

Exhibition 24.04-02.06.24

COALITION

15 years of art and ecology, 50 artists united for a new culture of ecology and living things

To celebrate its 15th anniversary, COAL, leading association for art and ecology, has joined forces with the Gaîté Lyrique to present a major multidisciplinary exhibition showcasing nearly 50 artists representing the richness and variety of approaches of the ecological art scene. Together, they retrace the community of imaginations that has grown over 15 editions of the COAL Prize, the association's flagship initiative for promoting, supporting and disseminating artists around the world who are bearing witness to, imagining and experimenting with the ecological revolution.

Today, the state of our ecosystems means that we can no longer have no concern for ecology. Soils are contaminated, forests are suffocating, the living world is collapsing, and climate change is spiralling out of control... Why can't we preserve, care for and defend the Earth we share?

A new generation of artists, from many different horizons, are working to restore balance. Describing, warning, acting, not with the illusion of saving the world, but in the hope of changing behaviours, weaving new collective narratives and developing common heritages, be they conscious, positive or necessary frameworks. All in the hope of bringing about more virtuous behaviour, new alliances between different kingdoms of the living, and to defend more than ever what we hold dear: freedom and the world's beauty we are striving to preserve.

As if to gain a foothold when faced with the dizzying thought of collapse, these artists draw out the outline of what is disappearing, giving a face to the Anthropocene, revealing hidden pollution, the destruction of ecosystems and invisible suffering. Far from fatalism, they build the conditions for resistance and resilience, honouring the words of the poet Hölderlin: «where peril grows, that which saves also grows».

Like a river that grows and makes its bed by embracing the diversity of its nourishing lands and the flows that feed it, these artists amplify our sensitive relationship with the world through constantly renewing practices, knowledge and know-how. From political action to restorative practices, from the arts of the hand to the arts of the earth, in connection with thinkers, scientists, citizens and activists who seek, transform and act, art has the power not only to alert and denounce, but also to repair and connect through gestures of care and sharing. It contributes to the growth of this COALITION, this community of care and action that is essential for everyone to find inspiration, the means and the courage to implement transformation towards a more sustainable and fairer world.

EXPOSITION OPEN
Tues - Fri: 2pm to 8pm
Sat - Sun: 2pm to 7pm

NOCTURNALS
Sat. 27.04, 18.05 & 01.06

GUIDED VISITS
Thur: schools
Sat and Sun: general public

Associated programming

Sat. 27.04 **from 5pm**

Earth Day
Performances with the Centre Wallonie Bruxelles

Tues. 14.05 **7pm**

Rights of Nature
Meet up with Quota climat and makesense

Sat. 18.05 **5pm-7pm**

Balance ton flip, around eco-anxiety
Talking Circle with On est prêt and makesense

Sat. 18.05 **from 6pm**

Marathon to the future
Event for the Nuit des Musées

Sat. 25.05 **continuous**

Nature festival
Workshops, meet ups, gardening on-site and off-site, with Zone Sensible & gallery Dominique Fiat

Sat. 01.06 **from 7pm**

Carte blanche for a Nuit Blanche
Immersive experience with Vergine Keaton

Children's workshops

27 & 28.04 **3pm**

Seed, life, shape
With Louis Guillaume

Sat. 18.05 **3pm**

Imaginary marine cartography
With Capucine Vever

25.05 & 01.06 **3pm**

Botanical drawings
With Paula Valero Comin

Exhibition curators

Lauranne Germond, co-founder and director of COAL
Sara Dufour, programmes director at COAL

With the support of all COAL team members

Loïc Fel, Clément Willemin and Agathe Utard, co-founders of the association
Valentine Busquet, executive producer
Lily de Villeneuve, executive producer and communication
Joan Pronnier, writer
Mona Barrault, mediator
Elisa La Grua, Madeleine Treneer, set-up

Light design

Kimberley Berna

Exhibition management and set-up

Sophie Monjaret, Charles-Henry Fertin et Benoît Ménard

With the help of all the Gaité Lyrique's teams.

COAL and the Gaité Lyrique would like to sincerely thank all the artists taking part in the exhibition and its associated programme:

Ackroyd & Harvey (UK), Art Orienté Objet (FR), Brandon Ballengée (US), Thierry Boutonnier (FR), Alex Cecchetti (IT), Julian Charrière (FR/CH), Olivier Darné (FR), Paul Duncombe (FR), Fabiana Ex-Souza (BR), Sara Favriau (FR), Feipel et Bechameil (BE), Beya Gille Gacha (FR), Marina Gioti (GR), Shaun Gladwell (AU), Camille Gobourg (FR), Noémie Goudal (FR), Elsa Guillaume (FR), Louis Guillaume (FR), Hehe (UK/DE), Hypercomf (GR), Michel Jocaille et Charlotte Sarian (BE), Vergine Keaton (FR), Jean-François Krebs (BE), Eric Androa Mindre Kolo (CG), Martin Le Chevallier (FR), Sandra Lorenzi (FR), Angelika Markul (FR/PL), Le Nouveau Ministère de l'Agriculture - Suzanne Husky et Stéphanie Sagot (FR), Lucy+Jorge Orta (UK/AR), Stéfane Perraud et Aram Kebabdjian (FR), Clément Richem (FR), Belen Rodriguez (ES), Eleonore Saintagnan (BE), Erik Samakh (FR), Linda Sanchez (FR), Momoko Seto (JP), Stefan Shankland (FR), Shivay La Multiple (FR/NC), Maria Thereza Alves (BR), Laurent Tixador et Julia Hanadi Al Abed (FR), Anaïs Tondeur (FR), Paula Valero Comín (ES), Marie Velardi (CH), Capucine Vever (FR), Clément Vuillier (FR), Michael Wang (US).

We would also like to extend our warmest thanks to:

The exhibition and COAL Prize partners

French Ministry of Culture
French Office for Biodiversity (OFB)
French agency of ecological transition (ADEME)
Boston Consulting Group
Collection Société Générale
Fondation L'Accolade
Fondation François Sommer

Associated programming partners

The Centre Wallonie Bruxelles, the Ateliers Médicis, Dominique Fiat gallery, KIBLIND, Makesense, SINGA, Quota climat, On est prêt, Le bruit qui court
The tiers-lieux Zone Sensible, Vive les groues

The media partners

Mouvement, Pioche! magazine

The lenders

The Greenline Foundation, the Forum Vies Mobiles, galleries Dominique Fiat, Alain Gutharc, Jousse Entreprise, Papillon, Perrotin, Michel Rein

The 150 artists who have been distinguished in the 15 editions of the COAL Prize and all the members of the juries,

Catherine Dobler and Christopher Yggdre of the Fondation L'Accolade, Raphaël Abrille and all the teams at the Musée de la Chasse et de la Nature, Estelle Louve, Nathalie Blanc, Patrick Degeorges, Jessica Leclerc, Maeva Blandin, Phoebe-Lin Elnan and all the friends and partners who have contributed to the development of the COAL Prize.

