
Florian Fouché

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“We are all assisted and assistants at the same time,” observes artist Florian Fouché. “Everyone, whether powerful or powerless.” Since 2020, his filmed actions have involved a shifting cast of “assistant-assisted actors,” among them Philippe Fouché, the artist’s father, who uses a wheelchair and lives “in an institution” (a “MAS,” a specialized residential care facility for adults with disabilities). The staging of “institutional lives” – those of the museum and the hospital, among others – is guided by a choreographic and sculptural search for a “shared ground.” In 2024, Florian Fouché began an artistic counter-history of public care: UNIVERSAL HEALTHCARE PRELUDE [SÉCURITÉ SOCIALE PRÉLUDE].

Two cycles of exhibitions since 2020, marked in this portfolio:
■ Assisted Manifesto (2020–2023)
☐ UNIVERSAL HEALTHCARE PRELUDE (since 2024)

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Represented by Parliament, Paris

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■ Assisted Manifesto cycle
☐ UNIVERSAL HEALTHCARE PRELUDE cycle



Assisted Manifesto, Chapter 1/3: Philippe, 2020–2023
Film still

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Assisted Manifesto, 2020–2023
[Manifeste assisté]

September 19 – December 13, 2026

In *To Pass from One Dream to Another*, 18th Lyon Biennale, curated by Catherine Nichols
Musée des Tissus, Lyon

“We are all assistants and assisted at the same time.” *Assisted Manifesto* starts from visits to the artist’s father, left hemiplegic by a stroke and living in care institutions since 2015. Following Deligny’s “close presences,” Fouché’s “close actions” turn spaces of care into spaces of shared life. Filmed, these actions are the core of the practice. Since 2020, actors have played assistant-assisted roles, trying to put themselves in the place of “a nurse on strike, an infant in the grass, someone who cannot walk, something that rolls, a fork that spins…” and failing. The filming goes hand in hand with the making of props and sculptures, “disturbed relics of the close actions.” Together they produce a space, which the videos record and each adapted exhibition reshapes; the Lyon Biennale is one more specific form of it. “The close actions do not narrate”: on three screens, they unfold “outside the orthonormal space where everything is supposed to hold together.”

VENUE
Lyon Biennale ↗

TEXT
Manifesto (PDF) ↗

PS:

_Are you an informal carer?

_I am close to an assisted person, I am assisted myself in general and by them in particular

_Are all the assistant-assisted actors informal carers or in need of help?

_All the assistant-assisted actors are a bunch of assisted people like you, like everyone.

Bunch of assisted-people.*

_I AM ASSISTANT-ASSISTED

_BUNCH OF ASSISTED-PEOPLE!

-I’ll give you just enough to keep you from dying

_BUNCH OF ASSISTED-ASSISTANT PEOPLE!

_BUNCH OF ASSISTANT-ASSISTED PEOPLE!!!!!!!!!!

*Translator’s note: French “assisté” carries welfare-dependent stigma that neutral English “assisted” lacks.





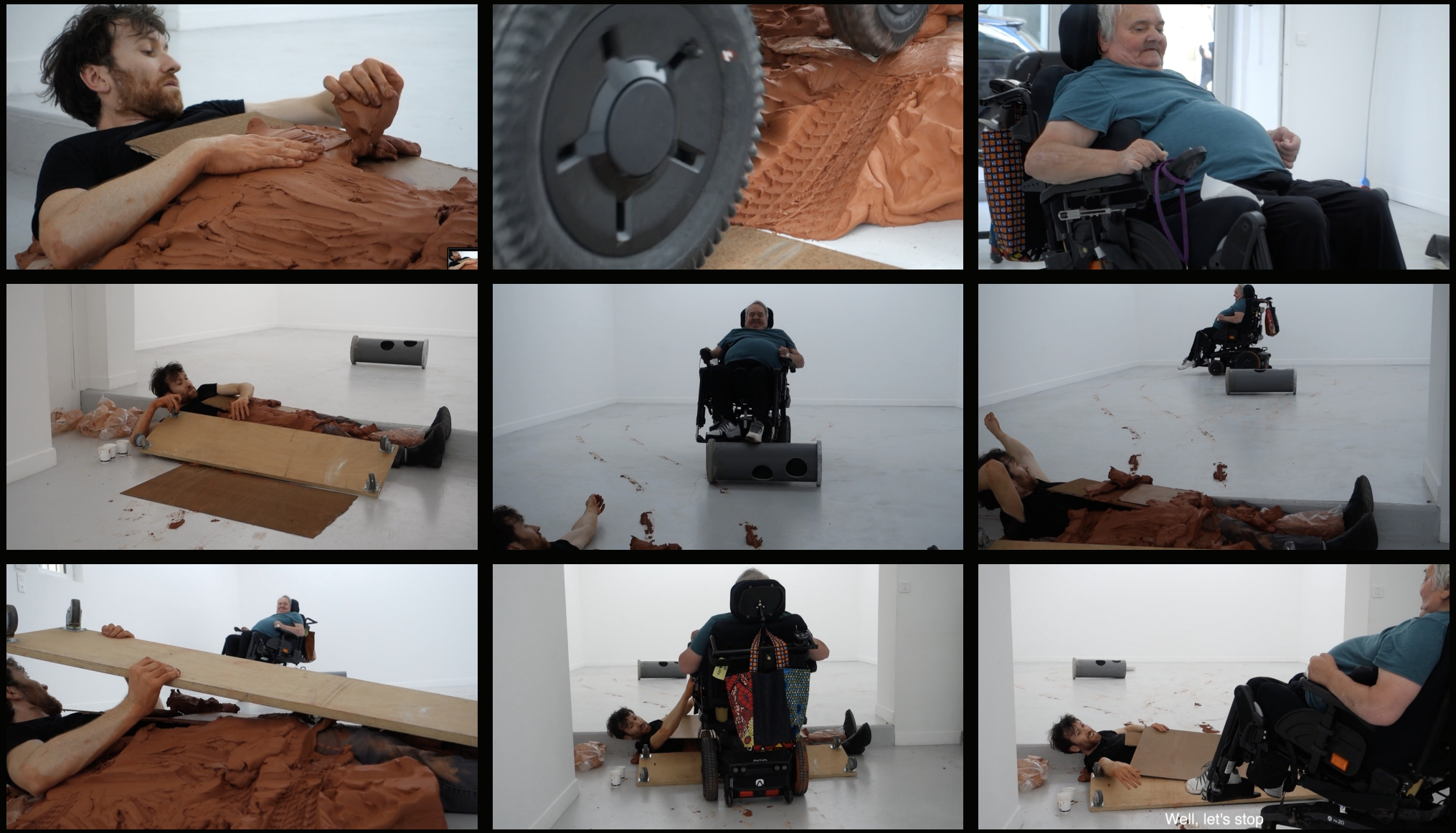


Ramp for Philippe [Rampe pour Philippe]
2022
Red clay, plaster, mason's ruler, plate, wire, casters, various metal bars,
197 x 283 x 28 cm

Cast made after the close action of the same name, *Assisted Manifesto, Chapter 1/3: Philippe* (see film still on the next page)
Photo: DR



Assisted Manifesto, Chapter 1/3: Philippe, 2020–2023. Ramp for Philippe, 2022
Film still



Ramp for Philippe [Rampe pour Philippe], close action, 2022, 16'33". Assisted Manifesto, Chapter 1/3: Philippe
Nine film stills

UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp

May 7 – September 6, 2026

Curated by Alice Motard; Aubette 1928 at the invitation of Barbara Forest
CEAAC and Aubette 1928, Strasbourg

A dual exhibition, at the CEAAC and at the Aubette 1928, the "Sistine Chapel of modern art" designed by Theo van Doesburg, Sophie Taeuber-Arp and Hans Arp. At the CEAAC, a listed building exempt from the accessibility law becomes a "hallucinatory, monstrous double of the Aubette": ramps offer "a strained, dysfunctional promise of access," *Father Spoon* blocks the staircase, and the upper floor, the *Gym Dancing*, can only be glimpsed from below. The whole project is a critique of accessibility, reduced either to access for people with reduced mobility or to the access to artworks supposedly guaranteed by institutional mediation.

VENUE
CEAAC ↗

TEXT
Booklet (PDF) ↗

"On the ground floor, a series of *PfatheRMother Ramps* [*Rampes PèreMèRe*] offer a strained, dysfunctional promise of access. Strewn across the floor and propped awkwardly against the gallery walls, timber planks are arranged askew—variously straight, folded, prone, or upright—to reconfigure the iconic brown and blue vertical bands painted by Sophie Taeuber-Arp and Hans Arp for the Aubette staircase. Here, they stand as a broken connection between the CEAAC's two floors […].

[…] *Father Spoon* was once a wheelchair user, paralysed, and disabled. He has since recovered miraculously: his legs have turned into step-like structures, allowing him to stand erect and abandon his wheelchair at the foot of the stairs. He is engaged in a perpetual loop of ascending and descending […].

The INCLIPAN system, devised by Nicole Parent as a form of 'gymnastics for everyday life' […] uses inclined modular structures that prefigured the utopian dream of a 'life on the oblique' formulated by her brother, the radical architect Claude Parent.

[…] visitors can only catch glimpses of the Aubette-inspired INCLIPANs and the *Inaccessible Gymnasts* sculptures; punctuated by a soundtrack of whistles, the space evokes an atmosphere of frantic excitation and exhaustion."

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



UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp, CEAAC, Strasbourg, May 7 – September 6, 2026. Photos: Émilie Vialet

On the right:
Readaptation of a Historic Fragment of the Aubette 1928 Undergoing Reconstruction [Réadaptation d'un fragment historique de l'Aubette 1928 en cours de reconstitution]
2026
Painted wood, exhibition label, 220 x 120 x 3 cm
With the assistance of Quentin Bouard and Naïs Élouard. Production CEAAC


GRISSE



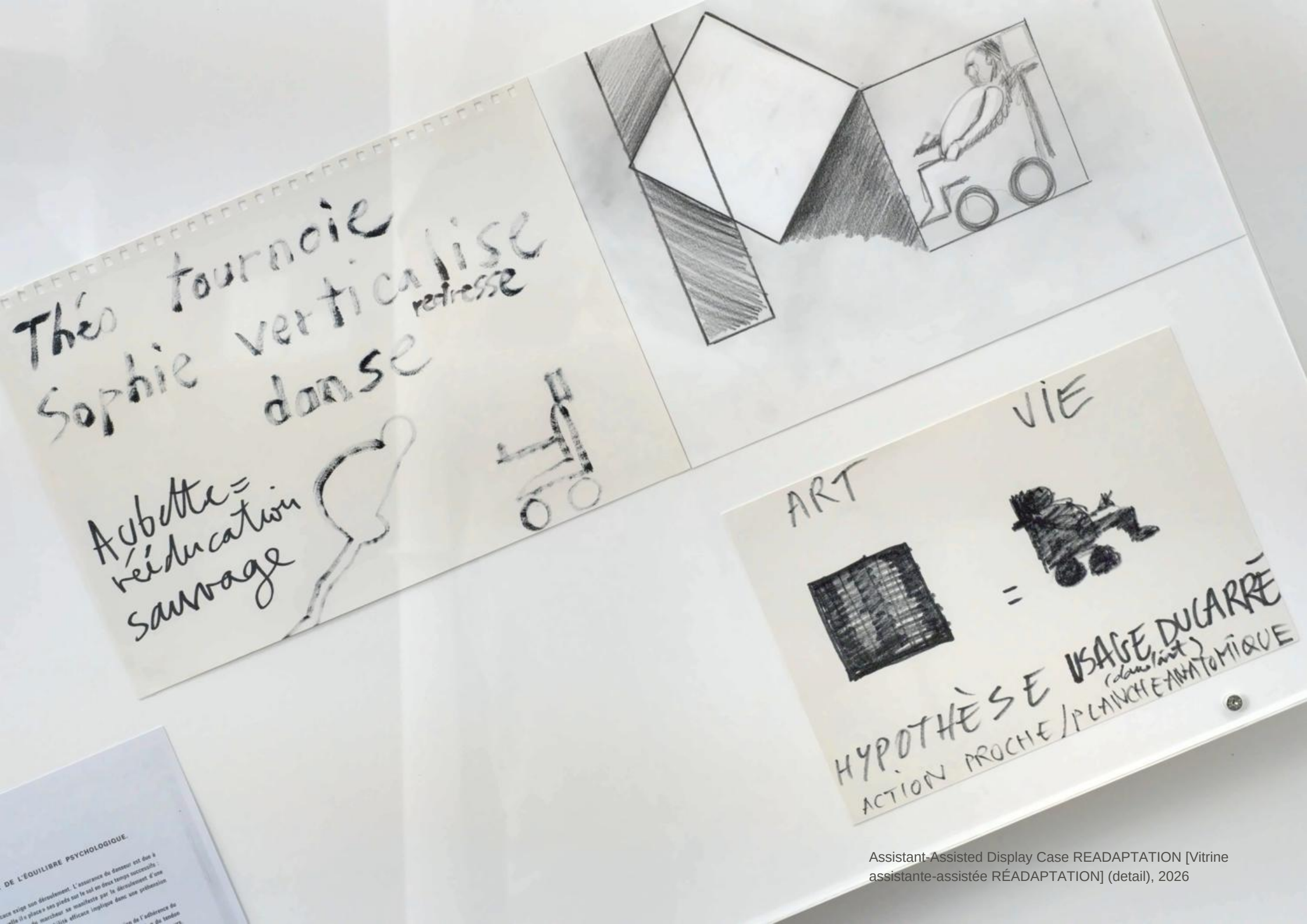
Assistant-Assisted Display Case RECONSTRUCTION [Vitrine assistante-assistée RECONSTITUTION]
2026
Photographs of the Aubette 1928 before, during and after the reconstruction work, 1990s and 2000s; letters by Hans Arp and Theo van Doesburg (Mamcs documentation). 200 x 100 x 15 cm each

Knee [Genou]
2026. Bollard, nylon thread

Assistant-Assisted Display Case READAPTATION [Vitrine assistante-assistée RÉADAPTATION]
2026
Sketches and notes for Métro Marcadet-Poissonniers and the Aubette readaptation; pages from Nicole Parent, L'Inclipan, Laffont, 1972

With the assistance of Quentin Bouard and Béryl Coulombié. Production CEAAC. Photo: DR

UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp, CEAAC, Strasbourg, 2026



Assistant-Assisted Display Case READAPTATION [Vitrine assistante-assistée RÉADAPTATION] (detail), 2026



Projection of the Exhibition UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp [Projection de l'exposition SÉCURITÉ SOCIALE PRÉLUDE La rampe PèreMèRe]
August 2025

Pencil on paper, artist's frame (metal and plexiglass), 45 x 90 x 4 cm
Photo: DR

UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp, CEAAC, Strasbourg, 2026



The Task List / Food in the Nursing Home (readaptation of Cercles mouvementés, Sophie Taeuber-Arp, 1934) [La liste des tâches / la bouffe en EHPAD (réadaptation de Cercles mouvementés, Sophie Taeuber-Arp, 1934)]
2024

Wood, plates, raw clay, paint, varnish, rope, bollards, 1/3: 240 x 14 x 80 cm, 2/3: 149 x 8 x 8 cm, 3/3: 149 x 8 x 8 cm
With the assistance of Yannik Denizart. Photo: DR

UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp, CEAAC, Strasbourg, 2026



UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp, CEAAC, Strasbourg, 2026

Knee [Genou] (on the left)
2026. Bollard, nylon thread
Assistance (on the right)
2026. Chairs

On the screen: *Marcadet-Poissonniers Metro Station, Rue Ordener* [*Métro Marcadet-Poissonniers, rue Ordener*], 2026, video (see next page)
Photo: Émilie Vialet



Marcadet-Poissonniers Metro Station, Rue Ordener [Métro Marcadet-Poissonniers, rue Ordener]
2026
21′, 4K, stereo

vimeo.com/1240852048
Password on request: assistanx.assistex@gmail.com

First shown at the CEAAC, Strasbourg, 2026.

