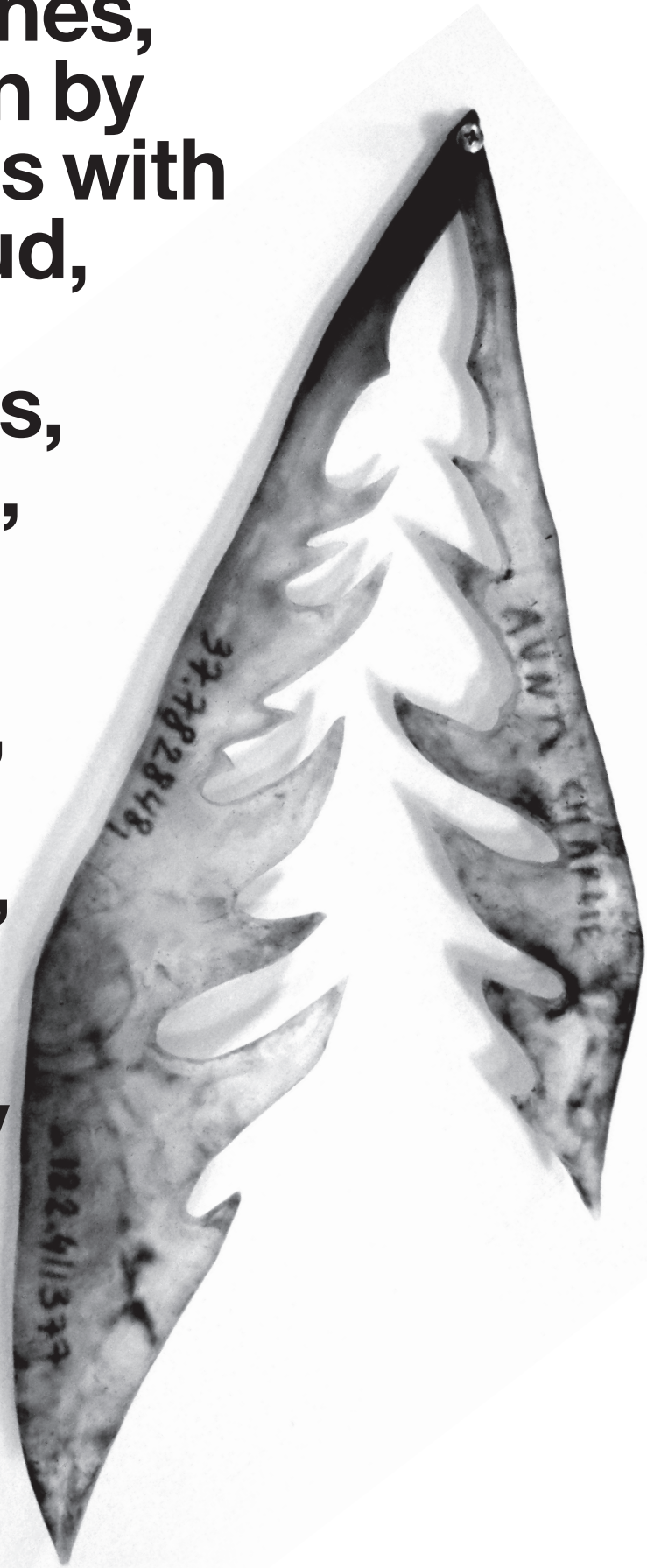


Hymne aux murènes, A group exhibition by Triangle-Astérides with Fabienne Audéoud, Cécile Bouffard with Eileen Myles, Pauline L. Boulba, Claude Eigan, FSB Press, Gustave Girardot, Aminata Labor, Natacha Lesueur, Ingrid Luche, Béatrice Lussol, and Bruno Pélassy from 21 June to 13 October 2024.



Curated by
Coproduction
Acknowledgements

Mathilde Belouali
Friche la Belle de Mai

To the artists of the exhibition, Librairie Vigna: Françoise Vigna and Marie-Hélène Dampérat, Florence Bonnefous and Air de Paris, Olivier Sidet, Villa Arson, the family of Gustave Girardot, the Triangle-Astérides teams, SCIC Friche Belle de Mai, its technical team and cultural mediation team, the Centre d'art contemporain Les Capucins – Ville d'Embrun team, Picto Med, Léo Ferreiro, Léa Kowalski, Félicie Bleesz, Montasser Drissi, Barbara Quintin, Anais Breger, Transports Maurand, Close Encounters, Jeremy Mercer, Julia Monks, Aurélien Mole, Marianne Berger Laleix, Maxime Guitton, Patrice Carré, Christian Sebillé, V Jourdain.

