

Borrowing its title from Josèfa Ntjam's film *Dislocations*, the exhibition explores the stutters, sudden bursts, and relays of memory. The works presented at the Robert Doisneau middle school in Clichy-sous-Bois play with the spaces left empty by the erosion of memories and delve into the cracks of history to offer personal, collective, or fictional narratives.

Artists Babi Badalov, Antoine Marquis, and Jiri Kovanda assemble archives, focus on their omissions, and document past moments destined to disappear. Lucy Skaer reworks objects from her family history to evoke heritage and transmission. In the work of Fanny Souade Sow, Inès Di Folco Jemni, Josèfa Ntjam, and Pierre Paulin, a reversal occurs: seemingly empty spaces become the support for new narratives.

Artist Camille Lévêque, invited to lead workshops with a class of ninth graders, guides students in collecting memories and documents to construct their own narratives. Focused on archives and family, her primarily photographic practice constantly re-examines the notions of memory and identity to reveal their distortions and reappropriations.

## Events\*



### LE PLATEAU, PARIS

#### SLOW ART DAY

Saturday 11.04.26

2 – 6 pm: Listening space  
(Les Surfaces Sonores podcasts)  
and sensory visit

#### CONVERSATIONS ON SITE

Sunday 12.04.26

5 pm  
From Conservation  
to Remix: How to Survive  
One's Author?", with Le Bureau/  
and their guests: It's Our  
Playground, Fabien Danesi...

#### PERFORMED TOUR

of *The Bonnard Syndrome*  
by Laura Burucoa  
Sunday 28.06.26  
5 pm

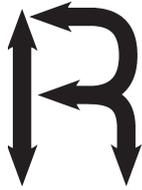
#### LATE OPENINGS

Open until 9 pm,  
every first Wednesday of the month

#### GUIDED TOURS

Every Sunday at 5pm  
Meeting point at reception

## Events\*



### LES RÉSERVES, ROMAINVILLE

#### SLOW ART DAY

Saturday 11.04.26

5 pm  
Sensory tour

#### CONCERT

Saturday 23.05.26

4 pm  
Duo XAMP with the students  
of the Conservatoire des Lilas-  
Romainville  
(*Le Syndrome de Bonnard*  
offsite)

#### NUIT BLANCHE

– NUIT DE L'OURCQ  
Saturday 06.06.26  
8:30 pm  
Le Sacre / Concert-performance  
by the collective La Ville en Feu

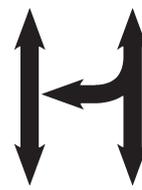
#### SUNDAY OPENINGS

Exceptional openings  
on Sundays 15.03,  
12.04, 31.05 and 21.06.26

#### GUIDED TOURS

Every Saturday at 5 pm  
Meeting point at the reception desk

## Events



### OFFSITE

FRIDAY 20.02.26

Ojalá, Paris 20<sup>th</sup>  
Opening *La Tribune:*  
*plan, sequence, voice*  
6 – 9 pm

SATURDAY 21.03.26

WEEKEND DES MUSÉES  
TÉLÉRAMA  
Château de Rentilly, musée  
intercommunal, Bussy-Saint  
Martin (77)  
Opening *Il se fait jour*  
From 3 pm, in the presence  
of the artist Aurore Pallet

SATURDAY 23.05.26

EUROPEAN NIGHT  
OF MUSEUMS  
Musée d'art et d'histoire  
de Melun (77)  
Opening *À maintes reprises*  
From 5 pm

WEDNESDAY 27.05.26

Conservatoire Les Lilas –  
Romainville, Site Nina Simone  
– Romainville (93)  
Closing of the exhibition  
*Bandes original* & presentation  
concert of the workshops

FRIDAY 29.05.26

Atelier de l'Étoile d'or  
Trappes (78)  
Closing event of the exhibition  
*Tumuli satellites, des tas de  
choses, une constellation d'ados*  
From 6:30 pm

SATURDAY 06.06.26

NUIT BLANCHE /  
NIGHT OF THE OURCQ  
La Galerie, centre d'art contem-  
porain de Noisy-le-Sec (93)  
*Seven Thirty Till Nine* by  
Cally Spooner at 7:30 pm  
& from 5:30 pm, performance-  
presentations by  
Amine Benattabou, Elise Brion,  
Virginie Capizzi and Pierre Klein

SATURDAY 19.09.26

EUROPEAN HERITAGE DAYS  
Musée d'art et d'histoire  
de Melun (77)

\*Free events

Information and bookings for all events,  
visits, and workshops related to off-site projects are  
available on the respective partner  
venues' websites  
+  
all children's events can be found  
at [fraciledelfrance.com](http://fraciledelfrance.com)



**Ruoxi Jin**

**15.02 - 22.03.26**

**Curator**

*Conversation de Plateau*  
(artist-curator tour)

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Maëlle Dault

04.03.26, 7:30 pm

**Lucile Boutin**

**26.03 - 03.05.26** (opening Wed. 25.03.26)

**Curator**

*Conversation de Plateau*  
(artist-curator tour)

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Maëlle Dault

01.04.26, 7:30 pm

**Laura Burucoa**

**07.05 - 14.06.26** (opening Wed. 06.05.26)

**Curators**

*Conversation de Plateau*  
(artist-curator tour)

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Héloïse Joannis et Céline Poulin

06.05.26, 7:30 pm

(with Marie Preston, Héloïse Joannis  
and Céline Poulin)

**Raphaël Massart**

**18.06 - 19.07.26**

**Curator**

*Conversation de Plateau*  
(artist-curator tour)

Maëlle Dault

01.07.26, 7:30 pm

