

**This collaborative project is called *La Complicité*, a feminine word that evokes participation in an action or helping someone else. The many people involved are all accomplices here: productions and their settings among works by the *Frac Bretagne* which are exhibited from Quimper (*EESAB*) to Douarnenez (*Mollo*), and even the convivial sale of plates (*Ferme des Plomarc'h*) produced collectively in aid of local food aid associations. It's all about people, generations, meeting and sharing, works and places.**

**With**

**Jean-Yves Brélivet**

Born in 1946 in Brest (France). Lives and works in Paris (France) and Hanvec (France).

In the mid-1960s, Jean-Yves Brélivet adopted sculpture as his preferred mode of expression. First of all, in the great tradition of fabulist writers, he drew on the capacity of the animal world to translate the ills and failings of the human species, while presenting animals as the first victims of the imbalances in the world. Since the early 1980s, he has been assembling this singular bestiary, with its close resemblance to the marvellous, under the generic title *Tango des espèces*.

**Isabelle Cornaro**

Born in 1974 in Aurillac (France). Lives and works in Paris (France) and Geneva (Switzerland).

In this animated film, Isabelle Cornaro's work focuses on generic social locations, whether urban, intimate or private, all of which are traversed by violent and enigmatic phenomena. Short sequences, like excerpts from dangling plots, describe abrupt changes of state, from the animate to the inanimate - notably characters metamorphosing into objects. Some scenes evoke current events, others the twilight atmosphere of a melancholy science fiction story. Here, the artist develops both terrible and humorous metaphors for a society in perdition, populated by humans who are evolving into useless commodities and monuments to the past.

**Christine Crozat**

Born in Lyon (France) in 1952. Lives and works in Paris (France) and Lyon (France).

Christine Crozat uses drawing, sculpture, installations and video to capture 'things seen' - multiple, particular or general things that speak to the relationship between human beings and the world. Her works show signs of the passage of time, forms superimposed on memories. Throughout her work, recurring signs (hats, shoes, landscapes, etc.) are assembled in an astonishing visual shortcut. *La mule de Mélusine ou l'impossible mule* takes up the motif of the shoe by synthesising, through the title, the translucent material of the resin and the design of the heel in the shape of a mermaid's tail, all the meaning of words and all the fiction they provoke.

**Sylvie Fanchon**

1953, Nairobi (Kenya) - 2023, Paris (France).

In front of Sylvie Fanchon's canvases, all untitled, our reference points become blurred and our only certainty is that we are in the presence of paint. The inscription of a very clear sign on a very simple surface and the superimposition by contrast of two colours characterise this artist's painted works. The surface is free of 'effects', flat, welcoming shapes that call for assembly: bricks, slabs, serpentine lines, elements of a sewing pattern, all parts delimited inside and out by colour. Sylvie Fanchon delivers only the outlines of these plans, which are so open to interpretation that their use is uncertain; assembly plans for improbable machines or topographical surveys of unknown territory. She transfers shapes onto the canvas, lays them out flat and counts each element. Each painting becomes a trajectory without beginning or end, without immediate recognition.

**Alan Fertil & Damien Teixidor**

Alan Fertil (1982-2015)

Damien Teixidor, born in 1987.

Lives and works in Brussels (Belgium).

Alan Fertil and Damien Teixidor met intuitively through their shared passions for art and skateboarding. Their work questions urban areas and the furniture and architecture that structure them, addressing the discrepancy between their primary function and the actual use to which they are put. Presented at the *Arcane Vanilla* exhibition in Rennes in 2014 exhibition in Rennes at 40mcube, the *Homeboyz* ensemble evokes a series of contemporary totem poles. These faceless wooden heads, hung in a line on the wall like coat-racks or ritual masks from an ethnographic museum, conceal a kind of mystery. Their titles suggest the popular names of the members of a gang or a community, while the arrangement of their finery serves as a sign of recognition.

**Jacent**

Jade Fourès-Varnier, born in 1984 in Paris (France),

Vincent de Hoÿm, born in 1984 in Narbonne (France).

Live and work in Paris (France).

