

Cartulare di stampa

FRAC Corsica 2022

Presentation of the new
exhibition entitled *Cautère*
09.07.2022 – 16.10.2022

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« Cautery: A chemical or physical agent used to destroy tissue, facilitate healing, or achieve local hemostasis (stopping a hemorrhage). »

In all their films, Caroline Poggi and Jonathan Vinel deploy a vital energy, which embraces revolt and melancholy, rage and sweetness. This contradiction is most often felt through characters who are on the verge of death, who are not satisfied with the conditions of their existence. Children of refusal, partisans of what can only be understood through sensations, the two artists have a romantic streak, the fierce streak of riddled hearts, facing a standardized society.

For their first monographic exhibition, they have chosen three of their videos to which is added an eclectic corpus of works by other artists that carry the same incandescence. If the angels have long since burned their wings and no longer know how to fly, there remains a raw poetry that lets the sun shine in the night, like urgent clues that beauty remains, under unusual forms.

Caroline Poggi and Jonathan Vinel thus produce sparks in the heart of suburban areas with their ramshackle monotony, but also in the countryside polluted by Kinder wrappers, and even on the surface of the Mediterranean where a wildfire becomes a hallucinatory motif. In fact, their art is a way of cauterizing the wounds that all the neon god's beauties receive raw. Their films are therefore burns that act as bandages because they are able to heal the pains, doubts and fears that can animate the youth, confronted with the fury of the times.



© Kamilya Kuspanova untitled (2021)

Kamilya Kuspanova's photographic montage combines a hooded figure standing on a concrete stele with a window that has been painted white and reinforced at the point with a weld. Like a vigilante watching over the world, the anonymous figure is part of a kind of urban mythology, while the reduced crack takes on the imaginary appearance of a spine. The two images enter into tension by suggesting a form of obstruction to observation. They conceal a form of illicit which is linked to an underground universe. In this way, the work subtly produces a crunch, as if the interloped night continued to rustle in broad daylight... Kamilya Kuspanova is a visual artist. Born in Kazakhstan, she lives and works in Paris. She explores the beauty, the mysteries and the disorders of the world.

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Caroline Poggi and Jonathan Vinel *Bébé Colère* (2020)

© Caroline Poggi and Jonathan Vinel *Bébé Colère* (2021)



Caroline Poggi and Jonathan Vinel paint a portrait of a character but also of a generation without responding to a sociological reality. Between animated film and photographic shot, this hybrid work assumes an aesthetic of collage where kawaii is combined with a well tempered rage. Tattooing, machine gun shooting and explosions are the direct expression of a childish fury that alternates with a certain dejection. In this exercise of self-reflexivity, the two artists draw the unvarnished disarray of those for whom existence is marked by intranquillity. They play with stereotypes to transgress them and create a dissonant poetics where Monster Munch defiles nature, while a broken mirror becomes a sharp detail in front of our normalized representations. This attraction to junk is counterbalanced by a ton of tenderness, like this doll's face whispering over a sunset, in a finale that is both intimate and emphatic.

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Claire Fontaine – *Corsica* (*Burnt/Unburnt*) (2022)



© Claire Fontaine, Corsica (*Burnt/Unburnt*) (2022), Image : Léa Éouzan-Pleri

Composed of Fulvia Carnevale and James Thornhill, Claire Fontaine's duo created a map of Corsica from tens of thousands of red-tipped matches that were set on fire. The representation was ravaged by flames in a combustion of less than three minutes that left impressive traces of soot, on the wall as well as on the ground, without making the drawing of the island of beauty disappear. After the United States, France, Great Britain, the symbolism of this performative work remains just as striking with regard to Corsica where the fires are charged with a real polysemy. Between global warming, destructive madness and political gesture, the fires belong to the tragic history of this territory where the relationship to the land collides with the protection of the environment and the disfiguration of the coastline. Thus, Claire Fontaine's black stain with a pungent smell assumes a critical force as ambivalent as the desire to assert her anger. Active since 2004, the Claire Fontaine duo takes its name from both the brand of school stationery and Marcel Duchamp's ready-made, censored in 1917 by the New York Society of Independent Artists. Her interdisciplinary practice has been presented as well at the Louis Vuitton space in Munich in 2013, at the Metro Pictures in New York in 2015 or at the Villa Medici - Académie de France in Rome in 2016.