Gaité Lyrique
Fabrique de l'époque

Établissement culturel
de la ville de Paris



gaité-lyrique.net
@gaitelyrique

COAL

projetcoal.org
@coal_art.ecologie

MAKING COALITION

This exhibition brings together artists from around the world who are imagining experimenting and bearing witness to peaceful transformations of territories, ways of life, organization and production. Through their proposals, they attempt to act on the systems at the root of the ecological crisis in order to denounce, short-circuit and influence them; to deprogram the imaginary by writing new utopian and dystopian narratives; to construct new topoi ("place" in Greek) based on community ties, alliances with other-than-human beings, collective action, conviviality and the power of symbols. Together, they are drawing the outlines of a deliberately political artistic action and artistic political ecology.

This play on the power of our voices, our choices and our rights is embodied from the beginning of the COALITION exhibition in **Lucy+Jorge Orta's** *Procession banners 1918-2018*. These ten banners commemorate the centenary of the suffragette movement, and more precisely the achievements of the British women who fought for women's right to vote at the dawn of the 20th century. Within these floral fabrics sewn by inmates of London's HMP Downview prison are inscribed liberating slogans in memory of the 1,000 women who were imprisoned in the same place for fighting for their rights, one hundred years earlier. Side by side, these banners form a clamor that echoes through the ages and reaches us today, imbued with eco-feminist fervor, it is also a call to action for climate rights.

With the European elections just around the corner, in line with the Gaité Lyrique's EU.topia season, artist **Thierry Boutonnier** also invites us to consider the right to vote of the voiceless, the non-humans, the animals and plants with whom we share the Earth. With his installation *Le Cri* (the scream), he is calling for a genuine legal uprising based on recognition of the rights of nature, and a redistribution of authority, which resonates with the tensions currently at play in the world of agriculture.

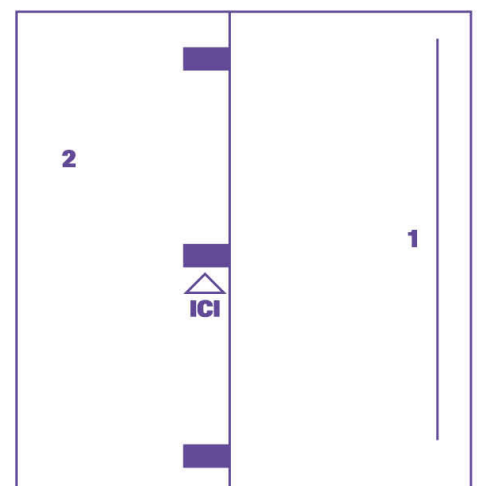
1. LUCY + JORGE ORTA ***Procession Banners, 1918-2018, 2018***

Various textiles, appliqués, embroidery, ribbons, pompoms, fringes, glass beads. 190 x 130 cm approx. each.

With the support of Historic England, Making for Change (UAL Portal Centre for Social Impact).

2. THIERRY BOUTONNIER ***Le Cri, 2024***

Installation, tractor tyre, ballot box, rope, seeded ballot papers.



PLANET Σ

"There is no Planet B" is a phrase climate campaigners have relentlessly proclaimed at numerous environmental protests. They were also the final words of UN Secretary General António Guterres at COP15 for biodiversity in 2022, before he concluded "It's up to us to fix the world we have". The consequences of climate disruption are indisputable, threatening not only the Earth's habitability but also its very inhabitants, living beings. The sixth mass extinction of species that we are experiencing today is a hundred times faster than the previous five, and at this rate, half of the Earth's species could disappear by the end of the century.

Somewhere between rebirth and apocalypse, naturalism and fiction, Momoko Seto's *Planet Σ* depicts a world without humans that is both chimerical and ultra-realistic, and which, petrified, is reborn to life. Bees, locusts, crickets and stick insects that were trapped in the ice gradually come back to life as the ice melts under the effect of atmospheric warming caused by underwater explosions. Using a variety of techniques such as time-lapse, super-macro and slow motion, Momoko Seto unfolds, like a metaphor, the great history of life in ten minutes or so: the ice melt, the appearance of life, the extinction of species. The artist is currently working on her first feature film, *Planète*, which follows the journey of four dandelion seeds who escape in extremis from the destruction of their field by a nuclear explosion. It is due for release in 2025.

1. MOMOKO SETO *PLANET Σ* , 2014

Video, 11 min.

The ART OF REVOLT

"What is a rebellious man? A man who says no. But if he refuses, he does not give up: he is also a man who says yes, from his very first movement" wrote Albert Camus. Whether artistic or political, revolt stems from a refusal, that of a consensual aesthetic or an established system. But far from renouncing, it finds new visions and new paradigms. Artists are at the heart of this momentum, of this movement which, first and foremost, says yes.

A thousand and other ways of inhabiting planet Earth are growing and marcotting in the wake of Michael Wang's *Photosynthesis Manifesto*, which sets out the principles of a new green era based on photosynthesis. He takes his inspiration from the *Manifesto of Futurism* published in 1909 by the followers of this artistic movement, which glorified fires, chimneys, speed and carbon combustion, and turns it on its head. In contrast to the petrochemical dazzle that has permeated even the art world, 'photosynthesis' lays the foundations for a new pact with Nature, the only possible future, replacing shiny steel with humus and peat, speed with time, expense with florescence.

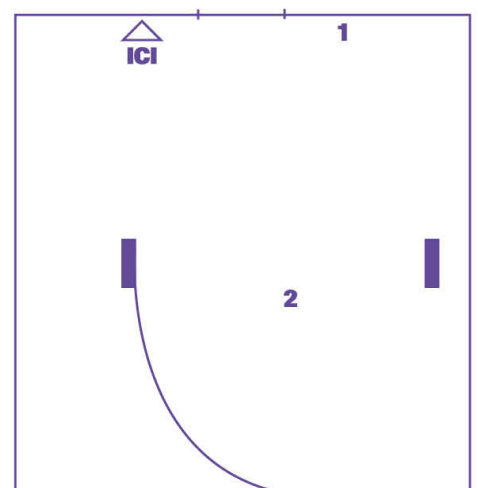
Pioneers in the exploration of the living world and who defend animal rights through art, the duo **Art Orienté Objet** has never ceased to develop artistic experiments that are radically committed to the ecological debate. Taking part in a group of activists who were occupying the large trees in the Colbert forest in Tronçais to save them from being cut down, the duo designed and made functional clothing for the activists. The Eco-combatant outfit includes a sun helmet with a microphone to amplify the voice, leaflet holders, a pocket of fake blood, a vial of foul-smelling liquid, chains and padlocks, a hammer and long nails to make the large oak trees unusable for Japanese buyers.