Conception and production



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VILLE DE MARSEILLE

Disliked for their awkward manner, their sullen look, and their life in the depths, moray eels have a bad reputation. As is often the case, it's unwarranted: they only attack when they feel threatened; otherwise, they're indifferent and sometimes even affectionate. Some are born female only to become male later in life or vice versa. Due to their apparent strangeness, they are associated with Ursula, the "villain" of Disney's *Little Mermaid*, in whom an unclear gender identity coincides with evil intentions. It also led to them symbolize a liberating kind of life and desire that falls outside of the norm in *Hymne aux murènes* [*Ode to Moray Eels*] (1984), writer Mireille Best's lesbian bildungsroman.

It is not surprising that this exhibition borrows its title from a book, because it draws on the porosities and exchange that occur between visual arts and writing, both in artistic practice and in the history of places. It is based in particular on the history of an art gallery that grew into a feminist and LGBTQ+ bookstore as well as an important cultural site in Nice. Founded in 1998 by Françoise Vigna and Marie-Hélène Dampérat, the Vigna gallery, over the course of its four-year existence, provided free and dense programming, guided more by friendship and experimentation than by the conditions of its commercial existence. It reflected a generation of young artists some of whom were linked to the studio spaces at Astérides in Marseille—which became today's Triangle-Astérides contemporary art center and artists' residence—before becoming a bookstore and thus an intermediary between artistic, literary, and activist scenes on a regional scale.

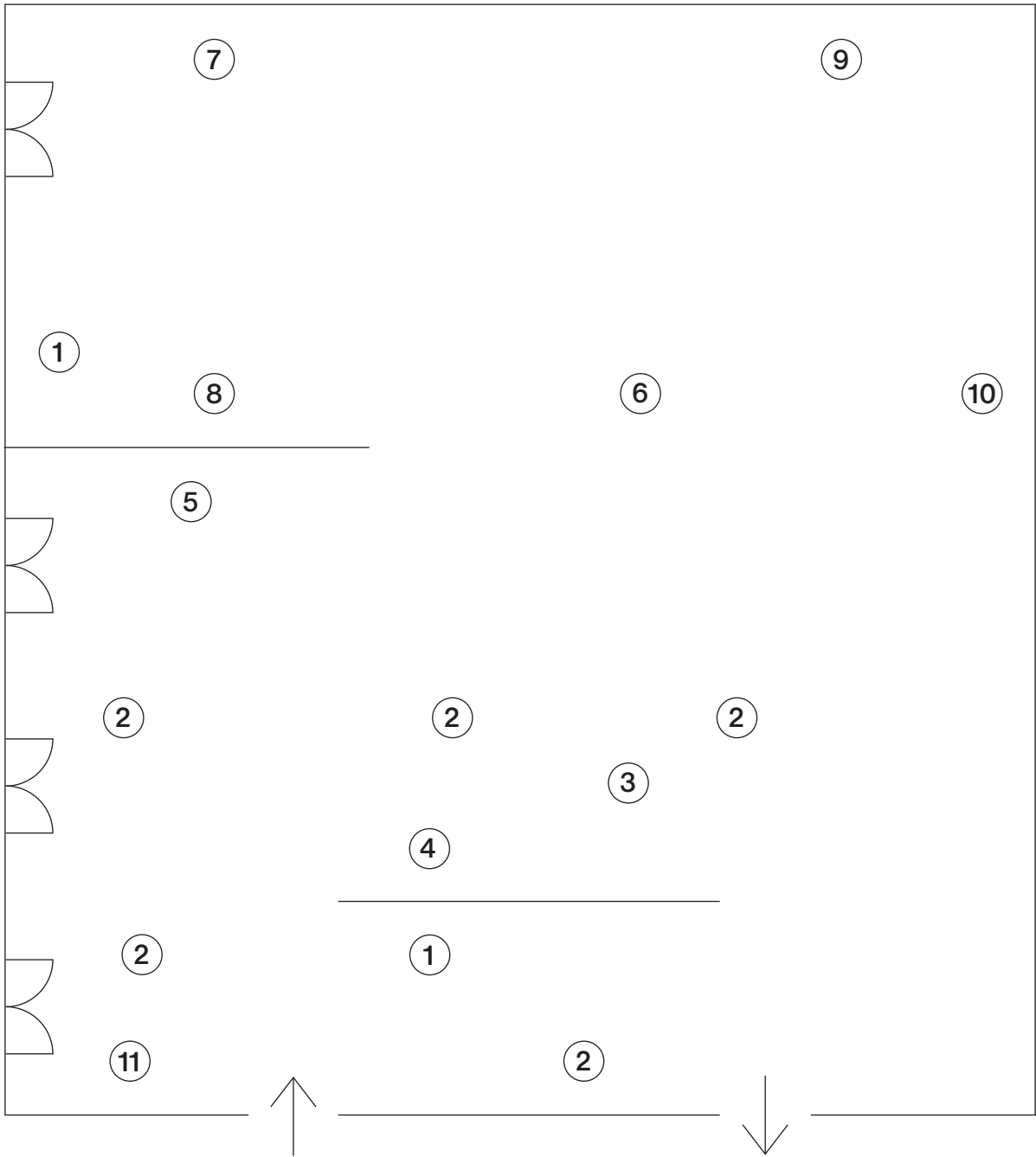
The *Hymne aux murènes* exhibition aims to pay homage to these "essential and little-known places" and to the "intermediary characters" who animate it, those who do not pursue single, linear careers, but who "establish links, constitute a transition, maintain communication between individuals or groups, materialize a passageway." By bringing together artists with whom the galerie Vigna and then bookstore collaborated, as well as visual artists, performers, and publishers that uncover and extend other histories of visibility, struggles, and admiration, the exhibition hopes to outline queer geographies, galaxies of affect, and a joyous, subjective, and partial collective biography. Despite their twenty-year gap, the generations brought together here often share a common aesthetic, unabashedly flashy but without grandiloquence, in which the body (vibrant, fragmented, or constrained) has a singular place. They likewise share a taste for researching and approaching moray eels, discreet but essential idols, hiding away in the recesses of official histories.

