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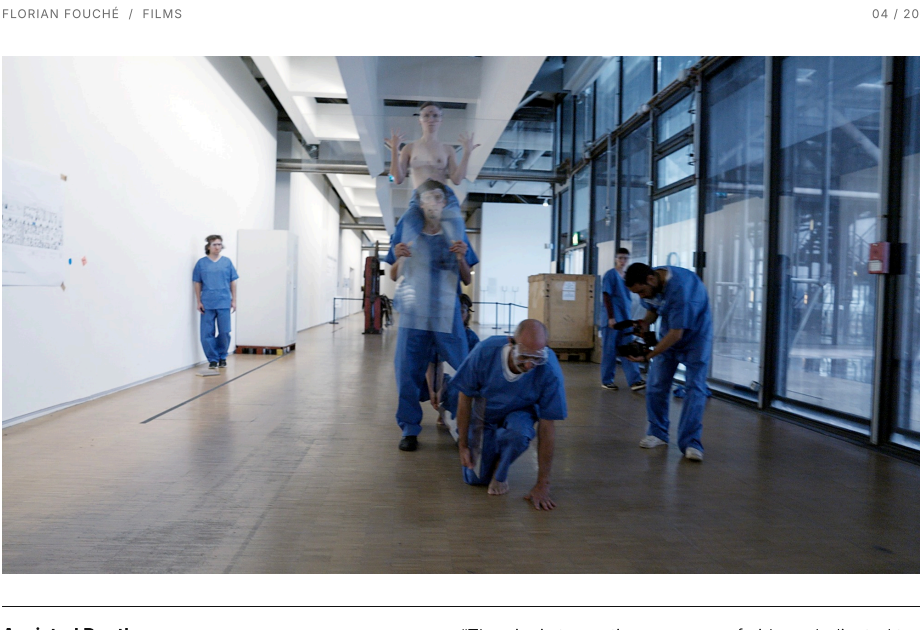
Administrative Phobia

[Phobie administrative]
2027 (expected completion)

Vimeo link to be completed

Fourth film in a cycle shot at the Centre Pompidou, after *Institutional Life*, *Closure* and *Assisted Death*.
In editing and post-production; the film will be completed in 2027.

DURATION	20–25' (estimated)
FORMAT	4K
SUBTITLES	English (planned)
SOUND	5.1
INSTALLATION TYPE	Dual projection
THEATRICAL SCREENING	Under certain conditions
EDITION	2 + 1 AP
PRODUCTION / SUPPORT	Commissioned by the Centre Pompidou at the invitation of Laurent Le Bon; curated by Marcella Lista (New Media, Musée national d'art moderne)
COLLECTION	Centre Pompidou – Musée national d'art moderne, Paris (2026)
CREDITS	Full credits on request



Assisted Death

[Mort assistée]
2026

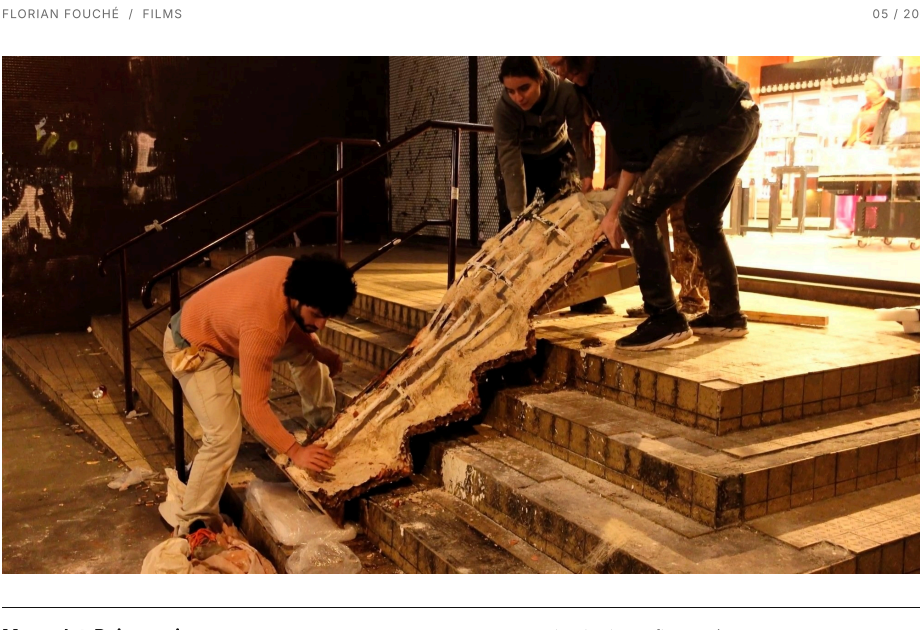
vimeo.com/1168916284
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com
Work-in-progress version (provisional mix, color grading and credits). Final version available for viewing on request from the Centre Pompidou.

First shown at the Aubette 1928, Strasbourg (*UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp*, CEAAC, 2026). Third film in a cycle shot at the Centre Pompidou, after *Institutional Life* and *Closure*, and before *Administrative Phobia*, currently in production.

DURATION	43'
FORMAT	4K
SUBTITLES	Not applicable (no dialogue)
SOUND	Quadraphonic
INSTALLATION TYPE	Dual projection
THEATRICAL SCREENING	Under certain conditions
EDITION	2 + 1 AP
PRODUCTION / SUPPORT	Commissioned by the Centre Pompidou at the invitation of Laurent Le Bon; curated by Marcella Lista (New Media, Musée national d'art moderne)
COLLECTION	Centre Pompidou – Musée national d'art moderne, Paris (2026)
CREDITS	Directed and edited by Florian Fouché full credits p. 20

"The aim is to continue a group of videos dedicated to the conditions of the artistic experience within museums in general, and the MNAM in particular. Following *Institutional Life* (2022) and *Closure* (2024), both shot at the Centre Pompidou, *Assisted Death* (2026) offers a choreographic interpretation of the assisted life/death of bodies and objects, while simultaneously paying homage to both the history of the MNAM and the labour of art workers. [...] The result is a simple, discordant script: display-case-bodies moving through an MNAM undergoing maintenance."

Adapted from Florian Fouché, booklet of *UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp*, CEAAC / Aubette 1928, 2026



Marcadet-Poissonniers Metro Station, Rue Ordener

[Métro Marcadet-Poissonniers, rue Ordener]
2026

vimeo.com/1240852048
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

First shown at the CEAAC, Strasbourg (*UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp*, CEAAC, 2026).

DURATION	21'
FORMAT	4K
SUBTITLES	English (in progress)
SOUND	Stereo
INSTALLATION TYPE	Screen (flat screen or LED wall) or video projection
THEATRICAL SCREENING	Yes (a version with credits and quotations is in progress)
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	CEAAC / CNAP
COLLECTION	—
CREDITS	Filmed by Florian Fouché and Philippe Fouché, assisted by Quentin Bouard full credits p. 20

"A counter-institutional film, *Métro Marcadet-Poissonniers, rue Ordener*, shifts our perception of interconnected spaces and places. Shot guerrilla-style, the film unfolds in the immediate vicinity of the specialised care home (Maison d'accueil spécialisée / MAS) where Philippe Fouché resides, near my artist's studio in the 18th arrondissement of Paris.

