

NO

Drama

Or

Suspense

**Durational
Conditions**

**Mégane Brauer
Paul Chochois
Juliette Déjoué
Côme Di Meglio
Abdessamad
El Montassir
Estel Fonseca
Basile Ghosn
Samir
Laghouati-Rashwan
Sophie T. Lvoff
Manoela Medeiros
Eva Medin
Nicolas Nicolini
Aurélien Potier
Hanna Rochereau
Flore Saunois**

**23 June —
24 September 2023**

Curated by

Marie de Gaulejac, Florence Gosset, Victorine Grataloup
and Camille Ramanana Rahary, assisted by Laurie Oxenford

Coproduction
Graphic design

Friche la Belle de Mai
Montasser Drissi

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Fifteen artists with various practices and aesthetics are brought together in the exhibition *No Drama or Suspense — Durational Conditions*: what they share is a workspace, Marseilles' City Studios. Triangle-Astérides accompanies them, following their research and questions — from the most theoretical to the most mundane and material. It's an «activity anchored in the folds of the present, constantly renewed», inviting us not to consider artistic production and works as innovation or rupture but rather to pay attention to the «gigantic work of continuity».

*Le soin des choses**, written by sociologists Jérôme Denis and David Pontille, under whose aegis the exhibition is placed, proposes this attention shift. They argue that maintenance, defined as «the art of making things last», functions «as a decentering (or refocusing) conductor of our gaze. Placing material fragility in the foreground, it makes us receptive to the modulations and degradations at work in the material fabric of human societies».

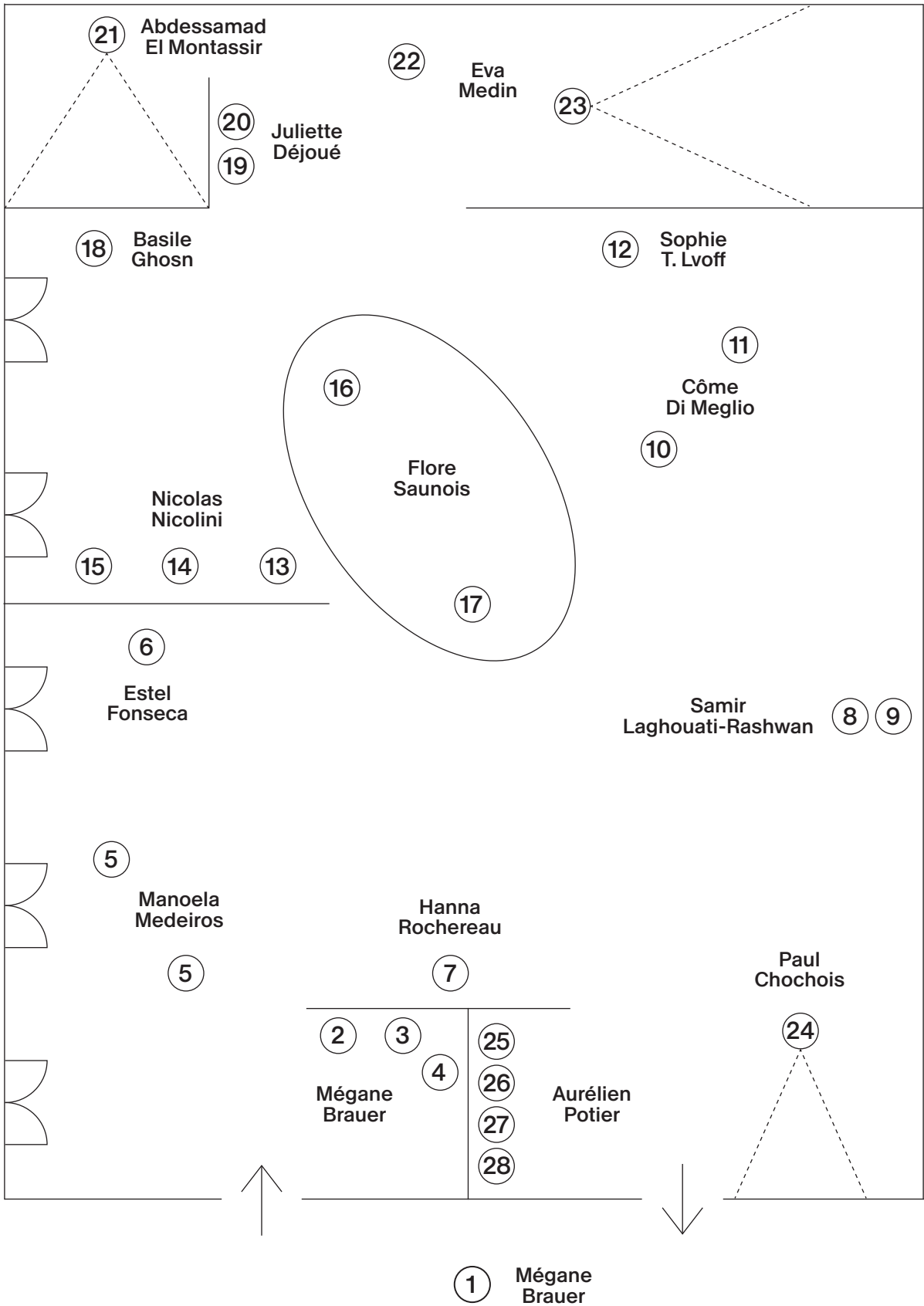
Following their proposition, *No Drama or Suspense — Durational Conditions* places the works in conversation with a whole body of work «usually left aside, remaining in the shadows of exhibitions, assigned to spaces and times when the audience is absent from»: the work of the persons whose actions and skills «ensure the material conditions of art.»

