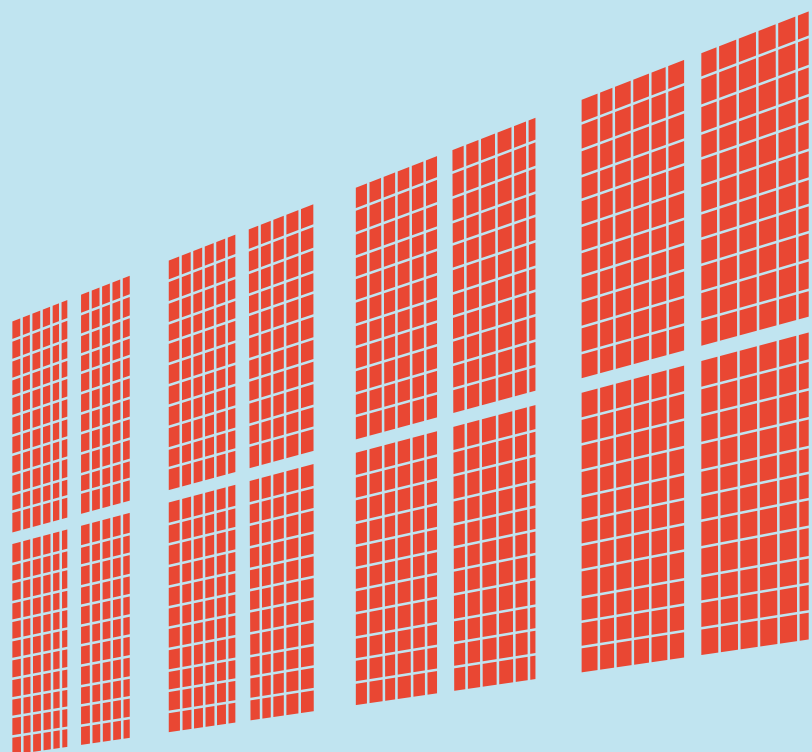


FONDATION
FIMINCO

LA REVUE

2021 — 2022 — n° 2





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Building on over fifteen years of cultural sponsorship, the creation by the Groupe FIMINCO of its corporate foundation in 2017 in Romainville, on an exceptional former industrial site, was an important step in our arts outreach activities, particularly in relation to younger audiences.

Known as a birthplace of French pharmaceuticals, we decided to set up a centre devoted entirely to creation, to artists, and to a universal access to culture. While ensuring that its century-old history is preserved, we are in the process of making this site the largest cultural district in Europe through a complete restructuring.

True to its original ambition, for the third consecutive year the Fondation FIMINCO is welcoming a new group of artists in residence. For several months now, the reserve collections of the Fonds Régional d'Art Contemporain d'Île-de-France have opened their doors and are coming to life thanks to the public. The resident art galleries continue to develop and the Parsons School of Design is expanding its spaces to accommodate more students.

In its three years of its existence, the Fondation FIMINCO has established a range of initiatives aimed at the different audiences in the area. Each year, nearly 1 000 children pass through the doors of the Foundation where they embark on a journey of discovery that only culture can provide. They meet the artists in residence, learn about new artistic practices through collective workshops, visit the exhibitions hosted in La Chaufferie, and discover the national collections thanks to the Micro-Folie acquired by the Foundation. Accompanying them, hundreds of families discover the work of artists, the different steps in the creative process, and the long thought process behind it. These numbers alone are enough to express the ambition we have for the Fondation FIMINCO and the cultural district to which it is central: an inclusive space, without prejudice, where the world of culture and its multiple expressions can be explored in an approachable and welcoming environment.

In the coming months, the largest cultural district in Europe will become a reality. The 35,000 m² extension currently under construction and redevelopment —bringing the district's total surface area to 50,000 m²— will welcome several new partners around the theme of live performance. Musicians, dancers, actors, students, and residents will come together in a creative energy fed by the multiplicity of disciplines, the search for excellence, and the desire for sharing and exchange. A key feature of this new development will be the opening of a 600-seat theatre which will become one of the symbols of this district.

Committed to the founding ambition that led to the creation of the Fondation FIMINCO in 2017, the cultural district will remain open to the surrounding area, open to artists and audiences, open to the world.

Gérald Azancot



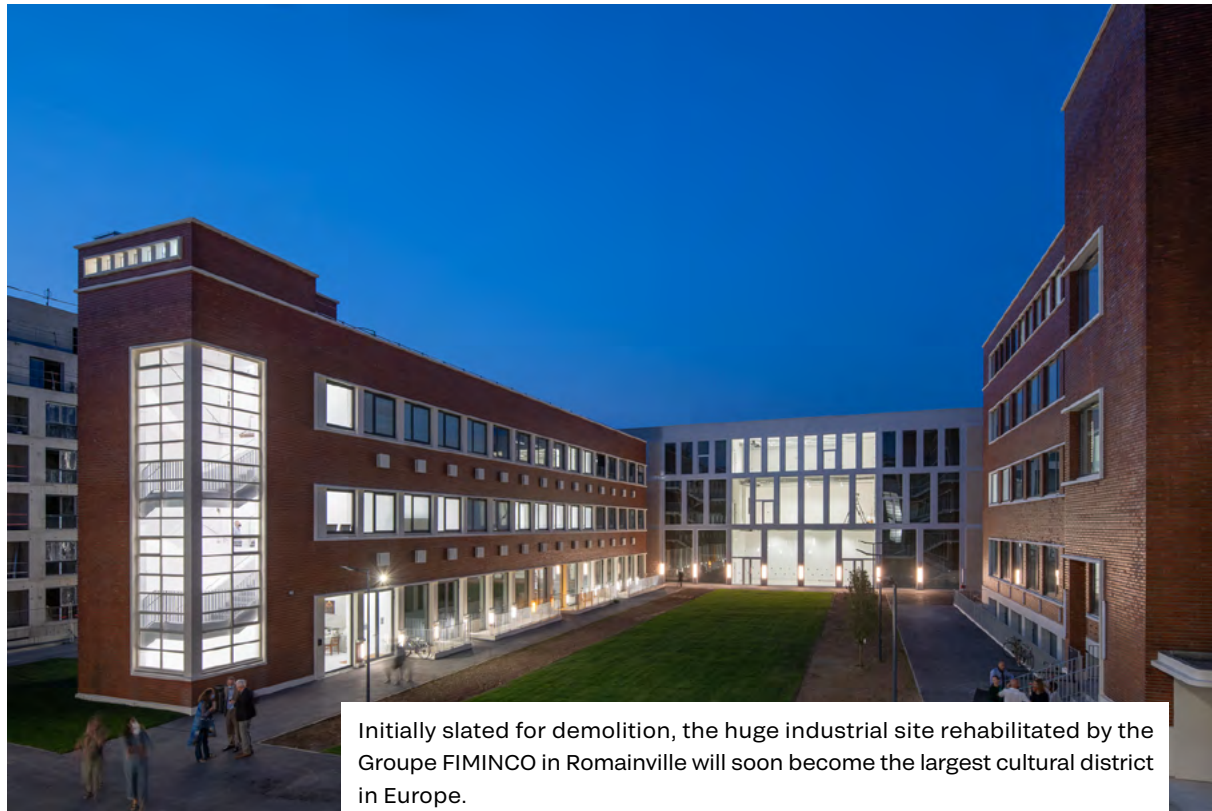
A CULTURAL ECOSYSTEM

The Fondation FIMINCO

The Groupe FIMINCO's longstanding commitment to cultural sponsorship led to the creation of the FIMINCO corporate foundation in 2017, located on the former industrial site of the Roussel-Uclaf factories in Romainville.

The Fondation FIMINCO opened its doors in September 2019 contributing to the new cultural and social dynamic of Seine-Saint-Denis, at the heart of the Greater Paris region. It is committed to local audiences and to artists from all over the world, establishing the conditions for contemporary creation and providing free access to all.





© Martin Argyroglo

Initially slated for demolition, the huge industrial site rehabilitated by the Groupe FIMINCO in Romainville will soon become the largest cultural district in Europe.

The numerous buildings designed by Jean Barrot in the post-war period, at the end of the 1940s, long used for French pharmaceutical production, are being transformed to welcome artists and their audiences. These exceptional, expansive historical spaces, form a remarkable ensemble driven by the ambition to bring out a creative spirit conducive to the sharing and discovery of new practices.

