



Noise of the Flesh. Score for gina pane

the XXXIVth International
Workshops

Curator :

Mathilde Walker-Billaud

Artists :

Patricia Allio & H. Alix Sanyas

Ohan Breiding

Jota Mombaça

Jeneen Frei Njootli

gina pane

Julia Phillips

Artist residencies

August 16, 2023

to November 30, 2023

Exhibition

from December 1, 2023 to

March 3, 2024

Press meeting and opening on
Friday, December 1

Press meeting at 12:30 p.m. in the
Carquefou site and 3:30 p.m. in the
Nantes site

Opening at 6:30 p.m., Nantes site

Frac 

des Pays de la Loire

Site de Carquefou

La Fleuriaye,

24 bis boulevard Ampère

44470 Carquefou

Site de Nantes

21 quai des Antilles

An exhibition on both Frac sites

«*WHERE IS THE FIRE THAT RESONATES?
THE NOISE OF THE FLESH? THE SOUND OF
LAUGHTER? OF PAIN? OF DEATH?
THE SILENCE OF BLOOD?*»

gina pane, 1974

In 1968, while walking in the Orco valley near Turin (Italy), where she grew up, gina pane came across a small pile of north-facing stones. She decided to take the stones one by one and place them in a dry, open spot.

This encounter with a mineral element, and the simple action that followed, may seem insignificant, but they marked a decisive turning point in the artist's career.

With this minimal gesture of reparation and reverence for the earth, gina pane laid the foundations to an unprecedented interdisciplinary practice. The result was an eco-critical body language and a radical aesthetic based on reciprocity and communion with the other.

Le bruit de la chair. Partition pour gina pane brings together bodies and their environment. Echoing to gina pane's gesture of ecology and solidarity, the resident artists of the thirty-fourth edition of International Workshops make the body a site of junction and social and environmental transformation. From the body-landscape to the body-cosmos, from the wounded body to the invisibilized body, the experience of the living and its limits becomes a medium and an alternative research tool.

From the Ile de Nantes to Carquefou, the exhibition is a poetic and political journey through matter, where other ecological stories and gestures are woven and unravelled. Historic works by gina pane (from the Frac collection and elsewhere) enter into dialogue with recent creations by contemporary

artists, including four new commissioned pieces, created by residents Jota Mombaça, Ohan Breiding, H. Alix Sanyas & Patricia Allio and Jeneen Frei Njootli.

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The residency project of the XXXIVth International Workshops : *Situation idéale*

In 2023, the Frac's director invited curator Mathilde Walker-Billaud to invite five artists for a research and residency project. For this thirty-fourth edition, the guest curator takes into account the history of the Frac and its collection, in which gina pane shines. Gina pane (1939-1990) is a Franco-Italian artist who taught at the Ecole des Beaux-Arts in Le Mans. She was one of the key figures of body art in the 1970s in France, but her practice went far beyond this movement, moving across art forms such as minimalist sculpture, conceptual photography and land art. One of the works in the collection, a photograph annotated by the artist and entitled *Situation Idéale: Terre - Artiste - Ciel* (1969), shows gina pane standing in a ploughed field with the sky behind her. Upright, she looks into the lens, her feet on the ground and her hands in her pockets. This gesture and image from 1969, which situate the artist in a dual landscape, both material and spiritual, serve as the starting point for the residency.

With the participation of six artists, including a duo, this new edition of the International Workshops revisits the work of gina pane in an international and cross-generational context. Conceived as an investigation into performance art through the prism of ecology and intersectional feminism, the works on view will examine the medium of the living body, and the limits of its materiality.

The 40th anniversary of the Frac

On the occasion of its anniversary, the Frac des Pays de Loire celebrates forty years of Ateliers Internationaux. Created at the turn of 1983/1984, under the impetus of Jean de Loisy in Fontevraud Abbey, this annual Frac event tells a global story of contemporary art.

Residencies

Since 1984, alongside to with its mission to collect and promote the art of emerging and established artists, the Frac des Pays de la Loire has offered an artist residency program called Ateliers Internationaux, where contemporary artists are invited to stay and create works on site. With its three studios, five studio apartments and a living and meeting space, the Frac - located in Carquefou, in a green setting - offers the ideal conditions for carrying out an original project.