1. MICHAEL WANG *Manifeste du Photosynthésisme* *(Manifesto of Photosynthesis)*, 2022

Translated from English

2. ART ORIENTÉ OBJET *Éco-combattant forestier*, 2003

Mannequin, textile. 180 × 60 × 60 cm
Private collection



CULTIVATING RESISTANCE

Without taking the form of opposition or formal political demands, artists cultivate resistance within their own practices, whether through crafting, gardening, rituals, dreaming, performing, or through legal means, organizational, relational, etc. These approaches, which are inseparable from the ways in which things are done and produced, are based on operating principles such as economy of means, re-use, the use of materials with low environmental impact, the invention of new materials and the restoration of natural environments.

This profusion of approaches is reflected in and around Sara Favriau's work, *ceci n'est pas une cabane* (this is not a cabin). Reminiscent of ancestral building techniques, it is presented as a hut housing, like an original white cube, it holds the works of a selection of artists practicing the art of resilience. A model of sobriety and freedom, the hut evokes those unconventional spaces, third places and third landscapes where new ways of living are being experimented with today. It's here that an interdependence is created between the work and its support, between personal creation and collective expression.

In this fertile dialogue between form, material and purpose, **Belen Rodriguez's** *I danced myself out*

of the womb magnifies textile craftsmanship and revalues vegetable dyeing in a monumental drapery in the colors of living diversity. In addition to fabrics dyed with natural elements from the Cantabrian forest in Spain - oak, eucalyptus, chestnut, birch, walnut and laurel - which weave the frames, new shapes are added, reflecting the life that can now remain wild and free. Like a guardian of know-how and the cycles of the seasons, **Louis Guillaume** works with natural materials from his everyday environment as alternatives to industrial materials, sometimes calling on forgotten traditions. Glue made from birch, pine resin or mistletoe, chimney made from earthworm castings, it's the artistic and useful aspect that binds him to these materials. With his *Statue en graine de Stipa tenuissima* (statue made of seeds of *Stipa tenuissima*), he sculpts a silhouette from a type of grass commonly planted in city gardens. For the last two years, he has also been researching the potential of poplar cotton. From his spring harvest, he creates a fluffy white carpet. With *Cosmos*, **Clément Richem** pays tribute to the soil and its nourishing cycles through the material he uses, ceramic, which comes from the earth; the painted motifs that represent the root system of plants beneath the soil; and the very object of the jar, an emblem of archaeology and an ancient container that collects, nourishes and conveys fertility.

1. SARA FAVRIAU ***ceci n'est pas une cabane, 2016***

Douglas fir. Cabin 250 × 200 × 300 cm and walkways
Courtesy of the artist and Galerie Maubert

2. BELEN RODRIGUEZ ***I danced myself out of the womb, 2024***

Natural dyes on organic cotton, 230 × 1000 cm

3. LOUIS GUILLAUME ***a. Tapis de bourre de peuplier, 2024***

Poplar flock, 300 × 400 cm.

b. Statue en graine de Stipa tenuissima, 2024

Seeds of *Stipa tenuissima*. Body, scale 1.

4. CLÉMENT RICHEM ***Cosmos, 2021***

Waxed earthenware, 75 × 45 cm
Production La lune en parachute, Epinal

Undoubtedly one of the most influential and controversial artists of the 20th century, Joseph Beuys constantly questioned the themes of humanism, ecology, sociology and anthroposophy. He broadened the scope of art by creating "social sculpture", or how to sculpt the social field as one models matter, to create a new society. He advocated for "turning the world into a great forest", and "building cities and environments like forests". In 1982, at Documenta in Kassel, Germany, he encouraged visitors to plant 7,000 oak trees to "warn against all the forces that are destroying nature and life".

Since 2007, Ackroyd & Harvey have been continuing Joseph Beuys's visionary work in a slow and sustained way. Using acorns from the oak trees in Kassel, they have given birth to several hundred young trees, caring for them, observing their growth and exhibiting some of them in various locations. These 'Beuys acorns' are represented here as sprouting, through six sketches made with ink extracted from oak galls, caused by attacks from gall wasps. In addition to the formal beauty of this living sculpture, there is its undeniable virtue: trees

are capable of absorbing carbon dioxide, producing oxygen, filtering particles and pollutants from the air, filtering water, stabilizing soil and regulating temperature at a time when heat islands threaten to suffocate cities.

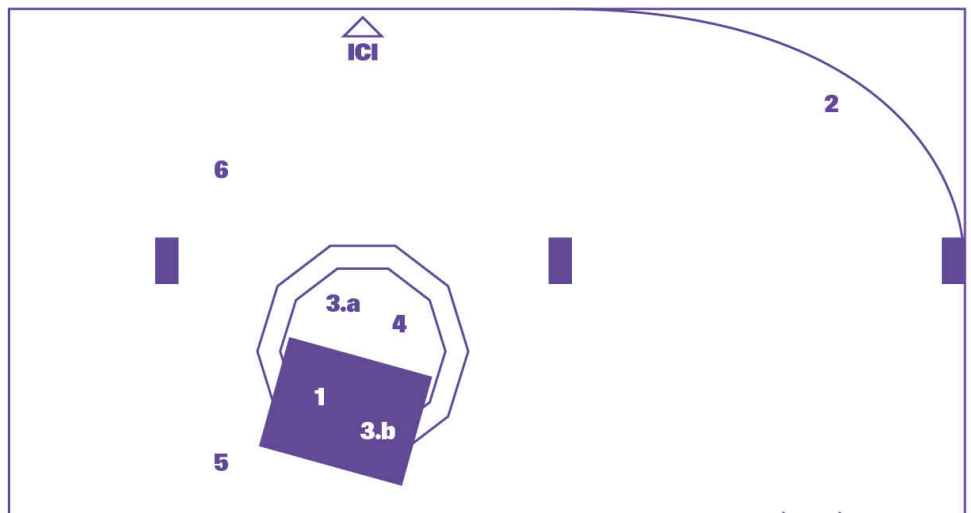
To support the virtuous transformation of the city, Stefan Shankland has devised a protocol for transforming inert waste and rubble from building demolitions into a new raw material, *Marbre d'ici* (Marble from here). The architectural rubble is sorted by type and color, cleaned, crushed, ground and sieved to produce aggregates or powders used as pigments. Mixed with a hydraulic binder and water, kneaded and then poured in layers, urban ruins and building site waste are transformed into a noble material that serves the city, its people and its history.