One of the entrances to the Marcadet-Poissonniers metro station sits at the corner of Rue des Poissonniers and Rue Ordener. There, adjacent to a Franprix supermarket, lies a small, elevated concrete platform [...] accessible only by a short flight of steps. [...] It becomes the stage for an unconventional urban theatre [...]. It was on these steps that we modeled and cast *Father Spoon* [...].

In subsequent sequences, a cohort of 'assisted-assistant' actors work to modify the accessibility of the metro entrance [...]. [...] a mere 29 out of 303 Paris metro stations are currently independently accessible to persons with reduced mobility* [...]."

* 'National Assembly Information Report on the evaluation of the Disability Act of 11 February 2005', 9 July 2025.

Excerpt from Florian Fouché, booklet of *UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp*, CEAAC / Aubette 1928, 2026



Assassins

2026

vimeo.com/1182663664
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

Video part of the installation *Assassins*: sculpture, two videos, chairs, poster, green ambient light, variable dimensions.
Shown in the exhibition *UNIVERSAL HEALTHCARE PRELUDE: Assassins*, Musée Transitoire (Ministère Transitoire, Act II), Paris, 2026, at the invitation of Romina Shama.

DURATION	4'42"
FORMAT	6K, vertical (9:16)
SUBTITLES	Not applicable (no dialogue)
SOUND	Spatialized stereo
INSTALLATION TYPE	Screen (flat screen or LED wall) or video projection
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	Musée Transitoire
COLLECTION	—
CREDITS	Filmed by Florian Fouché and Antoine Pirotte Full credits on request

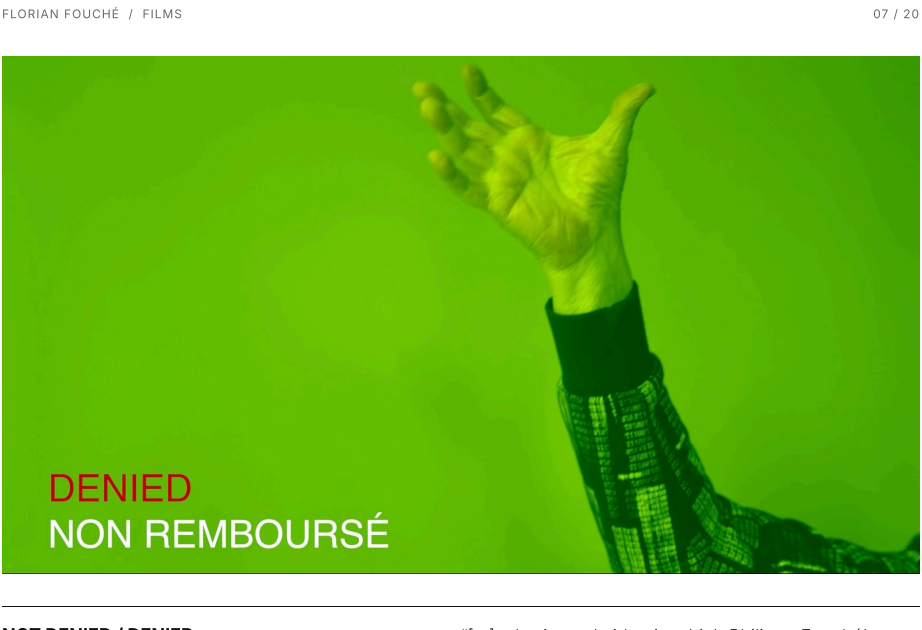
This film takes as its subject an American news item: the killing of Brian Thompson, CEO of UnitedHealthcare, one of the largest private health insurers in the United States, shot dead in New York on December 4, 2024, by Luigi Mangione. The murder became a symbol of anger at these insurers' claim denials. Continuing his artistic counter-history of public assistance, Florian Fouché makes it the starting point of an American chapter.

The choreography is filmed at night in the streets of Paris, in front of the Saint-Martin office of the local public health insurance fund (10th arrondissement). A sculpture-puppet body and an actor with a basketball for a head bring each other to life, one appearing behind the other like its double, inventing a danse macabre. This duo turns the news item into a perspective on political and social violence. It thus raises the question of the state of the French health system.

Echoing the film, the artist commissioned Philippe Mangeot, a longtime activist of Act Up-Paris, to write a text on the struggle of people with AIDS against the pharmaceutical industry ("Have you ever thought about armed struggle?").

"The actor must go, and in his place comes the inanimate figure — the Über-marionette we may call him, until he has won for himself a better name."

Excerpt from Edward Gordon Craig, "The Actor and the Über-Marionette," *The Mask*, 1908



NOT DENIED / DENIED

[Remboursé / non remboursé]
2024–2026

vimeo.com/1182662223
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

Second video of the installation *Assassins*: sculpture, two videos, chairs, poster, green ambient light, variable dimensions.
Shown in the exhibition *UNIVERSAL HEALTHCARE PRELUDE: Assassins*, Musée Transitoire (Ministère Transitoire, Act II), Paris, 2026, at the invitation of Romina Shama.

DURATION	3'39"
FORMAT	4K
SUBTITLES	English
SOUND	Spatialized stereo
INSTALLATION TYPE	Screen (flat screen or LED wall) or video projection
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	ASSISTANX_ASSISTEX
COLLECTION	—
CREDITS	full credits p. 20

"[...] a horizontal video in which Philippe Fouché's hand tries to catch falling boxes of medicine, misses many of them and shouts, in a diction damaged by his stroke, 'remboursé' [NOT DENIED] at each success.

Florian Fouché here pursues his counter-history of public assistance, that is, of its failures and its planned collapse. This new chapter – in whose program I took part – is once again an occasion for Florian to summon other works: the video 'NOT DENIED / DENIED' is modeled on Richard Serra's 'Hand Catching Lead' (1968); the exhibition is dedicated to Ed and Nancy Kienholz, whose brilliantly uncomfortable installations it evokes. But Fouché does not pastiche the way GVS does: he makes and thinks WITH."

Excerpt from Philippe Mangeot, Instagram post, 2026



GENERAL VERTICALIZATION!

[VERTICALISATION GÉNÉRALE !]
2025

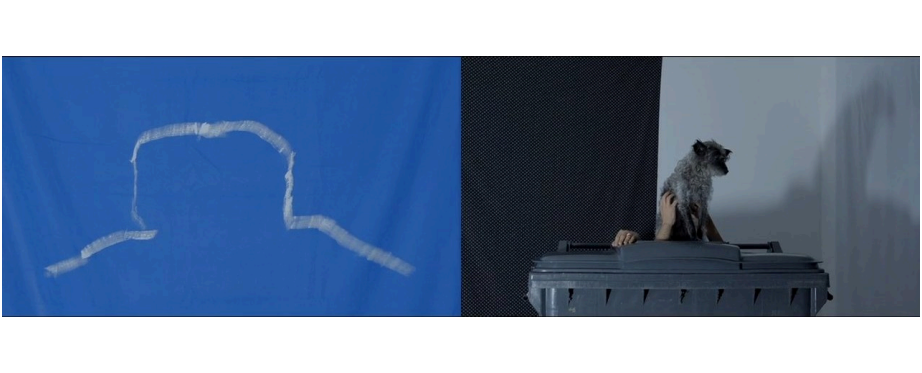
Vimeo link to be completed

Video part of the installation *VERTICALISATION GÉNÉRALE !* (2025), which also includes the sculptures *Victoire* [Victory] and *Les 4 Coins du Monument* [The 4 Corners of the Monument]; variable dimensions.
Exhibition *VERTICALISATION GÉNÉRALE !*, Parliament, Paris, April 26 – June 3, 2025.