Filmed by Florian Fouché and Philippe Fouché, assisted by Quentin Bouard. Production CEAAC / CNAP.

UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp, CEAAC, Strasbourg, 2026



Father Spoon [Le Père Cuillère]
2026
Plaster, clay, metal, electric wheelchair, tow, City of Paris tree corset, 190 x 62 x 40 cm
With the assistance of Quentin Bouard, Yannik Denizart, Naïs Élouard, Théo Noël. Production CEAAC. Photo: Émilie Vialet

UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp, CEAAC, Strasbourg, 2026



Gym Dancing: first floor, visible only from the floor below
Aubette INCLIPLANs (Whirling Red Square Destrucrator; wild rehabilitation planes; institutional doors; TDSafe panels) [INCLIPLANs d'Aubette (Carré rouge Destrucrator tournoyant; plans de rééducation sauvage; portes institutionnelles; pans TDSafe)]
2026

Wood, extruded polystyrene, cardboard, paper, glue, paint, variable dimensions
With the assistance of Quentin Bouard, Naïs Élouard and Théo Noël. Production CEAAC
Three Inaccessible Gymnasts [Gymnastes inaccessibles]
2026. Plaster, road markers, mannequin fragments, 120 x 60 x 30 cm each
Photo: Émilie Vialet



Inaccessible Gymnast: Squatting / Whistling Ass [Gymnaste inaccessible : squatting / cul qui siffle]
2026

Plaster, pigment, metal, soundtrack (50 min), 180 x 90 x 40 cm
With the assistance of Quentin Bouard and Naïs Élouard. Production CEAAC. Photo: DR

UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp

May 7 – September 6, 2026

Second venue, at the invitation of Barbara Forest
Aubette 1928, Strasbourg

Second half of the dual exhibition, in the rooms once called the “Sistine Chapel of modern art.” *Assisted Death*, commissioned by the Centre Pompidou and shown for the first time, is projected twice at once, on Theo van Doesburg’s original cinema screen and on one of the coloured ceiling planes, setting “display-case-bodies moving through an MNAM undergoing maintenance.”

VENUE
CEAAC / Aubette ↗

TEXT
Booklet (PDF) ↗

“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



Assisted Death [Mort assistée]
2026
Film, dual 4K projection (on Theo van Doesburg's original cinema screen and on a coloured ceiling panel), quadraphonic sound installation, colour, 43 min
Commissioned by the Centre Pompidou (curator: Marcella Lista), 2026
In the foreground: *Oblique Seat for the Aubette* [*Assise oblique pour l'Aubette*], 2026. Wood, paint, mattress, 200 x 200 x 50 cm
Exhibition view, Aubette 1928, Strasbourg, 2026
Photo: Mathieu Bertola/Musées de la ville de Strasbourg





Assisted Death [Mort assistée]
2026
43′, 4K, quadraphonic sound, dual projection

vimeo.com/1168916284
Password on request: assistanx.assistex@gmail.com

First shown at the Aubette 1928, Strasbourg, 2026. Third film in a cycle shot at the Centre Pompidou, after *Institutional Life* and *Closure*.

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.



Children Born Delinquent [Les enfants délinquants à la naissance]
2024. Eleven sculptures: bollards, plaster, metal, plates, tow, pigments, variable dimensions. With the assistance of Yannik Denizart.
Production Bétonsalon – Centre for Art and Research, and CEAAC. Photo: Mathieu Bertola/Musées de la ville de Strasbourg



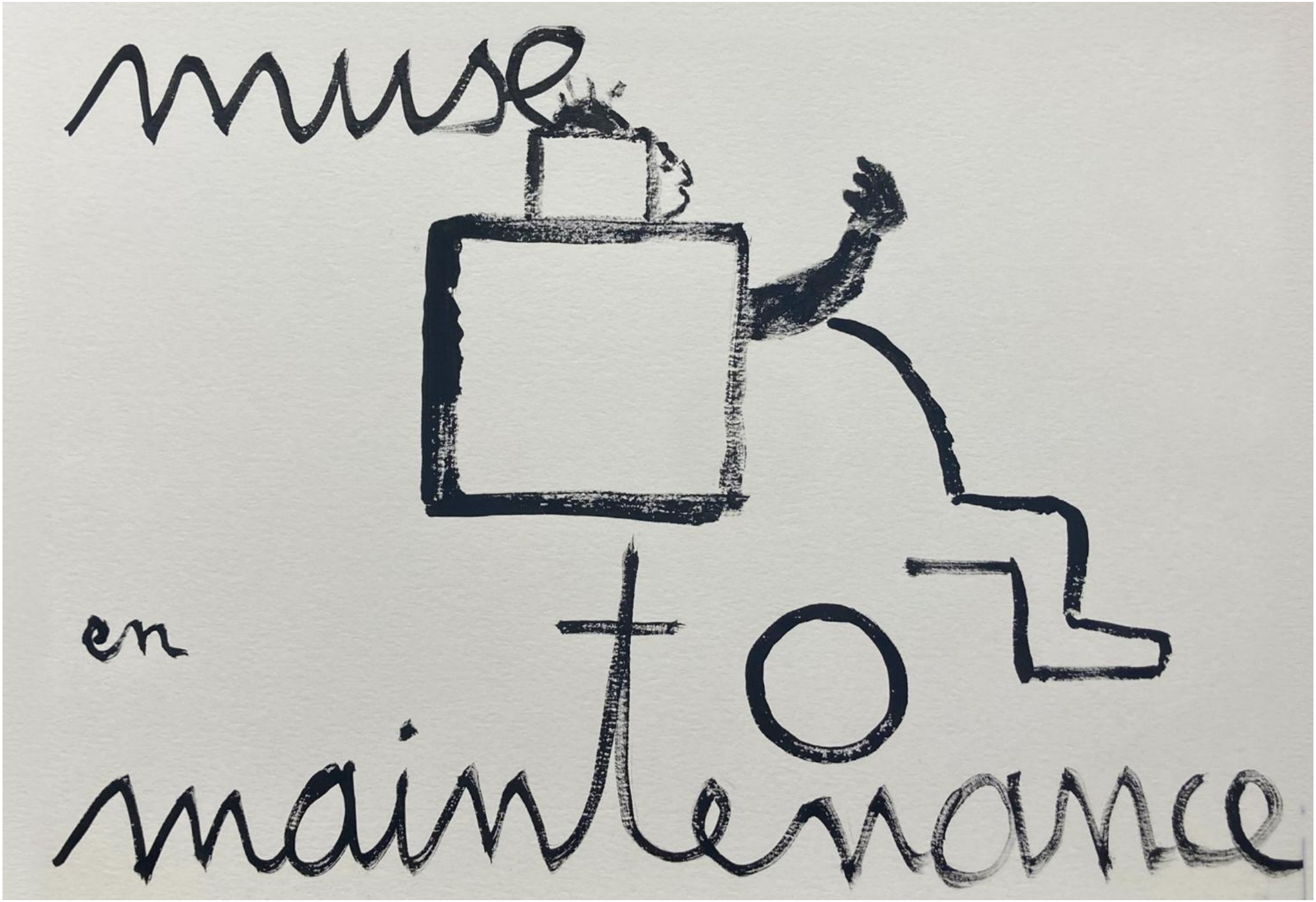
The Shadow [L'Ombre]
2026
"Close actions" in public, Aubette 1928, Strasbourg, July 4, 2026
At the invitation of Barbara Forest
After The Gates of Hell (1880–1917) by Auguste Rodin and the "heatwave white plan" ["plan blanc canicule"] of the emergency department at Bichat Hospital, Paris (June 26, 2026).

Assistant-assisted actors: Quentin Bouard, Béryl Coulombié, Yannik Denizart, Florian Fouché, Philippe Fouché (on video)
Photo: Klaus Stoeber



Assistant-Assisted Display Cases [Vitrines assistantes-assistées]
2026
Containing 12 drawings from the drawn score of the film *Assisted Death* [*Mort assistée*]

Photo: Mathieu Bertola/Musées de la ville de Strasbourg



UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp, Aubette 1928, Strasbourg, 2026

UNIVERSAL HEALTHCARE PRELUDE: Assassins

March 20 – May 2, 2026

Invited by Romina Shama
Musée transitoire (Ministère Transitoire, Act II), Paris

At night, in front of a Paris public health insurance office, a sculpture-puppet and an actor with a basketball for a head invent a danse macabre. Taking the killing of the CEO of UnitedHealthcare as its starting point, Fouché opens the American chapter of his counter-history of public assistance.

VENUE
Musée transitoire ↗

This installation 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.

A 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 installation, 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



Assassins
2026
Mixed media,
240 x 240 x 240 cm
Photos: Philippe Mangeot, Andreas B. Kruger, DR



UNIVERSAL HEALTHCARE PRELUDE: Assassins, Musée transitoire, Paris, 2026


l'Assurance
Maladie
Paris



Assassins
2026
4′42″, 6K, vertical (9:16), spatialized stereo

vimeo.com/1182663664
Password on request: assistanx.assistex@gmail.com

Video part of the installation *Assassins*: sculpture, two videos, chairs, two A3 posters, green ambient light.

An alternative choreography of the killing of Brian Thompson, CEO of UnitedHealthcare, filmed at night in Paris in front of a local public health insurance office.

Filmed by Florian Fouché and Antoine Pirotte. Production Musée transitoire and ASSISTANX_ASSISTEX.



Assassins (detail)
2026

Mixed media, 240 x 240 x 240 cm
Photo: Andreas B. Kruger

UNIVERSAL HEALTHCARE PRELUDE: Assassins, Musée transitoire, Paris, 2026



NOT DENIED / DENIED [Remboursé / non remboursé]
2024–2026
3′39″, 4K, spatialized stereo

vimeo.com/1182662223
Password on request: assistanx.assistex@gmail.com

Second video of the installation *Assassins*.

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

VERTICALISATION GÉNÉRALE !

April 26 – June 3, 2025

Parliament, Paris

“Verticalization” is a term from rehabilitative physiotherapy: putting back on their feet, for a few minutes, people who can no longer walk. Against the return of “war effort” rhetoric, Fouché confronts monumental history with the norm of the standing body. *Victory*, cast on Philippe’s able-bodied side and straightened onto an Uber scooter frame, “stands on its own, in balance, which is not the case for my father.” In a private gallery open onto the street, Fouché builds a monumental ensemble and, as often in his work, extends public space: as urban space, and as the space of democratic conflict.

VENUE
Parliament ↗

TEXT
Press release ↗

“‘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. In this dual context, geopolitical and therapeutic let’s say, verticality refers not only to the upright and heroic figures of monumental history, which is largely a history of war, but also, and perhaps more radically, to the norm of the standing body. 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.’
[…]
Who gets a monument? Or a counter-monument? Which bodies are magnified in public space, through the form of the monument? […]
I like to speak of a shared ground, beneath or beyond the norm of differentiation that opposes inclusive anti-ableism to exclusive ableism. For me, mobility lies there.”

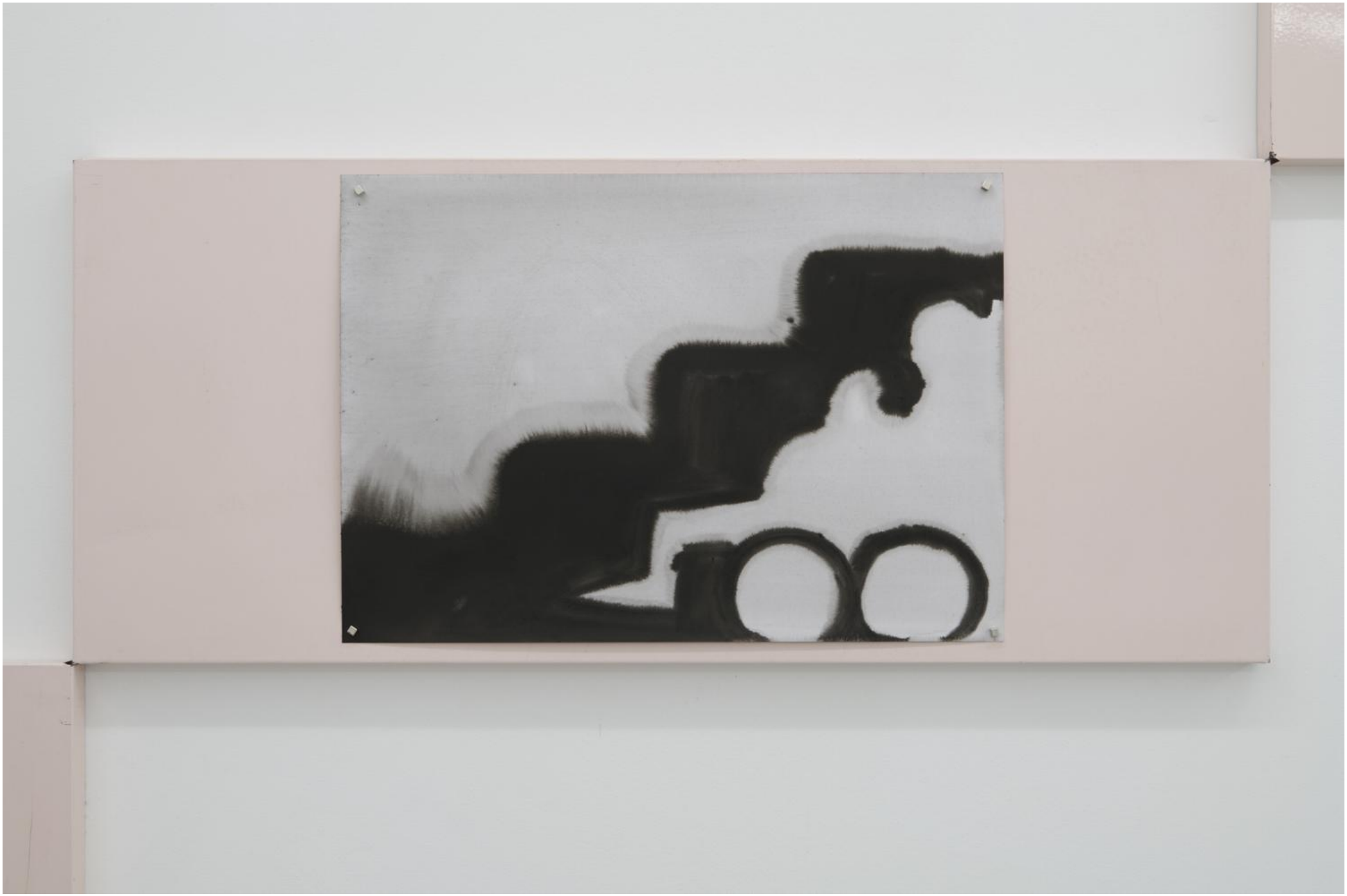
Excerpt from Florian Fouché, interview with Adrien Malcor, press release for the exhibition *VERTICALISATION GÉNÉRALE !*, Parliament, Paris, 2025





In the foreground: Dancers 1, 2 [Danseurs.euse 1, 2]
2025
Urban bollard, cable ties, cables, variable dimensions
Produced with the assistance of Tristan Mermoud and Yannik Denizart

In the background: Monumental Stairs [Escalier Monumental]
2025
Enameled metal plates, drawings, magnets, variable dimensions
Photo: Marc Domage



VERTICALISATION GÉNÉRALE !, Parliament, Paris, 2025



VERTICALISATION GÉNÉRALE !, Parliament, Paris, 2025


lime



GENERAL VERTICALIZATION! [VERTICALISATION GÉNÉRALE !]
2025
13′, 4K, silent

Video part of the installation *VERTICALISATION GÉNÉRALE !*, which also includes the sculptures *Victory* and *The 4 Corners of the Monument*.