5. ACKROYD & HARVEY
Acorn Radicle (Beuys' Acorns - study)
| Racine de grand (Glands de Beuys - étude), 2023

Gall ink, paper. 21 × 14.8 cm.

6. STEFAN SHANKLAND
Sans fin, 2016 | Ivrylithé, 2016-2024 |
Unité d'habitation, 2023

Recycled concrete pieces made with rubble from the Plateau ZAC and the demolition of the Atelier / TRANS in Ivry-sur-Seine.
 40 × 20 × 20 cm, 30 × 25 × 20 cm and 40 × 20 × 20 cm



COSMOVISIONS

Cosmology is the science of the general laws that govern the Universe, while cosmogony is the science of sacred stories, told to explain the genesis of the world and humanity. Following on from this, cosmovision asserts itself as a perception of the Universe, a truth about the world and the cosmos thought up by a person, a society or a culture at a given time, bringing together all aspects of life. Certain artistic approaches are rooted in cosmovisions which, far from modern Western anthropocentrism, are based on forms of continuity between the human and the non-human, and imply consideration and reparation.

Beya Gille Gacha explores these disconnections with and from trees. In the face of the disunity between humans and other living beings, *Source* symbolizes the sorrow of trees, which seem to be watching, motionless and powerless, as humanity flails towards its doom. Using the potential of Arrosia, an organic resin made from pine sap, as an alternative to petrochemical resins, she molds her own face, which she hangs on trees like new points of view and points of life. From these masks flow tears of pearls, offered to the earth to recharge its batteries.

Languages carry with them the memory and identity of a culture and are inextricably linked

with ways of thinking and seeing the world. Maria Thereza Alves gives shape to the specific features of the Tupi language spoken by the Tupinamba people who once lived in the Ubatuba rainforest in Brazil. A three-dimensional alphabet, these two bronze sculptures embody two words from the Tupi vocabulary: *Aimôbucu*, which means "to linger and procrastinate as one pleases", and *Aicoabeeng*, "to offer something to someone in friendship or as a gesture of good upbringing". Each of these sculptures appears as a seed that guarantees a vision of the world, that of a people who were enslaved or killed by the Portuguese colonists, and of a forest of which only 10% has survived massive deforestation.

Afro-Brazilian artist Fabiana Ex-Souza is on a quest for historical reparation in the face of the scars of colonization. Seeking to transform the violent colonial past of plants (coffee, cotton, tobacco, maize, beans, etc.) into healing potential, the artist uses seeds and their transmutational properties as a starting point for rethinking our relationship with history and restoring our ties with the living. The *Inventing souls* installation-antenna is made up of hanging *Trouxas* (bundles), evoking the traditional bags used by her ancestors during their travels, migrations and struggles for freedom. It is adorned with numerous *patuás* embroidered with these seeds. These amulets, derived from Afro-Brazilian culture, underline the artist's desire to work with protective forces.

1. BEYA GILLE GACHA *Sources, 2021*

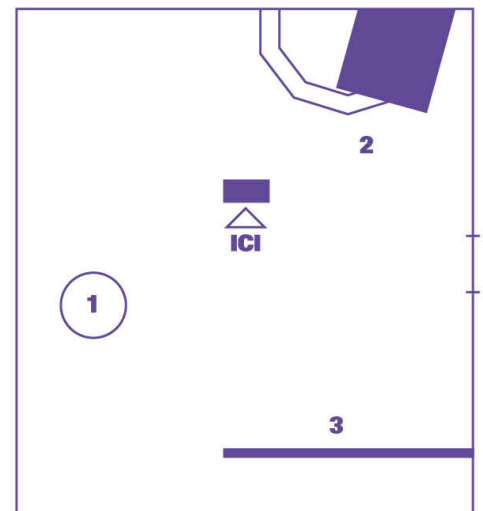
Faces in Arrosia resin, natural pigments and linen fibers, cotton threads, glass beads, plants and earth. Varying dimensions.

2. MARIA THEREZA ALVES *Aimôbucu, 2014 et Aicoabeeng, 2014*

Série Metaplasmos.
Metaplasmos series.
Bronze sculptures. 57 × 39 × 17 cm
and 50 × 45 × 16 cm

3. FABIANA EX-SOUZA *Inventing Souls, 2024*

Fabrics, live seeds, animal skin, horn, feathers, dry leaves, roots, patuás, copper wire.



THE MEMORY OF GLACIERS

By contracting space and time, Angelika Markul makes us witnesses to the gradual collapse, suddenly transposed to our scale, of the immense Tierra del Fuego glacier, located at the southernmost tip of the American continent, between Argentina and Chile. This sea of frozen water covering almost 17,000 km², an archipelago of 16,000 glaciers and the third largest ice cap in the world, is now being swept away by global warming. This phenomenon affects all the world's glaciers, which have lost 9,600 billion tonnes of ice over the last fifty years, contributing 25% to 30% of the global rise in sea levels.

More than one hundred wax faces also witness the scene, surrounding us like the ghosts of the Amerindian people who inhabited Tierra del Fuego for twelve thousand years before being decimated by European settlers. Through this attempt to archive majestic lives that have become fragile, the artist becomes the guardian of the *memory of glaciers*, the vibration of places, the breath of the living. Face to face, the extinction of civilisations and the fading of landscapes resonate together, traditions have melted away and glaciers are dying out. What remains in the middle, between past and future, are our stunned presences and, despite everything, the hope of one day being able to reverse the liquidation of life.

1. ANGELIKA MARKUL ***La mémoire des glaciers, 2017-2024***

Video installation, music by Côme Aguiar. Film, colour, sound, 10'51", looped, 3D images, 2017 and 170 one-off wax sculptures, 2023-2024.



EXPOSITION CONTINUED

IN THE FACE OF TURMOIL

Activism lives in the turmoil and strangeness of its time, ours being marked by the paradoxes of a life that continues on a damaged earth and the radical uncertainties of the new climate regime. While it deploys hope and resistance with determination, it oscillates with the temptation of disengagement, disillusionment and renunciation.

Art Orienté Objet is part of a long history of artists working to preserve nature, and in particular that of the artists of the Barbizon school who, in 1853, were able to save part of the Fontainebleau forest by creating "artistic reserves", the first measure to preserve a natural area created in the name of the right to beauty. In 1993, the duo, who were living on the edge of the forest at the time, witnessed the clear-cutting by the Office National des Forêts of La Tillaie, one of these famous *artistic reserves*, wiping out before their very eyes what had been for them a great artistic and ecological utopia. The duo responded by producing an installation in the form of a portable chapel, consisting of a bench, an electronic coin-operated holder and a photo of the martyred Tillaie. The installation allows anyone to ease their conscience by contributing to the support fund for the movement to actively save the forest.

