COALITION

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

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

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

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

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

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

Lauranne Germond, co-founder and director of COAL
Sara Dufour, programme director
Lauranne Germond & Sara Dufour, COALITION exhibition curators at the Gaîté Lyrique, April 2024  ©Marc Domage
Founded in 2008, COAL is the leading French association to defend the essential role of art in the ecological transition, and to support the emergence of a new culture of ecology and living things.

The global ecological crisis is now affecting all societies, territories and activities. Climate change, dwindling resources, pollution of all kinds and the erosion of biodiversity have become a daily reality, causing major economic and social crises on a global scale. In response to this global challenge, COAL, pioneering initiative created 15 years ago, is now part of an international movement combining culture and ecological transition.

By developing a wide range of actions and projects with leading organisations - both cultural and international cooperation bodies - COAL mobilises artists and cultural players around societal and environmental issues and promotes the essential role of creation and culture in accelerating awareness, transforming territories and implementing concrete solutions.

COAL has organised more than fifty exhibitions in major cultural venues, as well as a similar number of initiatives in natural and urban environments throughout France and Europe, and large-scale projects linked to international political ecology events (COP 21, IUCN World Conservation Congress, etc.).

Since 2010, the COAL Art and Environment Prize and COAL Student Prize have been a key instrument in this ambition, helping to create a thriving ecological art scene. The COAL Prize has become an international marker for this ecological art scene, bringing together hundreds of emerging and pioneering artists every year. With 8,256 entries received from artists in over 80 countries around the world, and almost 170 projects honoured, the COAL Prize provides a unique observatory of this new, engaged sector.

These actions are all helping to build a new collective narrative and imagination, developing a common heritage and a positive, optimistic framework that is essential if everyone is to find the motivation to implement the necessary changes towards a more sustainable and fair world.
Nothing begins nothing. Ends everything is welcome.
Revealing the power of art - not only to alert and denounce, but also to repair and connect through gestures of care, sharing and trust, at a time when knowledge alone is no longer enough to motivate action - is the challenge of the COALITION exhibition and the commitments made by COAL over the last 15 years.

The diversity of artistic practices linked to ecology is abundant, in terms of both content and format, thus making definition or categorisation complex. The COALITION exhibition welcomes this profusion of gestures, words, actions and practices that make up so-called "ecological" art. From political and symbolic action to practices of resilience, witnessing, alerting and transformative practices, a new generation of artists is helping to make change visible, build a new collective narrativa and develop a common heritage. A conscious, positive and necessary framework for everyone to find the means and inspiration to implement transformations towards a more sustainable and fair world.
This exhibition brings together artists from around the world who are imagining experimenting and bearing witness to peaceful transformations of territories, ways of life, organization and production. Through their proposals, they attempt to act on the systems at the root of the ecological crisis in order to denounce, short-circuit and influence them; to deprogram the imaginary by writing new utopian and dystopian narratives; to construct new topoi (“place” in Greek) based on community ties, alliances with other-than-human beings, collective action, conviviality and the power of symbols. Together, they are drawing the outlines of a deliberately political artistic action and artistic political ecology.

1. LUCY + JORGE ORTA
Procession Banners, 1918-2018
Various textiles, appliqués, embroidery, ribbons, pompoms, fringes, glass beads. 190 x 150 cm approx. each.
With the support of Historic England, Making for Change (UAL Portal Centre for Social Impact).

2. THIERRY BOUTONNIER
Le Cri, 2024
Installation, tractor tyre, ballot box, rope, seeded ballot papers.

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

With the European elections just around the corner, in line with the Gaîté Lyrique’s EU.topia season, artist Thierry Boutonnier also invites us to consider the right to vote of the voiceless, the non-humans, the animals and plants with whom we share the Earth. With his installation Le Cri (the scream), he is calling for a genuine legal uprising based on recognition of the rights of nature, and a redistribution of authority, which resonates with the tensions currently at play in the world of agriculture.
"There is no Planet B" is a phrase climate campaigners have relentlessly proclaimed at numerous environmental protests. They were also the final words of UN Secretary General António Guterres at COP15 for biodiversity in 2022, before he concluded "It’s up to us to fix the world we have". The consequences of climate disruption are indisputable, threatening not only the Earth’s habitability but also its very inhabitants, living beings. The sixth mass extinction of species that we are experiencing today is a hundred times faster than the previous five, and at this rate, half of the Earth’s species could disappear by the end of the century.