The artist duo Jacent create large-scale installations inspired by their intimate, domestic lives, where the public is received as a guest. Depending on the context, the pair adapt their multidisciplinary proposals that question our relationship to the experience of an exhibition. The fusion of art and life has been at the heart of their practice since they began collaborating in 2014. They founded Tonus, an artist-run space that perpetuates this state of mind. The duo is developing a practice of painting on earthenware to create ensembles ranging from furniture to paintings, as seen here with *Mira (M)*, an imaginary floral composition from their exhibition *House Call* at Galerie Sans titre (Paris).

### **Ceal Floyer**

Born in 1968 in Karachi (Pakistan).  
Lives and works in Berlin (Germany).

Ceal Floyer's works – videos, photographs, sounds, sculptures and light diffusions – are based on minimal, indexical propositions. Often modest and concise in appearance, they are permeated by a sense of humour and absurdity that plays with words. Often, the title of his works determines their exact meaning. For example, *Reversed*, a photograph of a small booking sign usually found on restaurant tables, works by simply inverting the image. The artist manages to blur the reading of the word 'reserved' and to divert the very function of the object. Playing with the boundaries between visibility and legibility, Ceal Floyer introduces doubt and indecision into the public's visual perception.

### **Michel Gouéry**

Born in 1959 in Rennes (France).  
Lives and works in Paris (France).

Michel Gouéry began by painting before turning to ceramics turned to ceramics in the mid-1990s. His sculptures draw on a multitude of references, notably from art history, mythology, cinema and science fiction comics. Here, the works each feature a head combining marine forms with moiré effects reminiscent of seaweed or crustaceans. Using Michel Gouéry creates creatures halfway between the human and the vegetable, inspired by fossils, totems, magical objects and death masks.

### **Lea Lublin**

1929, Brest (Pologne) – 1999, Paris (France).  
Lea Lublin has built her work on a critical attitude nourished by analysis and investigation, playing with the confusion of status, mixing that of the artist with that of the historian or even sociologist. In 1989, she travelled to Buenos Aires in search of the traces left by Marcel Duchamp during his stay in Argentina, from September 1918 to June 1919. She found the artist's studio, the window that inspired his work *Fresh Widow*, stereoscopic tools, Victor's pseudonym engraved on the corridor wall, and an advertisement for Rose brand lime juice. Interpretations and coincidences take on the force and evidence of real clues. Halfway between reality and fiction, Lea Lublin offers a reflection on how to approach the history of art, and more specifically one of its emblematic figures.

### **Jean-Luc Moulène**

Born in 1955 in Reims (France).  
Lives and works in Paris (France).

Jean-Luc Moulène uses photographs of everyday scenes or typical images (landscapes, still lifes, portraits, etc.) to deconstruct the social, economic, aesthetic and historical parameters that frame all image production. Drawings and sculptures have constantly accompanied this photographic practice. *Le démon du passage* is a film produced and shot in 1995 by Pierre Coulibeuf at the Domaine de Kerguéhennec (Morbihan). The script, part detective story, part love story, reconstructs the visions of Jean-Luc Moulène's visions. From the film, the artist chose images from the rushes that corresponded to his initial idea of the film. In this way, he produced 7 posters based on photograms that invert or reveal the principle of a poster (to inform, to allow us to project ourselves, to imagine) and revisit the traditional categories of the Fine Arts, in particular the portrait.

### **Malick Sidibé**

1935, Soloba (Mali) – 2016, Bamako (Mali).

In 1962, Malick Sidibé opened his own photography studio in a working-class district of Bamako. Following in the footsteps of Seydou Keita, then a master of the portrait in his studio, but he also went out in the evenings and at night to many of the parties he documented. He also went to many parties in the evening and at night, which he documented. The folders on display here show sets of of black and white paper portrait prints that many people came to see in his studio the next day out of curiosity or to buy some of them. These portraits reflect the fashions of the time, as well as the joyful evenings of Malian youth at the time of independence.

### **Anna Solal**

Born in Dreux (France) in 1988. Lives and works in Pantin (France).

Anna Solal makes assemblages from domestic objects, materials and scraps that she collects in the street or buys in discount shops. These are trivial, sometimes cheap objects (sponges, telephone screens, balloons, shoe soles, fabrics, etc.) that evoke consumer society in the age of globalisation. These elements also evoke a certain vision of the suburbs where the artist lives, which she describes as a precarious and urgent environment. She incorporates this urban aesthetic into her work, here reinventing Édouard Manet's *Déjeuner sur l'herbe*, an iconic work of art history. Anna Solal takes the composition of the famous painting and transposes it to contemporary times.