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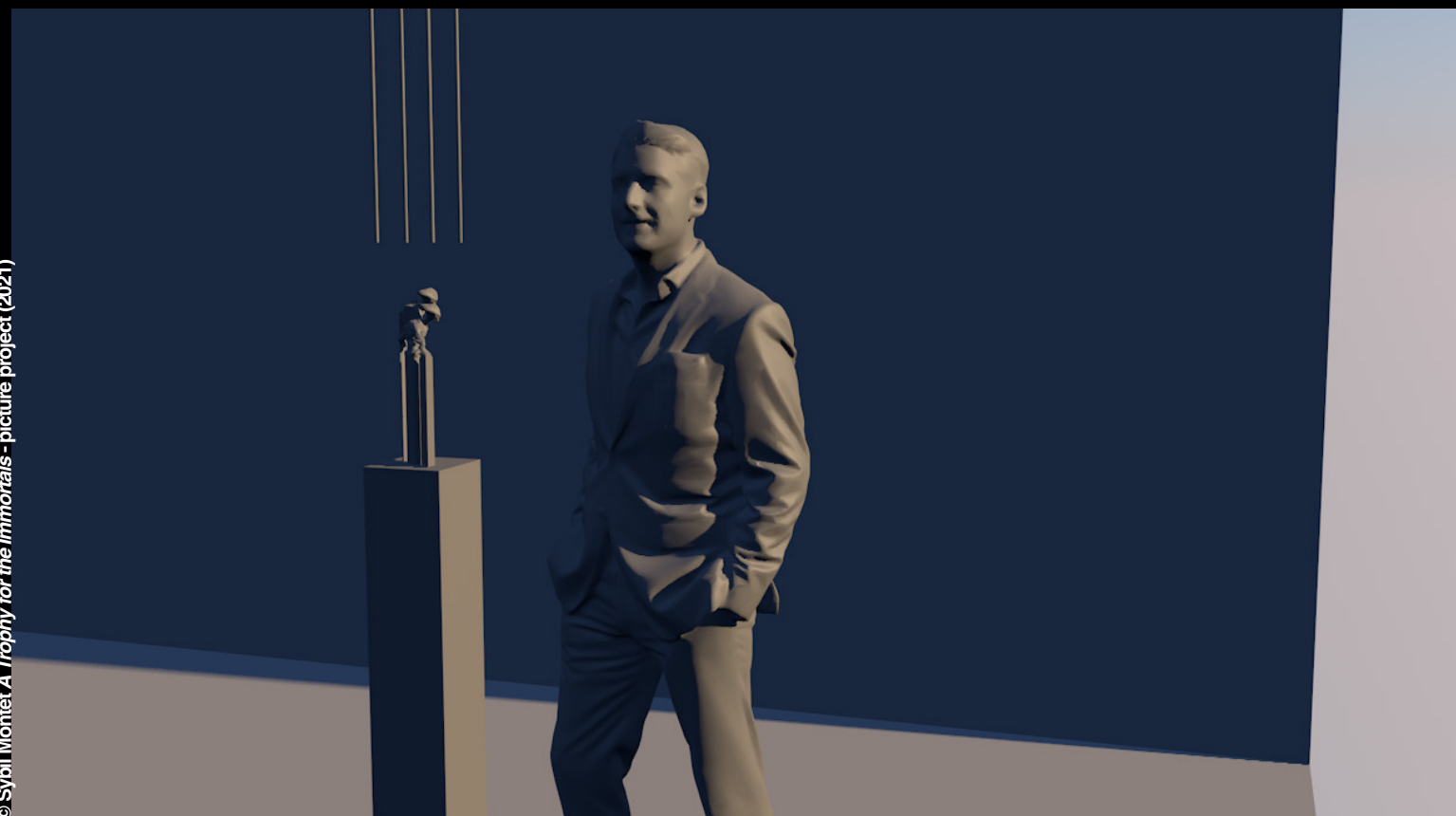
Jason Dodge - *Topaz inside of an owl* (2008)