Already home to the Fondation FIMINCO, several renowned art galleries, the Parsons School of Design, and the reserve collections of the Frac Île-de-France, the cultural district is now opening up to live performances. Designed as a major cultural centre in the Île-de-France region dedicated to all forms of creation, the cultural district allows all disciplines to express themselves freely, with the many emotions they bring about, in order to facilitate access to culture for all kinds of audiences. Buildings dedicated to the storage of artworks, artists' residences with close to 150 rooms, art, design, and architecture schools, choreographers, orchestras, photographers, filmmakers—the range of the cultural district's occupants speaks to its diversity and to its dynamism. As a highlight, a 600-seater theatre will be built to complement the exhibition and performance space of more than 1,400 m² to host theatre performances, classical music concerts, film screenings, and some of the cultural outreach workshops run by the Fondation FIMINCO and its partners.

Unique in Europe in terms of its scale, the diversity of its occupants, and its profound artistic freedom, the cultural district supported by the Groupe FIMINCO in Romainville will establish itself over time as an exceptional setting for artists and their audiences.

Cultural district



© Manuel Abella



© Manuel Abella



© Parsons Paris

Parsons

Since opening in autumn 2020, the Parsons School of Design has expanded its campus in Romainville within the cultural district. Over 120 students in the BFA Fashion Design programme come together in an environment that brings together fashion, design, art, media, and technology. The young designers benefit from innovative digital manufacturing and prototyping equipment, and are supported by an international educational team to develop interdisciplinary projects. The Fondation FIMINCO has installed a silkscreen printing workshop to enable students to work on textile printing. Shoots, award ceremonies, film sets, and presentations of their work take place on various occasions in the Chaufferie, thereby reinforcing the Fondation FIMINCO's long-term partnership with the Parsons School.



© Martin Argyroglo

Frac

The cultural district expanded in June 2022 with the opening of the reserves collection of the Fond Régional d'Art Contemporain d'Île-de-France (Frac). After the transfer of over two thousand works to Romainville, the Frac inaugurated its opening with the first exhibition of works selected thanks to the "Sors de ta réserve!" app which allows users to vote for the works they would like to see exhibited, in keeping with a participatory and accessible approach.

The Frac is deeply committed to outreach and, together with the Fondation FIMINCO, has developed a number of tours, such as "La vie d'une œuvre", which enables local residents to discover the various players in the cultural district who contribute to the creation of an artwork.

2021-2022 events

The Fondation FIMINCO programme promotes contemporary artistic practices in a way that is accessible to all: 5 exhibitions, 4 conferences, 2 concerts, 1 dance performance, and 1 international art fair set the pace for the 2021-22 season.

MAD – Multiple Art Days #6 – 10 – 12 september 2021. Over three days, the Multiple Art Days (MAD) brought together the key players in the publishing and print sectors, an opportunity to discover new creations and contemporary publishing practices. Nearly 5,000 people visited the Chaufferie during this international fair.

The Crown Letter, in collaboration with Photo Days – 15 October to 27 November 2021. The Crown Letter is an international collective of women artists, founded by French artist Natacha Nisic in April 2020, in response to the first wave of the coronavirus pandemic. The exhibition organised in the Chaufferie showcased a project that mixes generations of artists from different cultures and backgrounds, through media including photography, drawing, text, sound, video, and performance.

Quai 36 : Metamorphosis – 8 october - 27 november 2021. To inaugurate its presence in the cultural district, Quai 36, a street art production house, invited eight artists to the Chaufferie for a presentation of new paradigms of metamorphosis. Initially set up outdoors, the exhibition explored these new in situ installations by presenting new and temporary works.

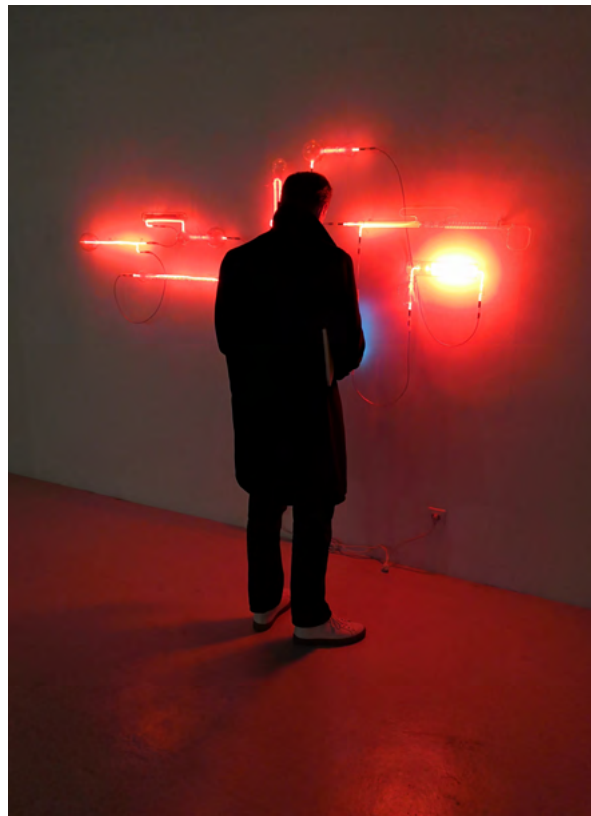
ForTE : Exhibition of the winners of the ForTE grant in the Visual Art category: 4 – 18 December 2021. The ForTE scheme is a grant from the Île-de-France region that aims to support young creativity in all its forms. The exhibition of the eight winners' works was presented in the Chaufferie as part of the "24h de la creation ForTE". It presented young creators' perspectives on subjects such as identity, old age, and isolation, urbanisation and ecological upheavals.

Cycle of lectures on women artists: every Saturday in March. On the occasion of International Women's Day and alongside the exhibition *The Crown Letter*, the Fondation FIMINCO organised a cycle of lectures throughout the month of March to discover four women artists of the nineteenth and twentieth centuries.

Fête de la musique with the Radio Sofa collective - 21 June 2022. For the Fête de la musique, the Radio Sofa collective brought local and Parisian audiences to the dancefloor with grooves from the four corners of the world, syncopated rhythms, and other electronic surprises.

End of residency exhibition - 3 – 10 July 2022. This great presentation marked the end of the 2021-22 residency. The artists showed as yet unseen works to the public in the Chaufferie. The exhibition was curated by the curator in residence, Yomna Osman.

Bel Été Solidaire & Olympique. As part of the Bel Été Solidaire & Olympique, the Fondation Fimincio organised a series of events for the public and residents of Seine-Saint-Denis: shows, talks, concerts, and workshops. Among these events, the musicians of the Orchestre National d'Île-de-France played an open-air concert on the theme of film music, while the VF Compagnie took over the foundation's esplanade for its dance show *D'où l'oiseau*.



