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Le vide en main

[Emptiness in Hand]

A solo show from Silvana Mc Nulty

Le Cyclope n'avait qu'un œil mais c'était le bon

[The Cyclops Had Only One Eye, But It Was The Right One]

With artworks from the Frac Franche-Comté collection

2026 begins at Le 19, Crac with two exhibitions: on the middle floor, *Le vide en main* [Emptiness in Hand], a solo exhibition by Silvana McNulty; and on the first floor, *Le Cyclope n'avait qu'un œil mais c'était le bon* [The Cyclops Had Only One Eye, but It Was the Right One], a group exhibition drawn from the collection of FRAC Franche-Comté in Besançon, born out of the fruitful exchanges between Le 19 and its partner institution.

Each, in its own way, addresses language. The exhibitions indeed present practices with singular voices that contribute to the necessary creation of narratives bearing witness to our modes of existence, as well as to their future perspectives.

Assemblage 3 details, 150 x 100 cm, 2023
Courtesy of the artist Silvana McNulty and Galerie Florence Loewy © ADAGP, Paris, 2026
Photo credit : Vincent Blesbois



Le vide en main [Emptiness in Hand]

A solo show from Silvana Mc Nulty

**"Something bright, then holes
is how a girl, newly-sighted, once
described a hand.¹"**

Emptiness in Hand sums up Silvana Mc Nulty's artistic practice in a few words. She continuously generates hybrid, flexible, and unstable entities based on the principles of assembling and repurposing objects combined with or by textiles.

The hand is that of the artist, who moves around with her tools, her ball of yarn, and her crochet hook every day, working in the places she passes through with continuous freedom. The void is that which appears in the knots of the stitches, the perforations of the objects, and the gaps, in the minds of those who look to solve certain enigmas deliberately posed by the artworks. They are created, in fact, from the oxymorons and paradoxes that make up our world. Whether it is a subversive alliance of objects and materials that are a priori incompatible or the hesitant appropriation of space, Mc Nulty's sculptures explore the areas of friction between rigidity and flexibility, interior and exterior, fragility and resistance, transparency and opacity, visible and invisible, or perhaps even, useful and beautiful.

"Women's lives intertwine with the fabric of life²"

In 1598, Jacques Foillet, a printer from Montbéliard, published a typographical curiosity³ that would become a reference for needlework⁴ in France. Entitled *Nouveaux pourtraicts de point coupé et dantelles* [New portraits of cutwork and lace], it was addressed to "ladies and young ladies" and contained patterns for cutwork lace. The patterns are preceded by a poem consisting of six quatrains, which is an exhortation to young girls praising the dedication to work. Needlework has, in fact, been part of the history of women's education in Western high society⁵, as an expression of their virtue and femininity. As in other needlework manuals, Frédéric de Vinciolo's book, printed by Foillet places warnings to readers under the aegis of ancient figures (here Arachne and Minerva) to remind them of the sacred nature and long history of these practices.

1-Maggie Nelson, *Something Bright, Then Holes*, Paperback, 2007.

2-Margaret Atwood, *The Penelopiad*, Canongate, 2005.

3-Expression taken from Jean-Marc Debard's offprint published in 1996, accompanying a reprint of the version of the work as laid out and printed in Montbéliard by Foillet in 1598.

4-That is, sewing, embroidery, lace-making, tapestry, and knitting.

5-See the work by art historian Rozsika Parker published in 1984, *The Subversive Stitch: Embroidery and the Making of the Feminine*, which covers the history of embroidery from the Middle Ages to the end of the 20th century. She describes the evolution of the status of this technique, initially a skill revered and practiced by both men and women, governed by a guild, before becoming an amateur pastime for wealthy women. She also highlights examples of subversive uses of embroidery in order to trace a Western history of embroidery and its deep links with the definition of femininity.

With a touch of humor, *Emptiness in Hand* revisits this tradition of mythological references and links Silvana Mc Nulty's artistic practice to that of her peers through the figure of Odysseus' wife, Penelope. The film *Pénélopiade* (2022) by video artist Callisto Mc Nulty shows Silvana at work. Filming took place while she had been working on a monumental canvas for several months. This repetitive labor, which seems almost endless, recalls Penelope weaving Laertes' shroud. The artist's precise movements and the progress of her creation are accompanied in the film by a reading of a work by Margaret Atwood, which recounts the Odyssey from the perspective of Penelope and her twelve maids.

The narrative alternates between the protagonist's inner monologue and the intervention of the chorus of maids in the ancient style. The text brings together several sources freely interpreted by Atwood, giving a new voice to the mythological character. For Penelope's weaving subverts the supposed virtue of the gesture by transforming it into a ruse and an act of resistance in the face of the constraints of femininity, confirming "needlework being both a symbol of oppression and a tool of liberation in women's lives⁶."