With the assistance of Philippe Fouché, Yannik Denizart, Tristan Mermoud; camera: Martín Molina-Gola.



Victory [Victoire]
2025
Metal, scooter frame, plaster, pigment, basketball, 180 x 110 x 45 cm
With the assistance of Philippe Fouché, Yannik Denizart, Tristan Mermoud
NB: *The 4 Corners of the Monument* [Les 4 Coins du Monument] are part of the installation (see p. 44); variable dimensions
Photo: Marc Domage

UNIVERSAL HEALTHCARE PRELUDE: Institutional Lives

January 24 – April 19, 2025

Curated by Émilie Renard
Bétonsalon – Centre for Art and Research, Paris

In 2025 a Paris nursing home and the Centre Pompidou close almost simultaneously: Fouché finds "critical correspondences and common failings" between health and art. The exhibition sets this double closure against an earlier episode: the destruction of Brâncuși's studio, planned from the 1940s for a project of public utility, the extension of the Necker children's hospital.

VENUE
Bétonsalon ↗

TEXT
Booklet (PDF) ↗

"[…] the exhibition renders palpable the 'institutional lives' of the people and works that populate these liminal spaces where the corridors of museums, hospitals and streets look alike. The lives of Philippe, *Children Born Delinquent* and the sculptures extracted from Brâncuși's original studio find themselves confronted with a kind of translation of bodies, moving from one medical-museum-institutional treatment to another."

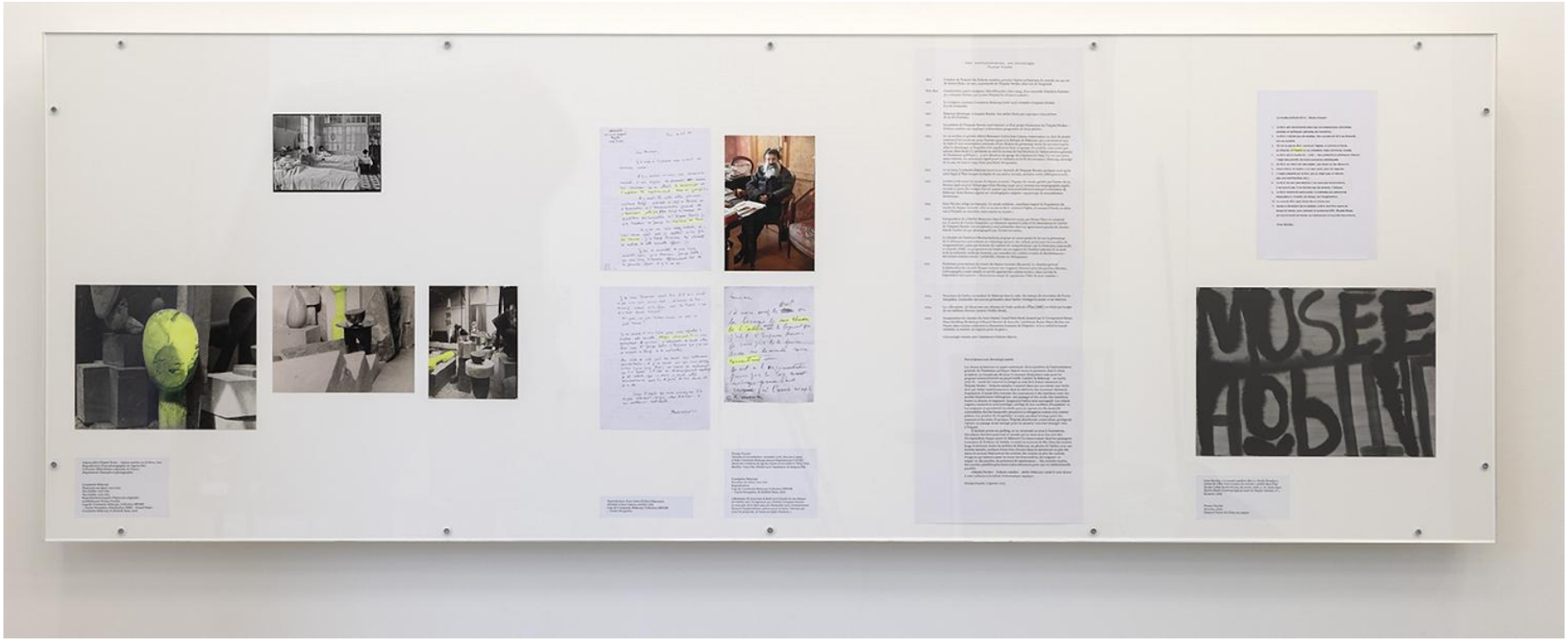
Excerpt from Émilie Renard, assisted by Vincent Enjalbert, "Our Institutional Lives, Our Assisted Lives," booklet of the exhibition *UNIVERSAL HEALTHCARE PRELUDE: Institutional Lives*, Bétonsalon, 2025

"[…] 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



Ameli fr
2024
Drawing printed on micro-perforated PVC banner, 400 x 400 x 2 cm
Production Bétonsalon – Centre for Art and Research
Photo: Marc Domage



Assistant-Assisted Display Case: Institutional Lives (Brâncuși / Necker–Enfants Malades Hospital / Antidote Museum) [Vitrine assistante-assistée : Vies institutionnelles (Brâncuși / Hôpital Necker-Enfants malades / musée antidote)]
2025
250 x 100 x 20 cm
Production Bétonsalon – Centre for Art and Research
Photo: Marc Domage

Constantin Brâncuși, Studio view: Grand Coq III (c. 1930–34), Bird in Space (1927), The Sorceress (1916–24), c. 1932; Study for a Figure, 1957; Studio view, 1957. Reproductions from original prints modified by Florian Fouché. Bequest of Constantin Brancusi, Collection Centre Pompidou, Dist. RMN-Grand Palais

T.S.F. at the children's hospital, rue de Sèvres, 1925. Reproduction of a photograph by Agence Rol, Bibliothèque nationale de France, Estampes et photographie

Attempted reconstruction: Constantin Brâncuși at Jean Cassou's discusses the conditions of the bequest of his studio's contents to the State, in the context of threats of eviction by the AP-HP, November 1954. Reproduction of a letter from Alfred Manessier to Jean Cassou, October 1954, Collection MNAM – Centre Pompidou

Reproduction of another letter, Collection MNAM – Centre Pompidou

Irina Nicolau, The Antidote Museum (A.M.): Instructions for Use [Le musée antidote (m.a.) : mode d'emploi], excerpt from "Moi et les musées du monde," NEC Yearbook 1994, reprinted in Martor no. 2, 1996



ASSASINS. L’atelier Brâncuși recomposé
2016

Photographic montage, pigment print on acid-free paper, 80 x 60 cm, artist’s frame, museum anti-reflective glass, 100 x 80 x 4 cm
Photo: Marc Domage



Hospital Parking [Parking de l'hôpital]
2024. Velvet theatre curtain, adhesive strips of studded passageway, safety pins, 700 x 500 x 8 cm. Production Bétonsalon – Centre for Art and Research.
Photo: Marc Domage



UNIVERSAL HEALTHCARE PRELUDE: Institutional Lives, Bétonsalon – Centre d’art et de recherche, Paris, 2025 (curated by Émilie Renard). Photos: Marc Domage





Assistance (detail)
2025
Chairs, armchairs, plaster, metal, variable dimensions
Production CRAC Occitanie and
Bétonsalon – Centre for Art and Research
With *Institutional Life*, 2022, two-channel video, 33′
Photo: Marc Domage



Institutional Life [Vie institutionnelle]
2022
33′41″, 4K, dual spatialized stereo, two adjacent screens

vimeo.com/943572798
Password on request: assistanx.assistex@gmail.com

Shot in the reconstructed Brâncuși studio (Centre Pompidou). First film in a cycle shot at the Centre Pompidou, followed by *Closure* and *Assisted Death*.

Filmed by Martín Molina-Gola.

ENDGAME PRELUDE
[FIN DE PARTIE PRÉLUDE]

October 25, 2024 – February 2, 2025

Curated by Jérôme Sother
GwinZegal Art Center, Guingamp

Beckett's *Endgame* replayed on the sidewalks of northern Paris: a wheelchair mired in clay against a curb, a bollard dragged like a ball and chain. Adrien Malcor calls it a "sidewalk film": the street becomes an environment of "undeclared sculptures," and the objects in the exhibition are the ones the film puts to use.

VENUE
GwinZegal ↗

TEXT
A. Malcor (PDF) ↗

"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)



FIN DE PARTIE PRÉLUDE (curated by Jérôme Sother), Centre d’art GwinZegal, Guingamp, October 25, 2024 – February 2, 2025. Photo: DR

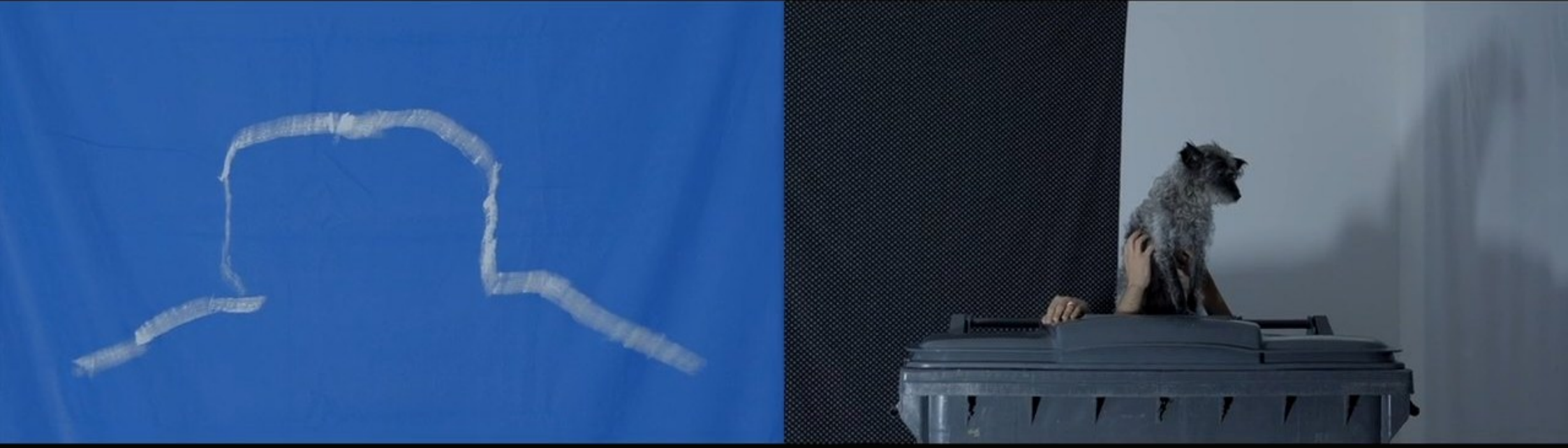




Brush [Pinceau]
2023
Paintbrush, cardboard, Scotch tape, wallpaper, staples
120 x 10 x 10 cm

All Those I Could Have Helped [Tous ceux que j'aurais pu aider]
2023–2024
Travel trunk, mattress, disposable cups, coffee, glue, fixative
120 x 120 x 80 cm
With the assistance of Quentin Bouard
Photo: DR





ENDGAME PRELUDE [FIN DE PARTIE PRÉLUDE]
2024
28′15″, 4K, spatialized stereo, video diptych

vimeo.com/1030489535
Password on request: assistanx.assistex@gmail.com

Philippe Fouché is HAMM-CLOV.

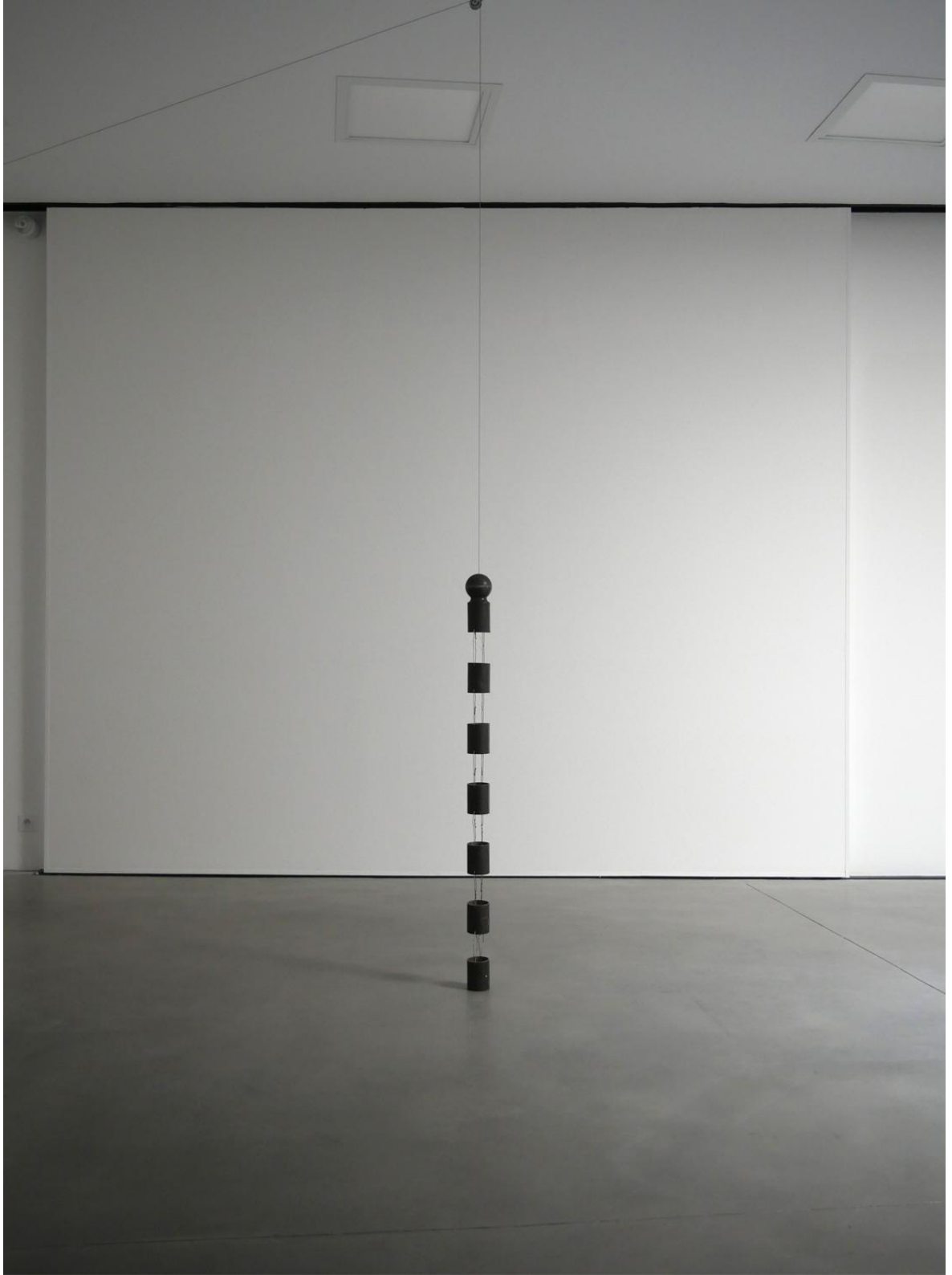
Direction, editing, sound design: Florian Fouché; filmed by Florian Fouché and Martín Molina-Gola. Production GwinZegal Art Center, CNAP.



ENDGAME PRELUDE [FIN DE PARTIE PRÉLUDE], 2024
Film still



ENDGAME PRELUDE [FIN DE PARTIE PRÉLUDE], 2024
Film still



Undeclared Sculpture [Sculpture non déclarée]
2023–2024
Found bollard, cable clamp, cable, pulley, 10 x 10 cm x variable height
With the assistance of Quentin Bouard and Yannik Denizart
Photo: DR

UNIVERSAL HEALTHCARE PRELUDE 0: Crossing of the S.O.U.L.

