



FONDATION  
FRANÇOIS SCHNEIDER

**Press kit**  
August 2020



# Contemporary Talents 8<sup>th</sup> edition

Fragments éphémères

Exhibition from October 17, 2020 to January 3, 2021

Rachael Louise Bailey • Guillaume Barth • Olivier Crouzel • Hao Jingfang & Wang Lingjie  
Eva Nielsen • Capucine Vandebrouck • Wiktoria Wojciechowska

# Contemporary Talents 8<sup>th</sup> edition

Ephemeral fragments

**Exhibition from October 17, 2020 to January 3, 2021**

Private preview: Friday, October 16, 2020 at 6 pm

For the 8<sup>th</sup> edition of the Talents Contemporains competition, a new hanging will present the works of the 7 selected winners, with the notions of ephemerality and fragments as a backdrop. On the program, a rainbow composed of thousands of glass microbeads by the artist duo Hao Jingfang & Wang Lingjie, (*Over the Raibow*), a puddle drawn on the ground as a living installation which is in essence in eternal mutation at Capucine Vandebrouck (*Puddle* series), photographer Wiktoria Wojciechowska's cyclists caught in a Chinese thunderstorm and covered with tiny, evanescent droplets on their large rain capes (*Short Flashes*, 2013). The discovery continues with *Elina*, an ephemeral planet made of salt bricks on the Uyuni Salt Flat in Bolivian soil by Guillaume Barth, narrating the fragility of the world and the power of nature. As for Eva Nielsen, she proposes a painting where optical games, illusion and mirage are at the meeting point for her gaps on the ocean. It is also a question of ocean and cracks in Olivier Crouzel's work, who has patiently filmed the Signal building in Soulac sur mer, an abandoned building with a dilapidated new life... 18 video curtains make up a gigantic installation-projection. Finally Rachael-Louise Bailey exhibits *Global*, a large floating sphere, composed of 3.5 km of inner tubes, collected among the polluting materials found at sea. From these scattered and fragmented objects, she groups them together to give them a new function. Originally from China, Great Britain, Poland, Denmark and France, each of the artists explore the fleetingness of the elements and the world.

**List of artists : Rachael Louise Bailey • Guillaume Barth • Olivier Crouzel • Hao Jingfang & Wang Lingjie  
Eva Nielsen • Capucine Vandebrouck • Wiktoria Wojciechowska**

Cover photo credit: Guillaume Barth, *Elina*, 2015. Photograph of the salt and water sculpture, 300cm diameter, Salar de Uyuni, Bolivia, Project-Elina, 2013-2015 © Guillaume Barth - Courtesy of the artist.



## About the competition

The François Schneider Foundation aims to discover, support and reveal new talents to the general public and to support contemporary creation on the theme of water.

Through the «Contemporary Talents» competition created in 2011, François Schneider wishes to support these creators by acquiring their works and showcasing them in the Foundation's art centre via an exhibition and the publication of a catalogue.

After the selection of around forty finalists by four Expert Committees, an international grand jury, composed of recognised personalities, will choose a maximum of seven winners.

The annual prize money is 300,000 euros. The seven winners each receive 20,000 euros for the acquisition of their work. A sum of 160,000 euros is devoted to the realisation of the works presented in the form of projects as production aid.

The Foundation then promotes these artists through loans of works, travelling exhibitions, participation in festivals and by regularly broadcasting the news of each one on its social networks.

The International Grand Jury of the 8<sup>th</sup> edition was composed of :

Jean-Noël Jeanneney - President of the Jury; Felizitas Diering - Director of FRAC Alsace; Alfred Pacquement - Honorary General Curator of Heritage; Ernest Pignon-Ernest, Visual artist, draftsman, photographer; Fabrizio Plessi - Artist representing Italy at the 42<sup>nd</sup> Venice Biennale in 1986; Roland Wetzl - Director of the Museum Tinguely (Basel, Switzerland).



# Rachael Louise Bailey



**Rachael Louise Bailey**, *Global*, 2018. Plastic, diameter of 2m.

*Global* is a sculpture that resembles a two-meter-diameter floating ball. It is made of pollutants collected from the sea.