Jason Dodge's work owes much to poetic economy, that is to say to the way in which words establish a transformation with regard to reality. It starts from what already exists, like a taxidermied owl, to better distance it through the title. The latter suggests that precious stones have been inserted inside this bird of prey that sleeps through an eternal night. Only the words reveal this presence that it is impossible to verify. The spectator can only see the coat of this bird, without any other clue to scrutinize. In this way, the ordinary is minimally altered to take on a potentially fictional value. Jason Dodge plays the prestidigitator by using an unspectacular technique. He removes a detail that makes the eyes glaze over and invites an experience of language as a sculptural process.

Born in 1969 in Newton, Massachusetts (USA), Jason Dodge graduated from Yale University School of Art in New Haven in 1996 after beginning his studies in Malawi in 1990 and in Florence in 1991. He has often been exhibited in Europe (France, Norway, Denmark, Switzerland) and currently works in Berlin.

Sybil Montet – *A Trophy for the Immortals* (2021)



© Sybil Montet. *A Trophy for the Immortals* - picture project (2021)

Working in the field of speculative design with computer-generated images, Sybil Montet proposes videos and 3D prints based mostly on a game of abstract metamorphoses that can refer to deep ecology as well as to futurology or fantasy imagery. The polychromatic trophy on display uses biopolymers, which are derived from organic waste constituting the biomass. The aggregated forms appear to be stretched upwards, as if they have undergone some sort of elongation. One can detect fragments of humanoid morphologies which evoke, under the artificial brilliance of the material, a science fiction universe. Sybil Montet is a French artist and art director. She lives and works in Paris. Her practice evolves between new media, fiction and sculpture - between mirage and incarnation.

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Sybil Montet – *A Trophy for the Immortals* (2021)



© Sybil Montet *A Trophy for the Immortals* (2021)

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Cajsa von Zeipel – *Passing Through Kicking Legs* (2014)



© Artist courtesy Cajsa von Zeipel and Andréhn-Schipfjenko, Stockholm, Paris.

Cajsa von Zeipel's plaster sculptures assume a classical facture in order to create an electric imagery that questions the notions of identity and gender. Her scenes deliberately flirt with a form of excess, like the size - a little more than human - of her figures. Here, they are two girls engaged in an ambiguous struggle. If one pulls the hair of the other, their posture implies a sexual dimension that disturbs the reading of the described situation. In the absence of any narrative context, the contemporary sculpted group aims to provoke the public by representing a scene that is both aggressive and erotic. Its pseudo-realism is only a decoy; and the pale whiteness of the characters gives them a sophisticated character.

Born in 1983, Cajsa von Zeipel is a Swedish artist who graduated from the Royal Institute of Art in Stockholm. Her work has been shown at Karma International in Zurich; BLISS in Mexico City; Arcadia Missa in London; The Scandinavian Institute in New York; and Moderna Museet in Stockholm. She lives and works in New York.

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Yung Nihilist – *Untitled* (2022)

What if we kissed in the newly

renovated Capital Punishment Facility?

Bianca Perez - aka Yung Nihilist - is an Instagrammer whose account offers memes that combine recycled images and offbeat punchlines in the logic of the attention economy of 21st century capitalism. According to Richard Dawkins, who coined the term, a meme is a digital replicator that can be shared on social networks and can spread virally. It allows political issues to be addressed in a guerrilla marketing fashion. Memes are emblematic of this great visual totality in which we are continuously bathed on the Internet. Yung Nihilist does not consider herself an artist but actively participates in a contemporary aesthetic where efficiency and weirdness are combined with a biting irony. The choice of Caroline Poggi and Jonathan Vinel to invite her to participate in their exhibition is part of the great modern tradition of expanding the boundaries of art and underlines their commitment to the side of « time, fashion, morality, passion » to quote the poet Charles Baudelaire.