Mathilde Belouali, curator of the exhibition

This exhibition is produced in collaboration with the Centre d'art contemporain Les Capucins, Ville d'Embrun, where the exhibition "Jill ou Face" by Pauline L. Boulba and Aminata Labor is presented, from June 29 to August 25, 2024.

Both exhibitions are supported by the DRAC PACA as part of the "Mieux Produire Mieux Diffuser" program.

1. On this subject, see Ariane Temkine's thesis on the recurrent association between villain roles and various kinds of deviances from hegemonic gender and sexuality norms in Disney's animated films, titled "Virus et antidotes: le queer coding dans le cinéma d'animation (1937-1999)," in progress at EHESS under the supervision of Anne Lafont.
2. The Triangle-Astérides association was born out of the merger of the Astérides studios with Triangle France in 2018. This year, it celebrates its thirty-year anniversary, a fitting context for a retrospective view, to which this exhibition notably contributes.
3. Laure Murat thus defines the role and importance of Adrienne Monnier and Sylvia Beach, and of the bookseller couple that they formed in Paris in the interwar period. See: Laure Murat, *Passage de l'Odéon* [2003], Gallimard, "L'imaginaire", 2024.



1. Claude Eigan

Pissed, 2021 and 2024
Colored resin, marker, steel
Courtesy of the artist

Pissabed and dandelion (from the French *dent-de-lion*, meaning lion's tooth): it's rare that something has two names with such different connotations. This plant, which grows as easily in nature as in cracks in the concrete, draws its names from its diuretic properties as well as from the sharp shape of its leaves. This polysemy and the back-and-forth between humor and menace have captured the attention of Claude Eigan, who has been working on a series called *pissed* (which means angry in English but would also sound like *trempe* [soaked] in French). He singles out two dandelion leaf graphics, molded in transparent, iridescent resin, which become a sharp claw. They give us geographic coordinates at which to meet: in Paris, San Francisco, and Berlin, where Claude Eigan successively lived, and to the bars, clubs, and lesbian and queer social spaces that he frequented, most of which have since disappeared. These nostalgic and unnerving ex-votos speak volumes of a long history of the struggle for survival in spite of police oppression and of the complex connections between a weak economy, collective projects, gentrification and recuperation, generational change, and the desire for memory.

Claude Eigan lives and works in Marseille. Claude Eigan is interested in permanent change and the instability inherent in all systems and things. She gives shape to his artistic practice using sculpture and installation and examines bodies, the spaces they inhabit, and their vulnerability and inevitable end. For Eigan, ordinary objects and easily identifiable everyday forms are the ideal vehicles for alternative narratives. Avoiding the sensational or exceptional, she only retains elements for their symbolic significance.

The artist appropriates processes inspired by science fiction and then manipulates them, recontextualises them, modifies their scale, and makes them more complex by injecting corporeal elements. Thus "digested", the resulting hybrid object reveals digressive counter-histories and moments inspired by her own experiences. In Eigan's most recent work, she is particularly interested in the memory of LGBTQIA+ social spaces, their stories that are often not well known, and the importance of these places in the face of ever-present threats. Claude Eigan's work has been shown at Zachęta National Gallery of Art (Warsaw), the Klemm's gallery (Berlin), Maison Populaire (Montreuil), the AB7 Athens Biennale (Athens), Bangkok Biennale (Bangkok), Artemis Fontana (Paris), the Sophie Tappeiner gallery (Vienna), the Horse & Pony gallery (Berlin), and others.

2. Ingrid Luche

Le couteau, Verre, Vidéo, 2000/2024
Strass glued to the wall
Courtesy of the artist and Air de Paris

Dauphin, 2000/2024
Strass inlaid into the wall
Courtesy of the artist and Air de Paris

Invisible at first glance, Ingrid Luche's strass drawings stand out like a wink: their twinkling catches the eye as you wander by, depending on the lighting, sunbeams, and the time of day. Impossible to photograph, like the best light, these bejeweled walls were first presented at Vigna Gallery in 2000 in a solo exhibition titled *Stras*, an anagram of stars and just one step away from strass. These drawings (an upside-down glass, a dolphin), words (*vidéo*, *le couteau*), and short phrases (*I love you*, *un peu plus au sud*) seem to tell a glamorous B-movie story in rebus, a bit like a California version of the French Riviera.