[Passage de l’Â.M.E.]

March 10–31, 2024

Studio of Éditions L’Arachnéen, 10-rue-Saint-Luc, Paris

Here the counter-history of public assistance begins, in the studio of Éditions L’Arachnéen, against the threat to State Medical Aid and the announced closures of a nursing home and the MNAM. For Adrien Malcor: “an opening for a closing.” The exhibition is also a tribute to Pope.L and his formula: A NOTION IS AN OCEAN.

VENUE

L’Arachnéen ↗

TEXT

Exhibition text ↗

“*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. [State Medical Aid; *âme* means soul]
– the simultaneous closures of a nursing home 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

“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



UNIVERSAL HEALTHCARE PRELUDE 0: Crossing of the S.O.U.L. [*Passage de l'Â.M.E.*], studio of L'Arachnéen publishing house, 10-rue-Saint-Luc, Paris, March 10–31, 2024. Photo: DR

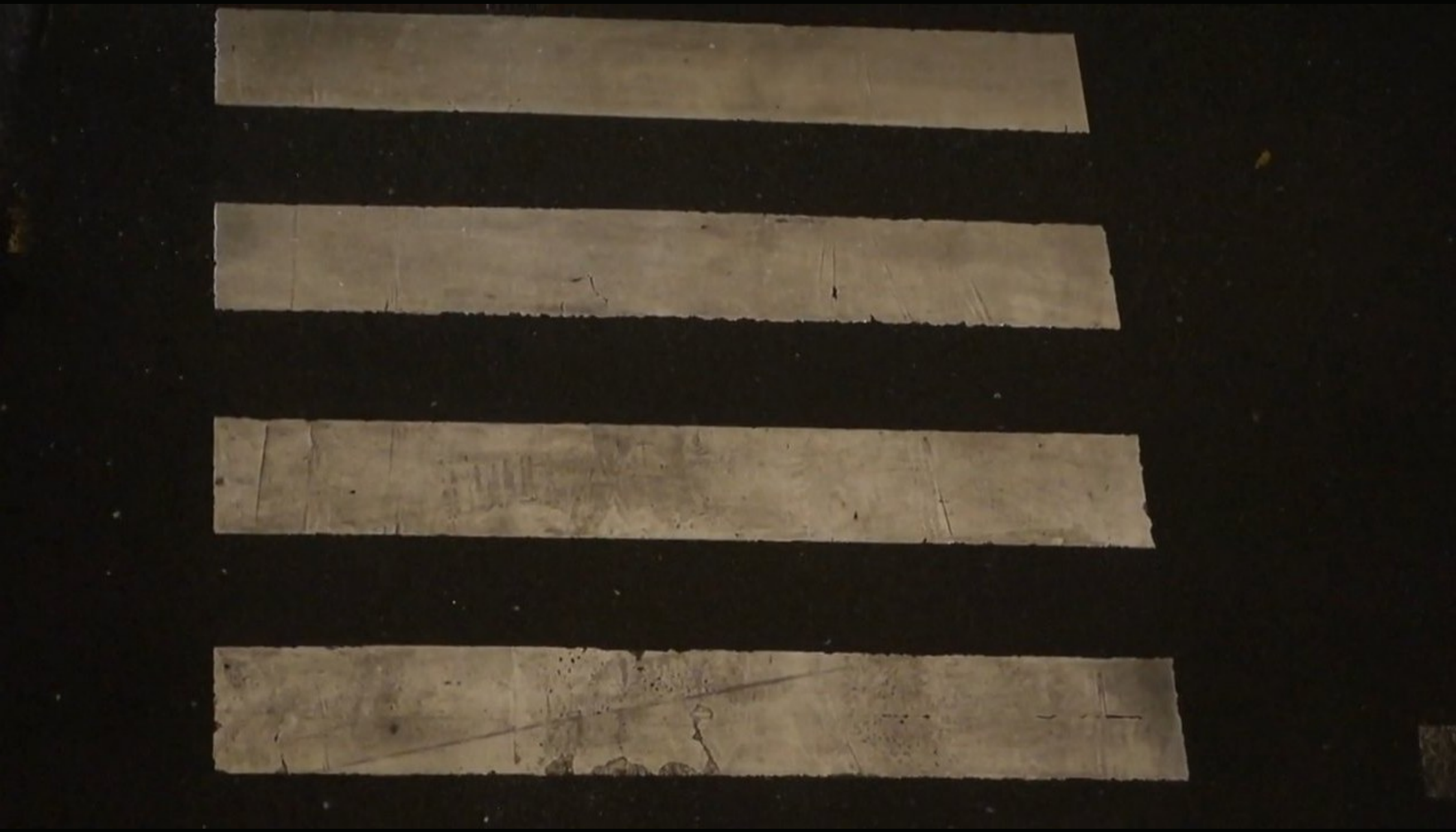


Philip, Room 237 [Philip, chambre 237]
2023
Acrylic on unstretched canvas, nails, 128.5 x 295.7 x 3 cm. After *In Bed* by Philip Guston, 1971, collection MNAM / Centre Pompidou



Crossing of the S.O.U.L. [Passage de l'Â.M.E.]
2024
On the left: *Knee* [*Genou*], 2024. Urban bollard, steel cable

Exhibition view, *UNIVERSAL HEALTHCARE PRELUDE 0*, 10-rue-Saint-Luc, Paris, 2024
Photo: DR



Crossing of the S.O.U.L. [Passage de l'Â.M.E.], 2024
Film still



UNIVERSAL HEALTHCARE PRELUDE 0: Crossing of the S.O.U.L., L’Arachnéen, Paris, 2024



Closure [Fermeture]
2024
9′35″, HD, stereo

vimeo.com/950494318
Password on request: assistanx.assistex@gmail.com

First shown in *UNIVERSAL HEALTHCARE PRELUDE 0*, studio of Éditions L’Arachnéen, Paris, March 2024. Second film in a cycle shot at the Centre Pompidou.

Filmed by Florian Fouché.



Walking/Rolling [Marcher/rouler]
2024
Video, loop, 6′
Vimeo link on request

First shown in *UNIVERSAL HEALTHCARE PRELUDE 0: Crossing of the S.O.U.L.* [*Passage de l'Â.M.E.*], 10-rue-Saint-Luc, Paris, March 2024, on a screen in the shop window, day and night.

Assistant-assisted actors: Yannik Denizart and Florian Fouché.

Assisted Manifesto
[Manifeste assisté]

February 11 – May 29, 2023

Curated by Marie Cozette
Crac Occitanie, Sète

Fouché's first large-scale exhibition, curated by Marie Cozette, alongside Fernand Deligny, *Legends of the Raft. At its core, some seventy sculptures-props, relics of filmed actions (the "close actions"), are distributed according to a "hemiplegic display." On the ground floor, a "pseudo living area" (after Deligny's "living areas") faces the curtained balcony of a "theatre of care (a nurse's suicide)", next to a "room of wild rehabilitation." A partition cuts the viewing area in two, *Assistance* ("a fiction of the equality of modes of existence"), while the screens of close actions hang askew in the passage between the two rooms. Upstairs, reached by lift or by the staircase renamed "staircase of access," the "museum-hospital" sits beside its double, the "museum-studio of repair objects."**

* Conceived by Sandra Alvarez de Toledo, Anaïs Masson and Martín Molina Gola.

VENUE
Crac Occitanie ↗

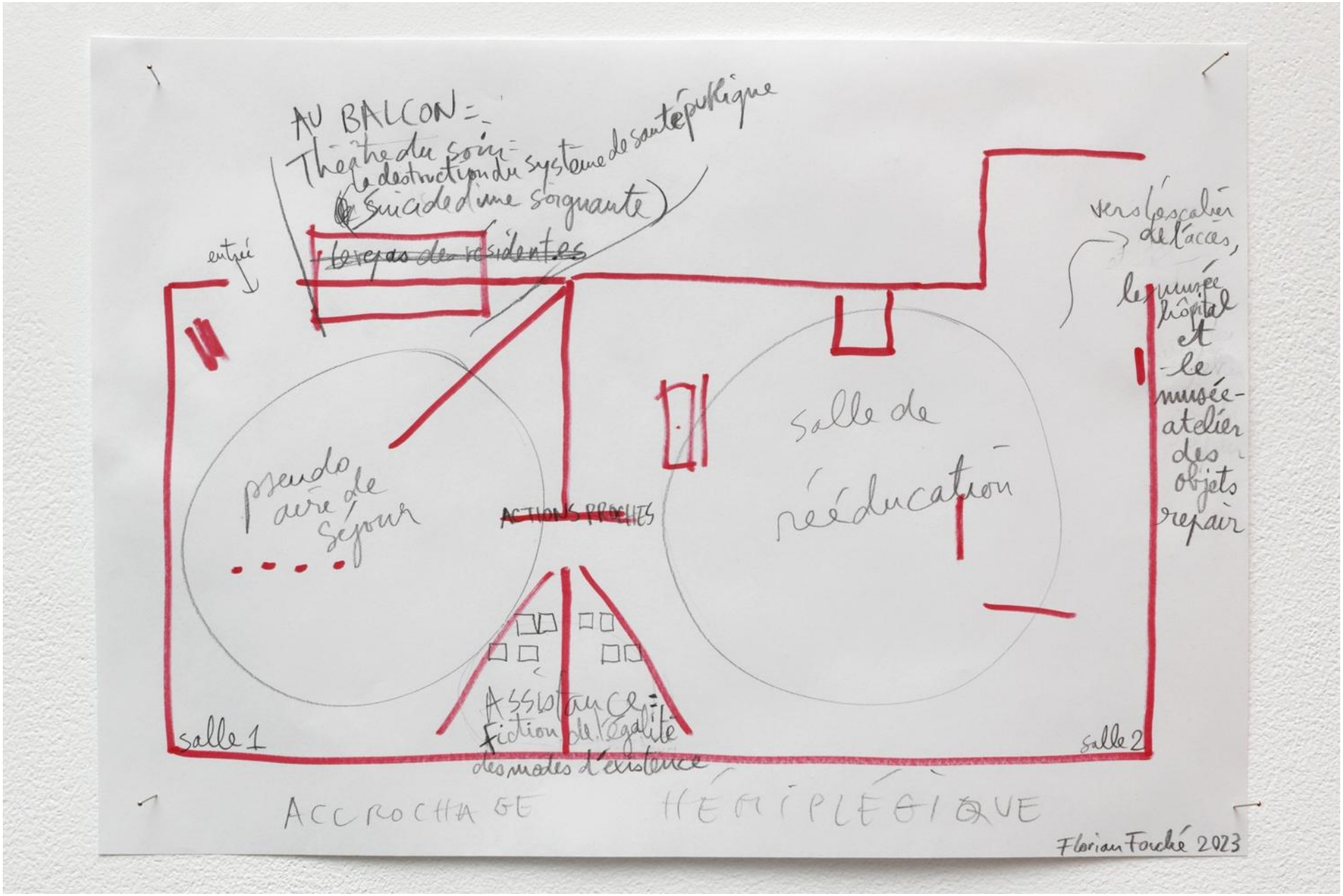
TEXT
Manifesto (PDF) ↗

"The close actions do not narrate; they are the result of what I call empathic aberrations, which arise from failures of identification with the other, whether thing or person. The close actions consist in trying to put oneself in the place of a nurse on strike, an infant in the grass, someone who cannot walk, something that rolls, a fork that spins… Failing to succeed, and speculating plastically on the diversity of modes of existence."

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

"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)



Hemiplegic Display [Accrochage hémiplégique]
2023
Plan of the exhibition, pinned in the entrance hall of the Crac

Photo: Aurélien Mole





Assisted Manifesto, 2020–2023. With C-ré (after an inhabitant of a living area of the Deligny network in the Cévennes), 2021
Film still



Assisted Manifesto, exhibition view, Crac Occitanie, Sète, 2023 Photo: Aurélien Mole
On the left: *La vaisssselllle*, 2020. Wood, dishes, paint, 500 x 52 x 30 cm
In the passage: the three screens of the “close actions,” with, above them, *Institutional Doors* [*Portes institutionnelles*], 230 x 95 x 5 cm (x2)
On the right: *Assistance* (chairs); *Y (Close Presence)* [*Y (présence proche)*], wood, masking tape, 60 x 150 x 3 cm



Three-screen viewing area
2023

Crac Occitanie, Sète
Photo: DR



Assisted Manifesto, exhibition view, Crac Occitanie, Sète, 2023
The passage between the two rooms: the three screens of the “close actions” and *Institutional Doors* [*Portes institutionnelles*]
Photo: DR







Assisted Manifesto
2020–2023

Chapter 1/3: Philippe
2h14′23″, HD, stereo, right-hand screen

vimeo.com/1238809835
Password on request: assistanx.assistex@gmail.com

Chapter 2/3: Aberrant Memory (Kid A or the Attempt)
1h36′51″, HD, stereo, central screen

vimeo.com/1238788999
Password on request: assistanx.assistex@gmail.com

Chapter 3/3: Assisted Life, (Re)Habilitated Life, Institutional Life
2h08′45″, HD, stereo, left-hand screen

vimeo.com/1238870031
Password on request: assistanx.assistex@gmail.com

The installation presents 433 filmed actions, the “close actions,” divided into three chapters on a triptych of screens.





Third Leg (after Paul Schilder) [Troisième jambe (d'après Paul Schilder)]
2021

Trousers, sand, oak, beer table, 30 x 40 x 100 cm
Production Bétonsalon – Centre for Art and Research
Photo: DR



Assisted Manifesto, Chapter 1/3: Philippe, 2020–2023. With Third Leg (after Paul Schilder), 2021
Film still



The Great Enema [Le grand lavement]
2022
Metal, plaster, raw clay, toilet paper, tow, acrylic resin, 370 x 320 x 140 cm
Sculpture from the installation *The Great Enema* (video, 10′44″, edition 1/3, and three sculptures)
Collection FRAC Île-de-France
Photo: Aurélien Mole