"On the Uses of Use⁷"

Aware that this genealogy will almost always be invoked when discussing her work, Silvana Mc Nulty mentions Anni Albers (1899–1994) as one of the artists whose thinking on weaving has particularly influenced her. The German artist was one of the famous students of the Bauhaus textile workshop. As the first workshop dedicated to this discipline in an art school in Europe, it was also exclusively female and the only production workshop that existed throughout the school's existence,

from its creation in 1919 in Weimar to its second incarnation until 1933 in Berlin. Anni Albers was trained there like all female artists of the time, by default and/or by necessity. However, she contributed to the reevaluation of these practices, then considered traditional, thanks to her ability to transcend the notions of art, architecture, craftsmanship, and industrial design. This relationship between manufacturing and thought allowed her to create a space of freedom within a restrictive framework. Albers considered that her practice was mainly "work with materials⁸."

We find this same approach in Silvana Mc Nulty, who trained in jewelry making before pursuing a degree in visual arts. Her work is based on a practice of hybridization of media, objects, and materials, induced by a certain cooperation with/or listening to the enigmatic voices of the latter. When the artist uses shells, protractors, spoons, and paper clips in her sculptures, cooperation takes the form of misuse, of subversion. Like an oracle, it reveals other qualities and properties of things –as "you must use something to keep it alive⁹"– by playing on the possibilities generated by the *oblique strategies*¹⁰ intrinsic to the assemblages.

The repetition of forms, gestures, and choices of materials and objects generates assemblages that carry their own narrative but which, when considered as a corpus, can be understood as the words that make up the lexicon of a foreign language. The works thus constitute a series of plots that can be unfolded or refolded, interweaving everyday materials, gestures, and fragmented narratives that may deal with another space–time.

6–«Needlework being both symbol of oppression and tool of liberation in women's lives» Joseph McBrinn, *Queering the Subversive Stitch* (London: Bloomsbury, 2021).

7–Sara Ahmed, transcription of *Use is a Life Question, Comments for Launch of What's the Use: On the Uses of Use*, Cambridge University, February 13, 2020.

8–From the title of a 1937 text of Anni Albers.

9–Sara Ahmed. *Op. Cit.*

10–Reference here to *Oblique Strategies*, a card game designed by Brian Eno and Peter Schmidt in 1975. Each card in the deck bears an enigmatic instruction open to a wide range of interpretations. The designers created them for use in creative situations: either to break through a creative block or to generate new possibilities. Silvana Mc Nulty's variations on a single object also refer to oblique strategies.

"Renting time
on the metaphysical void Says Space¹¹."

Silvana Mc Nulty also claims to create, through hybridity, an opening¹² that invites the traces or language of a people that does not yet exist¹³, sensitive to a world where "lines are everywhere¹⁴." This language made up of lines, patterns, and movements constitutes a unique visual writing that, in the context of an exhibition, adapts to each space thanks to the flexibility of the material. Able to be deployed vertically or horizontally, the works are constantly reconfigured in the present, leaving behind the "place of uncertainty¹⁵" of their production. His works are conceived in close dialogue with the exhibition space, revealing its scale, its nooks and crannies, and perhaps even its secrets.

Doubt, uncertainty, and, to return to the subject, emptiness, generate a meditative

and mysterious dimension in Mc Nulty's practice. The slow, repetitive, and silent act of creation is expressed through the objects in their intrinsic harmony, despite the occasional dissonance of the assemblages. This is another paradox, because the works are as much a "wordless and silent experience¹⁶" as they are an artistic proposition filled with narratives and the potential sounds of the objects that compose them, something that could be described as "chaos can be structured as non-chaos¹⁷."

This paradox is also embodied in the artist's hand, which oscillates between mastery and abandonment. The stitches are also the potential sutures of a repair. Collecting, assembling, crocheting, perforating, sculpting: these are all ways of inhabiting the world differently, of thwarting its oppressive structures, of creating island-spaces¹⁸ or fetishes to take refuge in, and of proposing other ways of circulating, communicating, or sometimes even escaping from it.

*"For someone hooked up to Thou,
The world may have seemed a kind of
half-finished sentence¹⁹."*

Curator of the exhibition : Adeline Lépine

11-Hessie, *Boîtes*, Catalogue d'exposition, Paris, ARC 2, Musée d'Art moderne de la Ville de Paris ; Rennes, Maison de la Culture de Rennes, 1976. English translation suggested by the author.

12-See interview with the artist starting on page 26 of the exhibition booklet.

13-According to Gilles Deleuze in *qu'est-ce que l'acte de création ?*, lecture at the Femis Foundation, May 17, 1987. "There is no work of art that does not appeal to a people that does not yet exist."