Les Frères Mankind, 2001
Engraved resin maquettes and cardboard
Courtesy of the artist and Air de Paris

Les frères Mankind [The Mankind Brothers], which could also be called *Les adelphe Mankind* [The Mankind Siblings], date from the following year, 2001. These colored resin busts do not have true-to-life anatomical proportions; they truncate too high for us to guess their gender and too low to claim to be portraits. Presented close to their containers, cardboard boxes that give them the appearance of ready-to-wear accessories, they each bear an inscription of a composite personal name, which together make up a gallery of figures who are anchored in their era. They work in pairs: companions, girlfriends, or same-sex partners, who were given a new legal existence at the time due to the Pacts (France's civil solidarity pact).

Born in Antibes in 1971, Ingrid Luche lives and works in Paris. Her research focuses on the sensitive perception of architecture and its reproduction through photographs and installations. Sometimes playing with the retinal persistence of places frequented or simply fantasized, her works constantly question our apprehension of spaces, notably by developing a form of intermediary temporality: a present that is no longer, a future that is already seen.

3. Bruno Pélassy

Untitled, 2002
Fabric, lace, plastic
Collection MHD&FV, Nice

Untitled, 2001
Raffia, metal, plastic, sound toy mechanism, batteries

Presenting Bruno Pélassy's little creatures at a standstill is the kind nonsense often produced in the history of exhibitions. What initially characterizes these little, disheveled sculptures are the toy motors that they contain, which initially made them whirl, jump, yelp, or turn on their own. Now out of commission or too fragile to be turned on, they have rejoined the ranks of precious sculptures to which they were perhaps not meant to belong. This jubilant, cheap aesthetic that blends shabby chic and humor, is a defining element of Bruno Pélassy's (1966–2002) practice. A visual artist who once worked as a stylist and jeweler, he showed his "critters" and "creatures" at Vigna Gallery in 2002: tulle and silk jellyfish that gently dance in aquariums. This exhibition took place when he was already in a weakened state from HIV/AIDS, which took him several months later. His death, which deeply affected Françoise Vigna and Marie-Hélène Dampérat, was one of the factors that hastened the gallery's closure a few months later. "In the time of AIDS, we all live and die in AIDS, regardless of whether we die of AIDS or not," wrote Élisabeth Lebovici, with William Haver, on the back cover of *Ce que le sida m'a fait* (JRP/Ringier, 2017).

After training in textiles and jewellery, Bruno Pélassy (1966, Vientiane, Laos - 2002, Nice, France) began his artistic practice in the early 1990s, a period marked by the trauma of the AIDS virus. Affected by this scourge from an early age, he explored and developed an ambivalent poetry of life and death. His fragile and flamboyant works used metaphors that conveyed a personal experience in a manner that was both sensory and formal.

Ben and Eva Vautier had agreed to lend three Bruno Pélassy works for the exhibition. Due to the circumstances, these loans could not be completed. We wish to offer our condolences, support and gratitude to Eva Vautier.

4. Natacha Lesueur

Natacha Lesueur with Bruno Pélassy

Untitled, 2000

Analogue photographs, glossy chromogenic C-print or ilflox print
Courtesy of the artist

In 2000, Natacha Lesueur took a series of photographs with Bruno Pélassy that depicted the latter's legs in heels, from which his too-large feet stuck out, creating silhouettes with striking protrusions. The fruits of the close friendship between the two artists, these choreographic shots combine the precision and pictoriality of Natacha Lesueur's photographic work with Bruno Pélassy's fascination with jewels and ornamentation, notably connected to his training in jewelry and textiles. They reveal their shared taste for a fashion sense that combines humor with the uncanny.

Born in Cannes in 1971, Natacha Lesueur studied at the Villa Arson contemporary art school in Nice and had her first solo exhibition in 1996. She won the Ricard Prize in 2000 and was in residence at the Villa Médicis in Rome between 2002 and 2003. She has exhibited in Europe, the United States, Korea, and China. Natacha Lesueur is represented by the Galerie Charlotte Moser in Geneva and the Galerie Clara Maria Sels in Düsseldorf. A retrospective of her work was published by the MAMCO in Geneva in 2011. She lives and works in Paris.