Installation view, ForTE © Nans



Installation view, Pleins Feux #2 © Martin Argyroglo



Installation view, The Crown Letter © Martin Argyroglo

EVENTS AND MISSIONS OF THE FIMINCO FOUNDATION



Vision Vapeur project © Mathilde Delahaye



ForTE installation view © Martin Argyroglo

Outreach - Audiences

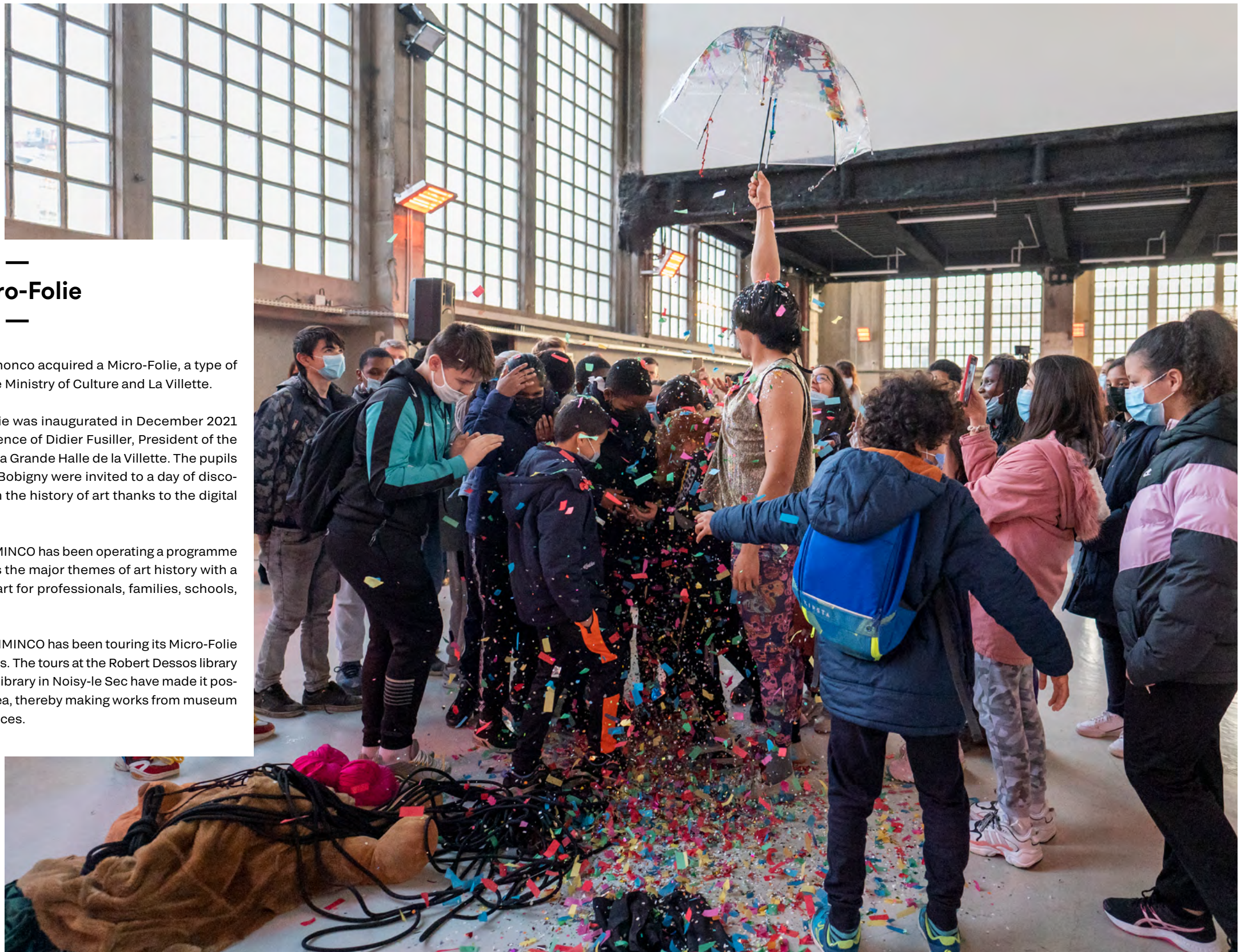
Throughout the year, the Fondation FIMINCO offers a variety of activities to introduce the public to art and contemporary creation: artistic and cultural education initiatives, participatory projects, and events.

Some 1,900 people benefited from these activities this year: guided tours, workshops, and talks. At the same time, the Fondation FIMINCO develops numerous cultural projects with local authorities and cultural institutions, through partnerships and agreements. In 2021 in particular, the foundation signed a new agreement with La Villette as part of the "l'Autre, cet extraordinaire" project, bringing together multidisciplinary artists in residence at the foundation and at La Villette, with a pair of secondary school classes, almost half of which are from ULIS disability-friendly school environments and medico-educational institutes (EM Pro). The "Vision Vapeur" project led by the artist Fériel Boushaki, in collaboration with the Centre national des arts plastiques (CNA) and La Galerie, a contemporary art centre in Noisy-le-Sec, also concluded in 2021-22.

To conclude the two years of the project, a major presentation in the three high-priority neighbourhoods of Romainville, Noisy-le-Sec, and Pantin was organised through culinary workshops and a performance.



Super héros - centre de loisirs workshop © Fondation FIMINCO



Micro-Folie

In March 2021, the Fondation Fimonco acquired a Micro-Folie, a type of mobile cultural device set up by the Ministry of Culture and La Villette.

The Fondation FIMINCO Micro-Folie was inaugurated in December 2021 in the Chaufferie space in the presence of Didier Fusiller, President of the Établissement public du parc et de la Grande Halle de la Villette. The pupils of the Collège Auguste Delaune in Bobigny were invited to a day of discovery of important women figures in the history of art thanks to the digital museum of the Micro-Folie.

Since March 2021, the Fondation FIMINCO has been operating a programme throughout the year that addresses the major themes of art history with a particular focus on contemporary art for professionals, families, schools, and after-school programmes.

Since January 2022, the Fondation FIMINCO has been touring its Micro-Folie in the local areas of Seine-Saint-Denis. The tours at the Robert Dessos library in Montreuil and the Roger Gouhier library in Noisy-le Sec have made it possible to activate the device in the area, thereby making works from museum institutions accessible to all audiences.

INTERNATIONAL RESIDENCY

The residency

The Fondation FIMINCO hosts an international artists' residency for a period of 11 months. The programme is open to artists living in France and abroad, with no age limit, who can demonstrate an emerging or established professional career.

The residency is intended to be a place of professionalization that helps artists gain visibility on the French art scene and become part of a network. To this end, the foundation organises meetings with professionals from the art world: curators, collectors, gallery owners, friends of the museum groups, journalists, and art critics, notably during dedicated professional days.

The Fondation FIMINCO is developing other residencies with the aim of integrating new artistic disciplines, initiating cross-residencies as well as short, customized formats. These programmes are conceived in collaboration with numerous international institutions positioning the Fondation FIMINCO's residency in a dynamic of openness and crossover between practices.





Workshop view © Andreas B. Krueger



Workshop view © Andreas B. Krueger

Production workshops

The Fondation FIMINCO provides artists in residence with a number of production workshops: screen printing, engraving, ceramics, construction, as well as video and graphics. These workshops are designed to evolve to respond to new emerging practices. With the opening of a creation centre with a 3D printer, CNC machine, and laser cutter. It is also expanding its ceramics centre by acquiring a 800 - capacity kiln allowing the production of large format pieces. The Fondation FIMINCO shares its technical workshops with other partner institutions. For the exhibition *100% l'EXPO* at la Villette, the artist Jade de Rooster was able to use the silk-screen printing workshop to produce her installation. Throughout the residency, the workshop leaders, who are themselves artists, guide and accompany the residents in their projects.



Workshop view © Andreas B. Krueger

SECOND GROUP OF ARTISTS IN RESIDENCE



The artists in residence for the year 2021–22 were selected by a committee of professionals from the world of art and culture: Bénédicte Alliot, Director of the Cité internationale des arts in Paris, Simon Castets, Director of the Swiss Institute in New York, Julien Fronsacq, Chief Curator at the MAMCO - Museum of Modern and Contemporary Art in Geneva, Chiara Parisi, Director of the Centre Pompidou-Metz, Dirk Snauwaert, Director of the Wiels Centre for Contemporary Art in Brussels.

Fifteen artists from several countries were selected: England, Brazil, Cyprus, France, India, Italy, Iraq, Japan, Morocco, and Poland. The Fondation FIMINCO and the selection committee studied the applications, the artist's profiles and artistic project, their desire to be part of a unique collective adventure, as well as their production needs. Particular attention was paid to the artists' ambition to be part of the Greater Paris region and their desire to work with the public. In 2021, the foundation was pleased to welcome artists who wished to develop singular and multidisciplinary projects, at the intersection of sculpture, installation, video, photography, drawing, and performance.

Selected artists: Ahmad Karmouni, Agata Ingarden, Ali Eyal, Baptiste Coelho, Corinna Gosmaro, Gabriel Moraes Aquino, Giuliana Zefferi, Isaac Lythgoe, Ismaïl Alaoui Fdili, Ittah Yoda, Louise Mervelet, Marina Xenofontos, Medhi-Georges Lahlou, and Winnie Mo Rielly.

Artists in residence exhibition

From 3 June to 10 July 2022, the Fondation FIMINCO presented *Pleins Feux #2*, the exhibition of the second group of artists in residence who arrived in September 2021. After eleven months of research, creation, and production, they took over the Chaufferie, an exceptional exhibition space, for a presentation of their creations initiated and developed during their residence. Envisaged as a time for reflection, attempts, and experimentation, the exhibition reflects their artistic journey. The curator in residence, Yomna Osman, curated the exhibition, under the title *Sa mémoire dans la maison vide, souffle comme une brise dans les rideaux blancs*. She laid out a dreamlike wandering that mixed practices, a suspended moment in time where the work carried out by the artists is comes together in a form of dialogue. The productions imagined for the end-of-residency exhibition were part of a common movement which explored the notion of space and highlighted our relationship to the city and to reverie.

The exhibition takes its title from Ricardo Piglia's novel *The Absent City*. In it, the Argentinean writer depicts a machine producing endless narratives, haunted by the interpretation of history as an enigma. Various forms and practices are revealed: whether hybrid or experimental, they introduce a new relationship to the intimate and the quotidian. The questions of a world destabilized by contemporary history emerge powerfully from these mythical stories.