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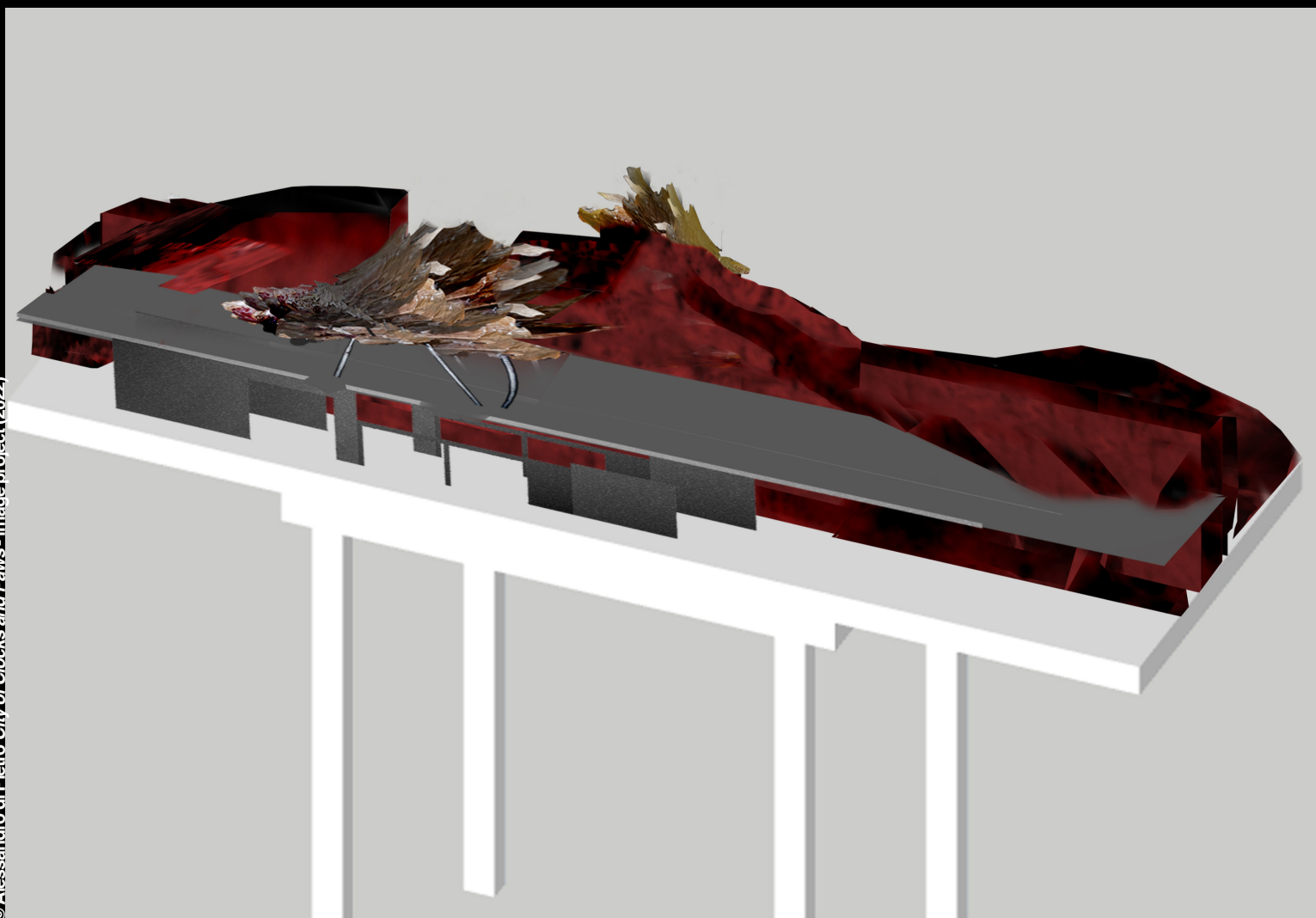
Caroline Poggi and Jonathan Vinel