DURATION	13'
FORMAT	4K
SUBTITLES	Not applicable (no dialogue)
SOUND	Silent
INSTALLATION TYPE	Screen (flat screen or LED wall) or video projection
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	ASSISTANX_ASSISTEX
COLLECTION	—
CREDITS	With the assistance of Philippe Fouché, Yannik Denizart, Tristan Mermoud; camera: Martin Molina-Gola Full credits on request

"'Verticalization' is a term used in rehabilitative physiotherapy. People who can no longer walk and spend a lot of time sitting or lying down sometimes have to undergo what is known as verticalization: they have to be put back on their feet for a few minutes. Standing up has therapeutic effects, but can be extremely painful. [...] With the idea of general verticalization, I'm trying to connect the organization of the body with that of society—to articulate their respective 'pathologies.'"

Excerpt from Florian Fouché, interview with Adrien Malcor, press release for the exhibition *VERTICALISATION GÉNÉRALE !*, Parliament, Paris, 2025



ENDGAME PRELUDE

[FIN DE PARTIE PRÉLUDE]
2024

vimeo.com/1030489535
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

Exhibition *FIN DE PARTIE PRÉLUDE*, GwinZegal, Guingamp, October 25, 2024 – February 2, 2025.

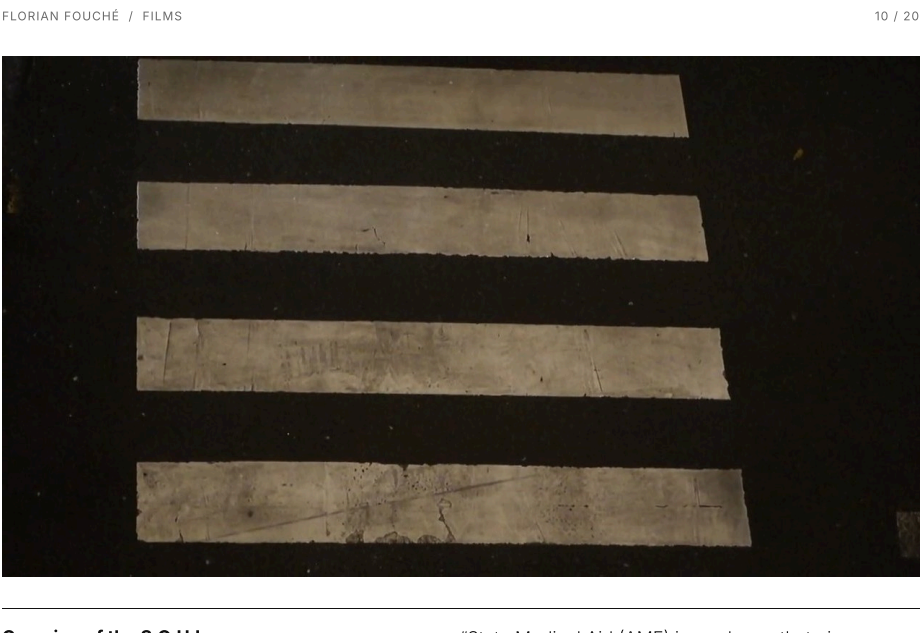
DURATION	28'15"
FORMAT	4K
SUBTITLES	English (in progress)
SOUND	Spatialized stereo
INSTALLATION TYPE	Video diptych: two adjacent screens (flat screens or LED wall)
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	GwinZegal Art Center, CNAP (Aide à la création); Capsule residency program (French Ministry of Culture)
COLLECTION	—
CREDITS	Direction, editing, sound design: Florian Fouché; filmed by Florian Fouché and Martin Molina-Gola full credits p. 20

"Philippe Fouché is HAMM-CLOV.
The bins are the bins.
The bollards are the bollards.
The sidewalks are the sidewalks."

Excerpt from Florian Fouché, *FIN DE PARTIE PRÉLUDE*, 2024, GwinZegal Art Center

"Perhaps for the first time since the beginning of the 'close actions,' Philippe Fouché plays a role of his own. He has a costume and a text, both taken from Beckett's play. [...] In fact, Philippe is both, 'the father-son HAMM-CLOV, the assisted-assistant,' rolling around in his wheelchair to feed (stingily) the 'wheel-impaired' who are attached to urban furniture (benches, public toilets, etc.)."

Excerpt from Adrien Malcor, text of the exhibition *FIN DE PARTIE PRÉLUDE*, GwinZegal Art Center, Guingamp, 2024 (in French; English version on demand)



Crossing of the S.O.U.L.

[Passage de l'Â.M.E.]
2024

vimeo.com/1055758045
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com
Version 2, looped

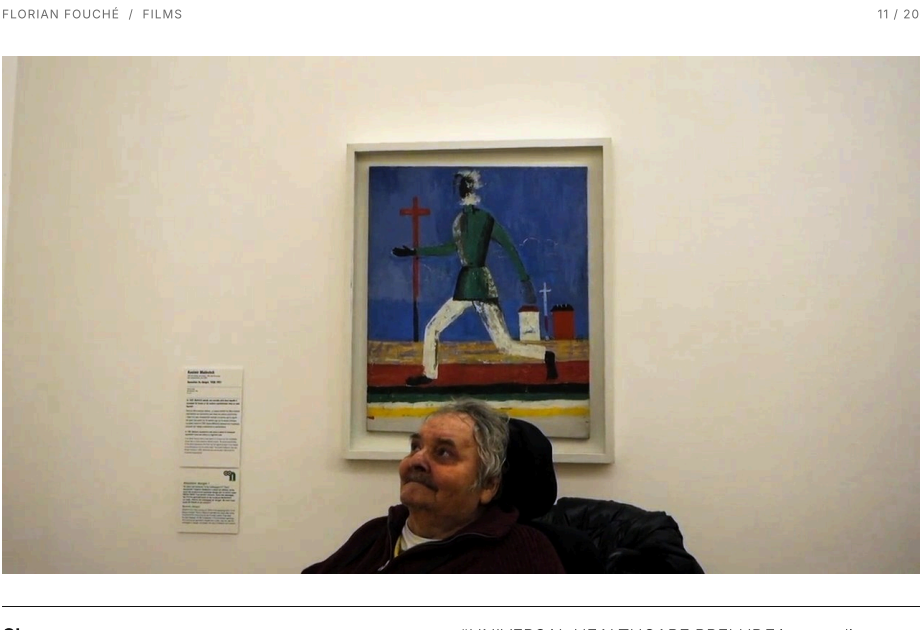
Video part of the installation *Crossing of the S.O.U.L.*: cotton canvas, adhesive pedestrian-crossing stripes, paint, fine particles, leaflets, video

DURATION	42'
FORMAT	HD
SUBTITLES	Not applicable (no dialogue)
SOUND	Stereo
INSTALLATION TYPE	Shown on a flat screen placed next to the wall relief (approx. 6 × 3 meters).
THEATRICAL SCREENING	No
EDITION	1 + 1 AP
PRODUCTION / SUPPORT	ASSISTANX_ASSISTEX
COLLECTION	—
CREDITS	With the assistance of Yannik Denizart Full credits on request

"State Medical Aid (AME) is a scheme that gives undocumented foreign nationals access to health care. The future of this scheme is being debated in the context of the immigration bill. [...] In the exhibition, this current event gives rise to a pedestrian crossing / concrete poem: *Crossing of the S.O.U.L.*"*

Excerpt from Florian Fouché, *UNIVERSAL HEALTHCARE PRELUDE 0. Crossing of the S.O.U.L.*, February 2024, Éditions L'Arachnéen

* Translator's note: the French title, *Passage de l'Â.M.E.*, plays on several words at once. A *passage clouté* is a pedestrian crossing. The AME (*Aide médicale d'État*, State Medical Aid) is the French scheme that gives undocumented foreign nationals access to health care, called into question by the 2023 immigration bill. With its circumflex, *âme* means "soul," so that *passage de l'âme* also suggests the passing of the soul; and, to the ear, the acronym echoes Hamm, the paralyzed father of Beckett's *Endgame*. The English title keeps the crossing and the soul, with S.O.U.L. standing in for the acronym Â.M.E.