5. Béatrice Lussol

Sans titre / Caravane, 1997

Watercolor on paper
Collection MHD&FV, Nice

Sans titre / 225, 2002

Watercolor and ink on paper
Collection Frac Sud

Sans titre / 207, 2003

Ink, marker, and ballpoint pen
on paper
Collection Frac Sud

Sans titre, 2023

Four watercolors on paper
Courtesy of the artist

Since the 1990s, Béatrice Lussol has been drawing scenes in watercolor and ink that seem to unfold between the interior and exterior of the body, where matrix shapes, female figures, food, and architectures somewhere between mucosa and landscape take form. The watercolor, diluted into 250 shades of pink, is always precisely ringed in black upon the white space of the paper. This exhibition brings together works created almost twenty-five years apart: a very large, dreamlike drawing made during the years of Béatrice Lussol's collaboration with Vigna Gallery; two works containing complex iconography acquired by Frac Sud in 2003; and four more organic drawings created in 2023. Connected by an overarching stylistic consistency, they represent several moments of an artistic journey, and the artistic and literary partnership between Béatrice Lussol and Vigna Gallery, to whom she introduced several feminist authors and publications before the bookstore project began.

Béatrice Lussol was born in Toulouse in 1970 and lives and works in the Malakoff neighbourhood of Paris. She has been a lecturer at the ESADHaR art school in Rouen since 2005. Béatrice Lussol's work encompasses three parallel artistic practices: drawing or painting (she uses the same approach), writing, and collage.

In her drawings, she develops a vocabulary based on the body and its nutrients, its organs, fingers, mouths, vulvas... The duos of characters converse through their bodies as if they are speaking by heart; the identifiable elements open doors by encouraging shifts in meaning and polysemous readings. The "monstrous" aspect of the bodies or organs corresponds to the elasticity and plasticity of a world, a utopia, a world of drawings where it is possible to engender oneself or become someone else.

The range of pinkish-brown watercolours resembles mucous membranes. They evoke flesh and its wet, explicit, volatile, deep light and its purposeful nature. This allows observers to identify with the resulting fictions of twisted organs that are amusing and/or disquieting.

6. Cécile Bouffard with Eileen Myles

Rain chains, 2023

Metal, wood, textile, acrylic paint, paper
Production: Palais de Tokyo, Paris.

While rain chains originated in Japanese architecture, it is not uncommon to find them on the roofs of mountain homes. At the gutter exits, they guide the streaming water to the ground and prevent it from splashing the surroundings. Those of Cécile Bouffard meld with lucky charm bracelets, which had their heyday in the 2000s. Here, we find a stunning repertoire of poultry oysters, leeches, and wrapped-up critters. Cécile Bouffard likes to hybridize her sculpture work with collaborations that disrupt the mediums: for this piece, she invited American poet Eileen Myles—known for her chronicles of lesbian life in New York, enthusiastically described as a "poetry rock star"—to write a poem whose subtexts of racial violence contrast with the work's outward pop appearance. In several sheets, it accompanies a number of columns like a discreet banner.

Cécile Bouffard was born in 1987 and lives and works in Paris. Through their sculpture, Cécile Bouffard brings to life a repertoire of objects borrowed from the realms of the vernacular, the body, and the sensual gesture. Alternating between the familiar and the strange, the gentle and the incisive, the suggestive and the assertive, their creations resist definition and cultivate an ambiguity that prevents them from being assigned categories, identities, or uses. For Cécile Bouffard, "just as words can enable speaking in forked tongues, gestures and forms can also have double meanings, and these delve into the pretences upon which they were constructed."

The artist has had solo exhibitions at the Centre d'art contemporain Les Capucins in Embrun in 2019 (*Pourquoi marcher quand on peut danser*), at the guadajajara90210 gallery in Mexico City (*babosa babosa*), at Rond-Point Projects in Marseille (*High by the phlegme*), at La Salle de bains in Lyon in 2022 (*Basket Case*), and at Treize in Paris in 2024 (*Stinky Jade*). They have taken part in group shows, including *La fugitive* at La Crédac contemporary art centre in Ivry in 2022, *Molinier rose saumon* at Frac Aquitaine in Bordeaux in 2023, *Your friends and neighbours* at the High Art Gallery in Paris in 2020, *Hors de la nuit des normes, hors de l'énorme ennui* at Palais de Tokyo in Paris in 2023, and the duo exhibition *Crazy Toads* at CAC Brétigny in 2023.

Since 2021, they have been collaborating with the dancer and choreographer Ruth Childs on the *Delicate People* project. Beginning in 2018, they have been involved in several collaborative lesbian projects, such as *VNOUJE* by the Fusion collective or La Gousse, a lesbian culinary reappropriation project. They co-founded the Artist Run Space with Pauline Perplexe in 2014.