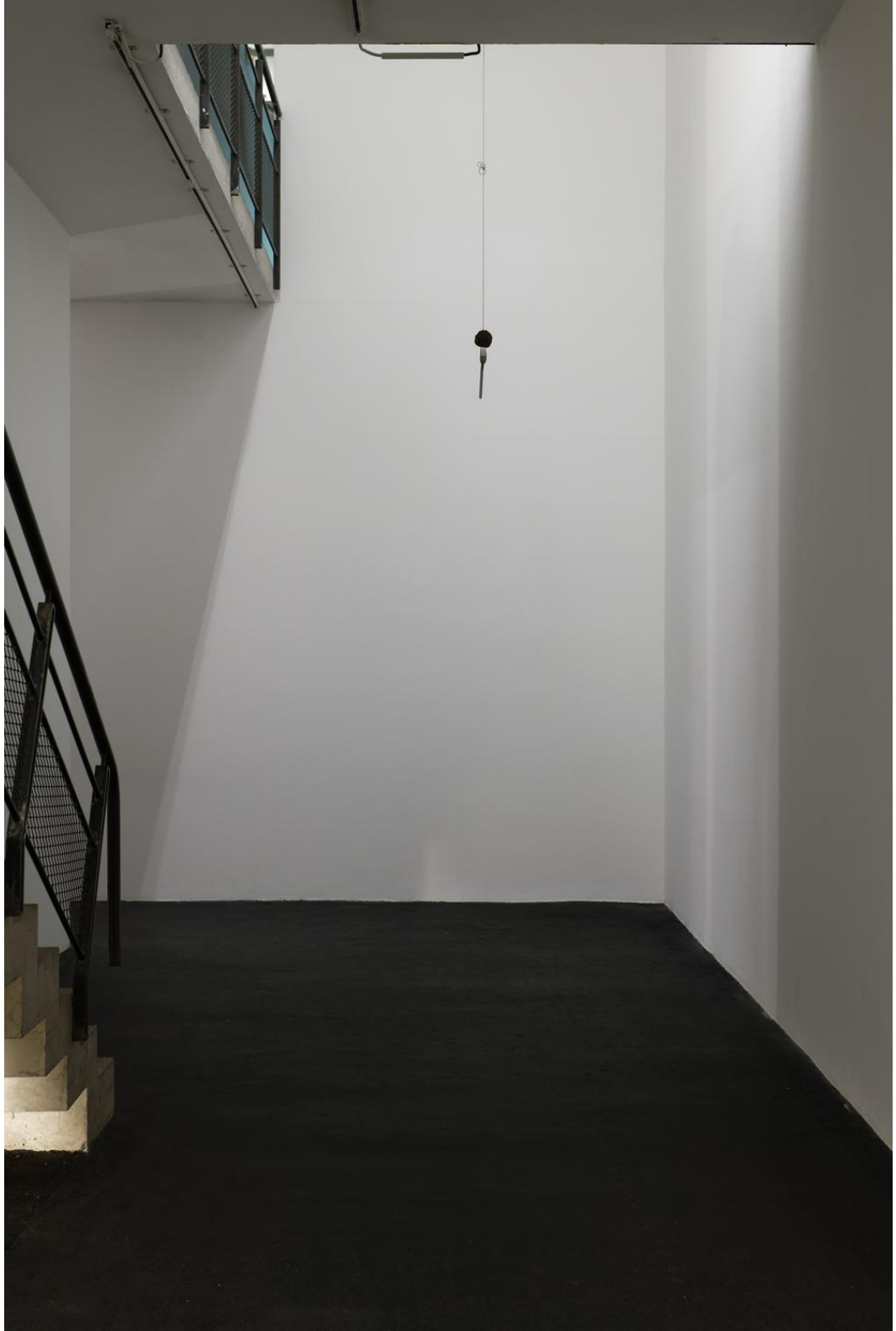
Nurse on Strike [Infirmier·ère en grève], 2022, and The Great Enema [Le grand lavement]
Exhibition view, *Assisted Manifesto*, Crac Occitanie, Sète, 2023
Photo: DR



Assisted Manifesto, Chapter 1/3: Philippe, 2020–2023. With The Great Enema, 2022
Film still



Spotted Object? (after Janmari and Jacques Lin) [Objet repère ? (d'après Janmari et Jacques Lin)]
2020
Halyard, raw clay, magnet, fork
Photo: Aurélien Mole



Spotted Object? (after Janmari and Jacques Lin) [Objet repère ? (d'après Janmari et Jacques Lin)]
2020
Exhibition view, *Assisted Manifesto*, Crac Occitanie, Sète, 2023
Photo: Aurélien Mole





Terpsichore in Sneakers
2016
Pigment print on acid-free paper, artist’s frame, various materials, 80 x 60 x 5 cm

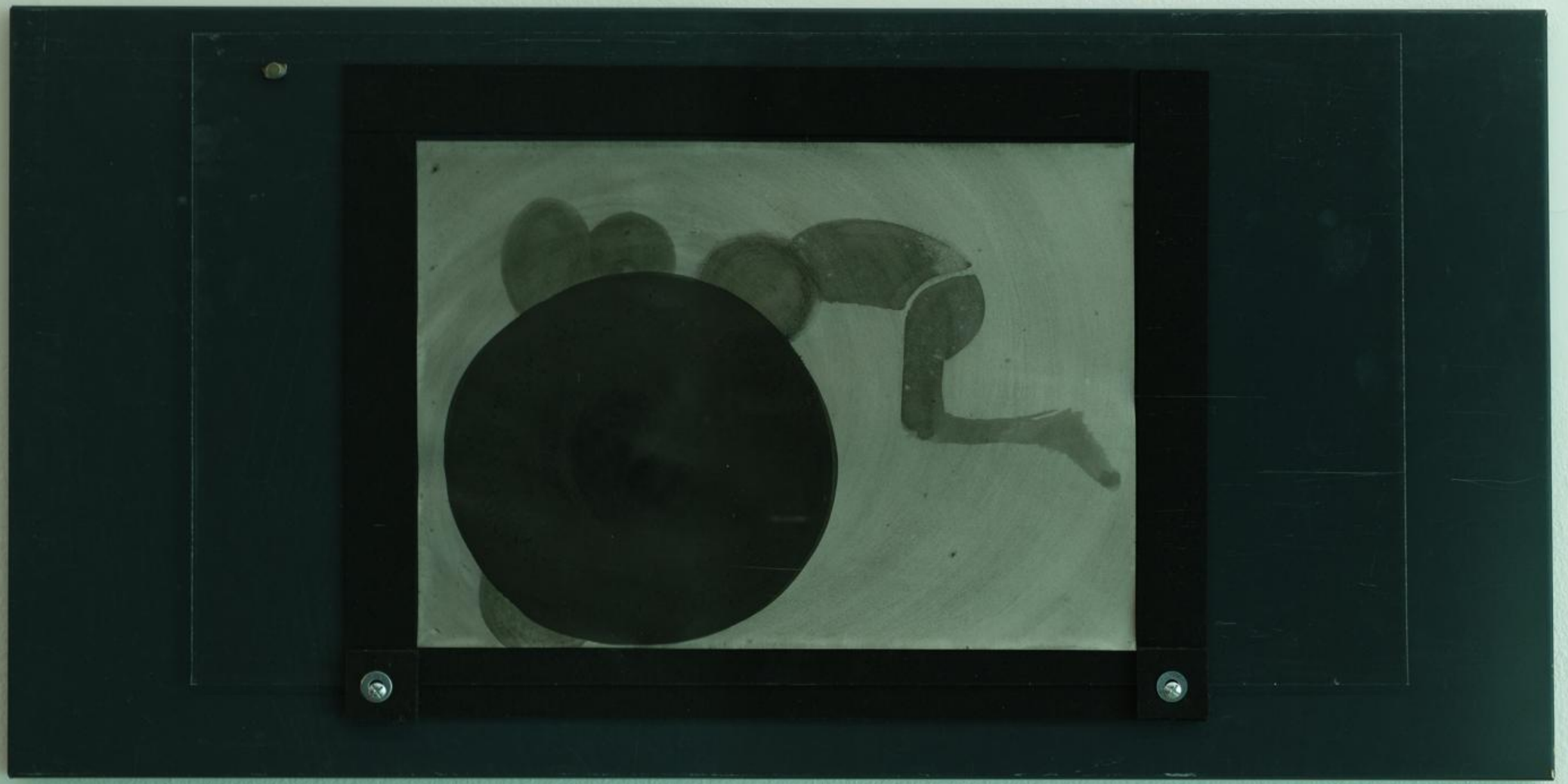
On the left: exhibition view, *Assisted Manifesto*, Crac Occitanie, Sète, 2023. Photo: Aurélien Mole
On the right: the original photograph. Photo: DR



Reserve of the Museum-Studio of Repair Objects [Réserve du musée-atelier des objets repair]
2023
Variable dimensions and materials, here approx. 600 x 300 x 300 cm, containing 189 sculptures-props of *Assisted Manifesto* never exhibited
In the foreground: *La vaisssssellllle*, 2022, 250 x 33 cm x variable height; *Kid A*, 2022. PVC drainage tube, glue, plates, 45 x 30 x 30 cm
Exhibition view, *Assisted Manifesto*, Crac Occitanie, Sète, 2023

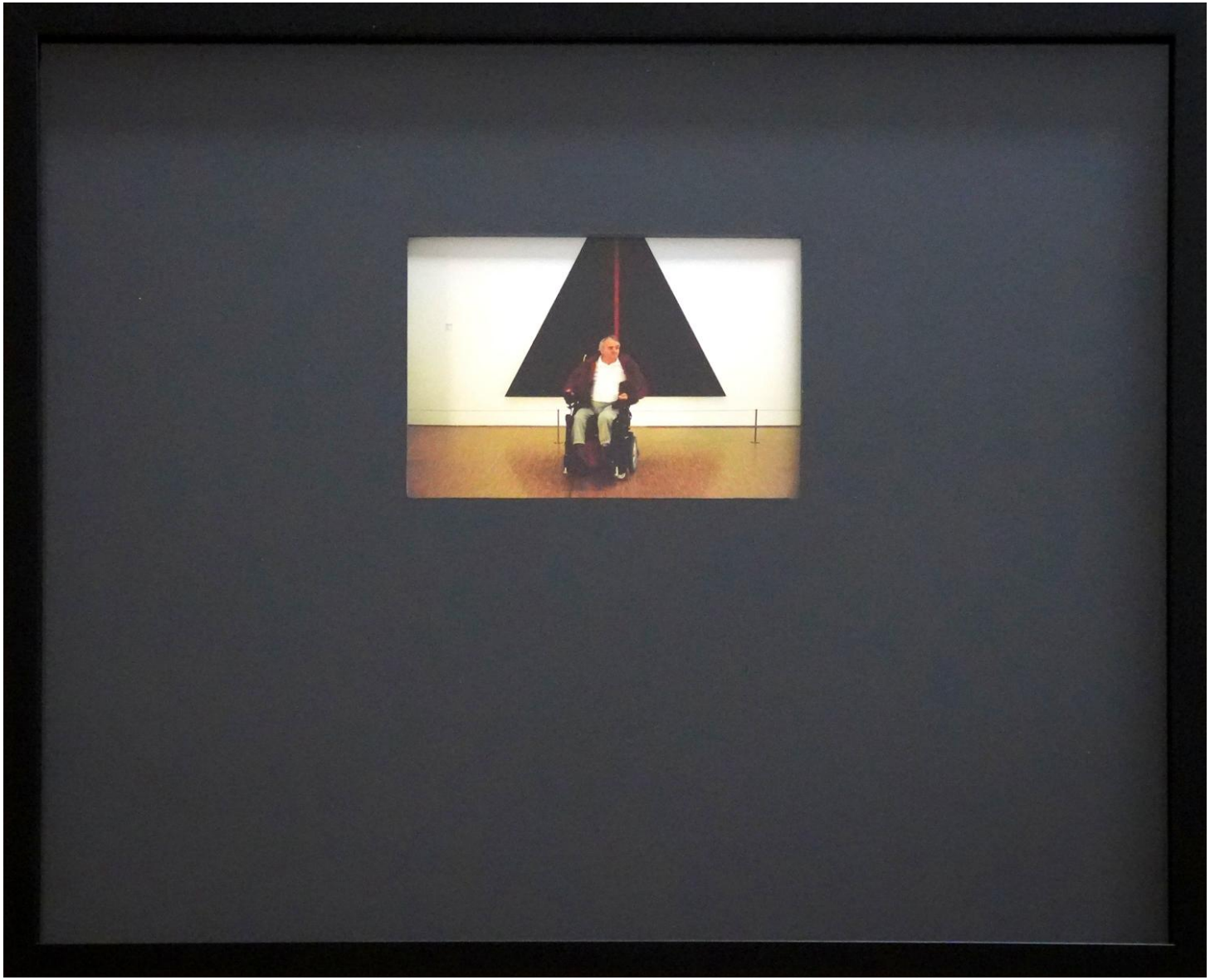


Reserve of the Museum-Studio of Repair Objects [Réserve du musée-atelier des objets repair] (detail)
2023
Photo: Aurélien Mole



Assisted Assistants [Assistants assistés]
2022

India ink on paper, 42 x 29.7 cm, artist's frame (glass, felt, metal), 90 x 45 x 3 cm
Photo: Aurélien Mole

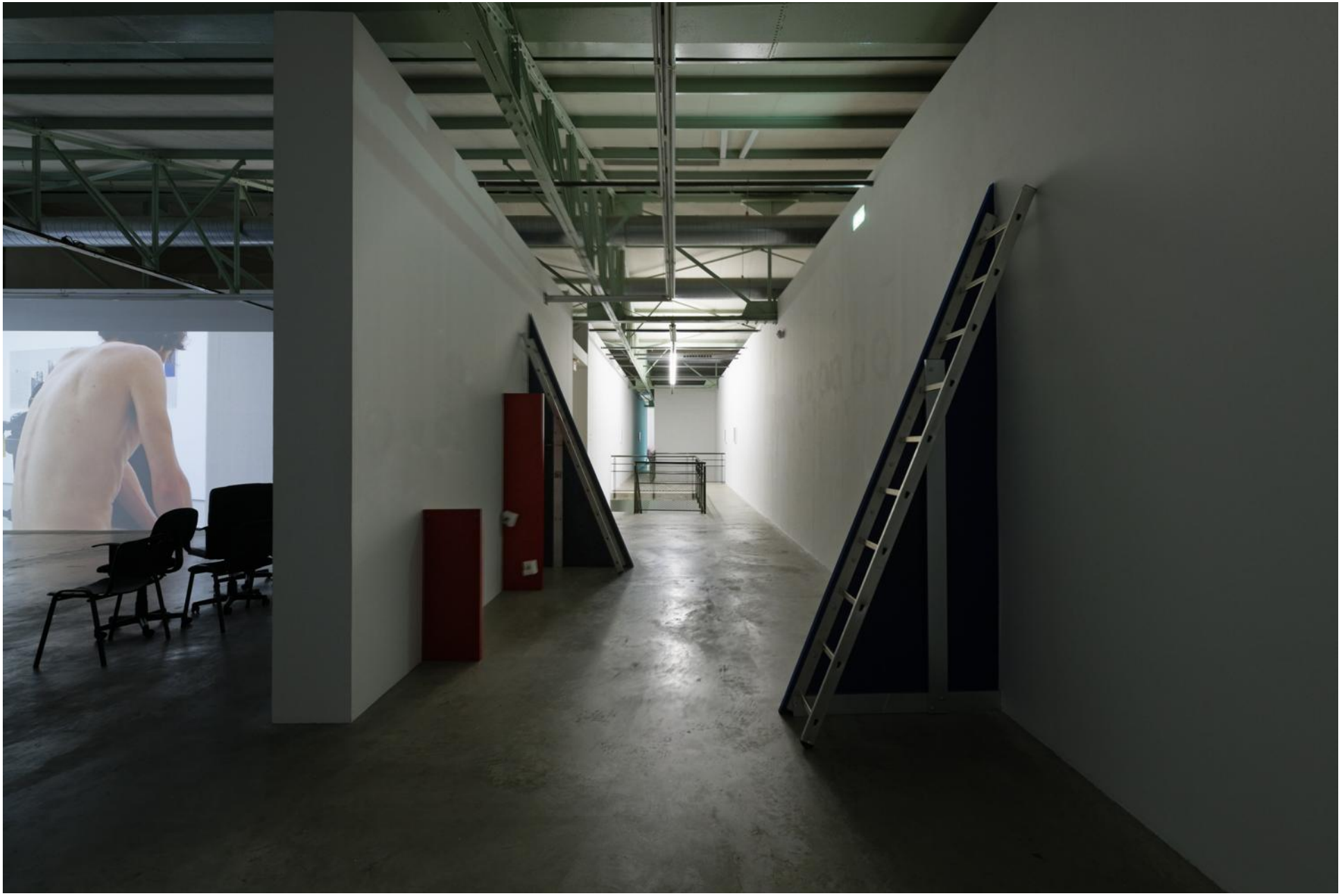


Philippe (after Barnett Newman, Jericho)
2019–2022
Pigment print on acid-free paper, artist's frame, various materials,
80 x 60 x 5 cm