14-Tim Ingold, *Lines. A Brief History*, London-New York, Routledge, 2007

15-The painter Pierrette Bloch is cited as a reference by Silvana Mc Nulty. Without ever joining an artistic movement, Pierrette Bloch explored the possibilities offered by minimalist painting throughout her career. The repetition of gestures (dots, lines, strokes) led her, starting in 1993, to create paintings on long horizontal strips of paper. These consist of dots and brushstrokes juxtaposed in a rhythmic manner, which the artist describes as "a place of uncertainty" into which the viewer is invited to drift.

16-Joan Simon, « Perfection Is in the Mind: An Interview with Agnes Martin », *Art in America*, may 1996, p. 87

17-Quote from artist Eva Hesse from "Fling, Dribble and Drip" in *Life*, February 1970, p. 66.

18-Reference to the work *Les Îles* presented in the exhibition and created by Silvana Mc Nulty in 2024 for Mille Formes in Clermont-Ferrand. The crocheted piece is composed of four islands combining different colors and materials, in reference to painting or clothing. An interactive work, it is populated by animals and characters and constitutes a gentle and welcoming territory.

19-Anne Carson, *Glass. Irony & God*, A New directions book 808, 1995.

Silvana Mc Nulty (born in 1995) lives and works in Paris.

She graduated with an AFEDAP Jewelry degree in Paris before continuing her studies at the Gerrit Rietveld Academie (Amsterdam) and HEAR (Strasbourg). She has exhibited at In Extenso (Clermont-Ferrand), the Manufacture de Roubaix, the Creux de l'Enfer (Thiers), Treize (Paris), the Salon de Montrouge, the Crédac (Ivry-sur-Seine), and Brey-et-Maison-du-Bois for the Biennale Art en Chapelles (Jura). She is represented by the Florence Loewy Gallery in Paris.





Le Cyclope n'avait qu'un œil mais c'était le bon

[The Cyclops Had Only One Eye, But It Was The Right One.]

With artworks by Lawrence Abu Hamdan, Ulla von Brandenburg, Alfred Courmes, Sylvie Fanchon, Dora García, Shilpa Gupta, Sharon Hayes, Estefanía Peñafiel Loaiza, Matthieu Saladin, and Marie Velardi, from the Frac Franche-Comté collection.

***"Only when we are,
No more walking.
Straight to the bottom.
The future is my long arm' "***

The exhibition presented at le 19, Crac brings together artworks from the Frac Franche-Comté collection. Its title is borrowed from an enigmatic painting by Alfred Courmes from 1960, *Ave Maria, le Cyclope n'avait qu'un œil mais c'était le bon* [Ave Maria, The Cyclops Had Only One Eye, But It Was The Right One], an artwork that has been in the collection since 1986.

This painting, by an artist once associated with surrealism, depicts a clergyman observing a young girl whose figure is borrowed from an enamel plaque made by the Japy company for Meunier chocolate. Presented in Montbéliard in 2013 at the Château des ducs de Wurtemberg museum, the work allowed the institution to echo the local industrial heritage and its links with religion. This is not the case in this actual exhibition, which involves the Frac collection to present various artists' perspectives on our world.

Since 2006, the Frac Franche-Comté has been enriching its collection around the vast subject of time and its corollaries: duration, movement, space, entropy, memory, etc. It preserves visual, sound, performative, and immaterial artworks and has opened up to transdisciplinary practices, reflecting artists who are constantly exploring new artistic territories.

The selection of artworks to design the exhibition at le 19, Crac brings together ten artists from all backgrounds who seek to recount the turmoil of our world and imagine its future through language thanks to its narrative and political dimensions. These unique voices express themselves through sculpture, installation, film, painting, and sound works, recounting historical events, testimonies of trauma in hostile environments, anecdotes, fiction, and visionary perspectives.

Le Cyclope n'avait qu'un œil mais c'était le bon [The Cyclops Had Only One Eye, But It Was The Right One] thus questions the artists' view of our society and our environment, as well as their insight and vigilance. It also implicitly questions the way in which a public collection in turn becomes the narrative of our time and our world when it tells its story through the artworks that compose it and is shown in a context conducive to reflection and debate.

Co-curators of the exhibition : Adeline Lépine and Sylvie Zavatta

1-Ulla von Brandenburg, *Le milieu est bleu*, 2020.

Excerpt from the subtitles of the French version of the artist's film presented in the exhibition.

Annexes : exhibition's artworks

Unless otherwise stated, the entries were written by Sylvie Zavatta, director of Frac Franche-Comté.

Sylvie FANCHON

(1953-2023)

"For a long time, Sylvie Fanchon produced paintings according to a strict protocol: economy of means, bichromy, flatness, extreme schematization, and a flat, even application of paint aiming at expressive neutrality. She depicted motifs drawn from the concrete world (diagrams, plans, comics, cartoons, etc.), which she transformed into quasi-abstract figures.