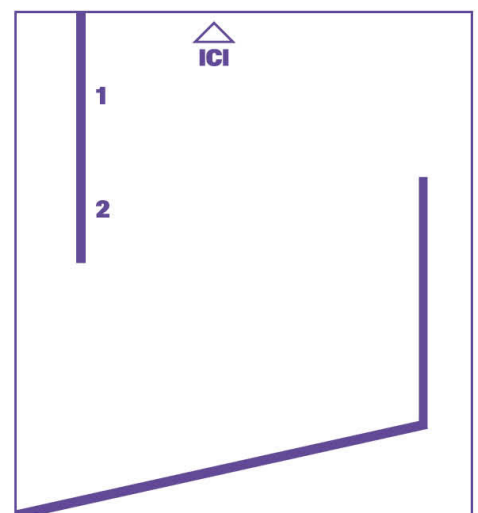
Like ex-votos on the altar of extractivism, **Julian Charrière's** burnt wood engravings, *Ash Cloud Forest | To Observe Is to Influence*, evoke the tropical forests that have been burnt to make way for palm oil plantations, intensive livestock farming and biofuels. Inspired in particular by the visions of tropical landscapes by the 19th-century explorer, biologist and anthropologist Alfred Russel Wallace, these forests of ash clouds are a reminder of how vast ancient ecosystems can today be literally blown away by the wind.

1. ART ORIENTÉ OBJET ***Réserve Artistique, 1994***

Participatory installation consisting of a bench, a candlestick and a framed photo with light strip. Varying dimensions.

2. JULIAN CHARRIÈRE ***Ash Cloud Forest | To Observe Is to Influence (II), (III) et (VI), 2023***

Wood engraving on handmade paper, made from an engraved and burnt wooden board used as a printing block, engraved maple frame. 68.6 × 53.6 × 4 cm each. Courtesy of the artist and Perrotin



THE ABYSSSES

Ecological disaster spares no ecosystem, and its vertiginous development affects both the terrestrial abysses and the marine abysses. Ocean warming, rising sea levels, acidification and deoxygenation of the seas, overexploitation of fish stocks, plastic pollution, degradation of marine habitats, proliferation of invasive species... The ocean is succumbing to a multitude of aggressions. Between exploration, unveiling and invention, artistic creation is taking on these invisible spaces through fiction, to get a better grip on reality.

Hypercomf examines the physical and cultural link between urban domestic space and marine ecosystems. The humorous short film *Fish kissed* features a woman, an octopus and a sea urchin in a kitchen. The film questions the gap between hyper-information and taking action in an age of non-stop news, by exploring the various cultural interpretations of the sea in the age of consumer society - either nourishing waves or a wasteland. As if to reconnect humans with the aquatic worlds from which they come, **Elsa Guillaume** seals this alliance in ceramics, in the form of hybrid characters, half-human, half-frog, who seem to have emerged straight from the waters. *Cavalcade amphibienne VI* recounts the diversity of the thousand and one creatures that have inhabited the depths of the ocean and our imaginations since the dawn of time, offering yet another reason to preserve these prolific ecosystems.

As a result of the unbridled free trade that crisscrosses the ocean in all directions, the metal hulks of wrecked ships are slowly disintegrating in the depths of the sea, silently contributing to the pollution of the oceans. Using a lyrical and allegorical approach, **Marina Gioti** explores these submerged ruins as a cultural landscape reflecting our societies. *Sounding the Silent World* shows a sonar image of the wreck of the tanker Alpha 1, which lies in the bay of Eleusis, Greece. The ship, which sank in 2013 after crashing into a pre-existing wreck, was carrying 2,000 tonnes of petroleum products and caused an oil spill.

Continuing the inventory on marine pollution, artist-biologist and activist **Brandon Ballengée** reveals the impact the biggest oil spill on record had on biodiversity: caused by the explosion of the Deepwater Horizon oil rig in the Gulf of Mexico in 2010. *Searching for the Ghosts of the Gulf* is a major interdisciplinary project designed to mobilize coastal communities around the disappearance of local species, at a time when Louisiana's coastal lands are the most threatened with extinction by rising sea levels. This long-term project is embodied and told here through the *Tears of Ochún*, a blind shrimp specimen. A study carried out by the artist showed that shrimps exposed to pollutants had a very high rate of malformation (at 79.4% compared with just 7.6% for unexposed species).

1. HYPERCOMF *Fish Kissed*, 2022

Short film, 10 min 13 s.
Produced as part of the Studiotopia programme, co-funded by Onassis Stegi (Greece) and the European Union's Creative Europe programme.

2. ELSA GUILLAUME *Cavalcade amphibienne III*, 2024

Ceramic. 130 × 60 × 48 cm.

Cavalcade amphibienne VI, 2024

Ceramic, oyster shell, resin. 70 × 45 × 52 cm.

Fish tail I & II / Frog I & II, 2023-2024

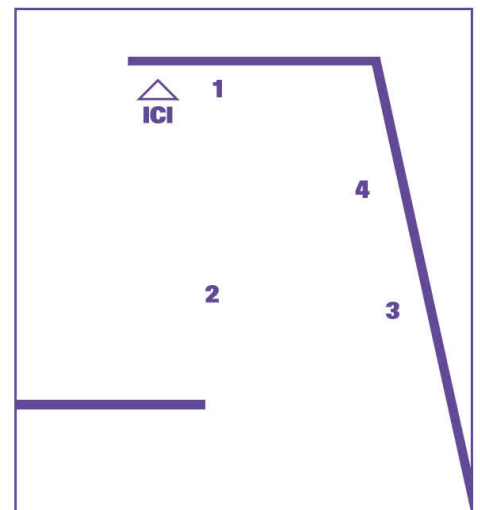
Ceramic. Varying dimensions.