Event

Sunday, January 14, 2024

As part of Trajectoires

15H - *Brûler pour briller* Screening of the film (1h20mn) directed by Patricia Allio with Milon, Philippe Bleton, François Chaignaud. Music: Léonie Pernet.

The screening will be followed by a discussion with Patricia Allio and François Chaignaud (dancer-actor).

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The Frac des Pays de la Loire is co-financed by the French State and the Pays de la Loire Region, and is supported by the Département de Loire-Atlantique. This exhibition is supported by the Fondation d'entreprise Sodebo and the Fondation Calouste Gulbenkian - Délégation en France. visual cover: gina pane, Action posthume de l'action Death control, 1974. Anne Marchand's collection. On deposit at the Frac des Pays de la Loire.

Artist residencies at the Frac in Carquefou



Resident biographies



Ohan Breiding

from Switzerland,
lives and works in New York.

As part of their residency, Ohan Breiding is developing the second part of a research project on melting glaciers exploring the intersections of trans temporality and ecological care. Here, the artist takes us to the Swiss Alps, where the Rhône glacier has been covered with blankets by the inhabitants of a nearby village in a desperate attempt to protect it from its impending demise. In a poetic-experimental film and a large-scale photographic installation, the ice landscape metaphorically stands in for the injured body, the aging body, the body in transition around which unexpected acts of care and healing are presented. The artist sees in this system of interdependence and inter-species interconnection a socio-political utopia, a space of affirmation and an invitation to listen more closely to the glaciers, to what the ice has to say.

Ohan Breiding is an artist who works primarily with photography, video and film. They have presented their work at ICA LA, Photo LA, LAMAG, Oakland Museum of Art, Berkeley Art Museum and Pacific Film Archive, Southern Exposure and Yerba Buena Center for the Arts, Haus N Athens, Sharjah Art Museum, IKOB Museum of Contemporary Art Belgium, LAXART, Human Resources LA, A.I.R Gallery NYC, the Armory Center for the Arts, Hallwalls Contemporary Arts Center and Kunsthaus Zürich.

They are a TBA (Thyssen-Bornemisza Art Contemporary) Academy Ocean Space Fellow, a DAAD and Rema Hort Mann Artist Award recipient. Their work has been featured in *Artforum*, *Art in America*, *BOMB*, *Hyperallergic*, *Huffington Post*, among others.

They are an Assistant Professor of Art at Williams College and have taught at CalArts, Scripps College and SFAI in the past. They are represented by Ochi Gallery in Los Angeles.



Patricia Allio & H. Alix Sanyas

Patricia Allio was born in Brittany (France). She lives and works between Rennes and Paris. H. Alix Sanyas was born in France, lives and works in Paris.

In an approach that is both militant and poetic, Patricia Allio and H. Alix Sanyas attempt to make the voice of farm animals heard, and with them those who defend them and refuse to consume them. As part of their residency, the duo is interested in a scene from *Le Rayon vert*, an Eric Rohmer film in which the main character - Delphine - tries to justify her veganism in front of a table of carnivores.

Far from being didactic, this collaboration, which also includes an operation to rescue a cull cow, opens up a space for reciprocity and empathy, while revealing the extractivist and consumerist logics that underpin our relationship with living things.

Attentive to minorities, breton author, director, performer and producer Patricia Allio moves at the pace of critical thinking about the world. For her, art is a reflexive tool. Since 2018, she has been touring France with the solo performance *Autoportrait à ma grand-mère*, a family quest that goes beyond the intimate to question the limits of generational transmission (Fondation Cartier pour l'art contemporain, Théâtre National de Bretagne, Théâtre de la Ville). This work, which she writes, directs and performs, is reminiscent of her first play *Sx.px.Rx*,

presented in 2004 at the TNB and then in Brussels at the KunstenFestivaldesarts, in which she already questioned the margins and constructions of identity. She also presented her new work *Dispak Dispac'h* at the TNB's 2021 Festival. For the cinema, she directed *Reconstitution d'une scène de chasse*, presented at the International Film Festival Rotterdam (IFFR) in 2019, and has just completed *Brûler pour briller*, a queer medieval fable linked to the village of Saint-Jean-du-Doigt. This is also where she curates the annual Ice program, dedicated to «self-portraiture» of sexual, political and linguistic minorities.

