

The Cloud Atlas

From 23 June to 30 September 2018

Contemporary art center of the François Schneider Foundation, Wattwiller (Haut-Rhin), France

Preview : Friday 22th June 2018 at 6pm

**Marion Baruch • Hicham Berrada • Olaf Brzeski • Caitlind Brown & Wayne Garrett • Rhona Byrne
Hoang Duong Cam • Julien Discrit • Arpaïs du Bois • Latifa Echakhch • Emilie Faïf • Marco Godinho
Julie Guillem • Shilpa Gupta • Anne Immelé • Hao Jingfang & Wang Lingjie • Feng Li • Jean-Gabriel
Lopez • Johan Parent Berndnaut Smilde • Christophe Urbain • Bruno v. Roels • Sophie Zénon**



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The François Schneider Foundation's summer exhibition for 2018 is devoted to clouds.

The International Cloud Atlas, published in 1896, was compiled thanks to the research and classification work conducted by researchers like Jean-Baptiste Lamarck, Luke Howard and Ralph Abercrombie. It was the first publication to set out a nomenclature for clouds, using Latin names, which allowed all European meteorologists to work together. This was how names like Cumulus, Stratus and Nimbus were applied to the different types of clouds, bearing witness to the establishment and recognition of meteorology in the 19th century. The theme of clouds has been present in iconography since Antiquity and has been a major source of inspiration over the centuries, particularly in painting and photography.

Symbolic, poetic, threatening, divine... clouds have played a central role in artistic representation. In the 21st century, they continue to fascinate numerous artists, whilst environmental and political issues have also come into play.

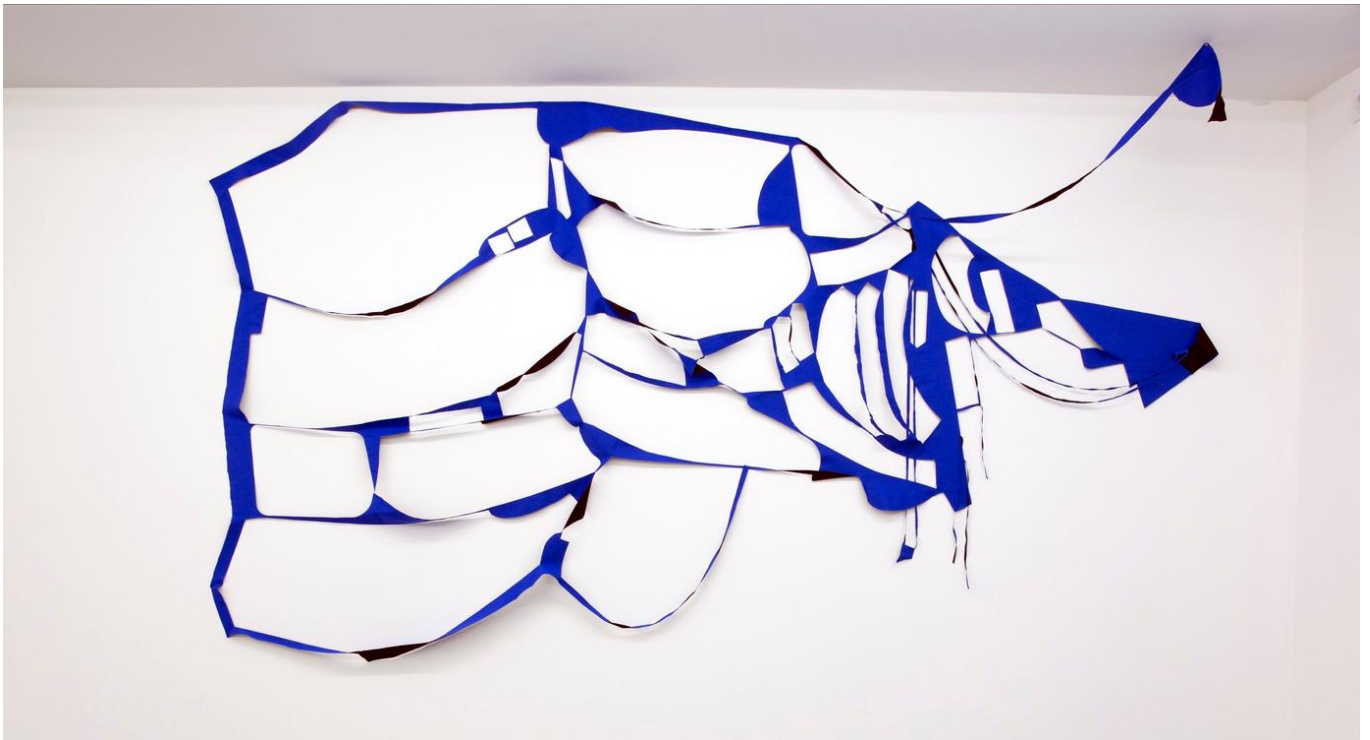
The Cloud Atlas takes an approach that is both playful and sensory, arousing the curiosity of a broad audience, as it takes us on a geographical, sociological and philosophical journey.

The project encompasses the work of over twenty international artists, with photographs, daguerreotypes, neon works, lightbulb installations, videos, fabric sculptures, drawings and more.

Anne Immelé's cloud flags ask questions about borders, in the same way as Marco Godinho's cloud stamps raise issues of migratory politics and the movement of people over the past decade. The cloud composed of 6,000 lightbulbs created by the collective of Caitlind Brown & Wayne Garrett invites visitors to play with a tree of light. Pollution and smoke appear in the work of Christophe Urbain, whereas Hoang Duong Cam denounces the systems of Asia's megacities. Berndnaut Smilde creates ephemeral clouds. And whilst Emilie Faïf sets hearts beating, they are pierced by Marion Baruch. Shilpa Gupta imprisons them or speaks to the sky. Julie Guillem and Jean Gabriel Lopez recreate their own cloud atlas using historic processes.

Artist list : Marion Baruch, Hicham Berrada, Olaf Brzeski, Caitlind Brown & Wayne Garrett, Rhona Byrne, Hoang Duong Cam, Julien Discrit, Arpaïs du Bois, Latifa Echakhch, Emilie Faïf, Marco Godinho, Julie Guillem, Shilpa Gupta, Anne Immelé, Hao Jingfang & Wang Lingjie, Feng Li, Jean-Gabriel Lopez, Johan Parent, Berndnaut Smilde, Christophe Urbain, Bruno v. Roels, Sophie Zénon.

MARION BARUCH



Marion Baruch, *Cloud – Chapeau volant*, 2017. Fabrics, 175 x 286 cm. Courtesy of the artist and the Galerie Anne-Sarah Bénichou.

Marion Baruch's new off-cut fabrics series is called *Cloud*. The impression of floating is reinforced by bands that create the sense of movement in space. Cloud computing is a new, powerful phenomenon that is already 20 years old. Marion Baruch understood the significance of the Internet from its inception, although it now strikes her as a somewhat abstract tool: "I don't quite understand it. This container where you can file documents for a seemingly unlimited amount of time. It seems supernatural to me. A cloud is also rather unreal. A reality that escapes me. "

Biography

Born in 1929 in Romania | Lives and works in Gallarate (Italy).

Marion Baruch studied at the Academy of Fine Arts in Bucharest (1950) and at the Bezalel Academy of Arts and Design in Jerusalem, where she joined her violinist mother (1953). In 1954, she enrolled at the Academy of Fine Arts in Rome. In the late 1950s, she worked for the Italian textile industry and designed print patterns.