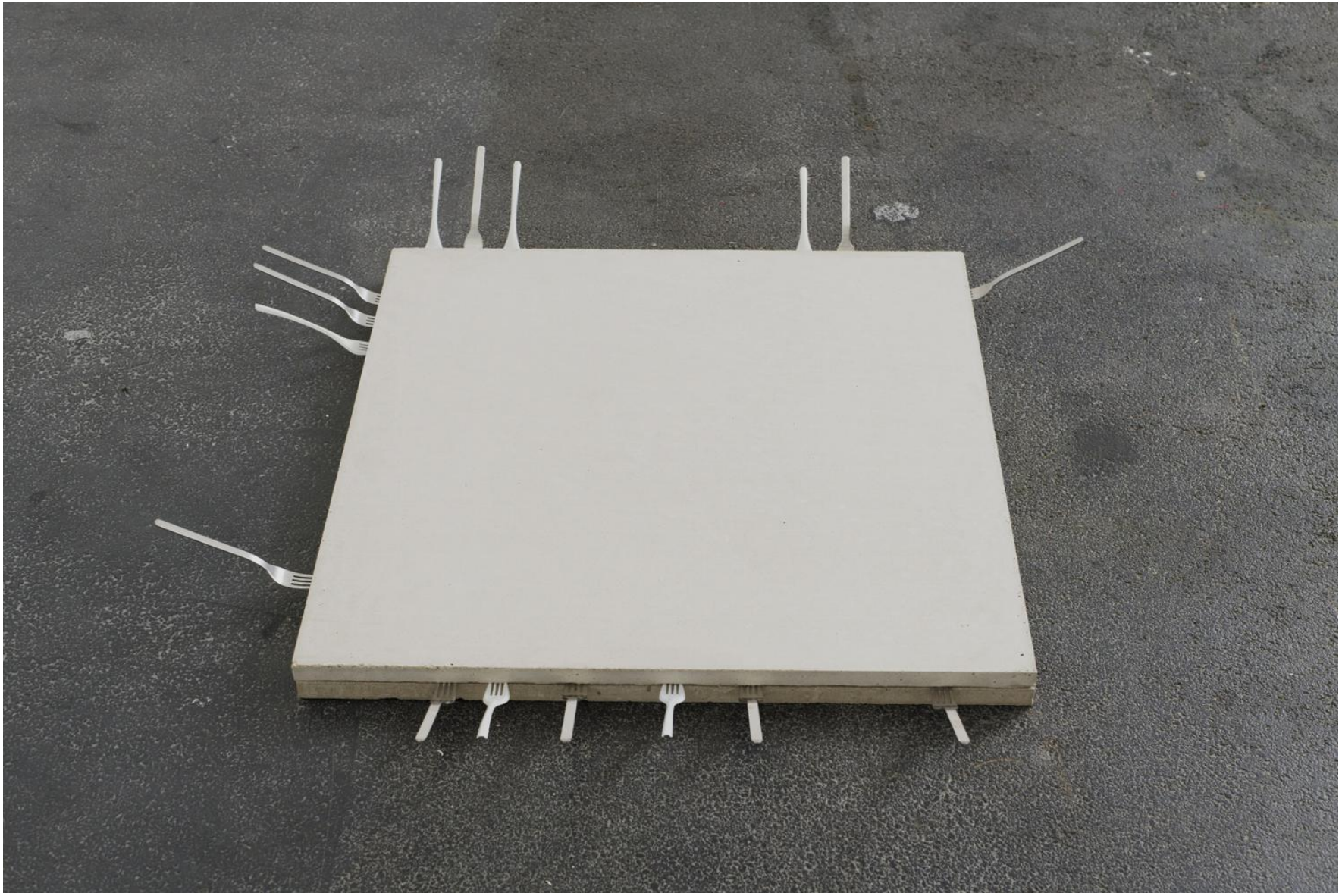
Photo: DR



Standing Frame [Verticalisatrice] (after Barnett Newman), close action, 2022
Film still



Assisted Manifesto, exhibition view, Crac Occitanie, Sète, 2023
On the left: the “museum-hospital” zone of the exhibition, with *Institutional Life* [*Vie institutionnelle*], 2022, and a version of *Assistance* with 47 chairs and 8 armchairs
On the right: the installation *Standing Frame* [*Verticalisatrice*] (after Barnett Newman)
Photo: Aurélien Mole



Le couvert (after Fernand Deligny)
2020

125 x 125 x 13 cm
Photo: Aurélien Mole



11 close actions for 4 assistant-assisted actors and actresses, in public
Crac Occitanie, Sète, April 1, 2023

Photo: Anaïs Masson
This caption also applies to the two following pages.



11 “close actions” in public
Crac Occitanie, Sète, April 1, 2023. Photo: Anaïs Masson



11 “close actions” in public
Crac Occitanie, Sète, April 1, 2023. Photo: Anaïs Masson

Hemiplegic Space / Cross-Eyed Camera

June 12–18, 2023

Parliament, Liste Art Fair, Basel

Parliament's booth is split like a hemiplegic body. After the Crac, Fouché carries this asymmetrical mobility into an art fair and gives form to Deligny's wish for a "camera that goes cross-eyed": a film on two adjacent screens. For Adrien Malcor, the artist's political rage "is filtered through a dark humor."

VENUE
Parliament ↗

TEXT
Press release ↗

"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



Hemiplegic Space / Cross-Eyed Camera, Parliament, Liste Art Fair, Basel, June 12–18, 2023. Photo: DR







Cross-Eyed Camera [Caméra bigle]
2023
15′26″, HD, stereo, two adjacent screens

vimeo.com/837577185
Password on request: assistanx.assistex@gmail.com

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

Florian Fouché, with ten assistant-assisted actors and actresses.



Anka Ptaszkowska: Case by Case [Anka Ptaszkowska. Przypadkiem]
Group exhibition curated by Anka Ptaszkowska, Agnieszka Tarasiuk, Violett e a and Marysia Matuszkiewicz
Museum of Modern Art in Warsaw, February 17 – April 23, 2023

Assisted Manifesto [Manifeste assisté]
Assisted Manifesto cycle
Photo: DR

Assisted Manifesto joins the Warsaw version of the exhibition devoted to Anka Ptaszkowska, critic, gallerist and organizer, built on a scenario in thirty-two scenes.

Exhibition website: artmuseum.pl →
Text: *Assisted Manifesto* (PDF) →



Assisted Manifesto, Chapter 2/3: Aberrant Memory (Kid A or the Attempt), 2020–2023
Film still

Janmari Manifesto
[Manifeste Janmari]

September 9 – October 29, 2022

Parliament, Paris

One step divides the gallery. The artist lies down beside it and casts a ramp from his own body: what Adrien Malcor calls “the first hemiplegic space.” “I act between Janmari’s exultation and Philippe’s hemiplegia,” Fouché says. New close actions were filmed, each associated with new sculptures-props scattered through the exhibition.

VENUE
Parliament ↗

TEXT
Manifesto (PDF) ↗

AM. Behind the door of the Parliament Gallery, against the wall, we find an object titled *Daddy and Me* (*Papa et moi*). This is, as far as I know, the first time that you use the word “dad”. Why now?

FF. *Daddy and Me* is a cast of my body made while I was lying down alongside the raised step that separates the two rooms of the gallery. The idea of this exhibition, as you know, was to “make a ramp with my body” for Philippe, for whom a stair is not so much a threshold as an insurmountable obstacle. […] We shaped *Daddy and Me* with the traces left by Philippe’s passage in his wheelchair, who therefore participated in the molding. […] *Daddy and Me* is the central figure of the exhibition, but it is off-center in the space: unlike *Nurse on Strike*, it cannot stand on its own, it must be leaned against a wall. Perhaps, the title expresses the emotional sense of this leaning.

AM. One cannot tell apart the two figures, “dad” and “you”. It seems to be one open body, a gaping rib cage. […]

FF. My father is in a wheelchair: the clay in the ramp is also the earth that he can no longer touch with his feet. But you are right – there is this open body. It’s like a strange birthing.

[…]

FF. […] I’ve also brought the visitors closer to the step, to this fold, by placing videos and seats in the corridor that connects the two rooms. By sitting down, we lower ourselves, and the knees bend at the same angle as the step, because any right angle, within the figurative vocabulary I am interested in, is potentially a bent leg. The step was the conceptual axis of the exhibition. My conscious program was to widen a threshold.

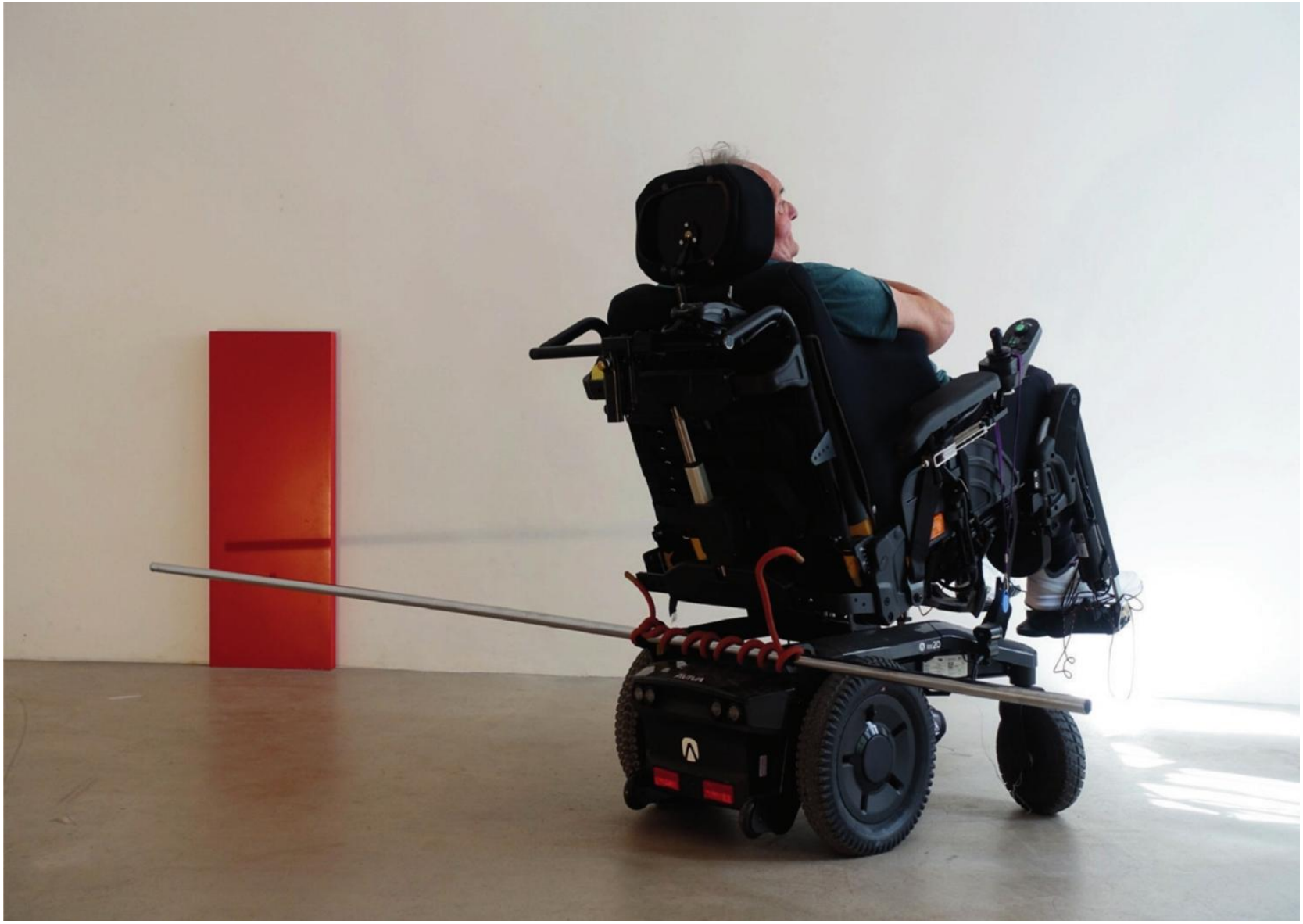
[…]

FF. […] But if I think of a boat in pieces, as you say, it has to do with the stranded ship that is the public hospital.

AM. Wrecked ships and flying saucers!

FF. My dishes are suprematist. Like Janmari, maybe.

Excerpt from Florian Fouché and Adrien Malcor, “Like Spinning Plates. An Interview about *Janmari Manifesto*,” October 13, 2022. Unpublished interview, available on request



Poster for the exhibition *Janmari Manifesto* [*Manifeste Janmari*], Parliament Gallery, Paris, 2022. Production still from the film. Photo: DR





Kid A
2022

PVC drainage tube, glue, plates, 45 x 30 x 30 cm



Assisted Manifesto, Chapter 2/3: Aberrant Memory (Kid A or the Attempt), 2020–2023
Film still



Three-screen viewing area
2022

In the corridor between the two rooms of the gallery
Photo: Romain Darnaud



Daddy and Me [Papa et moi]
2022
Fragment of a folding couch,
straps, plaster, red clay,
159 x 110 x 60 cm
Collection FRAC Nouvelle-Aquitaine
Photo: Romain Darnaud



La vaisssssellllle
2022
250 x 33 cm x variable height
Photo: DR



Assisted Manifesto, Chapter 2/3: Aberrant Memory (Kid A or the Attempt), 2020–2023. With La vaisssssellllle, 2022
Film still



The Art of Teaching and Learning. A School for Creators
Group exhibition curated by Hélène Meisel
Centre Pompidou-Metz, February 5 – August 29, 2022

Assisted Manifesto [Manifeste assisté], three-screen viewing area
Assisted Manifesto cycle
Photos: Marc Domage

The *Assisted Manifesto* cycle in a group exhibition on teaching and learning. Its own school is a “wild rehabilitation”: “Wild rehabilitation applies first to myself.”

