

La fin est dans le commencement et cependant on continue



The end is in the beginning and yet you go on

Julie C. Fortier

Marc Jeanson & Atelier Marietalexandre

Rachel Marks

Reto Pulfer

Odile Soudant

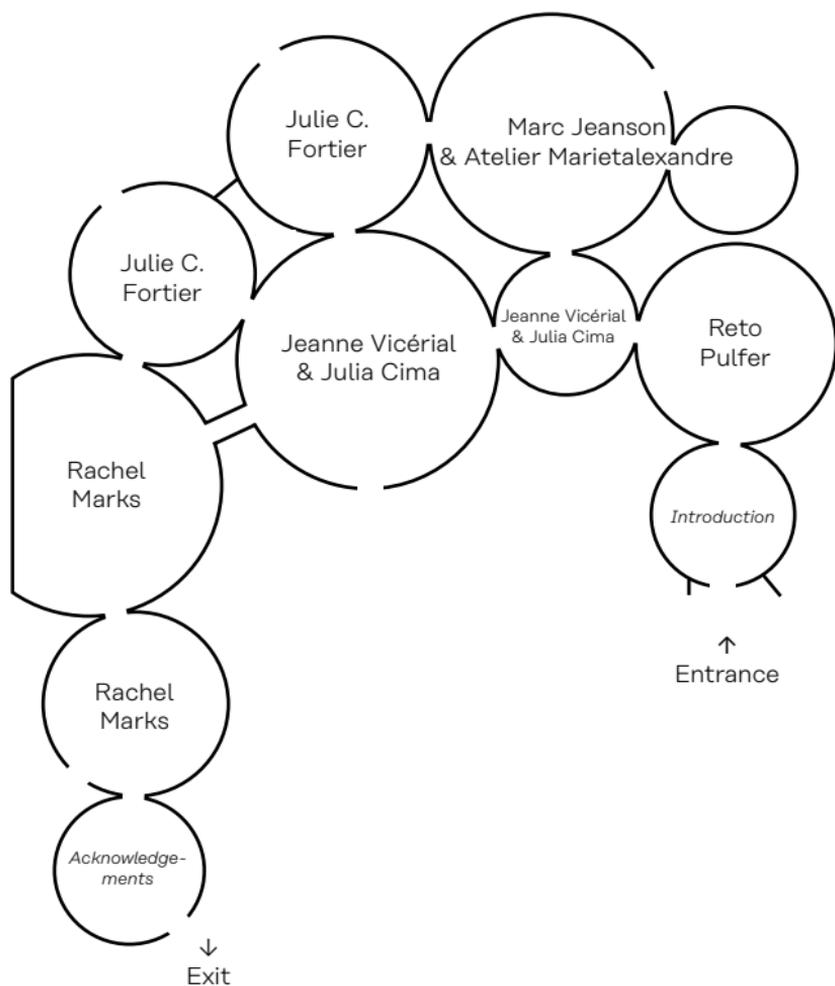
Jeanne Vicérial & Julia Cima

Curator: Nathalie Viot



Exhibition plan

Odile Soudant



In the beginning there are circles in which you find yourself located, and these circles emit original sounds that train and teach your ear for a world of discovery. Your body moves and you notice its movements, your mouth discovers tastes, strange characteristics offered to us by nature and which contribute towards your vulnerability, eat me... Your journey continues and light is produced, dazzling, and with it the persistence that it leaves on your retinas. The world is discovered, aromas float in the air before we've even discovered their source, you feel textures that you can sense even before you've touched their surface. Everything intertwines in a permanent weave, and the porosity of the senses, in space and time, invites you to start all over again from the beginning.

The title of this exhibition is taken from the play *Endgame*, written in French by Samuel Beckett in 1957. It questions the principles of classical plays by presenting a story without a narrative, characters without a past or future and a bare room without any points of reference. Despite this strange emptiness, the sole human condition of the characters is enough to create a moment of existence, where everything is possible.

This multi-sensory project approaches the human being as a perception tool and researcher of possibilities. The understanding of our five senses, hearing, taste, sight, smell,

and touch – notably defined by Aristotle as the capacity to detect information about our environment – was expanded around 20 or so years ago when the scientific community added four additional senses. Two of these, proprioception (body position awareness) and equilibrioception (sense of balance), allow us to locate the position of our own arms and legs and balance our body, especially as it begins to move. The two other senses, thermoception (temperature sensation) and nociception (encoding of noxious stimuli), invite us to adapt our environment through the detection of temperature and pain – essential information relating to our vulnerability and that which surrounds us.