The various maintenance operators will share their voices and experiences, usually unavailable to the audience to be heard, through guided tours throughout the course of the exhibition.

Marie de Gaulejac, Florence Gosset,
Victorine Grataloup and Camille Ramanana Rahary

The City of Marseilles is developing a policy of support for young artists. It provides 15 low-rent studios for 23 months to artists living and working in Marseille, selected by an independent jury of professionals. The exhibition concludes this 23-month period.

* All the quotations are from *Le soin des choses. Politiques de la maintenance*, éditions La Découverte, 2022. In order of appearance in the text: pages 29, 37, 11, 25, 32, 33.



Mégane Brauer

1. *Veillez patienter* [Please wait]
Soundtrack in loop, 12'17", 2023
2. *Leurs grands morts* [Their great dead]
WhatsApp conversation, golden chains, beads, text on A4 sheet, variable dimensions, 2023
3. *Les mosaïques* [The mosaics]
Diamond paint, 40 × 30 cm, 2023
(Series in progress)
4. *Les mosaïques* [The mosaics]
Diamond paint, 40 × 30 cm, 2023
(Series in progress)

Bet it a WhatsApp conversation, packaging or a phone conversation, violence is everywhere. The daily violence inflicted on bodies some wish to render invisible and inaudible. Daily violence which, even in supermarkets, relegates these same bodies to the lowest shelf, to items in packaging no one even bothers to design anymore. The violence of music on hold, silencing the listener and repeating itself until the ear is saturated. In her works, Mégane Brauer reverses the stigma of precariousness and makes a necessary and hopeful growl of anger, to emancipate ourselves from the mechanisms of oppression. CRR

Mégane Brauer's work brings light to the anecdotes, objects, life experiences, habits, strengths, shocks, the glitter as well as the reversed submissions, almost invisible, for instance when the power is cut mid-cycle on the washing machine. Mégane Brauer graduated from the Institut des Beaux-Arts de Besançon in 2018 and she's the co-founder of the student residence Freedfromdesire, along with Léa Laforest and Anne Claire Julien (Juras, 2020). In 2020-2021 she was artist-in-residence at Triangle-Astérides. (Source: *Shout, Sister, Shout*, La Rose, Marseille, 2021).