3. MARINA GIOTI *Sounding the Silent World | KATŌ ΚΟΣΜΟΣ (Káto Kósmos), sonar à balayage latéral d'une Épave*, 2023

Plexiglas print mounted on lightbox. 100 × 71 cm
Commissioned for Eleusis, European Capital of Culture 2023, with the support of the National Museum of Contemporary Arts (EMST) of Athens and Onassis AiR
Courtesy of the artist and Galerie Dominique Fiat

4. BRANDON BALLENGÉE *Tears of Ochún | Larmes d'Ochún*, 2012

Cleaned and coloured herbaceous shrimp (Palaemonetes species), Gulf of Mexico, 2012. A single specimen from a biological sculpture made up of a series of 500 specimens examined as part of a study led by the artist-biologist.
Private collection



NO LIMIT

In the course of the twentieth century, a culture of mass-consumption established itself across the globe: progress, growth, speed, even as the first voices were raising an alarm on our planet's limited resources. Our current ideological, geological and technological era, which has made the most of fire, painting landscapes of smoke and fire a theme artists have chosen to reflect in their works.

Every year, according to the World Health Organisation, 3.5 million people die from pollutants released into the atmosphere. One of these is 'noir de carbone' (carbon black), a substance mainly emitted by the combustion of hydrocarbons, which artist **Anaïs Tondeur** tracks. Using the *Noir de Carbone* accumulated in her breathing mask, she produces an ink that is used to print photographs of the landscapes through which the carbon has traveled, making visible the atmospheric pollutant that infiltrates our lives and our bodies.

These grey man-made clouds, once signs of progress and now feared, are the recurring subject of work of the collective **Hehe**. In *Prise en charge*, the metaphor of a cloud of smoke escaping from an electrical socket subtly invites us to 'take charge' (prendre en charge) our responsibilities in the face of impending disaster. Tackling the emblem of pollution, **Martin Le Chevalier's** *Ophélie* presents a car sunk into the ground, an ironic reference to Shakespeare's drowned heroine and to our addiction to another unavoidable and deadly producer of artificial clouds, cars.

At the source of all these dazzling ideas, oil, the very lifeblood of productivism. It has become both indispensable and threatening, and is magnified by **Linda Sanchez's** bin bag. Echoing Baudelaire's desire to "knead mud into gold" by sublimating the ugliness of reality through the illumination of words, Linda Sanchez transforms oil into *Or gris* (grey gold) through the power of art.

1. ANAÏS TONDEUR *Noir de Carbone, 2017-2018*

Carbon black prints, 100 × 150 cm, carbon black particles extracted from the fibers of a breathing mask, cartography.

2. HEHE *Prise en charge, 2010*

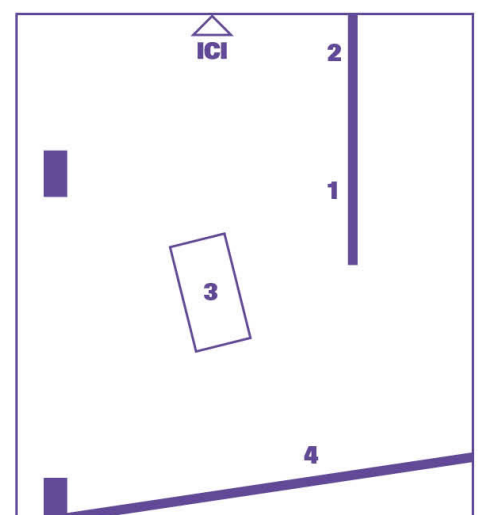
Electrical socket, smoke machine, timer

3. MARTIN LE CHEVALLIER *Ophélie, 2014*

Cut-up car, plexiglass, led. 189 × 120 × 22 cm.
Courtesy Galerie Jousse Entreprise, Paris

4. LINDA SANCHEZ *L'or gris, 2019*

Stretched bin bag. 64 × 34 × 17 cm.
Courtesy Galerie Papillon



REMEMBERING THE LONG VIEW

The ecological crisis brings into contrast short-term urgency with the long-term, from forest cycles to geological time, whose phases of evolution and regeneration vary over several thousand years and exceed human life span. Anthropocene is one of the names given to this new era, in which humanity has become the main force for change on Earth, surpassing geophysical forces and the temporalities of living things.

In *Les mécaniques*, Noémie Goudal summons this long-term exploration, taking as her starting point the recent discovery of the existence of a tropical forest, 52 million years ago, on the present site of the Antarctic ice cap. Her nocturnal photographs of a palm grove are printed on large strips of paper arranged one behind the other, like the earth's crust. As each image decomposes, the next is revealed, until the complete destruction of the decor. Both terrifying and fascinating, it symbolizes the end of a world and questions our position as spectators.

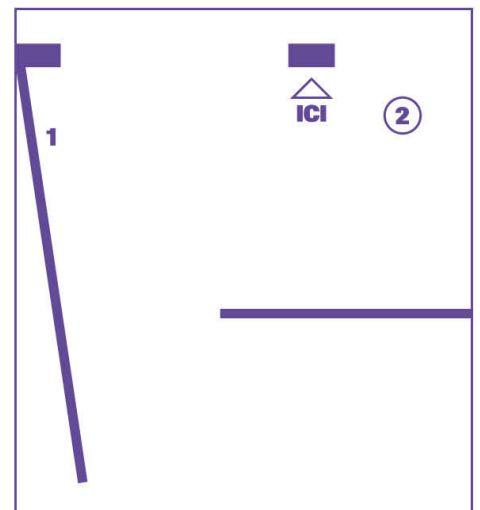
In even more ancient times, 160 million years ago, above the relief of the Meuse department in eastern France, an immense ocean stretched out, inhabited by ammonites, gastropods, scaphopods, sponges, polypiers, sharks, ichthyosaurs and crocodiles. A layer of clay formed at the bottom, 500 meters below today's level. It is here, beneath the village of Bure, that 1.5 kilometers of tunnels have been dug to store highly radioactive nuclear waste for the next 100,000 years. In ten minutes or so, to the tune of the Art of Fugue composed by Bach before his death, *160Ma* by Stéphane Perraud and Aram Kebedjian guides us through this hellish descent into the depths of the Earth. It ends on a note of suspense, with the bitter taste of eternity.

1. NOÉMIE GOUDAL *Les mécaniques - Phoenix Atlantica III*, 2021

C-print photograph
200 × 149 cm
Collection Greenline Foundation

2. STÉFANE PERRAUD AND ARAM KEBABDJIAN *160Ma*, 2021

Installation, video 10'42, metal, Plexiglas. 380 × 120 cm.
Image by Agence nationale pour la gestion des déchets radioactifs (Andra), 2021. Music: Bach, *Art of Fugue*, Counterpoint XIX BWV 1080, Wolfgang Von Karajan Ensemble, 1963.



MOMENT OF TRUTH

Faced with false promises and disillusionment with political or scientific discourse, art gives form, not without irony, to the moment of truth. It questions the fantasies of technocracy, denounces greenwashing and guides us towards a time of resilience and forgiveness.