Rachael Louise Bailey has been collecting objects from marine pollution since 2016. In particular, she collects inner tubes from car tyres that have been recycled and reconditioned before being used in industrial oyster farming. This plastic is regurgitated by the sea. She gives these fragmented objects a new significance, grouping them together in the form of so-called *Black Stuff* – the title of the ecologically-aware series of which *Global* is a part. Here, Bailey tied together more than 3.5 kilometres of inner tube, which she then rolled up to form a big ball of pollutants that continues to grow, and which has taken us prisoner. A diabolical machine, which it seems cannot be stopped.

## Biography

**Born in 1975, in United Kingdom | Lives and works between France and UK.**

Having graduated from Leeds Metropolitan University in graphic design (1997), and from the Ecole nationale supérieure du paysage in Versailles (2008). R. L. Bailey focused on sculpture with training at the Beaux-Arts in Paris under the guidance of Sylvie Lejeune and Tamim Sabri (2010-2014) and a residency at the Statuaria Arte School of Sculpture in Carrara. She teaches design and 3D at Queen Elizabeth's Grammar Art and Design studio in Faversham. With her works, she questions our anthropocentric perception of the natural environment which surrounds us.

Artist's website : [rachaellouisebailey.com](http://rachaellouisebailey.com)



# Guillaume Barth



**Guillaume Barth**, *Le deuxième Monde, Elina\**, 2015. Video, 4min.41.

Photo credit: Elina, 2015. Photograph of the salt and water sculpture, 300cm diameter, Salar de Uyuni, Bolivia, Project-Elina, 2013-2015.  
© Guillaume Barth - Courtesy of the artist

*Elina*, is a sweet name that resounds to our ears... Is it the name of a princess, a deity, an incantation?

*Elina* is an imaginary planet made from salt bricks according to the artisanal techniques of the Ayamaras Indians, a people from Bolivia, north of the great salt desert. Guillaume Barth spent 3 months there to realize his project, unfolding into an ephemeral sculpture (*Elina*), a film (\**The Second World, Elina*) and a book.

After a first experience with the horizon line and the inaccessible during a trip to the Sahara in 2011, he continues his search for the great expanses and pursues it among others with the salt desert (Salar de Uyuni) of Bolivia, the largest in the world. He makes a pact with the chief of the village where he will live: she gives him the authorization to build a sculpture of 3 meters in diameter, on condition that the territory will be identical after his intervention. The construction of the sculpture starts on December 2, 2014, and the keystone is laid on January 1, 2015. Rain rites take place on 2 January. On 5 January, 2cm of water covers the surface of the salar. This then becomes an exceptional natural mirror and allows the half sphere to reflect for a while. Having become a perfect ellipse, it responds to the artist's initial quest. The stars and the planets seem to have aligned themselves with the wishes of the sculptor, who for each of his projects with nature injects all his energy into it.

## Biography

**Born in 1985 in Colmar (France) | Lives in Sélestat and works in Tourcoing (France).**

Sculptor, Guillaume Barth graduated from the School of Decorative Arts in Strasbourg (HEAR) in 2012 and makes volumes that can be photographed, filmed, worn. His hands are his main tool. The sphere comes back regularly in his work, from the first concrete heads (2010) to the silver leaf mirror inspired by the sacred geometry of Islam (2018), this form obsesses him. The sphere protects, caulks but can still open up to others. It is infinite and perfect. Guillaume Barth tells us stories based on intuition, dreams and encounters. He tells us a world adrift with its fragments of magic and sweetness. The artist questions the sensitivity of man in nature and worries about sick spaces and disturbances. He rubs shoulders with ancestral cultures, living alongside them and becomes immersed in their universe, their spirituality and their myths. 2500 saffron flowers planted in Alsace, 130 young oaks growing while listening to the piano, a kilo of glittering amber from the Baltic Sea, salt crystals, water and fire, form the elementary range of materials that he conjures up in his works.

Artist's website : [guillaumebarth.com](http://guillaumebarth.com)

# Olivier Crouzel



**Olivier Crouzel**, *18 rideaux*, 2015. Installation de 18 vidéos, de 30 sec. à 2 min. de boucle, 11 520 x 3 240 cm.

*18 rideaux* is a video installation which tells the story of an abandoned building facing the ocean. As the sea level rises, the shoreline retreats: le Signal, built in 1967 in Soulac-sur-mer on the Atlantic coastline, is under threat from erosion. On 8 December 2014, an order from the local authorities forced the residents to vacate their apartments for good. Having been abandoned, the building falls victim to vandalism. The video *18 rideaux* was filmed in le Signal between 2015 and 2019.