Installation view *Pleins Feux #2* © Martin Argyroglo



Installation view *Pleins Feux #2* © Martin Argyroglo



Installation view *Pleins Feux #2* © Martin Argyroglo



Installation view *Pleins Feux #2* © Martin Argyroglo



Ahmad Karmouni, workshop view, © Maurine Tric



Ahmad Karmouni, workshop view, © Maurine Tric



Ahmad Karmouni, workshop view, © Maurine Tric

Ahmad —— Karmouni

Lambout

Salt is the essential material of Ahmad Karmouni's work: simultaneously subject and object, media and motif. The artist converses with its different states, its uses, its story, and its cultural or ritual symbolism. From the white mountains of the salt marshes near his home, he kept his fascination for salt, an infinitesimal and immense material. The artist observes it, explores it without ever constraining or controlling it. Like a permanent encounter, he tests it, hybridises it, studies its crystals, sculpts it, or draws it.

Pursuing this research at FIMINCO, Ahmad Karmouni developed his project *Lambout*. No salt marshes in Romainville, and no salt brought back in suitcases for this residency. He needed to find it elsewhere. If it does not come from the sea, it needs to be sourced from the body. From the first point of supply. Our eyes like salt marshes. Volunteers agreed to give several of their tears to the artist. To collect them, welcome them, contain them, and display them, Ahmad Karmouni created five ceramic vessels that resemble funnels : "lambout". Some on stands, some on the ground; some empty, some full.

Around and in between these vessels, transparent veilings outline the space of the installation, protecting it without obscuring it. Like nooks for donated tears, displayed without being flaunted. Once again, the artist lets the salt find its state. Perhaps it will crystallize, with time, heat, or the sun. Perhaps it will stay liquid, dormant. Hiding in these waters.

Tania Hautin-Trémolières

Ahmad Karmouni was born in 1994 in Assilah, Morocco. He graduated from the National Institute of Fine Arts in Tetouan in 2019. Ahmad Karmouni is interested in matter in its raw state, mainly salt, a substance particularly loaded with history, meaning and beliefs. He has developed a particular sensitivity to and interest in this element.



Agata Ingarden, installation view, *Dream House*, 2022 © Martin Argyroglo

Agata Ingarden

Across four different screens, similar to surveillance cameras, we spy on another reality in the making. Stuck in a great system of walls and sounds, bodies unfold, meet, and use each other up. They then begin again somewhere else, like a routine. Sometimes they fall asleep and the system that welcomes them follows its course.

These *Butterfly People*, members of the *Dream House* programme conceived by Agata Ingarden, live the experience on an emotional level. A parallel world, slightly out of touch with our reality, where we experience the system through a new intersubjectivity, a new relation to others and the *Other*. The living space, the communal space, is rendered strange, the domesticated space is blurry, and to make it one's own, it has to be interacted with in a new way. The artist makes this experience into a vast universe and patiently investigates all of the elements it encompasses. Like a second chapter to this fiction, she created a sound installation with Wladimir Schall, where a mushroom—a living communal memory of experience—randomly broadcasts the participants' feedback. They describe the intimate experience of living in and with this new environment. Lastly, the third chapter gives a taste of what this world will become if it does not come to an end: irrevocably queer, radically transformed by the experience, the participants turn into others. Their interiority blooms within their butterfly costumes, too big for them.

Agata Ingarden creates simulations, and alternative emotional worlds. She does not want utopia to be achieved in the future but on the inside, in a part of ourselves that we find both strange and familiar.

Samy Lagrange

Agata Ingarden was born in 1994 in Kraków, Poland, and now lives and works in Paris. She graduated from the Beaux-Arts de Paris in 2018. Her practice is driven by material research as well as investigations in the post-humanities, sociology, science fiction, and mythical narratives.



Installation view *Pleins Feux #2*, © Isaac Lythgoe

Ali Eyal —

An Indefinite Appearance or Two Walls and, 2022

Who has never dreamt to crawl into an artwork? To escape reality by diving into one for a moment? What world would open up before our eyes? What would ours look like, from the other side?

There are multiple ways to divert from the present, to better apprehend it, to find our home in it. Ali Eyal chose to do so, by presenting a series of drawings and installations, but mostly fictions. The opening is always the same: the family farm he grew up in and was forced to leave, by historical developments. The scenarios are infinite. Between the two walls of his room, here at FIMINCO, authentic drawings and pseudo-archives intertwine with fake testimonies and real anecdotes.

A series of sketches displays various ways of refurbishing a living room. The furniture overlaps, allowing anyone to choose their ideal configuration. “The furniture holds memories”, the artist’s mother used to say. When memory becomes too painful, cleaning up the chest that contains it allows for the wounds to heal and form a new memory.

The intimate is contained within the domestic. To enter both, one needs to step into the gap created. Entering this threshold, alone and cramped, and meeting Ali Eyal himself, or what he reveals of himself. The artist sprinkles his memory with dream dust and melts this material in his tales. It is up to us to decipher the clues behind his words and his faces, to appropriate the story and reveal ourselves from it.

Horya Makhoul

Ali Eyal was born in 1994 in The Forest, Small Farm. He studied in 2020 at the Rijksakademie van beeldende kunsten in Amsterdam. His work explores the complex relationships between personal history, transitory memories, politics and identity using different media, primarily drawing, which he further transforms through other media.

Baptist Coelho

Baptist Coelho carries out long-term projects. Since 2021, he has explored, the role of Indian soldiers, enrolled in the British army during the First and Second World War, highlighting their individual paths and refusing, by doing so, to view them as a generic mass. Over the course of his residencies and travels, he develops his research through photographs, sculptures, drawings, installations, performances, and soundscapes, which are all nuances of a colossal picture that he keeps on sketching.

For the past eleven months in Romainville, the artist carried out this work and aimed to restore the multitude of voices and lives that took part in this historical tragedy. To do so, he relied on different types of archives and, in particular, on the book *Indian Voices of the Great War: Soldiers' Letters*. The author, David E. Omissi, compiled the mail of various Indian soldiers, found in British officers' reports. The letters had long been lost or destroyed, and fell into oblivion, just like their writers. Following Omissi's work, the artist gives them space, translating their letters into artworks for the installation *You will never understand what we have gone through*. The various forms that compose it echo the history of twentieth century Western art: from seven abstract collages which are visual renderings of the letters, to a micro-exhibition of assembled objects in front of a black background that materialize the words and stories contained within them. To conclude this ensemble, some of the letters are projected and scroll past on the black wall, accompanied by the mention "passed", which emphasizes the fragmented information of the rendered stories, the only retraceable letters being those authorized by the military authorities.

In this exhibition artwork, Baptist Coelho carries on his meticulous investigation, using images as resources without revealing them to the audience, abandoning the archive to continue his correction of History through the restoration of forgotten tales and rehabilitation of space for those who have been erased by the victors of this world.

Flora Fettah



Baptist Coelho, intallation view, © Martin Argyroglo

Baptist Coelho is an Indian artist born in 1977. His work is based on different unspoken stories kept silent through time thus revealing both the physical and psychological repercussions caused by war.



Corinna Gosmaro, *Corals and thunderstorms*, 2022, and, *Chutzpah!*, 2022 © Isaac Lythgoe

Corinna Gosmaro

How to translate chutzpah ? This word, of Hebrew origins, that gives its name to a few of Corinna Gosmaro's sculptures, is ambiguous. Although it was initially defined as impertinence, it now also means audacity, both in the positive and negative sense of the word. This polysemy suddenly reveals the artifice or even the trickery of art. A rope ladder can become, when it is placed in an exhibition space, not only a readymade work through a zoomorphic reading, but an amoeba. A bronze that takes the shape of frayed ropes reminds us of a funny animal walking. Through her archaeological and anthropological readings, the artist took interest in the concept of ornaments and the moment where the first tools, the first objects, were decorated, and took shapes that could refer to landscapes, fauna and flora. By working on contemporary objects in order to reestablish a relationship with our environment, Corinna Gosmaro paints landscapes on insulating polyester filters for her collection *Coral* and *Thunderstorms*. She resorts to archetypes so emotions and memories can arise. If different dimensions can be made out in the same landscape made nebulous through the use of materials, that is because to some extent, it is already a mental journey. Between the layers, like the inkblots of Rorschach's tests, various levels of consciousness communicate. The audacity comes from knowing how to travel from one to the other.

Henri Guette

Corinna Gosmaro is an Italian artist, born in 1987, who lives and works between Paris and Rome. Her work reflects on the timeless characteristics of the human being intended as a cultural and global entity.