Manoela Medeiros

5. *Écorces (écorces d'arbre)* [Bark (tree bark)]
Aluminum, plaster, wall fragments,
260 × 56 × 22 cm, 2020

Thin layers of plaster resembling tree bark, held in aluminum grids reveal fragments of walls and tiles whose colors reflect the passage of time. Between transparency and assemblage, these wall ruins, collected by Manoela Medeiros during her wanderings on the coastline, contain the memory of abandoned places. Suspended in time and space, the strata of stories reveal the complex, cyclical links between construction and deconstruction, and how nature can sometimes reclaim its rights. CRR

In her practice, Medeiros articulates an approach to painting that transcends the specificities of the medium, making use of sculpture, performance, and installation work. Pursuing a hybrid framework for the pictorial, Medeiros questions artistic media by going beyond their conventional formats, producing paintings and in situ installations that explore the relationships between space, time, and the corporeality of art and of the viewer. Through a seemingly archeological process, Medeiros engages with the notion of ruins as a spatial indication for passing time, undertaking a process that reveals what often escapes the eye. The artist scrapes surfaces - such as the exhibition space's walls-, unveiling the layers of colors and materials employed, covered, and thus, forgotten over time. The artist operates within a liminal space between construction and destruction, foregrounding how they may complement, rather than detract each other.

Estel Fonseca

6. *LEMNISCATE EN GESTATION*
Wall composition in process with volumes from different series, variable dimensions, 2008-2023
Detail: Portraits on wood (2008), INFORMES (2014), CHAIR (2014), DANS L'ÉPAISSEUR OPAQUE DES TISSUS (2017), HAY FEVER (2018), PÉNÉTRER SON FÉMININ (2018), VISAGES ADAPTÉS (2019), TERRAINS ÉPIGÉNÉTIQUES (2019), CONJONCTIVITE OU CERVEAU EN FUITE (2020), AXES ÉPIGÉNÉTIQUES (2022), Nouveau postulat: HEALTH IS NOT THE ABSENCE OF SYMPTOMS (2022), and CREATIVE SEXUALITY (2023), fluorescent pink string used for masonry alignment found on a building site in 2014, portrait of my mother Maria de Belém Lopes Dos Santos Fonseca, wood, terracotta, papier-mâché, newspapers and magazines mixed with water and flour, plaster, metal, wax, paints, inks, latex, clothespins, feathers, found coat hangers, pens, homeopathic containers, crushed glasses, fabric panties, gravitational objects, a post-it note with a quotation from Gabriel García Márquez, a hanging memo post-it note and a post-it note with a vulva and two fetuses drawn by Baïlo Diallo.

LEMNISCATE EN GESTATION retraces fifteen years of creation and is influenced by a particular current experience in life: pregnancy. For Estel Fonseca, the infinity symbol held onto the wall by all the volumes evoke the strong connection between the ongoing creation of the fetus and the plastic materials she uses in her studio to create. For the artist, materials such as papier-mâché are a method of «composting», generating a multitude of substantial forms permeated by memories and affects. «Intimate dysfunctions» are faced up in a work nourished by long moments of «triturations» and countless emotions. MdG

Estel Fonseca graduated from the Faculdade de Belas Artes da Universidade de Porto in 2008 and from the École des Beaux-Arts de Nantes in 2011. She lives and works in Marseille. Her projects combine elements at the crossroads of sculpture, audio-visual, text and performance to generate new forms of public representation. Her mother's illness, diagnosed in 2018, directly influences her work. Estel Fonseca presented her works and performances at the Biennale de Rennes, Triangle-Astérides (Marseille), SETU (Elliant), OKAY CONFIANCE (Marseille), Galerie du Tableau (Marseille), galerie HLM (Marseille), Art-o-Rama (Marseille), art center Passerelle (Brest), and Friche la Belle de Mai (Marseille). She will collaborate again in 2024 with galerie SISSI club for her solo show EN GESTATION.

Hanna Rochereau

7. *It glows in the dark*
Painted diptych, 240 × 100 cm (× 2), 2023

Hanna Rochereau's paintings deal with display and showcase, often in the field of fashion, but in this context with museums: we are looking at the scenography designed by architect Lina Bo Bardi for the MASP in Sao Paulo, Brazil. Two yellow quadrilaterals represent the canvases and sublimate the concrete and glass easels; Hanna Rochereau places star shapes echoing the seductive formal vocabulary of inexpensive commercial labeling. VG

Hanna Rochereau (1995, Paris) attended the Arts Visuels Master program at ECAL in Lausanne. Her work revolves around the history of the reappropriation of desire. Embracing the frustrations constantly renewed by Capitalism to eventually corrupt it. Through her paintings of ghostly, timeless displays and sculptures, she questions our daily aspirations, our need for ordinary idolatry and its material consumption. Since 2022 she has been co-directing the artist-run space Hasch. Among other exhibitions, she was invited at La Traverse (Marseille 2023), Lokal-int (Bienne 2022), Alienze (Lausanne 2018), 13 vitrine (Lausanne 2021), Sentiment (Paris - Zurich 2022), SET (London, 2021), Galerie Grèvecoeur (Paris, 2019).