H. Alix Sanyas is a graphic designer and artist committed to trans rights. They graduated from the École Estienne in graphic design in 2011. In 2012, they joined the École nationale des beaux-arts de Paris in the ceramics, installations and performance department. From 2017 to 2018, H. Alix Sanyas was part of the Ateliers des Horizons program at Magasin de Grenoble (with Peggy Pierrot). They now teach graphic design, with a particular focus on publishing practices. H. Alix Sanyas is a member of a research collective on inclusive and non-binary typography, Bye Bye Binary, which produced its first short film *HERMAN@S (Les AdelpheS)* in 2021.



Jota Mombaça

Born in Brazil

Lives and works between Lisbon and Berlin.

As part of her residency, Jota Mombaça continues to explore the radical gesture of «sinking» by immersing large pieces of fabrics in the waters of Nantes. More than an archive of the invisible, subterranean movements of water, the artist's textile installations symbolize the resilience of the elements in the face of industrial violence. Waste-spectres from the depths of the sea, these «bodies of water» give form to what contemporary societies fail to control or integrate, and reject to the margins.

Brazilian artist Jota Mombaça develops a multiple artistic practice in a variety of media, within which performance, the sound and visual matter of words, occupy a particularly important place. Non-binary, racialized and from a disadvantaged class, she uses her art as a weapon against gender fundamentalism and for anti-colonial justice. Her politically assertive works combine poetry and collective texts with performance, sound and visual arts. Truly committed artist, she reflects on post-abolitionist visionary fictions and the tensions between ethics and aesthetics, art and politics. Her practice is also largely driven by the impulse of collective and collaborative work, international events, such as the 32nd and 34th São Paulo Biennials (2016 and 2020/2021), the 22nd Sydney Biennale (2020), the 10th Berlin Biennale (2018) and the 46th Salon Nacional de Artistas in Colombia (2019). Recently, the artist has taken part in residencies in Paris, Amsterdam and Brussels.



Jeneen Frei Njootli

A member of the Vuntut Gwitchin First Nation, lives and works in Old Crow, Yukon.

Jeneen Frei Njootli takes part in the residency from their village of Old Crow, in Canada's northern Yukon. The artist's physical absence serves a dual purpose: to assert their belonging to the Vuntut Gwitchin community, and to take shelter from the Western gaze. As part of their residency, Jeneen Frei Njootli will carry out a performative gesture in relation to their territory, of which only a few residues - sounds, imprints, found materials - will be exhibited in Carquefou. These are as much traces as archives, through which the artist enunciates the inseparable links between body, land and memory.

Jeneen Frei Njootli has worked with many mentors and knowledge holders over the years, and holds an MFA from the University of British Columbia and a BFA from Emily Carr University. Invested in indigenous sovereignty and decolonization, and concerned with the production, dissemination and embodiment of images, Frei Njootli's practice spans performance, sound works and textiles.

Represented by Macaulay & Co. Fine Art in Vancouver, Frei Njootli's work has been shown in numerous galleries, museums and artist-run centers around the world. Recent exhibitions include the 12th Berlin Biennale for Contemporary Art, Berlin (2022); *Soft Water Hard Stone*, The New Museum Triennial, New York (2021); *Listen Up: Northern Soundscapes*, Anchorage Museum (2021); *Where Do We Go From Here?* The Vancouver Art Gallery (2021); Kunstverein Braunschweig in partnership with the Contemporary Art Gallery, Germany (2021); PLATFORM center, Winnipeg (2020); Remail Modern, Saskatoon (2019); Contemporary Art Gallery, Vancouver (2018); FIERMAN, New York (2018). Selected group exhibitions, biennials and conferences: Yukon Arts Center, Whitehorse (2016-2020); National Gallery of Canada, Ottawa

(2019–2018); Vancouver Art Gallery (2018–2016); Anchorage Museum, Alaska (2020); Encuentro, Mexico City (2019); Native American & Indigenous Studies Association, Hawaii (2016); among others. In 2017, Iel was recognized for her work by the Vancouver Contemporary Artist Society.



Julia Phillips

Born in Hamburg,
lives and works in Chicago and Berlin.

Julia Phillips takes part in the exhibition with *Becoming (the Hunter, the Twerker, the Submitter)*, a rhythmic, ambiguous video exploring the tensions between desire, predation and submission.