7. Pauline L. Boulba and Aminata Labor

Extracts from *JJ*, 2024, film

Editing and post-production: Lucie Brux

Courtesy of the artists

SPLASHES, 11'36

– Extract from interview with Clare Croft #1, New York, April 2022

– Extract from interview with Clare Croft #2, New York, April 2022

– Remake of *Jill & Freddy Dancing* (Andy Warhol film, 1963)

by Pauline L. Boulba & Aminata Labor (filmed by Lydia Amarouche in Brussels, February 2020) with reading by Clare Croft, New York, May 2022

JILLJOHNSTONING, 8'26

– "Do you know Jill Johnston?", vox pop with, in order of appearance,

Nate Shalev, Deb Pavek, Flavia Rando, Jacob Eisenmann, Jean

Sonderand, Yvonne Rainer, Londs Reuter, Sarah Schulman, Vic Roure

& Amé Wallerant, Jennifer Monson, New York, April-May 2022

– Archives images "GayMarch7/71" from the Phyllis Birkby archives,

Sophia Smith Collection, royalty-free

– Search of archival box belonging to Ingrid Nyeboe, New York,

May 2022

DYKE JJ, 11'31

– “Ma danse”, written and performed by Pauline L. Boulba & Aminata Labor, composed by Sandar Tun Tun, 2023 on archival images from the 1970s to 2022

– Extract from interviews with Sarah Schulmann and Jennifer Monson, New York, May 2022 on images from Lesbian Avengers Eat Fire Too by Su Friedrich and Janet Baus, 1993 (courtesy of Kelly Cogswell and Su Friedrich)

– Splash Infos

Since 2020, Pauline L. Boulba and Aminata Labor have been investigating Jill Johnston (1929–2010), an American dance critic who, through her writing and movements, contributed to the emergence of postmodern dance, happenings, and the feminist and lesbian movements in the New York scene of the 1960s and 1970s. Her experimental writing, which progressively divested itself of all punctuation and distinction between autobiographical writing and art criticism, made her an unclassifiable and still-obscure figure in the history of art and feminism, in which art is inextricably linked to life, the personal to the political.

Performers, researchers, and authors Pauline L. Boulba and Aminata Labor do not approach Jill Johnston as a closed and external subject of study, but as living matter from which they have successively created a show, a film from which a montage has been presented here, an exhibition (*Jill ou Face*, at the Centre d'Art Contemporain Les Capucins, Ville d'Embrun, from June 30 to August 25, 2024), and a forthcoming book that combines translations of texts and drawings (to be published by Brook in 2024, with Rosanna Puyol Boralevi and Nina Kennel). When the archives are lacking, when the texts are elliptical, when the stories are fragmented, or the author's rights overpriced, they reenact the dance scenes, continue the dialogues, or add themselves into photos of demonstrations, creating actual fake archives and asking what place admiration and fanfiction have in research and memory.

Aminata Labor is an artist, researcher, and performer. Their work combines drawing, and dance with social and political research. In 2022, they published *Expériences manifestantes, récits de femmes du cortège de tête* (Atelier Téméraire), which features interviews, accounts of demonstrations, historical analysis, and evocations of dance practices. With Pauline L. Boulba, they are also exploring the work of dance critic and lesbian activist Jill Johnston. This project led to a show about Jill Johnston that was first performed in 2022 as well as a film and a book of collective translations published by Brook (2024). Aminata and their brother Soto are currently working on a children's book to be published by SHED in 2025.

Pauline L. Boulba works at the crossroads of research and creation. She completed a doctoral thesis at the dance department of Paris 8 University on different responses to dance that incorporated dancing and affective criticism. After this, she turned her attention to queer and feminist movements that run counter to hegemonic and conservative art criticism. The choreographic solos *La langue brisée* (2015-2017), *As Buffard As Possible* (2017), and *Ôno-Sensation* (2019) were created in dialogue with her academic research. Her discovery of the work of Jill Johnston (1929-2010) via diverse archives inspired her to carry out a wide-ranging investigation that traced the lesbian activist's footsteps. Alongside Aminata Labor, they are creating a series of objects entitled *J.J.*, which includes a choreographic piece (2022), a film, and a book of collective translations published by Brook (2024). Pauline L. Boulba is currently writing a novel and creating forms of performance situated somewhere between stand-up, a self-defence workshop, and a mini-festival as a way to address questions such as domestic violence, somatic practices, trans-feminist archives, and interspecies relations.

8. Aminata Labor

Bleu Madone, 2022
Watercolor

Langue, 2022
Pencils and watercolor

Baignade 14°, 2021
Pencils

Le plus majestueux des tigres, 2022
Watercolor

Berlingouine, 2022
Gouache and watercolor

Lunes, 2022
Watercolor

Epine, 2020
Watercolor

Session trad, 2020
Pencils

JJ slices, 2021
Pencils

Barbelés, 2020
Pencils

All works courtesy
of the artist.

Tuiles, 2021
Pencils

Aminata Labor's drawings accompany each stage of the research on Jill Johnston that they are conducting with Pauline L. Boulba. These small-format works in watercolor, pencil, or gouache, which are the size of notebook and have the confidentiality of a pocket, could be illuminations of a lesbian epic between humans and nonhumans. Some illustrate passages borrowed from the author's own texts (“if you don't like meat, do you have the right to eat all the salad?” from *La plus majestueux des tigres*; “we had just passed the half-eaten carcass of a dead cow on the side of the road and it reminded me of a saying: when you come upon a dead cow, retrace your steps” from *Agnes Martin : se rendre à la solitude*), others from working moments and situations induced by residencies and the project: journeys, swims, slivers in a thumb, and collective translation sessions where the coffee flows freely and the languages swallow, lap up, and loosen.