Marion Baruch is an elusive artist whose multifaceted work covers a wide range of forms: paintings in the 1960s; sculptures and conceptual installations in the 1980s; collaborative creations between 1990-2000; and the off-cut fabric pieces made in Italy since 2010.

Despite its apparent eclecticism, Marion Baruch's work contains as many constants as it does sudden evolutions. A feminine, often audacious oeuvre, it constantly seeks to question its own status by broaching new dimensions, sometimes at the fringes of the art world. Overall, her work is centred around relational practices. Whether under the pseudonym of *Name Diffusion* when, in the 1990s, she founded a real company registered with the Trade Office, or in her experiences with design (1960-1970), or in her work with migrants, Marion Baruch forges links, relationships, and shared interactions with groups generally considered distant from the art world. This trend can still be seen in her current plastic work. The rules of the game to which Marion Baruch has always remained faithful include dialogue as a vehicle for creation, waste as a potential artistic form, emptiness as a form of the possible, and mediation as an act of creation.

She is represented by the Galerie Anne-Sarah Bénichou (Paris).

HICHAM BERRADA



Hicham Berrada, *Céleste*, 2014. Grey sky, sky blue smoke, 6 min HD video and 40x50 cm photographs. Courtesy of the artist and the Galerie kamel mennour (Paris-London)

In his work as a painter, Hicham Berrada tries to express the knowledge of his medium via a knowledge of the physical and chemical world, allowing him to treat reality as if it were an image. Like many of his works, *Céleste* is a 'performance' without an audience, evidenced only by a video and some photographs. Simply, the idea is to paint a blue sky onto a grey and gloomy day.

In the workshop, as many different types of smoke as possible were tested to isolate the reagents and to develop a smoke that would best represent the clouds of the Renaissance, which were softer and more rounded than in reality.

Biography

Born in 1986 in Morocco | Lives and works in Paris (France).

Hicham Berrada began his studies in Casablanca in 2003, before enrolling at the Paris School of Fine Arts in 2006 and the Le Fresnoy (the National Studio for Contemporary Arts) in 2011. His work seeks to trigger chemical reactions that reveal the subtle – sometimes microscopic – metamorphoses that occur in nature. The artist invites us to marvel at the hypnotic, almost psychedelic aspects of natural phenomena. His approach is similar to that of a painter, and his exhibitions are a blend of art and science. His creations are grounded in a knowledge of science (chemistry, fluid physics, nanoscience, etc.) and he sometimes collaborates with a research laboratory. In the guise of "laboratory artist", he has developed a practice which includes installation, performance, video, sound and photography.

In 2017, his work was displayed, among others, at Maubuisson Abbey, Saint-Ouen-l'Aumône, the gardens of the Palace of Versailles, the Palais de Tokyo, and the Lyon Contemporary Art Biennial (2015 and 2017). A resident of the Villa Medici, he moved to Paris in 2014 for a two-year residency at the CentQuatre Cultural Center. He is the winner of several awards, including the Installation category at the second edition of the François Schneider Foundation Contemporary Talent Prize.

Hicham Berrada is represented by the Galerie kamel mennour in Paris.

Artist's website: hichamberrada.com hichamberrada.com

OLAF BRZESKI



Olaf Brzeski, *Dream - Spontaneous Combustion*, 2008. Polyurethane resin, soot, ash. Courtesy of the artist and the Warsaw Museum of Modern Art.

The black smoke of *Dream - Spontaneous Combustion* seems to be formed by a paranormal event similar to the phenomena of spontaneous combustion found in eighteenth- and nineteenth-century Gothic horror novels. The artist presents a moment in which black smoke hovers, while the surrounding walls are covered with dark soot. The static smoke casts a shadow. Brzeski's sculpture captures a split-second moment in time, in the manner of a photograph.

Biography

Born in 1975 in Poland | Lives and works in Wrocław (Poland).

Olaf Brzeski studied at the Faculty of Architecture of the University of Wrocław and the Wrocław Academy of Art and Design, specialising in sculpture. In 2009, he was nominated for the Deutsche Bank Foundation Views Award.

Brzeski explores the mediums of sculpture and video installation, experimenting with various materials. He creates optical illusions and forges non-typical relationships between tangible objects. He is interested in the moment at which creation occurs, in durability, and in the experience resulting from the exhibition of a work of art within a museum space.

& CAITLIND BROWN & WAYNE GARRETT



Caitlind r.c. Brown & Wayne Garrett, *CLOUD*, 2012. Installation consisting of 6,000 bulbs, 4.26 x 5.48 m. A White Night View of Calgary. Courtesy of the artists. Photo credit: Doug Wong.

CLOUD is an interactive sculpture consisting of 6,000 incandescent light bulbs. The room is lit by multiple chains that are activated by an audience-involved game. To ignite the lightning bolt within the cloud, an improvised collective of visitors interact with the sculpture. Simple, bright and playful, *CLOUD* functions as a barometer of interactions, social collaboration and collective action.

Biography

Live and work in Calgary (Canada).

Caitlind and Wayne have been working together since 2011, following their collective project, Arbour Lake School.

Wayne trained as a musician at Mount Royal University and as a machinist of the Southern Alberta Institute of Technology. Caitlind is a graduate of the Alberta College of Art and Design, specialising in drawing.

Their collaborative projects have been exhibited at, among others, the Garage Museum of Contemporary Art (Moscow, Russia), the Japan Alps Art Festival (Omachii, Japan), the Weisman Art Museum (Minneapolis, USA), the Pera Museum (Istanbul, Turkey) and the National Arts Center (Ottawa, Canada).

In 2013, *CLOUD* was shortlisted in the Innovation category of the Fast Company Design Awards. In 2016, the pair won the Winter Stations Design competition, in collaboration with Lane Shordee (Toronto, Canada).

Artists' website: incandescentcloud.com

RHONA BYRNE



Rhona Byrne, *It's all up in the air*, 2017. Balloons, variable dimensions. Courtesy of the artist.

These are clouds that travel the breadth of the artist's world, performances and exhibitions. Behind the black clouds, however, there lurks humour and the hope of laughter. The clouds' dark aspect hides a comical effect: made up simply of balloons, the clouds are like comic-book drawings or little scribbles that hover over us on gloomy days when everything seems bleak.

Biography

Born in 1972 in Ireland | Lives and works in Dublin (Ireland).

Rhona Byrne graduated in sculpture from the Dublin National College of Art and Design in 1994.

Her work involves contextual projects, sculptures, drawings, and spatial environments that explore the complex multi-dimensionality of physical and social spaces, incarnation and interaction. She is also an educator, holding art workshops for adults and children.

Rhona Byrne's works are held, among others, in collections from the Irish Museum of Modern Art, the Fingal County Council, Facebook, Microsoft, NUI Maynooth, and The Rollercoaster Society America.

She has won several competitions including the Arts Council of Ireland, the New York Award (2008) and the Visual Artists Bursary Award (2008 and 2011). Recent projects and exhibitions include "A Fair Land," Irish Museum of Modern Art, the solo exhibition "Huddle Tests" at the Temple Bar Gallery and Studios, "Moving Thresholds," National Gallery of Ireland, "It's All up in the Air," Norfolk and Norwich Arts Festival (UK), and "Bolthole", Open Studio, Tate Modern and Tate Britain (UK).

Artist's website: rhonabyrne.com

HOANG DUONG CAM



Hoang Duong Cam, *Falling cloud*, 2008. Single channel projection, 2 min 22. Courtesy of the artist and the Galerie Quynh.