Samir Laghouati-Rashwan

8. *La loi du plus* [the law of the strongest]
Video, 18'00", 2020
9. *Fleurs de répression* [repression flowers]
Tear gas grenades, flowers, variable dimensions, 2023

This new installation combines two pre-existing works: in a video shot live on the Periscope application, Samir Laghouati-Rashwan asks several people what their definition of «the law of the strongest» is. It resonates with the exercise bench and the tear-gas grenades, collected from Marseilles' streets during the recent social movements: the chemical components crystallize into flowers. They evoke the paroxysmal struggles with state violence. VG

Born in 1992 and currently based in Marseille, Samir Laghouati-Rashwan is a Franco-Egyptian artist who graduated from the École supérieure d'art et de design Marseille-Méditerranée. In his practice, Samir Laghouati-Rashwan takes hold of small objects, seemingly trivial, mundane, contemporary and apolitical. A bottle of tonic or trackpans rolled up at the ankle. Shopping carts and trailer windows. The apparatus he develops around these objects challenges their presumed banality; they reveal the colonial and complex geopolitical histories they carry. His work was shown at Galerie de la SCEP (Marseille), Triangle-Astérides and Art-o-rama la Friche de la Belle de Mai (Marseille), Magasins Généraux (Pantin), Fondation Kadist (Paris), P21 (London) and Festival Parallèle (Marseille).

Côme Di Meglio

10. *Les Pierres Sauvages II* [wild stones II]
Ganoderma Lucidum mycelium, wood-based waste (sawdust, straw, cardboard...), wood, 280 × 200 × 50 cm, 2022
11. *Mycostèle II*
Ganoderma Lucidum mycelium, wood waste (sawdust, straw, cardboard...), wood, 260 × 160 × 10 cm, 2023
(produced with the support of Centre Wallonie Bruxelles)

Forms of sacred architecture - the dome, the cupola, the arch, the vault - are recurrent in the installations of Côme Di Meglio. He create spaces that enable the audience to experience an «augmented presence». It requires porosity to create a language for individual or collective spiritual experiences. For the past four years, the artist has been working with mycelium, the stringy vegetative apparatus of fungi, which he tames and it transforms him in return: these collaborations take place within the parameters of monitored chances. VG

Côme Di Meglio (1988) is an artist who graduated from L'EnSAD École nationale supérieure des Arts Décoratifs in Paris in 2014. He lives and works in Marseille and is currently in a two-year residency program at Ateliers de la Ville de Marseille. His work was shown in major exhibitions in France and abroad, such as Art Paris Art Fair, at Milan Design Week 2022 (Alcova show), and at the Fiminc Foundation in partnership with the Centre Wallonie-Bruxelles. In 2021, he won the Planète Solidaire prize by Art of Change 21 and Ruinart, rewarding the ecological dimension of his artistic approach. In 2022, Galerie Anne Clerque (Arles) hosted his first solo exhibition, *Les Pierres Sauvages*.

Sophie T. Lvoff

12. *Prime Time*
Cork panels treated with inkjet prints,
300 × 200 cm, 2023
The Prime Times (volume II)
Newsprint, 8 pages, 31.5 × 44 cm, 2023

Over several months, Sophie T. Lvoff organized and constructed assemblages in her artist's studio she photographed at fixed times then she installed them behind a cork panelling to re-enact the classic frame of a Marie-louise. Whether using film camera or her cell phone, the time of the shoot became a daily rendezvous with light. *Prime Time* evokes duration, it speaks of the immanent and expected micro-event; it is also reflection on the extended temporalities of the photographic medium. and, the daily and sometimes repetitive studio work, always attending to its slightest variations. CRR

Sophie T. Lvoff, born in 1986 in New York and currently based in Marseille, is a Franco-American artist with degrees from New York University (BFA 2008) and Tulane University (MFA 2013). She teaches photography and publishing at the École des Beaux-arts de Nîmes. Her practice is based on photography and writing, where images and texts are often produced in parallel. Her solo exhibitions in France include a 2023 show at Pauline Perplexe in Paris and a 2018 exhibition at the Réfectoire des Nonnes in Lyon. She writes for herself and other artists, in the feminist collective How To Become and for numerous art criticism publications. She recently published *The Prime Times Volume I & II* edited by crymimicry. Sophie T. Lvoff is also developing a curatorial practice, where she focuses on under-represented artists.

