

CENT QUATRE #104 PARIS

lieu infini d'art
de culture
et d'innovation
direction

José-Manuel Gonçalves

entrée du public
5 rue Curial
administration
104 rue d'Aubervilliers
75019 Paris
01 53 35 50 00
www.104.fr

Le CENTQUATRE-PARIS
Tifen Marivain, PR t.marivain@104.fr

Press office jigsaw
Julien Diers and Noémie Benkrim,
presse@jigsaw.family
+33 (0)6 51 19 67 07

Press release

Visual arts

EXHIBITION

ÉNERGIES DÉSESPOIRS

UN MONDE À RÉPARER

Encore Heureux – Nicola Delon et Julien Choppin – Commissariat

Bonnefrite – Dessins et Peintures

**The Ecole urbaine de Lyon – Michel Lussaut et Valérie Disdier –
Scientific Commission**

Exhibition from the 29th of May to the 1st of August 2021, free access,
booking required

Opening on Friday the 28th of May 2021 from midday to 6 p.m., booking
required





Mobilising collective thought

ÉNERGIES DÉSESPOIRS is an installation presenting collapsing worlds and others that are collectively being rebuilt and repaired.

This exhibition explores two aspects of our moving planet: the scientific data of the Anthropocene that documents the crisis of Earth's habitability, and different-scale contemporary initiatives that outline ongoing repair.

On an invitation of José-Manuel Gonçalves – artistic director of the CENTQUATRE-PARIS, the installation that is specially conceived and created for the exhibition takes on the form of an ensemble of 120 large-format canvases painted by the artist Bonnefrite, spread over the 1000 sqm of the Aubervilliers hall. 60 black and white paintings of despair are met by 60 colourful paintings of energy, organised back to back. Each painting is accompanied by a short text completing the image with quantitative indications, putting things into perspective.

In an infinite space of art, culture and innovation

“The exhibitions inscribe themselves in a very simple artistic direction, which is to bring contemporary creation to the neighbouring population as well as to the public at large, as we welcome 600,000 visitors annually. The population of the CENTQUATRE-PARIS' area is very modest and it was important for us from the very start to pay as much attention to them as the cultural venues in the centre of Paris do to publics culturally more destined for this type of content. We want to resolve a form of geographic segregation as well as social segregation.

The second idea was to bring informed visitors to our neighbourhood, to which they wouldn't have come without the artistic programme on offer. I am keen that it works both ways. When I opened the venue presenting the Comédie Française and a large Keith Haring retrospective with the Musée d'Art Moderne de la Ville de Paris, it enabled us to test this desire to mix publics and it worked. The goal really is to bring each person from where he/she is in his/her social situation, with finesse and discernment.

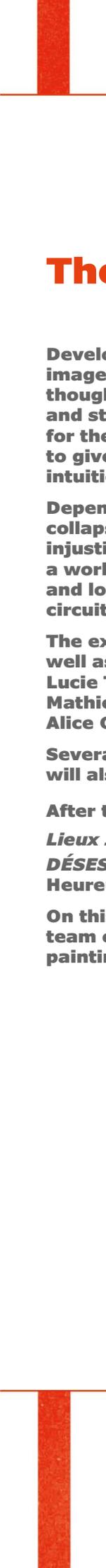
That is why our exhibitions should always have an artistic ambition in order to convey messages through emotion; we know this isn't new, psychoanalysis broached on this thirty years ago. We start feeling – and in this first part we are all equal – then, depending on the intellectual or ideological frame of each person, other processes develop to reflect on conceptual tools. We are looking for a first emotional impact that will then be accompanied by words, never the other way around.

The exhibition **ÉNERGIES DÉSESPOIRS** is fully committed to the approach we have had from the start: based on a complex societal subject, the Anthropocene, we first have a message delivered by Bonnefrite's paintings. Our contribution is of course a large space that we have put at their disposal and the public associated with it, whilst ensuring this principle of aesthetic and visual emotion before



anything else. It wasn't quite the case at the beginning of the adventure, our frequent exchanges with Julien Choppin and Nicola Delon allowed this to evolve. We went from a very educational exhibition to an exhibition of committed art, where art is at once the vehicle and the result of a thought process that is eloquent and strong. Moreover, the team worked in a form of action research, where the research and the action took place in a unique space time, like in theatre. In its scenography, the exhibition creates dramaturgy, a dramaturgy from elsewhere announced like a Shakespearian text with a strong title: *ÉNERGIES DÉSESPOIRS.*"

José-Manuel Gonçalves, director of the CENTQUATRE-PARIS



The intention

Developing a committed imaginary, the graphic design implemented and put into images by Bonnefrite looks to convey a direct emotion as well as a collective thought process. In among this visual collection are hidden slogans from protests and struggles for climate. They were chosen for their rhetorical strength, but also for their humour and quirkiness. Together, images and words answer one another to give rise to a lucid impression, at the crossroads of intimate and personal intuitions faced with the big political challenges of today.