Falling Cloud is a poetic satire of the water cycle. Water circulates permanently on Earth. It crosses countries, either in liquid form or within clouds. For Hoang Duong Cam, clouds are partly of human origin: they are made up of our tears, our sweat, our breathing, our speech, our promises ... before falling back to earth again as rain. And it is this fall that interests him. Accelerated globalization and the financial crisis, whose repercussions are felt all over the world, and in particular in Vietnam, the artist's country of origin, recall this same 'fall' from the sky. In English, the words 'cloud' and 'clown' have the same sound. This video thus satirises the vulnerability of our illusionary cycle: "create - progress - reverse".

Biography

Born in 1974 in Vietnam | Lives and works in Ho Chi Minh (Vietnam).

Hoang Duong Cam is a graduate of the Hanoi University of Fine Arts (Vietnam). His practice includes painting, photography, video installations, performance and collaborative projects.

While disparate in appearance, his work as a whole constitutes a playful, humorous and intelligent examination of ideology, cultural differences, and the interior and exterior structures of the world.

His work has been exhibited at VideoZone 5 and the fifth edition of the Tel Aviv International Video Art Biennale, the Daegu Photo Biennial (South Korea), the Singapore Museum of Art, the 52nd Venice Biennale, and at ZKM, the Karlsruhe Museum of Contemporary Art.

He is represented by the Galerie Quynh (Vietnam).

Artist's website: hoangduongcam.com

JULIEN DISCRIT



Julien Discrit, *Terrae Incognitae -Arounani-, -Haute-Mana- and -Inini-, 2015.* Perforated card, 80 x 80 cm each. Courtesy of the artist and the Galerie Anne-Sarah Bénichou.

These maps of French Guiana were drawn up by the IGN (the French National Mapping Agency). Their distinctive feature is that they include 'white zones' that are free of information and marked on the map under 'cloud'. This work depicts the gaps, the cut-out absences: the negative representation of the cumulus clouds photographed from above.

Biography

Né in 1978 in France | Lives and works in Paris.

Julien Discrit began by studying geography before graduating from the Reims School of Art and Design in 2004.

Geography functions here as an attempt to describe and depict the world – an important source of reflection for the artist. Equally adept with photography or video as he is with performance or installation, Julien Discrit questions the gaps and paradoxes between the map and the reality on the ground. His goal is to portray the contours of a new cartography.

Julien Discrit has taken part in many individual and group exhibitions in France and abroad, including *What is not Visible is not Invisible*, at the National Museum of Singapore; *The Memory of Stones* at the Galerie Anne-Sarah Bénichou (Paris) in 2016; *Sublime: The Tremors of the World* at the Centre Pompidou-Metz in 2016; and the 2011 Lyon Biennale.

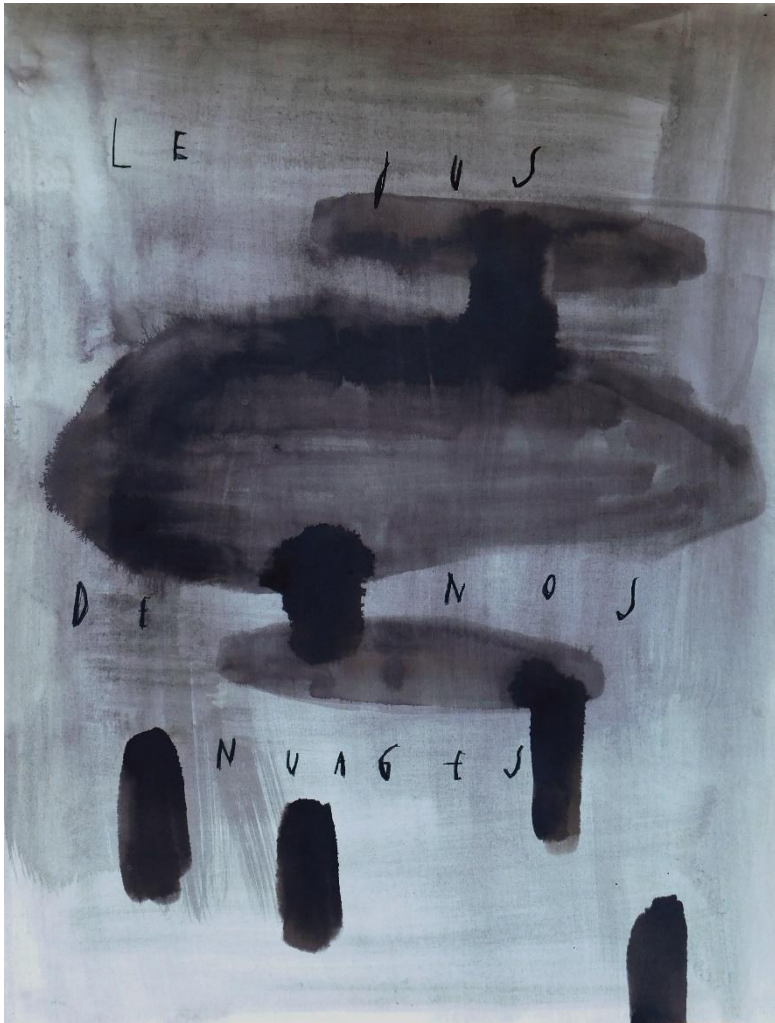
He collaborated in the performance project *Parfums pourpres du soleil des pôles (Crimson Flavours of the Polar Sun)* along with Ulla von Brandenburg, Laurent Montaron, and Thomas Dupouy. The project was shown at the Leuven STUK in 2009, at the Centre Georges Pompidou in 2010, at the South London Gallery in 2011, and at the Teatro Valle in Rome in 2013.

He also designed the project *Music in Dreams* with Thomas Dupouy, presented at the Gallerie Martine Aboucaya in 2009, and again in 2013 at the Les Abattoirs Museum of Modern Art in Toulouse.

He is represented by the Galerie Anne-Sarah Bénichou

Artist's website: juliendiscrit.com

ARPAÏS DU BOIS



Arpaïs du Bois, *Le jus de nos nuages*, 2014. Mixed techniques on paper, 73 x 55 cm. Courtesy of the artist and Gallery Fifty One.

Arpaïs du Bois' art is often described as one that uses emptiness – a state that is desired, or even imposed – as a means to counter the cluttered reality of the surrounding world. Her drawings are similar to a compulsively filled notebook that rejects all claims to truth.

The pages torn from these notebooks are arranged here in new constellations of striking fragility and great poetic force. She frames her anxieties as a fight against oblivion. And while she annotates her works with what some may consider trivialities, this parallel between the image and the words makes her a powerful observer/commentator of the little systems we inhabit. These annotations are aimed both at the artist herself and the viewer. Her work is intended to slow life down. A way to give ourselves a moment or two in which to wonder; the chance to look up, down, and to the side, rather than always facing forwards.

Biography

Born in 1973 in Belgium | Lives and works in Anvers.

Arpaïs du Bois studied graphic design at the Royal Academy of Fine Arts in Antwerp (1993), before graduating from the Saint Lucas of Anvers Institute of Fine Arts (1998).

She describes herself as a draftsman/thinker, thinker/author, author/draftswoman. Her work should not be categorized under the rubrics of anecdotal, explanatory or narrative illustration, abstraction, or minimalism. Although her work forms part of a large ensemble, each drawing can be viewed and interpreted as a stand-alone proposition.

She is represented by Gallery Fifty One in Antwerp.

Artist's website: arpais.com

LATIFA ECHAKHCH



Latifa Echakhch, *Encrage (Le carton vinyles)*, 2014. Cardboard box, vinyl records of works by Johann Sebastian Bach, Chinese ink, wooden cloud scenery, canvas, acrylic paint and steel wire, 100 x 200 x 110 cm. View of the exhibition, Centre Pompidou - Espace 315, Paris, 2014. Courtesy of the artist and the Galerie kamel mennour Paris-London.