With sarcasm and aestheticism, **Le Nouveau Ministère de l'Agriculture** satirizes these political masquerades. *Les planteurs* (The Planters) is a series of watercolors featuring representatives of power, experts in extractivism and the exploitation of living organisms, planting a tree during an official ceremony. These eminent personalities include Nicolas Sarkozy, the Pope, Donald Trump and Margaret Thatcher, whose repetition reflects the systematic nature of false communication. *L'aventure du vivant : géo-ingénierie verte* (The adventure of the living: green geoengineering) tackles the logic of industrialisation, rationalization and robotisation of the living. Using a cow hide, the work draws an inventory of geo-engineering and other systems for manipulating the climate that are currently being tested in an attempt to combat global warming, but which are recognised as dangerous.

Halfway between scientific truth and visual illusion, **Paul Duncombe's** *Manicouagan* presents digital drillings, inspired by archaeological core sampling, made up of tens of millions of coloured dots. They were taken using terrestrial LIDAR, a laser technology, from the heights of Mount Babel in Quebec. 214 million years ago, Mount Babel was the central remnant of a meteorite impact at Manicouagan, this geological formation is now covered by an impenetrable primary forest. The installation shows that beyond the hyper-technical promise that seeks to give an exact account of living reality, abstract forms are appearing and that, behind these perfused landscapes, there remains an unfathomable element.

The moment of truth also requires humility, as **Shaun Gladwell** does in paying tribute to and asking forgiveness from the victims of our gluttony: in this case, roadkill. *Apologies 1-6* features a performer, Gladwell himself, riding a motorbike on the Australian highway, stopping beside each animal killed, kangaroos and wallabies, which he cradles as if wishing them back to life. Questioning the great automotive fantasies of Australian identity, the artist celebrates in his own way these small animal lives, whose fate is merely a metaphor for the collision between humanity and the natural world.

1. LE NOUVEAU MINISTÈRE DE L'AGRICULTURE (SUZANNE HUSKY AND STÉPHANIE SAGOT)

a. *L'aventure du vivant : géo-ingénierie verte*, 2022

Decorated cowhide. Approx. 250 × 250 cm

b. *Éléments de langage : les actes*, 2022-2023

Watercolors on paper
Framed 53 × 53 cm

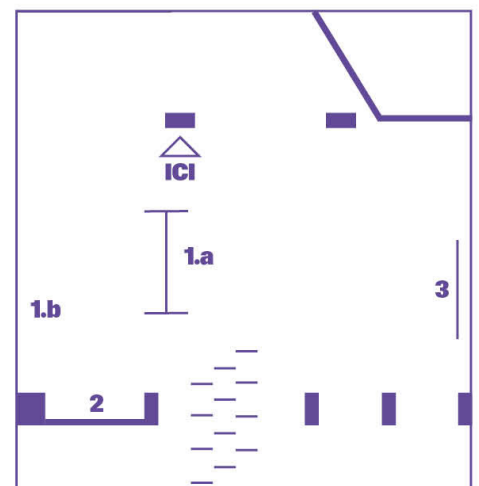
Courtesy of the artists and Galerie Alain Gutharc

2. PAUL DUNCOMBE *Manicouagan : Core Samples*, 2022

Digital drilling, 9 screens measuring 12 × 18 cm
Co Produced by Sporobole, Station Mir and La Tonne.

3. SHAUN GLADWELL *Apologies 1-6*, 2007-2009

HD video, 27 min 10 s.
Director of photography Gotaro Uematsu.
Courtesy of the artist and PALAS, Sydney.



BEING TRANSFORMATIVE

Ecological art gives rise to a flowering of gestures and intentions aimed at rebuilding an intimate link with living things. These are transformative artistic practices, based on bearing witness and listening, introspection and openness to the world, traveling and sharing experiences, to collectively invent alternative ways of inhabiting the Earth, approaches to reconnection that are at once somatic, sensory and spiritual.

Alex Cecchetti's garden is a colorful maze of long textiles dyed with onion, cochineal, olive, fig, pepper and other natural dyes that give each fabric its own unique signature. On each fabric, are magnetized watercolor haikus that invite joy and communion, in an atmosphere reminiscent of hippy culture. Through this forest of poems, *The garden* speaks to our emotional side, immersing them in energies of peace and emulation, perhaps the most powerful force for bringing about change.

Sandra Lorenzi's programmatic paintings *Vert(s) fougères expriment nos pluriver(t)s* (Green(s) ferns express our interdependence) invite us to understand and decipher the language specific to plants, and more specifically to ferns, a primitive species that is extremely resilient. Transcribing the language of the plant in her own way, the artist creates large, colorful and vibrant panels, the one presented here was produced in situ. Geometric, inspired by material, energetic or symbolic entities, at the crossroads of the four elements, these paintings evoke harmony and the sacred bond.

Continuing this metaphysical dialogue, **Shivay La Multiple** celebrates the spirit of the calabash. *À la recherche du fruit ligneux: ciel qui parle* (In search of the woody fruit: the talking sky) takes us on an encounter with this totemic fruit, with its many uses, forms and stories. Transformed into utilitarian, decorative, musical or religious objects, used as poison or medicine, the calabash is omnipresent in many traditions around the world. The artist proposes to pay tribute to these vanishing skills through a sound installation broadcasting the memory of the gestures, voices and people who use the calabash.

1. ALEX CECCHETTI *The garden (My name is Joy and I am the revolution), 2020-2024*

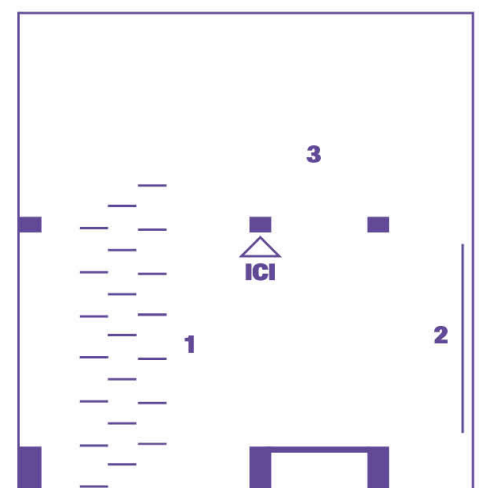
Watercolours on paper, fabrics dyed with *Indigofera tinctoria*, *calendula officinalis*, onion, cochineal, *rubia tinctorium*, tagetes, olive, fig, pepper, cosmos, acorns. Forest of poems. Varying dimensions.

2. SANDRA LORENZI *Vert(s) fougères expriment nos pluriver(t)s, Programmatic painting #2, 2024*

Clay paint, natural pigments and fern ash, earth, carpet. 458 x 250 cm

3. SHIVAY LA MULTIPLE *À la recherche du fruit ligneux : Ciel qui parle, 2022*

Calabash, beads, sequins, cowrie shells, soundtrack. 155 x 80 x 80 cm
Co-production Biennale de Lyon and ENSBA Lyon.