Closure

[Fermeture]
2024

vimeo.com/950494318
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

First shown in the exhibition *UNIVERSAL HEALTHCARE PRELUDE 0. Crossing of the S.O.U.L.*, studio of Éditions L'Arachnéen, Paris, March 2024.
Second film in a cycle shot at the Centre Pompidou, after *Institutional Life*, and before *Assisted Death* and *Administrative Phobia* (in production).

DURATION	9'35"
FORMAT	HD
SUBTITLES	Not applicable (no dialogue)
SOUND	Stereo
INSTALLATION TYPE	Screen (flat screen or LED wall) or video projection
THEATRICAL SCREENING	Yes
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	ASSISTANX_ASSISTEX
COLLECTION	—
CREDITS	Filmed by Florian Fouché Full credits on request

"*UNIVERSAL HEALTHCARE PRELUDE* is a studio exhibition.
UNIVERSAL HEALTHCARE PRELUDE is an emergency exhibition.
As part of a perceptual, almost documentary inquiry into ASSISTED LIFE, the exhibition addresses current and untimely phenomena:
– the (French) problem of the Â.M.E.
– the simultaneous closures of an EHPAD* and of the MNAM in 2025 in Paris
– the care of assisted sculptures, outside institutions"

Excerpt from Florian Fouché, *UNIVERSAL HEALTHCARE PRELUDE 0. Crossing of the S.O.U.L.*, February 2024, Éditions L'Arachnéen

* Translator's note: an EHPAD (*établissement d'hébergement pour personnes âgées dépendantes*) is a French residential care facility for dependent elderly people, the equivalent of a nursing home.



Cross-Eyed Camera

[Caméra bigle]
2023

vimeo.com/837577185
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com
Split-screen preview

Shown in *Hemiplegic Space / Cross-Eyed Camera*, Parliament, Liste Art Fair, Basel, June 12–18, 2023 (*Assisted Manifesto* cycle).

DURATION	15'26"
FORMAT	HD
SUBTITLES	Not applicable (no dialogue)
SOUND	Stereo
INSTALLATION TYPE	Two adjacent screens
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	ASSISTANX_ASSISTEX
COLLECTION	—
CREDITS	Florian Fouché, with ten assistant-assisted actors and actresses full credits p. 20

"What a godsend to be free to go camering just like a child—or a halfwit—throws pebbles into the water, by which I mean into common stirrings."
"One needs to invent a camera that goes cross-eyed."

Fernand Deligny

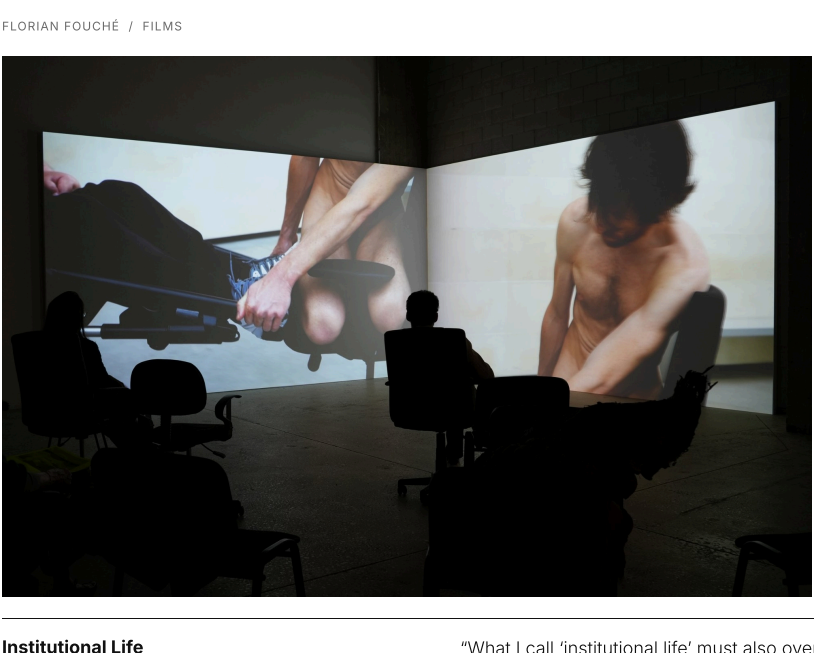
"To the left:
Resident's Meal
The To-do list / Grub in a Nursing Home
Cross-Eyed Camera
Kid A's Dishes

To the right:
Hemiplegic (Spasticity of the Leg / Arm that Falls)"

Florian Fouché, May 2023, press release for the exhibition *Hemiplegic Space / Cross-Eyed Camera*, Parliament, Liste Art Fair, Basel

"The hemiplegic division of the space became a metareflection on the problematic encounter of the two exhibitions, the two eras, and the two 'pathologies' (autism, hemiplegia), while marking in the building's architecture the limit which separates any institution from its outside. There, the artist appropriated another idea-motif of Deligny, the 'cross-eyed camera', which takes on a new significance within the hemiplegic space of Parliament's booth at the Liste Art Fair Basel."

Excerpt from Adrien Malcor, press release for the exhibition *Hemiplegic Space / Cross-Eyed Camera*, Parliament, Liste Art Fair, Basel, 2023



Institutional Life

[Vie institutionnelle]
2022

vimeo.com/943572798
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com
Split-screen version

Shot in the reconstructed Brâncuși studio (Centre Pompidou).
UNIVERSAL HEALTHCARE PRELUDE: Institutional Lives, Bétonsalon (2025).
First film in a cycle shot at the Centre Pompidou, followed by *Closure*, *Assisted Death* and *Administrative Phobia* (in production).