Latifa Echakhch's protean, minimal and poetic work interweaves multiple personal, political, literary, artistic, biographical and historical references. Notions of scene, decor and trace at the centre of her thought. Composed of several sculptural elements, this work is presented as an ensemble piece in which the artist strives to transform the setting into a dense and dreamy landscape: a means to build a scene and deconstruct a dramaturgy. Passing through it, visitors discover various fragments of history, somewhat laughable objects, and recollections of childhood drawn from memory and immersed in black ink. By playing around behind the scenes, the artist presents an ensemble setting replete with different meanings and interpretations.

Biography

Born in 1974 in Morocco | Lives and works in Paris and Martigny (Switzerland).

Latifa Echakhch is a graduate of the National School of Arts in Cergy-Pontoise and the National School of Fine Arts in Lyon. Her multi-referential, protean work reflects her personal journey, her travels and her interests. Her work was swiftly recognized within the art world and can be seen in many personal and group exhibitions, both in France and abroad. She received the Marcel Duchamp Prize in 2013, and has exhibited her prize-winning work, *L'air du temps*, at the Centre Pompidou.

Latifa Echakhch's works generate a complex set of signs, symbols, patterns, clues, etc. She invites us not to limit ourselves to a single interpretation, playing rather on the multiplicity of meanings and questioning the status of the individual immersed in the world.

She is represented by the Galerie kamel mennour (Paris), the Eva Presenhuber Gallery (Zurich) and the Dvir Gallery (Tel Aviv).

EMILIE FAÏF



Emilie Faïf, *Excroissance*, 2006. Textile and sheepskin. Courtesy of the artist.

*"The past is nothing, the future a cloud,
All that is present, slips away."*

(Etienne Durand, *Postures of Inconstancy*, 1611)

In *Cloud*, Emilie Faïf manufactures her own raw material by assembling a Polyane film, piece by piece, to form a light, translucent alveolar surface. This flimsy material and its miniscule implementation echo the ambivalence and the poetry of cloud formations: the mutable, enigmatic contours that are at once both commonplace and unique.

"We are such stuff. As dreams are made on." (W. Shakespeare, *The Tempest*, Act IV).

Growth was developed from the dresses of the designer Isabel Marant. The garment is thought of as an extension of the body, or even as the body itself. Inside, the imagination takes hold, unveiling a compendium of beasts at once familiar and fantastic: a secretion of the dreams that occupy our minds.

Biography

Born in 1976 in France | Lives and works in Saint-Ouen.

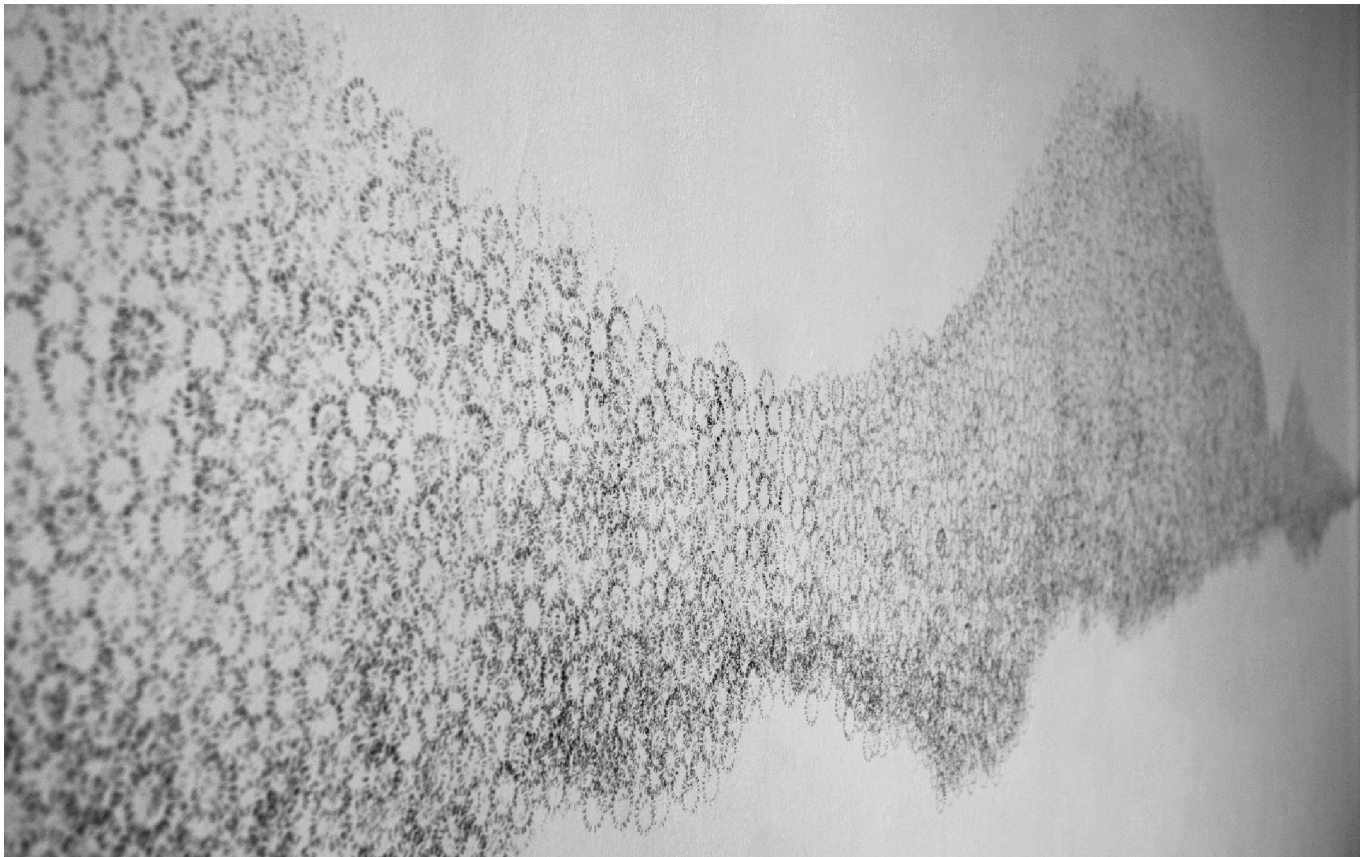
Emilie Faïf is a plastic artist and set designer. She is a graduate of the School of Applied and Decorative Arts in Paris. Her work incorporates multiple creative areas, blending fashion, textiles, dance and art.

Her approach to sculpture is linked to that of the performing arts, with the fleeting phenomena of the body, wind, clouds and movement playing an essential role. The material reacts, adapts, deforms ... but does not freeze. This is the very expression of life, and one of her preferred mediums.

Emilie Faïf experiments with space in various contexts, mixing the dynamism of urban settings with that of fashion, textiles and art. Her collaborations with designers from the worlds of fashion (Isabel Marant, Tsumori Chisato, Hermes, Kenzo, Manuel Canovas), design and theatre enrich her multi-faceted creative output.

Artist's website: emiliefaif.com

MARCO GODINHO



Marco Godinho, *Forever Immigrant*, 2012 – 2018. Ink pads, variable dimensions. Ed. 1/5 Collection 49 North 6 East - Frac Lorraine. Courtesy of 49 Nord 6 Est - Frac Lorraine & the artist.