Nicolas Nicolini

13. *Sans titre*
Wood, ceramic, plaster, glue, dimensions, 2023
14. *Estrachano 4 (saying when walnuts don't come out their shells easily)*
Enamel, stoneware, 28 × 17 × 4 cm, 2023
15. *Esfloura (make the flowers of a fruit tree fall)*
Acrylic, pigment and oil on canvas, 193 × 130 cm, 2023

Nicolas Nicolini's paintings involve blending small, often organic materials from collecting and gleaning in the vicinity of his studio. The symmetrical constitution of plants is the starting point of his research and formal inspirations: stems, leaves or veins, organized in bundles; the birth and reproduction of plants are omnipresent. A quasi-metaphysical anchoring is necessary to create his painting, as the color becomes elusive in the interlocking 3D forms, the pigment grain infuses the background of the canvas.

The ceramics made with her partner Elsa Benzrihem provide volume to his forms and experiment a different time of creation. In the end, the composite painting is a ghost of its former self: it should have included the ceramics but only its cast remains. It exposes all the painter's tricks and techniques in contrast with his first expectations.. MdG

Nicolas Nicolini graduated from the École supérieure d'art et de design Marseille-Méditerranée in 2011. His artistic practice focuses on painting and its connections with assemblage, collage and "bidouillage" as its main axis. His work has been exhibited at CAC Meymac, CACN (Nîmes), Clovis XV (Brussels), Galerie Jean Collet (Vitry), Galerie Porte Avion (Marseille), Musée Cantini (Marseille), Villa Belleville (Paris), Galerie Marguerite Milin (Paris), ChezKit (Paris), and at La peau de l'ours (Brussels). Nicolas Nicolini is represented by La peau de l'ours gallery (Brussels).

Flore Saunois

16. *J'aurais voulu parler d'érosion* [I would have liked to talk about erosion]
A3 prints, 2022
17. *Untitled*
Soap, scagliola (plaster, pigments), variable dimensions, 2023

J'aurais voulu parler d'érosion is an ongoing performance in the form of a footnote, a “sculptural cartel” placed on the floor. Here lies the impossible, the blurred zones, the unfulfilled desire... With the presence of the audience, the action is disseminated. Flore Saunois moves her work and her long-term plastic research through temporal strata.

The installation of the soap boxes is a year-long project based on the idea of a necessary void and a material surrounding it: soap, an ephemeral, unstable material providing the piece with a soft, fragile appearance on the brink of disappearing. Soap perspires and reacts to temperature and humidity. Throughout the exhibition, Flore Saunois and maintenance staff will come and dry the work, wipe it and take care of it. MdG

In immaterial as well as sculptural works, Flore Saunois reflects on language and focuses on the tipping point between the appearance and disappearance of things. Flore Saunois graduated from the Universität der Künste Berlin (UdK) in 2011, the Conservatorio di Teatro di Roma in 2014 and the École supérieure d'art et de design Marseille-Méditerranée in 2018. Her work has been exhibited in venues and events including: MAC (Musée d'Art Contemporain de Marseille); Collection Lambert, Avignon; MAMC+, Saint-Etienne; La BF15, Lyon; Centre Pompidou, Paris; MANIFESTA 13; Art-O-Rama (Prix Région Sud winner).