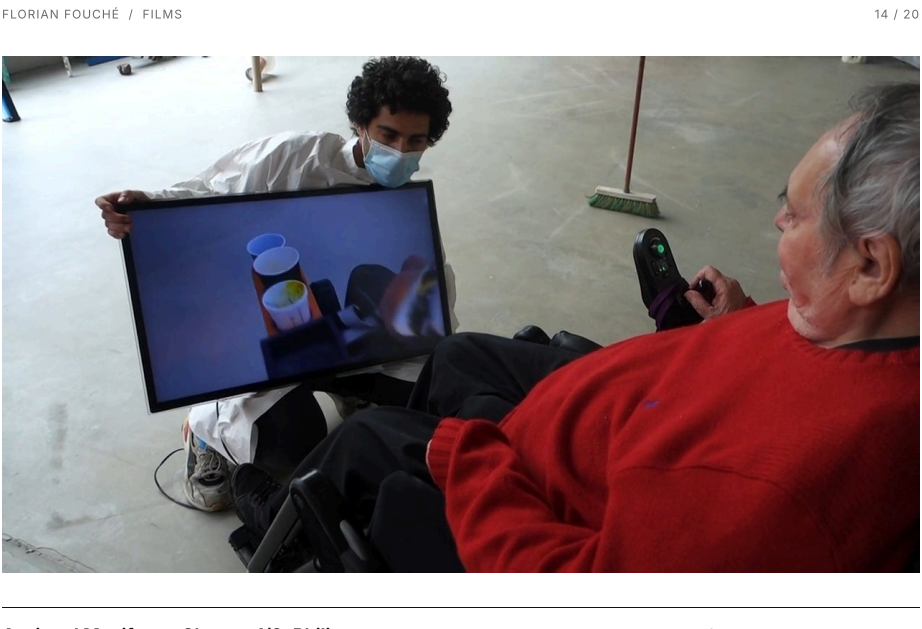
DURATION	33'41"
FORMAT	4K
SUBTITLES	Not applicable (no dialogue)
SOUND	Dual spatialized stereo
INSTALLATION TYPE	Video installation for two adjacent screens, standing on the floor at a right angle, in a corner. Synchronized dual projection; image height: 305 cm from the floor.
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	ASSISTANX_ASSISTEX
COLLECTION	—
CREDITS	full credits p. 20

"What I call 'institutional life' must also overcome what one of the main organisers of the Romanian Peasant Museum, ethnographer Irina Nicolau, calls the 'hospital-museum', the place where objects only age, separated from their own transformation potentials. The reconstructed studio of Constantin Brâncuși, designed by Renzo Piano right outside the Centre Pompidou, is one of those ambivalent presentation sites that froze in the process of protecting. We walked a 'cross-eyed camera' (Deligny) along the studio's corridors, in pursuit of the androgynous body set in motion by Philippe Fouché."

Excerpt from Florian Fouché, *Assisted Manifesto*, Crac Occitanie, 2023

"Things could have gone differently. [...] Brâncuși's studio – that one at least – would have been conserved and integrated into the future extension of the Necker children's hospital. Preserved in its state like an old tooth, mysteriously resistant in the jaw of the new hospital buildings. [...]
We would call this atypical heterotopic two-headed institution 'Necker–Enfants Malades Hospital–Brâncuși studio.'"

Excerpt from Florian Fouché, "Postscript to an assisted chronology," January 8, 2025, booklet of the exhibition *UNIVERSAL HEALTHCARE PRELUDE: Institutional Lives*, Bétonsalon, 2025



Assisted Manifesto, Chapter 1/3: Philippe

[Manifeste assisté, chapitre 1/3 : Philippe]
2020–2023

vimeo.com/1238809835
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

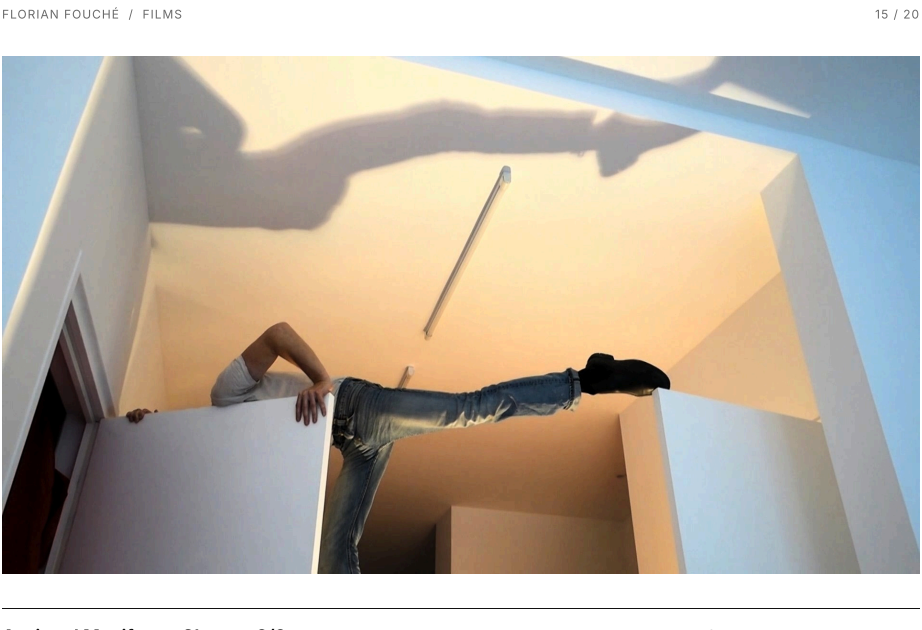
Assisted Manifesto (2020–2023) has been shown at, among other venues, the studio of Éditions L'Arachnéen (Paris), Bétonsalon – Centre d'art et de recherche (Paris), the Centre Pompidou-Metz, MoMA Virtual Cinema (New York), Crac Occitanie (Sète), Parliament Gallery (Paris), the Museum of Modern Art in Warsaw and, in 2026, the Lyon Biennale.
Teaser for the exhibition at Crac Occitanie (2023, 1'18"):
vimeo.com/user43195969/florian-fouche-assisted-manifesto

DURATION	2h14'23"
FORMAT	HD
SUBTITLES	English
SOUND	Stereo
INSTALLATION TYPE	Right-hand screen of the *Assisted Manifesto* triptych
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	Bétonsalon – Centre d'art et de recherche, Centre Pompidou-Metz, MoMA Virtual Cinema, Crac Occitanie, Parliament Gallery, CNAP, DRAC Île-de-France, Museum of Modern Art in Warsaw
COLLECTION	See appendix A (7 examples)
CREDITS	full credits p. 20

The installation presents 433 filmed actions, the "close actions," divided into three chapters on a triptych of screens. It "takes the form of viewing zones embedded in an environment of objects — props and sculptures — that are like disturbed relics of the close actions," and has been adapted to each of these venues. The sculptures and props linked to the 433 close actions have never been shown in their entirety. Each close action can be isolated from the whole and presented in a reduced configuration, with its viewing zone and the associated sculptures-props (see appendix A for a few examples).

"Philippe Fouché moves around in an electric wheelchair and lives in an institution. Here, the close actions amount to a wild rehabilitation: something malfunctioned (the body, the hospital, society) and it is going to keep non-functioning, differently. Wild rehabilitation applies first to myself, and to all those who are willing to change their mode of idealizing bodies. It is not medical rehabilitation, 'the real one,' the one that says 'there's no more room in the ward, sir, sorry (STAFFING PROBLEM).'"