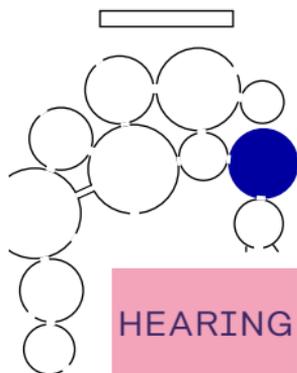
The artists contributing towards this exhibition are from various disciplines. They reveal their own interpretation of these senses by applying the rule of not limiting themselves to a specific medium: they are light designer, sound artist, visual artist, dancer, textile designer, and botanist... Their experiments complement each other in an organic continuum, loyal on the one hand to synesthesia, or the interconnection of the senses in the body, and on the other hand to the porosity of the body itself in this world. Collectively, these six creators focus on nine senses and invite us to question our human nature, our strengths, and our weaknesses.

Protokolle im Sand

Reto Pulfer (CHE), 2015

The Swiss artist Reto Pulfer works with linguistic systems elaborated according to the method of mnemonics, i.e. that of memory. He creates his installations essentially from recycled materials, notably fabrics and papers on which he paints or draws before arranging them in such a way as to question the geography of the place.

His sound work *Protokolle im Sand* (Protocol in the sand in English) follows a similar approach. It mixes descriptions resulting from the reading of the state of works in an exhibition in the process of dismantling, of objects composing these works and of their packaging. Chance conversations and musical improvisations around Gina, heroine of the post-apocalyptic novel written by the artist.



WORK FROM THE COLLECTION OF THE FRAC-ARTOTHÈQUE
NOUVELLE-AQUITAINE, LIMOGES (FRANCE)

Athamor

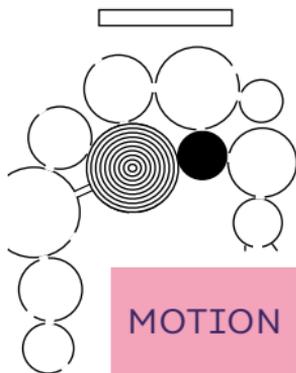
Jeanne Vicérial
& Julia Cima (FRA)

The artist-researcher Jeanne Vicérial and the dancer-fasciatherapist Julia Cima evoke the movement of the body, its balance and articulation, through the automated design of a clothing sculpture throughout the exhibition.

A first space represents the weaver's antechamber where black thread spools and some objects are stored, in a muffled and calm atmosphere specific to textile working.

In the second space, a collaborative robot (cobot) knits a sculpture on a mannequin in rotation on itself. It is a body, a presence that is created, its epidermis, its muscles and the joints that bind them. The trace of the thread on the white skeleton responds to the movements of the dancer who comes to dialogue with this organic tissue, on the occasion of its rituals.

The robot like a member, the presence like a fabric, the traces like a memory of the movement, all tell this soft sensation to locate oneself, to seek the balance, to make body.



Succulent water

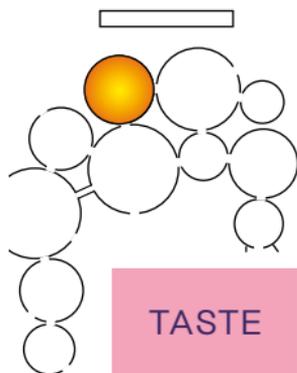
Julie C. Fortier (CAN)

The visual artist Julie C. Fortier approaches taste by revisiting the traditional “eau de Cologne” which originally had as much a medicinal and gustatory purpose as a cosmetic purpose.

On a long table whose irregularity and curl evoke a tongue, one of the most powerful organs of the human body, are proposed different foods associated with perfumes contained in porcelain bowls.

This experience proposes to relocate the taste in the nose: smell, gently sniff the perfume in the bowl at the same time as you slowly chew its associated food. Like a condiment, the perfume enhances and embellishes the edibles.

Enjoy your meal!