The 18 videos show the stunning views which the former residents of the apartments used to enjoy out of their windows. Like an old clock, the shutters tirelessly continue to open and close. The viewer hears the mechanisms of the windows and the wind as it blows through the broken glass. This collection of 18 windows is an exhaustive way of preserving the beauty of these views, constructed and coveted by man, and in doing so, questions our unsustainable relationship with nature.

## Biography

**Born in 1973 in Fès (Morocco) | Lives and works in Bordeaux (France).**

Since the 1990s (alongside his studies in Graphic Arts), Olivier Crouzel has been developing an approach which blends contemporary art and documentary making, combining videos, photographs and installations. He uses video projection as a device for showing engaged pieces of art work which address environmental and societal issues. His works have been displayed at la Nuit de l'instant in Marseille (1<sup>st</sup> Prize), the Biennale d'art PanOramas in Bordeaux, la Nuit Blanche of Paris and Metz, the Cité internationale des arts in Paris, and the International Film Festival and Forum on Human Rights in Geneva in the documentary produced by Zero Impunity.

Artist's website : [oliviercrouzel.fr](http://oliviercrouzel.fr)



# Hao Jingfang & Wang Lingjie



**Hao Jingfang & Wang Lingjie**, *Over the rainbow*, 2016. Sand glass, sand, LED, variable dimensions.

*Over the Rainbow* features an installation made of finely crushed glass and white sand on which a rainbow suddenly appears. Hao Jingfang & Wang Lingjie were inspired by a piece of Chinese philosophy, 水不洗水，尘不染尘, that means: “Water is not purified by water, Dust is not contaminated by dust.” The rainbow is produced by rays of light reflected on the installation’s iridescent surface. A fleeting, capturable apparition, it is only visible from certain angles. It moves in step with the viewer, and then it disappears. The process of watching underlines the delicate nature of the apparition. A sensory and meditative experience, it provides an insight into different phenomena linked to the flow of time, to variations in the appearance of light, or to the limits of our perception.

## Biography

**Born in 1985 and 1984 in China | Live and work between China and France.**

Graduates of the Shanghai Maritime University in 2017 in industrial design and of the École Supérieure d'Art (2011/2012). Their artistic focus is on subtle changes in nature. They use installation, drawing, photography, video and other mediums that offer a dialogue between Western rationalism and the fantastical elements of Chinese culture. With its focus on imperceptible changes in nature, Hao and Wang's research is the result of an “exalting alliance of opposites”. Highly technical, but at the same time conceptual and sensual, their projects bear the mark of their reflections on existence itself and our relations with the subtleties of nature and the universe.

Artist's website : [wanglingjie.com/fr/](http://wanglingjie.com/fr/)

# Eva Nielsen



**Eva Nielsen**, *Zode IV : la mer, horizon des possibles*, 2018. Oil, acrylic and silkscreen on canvas, 200 x 180 cm.

*Zode IV: la mer, horizon des possibles* (Zode IV: the sea, horizon of possibilities) is a hybrid painting made up of a series of layers alternating between serigraphy, oil brush and diluted ink painting.

In this work, a fragment of reality is placed over an ocean scene to create a collage effect. The canvas shows a screen-printed grid, which fragments the depiction of the seascape, reducing it to a single line, making it both close and inaccessible. A visual escape is created for the viewer and the same movement frames the perception of space. Here, the sea is both a projection and a suggestion of a place which lies beyond, drawing the focus to the horizon of the painting – a place which has held an endless fascination for painters over many centuries.

Eva Nielsen combines her photographs with fragments of images taken from elsewhere and simple sketches. The artist has long been fascinated by the subject addressed in this work: the scars that architecture leaves in the landscape, what remains, what is in conflict with the landscape and what gives it meaning.

## Biography

**Born in 1983, in France | Lives and works in Paris (France).**

Eva Nielsen graduated from Beaux-Arts in Paris (2009), she received a Socrates (2008) grant which enabled her to study at Central Saint Martins in London. She won the Prix des Amis des Beaux-Arts/Thaddaeus Ropac (2009), the Prix Art Collector (2014) and has taken part in a number of collective exhibitions in France and abroad: Mac Val, MMOMA (Moscow), l'Abbaye Saint André (Meymac), Kunsthall Charlottenborg (Copenhagen), Plymouth University, The Cabin (Los Angeles). Her work has also been shown in monographic exhibitions in Paris (Jousse Entreprise), London (Selma Feriani) and Istanbul (The Pill).