In 2014, with her *Tableaux scotch* series, she experimented with a new technique by applying an initial color to the canvas, onto which she placed adhesive strips before covering the entire surface with a second color. Once the tape was removed, the motifs appeared in reserve, establishing a disturbing relationship between form and ground. Letters, which had previously appeared only sporadically, then became increasingly present in Sylvie Fanchon's work."

BONJOURCOMMENCONS..., 2018

[HELLOLETSSTART...]

Painting

Acrylic on canvas

H 100.3 × W 160.2 × D 4 cm

"In 2018, during an exhibition at Frac Franche-Comté, Sylvie Fanchon presented a series of paintings bringing together words borrowed from our everyday environment. These are words spoken by the synthetic voice of 'Cortana' on our computers, which its developer, Microsoft, describes as a 'new digital personal assistant [...] designed to help you do more.'"

But Cortana, like its alter ego Siri, is also an intruder that invades our private space. Transcribed by Sylvie Fanchon using basic, neutral signage lettering purchased in supermarkets, and "redacted" to make them difficult to read, Cortana's sentences are reduced to simple forms, to simple codes comparable to plans or diagrams, while humorously echoing the language of conceptual art. Through a paradoxical reversal, Cortana's words, by entering the artistic register, resonate with sensibility and thought.



Alfred COURMES
(1898-1993)

Alfred Courmes was a French painter whose work is most often described as unclassifiable. He lived through the 20th century and the artistic currents and movements that shaped it. Irreverent and iconoclastic, he engaged with movements ranging from Surrealism to Pop Art, Neo-Cubism, and Post-Impressionism. Known for his subversion of mythological and religious representations, his sometimes dark humor, and his appropriation of advertising imagery, Courmes's painting is also considered refined and erudite, skillfully drawing on both contemporary sources and classical references from Flemish and Italian painting. This singular and multifaceted approach also reflects a posture as a painter of social history. Courmes was notably engaged alongside artists such as Fernand Léger in the association Travail et culture. AL

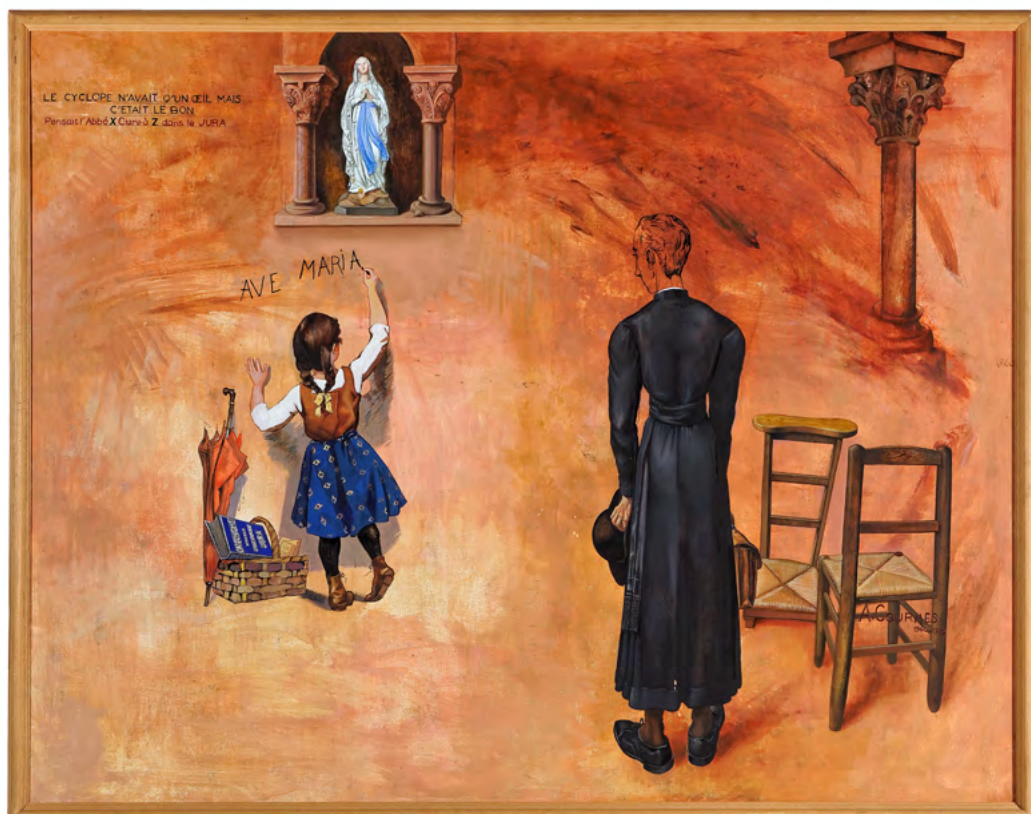
***Ave Maria, le Cyclope n'avait qu'un œil mais c'était le bon*, 1960**