Our holidays will always be better than yours (2022)



Made from video game recordings, this work takes a stroboscopic form by linking 24 different images per second. The worlds of *Assassin Creed*, *Elden Ring*, *Black Desert Online* or *Gary's Mod* and *Skyrim* telescope in a frenetic movement. All the figures that appear in a ghostly way create an ultra violent world, marked by a brutal visual saturation. The music of the Chinese composer Pan Daijing contributes to this horror - transforming the whole of the images into an anguished ballet. With a very advanced stylization, Caroline Poggi and Jonathan Vinel seem to make us discover a psychic negativity without will to sweeten

Alessandro di Pietro – *City of Clocks and Paws* (2022)



In this installation created especially for the exhibition, Alessandro di Pietro recycles certain elements visible in the films of Caroline Poggi and Jonathan Vinel, which he mixes with motifs from his own mythology, such as the paw of a feline whose skin is detached from its muscles. This sculptural detail thus meets the face of *Bébé Colère* and the house under construction in *You must either watch a fire or burn up in it* to abstractly compose the interpretation of a camera movement. In this sophisticated device, the objects are to be understood as relics that constitute a small machine of executive narration. For Alessandro di Pietro, it is a question of producing experimental narratives, of establishing improbable stories, where archaeology and science-fiction meet, in the image of quantum mechanics which leans in its description of the world on amplitudes of probability, that is to say the possibility of superimposed states.

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Caroline Poggi and Jonathan Vinel *You Better Watch The Fire Or Burn Up Into It (2022)*



© Caroline Poggi and Jonathan Vinel *You Better Watch The Fire Or Burn Up Into It (2022)*

Filed as part of Provenza's summer residency in Pieve in the summer of 2021, this short film follows a young arsonist who is plagued by her demons on the island. The two directors take on the contradictions of their character who drifts in a Corsica promised to a future of concrete. Neither urban, nor rural, the filmed landscapes make intervene like contemporary sylphs or other geniuses of the wood whose music comes to nourish the despair of strident breaths and supported larsens. Using heterogeneous materials, such as amateur fire sequences set to heterogeneous pop music, Caroline Poggi and Jonathan Vinel offer a summary of their abrasive and patchwork approach. The post-adolescent lyricism which animates them explodes in this acme of fever and smoke.

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Hanna Antonsson – *Auto-Wing 1* (2021)



Hanna Antonsson's works recurrently employ taxidermied pigeon wings that are assembled with urban objects such as tires or sneakers. In *Auto-Wing 1*, it is a shattered windshield that becomes the support of mechanical beats. Between movement and immobility, momentum and fall, waste and beauty, this installation seeks to make a warm breath heard in the heart of a gloomy scene. Such a poetic short-circuit translates the desire to abolish the contradictions to bring to its extreme point the vibration of the real. Micro-fiction, with a broken narrative, *Auto-Wing 1* exposes in a raw way a feeling of fragility that reaches the tragic. The piece is thus the powerful expression of an imaginary world where accidents are not without brilliance...

Born in 1991, Hanna Antonsson received her Bachelor of Fine Arts in Photography from the Academy of Art and Design of the University of Gothenburg (Sweden) in 2020, where she currently lives.

Alessandro de' Pesci – *Still life with turtle and fishes* (XVIIe siècle)

Prêt du musée Fesch.



Belonging to the collection of Cardinal Fesch, this still life depicts the victuals issued from a fishing trip, placed on a table in apparent disorder. Red mullet, eel, scorpion fish, and shellfish pile up around a turtle on its shell whose luminous belly gives a silky dimension to death. In the context of this exhibition, the choice of Caroline Poggi and Jonathan Vinel insists on the allegorical significance of this scene whose festive opulence becomes the deadly dream of human predation, at the time of the sixth extinction of species.