Is it a flock of swallows, a swarm of bees, an island or a mountainous terrain? By turns flourishing and fading, the artist's mural is designed from thousands of administrative stamps bearing the words "forever immigrant". Somewhere between a memento of his personal journey and an anonymous hymn to the millions of other journeys – journeys chosen; journeys suffered – the content of the drawing discloses itself only after a period of close examination. The world traveller's destiny is revealed in a whisper: he does not belong to any territory.

Biography

Born in 1978, in Portugal | Lives and works in Luxembourg and Paris.

From 2000 to 2005, Marco Godinho studied at the Nancy National School of Art (France), the Cantonal School of Arts in Lausanne (Switzerland) and at the Kunstakademie and the Fachhochschule in Düsseldorf (Germany). Between 2005- 2006, he completed a post-graduate diploma at the National Typographic Research Workshop in Nancy.

For 10 years, Marco Godinho has occupied a unique artistic universe, oscillating between reflections on our subjective experience of time and space and works permeated by literature and poetry. His experience of nomadic life, embracing two cultures and several languages, gives rise to a sensitive exploration of the questions of exile, experience and memory, as well as his subjective handling of geographical conventions. Installations, videos, drawings and participatory projects construct the map of a world whose trajectories reflect personal routes and raise the issue of multiculturalism. His conceptualist's spirit is interested in subjective perceptions of time and space, which he addresses by questioning the notions of wandering, exile, experience, memory and time lived.

Artist's website: marcogodinho.com

JULIE GUILLEM



Julie Guillem, *L'atlas des nuages*, 2016. Charcoal drawings, 29,7 x 42 cm. Courtesy of the artist.

Julie started working on clouds and the sky during her fifth year at ENSAD. After some research, especially on the 1896 edition of the International Cloud Atlas, she decided to make her own illustrated Atlas: a book that would allow everyone to identify clouds and to better understand the sky.

She thus began the project by drawing the different types of clouds, ranging from fair weather clouds (cumulus) to rain clouds (nimbostratus) to storm clouds (cumulonimbus). A young persons' edition of the Atlas has been published by Actes Sud Junior.

Biography Born in La Rochelle, France | Lives and works in Paris.

Julie Guillem studied illustration at the National School of Decorative Arts in Paris (ENSAD) and graphic design at the School of Applied Arts in Vienna, Austria. She has published two books with Actes Sud Junior: *Cloud Atlas* (2016) and *A Small World* (2017). In 2018, she illustrated the book *I Followed a Cloud* by Maëlle Fierpied, published by L'école des Loisirs, and a documentary work about kites published by La Martinière Jeunesse. She regularly draws for the French and foreign press, including publications such as *Le Monde* and *Le 1*.

Julie Guillem's illustrations remain as minimalist as possible. She varies her techniques, using charcoal, linocut, stencils or watercolours, depending on the project.

Artist's website: julieguillem.com

SHILPA GUPTA



Shilpa Gupta, *Deep below*, 2016. Installation lumineuse. Courtesy de l'artiste et GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana.

The light installation *Deep Below* depicts the following phrase in neon: "Deep below, the sky flows under our feet." Viewed from below, it reminds viewers that there are other lives on the other side of the world. In the background, the sky evokes a waking, daylight dream. A structure can be created allowing visitors to lie on the ground in front of the work and think or meditate.

Biography

Born in 1976 in India | Lives and works in Mumbai (India).

Shilpa Gupta studied sculpture at the Sir JJ School of Art in Mumbai from 1992-1997. Since then, she quickly became a regular at major international events (Lyon Biennale, 2009 and 2007; Havana Biennale, 2006; Bombaysers, Lille, 2006; Yokohama Triennale, 2008; Venice Biennale, 2015). Her work is exhibited worldwide in institutions including the Tate Modern (London), the Serpentine Gallery (London), the Guggenheim (New York) and the Louisiana Museum of Modern Art (Humlebaek, Denmark).

In 2018, she showed her work at the Voorlinden Museum with the exhibition "Where do I Begin".

She is the co-founder of the "Aar Paar" exchange project between India and Pakistan, and a member of the Open Circle artists' collective in Mumbai.

For the past twelve years, her work has focused on new technologies, combining interactive video, websites, installations, photography and performances.

Shilpa Gupta explores a range of political (racial violence, religious fundamentalism, security obsession, borders, etc.), philosophical and even scientific themes.

She is represented by the Galleria Continua.

Artist's website: shilpagupta.com

ANNE IMMELÉ



Anne Immelé, *But ... the clouds*, 2009. Printed flags. Courtesy of the artist.

But...the clouds involves the global dissemination of cloud-flags. As a symbol of the Nation, the flag offers reassurance. It is a guarantee of continuity, in spite of economic and social change. For her project *But ... the clouds*, Anne Immelé has linked the cloud to the flag. This cloud-flag no longer embodies a reassuring national tie; rather, it reveals the underlying state of mind. The idea conveyed is not that of the Homeland; rather, of Humanity itself, echoing the importance of universal cross-border movement, flow, and exchanges between peoples. The flag questions the relationship between the universal and the particular; between the local and the global.

The cloud-flag is also a poetic exhortation. Cloud imagery leads us continually elsewhere, further away, beyond man-made borders and the foundations of society itself, in a manner that recalls the stranger in the poem by Baudelaire. The stranger is a traveller, a man without ties. Asked what he likes best, he rejects his family, friends, country, beauty and wealth, before concluding: "I love the clouds ... the clouds passing by ... there ... the wonderful clouds!" Clouds embody freedom and the rejection of defined territories. They are an appeal to infinity; a movement beyond the real or symbolic borders erected by men.

Biography

Born in 1972 in France | Lives and works in Mulhouse and Strasbourg.

Anne Immelé is a photographer who graduated from the National School of Photography in Arles and the Université Laval in Quebec. The recipient of a PhD in plastic arts specializing in photography from the University of Strasbourg, she teaches the theory and aesthetics of photography at the University of Strasbourg and the Rhine School of Arts.

In 2013, along with Jean-Yves Guénier, she founded the Mulhouse Photography Biennale, where she is Artistic Director and the curator of certain exhibitions.

Artist's website: anneimmele.fr

& HAO JINGFANG & WANG LINGJIE



Hao Jingfang & Wang Lingjie, *Un pas au ciel*, 2012. Earthenware and thermochromic painting, 36 × 32 × 25 cm. Courtesy of the artists.

An earthenware object recalls the shape of a cloud whose colour changes according to the ambient temperature. It is said that in ancient China, enlightened people took a trip aboard a cloud. This 'cloud trip', surrounded by nature, was intended to return their soul to the heart of the world. By searching within nature – a mountain, the wind, the sea, the birds, the animals, or even a stone or a flower – and though their chance encounters with other people at the whim of the movements of the cloud, these people could switch between their inner selves and the outside world. By finding connections with the environment, they were able to move from a desire for the external to the external world itself.

Biography

Hao Jingfang was born in 1985 in China; Wang Lingjie was born in 1984 in China | They live and work between Paris and Shanghai.

Installation and video are the preferred media of this pair of artists. Their creations are focussed on the subtle changes that occur within nature. Using mechanical devices, as well as technical, scientific and engineering mechanisms, the artists continually explore the nature of human perceptions and emotions in correlation with the physical world. After graduating in industrial design from Shanghai Maritime University in 2017, the artists received their Higher National Diploma in Plastic Arts from the Lorraine National School of Art in 2011 and 2012, respectively.

Artists' website: wanglingjie.com/fr

FENG LI



Feng Li, *White night*, 2009. Courtesy of the artist.