Basile Ghosn

18. *Sick building syndrome / day exterior night interior*
Plexiglas, photocopies, wood frame, aluminum frame, 200 × 300 × 5 cm, 2023 (in-situ work produced with the help of Iréné Bresseur and Reana Siegmann)

Sick building syndrome is both a screen and a mirror where architecture and bodies collide. Installed close to a large window, it the display invites the viewer to discern reality and escape it («day exterior night interior»). In most of Basile Ghosn's visual and musical projects, DIY approach encourages a reflection on how we inhabit architectures / architectures. Ghosn shifts from 2D to 3D, from collage to scale model – a variety of techniques generating new screens, new mental interfaces, where he can source his work methods. MdG

Basile Ghosn works through montage, using tools and techniques rooted in underground culture (...). In a spirit of do-it-yourself, the artist (...) creates enigmatic architectures, ruins preserved behind colored and smoked Plexiglas. The images come from design magazines from the 1960s to 1980s, photocopied as if architecture had been x-rayed, and assembled as collages of structures appearing both as fragments and pillars of imagined cities. These fragmented architectural bodies, preserved behind more or less transparent, tinted Plexiglas, reveal Basile Ghosn's sensitivity to the built environment; a certain attention to its fragility, too. They are abandoned structures or spaces, disproportionate members of iconic design pieces, suddenly isolated, superimposed, in taped off sections. There they are trapped like ghostly beings, remains of a virile modernity now weakened and reconsidered.. (Katia Porro).

Basile Ghosn (Fr, 1991) lived and grew up in Beirut, and his work has been shown at the Friche belle de Mai (Marseille), the Beirut Art Center (Beirut), Material Mexico (Mexico), La Panacée (Montpellier) and the Cité Radieuse (Marseille).

Juliette Déjoué

19. *Very fine, very pleasant*
Blue-backed print on 120g paper, 260 × 173 cm in two joined strips, 2022
20. *Danyl, Rachid*
Two prints on Guyene 250g matte photo paper, A4 format, 2022

A character set in a space, seemingly distressing of joyful, with fabricated objects, incongruous accessories, all rearranged with photoshopped paint: it describes the framework of Juliette Déjoué's image constitution. The collection of portraits precedes an endless research of magical or grotesque yet very subjective fiction.

The two small portraits are part of the «Baumettes» series and were taken at the prison of the same name in the context of the «Rouvrir le monde» program in 2022 with Triangle-Astérides. Juliette Déjoué gave the nine inmates a brief during the workshop she conducted, called “simulation – concealment” double movement: each inmate build their own mask and choose their own background. MdG

Juliette Déjoué graduated from the École supérieure d'art et de design Marseille-Méditerranée in 2011. In her dual practice of painting and tableau vivant, she processes images drawn from a reinvented popular tradition where motif, décor, objects and characters cohabit in colorful fiction. Juliette Déjoué is a founding member of the Yassemeqk collective. Her work has been shown in France and internationally: Galerie Lavigne, Paris; Galerie Affenfaust, Hamburg; Pearl and Bones Gallery, London; IFM Casablanca, etc. The Yassemeqk collective participated in the White Mountain College residency in August 2020 and was recently exhibited in Marseille at Sissi Club, Nave Va and Friche la Belle de Mai in the group show *Murmurations 2*.

Abdessamad El Montassir

21. *Galb'Echaouf*
Full HD video.
Stereo sound, 18'43", 2021

The people interviewed in *Galb'Echaouf* can no longer speak, they no longer have words. Where then can we find a possible story of what the Sahara endured? How can we make «distant silences» speak? Abdessamad El Montassir's film invites us to consider landscapes and the endemic plant called daghmous, which «has turned its leaves into thorns so it would never move from its land», as witnesses of this history and its metaphor. VG

Abdessamad El Montassir works mainly with installation photography, sound and video. His art and research projects are rooted in the Sahara region of southern Morocco where he comes from. Through collaborations with researchers, poets and citizens, his projects create negotiation spaces for micro-histories rendered invisible by official history, where their place in contemporary societies are explored. Abdessamad El Montassir is a graduate of the Institut national des beaux-arts de Tétouan and the École normale supérieure de Meknès. He has taken part in several solo and group exhibitions at Bétonsalon (Paris), Maison Salvan (Labège), Rencontres de Bamako, Institut du Monde Arabe (Tourcoing), Cube - independent art room (Rabat), Musée National de l'histoire de l'immigration (Paris), Biennale de Dakar and ifa Gallery (Berlin).