Emma Stern – *Shelly, Ursula + Sandy (Roving Gang)* (2022)



© Picture from Daniel Terna, artist courtesy Emma Stern et Half Gallery

Emma Stern paints female figures straight out of the world of video games. Her highly advanced oil technique meets 3D imagery in glossy portraits that show an obvious seduction where Renaissance art melts into a digital universe. Pirate, cowgirl or elf are part of his corpus of heroines who constitute his avatars or lava babies. Such muses affirm the artist's personal theory that «*everyone wants to be a sexy girl*». There is a kind of queer fantasy at the heart of her highly polished practice, both contemporary and classic, whose «*ingenuous*» palette comes in blue, purple and pink. In her own way, Emma Stern hijacks the male gaze that dominates the world of computer software by reappropriating its codes to better give it a maximized fetishist aspect.

Born in 1992, Emma Stern graduated from Pratt Institute in Brooklyn in 2014 with a Bachelor of Fine Arts. She exhibited at The Newsstand in Los Angeles in 2020, Almine Rech Gallery in Paris and Karl Kostyal in London in 2021.

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Emma Stern – *Blossom + Fang* (*dawn*) (2021)



© Emma Stern – Private collection

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Emma Stern – *Blossom (baggage)* (2021)



© Emma Stern – Private collection

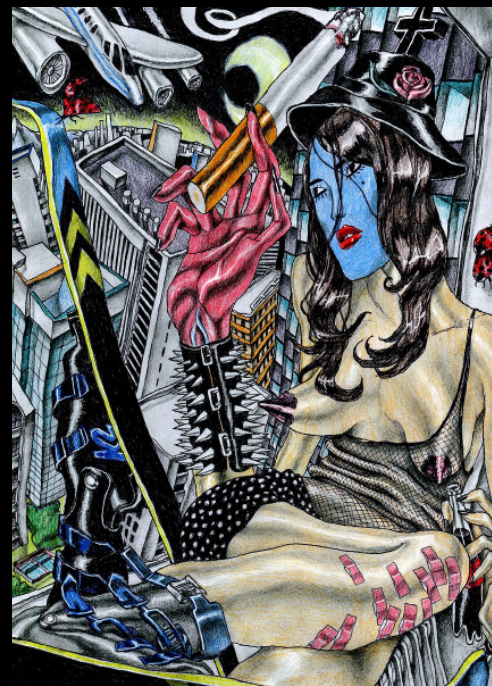
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David Rappeneau – *Untitled* (2020 et 2021)



Saturated spaces, twisted perspectives, overlapping shots, David Rappeneau's drawings play on a certain accumulation of details that describe the daily life of wiry figures, caught in the torpor of a nihilistic ennui. The young people do nothing here. They are mostly lying or slouching, without us knowing their thoughts. It is Egon Schiele rebooted, Otto Dix mixed with manga aesthetics, where candor is not distinguished from disillusionment. Sexuality is present, but without reducing the sensation of solitude. It participates in an existence lived in the spleen of addictions. What remains is a form of contemplation of a world of marks and concrete where the body unfolds in skeletal serpentine lines, as documentary as hallucinatory. One of the most discreet, David Rappeneau is a French artist who has exhibited his work at Queer Thoughts in New York, Arcadia Missa in London, and Balice Hertling in Paris.

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Biography of the artists and curators of the exhibition

Born in Toulouse in 1988, Jonathan Vinel studied at the Fémis, the National Superior School of Image and Sound. Caroline Poggi was born in 1990 in Ajaccio. She studied at Paris IV and then at the University of Corsica. They have directed several films, separately (*Dogs for Caroline*, *Our love is Strong Enough* by Jonathan) and together. Their short film *As long as we still have shotguns* received in 2014 the Golden Bear of the Berlinale. They went on to make *Our Legacy*, also selected at the Berlinale, as well as their first feature film *Jessica Forever* (2019), which screened at the Toronto International Film Festival. Their latest experimental opus, *Bébé Colère* (2020), produced by the Fondazione Prada, has received critical acclaim and can be read as the film of a generation. Cautère is their first institutional exhibition together.