Somewhere between rebirth and apocalypse, naturalism and fiction, Momoko Seto's *Planet* depicts a world without humans that is both chimerical and ultra-realistic, and which, petrified, is reborn to life. Bees, locusts, crickets and stick insects that were trapped in the ice gradually come back to life as the ice melts under the effect of atmospheric warming caused by underwater explosions. Using a variety of techniques such as time-lapse, super-macro and slow motion, Momoko Seto unfolds, like a metaphor, the great history of life in ten minutes or so: the ice melt, the appearance of life, the extinction of species.

The artist is currently working on her first feature film, *Planète*, which follows the journey of four dandelion seeds who escape in extremis from the destruction of their field by a nuclear explosion. It is due for release in 2025.

1. MOMOKO SETO

*Planet*, 2014

Video, 11 min.
"What is a rebellious man? A man who says no. But if he refuses, he does not give up: he is also a man who says yes, from his very first movement" wrote Albert Camus. Whether artistic or political, revolt stems from a refusal, that of a consensual aesthetic or an established system. But far from renouncing, it founds new visions and new paradigms. Artists are at the heart of this momentum, of this movement which, first and foremost, says yes.

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

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

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

2. ART ORIENTÉ OBJET
*Éco-combattant forestier, 2003*
Mannequin, textile. 180 × 60 × 60 cm
*Private collection*
Art Orienté Objet, Eco-combattant forestier, 1997 (detail) ©Marc Domage
MANIFESTE
DU
PHOTOSYNTHÉSISME

L’organisme humain, comme celui de tous les animaux, transforme la matière organique (aliments) en composés inorganiques, en eau et en CO₂. L’extraction d’énergie fossile étend les processus métaboliques du corps aux machines. L’athlétisme et l’appétit animal se reformule en pétrole et en fer. L’industrie est zoomorphe.

Les artistes de la modernité ont célébré cette colossale dépense métabolique. Les Futuristes glorifiaient les incendies, les cheminées et la vitesse. Mais il y a bien longtemps que la voiture de course a perdu son glamour.


Les humains ne peuvent calmer seuls ces esprits vengeurs. Nos corps animaux sont impuissants à restituer à ces êtres gazeux leurs formes originelles. Pourtant, depuis que l’océan est devenu vert, le CO₂ transformés par la lumière - deviennent le sucre photosynthèse inverse le métabolisme animal. L’organisme humain, comme celui de tous les animaux, respirer, absorber, incorporer la matière organique (aliments) et la fixer. Nous ne sommes plus captivés par la machine à vapeur et sa fumée noire, ni par les fermes de cryptomonnaies et leurs enchevêtrements de fils et de ventilateurs de refroidissement. Au lieu de cela, nous nous émerveillons devant les forêts de varech et leurs millions de tonnes de cellulose et de lignine riches en carbone, devant l’écume d’étang qui illumine la surface des eaux stagnantes de leur peau verte acide.


3 Nous reconnaissions également la possibilité pour les humains et les autres êtres non-photosynthétiques de collaborer avec la photosynthèse et de la favoriser. Nous exaltions la limace de mer émeraude, qui incorpore des chloroplastes d’algues dans ses propres cellules. Nous glorifions les algues, hybrides symbiotiques d’algues et de champignons. Nous imitons l’agriculteur, le jardinier, le forestier et l’algoculteur comme auxiliaire de la fixation du carbone.


5 Nous reconnaissions l’urgence de la crise climatique, mais nous tenons compte de toutes les échelles de temps, y compris les temps géologiques. L’obsession de la modernité pour la vitesse a incinéré des centaines de millions d’années de forêts de varech et de ligne, et de millions de tonnes de cellulose et de lignine riches en carbone, devant l’écume d’étang qui illumine la surface des eaux stagnantes de leur peau verte acide.

6 Le 20e siècle a fait l’éloge de la dépense. Aujourd’hui, nous célébrons la florescence.
Without taking the form of opposition or formal political demands, artists cultivate resistance within their own practices, whether through crafting, gardening, rituals, dreaming, performing, or through legal means, organizational, relational, etc. These approaches, which are inseparable from the ways in which things are done and produced, are based on operating principles such as economy of means, re-use, the use of materials with low environmental impact, the invention of new materials and the restoration of natural environments.

A model of sobriety and freedom, the tree house evokes unconventional spaces, third places and third landscapes, where new approaches and ways of living are being experimented with. With her work Ceci n’est pas une cabane, Sara Favriaux takes up the counterpoint of the Land Art artists who freed themselves from the closed space of the white cube by intervening in the landscape, importing into the exhibition the allegorical motif of the cabin, freed from societal codes. In and around this welcoming structure, which draws on ancestral construction techniques, the works of a selection of artists, each in their own way, practice the art of resilience, between personal creation and collective manifestation.