Depending on the direction of the visit, the visitor has the vision of a world collapsing (global change, climate crisis, biodiversity crisis, environmental injustice, depletion of resources, generalised pollution) or on the contrary, that of a world rebuilding itself (resistance, resettlement, citizen cooperatives, inventions and low technology strategies, etc.). This scenographic position of a double-sided circuit invites us to accept the troubling ambivalence that affects us.

The exhibition is completed by a catalogue bringing together a set of drawings as well as contributions by authors such as François Gemenne, Jeanne BURGAT-GOUTAL, Lucie TAÏEB, Joelle ZASK, Matthieu DUPERREX, Tim INGOLD, Jean Christophe BAILLY, Mathieu POTTE-BONNEVILLE, Axelle GRÉGOIRE, Frédérique AÏT TOUATI, Ikal ANG'ELEI, Alice GORMAN, Marielle MACÉ, etc.

Several events (conferences, silkscreen workshops, round tables, screenings, etc.) will also accompany the exhibition.

After the exhibition *Matière Grise [Grey Matter]* (Pavillon de l'Arsenal - 2014) and *Lieux Infinis [Infinite Spaces]* (Venice Architecture Biennale - 2018), **ÉNERGIES DÉSESPOIRS** is the third opus of a thought process implemented by Encore Heureux on the construction of a more just planet.

On this occasion, Encore Heureux has invited the École urbaine de Lyon to join the team of curators and has entrusted Benoît Bonnemaïson-Fitte with the creation of paintings offering unprecedented images of our current era.

The exhibition

The exhibition is the result of a collaboration between Encore Heureux, the École Urbaine de Lyon and Bonnefrite. It is made up of a forest of 120 painted posters that come together in the large volume of the Aubervilliers hall. A space that the public is invited to walk through freely in order to discover the work in the order of its choice.

It is therefore possible to come to immerse oneself in the installation, but also discover it by simply passing through the hall.

Each element has two sides, one "energies" and the other "despair"; this forest can be walked through from two different directions.

The system offers two forms of circulation, but the quantity of subjects that are broached upon also enables the creation of correspondence and dialogue between different paintings.

The paintings vary according to two different formats, going from 1,5 m high to 2,5 m for the tallest. Each original painting is accompanied by an exhibition label that explains the intention.

In this way, the drawing can be perceived at the start from a certain distance, inviting the spectator into a perceptive and sensitive world. Getting closer, the exhibition label specifies the facts that are at the origin of the drawing and allows the visitor to learn more if he/she wants to.

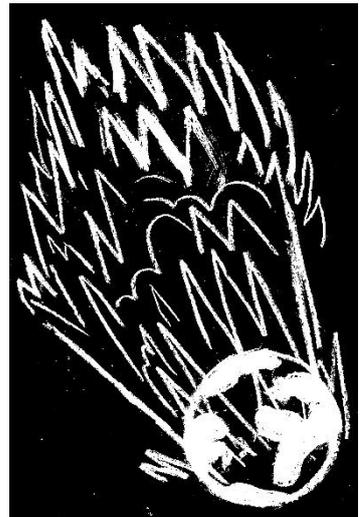
This drawing-text duo is a fundamental aspect of the exhibition as it talks about important issues of our era in a factual and rigorous manner, whilst allowing the spectator to move away from the paralysis of data thanks to the creative energy shared by the drawing.

It is therefore a real journey that is on offer: the immersive character of the installation brings the spectator into a written and drawn world that will enable him/her to project oneself in facts pertaining to the Anthropocene, whilst opening up to the imaginaries that fuel the world of tomorrow.

Around this central installation are peripheral spaces, prolonging the exhibition namely thanks to a participative section constitutive of the exhibition – in keeping with projects by Encore Heureux such as *Lieux Infinis* or *Des milliers d'ici*, already in collaboration with the École Urbaine de Lyon – allowing the visitor to bring a new contribution, a personal idea to enrich the contents of the exhibition and why not to create new ones thanks to the conferences, round tables, screenings, etc.

Furthermore, a silkscreen workshop will be open during the exhibition so that the visitors may create their own posters using unprecedented drawings from the exhibition.

The specific programme of these peripheral forms will be shared mid-May on the website and the social networks of the CENTQUATRE-PARIS.



The team

For this exhibition, a team at the intersection of different disciplines was created. It combines the architectural and urban process of Encore Heureux with the scientific and geographic approach of the École Urbaine de Lyon. Within the artistic framework of the CENTQUATRE-PARIS, the artist Benoît Bonnemaïson-Fitte, aka Bonnefrite, completes the team and develops through drawing the converging perspectives of these iconoclastic and complementary entities.

Encore Heureux

Encore Heureux is an architecture agency founded by Nicola Delon and Julien Choppin in 2001. It is made up of 25 people and managed by Nicola Delon, Sébastien Eymard and Sonia Vu.