Exhibition website: centrepompidou-metz.fr →
Text: *Assisted Manifesto* (PDF) →



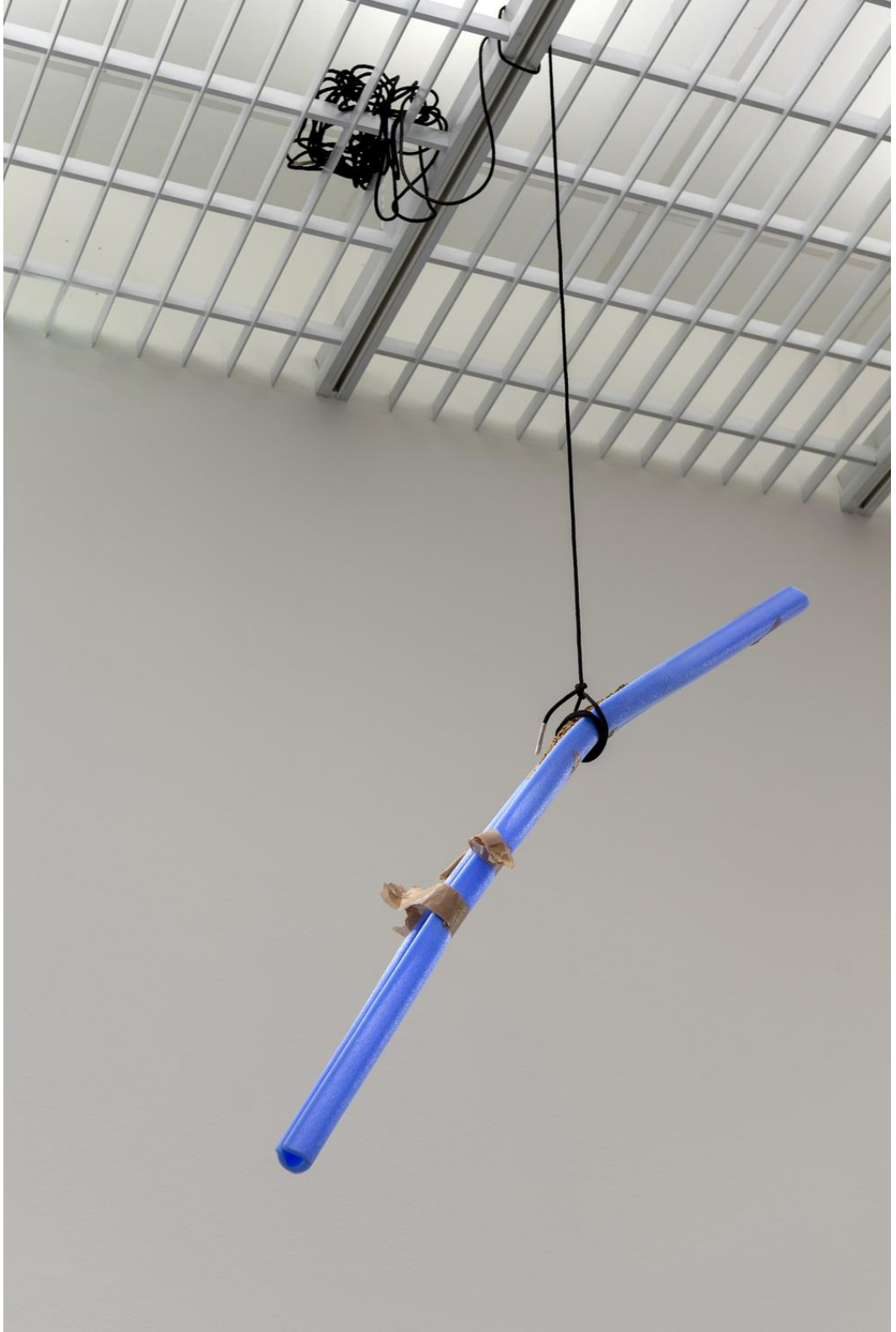
Agent.e en pause
2020
Waiting room chair, plastic bucket, mop, nylon wire, 60 x 70 x 150 cm
Photo: Marc Domage



Rouge S.M.I.T. Bichat / Rose S.S.R. Val Rosay
2021
Wood, paint, varnish, 250 x 125 x 3 cm
Photo: Marc Domage



Assisted Manifesto, Chapter 1/3: Philippe, 2020–2023
Film still



Splint for Philippe [Attelle pour Philippe]
2021
Seeded baguette, protective corner foam, paper masking tape, halyard, variable dimensions
Photo: Marc Domage



Assisted Manifesto, Chapter 1/3: Philippe, 2020–2023. With Splint for Philippe, 2021
Film still



Carte Blanche: Yto Barrada—A Raft, Virtual Cinema
Group exhibition curated by Sandra Alvarez de Toledo, Yto Barrada, River Encalada Bullock, Lucy Gallun and Anaïs Masson
MoMA, New York, May 8, 2021 – January 9, 2022

Janmari Manifesto [Manifeste Janmari], filmed actions online
Assisted Manifesto cycle
Screenshot: DR

Filmed actions online: the *Janmari Manifesto* joins A Raft, the Virtual Cinema series selected by Yto Barrada with Sandra Alvarez de Toledo and Anaïs Masson.

Exhibition website: moma.org →
Text: *Assisted Manifesto* (PDF) →



Assisted Manifesto, Chapter 2/3: Aberrant Memory (Kid A or the Attempt), 2020–2023
Film still



The Body Goes on Strike [Le corps fait grève]
Group exhibition curated by Émilie Renard
Bétonsalon, Paris, May 20 – July 24, 2021

Janmari Manifesto [Manifeste Janmari], three-screen viewing area facing the windows
Assisted Manifesto cycle
Photo: Margot Montigny

The *Janmari Manifesto* blends Fernand Deligny's experiments with mute autistic children and Fouché's "personal experience of accompanying his father," in an institutional rehabilitation centre. (Exhibition journal)

Exhibition website: betonsalon.net →
Text: *Assisted Manifesto* (PDF) →



The Body Goes on Strike [*Le corps fait grève*], Bétonsalon, Paris, 2021. *Janmari Manifesto*, *Assisted Manifesto* cycle. Photo: Margot Montigny

Janmari Manifesto
[Manifeste Janmari]

October 2 – November 21, 2020

First exhibition of the cycle
10-rue-Saint-Luc, studio of L’Arachnéen, Paris

“A non-verbal manifesto.” The first exhibition of the *Assisted Manifesto* cycle brings together Janmari, the autistic child Deligny met in 1967, and Philippe, the artist’s father. Thirty-seven actions, filmed during the pandemic in the exhibition space itself, play on three screens in an environment of objects.

VENUE
L’Arachnéen ↗

TEXT
Manifesto (PDF) ↗

“Janmari and Philippe both require assistance. As does everyone, from the most powerful to the powerless. Nothing and no one exists alone. We are all both assistants and assisted.”

Excerpt from Florian Fouché, “The Janmari Manifesto,” September 2020, exhibition booklet, 2020

July 21, 2017, Noisy-le-Sec

Dear Philippe,
Before leaving, I made you this parrot. You can hang it on the left armrest of your wheelchair. You will be able to let the coffee cups from the vending machine cool down when they are too hot: one for you and for your guests, there are even two extra holes. I made a bottle rack too. You can also use it for the keys of your room and for a good bundle of napkins.
Have a nice summer,
Florian

Philippe used the “parrot” only once. The fixed accessory made it difficult to enter the elevator and all narrow passages became impassable.

Florian Fouché, letter to Philippe Fouché with *The Parrot* [*Le perroquet*], 2017, exhibition booklet, 2020

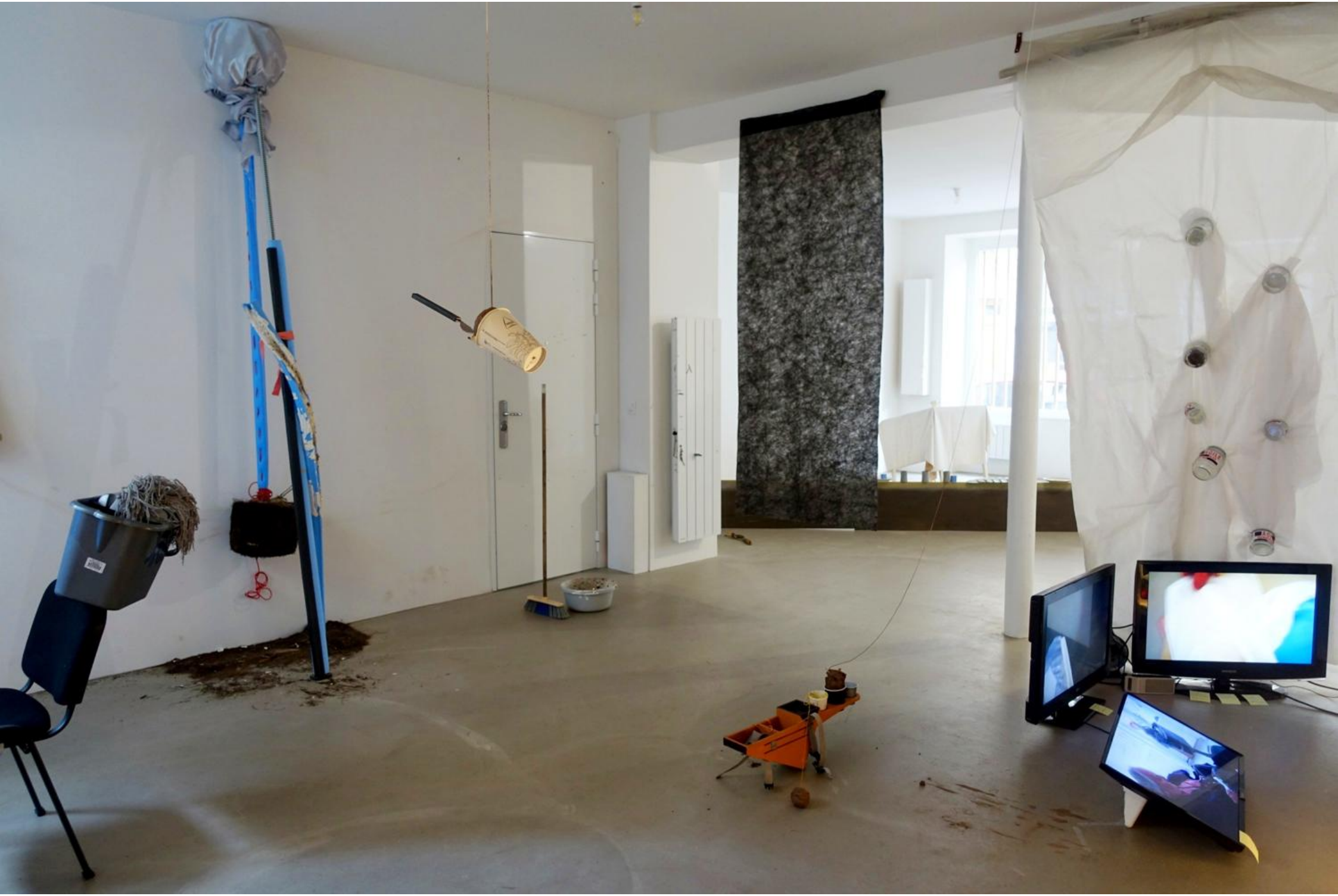
« sur le territoire, l’autre ne doit plus “être parlé” – ni décrit, ni écrit – »
[“on the territory, the other must no longer ‘be spoken’ – neither described nor written –”]

Fernand Deligny to Jacques Lin, December 1, [1969], in *Correspondance des Cévennes, 1968–1996*, L’Arachnéen, 2018. English translation for this portfolio



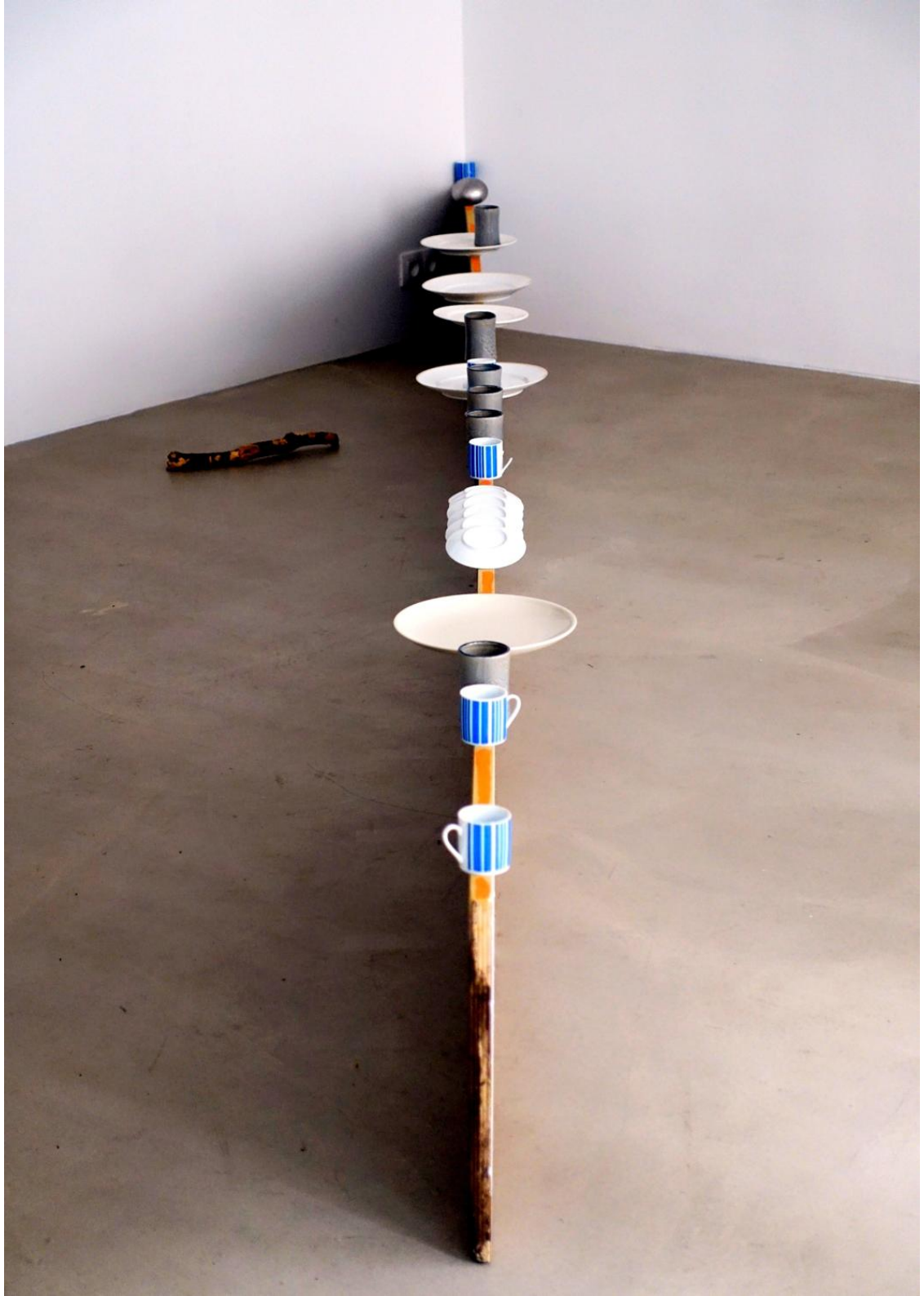
The Parrot [Le perroquet]
2017

Wood, paint, soil, tightening straps, quick buckles, disposable cups, raw modeling clay, cigarette ends, saliva, matches, halyard, 60 x 10 x 30 cm
Photo: DR





Three-screen viewing area: recoin de visionnage
2020
Wood, paint, casters, mattress, fabric, tightening strap, flat screens, media player, USB keys, speakers, polystyrene, construction site projector, variable dimensions
Photo: DR



la vaisssssssselllllllle
2020
Wood, paint, dishes, 500 x 28 x 46 cm



Dish Stick [Bâton vaisselle], close action, 2020
Film still

Florian Fouché lives and works in Paris and teaches at the Beaux-Arts de Lyon. Past and current projects: The Antidote Museum (2010–2014); Assisted Manifesto (2020–2023); UNIVERSAL HEALTHCARE PRELUDE (2024–2026). His work has been shown at numerous institutions, including the Palais de Tokyo (Paris), the Beaux-Arts de Paris (Palais des Études, Ensba), CAC Passerelle (Brest), Carré d'Art (Nîmes), the Musée Unterlinden (Colmar), CIAP Vassivière and the Église Saint-Pierre (Tulle), FRAC Limousin, SKC (Belgrade), Eustache Kossakowski's studio at Anka Ptaszkowska's (Paris), 10-rue-Saint-Luc, the studio of L'Arachnéen publishing house (Paris), Bétonsalon (Paris), MoMA Virtual Cinema (New York), Centre Pompidou-Metz, CAPC musée d'art contemporain de Bordeaux, the Museum of Modern Art in Warsaw, Mucem (Marseille), CRAC Occitanie (Sète), Parliament Gallery (Paris), Liste Art Fair (Basel), GwinZegal art centre (Guingamp), Xippas gallery (Geneva), the Musée transitoire (Paris), CEAAC (Strasbourg) and Aubette 1928 (Strasbourg). In 2026, he made two films commissioned by the Centre Pompidou, Assisted Death [Mort assistée] and Administrative Phobia [Phobie administrative], and is taking part in the Lyon Biennale. He is represented by Parliament Gallery.