Gabriel

Moraes Aquino

No need to wait: there are no subtitles for this movie. Gabriel Moraes Aquino and Nicolas Faubert have made a conscious choice to let the words they have recorded run free, to not comply with a translation that would level them out. Here, we share a language, the language of shins that clench, of chests that puff, of the entire body that unfolds. For *Battle Piece: part I*, the two artists have filmed various figures of the young French hip-hop scene and asked them what role this culture plays in their lives. Everyone describes dance as a form of resistance, as a redeeming and fulfilling space. Gabriel Moraes Aquino's camera acts like a kaleidoscope, multiplying points of view. There are these bodies, these stories of misplacing and occupying, the dancer's movements that become rituals of deconstruction and decolonisation, with the same character always in the background: the city of Romainville and its shifting spaces. Gabriel Moraes Aquino and Nicolas Faubert film these flowers that pierce through concrete slabs. The cypher of hip-hop battles, that we can see here and there, becomes a space for encounters and exchanges where each body establishes its own reality. The artists feed a perpetual fire, revealing the liveliness of a movement, whose main strength is the ability of each member to make a collective.

Camille Bardin

Gabriel Moraes Aquino is a Brazilian artist born in 1994 who has lived and worked in Paris since 2017. He graduated from the Beaux-Arts de Paris in 2020, then completed an 11-month residency at the Cité Internationale des Arts in Paris. Gabriel is looking for intersections and possible aesthetic forms between intimate exchanges and the impermanence of temporary dwellings.



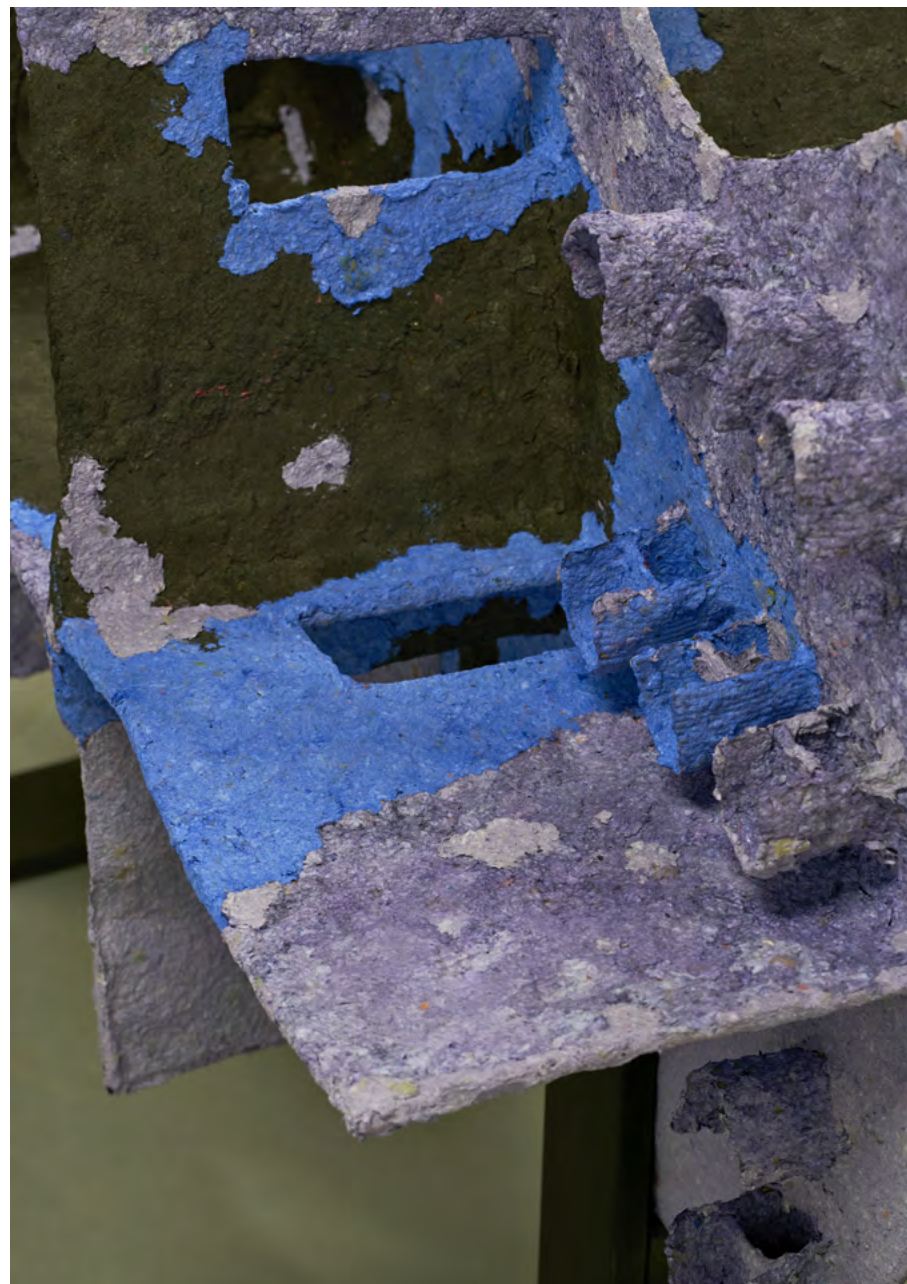
Installation view *Pleins Feux #2*, Gabriel Moraes Aquino © Isaac Lythgoe



Gabriel Moraes Aquino, *Battle Piece Part I*, in collaboration with Nicolas Faubert, © Gabriel Moraes Aquino



Installation view, *Pleins Feux #2*, Giuliana Zefferi, © Isaac Lythgoe



Installation view, *Pleins Feux #2*, Giuliana Zefferi, © Isaac Lythgoe

Giuliana Zefferi

To hold in one piece.

A patchwork of images and words... Giuliana Zefferi's work presents itself as a palimpsest of poetry and stories to be told. With muffled footsteps, and cautious movements, or even with our clumsy bodies, we sink into the project *Après le geste, le grand dehors*. Polyphonic windows open on an interior made up of inviting armchairs, and photo-sculptures hung on the walls of a strange installation on legs. A video lights the ensemble — a sort of background or exegesis of a world composed of multiple timescapes. In this artificial domestic space, the artist invites us to pay attention to echoes which resonate within time and space. The various works answer each other and intermingle thanks to the materials and motifs, gathered up from everyday life and a prehistoric fantasy. They create new narratives. Each one of them offers a version or a layer of the work in progress. Giuliana Zefferi explores a space where rebuilding is possible, where what is imperceptible or absent becomes visible. The film *D'autres oiseaux marchent eux aussi comme ça* is a large collage, filled with images which are continuously distorted and reclaimed. 3D models of archaeological artefacts coexist next to fragments of documentaries and a performance piece. Digitized, cut out, or inserted in other landscapes, these objects signify something else. A myth crumbles down — that of time as unique and linear, while a fiction settles in: everything is about perception.

Luce Cocquerelle-Giorgi

Giuliana Zefferi is a French artist born in 1985. In 2012, she began a reflection on the temporality of the artwork with the project titled *Les essais et les futurs antérieurs*. During this residency, she began a video practice by animating 3D scans of the sculptures made for this project and by introducing the notion of prosopopoeia and “forms in narrative”.



Lipline cracked in a whisper © Isaac Lythgoe

Isaac Lythgoe

Why can't we remember the future?

The ability for the human race to unite as one and build an iPhone, if one morning it had forgotten everything.
The refinement of a croissant.
A couple sharing this croissant, one morning.
A dried cow's stomach, exported from a Dutch slaughterhouse, tanned.
The legs of a cow —the same one—, emaciated, erotic.
3D prints reclaimed by the human hand.
The guilt of nuclear waste with an uncertain future. Financial scandals like newfound divine wounds.
Michael Lewis's Flash Boys plotting optical fibers in straight lines to win essential microseconds for high-frequency trading.
A childhood, perceived as somewhat stateless, in Guernsey.
The way we judge someone else according to where they live in a city that is not theirs.

Isaac Lythgoe sculpts little, or at least seldomly: seven to ten works a year. That is because each of his pieces takes the time to become an entanglement of thoughts —his work— wrenched from contemporary myths and fictions, and to become materials —his labour— distorted, hybrid, reassembled. In the weaving conversation, as Isaac Lythgoe talks about his piece, multiple layers of research appear, intertwined with obsessions, doubts, experimentations, and abandonments that the artist went through during months of elaboration.

Why can't we remember the future? might be a fable, a fantasy, a chimaera: that of hypertextual suspended navigation between elation and solastalgia.

Samuel Belfond

Isaac Lythgoe graduated from the Royal College of Art, London in 2014. Working predominantly in sculpture, his practice operates as an exercise of narrative nonfiction, in which facts are recounted as a story.