Excerpt from Florian Fouché, *Assisted Manifesto*, February 2023 (Lyon Biennale version, 2026)



Assisted Manifesto, Chapter 2/3: Aberrant Memory (Kid A or the Attempt)

[Manifeste assisté, chapitre 2/3 : Mémoire aberrante (Kid A ou la Tentative)]
2020–2023

vimeo.com/1238768999
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

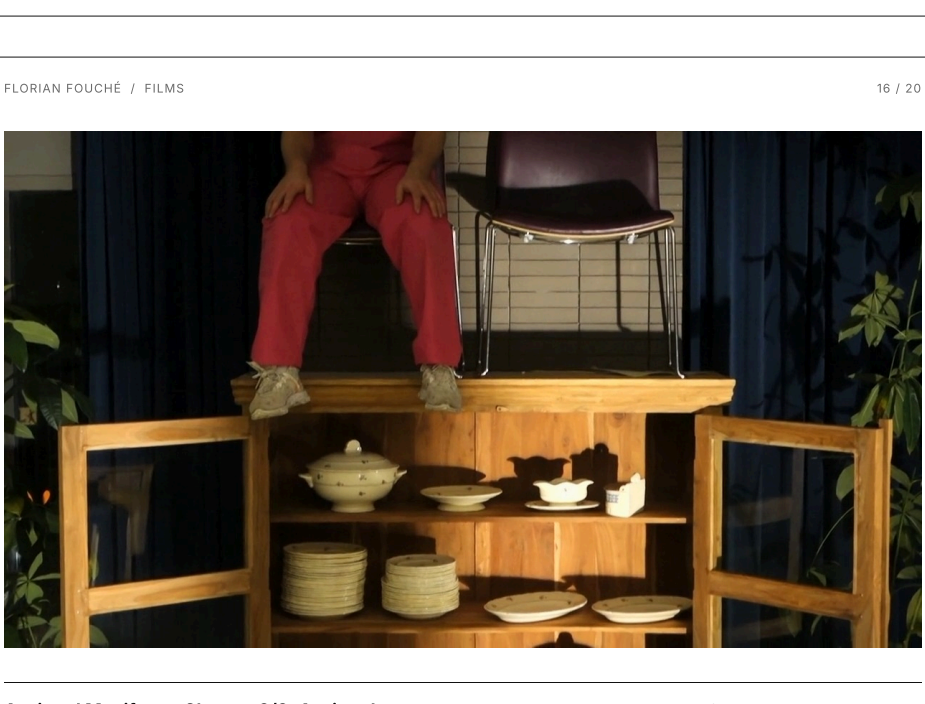
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Teaser for the exhibition at Crac Occitanie (2023, 1'18"):
vimeo.com/user43195969/florian-fouche-assisted-manifesto

DURATION	1h36'51"
FORMAT	HD
SUBTITLES	English
SOUND	Stereo
INSTALLATION TYPE	Central screen of the *Assisted Manifesto* triptych
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	Bétonsalon – Centre d'art et de recherche, Centre Pompidou-Metz, MoMA Virtual Cinema, Crac Occitanie, Parliament Gallery, CNAP, DRAC Île-de-France, Museum of Modern Art in Warsaw
COLLECTION	See appendix A (7 examples)
CREDITS	full credits p. 20

The installation presents 433 filmed actions, the "close actions," divided into three chapters on a triptych of screens. It "takes the form of viewing zones embedded in an environment of objects — props and sculptures — that are like disturbed relics of the close actions," and has been adapted to each of these venues. The sculptures and props linked to the 433 close actions have never been shown in their entirety. Each close action can be isolated from the whole and presented in a reduced configuration, with its viewing zone and the associated sculptures-props (see appendix A for a few examples).

"The Attempt in question is historical and legendary. It is the experimental network for the care of non-speaking autistic children founded by Deligny. [...] Our camera bumps into the opaque otherness of the 'point of seeing.' It explores a different path: a non-speaking communication, carried by a parodic and lyrical fiction. >> In an anti-institution, attentive adults would like to adapt themselves to the world of Kid A, the fictional infinitive child."

Excerpt from Florian Fouché, *Assisted Manifesto*, February 2023 (Lyon Biennale version, 2026)



Assisted Manifesto, Chapter 3/3: Assisted Life, (Re)Habilitated Life, Institutional Life

[Manifeste assisté, chapitre 3/3 : Vie assistée, vie (ré)éduquée, vie institutionnelle]
2020–2023

vimeo.com/1238870031
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

Assisted Manifesto (2020–2023) has been shown at, among other venues, the studio of Éditions L'Arachnéen (Paris), Bétonsalon – Centre d'art et de recherche (Paris), the Centre Pompidou-Metz, MoMA Virtual Cinema (New York), Crac Occitanie (Sète), Parliament Gallery (Paris), the Museum of Modern Art in Warsaw and, in 2026, the Lyon Biennale.
Teaser for the exhibition at Crac Occitanie (2023, 1'18"):
vimeo.com/user43195969/florian-fouche-assisted-manifesto

DURATION	2h08'45"
FORMAT	HD
SUBTITLES	English
SOUND	Stereo
INSTALLATION TYPE	Left-hand screen of the *Assisted Manifesto* triptych
THEATRICAL SCREENING	Under certain conditions
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	Bétonsalon – Centre d'art et de recherche, Centre Pompidou-Metz, MoMA Virtual Cinema, Crac Occitanie, Parliament Gallery, CNAP, DRAC Île-de-France, Museum of Modern Art in Warsaw
COLLECTION	See appendix A (7 examples)
CREDITS	full credits p. 20

The installation presents 433 filmed actions, the "close actions," divided into three chapters on a triptych of screens. It "takes the form of viewing zones embedded in an environment of objects — props and sculptures — that are like disturbed relics of the close actions," and has been adapted to each of these venues. The sculptures and props linked to the 433 close actions have never been shown in their entirety. Each close action can be isolated from the whole and presented in a reduced configuration, with its viewing zone and the associated sculptures-props (see appendix A for a few examples).

"Workers perform tasks. The question arises: 'How do you put a dependent person to bed in 3 minutes and 41 seconds?' One tries to feel the difference between putting to bed and throwing away. There is also: feeding, housing, diapering, casting, striking, cleaning, transmitting, massaging, warming, shaving, lifting, rolling, lifting (the patient), arching, camering, verticalizing... (things seen)."

Excerpt from Florian Fouché, *Assisted Manifesto*, February 2023 (Lyon Biennale version, 2026)

APPENDIX A

Isolable close actions, 7 examples out of 433

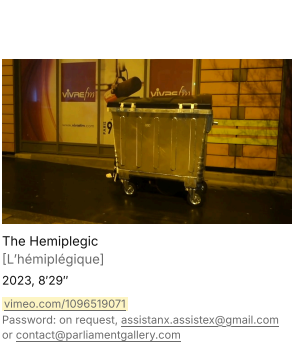
Each close action can be isolated from the whole and presented in a reduced configuration, with its viewing zone and the associated sculptures-props. Here are seven examples, drawn from the three chapters of the *Assisted Manifesto* (Philippe; Aberrant Memory; Assisted Life, (Re)Habilitated Life, Institutional Life), two of which belong to public collections (FRAC Île-de-France, FRAC Nouvelle-Aquitaine).