Vegetasia : the intimacy of plants

**Marc Jeanson &
Atelier Marietalexandre (FRA)**



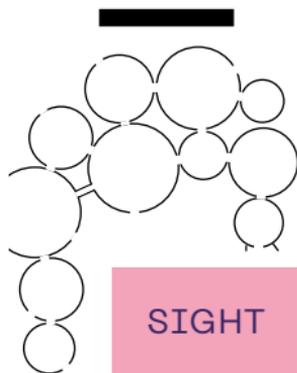
Botanist Marc Jeanson and the designers of Atelier Marietalexandre reinvent the horticultural greenhouse as a laboratory revealing the vulnerability of living things.

Through various devices combining plant species and handmade creations, in glass and 3D printed ceramics, the visitor learns about the phenomena of phototropism (reaction to light), gravitropism (resistance to gravity), evapotranspiration (water cycle), thigmotropism (reaction to touch) or carnivory (consumption of other species).

Both on a human scale, with your own eyes, and on a microscopic scale, thanks to screens, you will discover the defense mechanisms of the plant world in relation to its climatic or material environment, to compensate for its apparent fragility.

Lux ephemera

Odile Soudant (FRA)



Sight is the result of light striking the retina. Odile

Soudant, light designer, proposes as a starting point the glare. A passive experience of seeing without there being anything to look at.

This glare allows the brain to create images on the retina, luminous forms called «phosphenes» (from the Greek phos, light and phanein, to show). Immersed in total darkness, the visitor becomes active in this time of interpretation of the light, specific to each one.

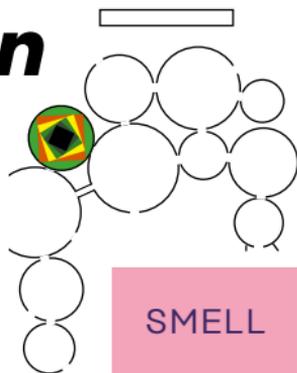
24 projected phosphenes follow each other every hour in the corridor, telling the variation of emotions during a day and a night. After your passage in the dark, you confront your own images with those of the artist.

A series of NFT (*Non Fongible Token*, a unique digital artwork) is edited from the projected phosphenes and proposed in margin of the exhibition. The experience is thus projected into a virtual space, a temporality of memory and personal memory.

That the horizon salivates

Julie C. Fortier (CAN)

Julie C. Fortier, already at the origin of the synesthesia between taste and and smell, approaches here the olfaction as a mysterious perception.



In the form of a large carpet, entirely handmade using the tufting technique, the artist maps a territory strewn with uncertain lines, like red rivers, and areas in shades of green and brown, evoking an imaginary relief. This territory hides in its heart glass sculptures, like treasures or dew pearls.

The creation of this carpet, a first for the artist, was born of the desire to find the ideal form for the dispersion of a perfume in space. Through three large notes sprayed on the carpet, these scents will be discovered in their entirety by lying on it.

TOP NOTES

HEART NOTES

BASE NOTES

Fresh aromatic notes

Buttery notes of brioche,
honeyed and spicy

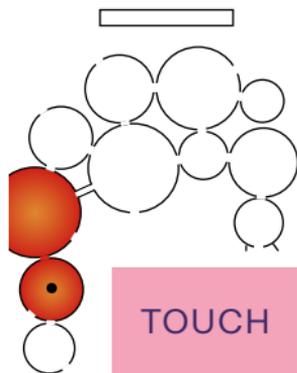
heart notes of yellow flower

Oak wood notes

Intrarūbēus Rhizosphere

Rachel Marks (USA)

Visual artist Rachel Marks experiments with paper in monumental installations or in fragile objects.



Here she invokes the secrets of a tree that would tell us its story. Red and intertwined like the veins of a body, its roots invade the room and are declined in fine vessels as in solid roots. This tree, of which we don't know where it begins or where it ends, can be approached by touch and by its softness counteracts our perception of its surface. Like an echo of the Foundation's garden that can be seen through the red glass, this sensual nature invades the space.

In the center of an imaginary trunk, of which the second space represents the edge, is planted a pole dance bar on which a silhouette dances, turns, goes up and down.

The artist questions the relationship between humanity and nature. She invites us to become aware of our bodies, to experience this symbiosis which she herself experienced during a walk in the forest where she became a butterfly.

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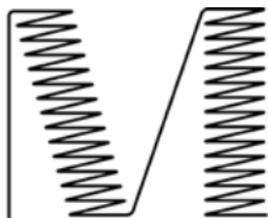
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