Eva Medin

22. *Les jardins dilués* [Diluted gardens]
Sculpture, resin, plaster, cinefoil, metal, latex,
pigments, plants, variable dimensions, 2020
23. *Le monde après la pluie* [The world after the rain]
HD video, 11'18", 2020

As he moves, a dancer loses parts of his sculptural costume: the smooth, metallic geometric shapes reveal an organic, grainy skin. Inspired by science fiction, *Le monde après la pluie* is a choreographic fable that plays on the idea of transformation, mutation and composition by accident. The film's soundtrack echoes the material textures of the costume and sculpture. VG

Eva Medin is a French artist born in Rio de Janeiro in 1988. Her work is a transdisciplinary, merging painting, cinema and theatricality. Staging parallel realities inspired by the imagery of science fiction, she develops an ecofeminist reflection on the subject of «speculative fictions» and their emancipatory power: the apparatus of suspending the natural course of things to stage other alternatives, with the prospect of a viable and enviable future. She seeks to shape new possibilities, composing sensory landscapes, prototypes of worlds between past and future, earth and the cosmos. Eva Medin was winner of the Prix des Amis du Palais de Tokyo 2020, as well as the Talent Contemporain (Fondation François Schneider) and Art [] Collector in 2022. Her work was recently exhibited at the Palais de Tokyo in 2022 (Paris), at the Manifesta Biennial in 2020 (Marseille), at the Biennale des arts numériques Chroniques 2020 (Marseille), at the 64eme salon de Montrouge, and at the 2019 edition of Nuit Blanche (Paris).

Paul Chochois

24. *Tutto passa*
Projection of a B&W print on rhodoid enhanced with green and pink pigments, variable dimensions, 2023

Paul Chochois «wilts banknotes» to generate images: his characteristic green and pink pigments are obtained by stripping 5 and 10 euro banknotes, a technique he first developed in silkscreen printing. With *Tutto passa*, the scale changes for the first time in his work: projection allows the flower wreath of sympathy (photographed by the artist at Saint Pierre cemetery in Marseille) to stretch over a large surface, the mild blur emphasizes the flickering process of memory and nostalgia. VG

Born in 1993, graduated from the Beaux-Arts de Perpignan and the École supérieure d'Art d'Aix-en-Provence, Paul Chochois works and lives in Marseille. «In Paul Chochois' work, the gap is visible in concrete ways through the transfer techniques he often uses., «Transfer» literally characterizes the processes of the artist. From one surface to another, one medium to another, one place to another. But the term can also describe another kind of movements, movements in time, condition or status. The multiplicity of meanings reveals less tangible dimensions, metaphorical or symbolic, psychological or sentimental, none of which being insignificant in the circumstances». (Source: Edouard Monnet for Mind the Gap, VidéoChroniques, Marseille, 2022).

Aurélien Potier

25. *Intrication, engagement*
Etched zinc (right-hand plate), 20 × 15 cm, 2022
26. *Seconds escape, your muscles process (...)*
Etched zinc (middle plate), 24 × 18 cm, 2022
27. *Edge*
In-situ installation: mortar (lime, earth, sand),
variable dimensions, 2023
28. *Eraser, victory*
Etched zinc (l left-hand plate), 20 × 15 cm, 2023

Aurélien Potier's mortar-based forms play with the confines of space, their capacity to contain: here for instance, the circle goes over the top edge of the picture rail. Earth, lime and sand – few materials, an economy that pleases the artist – consolidates it while cracking and disintegrating, along its porous surface. Dissemination raises the risk of contamination as the three etching plates are drawn together, about to merge. VG

Concerned with the meetings of contradictory forces, Aurélien Potier's work focuses on the interweaving of paradoxes, where fragility can produce a language filled with affects, a vitality to generate sounds, words, written, performed, drawn or sculpted forms. Claiming the power of vulnerability and the importance of intimacy, Potier can express with strength the generative potential of unstable moments. Aurélien Potier lives and works in Marseille. He was in residency at Triangle-Astérides (Marseille), Center for Contemporary Arts & GSS (Glasgow), and the Synagogue de Delme. His work has been exhibited at Triangle-Astérides (Marseille), Sissi Club (Marseille), CAPC (Bordeaux), CCA (Glasgow), galerie Gianni Manhattan (Vienna), galerie Air de Paris (Romainville), Belsunce Projects (Marseille), Montez Press Radio (New York), Centre International de Poésie (Marseille), Haus Wien (Vienna).

About Triangle-Astérides

Triangle-Astérides is a center for contemporary art of national interest based in Marseilles 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 Marseilles, Associate Artists and Professionals from the local scene (complementarily with the Marseilles City Studios), to which are added events, editorial projects and a thorough outreach to 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.