Huile sur toile marouflée sur bois
H 120 x L 151 x P 6 cm

Ave Maria, le Cyclope n'avait qu'un œil mais c'était le bon, [Ave Maria, The cyclops had only one eye but it was the good one] is an enigmatic painting by Alfred Courmes, inspired by a news story. In the foreground, a clergyman observes a little girl drawing the words "AVE MARIA" on the wall. Above her, a small alcove flanked by openwork columns houses a statue of the Virgin. The artist's note, "Le cyclope n'avait qu'un œil mais c'était le bon, pensait l'Abbé X, curé à Z dans le Jura," appears on the left side of the composition*. "Two chairs intended for confession and a column with a sculpted capital complete the scene." The figure of the little girl is diverted from its commercial origin and borrowed from an enamel plaque produced by the Japy company for Meunier chocolate.

As is often the case in Courmes's work, the composition functions simultaneously as a collage, a détournement, a narrative, and a transgression. The background appears "crossed out," as if several texts had been written on the walls and then quickly erased. The work enacts a mise en abyme of the artistic gesture (to make, unmake, and remake), which the little girl literally embodies as she writes directly on the painting. AL

* Guillaume Lasserre



Matthieu SALADIN

Born in 1978 in Versailles.
Lives and works in Paris and Rennes.

"Matthieu Saladin's practice is rooted in a conceptual approach to art, examining the social, economic, political, and ideological relations that shape our contemporary world. Through the transposition of units, the indexing of values, or the assignment of statistics to objects or events, he investigates the power dynamics at play in a given situation and the political economy that governs it. His work takes the form of protocols, installations, and performances, as well as publications, videos, and software creations."

L'effeuillage des effacements, 2016

[The Peeling of Erasures]

Installation: stack of 151 inkjet prints
on paper
H 4 × W 85 × D 61 cm

"Composed of a freely accessible stack of 151 posters, *L'effeuillage des effacements* [The Peeling of Erasures] traces the history of debt cancellations from 2400 BCE to 2015. According to the work's protocol, each poster corresponds to a unique event that disappears as soon as it is taken by the public. By taking a poster, viewers effectively reenact the erasure of debts. Like a true history of cancellation, or even a counter-history of indebtedness, *L'effeuillage des effacements* [The Peeling of Erasures] gradually reveals the real political motivations behind these 'acts of grace.'"



Matthieu Saladin, *L'effeuillage des effacements*, 2016, Frac-Franche-Comté collection,
© Matthieu Saladin, Courtesy main hall, Paris
Photo Credit : Blaise Adillon



La dette n'est qu'une promesse, 2016

[Debt is only a promise]

Installation: 3 embossing presses,
embossed banknote
Variable dimensions

"Created in the context of the post-global financial crisis of 2007–2008, *La dette n'est qu'une promesse* [Debt is only a promise] offers a critical and philosophical reflection on the foundations of debt. Drawing in particular on Friedrich Nietzsche's considerations of the notion of promise, Matthieu Saladin probes the imbalance inherent in social relations between creditors and debtors, and questions the imposition of a morality that affects individuals. Like a truth to be experienced firsthand, his installation allows visitors to emboss this phrase (in French, German, or Greek) onto their own banknotes using one of the three presses provided. Once put back into circulation and subjected to the fluctuations of exchange, these banknotes materialize the contractual framework of a quantified promise."



Matthieu Saladin, *La dette n'est qu'une promesse*, 2016, Frac-Franche-Comté Collection,
© Matthieu Saladin, Courtesy main hall, Paris
Photo credit : Blaise Adillon

Ulla VON BRANDENBURG

Born in 1974 in Karlsruhe, Germany.
Lives and works in Nogent-l'Artaud and Paris.

"Trained in scenography, Ulla von Brandenburg worked only briefly in theater before entering the Fine Arts Academy in Hamburg. There she discovered greater creative freedom and explored a variety of techniques and media, from watercolor to film, from collage to installation, often giving a central role to dance, music, and singing. She retains from her initial training the ability to transform exhibition spaces into flexible architecture or stage-like environments. The staging of timeless rituals, such as the use of theater and cinema codes, allows her to interrogate social structures and our place within them. Her multidisciplinary practice also draws on psychoanalysis, folklore, and the history of utopias."

***Le milieu est bleu*, 2020**

[The Environment Is Blue]
Super 16 mm film, video and sound
transferred to HD digital file,
video projection
Duration: 23'43"

"The artist chose to work with the Théâtre du Peuple in Bussang, Vosges, whose motto, inscribed on the stage frame, is 'for humanity through art.' She films actors and dancers 'as a group of unsold, withdrawn, and settled individuals in this place.' The characters engage in artisanal activities, making quilts and dolls in their own image, and playing with ribbons."