Julia Phillips has exhibited at MoMA PS1 in New York and Kunstverein Braunschweig in Germany, and her work has been shown at the Berlin Biennale and the New Museum Triennial. Her work has been exhibited in museums including Chicago's Museum of Contemporary Art, Boston's Museum of Fine Arts, São Paulo's Museu de Arte and Harlem's Studio Museum. Julia Phillips was invited to take part in the central exhibition of the 59th Venice Biennale, *il latte dei sogni*, organized by Cecilia Alemani. Her «High Line» Commission, *Observer, Observed*, has been on view since spring 2023.



Mathilde Walker-Billaud

Guest curator

Mathilde Walker-Billaud is a French-born New York-based curator working across media and contexts, with a special interest in time-based art and discursive practices.

She is currently Curator of Programs and Engagement at the American Folk Art Museum in New York. Previously, she held positions as Assistant Editor at the Centre National de la danse, Program Director at the Cultural Services of the French Embassy in New York, Program Coordinator at the Villa Gillet (New York festival "Walls and Bridges") and Workshop Curator at UnionDocs.

Walker-Billaud curated exhibitions, lectures, screenings, performances and educational initiatives in various institutions including Centre Pompidou (Paris, France), Bonniers Konsthall Museum (Sweden, Stockholm), Bard College (New York), UnionDocs and Triangle Arts (Brooklyn, NY), Anthology Film Archives and Metrograph (New York City, NY), with contemporary artists and writers such as Lawrence Abu Hamdan, Ellie Ga, Susan Hiller, Sky Hopinka, Nathalie Léger, Ana Mendieta, Gala Porras-Kim, Courtney Stephens, Krista Belle Stewart, Euridice Zaituna Kala. Her recent projects are the BKH Curator Award 2020 exhibition *The World Is Gone, I Must Carry You* at Bonniers Konsthall in Stockholm, and the multidisciplinary program *Jeanne Duval. A Spectre in a French Landscape* at Centre Pompidou in Paris.

Her writing and voice have appeared in *BOMB Magazine*, *ART PAPERS*, *Movement Research Performance Journal* and the podcast *Benjamin Walker's Theory of Everything*. She was a guest speaker at Colgate University, CCS Bard, MoMA Doc Fortnight 2022, and a curator-in-residence at AIR351 in Lisbon, Portugal. She received an M.A. from the Center for Curatorial Studies, Bard College in 2019.

Photo: Abby Lord

Available pictures



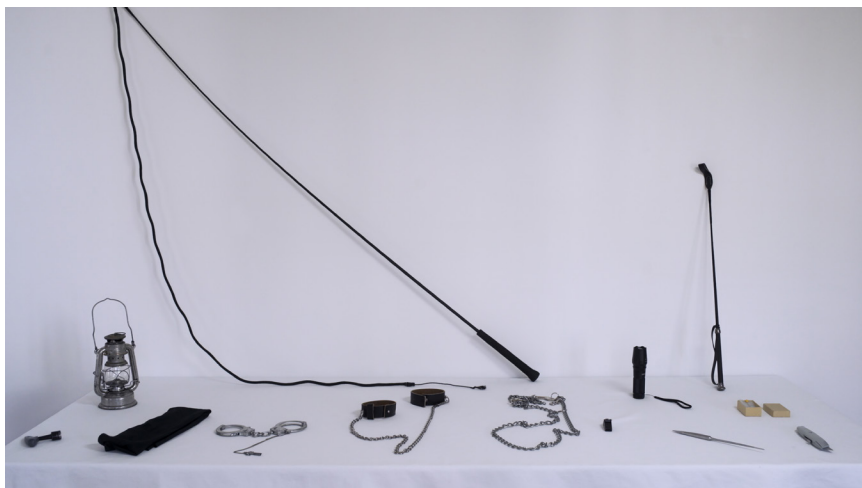
Ohan Breiding, still from *Belly of a Glacier*, 2023



Jota Mombaça, *Sculpture sinking*. Nantes 2023. Photo: Jota Mombaça/
Frac des Pays de La Loire.



Jeneen Frei Njlotli, *Paying the Land for my gifts* (2019)



Patricia Allio, *Reconstitution d'une scène de chasse*, 2019
Produit par le GREC copyright : Makoto C. Friedmann



Julia Phillips, *Becoming (the Hunter, the Twerker, the Submitter)*, 2015