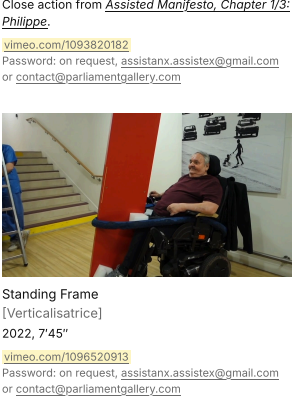
Ramp for Philippe
[Rampe pour Philippe]
2022, 16'33"
FRAC Nouvelle-Aquitaine (acquired 2025)
Close action from *Assisted Manifesto, Chapter 1/3: Philippe*.
vimeo.com/1093820182
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com



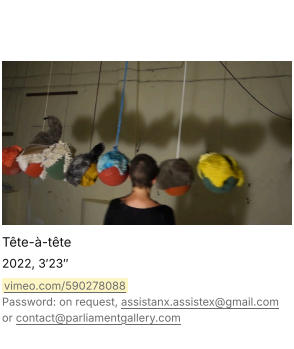
The Great Enema
[Le grand lavement]
2022, 10'46"
FRAC Île-de-France (acquired 2026)
vimeo.com/1096406836
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com



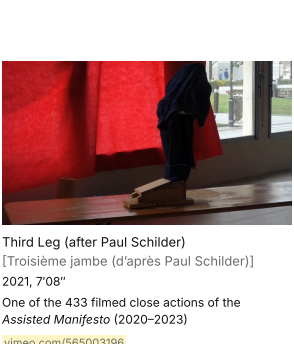
The Hemiplegic
[L'hémiplégique]
2023, 8'29"
vimeo.com/1096519071
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com



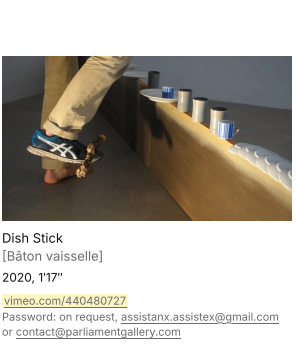
Standing Frame
[Verticalisatrice]
2022, 7'45"
vimeo.com/1096520913
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com



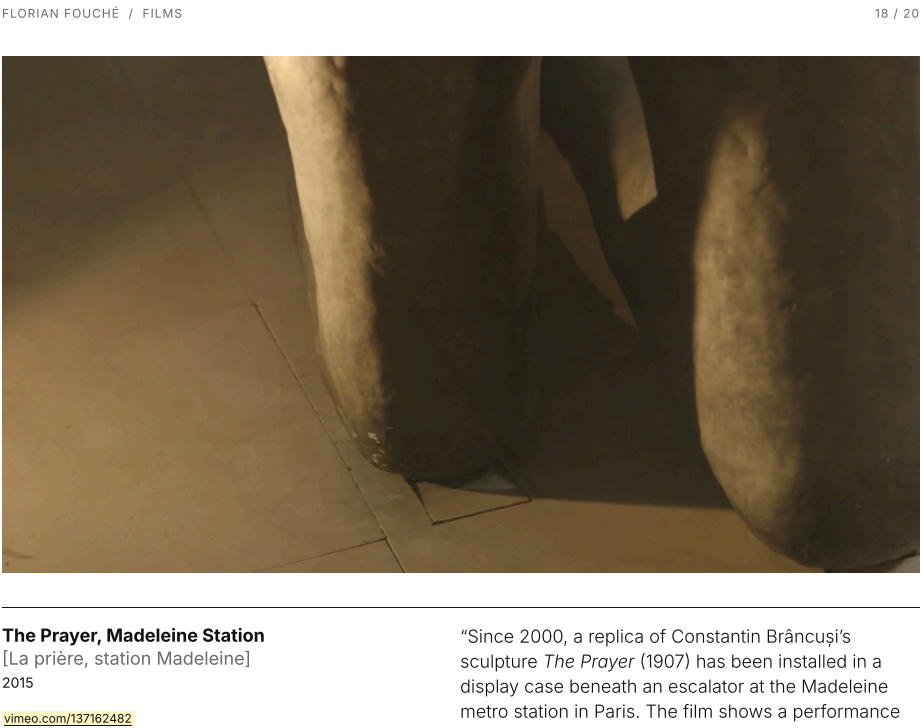
Tête-à-tête
2022, 3'23"
vimeo.com/590278088
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com



Third Leg (after Paul Schilder)
[Troisième jambe (d'après Paul Schilder)]
2021, 7'08"
One of the 433 filmed close actions of the *Assisted Manifesto* (2020–2023)
vimeo.com/565003196
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com



Dish Stick
[Bâton vaisselle]
2020, 1'17"
vimeo.com/440490727
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com



The Prayer, Madeleine Station

[La prière, station Madeleine]
2015

vimeo.com/137162482
Password: on request, assistanx.assistex@gmail.com or contact@parliamentgallery.com

DURATION	2'11"
FORMAT	HD
SUBTITLES	Not applicable (no dialogue)
SOUND	Stereo
INSTALLATION TYPE	Screen (flat screen or LED wall) or video projection
THEATRICAL SCREENING	Yes
EDITION	3 + 1 AP
PRODUCTION / SUPPORT	ASSISTANX_ASSISTEX
COLLECTION	—
CREDITS	Editing: Félix Albert and Florian Fouché; camera: Félix Albert Full credits on request

"Since 2000, a replica of Constantin Brâncuși's sculpture *The Prayer* (1907) has been installed in a display case beneath an escalator at the Madeleine metro station in Paris. The film shows a performance carried out on this site in February 2015 (video shot and edited in collaboration with Félix Albert)."

Excerpt from Florian Fouché, florianfouche.com

END OF FILMS

Appendices

Appendix A · Isolable close actions, 7 examples out of 433 — p. 17
Appendix B · Full credits — p. 20

APPENDIX B

Full credits

Assisted Death [Mort assistée], 2026

(Credits in French, as provided by the Centre Pompidou.)

Mort assistée, 2026 © Florian Fouché / Commande à l'artiste par le Centre Pompidou, 2026

Réalisation et montage : Florian Fouché
Production technique du tournage : Quentin Bouard, Florian Fouché
Costumes : Florian Fouché
Préparation du matériel vidéo : Martín Molina-Gola, Antoine Pirotte
Support caméra et écran de retour pour fauteuil roulant : Florian Fouché
Accompagnement de Philippe Fouché : Yannik Denizart, Emmanuel Fouché
Transport du matériel : Quentin Bouard

Acteur·rices assistant·es-assisté·es : Quentin Bouard, Béryl Coulombié, Margot Du Jonchay, Emmanuel Fouché, Florian Fouché, Marie-Christine Fouché, Philippe Fouché (personne caméranțe), Odran Guillemard, Philippe Mangeot, Martín Molina-Gola (personne caméranțe), Antoine Pirotte (assistant de la personne caméranțe), Émilie Renard

Une œuvre commandée par le Centre Pompidou

Centre Pompidou
Président : Laurent Le Bon
Directrice générale : Julie Narbey

Commissariat
Musée national d'art moderne – Centre de création industrielle
Directeur : Xavier Rey
Service des nouveaux médias
Commissaire : Marcella Lista
Attachée de conservation : Marie Vicet

Production
Direction de la production
Directrice : Claire Garnier
Service de la production audiovisuelle
Cheffe de service par intérim : Sabine Guilhen Nguyen
Graphisme : Yann Bellet
Étalonnage : Michaël Mallart
Montage son, mixage, prises de son additionnelles : Ivan Gariel
Chargée de production : Zoé Marsault
Service des expositions
Cheffe de service : Mina Bellemou
Chargées de production : Barbara Kugler, Véronique Labelle, Apolline Michel Garcia, Bianca Ruffolo