The work is simultaneously the preparation of a ritual, the ritual itself, and a narrative of transformation and emancipation. The sung text, besides referencing Joseph Beuys' performance *Ja, Ja, Ja, Ja, Nee, Nee, Nee, Nee*, is inspired by the play *The Deep-Sea Fish (Der Tiefseefisch, 1930)* by Marieluise Fleisser (1901–1974)."



Sharon HAYES

Born in 1970 in Baltimore, USA.
Lives and works in Philadelphia, USA.

Sharon Hayes engages in a practice that crosses multiple media (video, performance, installation) and allows her to explore the intersections of history, politics, and speech. Her work develops innovative strategies of representation that interrogate the present in its political dimension, examining it not as a moment without historical foundation, but as a moment always allegorical, participating both in the past and the future. Her approach draws on concepts and methods from artistic and academic practices such as theater, cinema, anthropology, linguistics, and journalism.”

An Ear to the Sounds of our History (MLK/JFK), 2011

Installation: 40 vinyl record sleeves
H 63 × L 630 cm

"An Ear to the Sounds of our History (MLK/JFK) captures the historical moment when the 33 rpm record became a medium for the dissemination and commercialization of political discourse. Situated between 1955 and 1980, this period was one of intense cultural and political activity in the United States. Sharon Hayes' selection of 33 rpm record sleeves features recordings of speeches delivered by Martin Luther King and John F. Kennedy. By pairing these two political leaders, the artist interrogates how they were represented in the public sphere, highlighting both similarities and differences. The various sequences that make up the work are organized like visual sentences; they illuminate fundamental aspects of this form of technological dissemination, revealing certain political and commercial stakes that were not necessarily consciously considered by the record companies in question. The work thus reflects the tensions of the era, the influence of gender in political representation, the cult of personality, and the glorification of suffering in political life."



Sharon Hayes, *An Ear to the Sounds of Our History (MLK/JFK)*, 2011, Frac-Franche-Comté Collection, © Sharon Hayes, photo credit: Blaise Adillon

Lawrence ABU HAMDAN

Born in 1985 in Amman, Jordan.

Lives and works in Dubai, United Arab Emirates.

"Lawrence Abu Hamdan initially devoted himself to a musical practice before developing a visual art practice that takes diverse forms, including audio-visual installations, videos, sculptures, photographs, performances, and audio or narrative documentaries. His work explores the political, legal, and social dimensions of sound and listening. The investigations of this artist, who describes himself as an 'audio detective,' reflect a concern with the truths contained in the sonic 'background' of our world, as well as the memory we retain of it. By pursuing research at the intersection of sound and politics, and by focusing on the listening of individuals subjected to violence by corporations, states, or their environment, Lawrence Abu Hamdan aims to produce engaged art that seeks another kind of truth, a more human truth, outside the courts and scientific laboratories."

"Earwitness inventory, 2018

Installation: 95 objects, black-and-white video, silent

Dimensions variable

Duration: 20'26"

"*Earwitness Inventory* consists of 95 objects, collected or custom-made by the artist to recreate specific sounds, all linked to legal cases in which audio evidence was contested and where it was necessary to recover the acoustic memory of certain events. Based on descriptions from earwitnesses, Lawrence Abu Hamdan's installation shows how the experience of acoustic violence creates surprising analogies in our memory.

"*Earwitness Inventory* is an inventory of objects, but it is also a database in which each item is cataloged, including the testimonies and incidents from which these objects originate. I chose to display only a portion of these stories, as it did not seem necessary to provide explanations for everything. Among the anecdotes connected to certain objects: the coins refer to the story of a tear gas grenade in Israel; the popcorn machine alludes to the appearance of a sinkhole in Florida; the wagon wheel refers to a mine collapse in South Africa; the punching bag is linked to the sound of wind and the arrival of the first Belgian steamboat in the Congo. This is a transhistorical collection of stories and objects, reflecting the broader question of sonic experience, conflicting memories, and the acoustic debris stored in our ears*."

*Lawrence Abu Hamdan



Marie VELARDI

Born in 1977 in Geneva, Switzerland.
Lives and works in Geneva, Switzerland, and
Paris, France.