TO THE RHYTHM OF LIFE

Building a coalition for a sustainable world requires a collective synchronicity with the rhythms of the living world, which in turn requires a careful and attentive listening to its cycles, its pulsations and its consonances.

To counter the phenomenon of acceleration, which is taking over every dimension of our lives, and the paradigm of "ever-faster" imposed by the myth of modernity, **Marie Velardi** is proposing a *Salle de décélération* (deceleration room) where we can experiment slowing down. She offers a time at the rhythm of the Moon, other than that of watches and digital dials. The installation consists of a lunar clock whose hand circles the dial in 29.5 days, and twelve paintings indicating the moon's phase in real time, drawn in white watercolour. In this delicate temporality of listening to living things, **Erik Samakh** immerses us in the sounds of a mixed forest, the opposite of intensive monocultures. By transforming patches of fields of trees into open clearings, the artist sculpts not only the visual landscape, bringing it back to life, but also the soundscape, a fragile heritage that needs to be preserved. His *Zones de bruit* (noise zones) create worlds where life proliferates, are where plants, insects, reptiles and birds reclaim the land and caress our ears.

Listening to the sounds of living things is at the origin of one of the founding works of ecological thought, Rachel Carson's *Silent Spring*, published in 1962. Sixty years on, the facts are unfortunately overwhelming: bird populations are collapsing, and migratory birds are among them, threatened by a perfectionist contemporary architecture that has eliminated all sorts of cracks and gaps in our buildings, leaving only smooth surfaces unsuitable for nesting. **Martine Feipel and Jean Bechameil** have designed ceramic nesting boxes, or Shelters, in different shapes and colors, to offer birds a place of refuge and ensure that their migration cycles continue. A way of interceding in a benevolent way with the other, the other-than-human, the one that makes spring sing. As if to re-enchant the world and invite us to the Dionysian pleasures of abundance, **Laurent Tixador** has cobbled together *Bamboo*, a pan flute of bewildering proportions. Composed from the economic constraints of survival, nostalgia and instinct, this flute, made from 460 bamboo tubes and canes from Provence (invasive plants collected by the artist in gardens) seems ready to whistle life and breathe joy. Sound artist **Julia Hanadi Al Abed** gives us a foretaste of this long-awaited song of reconciliation.

1. MARIE VELARDI *Salle de décélération, 2018*

Installation, moon clock, watercolors.
Produced by Forum Vies Mobiles, a mobility think tank, for the exhibition *Mobile / Immobile*, at the French National Archives in 2019. A survey carried out by the forum on aspirations for the future showed that the majority of French people wanted things to slow down.

2. ERIK SAMAKH *Confinement, 13 avril 2020*

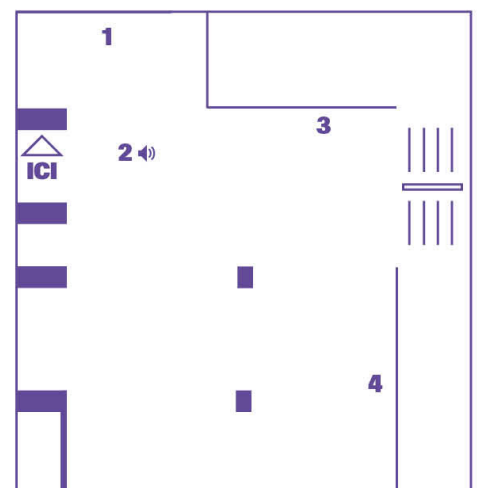
Binaural recording made in the artist's forest (Hautes Pyrénées)

3. MARTINE FEIPEL AND JEAN BECHAMEIL *Shelters, 2023-2024*

5 glazed ceramics. Varying dimensions.
Courtesy Galerie Zidoun & Bossuyt and the artists

4. LAURENT TIXADOR AND JULIA HANADI AL ABED *Bamboo, 2023*

Made of bamboo, cotton cable, shellac varnish, 1035 cm long
Concrete score and acousmatic composition for 460 bamboo tubes, 13'10".
Courtesy Galerie In Situ Fabienne Leclerc



COALITION LIBRARY

***Soylent Green* is a futuristic film directed by Richard Fleischer, released in 1973. Based on the novel *Make Room!* (1966) by the American writer Harry Harrison, it is considered to be the first major environmental film. The story takes place in 2022 in a wornout and listless New York: humans have exhausted almost all natural resources and the city is under a permanent heatwave, which has led to widespread pollution, poverty and overpopulation, rendering cities uninhabitable. In this famous scene, Sol, one of the rare elders who knew the world before, decides to end his life, following the process of voluntary euthanasia promoted by the government in this overpopulated world. Before taking his last breath, the condemned man attends a ritualised show: to see for the first and last time the disappeared beauty of nature and that will be forever unknown to new generations. Sol is one of the last people to know how to read, and has kept a few books that remind us of what the Earth was like before, and the human history that destroyed it.**

It is one of the best-known manifestations of what is now known as "environmental amnesia". A phenomenon in which human beings acclimatise to the degradation of their environment over the generations, each taking as their reference point of a 'normal' environment the already degraded environment in which they grew up. Rachel Carson published *Silent Spring* (1962) on the scandal of pesticides and the dangers of intensive farming. The Club of Rome published its famous Meadows report on "The Limits to Growth" (1972), a clear, quantified assessment of the destruction of the environment, the depletion of resources and mass pollution.

The same year, two other books made their mark: *Leaving behind the age of waste: tomorrow* and Gordon Rattray Taylor's alarming essay, *The Last Judgement*, warning about the catastrophic consequences of consumerism if measures are not taken. And yet, 50 years later, we have remained deaf to the warnings and environmental amnesia is spreading a little more every day.

Many authors, past and present, continue to describe the world as it is, analysing it, making its destruction visible and tangible and opening up new paths for action, whether political, societal, economic, sensitive or scientific... "A library is one of the most beautiful landscapes in the world", said director Jacques Sternberg. The **COALITION library** is a garden forest to be shared. It has been compiled from works of reference cited by each of the artists featured in the exhibition, and reflects the multitude of testimonies, commitments and stories they carry in their work. May reading their content sow the seeds of renewal and inspire new ways of inhabiting this Earth or cultivating resistance.

If "a book is like a garden that you carry in your pocket", these ones must remain on the table! Enjoy this environment as you wish, but we thank you in advance for leaving it intact so that everyone can benefit from it.