The artist's biography can be found in the previous entry.

9. FSB Press

“Work at the speed of Trust” – Paul Soulelis (2021), 2024

Laser impressions, screenprints, felt-tip pen, paint, tape, tacks
Special thanks to Françoise Vigna, Marie-Hélène Dampérat
and Villa Arson

The projects put out by FSB Press, an experimental publishing structure co-directed by Flo*Souad Benaddi and Tami Elkinali, combine the space of the page and that of exhibition room, without drawing a clear distinction between installation and publication. Starting with a ream of paper, a light material that is inexpensive and transportable, Flo*Souad Benaddi occupies visual and physical space by spreading the sheets around. Flo*Souad Benaddi belongs to a generation of young artists who graduated from Villa Arson, for whom the Vigna bookstore was a landmark and a refuge, both for their studies and for their development as queer people. For this exhibition, he was invited to investigate the archives of the Vigna Gallery, which preceded the bookstore; he has brought together these historical documents with texts by his artist friends who are fellow alumni of Villa Arson— Sarah Netter and Théophylle Dcx—or who are researching minority archives in other regions—like Nour OutoJane and Loup-Kass of the Hishertheirstories collective in Brussels, who are experimenting with different formats for trans*, intersex, and non-binary memory archives in Belgium.

Founded by Flo*Souad Benaddi, FSB Press is a publishing venture that takes an experimental editorial approach. Printing one's own words or the words of others helps us to remember. FSB Press examines the many ways that words can be printed, embodied, and shared as part of a project to disseminate texts by Trans*Pédé*esGouin*es in a spirit of ardour, desire, and total commitment. Recently, the author Tami Elkilani joined FSB Press to oversee a collection of sincere poetry.

FSB Press has been featured at art spaces such as Agent Troublant (Marseille), Maison Poème (Brussels), La Flèche d'Or (Paris), Villa Arson (Nice), BBQ (Cantal), Salon de Montrouge, La Tôlerie (Clermont-Ferrand), and Constant (Brussels).

10. Fabienne Audéoud

L'indicible (version augmentée), 2023

345 books covered with printed paper, 7 linear meters

Production: Maison populaire, Montreuil. Credits: Courtesy of the artist.

What to do with all these books written by men? There are those we have read, often under duress, those we enjoyed (did we really like them, or did we simply believe the genius rhetoric that surrounds them?), and those that weigh us down. Fabienne Audéoud covered those in her possession with colored dust jackets that bear funny, sad, or sardonic titles, which could be treatises on absurd disciplines, punk autofictions, or self-help books whose advice we may not want to follow. Without an author's name, freed from the pressure of legitimate knowledge and the masterpiece, they comprise a collection not of "What do I know" but of "Who am I" or "What do I say." Taking the form of a long, meandering poem, they address questions as political as they are intimate, relating to career and success, age, desire, and social norms, which sometimes divide, respond to, or contradict each other.

After spending a dozen years in London and two years at the Jan van Eyck Academie in Maastricht, Fabienne Audéoud now lives and works in Paris.

Upon completing a Master of Arts at Goldsmiths, she shifted from an essentially musical practice to a focus on the visual arts. Her work was influenced by the London scene of the 1990s. Her creative projects include a series of paintings, videos, a perfume collection, a shop selling knitwear, and musical performances. Through this diverse oeuvre, the artist explores notions of power relations, particularly through language, gender, and the political significance of representation. Fabienne Audéoud's work is regularly presented in independent art spaces as well as at international cultural institutions.

Rather than illustrating critical positions or demonstrating a position of knowledge, she prefers to find or create a space for interventions, a space where an action is possible, using what Robert Garnett describes as "the logic of the joke, a disruptive affect rather than an ironic commentary."

11. Gustave Girardot

Untitled, no date (1980s–1990s)

Collages on paper

Collection MHD&FV, Nice

Gustave Girardot (1925–2017) was a friend of Françoise Vigna and Marie-Hélène Dampérat. They met at an LGBTQ+ film festival in Nice, where he was spending his retirement. He showed them his numerous collages of bodybuilders, meticulously put together from his beloved bodybuilding magazines. After his death, they honored him with an exhibition that brought together his documents and a series of his collages.