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 persons with a disability; and upon request tours can be offered in French Sign Language and through audio description).

Triangle-Astérides' communication elements are available in French and English (sometimes translated by professional translators, often translated into imperfect English by the team itself). Occasionally and upon request, our programs can also be translated into other languages.

Triangle-Astérides is a non-profit association supported by the Ministry of Culture - Drac Provence-Alpes-Côte-d'Azur, the City of Marseille, the South Region and the Bouches du Rhône Department. Its team is composed of four people; its board of five people including an artist.

At Triangle-Astérides during the exhibition

Events	Residents, artists and associate professionals	Online, on BRUISE magazine
— Thursday July 6, 6-9pm Open day of the resident and associate artists' studios	11.09 - 15.12 Aabijijwan New Media Lab (CA) In partnership with the Canada Embassy and the Canadian Cultural Center	BRUISE is an online publication allowing the audience to see, read and listen to the ideas, conversations, experiments, and projects generated among the residents, artists and associate professionals and guests of Triangle-Astérides, as well as the art center's team. The editorial program of 2023 consists of trimestral thematic cycles with monthly publications.
— Friday September 1, 4-6pm «Music in Motion: transmission and immigration», screening and conversation conceived by artist Louise Gholam, former resident of Triangle-Astérides, about forms of musical migration and contemporary legacies of the scopitone, with Michèle Collety, Randa Mirza and Naïma Yah, in the context of La Rentrée de l'art contemporain organized by PAC – Provence Art Contemporain network during Art-o-rama.	11.09 - 15.12 Kobby Adi (UK)	
	11.09 - 15.12 Ellinor Aurora Aasgaard & Zayne Armstrong (NO/US/UK)	
	06.09.22 - 07.07 Ife Day (HT/FR)	Cycle 2 «Anti-psychophobia et anti-validism: struggles and forms of solidarity» June: Lucie Camous (curator, artist, researcher) et No Anger (researcher, artist, artist) will talk about the creation of Ostensible, their research/creation duo project July: contribution by Maurane-Amel Arbouz (artist and former resident)
Médiation	17.04 - 21.07 Louise Gholam (FR/LB)	Cycle 3 «To organize, in default of» September: contribution by Fanny Lallart (artist and former resident)
— Thursday, June 29, 6:30pm exhibition tour led by Jérôme Denis and David Pontille, sociologists and co-authors of <i>Le soin des choses</i> , book that inspired the exhibition	06.09.22 - 30.06 Elias Kurdy (SY/FR)	
— Thursday August 31, 7pm Performed visit by Annabelle Verhaeghe	17.04 - 21.07 Svitlanka Konoplyova (UA) En collaboration avec Beyond the Post-Soviet	
— Wednesday September 13, 7pm Performed visit by David Soriano	01.07 - 15.12 Zoé Ledoux (FR) in collaboration with Parallèle	
— Samedi 16 septembre, 16h Visit in French sign language (LSF) by Lou Karczynski	17.04 - 21.07 Mouhawalat (MA)	
— Every Saturday Flash tours (30 minutes) for everyone from 6 years old at 3pm, 4pm and 5pm by Marine Tesseyre and Capucine Tible, mediators of La Friche la Belle de Mai	17.07 - 15.12 Matteo Penza (IT/FR) In collaboration with les Beaux-Arts de Marseille – INSEAMM	
— Monday to Friday from 9am to 5pm, by appointment (write to : mediation@lafriche.org) Family visits with workshop; tiny exhibition visits for children from 18 months to 3 years old; hosting of groups (high school students, social and medical social structures, associations, work councils...) by Marine Tesseyre and Capucine Tible, mediators of La Friche la Belle de Mai	16.01 - 15.12 Shed Publishing (FR)	
— Visits and workshops with Anne Marchis Mouren for BIM Bureau Indépendant de Médiation culturelle	By appointment: Write to contact@trianglefrance.org	

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Astérides**

Triangle-Astérides
Centre d'art contemporain d'intérêt national
Friche la Belle de Mai
41 rue Jobin, 13003 Marseille

www.trianglefrance.org
contact@trianglefrance.org
+33 (0)4 95 04 96 11
@triangle_astérides #triangleasterides