Like all the examples from *White Night*, Feng Li's spotlighted clouds are the product of a great everyday spectacle. Modern China's economic and urban boom has led to regular grand openings of towers, museums and other major projects. Such events include a multitude of flowers, banners and multicoloured smoke. As for the puffy swirls produced by an electric cigarette, there is nothing natural about this slowly drifting rainbow-tinted nimbus. And yet, the vaporous material continues to seduce. The cloud is the guardian of an ancient poetry. It matters little whether it is filled with drops of water or fine particles, whether it heralds a sea storm or brings acid rain: it is still the same diffuse mass that evokes the heavens and gives us cause to dream.

Biography Born in 1971 in China | Lives and works in Chengdu (China).

Feng Li practices photography both as a local civil servant and as a freelance artist. Indeed, he switches constantly between official images and the personal photos so starkly at odds with the same propaganda he creates. The spectacle of contemporary China – a vast, surrealist site in which a hypertrophied version of modernity plays out on a daily basis in both cities and the countryside – provides an inexhaustible source of material for a roving photographer such as Feng Li. It was while attending the setting up of a lighting festival in a deserted suburb of Chengdu that, seized by the unreal ambiance of these giant structures sitting in the mist, he decided to name his entire work "White Night". Because the nights in China are never really black. The LEDs sparkle, the karaoke blink. The glimmer of the construction sites persists until the dawn, casting a permanent twilight over everything. Unusual characters abound within this intermediate dimension: the spectral universe that Feng Li seeks to capture in the white light of his flash.

His pictures depict numerous encounters with an unlikely cast of characters, all drawn from reality. Almost in spite of himself, bizarre creatures attach themselves to his sights, like insects drawn to headlamps. He captures these unique characters who, in their own way, play a role in the great fiction of everyday life.

Since the release of his first monograph, *White Night*, which includes a substantial selection from his most recent production, Feng Li has had a succession of important engagements: a first exhibition in Paris in October 2017, then the Discovery Awards prize at the Jimei X Arles Festival, which will be followed by an exhibition and an original photo documentary at the Rencontres Photographiques d'Arles in summer 2018.

Artist's website: fengli-photo.com

JEAN-GABRIEL LOPEZ



Jean-Gabriel Lopez, *Atlas des nuages*, 2013. Cyanotypes on Fabriano paper, 42 cm x 60 cm. Courtesy of the artist and the Sit Down Gallery.

These false-colour photographs of clouds are executed in cyanotype on paper. Cyanotype is a monochrome (blue-white) printing process developed in 1842 by the English astronomer John Frederick William Herschel.

Biography

Born in 1962 in France | Lives and works in Paris.

Jean-Gabriel Lopez is a photographer for whom the outside world has an objective existence. He seeks to capture a selected reality: that of the sky, the light, the clouds, the hazards of light rays; in short, the atmosphere.

The choice of these themes gives Jean-Gabriel Lopez's images the appearance of scientific evidence. As such, they naturally question the boundaries between photography and scientific imagery.

Art photography could be termed 'reflection' – the observation or recording of reality(ies) – in the same manner as fifteenth- and sixteenth-century engravings. Photography is not a simple, passive act of recording; rather, it seeks from the outset to place objects within a 'scene' in which are generated action, revelation, demonstration.

Imaging, on the other hand, is more specific to certain disciplines such as medicine, astronomy and physics. As such, it remains a manufactured image.

However we choose to admire the work of Jean-Gabriel Lopez, it is the use of light, ultimately, that shines through.

Artist's website: jean-gabriel-lopez.fr

JOHAN PARENT



Johan Parent, *Flow*, 2015. Video Installation. Cloudy sky, Clock (32 cm diameter), opaque white disc. Courtesy of the artist.

Flow is an installation composed of a clock broadcasting a video of a cloudy sky in a constant state of change. This simple diversion reveals a poetic dimension to the object. It is no longer a question of knowing what time it is; rather, as the installation's contemplative principle suggests, of viewing time as an experience of self-forgetting. The animated object becomes the instrument by which a gaseous, vaporous state is revealed – especially for those of us with our heads in the clouds.

Biography

Born in 1984 in France | Lives and works between Lyon and Grenoble.

A graduate of the Annecy National Art School in 2009, Johan Parent's multidisciplinary practice questions the changing status of an object following its automation. His 'performance objects' move in an absurd, counterproductive manner, with no obvious end goal.

Johan Parent has taken part in events and group exhibitions both in France and abroad. His work has also been the subject of solo exhibitions such as *Sfumato Vertigo* at the Flaine Art Center (2015) and *Asphalt* at the Serre Saint Etienne - IAC Villeurbanne (2012).

He has held residencies at the Flaine Art Centre, the Pau Centre of Contemporary Art, the Cran-Gevrier Point Commun Art Contemporain, and the Université Pierre Mendès France in Grenoble. In 2014, he was the recipient of DRAC Rhône Alpes SCAN funds in support of digital creation.

All of his work can be viewed together on the 'Factory Island' website. In linking the motifs of the factory and the island, he seeks to tie the manufactured aspect of the former to the autonomous, self-sustaining space of the latter.

Artist's website: johanparent.wixsite.com/work

BERNDNAUT SMILDE



Berndnaut Smilde, *Nimbus Roebourne*, 2017. Courtesy of the artist and the Ronchini Gallery.

Berndnaut Smilde's *Nimbus* series depicts a moment of ephemeral presence within a specific location. The Nimbi can be interpreted as signs of loss or becoming, or simply as a fragment of classical painting. People have always had a strong metaphysical connection to the clouds, which they have used over time/through the ages to project numerous ideas. Smilde is interested in the transient aspect of his work. The few seconds in the moment just before it falls apart again. While the physical aspect is extremely important, his work ultimately only exists through photographic evidence. The photo thus functions as a document-witness of something that appeared in a specific place, then vanished.

Nimbus Atlas is a series of slow-motion videos depicting a 'homemade' cloud that emerges from the void and then breaks up. The footage was captured with a high-speed camera, resulting in the slowed-down visualization of a developing cloud as it changes shape and reflects the light.

Biography

Born in 1978 in The Netherlands | Lives and works in Amsterdam.

Berndnaut Smilde graduated from the Minerva Academy in 2001 and the Frank-Mohr-Institute in Groningen in 2005. He was resident at the Irish Museum of Modern Art in Dublin in 2008 and the Boulder Museum of Contemporary Art in Colorado in 2015. He is also the recipient of a scholarship from the Dutch Foundation for Visual Arts, Design and Architecture.

His work is exhibited throughout the Netherlands, as well as in Toronto, Taipei, Istanbul, Dublin, Paris, London and San Francisco. In 2013, he launched his first major solo exhibition in the United States at the Land of Tomorrow gallery (Louisville, Kentucky). He was also the guest curator of an event at the Bonnefantenmuseum (Maastricht). His *Nimbus* series was named by TIME magazine as one of the "Top 10 Inventions of 2012". His works are included, among others, in the collections of the Saatchi Gallery and the Smithsonian.

Berndnaut Smilde's work is mainly composed of installations, sculptures and photographs. Taking space and his daily environment as motifs, Smilde addresses the temporal nature of construction and deconstruction. His work thus refers to two physical states of a construction: its unveiling and the hope that emanates from this; and also its fragility. He analyses spaces and their appearance in order to dissect and examine their unique features. His artistic perspective thus often focuses on duality, leading him to question notions of interior and exterior, temporality, size, and the function of materials and architectural elements.

Artist's website: berndnaut.nl

CHRISTOPHE URBAIN



Christophe Urbain, *Fumée*, 2016. Series of 10 photographs. Courtesy of the artist.