Ismail — Alaoui Fdili

Created in 2020, between Clichy-sous-Bois and Morocco by Ismaïl Alaoui Fdili, l'Université de Gardiennage de Voitures (UIGV) offers a challenging and rigorous course with a variety of teachings provided by experts in the field of vehicle guarding. The classes encompass the plurality of all the services that are covered by vehicle guarding, such as concierge service, parking aids, security, and even carwashing. The UIGV is proud to be the first university to offer normative and challenging teachings in that field, thanks to an education that combines traditional knowledge and technological advances.

With a great deal of capitalist newspeak and compulsive merchandising, Ismaïl Alaoui Fdili inserts a gentle and wacky fiction into reality. For this work, the artist went so far as to hire actors to act as professors and even built a VR videogame for one of his fabricated classes. The trickery is such that many cannot imagine that the university is a deceit. Ismaïl Alaoui Fdili creates confusion and unsettles his audience.

More than an innocent joke, the IUGV is a work filled with sarcasm that sheds light on the outrageous ulterior motives of an Uberised society in which each service is standardised, outsourced, and devalued. With this piece, the artist initiates a larger reflection around the hierarchisation of jobs and the role of work in respecting others and ourselves.

Camille Bardin



Installation view *Pleins Feux #2*, Ismaïl Alaoui Fdili, © Martin Argyroglo



Installation view *Pleins Feux #2*, Ismaïl Alaoui Fdili, © Isaac Lythgoe

Ismaïl Alaoui Fdili is a Moroccan artist born in 1992 in Casablanca. He is interested in the people living on the margins, in the gap between social inclusion and exclusion, and the intermediate spaces such as recycling centers or parking lot.



Ittah Yoda, intallation view, © Martin Argyroglo



Ittah Yoda, detail, © Maurine Tric



Ittah Yoda, worshop view, © Maurine Tric

Ittah — Yoda

Under the skin, symbiosis.

In the beginning, there was Virgile Ittah and Kai Yoda, a form created by one, picked up by the other: the intervention of a computer, and from this collaboration came the birth of a new syncretic form. And of a duo, Ittah Yoda.

In the beginning, there were planktons, phyto- and zoo-, the first being responsible for the photosynthesis of half of the primary production of oxygen on the planet, regulated by the others —equilibrium— and disrupted by human activity — disequilibrium.

Beginnings meet each other and together produce organic works with shifting structures, together and with many others.

At FIMINCO stands the wall of a cave —a collaboration with Ali Eyal, met on-site— where paintings are hung, results of the collaboration between planktons, artists and artificial intelligence, materialized by Michael Woollworth from their drawings. The pictures have been painted against pigmented rocks collected in the oasis of Al-'Ula in Saudi Arabia where one can find plankton, in its fossilized form. There is some lime on the ground, on which several objects rest, some made out of glass, which have been generated in the same way one would make prints. Within them are, plankton cultures that, as they evolve, give the object its colour.

By mixing media —painting, sculpture, design, installations, VR environments— Ittah Yodah's work is a result of encounters between primitive biological organisms and artificial intelligence(s), between craftsmen and researchers, between artists and visitors. But all of these different forms must not hide the essence of their work: a rooting in what we now define as “symbiocene”, an era determined by a durable relationship between humans and nature in a harmonious and mutually beneficial spirit.

Generation as an aesthetic, with symbiosis as a principle.

Grégoire Prangé

Ittah Yoda is formed by Kai Yoda and Virgile Ittah based between Berlin, Paris, Provence, and Tokyo. Coming from diverse backgrounds, they have developed their artistic identity as a duo through a vector of cross-cultural creative collaborations combining traditional craftsmanship with science and digital technology, with a focus on the collective and deep time.



Louise Mervelet, installation view, © Martin Argyroglo



Louise Mervelet, installation view, © Martin Argyroglo



Louise Mervelet, installation view, © Martin Argyroglo

Louise Mervelet

There is a glitch in the system. The stable institution, the museum space has been compromised, it has been redesigned as an excrescent forest where everything explodes, where shapes create hybrids, where figures coexist.

Louise Mervelet throws us into a permissive universe, where everything springs up suddenly and organically, from one invention to the next. A shelter, a parallel world, as if the universe originated from a child's imagination. Anarchistically queer fiction, a sidestep, this work is also a fragment of the artist's own utopia. She brings together haphazardly the objects that excite her and have never been combined before (some created in collaboration with artists Camille Juthier and Stanislas Paruzel). She does not promise anything about what we will find in this world, but merely restores its power, joy, and messiness. With found materials, re-painted, reassembled, and covered in glitter, she recreates new monsters, explosions, unstable altars and huts. She uses entertainment as a tool to resist the established norms and as a special space in which to introduce alternative tales.

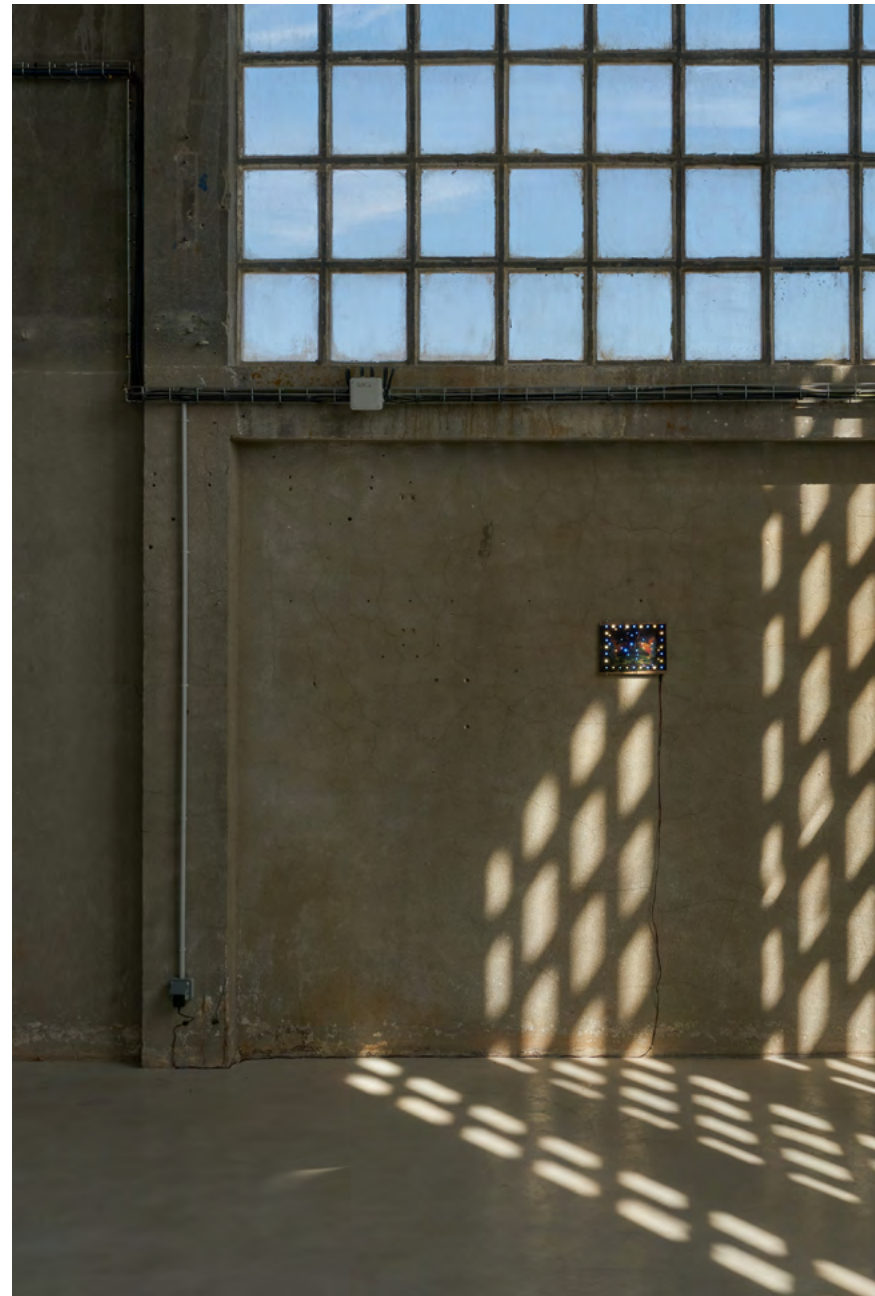
Samy Lagrange

Louise Mervelet is a French artist born in 1994 in Paris. She is the co-founder of IVECO NU, a collective atelier and artist-run space located in Noisy-le-Sec. Louise Mervelet's pop aesthetic questions the notion of entertainment as a weapon of resistance and subversion.