EDUCATION

2010–2012 – La Seine research program, Beaux-Arts de Paris (FR)

2009 – DNSAP (Diplôme national supérieur d'arts plastiques), Beaux-Arts de Paris (FR), November

2008 – Exchange semester, Athens School of Fine Arts (GR), January–June

2006–2009 – Beaux-Arts de Paris (FR)

SOLO EXHIBITIONS

2026

UNIVERSAL HEALTHCARE PRELUDE PfatheRMother Ramp [SÉCURITÉ SOCIALE PRÉLUDE : La rampe PèreMèRe] – Curated by Alice Motard, CEAAC & Aubette 1928, Strasbourg (FR)

UNIVERSAL HEALTHCARE PRELUDE: Assassins [SÉCURITÉ SOCIALE PRÉLUDE : Assassins] – Invited by Romina Shama, Musée transitoire (Ministère Transitoire, Act II), Paris (FR)

2025

VERTICALISATION GÉNÉRALE ! – Parliament, Paris (FR)

UNIVERSAL HEALTHCARE PRELUDE: Institutional Lives [SÉCURITÉ SOCIALE PRÉLUDE – Vies institutionnelles] – Curated by Émilie Renard, Bétonsalon – Centre for Art and Research, Paris (FR)

2024

ENDGAME PRELUDE [FIN DE PARTIE PRÉLUDE] – Curated by Jérôme Sother, GwinZegal Art Centre, Guingamp (FR)

UNIVERSAL HEALTHCARE PRELUDE 0: Crossing of the S.O.U.L. [SÉCURITÉ SOCIALE PRÉLUDE 0. Passage de l'Â.M.E.] – 10-rue-Saint-Luc, studio of L'Arachnéen publishing house, Paris (FR)

2023

Assisted Manifesto [Manifeste assisté] – Curated by Marie Cozette, CRAC Occitanie, Sète (FR) – Assisted Manifesto cycle

Hemiplegic Space / Cross-Eyed Camera [Espace hémiplégique / Caméra bigle] – Parliament, Liste Art Fair, Basel (CH) – Assisted Manifesto cycle

2022

Janmari Manifesto [Manifeste Janmari] – Parliament, Paris (FR) – Assisted Manifesto cycle

2020

Janmari Manifesto [Manifeste Janmari] – 10-rue-Saint-Luc, studio of L'Arachnéen publishing house, Paris (FR) – Assisted Manifesto cycle

2014

The Antidote Museum [Le Musée antidote] – Curated by Étienne Bernard, Passerelle Contemporary Art Centre, Brest (FR)

GROUP EXHIBITIONS

2026

To Pass from One Dream to Another [Passer d'un rêve à l'autre] – 18th Lyon Biennale, curated by Catherine Nichols, Musée des Tissus, Lyon (FR) – Assisted Manifesto cycle

Access All Areas – Curated by Matthias Sohr, Xippas, Geneva (CH)

2024

Baronian invites Parliament Gallery – Baronian, Brussels (BE)

2023

Anka Ptaszkowska: Case by Case [Anka Ptaszkowska. Przypadkiem] – Curated by Anka Ptaszkowska, Agnieszka Tarasiuk, Violett e a & Marysia Matuszkiewicz, Museum of Modern Art in Warsaw, Warsaw (PL) – Assisted Manifesto cycle

2022

Anka Case by Case [Anka au cas par cas] – Curated by Marysia Matuszkiewicz & Sara Martinetti, CAPC musée d'art contemporain de Bordeaux, Bordeaux (FR)

The Art of Teaching and Learning. A School for Creators [L'Art d'apprendre. Une école des créateurs] – Curated by Hélène Meisel, Centre Pompidou-Metz, Metz (FR) – Assisted Manifesto cycle

2021

Carte Blanche: Yto Barrada—A Raft – Virtual Cinema film series selected by Yto Barrada with Sandra Alvarez de Toledo & Anaïs Masson, MoMA, New York (US) – Assisted Manifesto cycle

The Body Goes on Strike [Le corps fait grève] – Curated by Émilie Renard, Bétonsalon – Centre for Art and Research, Paris (FR) – Assisted Manifesto cycle

Folklore – Curated by Jean-Marie Gallais & Marie-Charlotte Calafat, Mucem, Marseille (FR)

2020

Folklore – Curated by Jean-Marie Gallais & Marie-Charlotte Calafat, Centre Pompidou-Metz, Metz (FR)

2019

For Raymond Hains – Curated by Anka Ptaszkowska, François Guinochet, Yves Jamet & Daniel Buren, Eustache Kossakowski's studio, Paris (FR)

2018

Galeristes Art Fair – Common Room stand, Paris (FR)

The Spirit of Our Time – Curated by Yannick Miloux, FRAC Limousin, Limoges (FR)

2017

Ostranénie – Curated by Anne Bonnin & Corinne Digard, Les Grands Voisins, Paris (FR)

Group Exhibition in Tribute to Antonios Loupassis – Proposed by Marc Pataut, Le Sureau, Pantin (FR)

2016

To Act, To Contemplate [Agir, contempler] – Curated by Herzog & de Meuron with Jean-François Chevrier & Élia Pijollet, Musée Unterlinden, Colmar (FR)

2015

Biographical Forms [Formes biographiques] – Curated by Jean-François Chevrier & Élia Pijollet, Carré d'Art – Musée d'art contemporain, Nîmes (FR)

2014

Ce qui ne se voit pas – RADO group, CNAP public commission at the invitation of Peuple et Culture Corrèze, Église Saint-Pierre, Tulle & CIAP Vassivière, Vassivière (FR)

2013

L'Ange de l'histoire [The Angel of History] – Belvédère curated by Kathy Alliou, exhibition curated by Nicolas Bourriaud, Palais des Beaux-Arts, Beaux-Arts de Paris, Paris (FR) – The Antidote Museum cycle

Prix Sciences Po pour l'art contemporain – Selected by Zahia Rahmani, Sciences Po, Paris (FR)

Vitrine – In collaboration with Claire Tenu, Schaufenster, Sélestat (FR)

2012

Les Prairies – Curated by Anne Bonnin, 3rd Ateliers de Rennes – Contemporary Art Biennial, Rennes (FR) – The Antidote Museum cycle

2011

Works – Parc Saint Léger Contemporary Art Centre, offsite at Collège Le Rimorin, Dornes (FR)

The Source, the Ditch – Parc Saint Léger Contemporary Art Centre, offsite at Lycée Maurice Genevoix, Decize (FR)

August 21, 1899 – The Night After the First Meeting Between Strindberg and Munch – La Seine research program, Beaux-Arts de Paris, Paris (FR)

Unnamable Grotesques – Galerie LMD, Paris (FR)

Opening – RADO group exhibition, Tulle (FR)

Objects of My Affection – Sandra Alvarez de Toledo Collection, Le Point du Jour, Cherbourg (FR)

Debutantes' Ball – Invited by Le Bureau, Galerie Klemm's, Berlin (DE)

Meanders – La Seine research program, Beaux-Arts de Paris, Paris (FR)

Salon de Montrouge, Montrouge (FR)

Silent Significance – Galerie LMD, Paris (FR)

The Goat Sang – RADO group exhibition, Galerie Dix9, Paris (FR)

2010

Low Constellation, Module 2 – Palais de Tokyo, Paris (FR)

Places – Curated by Benjamin Hochart, Galerie Éponyme, Bordeaux (FR)

Works Produced with the Support of the Friends of the Palais de Tokyo – Librairie Mazarine, Paris (FR)

Hybrid Object – SKC, Belgrade (RS)

Movement of Atoms, Mobility of Forms – Beaux-Arts de Paris, Paris (FR)

2009

Fields of Abundance – RADO group exhibition, Galerie Dix9, Paris (FR)

GRANTS, AWARDS AND COMMISSIONS

2026

Two films commissioned by the Centre Pompidou: Assisted Death [Mort assistée] and Administrative Phobia [Phobie administrative]

Support for an artistic project, Fondation des Artistes (formerly FNAGP): THE STEPS

2024

ADAGP / Bétonsalon research and production grant, with the Bibliothèque Kandinsky, Paris (FR)

Support for an artistic project, CNAP: ENDGAME PRELUDE

2022

Individual creation grant (AIC), DRAC Île-de-France

2019

Support for an artistic project, CNAP: The Museum-Workshop of Landmark Objects (after Fernand Deligny)

2016

Individual creation grant (AIC), DRAC Île-de-France

2014

CNAP public commission to the RADO group: Ce qui ne se voit pas, at the invitation of Peuple et Culture Corrèze, Tulle

2013

Prix Sciences Po pour l'art contemporain – Jury Prize, 4th edition

Research grant, FNAGP: The Antidote Museum [Le Musée antidote]

2010

Support from the Friends of the Palais de Tokyo for a research trip to Romania

Joseph Epstein Sculpture Prize

2008

Egide grant, Île-de-France Regional Council, for a four-month study trip to Greece

City of Paris grant for the development of an artistic project

RESIDENCIES

2024–2025 – Research residency, Bétonsalon – Centre for Art and Research, Paris (FR)

2019 – La Métive, Moutier-d'Ahun (FR)

2011 – Parc Saint Léger Contemporary Art Centre, Pougues-les-Eaux (FR), six months

TEACHING

2020 – Sculpture/dance teacher, Beaux-Arts de Lyon (ENSBA Lyon)

2020 – Transmission workshop, MAC VAL, Vitry-sur-Seine

WORKS IN PUBLIC COLLECTIONS

2026 – Mort assistée [Assisted Death] (2026), Centre Pompidou – Musée national d'art moderne, Paris

2026 – Phobie administrative [Administrative Phobia] (2026), Centre Pompidou – Musée national d'art moderne, Paris

2026 – Le grand lavement [The Great Enema] (2022), FRAC Île-de-France

2025 – Papa et moi [Daddy and Me] (2022), FRAC Nouvelle-Aquitaine

2016 – How to Stop a Slow Motion Disaster (2012), FRAC Limousin

2015 – La petite fille punie [The Punished Little Girl] (2013), CNAP

2014 – L'École du village [The Village School], part of Le Musée antidote [The Antidote Museum] (2013), Musée de l'École rurale, Trégarvan

2013 – Deux piliers de maison paysanne [Two Pillars of a Peasant House], part of Le Musée antidote [The Antidote Museum] (2013), 21st Century Collection, Beaux-Arts de Paris

OTHER ARTISTIC ACTIVITIES (selection)

Talks and lectures

2025 – Talk with Émilie Renard and Vincent Enjalbert, Bétonsalon – Centre for Art and Research, Paris (FR) – video

2019 – Lecture, Festival de l'histoire de l'art, Fontainebleau

2017 – Lecture, Rencontres d'Arles, seminar Workshops Far From Where? Variations on Territory

2017 – Public discussions, including at L'Atelier bookstore, for the release of Le Travail à mort by Bertrand Ogilvie (L'Arachnéen)

2016 – Lecture, ERBA Rennes

2012 – Lectures on The Antidote Museum, ERBA Rennes (November) and ESAD Orléans (October)

Workshops and educational projects

2019 – Workshop Another Museum with Maxence Rifflet, École des beaux-arts de Caen

2019 – Artistic and educational interventions with a CM1 (4th grade) class from Ahun, during the La Métive residency

2018 – Cosette Room Meetings, artistic research at Victor Hugo Middle School, Aulnay-sous-Bois, supported by the Seine-Saint-Denis department's "Art and Culture in Middle School" program

2016 – Public Transport (The Class in the Hallway), artistic research project at Joliot-Curie Middle School, Stains, invited by the Orange Rouge association

2014 – Tadeusz Kantor Workshop, EESAB Brest

2012 – Guided visits of Brancusi's studio for a sixth-grade class from Michelet Middle School, Saint-Ouen, invited by Claire Tenu (May)

2011 – Artistic and educational project with CAP students from Lycée Maurice Genevoix, Decize, proposed by Céline Poulin, during the Parc Saint Léger residency

2010 – Hybrid Object workshop, Belgrade, collaboration between Serbian and French artists (August–September)

Collective research and seminars

2011–2014 – Residency of the RADO group in the Tulle area, at the invitation of Peuple et Culture Corrèze

2009–2010 – Invited member of the research seminar Constructivism(s), coordinated by Elie During, Laurent Jeanpierre, Christophe Kihm & Dork Zabunyan, Beaux-Arts de Paris

2005–2013 – Regular member of the seminar Territories, coordinated by Jean-François Chevrier, Beaux-Arts de Paris. Organized several sessions:

The Antidote Museum, following the Rennes Biennale presentation, public interview with ethnologist Marianne Mesnil (December 2012)

Artistic projects conducted in schools, with Maxence Rifflet & Claire Tenu (January 2012)

Brancusi in Târgu Jiu and the Romanian Peasant Museum, with Claire Tenu, after a research trip to Romania (2007)

Film screenings (Stan Brakhage, Philippe Cote) and discussion with Philippe Cote & film historian Emeric de Lastens (2006)

SELECTED PUBLICATIONS

UNIVERSAL HEALTHCARE PRELUDE – Institutional Lives [SÉCURITÉ SOCIALE PRÉLUDE – Vies institutionnelles], BS n°39, Bétonsalon, 2025

The Art of Teaching and Learning. A School for Creators [L'Art d'apprendre. Une école des créateurs], edited by Hélène Meisel, Centre Pompidou-Metz, 2022

Le musée antidote mis en pratique : regards croisés d'un artiste et d'une ethnologue sur le musée du Paysan roumain, interview with Marianne Mesnil, Martor no. 23, Bucharest, 2018

Le Travail à mort. Au temps du capitalisme absolu, Bertrand Ogilvie, L'Arachnéen, 2017

Enfantillages outillés, RADO group, L'Arachnéen, 2016

Formes biographiques, exhibition catalogue, texts by Jean-François Chevrier, Carré d'Art – Musée d'art contemporain / Hazan, Paris, 2015

Œuvre et activité. La question de l'art, Jean-François Chevrier, L'Arachnéen, 2015

L'Ange de l'histoire, exhibition catalogue, including an interview with Kathy Alliou, Éditions des Beaux-Arts de Paris, 2013

Prix Sciences Po pour l'art contemporain, catalogue with a text by Zahia Rahmani, 2013

Les Prairies, catalogue of the 3rd Ateliers de Rennes – Contemporary Art Biennial, edited by Anne Bonnin, texts by Anne Bonnin & Hélène Meisel, B42, Paris, 2013

Le musée antidote, article by Florian Fouché, introduced by Jean-Paul Robert, d'a (d'architectures) no. 215, "Point de vue" section, March 2013

Interview with Anne Barrault, Salon de Montrouge catalogue, April 2011

Beaux-Arts de Paris graduates' honours catalogue, text by Marc Desgrandchamps, June 2010

SELECTED PRESS

Eva Hameau, "Florian Fouché à Strasbourg : les PMR mettent le CEAAC à sac", Mouvement, June 2026

Béatrice Gross, "Assistance mutuelle et vies institutionnelles", The Art Newspaper France, April 2026

Françoise Lonardoni, "Vers un tournant de visibilité", l'art même no. 98, 2025

Licia Demuro & Magali Lesauvage, "Les stratégies de l'art crip", Mediapart, April 2025

"L'esprit critique" no. 127, on SÉCURITÉ SOCIALE PRÉLUDE – Vies institutionnelles, podcast, Mediapart, March 2025

Jeunes Critiques d'Art, "Pourvu Qu'iels Soient Douxces", episode 34, podcast on SÉCURITÉ SOCIALE PRÉLUDE – Vies institutionnelles, Projets, 2025

"Florian Fouché: FIN DE PARTIE PRÉLUDE", Los Angeles Review of Books, 2024

Caroline Hauer, "Florian Fouché. Manifeste assisté", Paris la douce, April 2023

Magali Lesauvage, "Ce qui nous lie : les artistes s'emparent du médical", Le Quotidien de l'Art no. 2530, January 2023

"Florian Fouché at Parliament", Art Viewer, October 2022

Christophe Domino, "Exercer, éprouver, persister – sur l'exposition Le corps fait grève", AOC, June 2021



The Antidote Museum, Information Space on the Museum of the Romanian Peasant, CAC Passerelle, Brest, February – May 2014. Photo: DR

Read: Florian Fouché and Marianne Mesnil, “Le musée antidote mis en pratique : regards croisés d’un artiste et d’une ethnologue sur le Musée du Paysan Roumain,” Martor, no. 23, 2018, pp. 94–117

→ Read the article online: doi.org/10.57225/martor.2018.23.06