FILMOGRAPHY

Bébé Colère, 2020, 13'

Jessica Forever, 2018, 97'

After school knife fight, 2017, 21'

Martin pleure (réalisé par Jonathan), 2017, 15'

Notre héritage, 2015, 24'

Notre amour est assez puissant, 2014, 9'

Tant qu'il nous reste des fusils à pompe, 2014, 30'

Chiens, 2012 (réalisé par Caroline), 24'

Prince, puissance, souvenirs (réalisé par Jonathan), 2012, 10'

Play (réalisé par Jonathan), 2011, 10'

INTERVIEW

Fabien Danesi — Director of FRAC Corsica
Caroline Poggi — Artist & curator
Jonathan Vinel — Artist & curator

Your work is situated on the border between cinema and contemporary art. If your works are narrative fictions, it remains that their form borrows from other fields (video games, animation, appropriation of images, etc.) How do you conceive the articulation between these two aesthetic universes?

It's an articulation that was made instinctively, guided by a cinema of experimentation that is dear to us (Godard, Marker, Farocki, Lynch...) and the screens we grew up with (video games, internet, etc.). It is also very much linked to economic issues. Sometimes, we don't want to go through the classic processes of film production, which are long and restrictive, so we look for alternative ways to tell our stories. It goes through the recovery of images. That's how we started making films and it's a way of telling the story of the world around us by using the material it produces. This craft is specific to cinema as well as to contemporary art and that's why we like to navigate between the two.

INTERVIEW

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Jonathan Vinel — Artist & curator

You have a raw way of using heterogeneous elements in film. Is this your way of marking. Is it your way of marking an absence of hierarchy between the different mediums and of being part of a contemporary visual culture that explodes categories ?

It is above all a way of telling. These stories, these characters, their emotions, exist in the collision between different worlds, distant aesthetic universes. It is in this collision, this shock, that our stories are born. It is in this place of encounter that the writing of the film begins. The explosion of categories is something that interests us. Everything that doesn't fit neatly attracts us.

INTERVIEW

Fabien Danesi — Director of FRAC Corsica
Caroline Poggi — Artist & curator
Jonathan Vinel — Artist & curator

As part of your exhibition **Cautère** at FRAC Corsica, you show three of your projects: *Bébé Colère* (2020), *Our holidays will always be better than yours* (2022) and *You Better Watch The Fire Or Burn Up Into It* (2022). These three works are marked by an obvious rage which could be associated with the post-adolescent world that you put in scene. world that you are portraying. Where do you think it comes from ?

These three films are a dialogue with the world. *Bébé Colère*, *You Better Watch The Fire Or Burn Up Into It* or *Our holidays will always be better than yours*, are aggressive films that correspond to a violence we feel. For us, it's a matter of trying to relate to the world, and this voice is often heard through the use of extreme material that involves the viewer. This can happen through the choice of images, music, texts. These films are like characters that we have created, they come from frustration, rage, anger. In this sense, they necessarily have something of adolescence. These films are lost in the chaos of the world, they are looking for a meaning and a direction. What is in the film is a record of our obsessions, our doubts, our questions. Giving a form to our emotions allows us to overcome them and not to sink into pure defeatist nihilism. It is sometimes necessary to destroy in order to heal.

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**Exhaustion, anger, melancholy, fear...
We find a certain negativity in your
works which is always converted
into an extreme sensitivity. Love
and violence are the two poles that
magnetize your stories. What are
you looking for in this dialectic?**

Perhaps we naively think that love is often expressed in a violent way, because it teaches us not to be reasonable. We talk about love because that is how we should live, in everything we do. To do everything for love. We dream of violence against everything that prevents this love from being realized. Violence is against barriers, everything that closes, that prevents, that constrains. In our films these two poles are one. It is something very simple that we all know.

INTERVIEW

Fabien Danesi — Director of FRAC Corsica
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Jonathan Vinel — Artist & curator

Music plays a fundamental role in your work. The songs often come as emotional bursts that create a kind of climax. You are not afraid of lyricism and saturation. What is your relationship to this sonic dimension?