Marina Xenofontos

It is by researching the idea of the museum visitor in motion that Marina Xenofontos took hold of a building's evacuation plan: a mundane standardized object that, ordinarily, we look at absent-mindedly, but scrupulously in case of an emergency. It is also a way to transmit information diegetically in a video game: a player wants to find their way without a map, they look for an evacuation plan and their path magically is sketched out. The artist develops an interactive narrative through animation, expanding her scenario *Twice Upon a Time* with every exhibition. Her main character, Twice, appears as a double that allows us, in each space, to discover a level and to enrich it with emotional, political, and aesthetic stakes. Animated by the architect Christophoros Kyriakides's experimental gameboard, which she discovered by accident, the Cypriot artist seizes its mechanism to involve her visitor. While the original game is less functional but more of a reflection of obsessional thinking and anxiety linked to a particular historical and political context, Marina's device maintains ambiguity. Her *Evacuation Plans* are covered with sensors that respond to light, movement, facial recognition, or even a heart rate. They reveal a fictional space as well as an image and thus associate information to the representation of a place, which is the concept of memory space, allowing speech to lay itself out through mental wanderings.

Henri Guette



Marina Xenofontos, *Evacuation Plan*, installation view from *Pleins Feux #2* © Isaac Lythgoe



Marina Xenofontos, *Evacuation Plan*, 2022 © Isaac Lythgoe

Marina Xenofontos was born in 1988 in Limassol, Cyprus, and is based between Limassol and Amsterdam. She graduated from Bard College, New York with an MFA in Sculpture (2018), and recently completed a residency at the Rijksakademie van Beeldende Kunsten, Amsterdam (2019).

Mehdi-Georges Lahlou

Mehdi-Georges Lahlou stages objects and bodies. Trained as a dancer, he uses a great diversity of media, from photography to performing arts, including sculpture and video, and intends to subvert and nuance the traditional representations of what constructs and is identity.

At the end of his residency at the Fondation FIMINCO, Mehdi-Georges Lahlou presented an ensemble of works, covered in black: *Of the Confused Memory - April 22, 1915*, a series of photographs facing *Of the Grenadier*, a bronze bust filled with pomegranates, and *Birds of Paradise, Head Totem Pole*, a large totem sculpture made out of ceramic heads and dried-up birds of paradise. The first two works extend his research around the building of memory, coming back for those who have been left out of national myths. While the photographs seem, from afar, to be large black monochromes, when we get close we can identify bodies, lying down for the most part, except for a man, sitting down with his back turned. They are Algerians, Moroccans, Tunisians, and the first to be gassed in History, poisoned by mustard gas in the trenches of Ypres, in Belgium, during the First World War, before this same substance was used by colonial powers to suppress their independence. By covering the pictures in charcoal, the artist tries to expose their existence, made ghostly, without imposing the violence of these archival images. The *Of the Grenadier* bust creates a disturbance in the representation of warfare: he plays on the double-meaning, in French, of the word “grenade”, conveying both the weapon and the pomegranate fruit, a symbol of fertility and abundance in Mediterranean countries. In the same vein, *Birds of Paradise* has many levels, both referring to North-American natives and to *Conférence des oiseaux* (1177) by the poet Farid al-Din Attar, to evoke the quest in all of its complexity, from the exaltation it provides to the grief that succeeds it.

Flora Fettah



Mehdi-Georges Lahlou, installation view, © Martin Argyroglo

Mehdi-Georges Lahlou is a Franco-Moroccan artist born in 1983. He lives and works in Brussels and Paris. The artist's aesthetics, as wide-ranging as the media he uses (photography, video, sculpture, installations, performances, etc.) situate the individual, gender, and representation at the core of his works.



Winnie Mo Rielly, installation view, © Isaac Lyhgoe

—Winnie Mo Rielly

Winnie Mo Rielly works with photography, sculpture, drawings, and installation but above all with the body, space, and movement.

In the exhibition an ensemble of three works constitutes a space that we are invited to enter into, or rather three spaces delimited by three large-format prints deployed in space, sort of fitting rooms towards which we are drawn, because of the image and the loss of bearings we feel in front of these boundless human shapes.

The eyes cling to details, the body moves from one to the other, gets close, switches positions then takes a step back —double movement— and pieces the fragments back together, discovering the body —the Other— suggested by the observed remnants.

Lead by the image, our gestures create an unpredictable choreography, referring, unknowingly, to the workshops conducted by the artist this year, in the same space, accompanied by a dancer. By doing this, we somehow link together these photographed bodies and connect ourselves to their stories through a relation to the object, to intimacy.

Fundamentally, what intrigues Winnie Mo Rielly and feeds into her work can be found in relations, to oneself and our inner body, to others via projection —through a communication of every movements— but also to the inanimate, to objects which inhabit our day-to-day life and with which we create strong memories and emotional bonds. How all of these relations affect us and shape us in return.

Grégoire Prangé

Winnie Mo Rielly was born in London in 1993 and now lives and works in Paris. Her work navigates between sculpture, photography, drawing and performance. She is attracted to the complexity of inhabited spaces, where she observes how bodies interact in confined surroundings.

PLEINS FEUX #2
Exposition des artistes en résidence
DU 3 JUIN AU 10 JUILLET 2022

Sa mémoire dans la maison vide, souffle comme une prise dans les rideaux blancs



image: ©Itch Yoda

Fondation Fimanco
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Métro ligne 5
Arrêt Bobigny-Pantin-Raymond Queneau

Yomna — Osman

What inspired you to become a curator?

I studied International Law and History as an undergraduate. While I thoroughly enjoyed the content of what I was learning, I found the narrative methodologies to be limiting and ultimately centred around uncovering an objective “truth”. Since then, I have been exploring other avenues for telling history, ones that allow for opacity and encourage obscurity. I found that art is the perfect space to create and nurture these conversations. I am driven to frame and hold those narratives as an art curator.

How would you describe your curatorial practice?

As my background isn't in art history, I approach curating from the artist's perspective and the set conditions surrounding the work. My practice is largely collaborative, placing connections and conversation at its centre. I work predominantly with artists and not collections which entangles my work with both the artists and the art objects.

Could you discuss your relationship to exhibition design?

Exhibition design differs a lot depending on whether I am working on a group or a solo show. For group exhibitions it becomes a space to create connections I see between different works. If I am working with only one artist then the space of the exhibition could be a container for one project, playing a lot with proximity and distance between different elements of the same project.

Which topics and areas of research are you particularly interested in?

My research lies in the intersection of forced migration, gentrification, and power dynamics. My ongoing research investigates contemporary post-conflict landscapes. I am particularly interested in archival and research-based transdisciplinary practices, with an emphasis on speculative discourses. I am most excited by practices that consider their conceptual preoccupations in tandem with their materials and form.

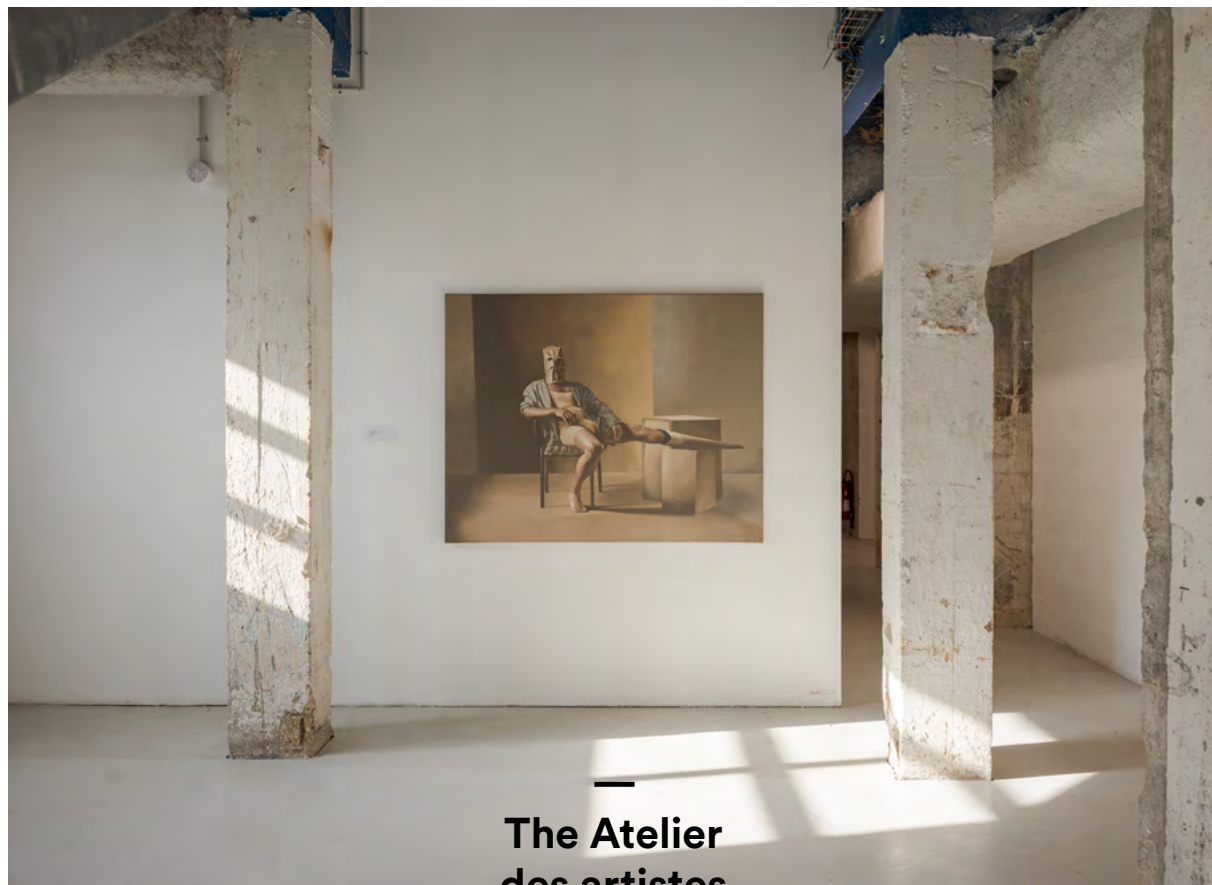
You studied in the US and held several positions in important institutions such as the San Francisco Museum of Modern Art, CCA Wattis Institute for Contemporary Arts (San Francisco), and ArteEast (New York). How has your experience in America influenced your practice and career?