Marie Velardi develops a multifaceted practice that revolves around the different temporal scales of our environment, as well as perceptions of the future, the possibilities generated by language, politics, space, and their interconnections. Through installations, images, videos, texts, and drawings, Velardi creates experiences that challenge our perception of the world and our place within it. Her work explores the complexity of our rapidly changing environment and the fragility of time. Focused on the intersection of art and society, Velardi's practice offers a critical and poetic examination of our relationship to time, space, and the environment, inviting reflection on the many possible futures. AL

Futurs Antérieurs, XXI^e siècle, 2006 – 2015 [Past Futures, 21st Century]

Laser print and handwritten texts in
watercolor on paper,
displayed on light table
H 70 × L 551 × D 41 cm

"The work takes the form of a long chronological frieze of our century, presented on a table nearly 5 meters long. The years are marked by events drawn from past fictions: texts extracted from books or films by science-fiction authors that at the time imagined what the future could be, in other words, our present. These include social considerations, technological fantasies, and other futuristic projections. Marie Velardi thus shows us how authors of literature or films envisioned our era. While a contemporary reading of these proposals can sometimes bring a smile because of their whimsy, some invite serious reflection on our world. For this Swiss artist, time is a central and recurring concern; her works open a reflection on the gaps between real, experienced, and anticipated time."



Dora GARCÍA

Born in 1965 in Valladolid, Spain.

Lives and works in Barcelona, Spain.

Known for her performances, Dora García chooses, in a radically conceptual form, to transmit coded messages designed to create a specific relationship with the audience. According to her, art no longer represents the world but becomes a producer of realities itself. It encourages experiences that differ from usual situations, both simple and difficult to grasp. Since the beginning of her career, the artist has worked on different ways of organizing or staging narratives. She is particularly interested in artificiality and the shift toward fiction. Her works often aim to challenge spectators' perceptual habits, even to disturb them. Like a director, Dora García explores the resources of fiction: a carefully crafted scenario, the insertion of video archives or photographic images are all ways of capturing people and emotions. AL

Les fins du monde, 2006 – 2015

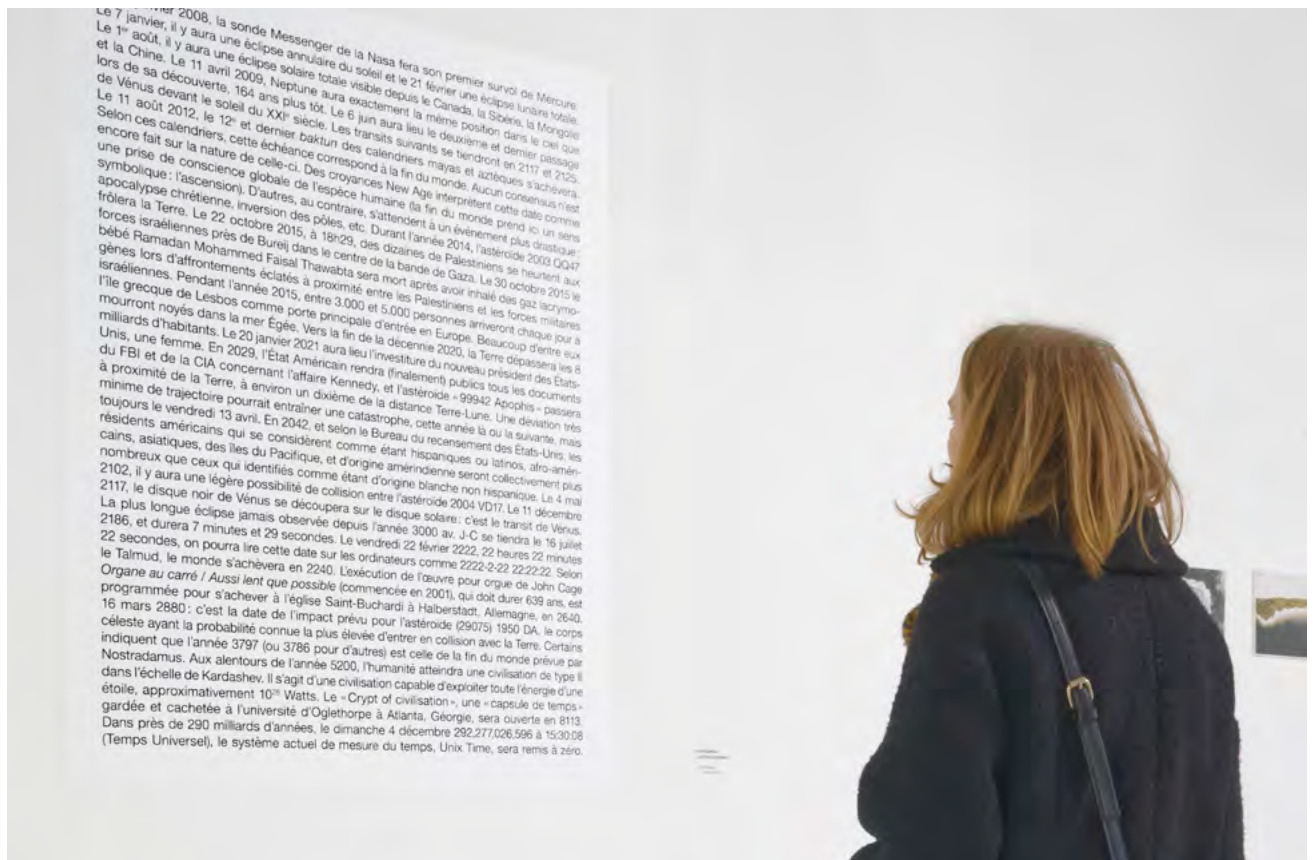
[The Ends of the World]