We always try to give our films a kind of autonomy, as if it became a character in its own right, as if it started to speak and move. The music then plays the role of an emotional relay, the voice of the film. It often contrasts with the images, bringing out new emotions, another meaning. But in a direct way, one also really comes from music and it is often the desire to listen to a piece in a film that triggers a desire and an embryo of a film.

INTERVIEW

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Jonathan Vinel — Artist & curator

What is the starting point for your works? The characters? A situation? A feeling?

It really depends on each film, but we've noticed that several starting points often end up coming together to make one film. For *You Better Watch The Fire Or Burn Up Into It*, it would be the mixture of a feeling of anger and loss, the collection of archival fire footage and the recurring filming of our villages. In *Jessica Forever*, there were «two first images». On the one hand, the one where two young soldiers, lost on a deserted island, are looking for the rest of their company. And on the other hand, the image of a group of orphans waking up in a gym. These two images are in the film, they are accompanied by a very strong feeling that guides us and obsesses us. As long as there is not this strong enough feeling, there is no film. Each of our works is the result of the collision of foreign elements, of several grafts that meet and merge.

INTERVIEW

Fabien Danesi — Director of FRAC Corsica

Caroline Poggi — Artist & curator

Jonathan Vinel — Artist & curator

You are also the curators of the exhibition which includes other artists. How did you make your selection?

The exhibition is thought as a dialogue between the works of other artists and our films. We worked on this exhibition in a very instinctive and sensitive way, trying to create bridges and echoes between the different pieces. We have always liked to include the work of other artists in our films, so we immediately liked the idea of a joint exhibition. Claire Fontaine's work inevitably resonates with our film *You Better Watch The Fire Or Burn Up Into It*, in an extreme and aggressive gesture that embraces violence in order to find a beginning of healing. This desire to seek healing in horror is also found in *Bébé Colère*. The three works attempt to awaken our buried emotions, to shake us up and challenge us by putting us out of our comfort zone. The exhibition also welcomes many bodies that inhabit the space and the world differently and testify to our sense of a willingness to burst what freezes. We feel for example this violence in the work of David Rappeneau, Emma Stern or Cajsa von Zeipel. We also tried to think of the exhibition as if we were making a film, with the same dynamic of collision between heterogeneous objects, working on contrasts and ruptures. Also, many of the artists present are for us long-standing aesthetic references that have nourished our work

INTERVIEW

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Caroline Poggi — Artist & curator
Jonathan Vinel — Artist & curator

In You Better Watch The Fire Or Burn Up Into It, you direct an arsonist in Corsica. How do you view the island from which Caroline comes?

Caroline I have always had a particular fascination for Corsica. The island is the soil of my work as a filmmaker. I am permanently attached to it. Even when I'm not filming it, I try to evoke it in situations or faces. Corsica is also a field of collisions of which one speaks so much... Collisions of landscapes, ideas, eras. A territory of extremes, of feelings of love, rejection and hatred exacerbated that they become criminal, incendiary.

There are these words of Achille Mbembe, in his essay *Politique de l'inimité* (Politics of Enmity), which perfectly summarize my view of Corsica: «The countries that saw us born, we carry them deep inside us, their faces, their landscapes, their chaotic multiplicities, their rivers and their mountains, their forests, their savannahs, the seasons, the songs of the birds, the insects, the air, the sweat and the humidity, the mud, the noise of the cities, the laughter, the disorder and the in-discipline. And stupidity. But as we walk, these countries also become unfamiliar to us, and it is now against the light that we sometimes look at them. However, some days, we find ourselves singing their name in silence, wanting to walk along the paths of our childhood again, in these lands that saw us being born and from which we ended up moving away without ever having been able to forget them, without ever having been able to detach ourselves from them once and for all, without them ever having ceased to cause us worries.»

In *You Better Watch The Fire Or Burn Up Into It*, the main character cannot bear to see the subject of his love disappear. And as if animated by a crazy and unreasonable gesture, she throws down her last cards to save him.

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Can art finally cauterize the wounds?

Hopefully, it is part of the healing process.

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