



21st Edition

International Workshops

**TRIXI GROISS, DIANGO HERNÁNDEZ, GEORGIA NELSON,
WILL POTTER, FLORIAN ET MICHAEL QUISTREBERT,
LARA SCHNITGER, INGRID MARIA SINIBALDI**

_Show Opening November 10, 2007 at 6:30 pm
_exhibition dates from November 11, 2007 to
February 17, 2008

Sound creations by Julien Quentel, produced during the
residency with the artists' participation.
In partnership with HUB.

Ateliers internationaux
du Frac
des Pays de la Loire

21^e

Once a year, since 1984 the Frac Pays de la Loire has welcomed young artists in residence in the framework of the International Workshops. This exceptional experience, unique in France, has been developed by the Frac in an innovative approach to support the creative process while enriching its collection in an original manner.

Each year for two months the Frac becomes a place of research, exchange and production. The workshops are active-reactive laboratories, enabling guest artists to meet and work with others in the artistic field : curators, critics, gallery owners, as well as the art school and university students assisting them. A real dialogue develops from the relationship between artist and institution, favoring the emergence of new works. Works created on site are then presented to the public. Thereby the Frac fully assumes its role in the production process.

Trixi Groiss

Born in 1958 in Austria

After training in applied arts and fashion, and a stint at Karl Lagerfeld's atelier, Trixi Groiss made her début on the Vienna stage in a fashion show-performance with punk overtones under the watchful eye of Valie Export. From that time forward, clothes have played an essential role in the sculptures and installations that she develops, enriched with drawing and very short texts, haikus of daily-life's absurdity. Her graphic and photographic work becomes more autonomous through series exploring the body in all its forms: tattoo-saturated skin, criminal bodies, mutant members, shaken heads... when questions of gender, norms and identity rise to the surface.

Diango Hernández

Born in 1970 in Sancti Spiritus, Cuba

Diango Hernández's artistic journey is intimately tied to Havana, the town he grew up in. In 1994 he started out with the artist collective Ordo Amoris filing objects from daily life recycled and converted from their initial function by a destitute Cuban population.

This museographed corpus was expanded until 2003 when Diango Hernández moved to Europe to pursue his travels in solo. His preoccupations, whether they concern democratic viability, communicational possibilities or the notion of individual liberty are incarnated in hybrid installations in which the recycled object is omnipresent. The shift between the public sphere (monuments, objects expressing power) and the domestic sphere is currently at the forefront of his research.

Georgia Nelson

Born in 1975 in London

London-born artist Georgia Nelson has lived in Nantes for ten years. In the video *I like boeing* she is filmed from behind in the boutique where she sometimes works, facing a glass door opening onto the street. Here, by a means of resounding "boos" in a variety of tones, she summons the Other (the client). She seems to be telling us : art is commerce, art is a meeting ground.

When Georgia Nelson opens an alternative restaurant or an amusing boutique, does splits in a gallery, wears tap shoes in the hall of a large firm, embroiders paper towels or constructs patient compositions with a mix of stationary or haberdashery, she weaves conviviality. Offering, as ephemeral specialist in the domains she explores, an enlarged, enchanted and uninhibited vision of art.

**FONDS RÉGIONAL D'ART CONTEMPORAIN
DES PAYS DE LA LOIRE**

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opening time :
from wednesday to sunday : 14h - 18h



Will Potter**Born in 1978 in Carlisle (United Kingdom)**

Between our knowledge (of the past, History, philosophical and esthetic theories) and our experience, there resides a space for thought which is the fermenting agent in Will Potter's work. Whether he questions the non-coincidence between a sculptural object and the onlooker's expectations through installations or leaves more room to discourse in videos close to inquiry (sociological, rhetorical and philosophical), he refuses all forms of dogmatism, revealing the forces of semi-fictional systems constituting our representation of the world.

Florian and Michael Quistrebert**Born in 1982 and 1976 in Nantes, France**

Contemporary French sculpture has currently taken on a distinctive sensibility in which the Quistrebert brothers decidedly have a hand : imposing sculptures, assemblages of diverse materials and heterogeneous forms, messengers of a paradoxical harmony, drawing inspiration from common objects while hybridizing, diverting and customizing them, branding them with an innovative reflection in relation to the pop movement of the 60's.

Florian and Michael Quistrebert's collaboration since 2002 generates a graphic universe wherein a concentration of references (musical, filmic, folk and academic) innervate incomplete narrative sequences. Their sculptural compositions extend the synthetic logic of unlimited borrowing, reveling in the hybridization of techniques (traditional or otherwise) and materials (resin, glass, wax, textiles...).

Lara Schnitger**Born in 1969 in Haarlem, Holland**

Accessories in lace, acorns, false hair, transparent Lycra, opaque draping, silk scarves, rags, or plaid ; the Dutch artist Lara Schnitger's works are characterized by an exceptionally inventive use of textile. Her cloth assemblage/collages create both intimate sculptures and penetrable architectural installations whose woody frameworks enchant the eyes. Texts also play an important role in her compositions, on the edge of eroticism, humor and politics. This body of work demonstrates a hyper-sexualized feminine imaginative world.

Ingrid Maria Sinibaldi**Born in 1975 in Marseille, France**

A former student at the Villa Arson, Ingrid Maria Sinibaldi quickly renounces the canvas in favor of a heightened sense of space for her painting: monumental works produced on carefully cut-out plywood, explosive flat surface colors, explicit references to modernity (Malevitch, Rodtchenko, Matisse, Picasso and Arp, amongst others). In this universe where the artist's vital and narcissistic instincts digest the history of art by way of a jumpy saw, frenzy and rock 'n' roll rub shoulders with pleasure and vanity. For offensively physical, poetic installations.

At the Frac's invitation, sound engineer and producer Julien Quentel collaborated with resident artists over a two months period on a creation designed for broadcast at the Frac and on the airwaves. The piece is a part of the framework carried out in partnership with the HUB collective reuniting artists, musicians and visual artists actively participating in the diffusion of experimental and/or improvised sound practices.