Allied to his technical choices and particularly to his work with photographic film, the essential challenge is found in his approach to a subject and the choices this entails: black and white, colour, editing in Dyptic, overexposure, formats, etc.

Christophe Urbain's approach is pragmatic. He strives for correctness in his shots, while developing the graphic aspect of his photos. His portraits or landscapes give the viewer a quasi-tangible visual texture.

His subtle narration gives a suggestive quality to each of his series. He looks for evocation rather than direct reading. The mental images that he conveys and transmits lead the viewer elsewhere, to an imaginary space outside their regular frame of reference.

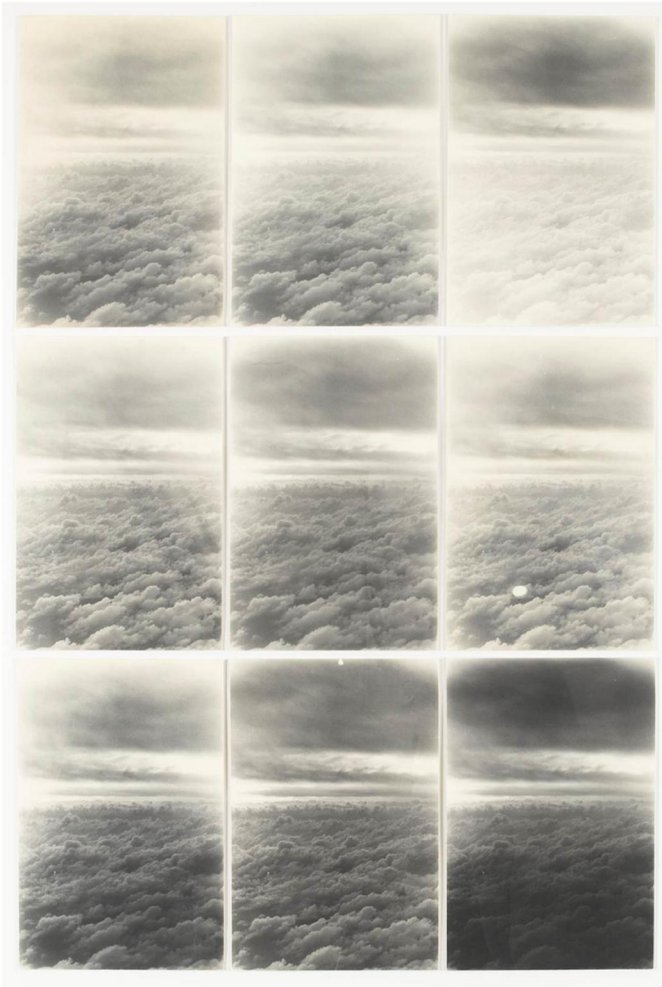
Biography Born in 1976 in France | Lives and works in Strasbourg.

A genuine autodidact, Christophe Urbain nevertheless started out a long way from photography. From an IT background, he opted not to go down this career path, feeling himself drawn to the world of photography. While sharing a flat with an artist, he seized the perfect opportunity to set up a small photo lab, which he enjoyed using in his free time. His meeting with the portrait painter Olivier Roller was a decisive moment, which encouraged him to persevere. He then became an architecture photographer at DRAC, before moving into print media, taking pictures for the Strasbourg-based magazines Poly and Novo.

Christophe Urbain is versatile artist. Working primarily with film, his output spans portrait work, documentary footage and still life. His passion for graphic design has led to a very clean, front-on, straightforward style of photography, with no foreshortened perspectives. He is always on the lookout for the detail or the scene that will steer him towards a particular narrative.

Artist's website: christophe-urbain.com

BRUNO V. ROELS



Bruno v. Roels, *Would you still love me if I had done something terrible?*, 2018. Composition of 9 silver gelatin prints, 150 x 100 cm. Courtesy of the artist and Gallery Fifty One.

Bruno V. Roels seeks poetry and photographic truth in sequences and fluctuations. His photographic compositions are both unique and poetic. He uses the essence of photography to simultaneously create infinite variations and repetitions. He plays with his viewers' minds in an attempt to draw them into his universe.

Biography

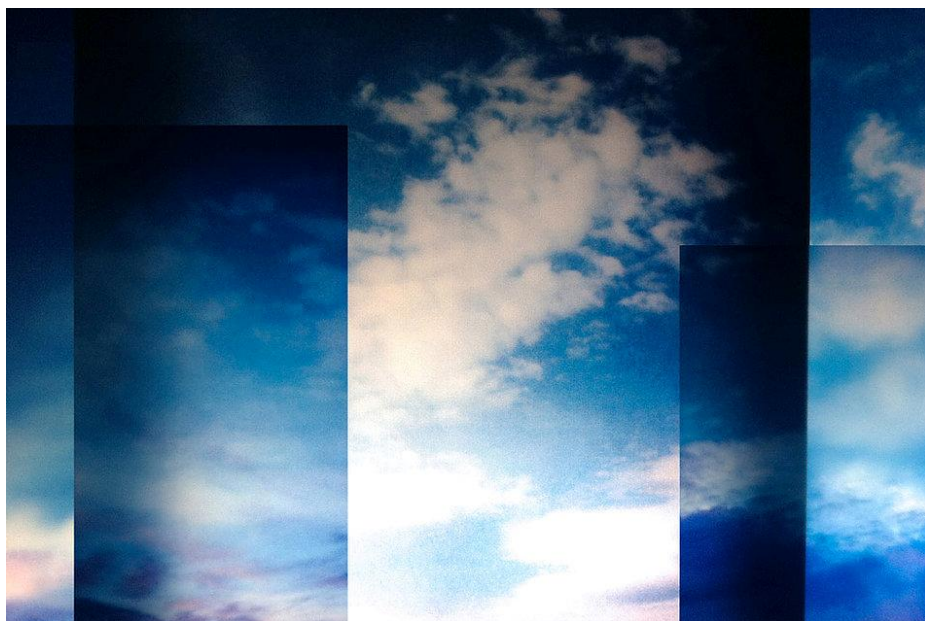
Born in 1976 in Belgium | Lives and works in Ghent.

After graduating with a degree in literature and linguistics, Bruno V. Roels became interested in photography and took classes to improve his technique. Since then, he has divided his time between writing and photography. Since September 2014, his work has been exhibited at several international art fairs, enhancing his reputation, including: Paris Photo, Unseen Amsterdam, Photo London, Aipad New York and Art Bruxelles. His work can already be found in major collections such as the Artur Walther Collection (ALL, US) and the Milwaukee Art Museum (USA).

He considers the act of printing (turning photography into a tangible object) as an important aspect of the photographic process. He takes photographs almost without stopping, documenting his entire life and amassing a considerable archive that he uses in the darkroom to explore the photographic process. Rather than trying to make "the perfect silver gelatin print", he assumes that all prints are perfect and gives the same attention to each. The details in his photographs can become the primary motifs for larger compositions, with the subject reduced to summarize the information via multiple reiterations. Bruno V. Roels is represented by Gallery Fifty One.

Artist's website: brunoroels.com

SOPHIE ZÉNON



Sophie Zénon, *Le Ciel de ma mémoire*, 2014. Light installation, eleven photographs on opaque Plexiglas and in different formats, wood, metal, neon, 33 x 150 x 15 cm. Courtesy of the artist

Le Ciel de ma mémoire is a substantive work: a "photographic sculpture" designed from photographs of clouds taken day after day with a Polaroid SX70 during one of Sophie Zénon's recent trips to Mongolia (*Oracles*).