"Gustave told us about how he and Juan, his partner for more than fifty years, were among the first to enter into a civil partnership in their arrondissement. He was so proud. In his youth, while working at Gallimard, he brought some books to Alice B. Toklas and met Aragon. Later, while translating bodybuilding magazines, he met Tom of Finland. He dined with Roland Barthes, 'who was in love with a boy we knew.' He recalled attending Piaf's final concert with Jean Genet. We kept asking him if he knew such and such gay personalities, and very often, an anecdote, a memory, yes, he had met them ... It was magical to us. A man of conviction and culture, Gustave was attentive to our LGBT history. He read *Le Monde* every day, and he loved books, cinema, and boys, and he cherished the memory of Juan." Françoise Vigna

At Triangle-Astérides During the Exhibition

Public programs

- Saturday August 31, Tour Panorama, 4th floor: discussion with Lydia Amarouche, publisher, curator and founder of Shed Publishing based in Marseille; following her residency at Villa Albertine between Atlanta, Los Angeles and New York from March to May 2024 (time specified on our website)
- More events to follow on Triangle-Astérides' website

Public engagement

- Public tours for individuals or groups, in French or English, on request at contact@triangle-asterides.org
- Saturday, August 31, 5 pm, Tour Panorama, 4th floor: guided tour (in French) by Mathilde Belouali, exhibition curator, free admission
- Saturday, October 12, 5 pm, Tour Panorama, 4th floor: guided tour (in French) by Mathilde Belouali, exhibition curator, free admission
- Every Saturday, Friche la Belle de Mai's mediation team leads flash tours (30 minutes) for visitors aged 6 and up. The tours are held at 3pm, 4pm and 5pm. Meet on the 4th floor. Free with exhibition ticket
- Specialised visits are available Monday to Friday from 9 am to 5 pm by appointment (contact.mediation@lafriche.org). These include family tours with workshops and group visits (high-school students, social and medical-social organisations, non-profit associations, works councils, etc.)
- Tours in French sign language (LSF) will be given by Lou Karczynski, 11.30 am, free with exhibition ticket, date to be announced on our website

Artists in Residence

- Session 1, from 01/29 to 04/08
 - Gabi Dao (CA/NL)
 - Lucia C. Pino (ES)
- Session 2, from 04/29 to 07/08
 - Brandon Gercara (FR, La Réunion)
 - Tom K. Kemp (GB/NL)
- Session 3, from 09/16 to 11/25
 - Nesrine Salem (FR)
 - Gayle Uyagaqi Kabloona (CA)

Associate artists

- From 01/15 to 12/15
 - Neïla Czermak Icthi (FR)
 - Claude Eigan (FR/DE)
 - Maddie Tait-Jamieson (FR/NZ)

Partnerships

- From 01/08 to 02/29
 - Sacha Rey (FR) at Hangar, Barcelone (ES)

- From 05/14 to 07/07
 - Prune Phi (FR) at Glasgow Sculpture Studios, Glasgow (GB-SCT)

For any additional information, please contact us at contact@triangle-asterides.org

Online

Triangle-Astérides' online editorial program allows to see, read and hear the ideas, conversations, artistic experiments and projects generated among the Triangle-Astérides' resident, associate and invited artists and guests. In December 2024, to mark its 30th anniversary, the art center will publish a text by the curator Virginie Bobin, retracing his history created by artists



Triangle-Astérides
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About Triangle-Astérides

Triangle-Astérides is a center for contemporary art of national interest based in Marseille (FR) at La Friche la Belle de Mai, a cultural cooperative located in a former tobacco factory, since 1994. Triangle-Astérides articulates a rigorous program of exhibitions with research residencies for artists from international and French scenes outside Marseille and associate artists from the local scene, to which are added events, editorial projects and a thorough outreach program for all audiences.

Triangle-Astérides is part of international networks (notably the Triangle Network, which initiated the founding of Triangle-Astérides which remains a member while operating independently), as well as national and local networks (with the merger, in 2018, of Triangle France and Astérides). Connecting these different scales is at the heart of all its activities.

Team

Marie de Gaulejac, head of exhibitions, resident and associate artists programs until June 24, 2024
Florence Gosset, administrative and financial director
Victorine Grataloup, director
Léa Kowalski, intern
Léo Ferreiro, intern
Camille Ramanana Rahary, head of exhibitions, resident and associate artists programs from August 26, 2024

Mindful of each individual's needs, Triangle-Astérides ensures, to the best of its ability, the accessibility of all its programs for the audience as well as for the invited artists (the building is accessible to people with disabilities, tours are offered in French Sign Language and upon request through audio description).

Triangle-Astérides is a non-profit association supported by the City of Marseille, the Ministry of Culture - Drac Provence-Alpes-Côte-d'Azur, the Provence-Alpes-Côte-d'Azur Region and the Bouches du Rhône Department.

1994 → 2024

Triangle-Astérides is 30 years old!

And our regular collaborators from the Friche la Belle de Mai team (Jean-Cristophe Blanc, Aude Bourhis, Simon Bryckaert, Crao, Alban Corbier-Labasse, Pauline Coutant, Lucie Duriez, Céline Emas-Jarousseau, Elsa Gasnault, John Girard, Matthieu Girard, Rachid Hogas, Charlotte Kinon, Thomas Meysson, Agathe Mirafiore, Susana Monteiro, Marjorie Nastro, Giulia Novelli, Mathias Richard, Reinier Sagel, Varduhi Sahagian, Souvenir Sitty Bahiya, David Soriano, Vincent Sojic, Mia Suau, Capucine Tible, Losseni Toure, Annabelle Verhaeghe, Pauline Wable...)