I believe it is important to begin answering this question by mentioning that America is a huge country encasing a kaleidoscope of experiences. It is, like any other country, complex, polyvocal, and impossible to distil into a unanimous experience. I lived mostly in California and spent some time in New York City while there, so my experience is within those kernels. For me, America is a very particular place to live and work as a curator where conversations of a political and social nature are both on the surface and at the center of many interactions. Constantly operating within such a dynamic allowed me more engagement in this intersection of art and specific types of politics. Of course, as I come from a background in politics this wasn't new to me, but one can probably write books on the difference between various types of “politics”.

For my career, my experience in America introduced me, first and foremost, to a wide array of powerful practices and wonderful artists, curators, writers, and performers. Plus, it helped frame different levels of institutions and ways of operating within them.

You curated the exhibition of the artists in residence at the Fondation FIMINCO. Can you describe your experience in working with the artists in residence?

I worked on the exhibition that marks the conclusion of the second edition of the artist residency program at Fondation FIMINCO. I arrived a little later than the residents; they arrived in September, and I only joined in March. I worked with each of them to decide on which body or work to show and why. I then worked independently on the exhibition design to create connections between the stories told through the practices. Each artist is different and so the methodology and modality of work varied a lot in each case.



Inara Bagirova © Martin Argyroglo

The Atelier des artistes en exil

Supported by the Ministry of Culture, this association works so that artists of all disciplines can pursue their art in France with different host organizations. The two artists benefited from the support of the Île-de-France region during this period.

Inara Bagirova and Yuliia Lysenko had access to all the facilities available to resident artists: studio residence, shared spaces, and production workshops. They also participated in the retrospective exhibition: *Sa mémoire dans la maison vide, souffle comme une brise dans les rideaux blancs*.

Inara Bagirova trained with the artists Alexei Kolesnikov and Larissa Rosova. She developed her practice around productions that assert a unique visual language that distances itself from any constructed discourse—whether

ideological, social, personal, or mythological—to which the work is attached. Over the past 11 years, she has participated in 14 exhibitions in Kyiv, Berlin, Vilnius, and Tbilisi.

Yuliia Lysenko is developing a multidisciplinary practice in digital creation. After studying at the National University of Construction and Architecture in Kyiv, she specialized in website design. She designed the poster for the end-of-residency exhibition *Sa mémoire dans la maison vide, souffle comme une brise dans les rideaux blancs*.

They look back on their experiences, encounters, and practices during the months of their residency.

INARA BAGIROVA

How did you experience these four months of residency?

The opportunity to work in a calm and friendly environment was particularly important to me. I am therefore doubly grateful to the FIMINCO team for their hospitality and willingness to help in this difficult time.

The Fondation FIMINCO's residency provides the artists in residence with production workshops: silk-screening, engraving, construction, ceramics, photography, video. Did you integrate these techniques into your creative process?

Since I came to the residency in April, I focused deeply on my work, which has remained within my personal tradition. But of course, I couldn't ignore the other workshops and creative processes, which are in many ways different from the practices I am used to. Everything that has ever been seen by an artist stays inside forever and after a while can come out in a transformed form.

Can you explain how the connection with the other residents and their practices has fed into your work?

All that one has seen or experienced stays deep inside and helps one to keep creating. All kinds of collaborations, sharing, creating helps to find something new in yourself and grow as a person and as an artist. To see other practices, other experiences, other methods is very valuable. By being open and accepting the information, we move on.

YULIIA LYSENKO

How did you experience these four months of residency?

Those four months in residence were a great experience for me. I was able to retreat from the war and engage in creativity. I'm really impressed by the atmosphere and the possibility of free artistic expression. I didn't have much time to prepare the project for the exhibition, but I was happy to join the process and to contribute by designing the graphic materials. This time in the residence inspired me to try new creative techniques and I think it will have an impact on my further art projects.

The Fondation FIMINCO's residency provides the artists in residence with production workshops: silk-screening, engraving, construction, ceramics, photography, video. Did you integrate these techniques into your creative process?

Yes, it was very interesting for me to get acquainted with new techniques. Engraving and ceramics really impressed me. I didn't integrate these techniques into my creative process, but I was interested to know what the process itself looks like. I think in the future I'll try to make a project involving one of these techniques.

Can you explain how the connection with the other residents and their practices has fed into your work?

The friendly atmosphere that prevailed between the residents was very helpful for me. The participants of the residency are interesting, creative individuals, so communication with them really contributed to my creative self-development. It's really great when you can ask for advice or discuss your ideas and also hear constructive feedback.

Alumni

The Fondation FIMINCO is determined to create lasting relationships with the artists it hosts. It therefore maintains very strong connections with some of them and aims to build real moments of sharing and exchange with every group of artist residents. In relation to this, discussions are underway to allow for active participation of alumni. Luis Carlos Tovar, artist in residence of the first edition of 2020–21, answers our questions about his new involvement.

Could you introduce yourself and your artistic approach?

My name is Luis Carlos Tovar, I am a visual artist working and living between Bogota and Paris. My main topics of research are discontinuous geographies and post-memory. I am especially interested in the creation processes of otherness and how personal memories shape collective memory. My practice integrates different media, such as photography, engraving, collage, and video installation.

What has the Fondation FIMINCO residency brought to your practice?

The Fondation FIMINCO gave me the possibility to explore new ideas on experimental printing techniques. I did my residency at the foundation from 2020 to 2021. During this time, I developed a project called *Frictions*. I was interested in expanding the scale of newspaper clippings stored on microfilms. I did it through an immersive installation using experimental lithography and photoengraving techniques.

As an alumnus, what is your connection with the new residents?

I was searching for an engraving studio to strengthen my artistic practice and continue my investigation project of the borders of memory representation. I am now creating a special edition artist book called *Frictions* at Fondation FIMINCO. Besides running my own artistic project there, I was asked to introduce the engraving studio to the new residents and to help them to explore, learn, and develop new ideas on experimental printing techniques to integrate into their artistic practices.



Luis Carlos Tovar © Martin Argyroglo



SUPPORT AND ARTIST AWARDS

Ismail Alaoui Fdili

Recipient of the FoRTE grant, with the support of the Région Île-de-France



Inara Bagirova and Yuliia Lysenko

Supported by the Région Île-de-France and the Atelier des artistes en exil

l'atelier des artistes en
exil



Gabriel Moraes Aquino

Recipient of the Prix Artais Jeune Création, 2021



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Jeunes Critiques d'Art is a collective founded in 2016 that promotes independence, freedom and commitment. Each member publishes individually and freely on a platform they call a "critic run space" including exhibition reviews, portraits of artists, and more theoretical texts on art and its surrounding environment. More than a platform, Jeunes Critiques d'Art is a think tank for reflection and exchange on critical practices, their role in the field of art and the political responsibility they involve.

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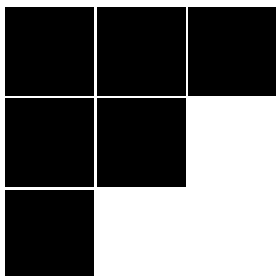
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