Playing on transparency – the interplay of light and depth – *Le Ciel de ma mémoire* is simultaneously an evocation of the Turco-Mongol god, Tengri – the Heaven-Father whose name symbolises the blue of the sky, infinity, the hereafter – an invitation to dream, and a calligraphy of moments that constantly replay the cycle of life.

Biography

Born in 1965 in France | Lives and works in Paris.

Sophie Zénon took her first photographs in the late 1990s in Mongolia, the 'spiritual home' to which she returned every year until 2005, in different seasons and visiting different regions. Here, she befriended and became the 'adoptive daughter' of a family of nomadic stock farmers and their sheep, yaks and horses.

From the first trip, she was deeply affected by the discovery of these immense areas between the sky and the earth, by the austerity of these landscapes without edges or landmarks, and by man's relationship with a vibrating, pulsating nature. In 1998, under the direction of Roberte Hamayon, author of *The Hunt for the Soul*, a breviary of Siberian shamanism, she completed an ethnology and religious studies masters' degree on shamanism at EPH (École Pratique des Hautes Etudes) in Paris, where she took classes with Annie Comolli on anthropological and documentary cinema. Marked by this experience, her artistic focus since the end of the 2000s has been on the photographic representation of absence, memory and filial relations.

Project after project, she develops a personal, unique universe in which experimentation plays a central role. Sumptuous materials, unique objects, installations and artist's books are thus brought to existence. Sophie Zénon is the winner of the Fondation des Treilles "Photography Residence" prize (2016), and the Kodak Critics' Prize (1999). She was also nominated for the Villa Kujoyama (2015), the Prix Niépce (2011, 2015), and the Prix de l'Académie des Beaux-Arts (2010). Her work is the subject of numerous exhibitions in Europe, and has featured in public collections.

Sophie Zénon is represented by the Gallerie Thessa Herold (Paris), Les Comptoirs Arlésiens (Arles), and the Schilt Gallery (The Netherlands).

Artist's website: sophiezenon.com

THE FOUNDATION FRANÇOIS SCHNEIDER

Philanthropic foundation, established in 2000 and recognized as a body acting in the public interest in 2005, the Fondation François Schneider, works in the twin fields of culture and education. The Foundation enables secondary school pupils to access higher education by offering them grants and assists contemporary artists by supporting the diffusion of their work.

The Foundation, directed by Marie Terrieux, encourages creative activity through various initiatives devoted to the theme of water, including an international competition, the acquisition of works for its collection and the organisation of themed exhibitions in its contemporary art centre and sculpture garden. This work is complemented by publications, loans, travelling exhibitions and a residency programme for young artists from art schools along the Rhine.

Located beside the Rhine, which runs from Switzerland to the Netherlands by way of France and Germany, the Fondation François Schneider places interculturality at the heart of its programming, helping to bring about fruitful contacts between artists and the local populations of these different areas.

The big dates of the Foundation :

- 2000 Creation of the Foundation
- 2005 Recognizing as a body acting in the public interest
- 2011 Creation of the competition *Contemporary Talents*
- 2013 Inauguration of the Art Center of 4.500 m²
- 2018 Launch of the art residencies *KunstArt*

2018 events :

Listening to the waters : the Fondation François Schneider Collection in dialogue with portuguese art an exhibition in partnership with the Museu do Dinheiro (Money Museum) (16 June – 8 September 2018), Lisbon (Portugal)

The Cloud Atlas (23 June - 30 September 2018), summer exhibition, Wattwiller (France)

Water and the Digital World (26 October 2018 – end of January 2019), exhibition, Wattwiller (France)

THE CONTEMPORARY ART CENTER OF THE FOUNDATION CELEBRATE ITS FIVE YEARS

Set in an exceptional natural landscape at the foot of the Vosges mountains in the village of Wattwiller in Alsace, the contemporary art center of the Fondation François Schneider presents an annual programme of cultural events and exhibitions dedicated to the theme of the water. The site, which was inaugurated in 2013 in an extended and transformed former bottling plant, offers 4,500 m² of space.

With its architecture based around light and transparency, the building contains three exhibition rooms with a surface area of 1,200 m². An adjoining sculpture garden allows visitors to stroll amongst artworks from the permanent collection dating from the 20th and 21st centuries. Water cascades from the monumental Nana figure in Niki de Saint-Phalle's Star Fountain and trickles from Ilana Isehayek's Toupies d'eau before following the Vosges mountain ridges evoked by Sylvie de Meurville's installation and sparkling across the surface of Pol Bury's steel spheres. In the large pool created by Renaud Auguste-Dormeuil for his work From Here to There, the water reflects the movement of the clouds before being channelled to the far side of the Pacific through an imaginary tunnel.

Visitors can also enjoy a bookshop and a restaurant serving a menu based on local produce mainly derived from organic and fair-trade sources.

About

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Opening and price

Exhibition presented from 23 June to 30 September 2018

Contemporary Art Center and Coffee Shop are open from Wednesday to Sunday 10 am - 6 pm.
Guided tours on request

Full price 5€

Reduced price 3€ : Cezam Card, unemployed visitors, 12-18 y.o, teachers, students, group of 10 pax, disabled visitors, seniors (+65 y.o)

Free admission : Icom Card, 0-12 y.o, Museums Pass Musées

Found us

Fondation François Schneider
27 rue de la Première Armée
68700 Wattwiller – France

From Paris :

Direct train between Paris Gare de Lyon et Gare de Mulhouse
Direct train between Paris Gare de l'Est et Gare de Colmar
Train Station of Colmar and Mulhouse are 30 min from the Fondation by car
Basel / Mulhouse International Airport is 45 minutes from the Fondation by car
Taxi service available

Team

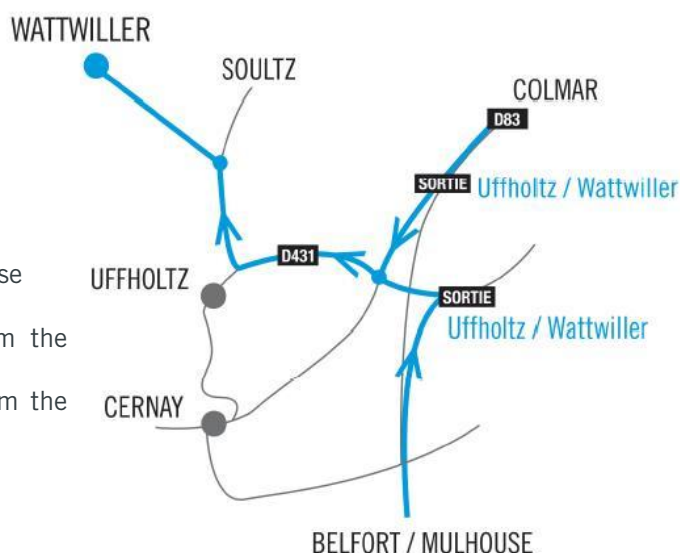
Marie Terrieux - Director
Elodie Graff - Operations Manager
Sylvaine Bahls - Programme and events coordinator
Raoul Ermel - Registrar
Gwenaël D'Anna - Accountant and administrative assistant
Halima El Hamdi - Receptionist and communications & registrar assistant
Candice Felder - Intern
Caroline Giugni - Intern

Coffee shop - Le Bistr'eau

Stéphanie Blaser offers you delicious home cooking, created with fresh local produce, mainly from organic and fair-trade sources.

Come and have lunch, take in an exhibition and enjoy a pastry, or relax with a tea on our panoramic terrace.

s.blaser@lebistreau.org
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fondationfrancoisschneider.org