Since 2001, the agency has developed a dozen public and private buildings, whilst creating installations, exhibitions, scenography, books and films. Encore Heureux looks to have a generalist vision of architecture, believing intensely in the necessity of connecting things, human beings and situations, going against a world of specialists.

Encore Heureux were curators and exhibition designers of two important exhibitions that were each the object of a publication of a collective catalogue. In 2014, with the Pavillon de l'Arsenal, the exhibition *Matière Grise · Grey Matter ·* offered an interdisciplinary and prospective view on the reuse of construction materials in a time of crisis of matter, between the accumulation of waste and the exhaustion of resources. The idea was to take stock in a lucid way of the current material deadlocks whilst presenting 75 projects from around the world that showed through their example other more simple manners to conceive and build using reused materials.

In 2018, Encore Heureux represented France, as curators of the French Pavilion of the 16th International Architecture Biennale of Venice with *Lieux Infinis [Infinite Spaces]*. The exhibition brought together venues such as the Grands Voisins, the Hôtel Pasteur or the CENTQUATRE-PARIS that welcome the unpredictable, integrating unprogrammed uses, creating citizen appropriation, investing in free access, collective energy and common desire.

Partisan of a sensitive and open methodology and of a collective dynamic made up of multiple and joyous alliances, Encore Heureux claims a posture of "generous generalists", considering its approach as the only one susceptible to allow us to fully understand contemporary and situated challenges.

Bonnefrite

Benoît Bonnemaïson-Fitte, aka Bonnefrite, is an artist.

Painter, drawer, poster designer, his taste for public experimentation has led him to participate in various graphic and performative projects at the Centre Pompidou, at the Musée du Quai Branly, at the Cité de l'Architecture, at Pronomade(s), at the Théâtre Sorano, at the Théâtre Garonne. Close to Baro d'Evel, he created for the company painted images on lorries, developed posters and brought to the shows *Mazùt* and *Bestias* his scenographic vision and his practice of matter. An accomplice of Sébastien Barrier, he created with him the show *"Savoir enfin qui nous buvons"* [*Finally knowing who we are drinking*] and played at his side in *"Chunky Charcoal"* in which he inscribes, traces, categorises and draws live an incessant flow on a white page of 9 metres by 3. A long-term

companion of Encore Heureux, he has created signage for several of their buildings in Auch, Albi and Paris.

L'École urbaine de Lyon

The École urbaine de Lyon (EUL) is an "Institut Convergences" programme created in June 2017 as part of the Plan d'Investissement d'Avenir [Investment Plan for the Future] (PIA2) of the General Commissioner to Investment (GCI). It is directed by Michel Lussault, a geographer and professor of urban studies at the École Normale Supérieure de Lyon (ENS). Thanks to its experimental and interdisciplinary research project, its PhD and its economic, social and cultural promotion of scientific knowledge, the École Urbaine de Lyon has innovated by constituting a new field of knowledge and expertise: the urban Anthropocene. With the global challenges of urbanisation and the appearance of the Anthropocene, new fields of research and training have developed, new professions and abilities, as well as a profound change in our thought process, our representations, our practices and our professions in and around the city. The École Urbaine de Lyon looks to accompany the social, ecological and economic transition to which societies and territories are committed to on a planetary scale. The idea is to contribute to the elaboration of a new collective mode of apprehension of urban and environmental issues, rethinking the relationships between universities, research laboratories, businesses, local authorities, public administrations, non-profit organisations and citizens in a constantly evolving urban context.

Contributors

With the contributions of: Frédérique Aït Touati, Ikal Ang'elei, Christophe Bailly, Jeanne Burgat-Goutal, Matthieu Duperrex, François Gemenne, Alice Gorman, Axelle Grégoire, Tim Ingold, Marielle Macé, Mathieu Potte-Bonneville, Lucie Taïeb, Joëlle Zask.

In collaboration with the online magazine AOC and texts and interviews by the following authors: Anna Tsing, Jean-Paul Engélibert, Mireille Delmas-Marty, Catherine Larrère and Raphaël Larrère, Olivier Renaud.

CURATORS :

Encore Heureux (Nicola Delon and Julien Choppin)

DRAWINGS and PAINTINGS :

Bonnefrite (Benoît Bonnemaïson-Fitte)

SCIENTIFIC COMMISSION :

École urbaine de Lyon (Michel Lussault and Valérie Disdier)

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GRAPHIC DESIGN : Bureau 205 (Damien Gautier and Florence Roller)

RESEARCHERS : Marceau Forêt, Sarah Lefevre, Léa Dang

CREATIVE ASSISTANTS : Ronan Letourneur, Adèle Bonnemaïson-Fitte

EXHIBITION DESIGN : Encore Heureux Architectes (Sonia Vu, Clément Gy, Annabelle Cusson)

PRODUCTION ASSISTANTS : Madeleine Varin, Lucie Bergouhnioux, Anaïs Quintero

Link to media kit : [ÉNERGIES DÉSESPOIRS - Google Drive](#)