Artist's website : [eva-nielsen.com](http://eva-nielsen.com)



# Capucine Vandebrouck



**Capucine Vandebrouck**, *Puddles*, 2017. Hydrophobic and water-repellent spray, variable size and shape.

*Puddles* is an ephemeral, live installation that involves the creation of the titular puddle. Following a detailed protocol, Capucine Vandebrouck uses a hydrophobic boundary sketched on the ground to contain the water. In so doing, she shapes the ephemeral and reverses reality.

By revisiting the boundaries of what we already know and identifying things that cannot usually be contained, *Puddles* draws us into an intermediary space between the understanding and interpretation of reality. This perpetually evolving live installation puts the «here and now» of the material's impermanence to the test. The expanse of water becomes a mirror in which the surrounding environment is reflected and where the play of light is everywhere.

## Biography

**Born in 1985 in Tourcoing (France) | Lives and works between Strasbourg (France) and Germany.**

Capucine Vandebrouck graduated from the Higher School of Decorative Arts in Strasbourg (2011). The material elements that she uses often involve a performative aspect. Her research generally revolves around living processes. She views works of art as freeze frames : transitory incarnations of a form of temporality. Capucine Vandebrouck is driven by a constant quest for wonderment. For her, this is both a critical inner commitment and an act of resistance.

Artist's website : [capucinevandebrouck.com](http://capucinevandebrouck.com)

# Wiktoria Wojciechowska



**Wiktoria Wojciechowska**, *Short Flashes*, 2013-2014. 12 inkjet print on archival paper, 80x768cm.

*Short Flashes* is a series of 12 photographs. In September 2013, Wiktoria Wojciechowska found herself caught up in a seasonal typhoon in the city of Hangzhou in Southeast China. Water was flooding the city and its inhabitants, who were dashing around in the rain. This was the artist's first impression of the city: a rainy, colourful place filled with cyclists dressed in raincoats. She memorized the expressions on their faces, their emotions, their sense of fatigue. The colourful, glistening shapes blown by the wind, the way that the bodies reacted to the bad weather. Only a camera flash could freeze the moment. *Short Flashes* captures people fighting against the rain. Their faces are clear and detailed. The almost pictorial effect of the coloured raincoats creates a paradoxical portrait of the city's inhabitants: an attempt to isolate the individuals, to capture a multitude of expressions on their soaked faces, without ever knowing who they really are. They could be delivery people, cooks, students, workers or builders. The brightly coloured protective plastic keeps their social status hidden. Out there in the rain, they are all equal.

## Biography

**Born in 1991 in Lublin (Poland) | Lives and works in Paris (France).**

Wiktoria Wojciechowska graduated from the Warsaw Academy of Fine Arts in 2016. In 2015, she was awarded the Oskar Barnack Leica Newcomer Prize for her project *Short Flashes*. Another of her works, *Sparks*, was recently exhibited at the 2018 Rencontres d'Arles New Discovery Award. Wiktoria Wojciechowska has been nominated for many prestigious scholarships, including the Joop Swart Masterclass 2016, Unseen Young Talents, the Lucie Emerging Artists Foundation, and the Foam Paul Huf Award. She is the recipient of a grant from the Polish Ministry of Culture.

Artist's website : [wiktoriawojciechowska.com](http://wiktoriawojciechowska.com)



## About the Fondation François Schneider

Philanthropic foundation, established in 2000 and recognized as a body acting in the public interest in 2005, the François Schneider Foundation, 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 François Schneider Foundation places interculturality at the heart of its programming, aiming to bring about fruitful contacts between artists and the local populations of these different areas.



### Press contact

L'art en plus  
Amandine Legrand  
[a.legrand@lartenplus.com](mailto:a.legrand@lartenplus.com)  
+33 (0)1.45.53.62.74

### Foundation contact

[info@fondationfrancoisschneider.org](mailto:info@fondationfrancoisschneider.org)  
+33 (0)3.89.82.10.10