Text with layout instructions

Dimensions variable

" In the work *Les fins du monde* [The Ends of the World], the artist writes a text in the future tense, combining envisioned catastrophes with recent global and societal events. Scanned through a vocabulary drawn from apocalyptic and prophetic scenarios, the narrative is punctuated with dates and marked by touches of humor that lighten the serious tone such a text might take when addressing these assumptions of world endings.

Through this textual intervention, the artist challenges the conventions of viewing and exhibition. By inserting herself into ordinary situations, the artist's scenarios subtly destabilize reality, becoming micro-events with sometimes striking, muted resonances."



Estefanía PEÑAFIEL LOAIZA

Born in 1978 in Quito, Ecuador.

Lives and works in Paris, France.

"All of Estefanía Peñafiel Loaiza's work, across her various modes of expression—symbolic, narrative, indexical, or simply evocative—and across her diverse media, including photography, video, installation, text, and performance, shows remarkable coherence, as if each piece were a fragment of a larger work, of which we are only seeing the beginnings. Her work addresses visibility and absence, history and memory, movement and territory, always with great simplicity and economy of means. The final revelation within her works often arises from a sometimes complex manipulation of linear time."



la véritable dimension des choses n°7, 2016
[the True Scale of Things No.7]
Old history and geography dictionary
(perforated), magnifying glass
H 9 × L 25 × D 18 cm

"*la véritable dimension des choses n°7* involves two objects: an old perforated history and geography dictionary and a magnifying glass. The artist carved and hollowed the book to insert the magnifying glass, through which a few words can be read. Among them, the term 'Equinox' and its definition immediately stand out. The equinox marks the time of year when day and night are of equal length. Around March 20 and September 20, the Sun passes through the plane of the equator. On these days, the Sun is exactly at the zenith over the Earth's equator.

Using collected objects symbolizing science, the artist highlights our desire to always confront something greater than ourselves. However, instead of pointing the lens toward the sky to uncover its mysteries, it focuses on small printed letters arranged by humans, bearing witness to our tiny place in the cosmos."



Shilpa GUPTA

Born in 1976 in Bombay, India.

Lives and works in Mumbai, India

Shilpa Gupta develops an interdisciplinary approach to challenge dominant notions of individual and collective cultural identity. She examines the role of perception and subjectivity in the status of objects, places, people, and experiences, as well as how value is defined and influenced by nationalism, commerce, religion, and notions of security. By incorporating sculpture, text, sound, light, and ephemeral elements, Gupta explores the psychology of different media by inverting their traditional roles and encouraging audience participation to create meaning and provoke listening. The artist highlights the subjective nature of reality as reinforced by the media and questions the authority and autonomy of their means dissemination. AL

In Our times, 2008

Sound installation: 2 microphones modified as speakers on a pendulum mechanism, 2 photocopies, 3 black stools

"The 'historical moment,' specifically the independence speeches of India and Pakistan in 1947, is the central subject of this work by Shilpa Gupta. The installation consists of two microphones mounted on a pendulum, through which the texts of the speeches—sung by the artist—of Muhammad Ali Jinnah and Jawaharlal Nehru at the moment of independence can be heard.

The installation reflects a duality: on one hand, a speech calling for the easing of tensions and disputes in Nehru's newly independent India, and on the other hand, the violent partition with Pakistan that arose the same day with Muhammad Ali Jinnah's assumption of power."



Press trip

During your visit, we invite you to discover the exhibitions presented in the region's art centers. A press tour can be organized across several exhibitions upon request.

* Kunsthalle in Mulhouse

[Prendre le temps](#)

Christiane Fath and François Bauer
From February 6 to April 26.

* Le Crac Alsace in Altkirch

[Inspiring](#)

A collective exhibition by Katja Mater, Clare Noonan, Jessica Gysel, Marnie Slater, Robin Brettar et Matilda Çobanlı, avec MYCKET, Ot Lemmens, Sophy Naess, Judith Geerts, Nienke Fransen, Christine de Pizan, Rosalind Nashashibi et Anne Reijniers & Eline De Clercq.
From november 14 to march the 1st.

Le 19, CRAC

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