Je remercie :
Laurent Le Bon, Xavier Rey et Marcella Lista, pour l'invitation et le commissariat qui ont rendu possible la réalisation de ce film dans les conditions exceptionnelles de la fermeture du Centre Pompidou ;
toutes les équipes du Centre Pompidou et du Musée national d'art moderne engagées dans ce projet, en particulier Marie Vicet et Barbara Kugler pour leur accompagnement du tournage, Véronique Labelle et Apolline Michel Garcia, ainsi que les membres du Service de la production audiovisuelle (SPAV), qui ont contribué par leur précieux savoir-faire à la postproduction de ce film : Yann Bellet, Ivan Gariel, Michaël Mallart et Zoé Marsault ;
Sandra Alvarez de Toledo et Adrien Malcor, pour leur soutien.
Florian Fouché, 2026

Crédits artistiques

Takis (Panayotis Vassilakis, dit), Signal, vers 1998
Don de l'artiste, 2002
AM 2002-106, AM 2002-107, AM 2002-108, AM 2002-109
© Centre Pompidou, MNAM-CCI © ADAGP, Paris

Bang Hai Ja, Sans titre, 1990
Don du Fonds Bang Hai Ja, 2024
AM 2024-601
© Centre Pompidou, MNAM-CCI © ADAGP, Paris

Martial Raysse, Tableau métallique : portrait à géométrie convexe, 1964
Don de M. Alexander Iolas, 1978
AM 1978-373
© Centre Pompidou, MNAM-CCI © ADAGP, Paris

Gilles Aillaud, Eduardo Arroyo (Eduardo Gonzales-Rodriguez, dit), Francis Biras, Lucio Fanti, Fabio Rieti, La Datcha ou Louis Althusser hésitant à entrer dans la datcha Tristes miels de Claude Lévi-Strauss où sont réunis Jacques Lacan, Michel Foucault et Roland Barthes au moment où la radio annonce que les ouvriers et les étudiants ont décidé d'abandonner joyeusement leur passé, 1969
Don des Amis du Centre Pompidou, 2024
AM 2024-74
© Centre Pompidou, MNAM-CCI © ADAGP, Paris

Jacques Monory, Meurtre n° 20/1, 1968
Don de l'artiste, 1975
AM 1975-97
© Centre Pompidou, MNAM-CCI © ADAGP, Paris

Jacques Monory, Meurtre n° 10/2, 1968
Don de l'artiste, 1975
AM 1975-96
© Centre Pompidou, MNAM-CCI © ADAGP, Paris

George Herms, Drugstore for Artie, 1991
Don de la Galerie Georges-Philippe & Nathalie Vallois, 2025
AM 2025-539
© Centre Pompidou, MNAM-CCI © George Herms

Les prises de vues ont été réalisées au Centre national d'art et de culture Georges-Pompidou (© Renzo Piano, Richard Rogers).

Marcadet-Poissonniers Metro Station, Rue Ordener [Métro Marcadet-Poissonniers, rue Ordener], 2026

Filmed by Florian Fouché and Philippe Fouché, assisted by Quentin Bouard.
With Naïs Elouard, Théo Noël, Yannik Denizart, Ilya Georges Picot and assistant-assisted actors and actresses.
Shot near Marcadet-Poissonniers station, Paris 18th arrondissement, Easter Monday 2026.

NOT DENIED / DENIED [Remboursé / non remboursé], 2024–2026

Directed by Florian Fouché with the assistance of Félix Albert, Quentin Bouard and Philippe Fouché.

ENDGAME PRELUDE [FIN DE PARTIE PRÉLUDE], 2024

Philippe Fouché is HAMM-CLOV.
The bins are the bins.
The bollards are the bollards.
The sidewalks are the sidewalks.

Quentin Bouard, Fifi du Brésil, Mariana Cobuci Schmidt Bastos, Yannik Denizart, Emmanuel Fouché, Florian Fouché, Martín Molina-Gola, Manèkè Som are the assistant-assisted actors and actresses.

Direction: Florian Fouché
Cross-eyed camering persons: Florian Fouché, Martín Molina-Gola
Making of the sculptures-props: Quentin Bouard, Yannik Denizart, Florian Fouché
General technical assistance (turning back passers-by, turning back cars, preparing the shooting areas, camera assistance, care and installation of the sculptures-props, costume assistance, catering, headrest, etc.): Quentin Bouard, Yannik Denizart
Editing: Florian Fouché
Sound design: Florian Fouché
Color grading: Martín Molina-Gola
File synchronization: Julien Roger
Production: GwinZegal Art Center, CNAP

With the special assistance of:
Sandra Alvarez de Toledo (studio, Saint-Luc, conversation, spirit)
Yannik Denizart (DIY, conversation, spirit)
Quentin Bouard (DIY, conversation, spirit)
Martín Molina-Gola (camering, conversation, spirit)
Béryl Coulombié (conversation, spirit)
Adrien Malcor (text, conversation, spirit)
Philippe Fouché (actor, father, spirit)
Émilie Renard (conversation, spirit)
Anaïs Masson (conversation, spirit)
Emmanuel Fouché (brother, conversation, spirit)
Mariana Cobuci Schmidt Bastos (conversation, spirit)
Joana Masó (conversation, spirit)
Jean-Robert Mazaud (storage, spirit)
Marie-Christine Fouché (mother, spirit)
Sophie Dubosc (conversation, spirit)
Jérôme Sother (Gwinzegal, conversation, spirit)
Solange Reboul (Gwinzegal, conversation, spirit)
Mariette Cousty (website, conversation, spirit)
Marie Cozette (CRAC Sète, spirit)
Maxence Rifflet (ball head, spirit)
Anna Dubosc (conversation, spirit)
Marlon Miguel (conversation, spirit)
Perwana Nasif (conversation, spirit)
Félix Albert (camera, spirit)
CNAP (Aide à la création)
Yto Barrada (conversation, spirit)
Mélanie Goualan (Gwinzegal, spirit)
Adèle Delefosse (Gwinzegal, spirit)
Mattéo Flament (Gwinzegal, spirit)
L'asile d'en bas (spirit)

Cross-Eyed Camera [Caméra bigle], 2023

Assistant-assisted actors and actresses: Sandra Alvarez de Toledo, Béryl Coulombié, Mariette Cousty, Yannik Denizart, Emmanuel Fouché, Florian Fouché, Philippe Fouché, Adrien Malcor, Martín Molina-Gola, Mariya Nikiforova.

Institutional Life [Vie institutionnelle], 2022

Filmed by Martín Molina-Gola.
Assistant-assisted actors and actresses: Béryl Coulombié, Florian Fouché, Philippe Fouché, Adrien Malcor.

Assisted Manifesto, Chapters 1/3, 2/3 and 3/3, 2020–2023 (shared credits)

Assistant-assisted actors and actresses: Sandra Alvarez de Toledo, Béryl Coulombié, Yannik Denizart (camering person), Emmanuel Fouché, Florian Fouché (camering person), Philippe Fouché, Adrien Malcor, Martín Molina-Gola (camering person), as well as Antoine Astier, Moussa Arda, Natacha Berger, Yann Bréheret, Félix Brieden, Mariette Cousty, Tiphaine Dambrin, Raphael Delannoy, Anna Dubosc, Marie-Christine Fouché, Christine Fougères, Daniel Galicia, François Guinochet, Nayon Lee, Anaïs Masson, Marlon Miguel, Maxence Rifflet, Patricia Som, Marina Vidal-Naquet, Violett e a, Thivakar Yogeswaran, Zlata, and the students of the École nationale supérieure des beaux-arts de Lyon.

(List taken from the *Assisted Manifesto*, Florian Fouché, February 2023.)