In this fertile dialogue between form, material and purpose, Belen Rodriguez’s I danced myself out of the womb magnifies textile craftsmanship and revalues vegetable dyeing in a monumental drapery in the colors of living diversity. In addition to fabrics dyed with natural elements from the Cantabrian forest in Spain - oak, eucalyptus, chestnut, birch, walnut and laurel - which weave the frames, new shapes are added, reflecting the life that can now remain wild and free. Like a guardian of know-how and the cycles of the seasons, Louis Guillaume works with natural materials from his everyday environment as alternatives to industrial materials, sometimes calling on forgotten traditions. Glue made from birch, pine resin or mistletoe, chimney made from earthworm castings, it’s the artistic and useful aspect that binds him to these materials. With his Statue en graine de Stipa tenuissima (statue made of seeds of Stipa tenuissima), he sculpts a silhouette from a type of grass commonly planted in city gardens. For the last two years, he has also been researching the potential of poplar cotton. From his spring harvest, he creates a fluffy white carpet. With Cosmos, Clément Richem pays tribute to the soil and its nourishing cycles through the material he uses, ceramic, which comes from the earth; the painted motifs that represent the root system of plants beneath the soil; and the very object of the jar, an emblem of archaeology and an ancient container that collects, nourishes and conveys fertility.
Undoubtedly one of the most influential and controversial artists of the 20th century, Joseph Beuys constantly questioned the themes of humanism, ecology, sociology and anthroposophy. He broadened the scope of art by creating "social sculpture", or how to sculpt the social field as one models matter, to create a new society. He advocated for "turning the world into a great forest", and "building cities and environments like forests". In 1982, at Documenta in Kassel, Germany, he encouraged visitors to plant 7,000 oak trees to "warn against all the forces that are destroying nature and life".

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

In addition to the formal beauty of this living sculpture, there is it’s undeniable virtue: trees are capable of absorbing carbon dioxide, producing oxygen, filtering particles and pollutants from the air, filtering water, stabilizing soil and regulating temperature at a time when heat islands threaten to suffocate cities.

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

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

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

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

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

1. **BEYA GILLE GACHA**  
   *Sources*, 2021  
   Faces in Arrosia resin, natural pigments and linen fibers, cotton threads, glass beads, plants and earth. Varying dimensions.

2. **MARIA THEREZA ALVES**  
   *Aimôbucu*, 2014 et *Aicoabeeng*, 2014  
   Série Metaplasmos.  
   Metaplasmos series.  
   Bronze sculptures. 57 × 39 × 17 cm and 50 × 45 × 16 cm

3. **FABIANA EX-SOUZA**  
   *Inventing Souls*, 2024  
   Fabrics, live seeds, animal skin, horn, feathers, dry leaves, roots, patuás, copper wire.
By contracting space and time, Angelika Markul makes us witnesses to the gradual collapse, suddenly transposed to our scale, of the immense Tierra del Fuego glacier, located at the southernmost tip of the American continent, between Argentina and Chile. This sea of frozen water covering almost 17,000 km², an archipelago of 16,000 glaciers and the third largest ice cap in the world, is now being swept away by global warming. This phenomenon affects all the world’s glaciers, which have lost 9,600 billion tonnes of ice over the last fifty years, contributing 25% to 30% of the global rise in sea levels.

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

1. ANGELIKA MARKUL
La mémoire des glaciers, 2017-2024
Video installation, music by Côme Aguiar. Film, colour, sound, 10’51’, looped, 3D images, 2017 and 170 one-off wax sculptures, 2023-2024.
Activism lives in the turmoil and strangeness of its time, ours being marked by the paradoxes of a life that continues on a damaged earth and the radical uncertainties of the new climate regime. While it deploys hope and resistance with determination, it oscillates with the temptation of disengagement, disillusionment and renunciation.

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

Like ex-votos on the altar of extractivism, Julian Charrière’s burnt wood engravings, Ash Cloud Forest | To Observe Is to Influence, evoke the tropical forests that have been burnt to make way for palm oil plantations, intensive livestock farming and biofuels. Inspired in particular by the visions of tropical landscapes by the 19th-century explorer, biologist and anthropologist Alfred Russel Wallace, these forests of ash clouds are a reminder of how vast ancient ecosystems can today be literally blown away by the wind.
Ecological disaster spares no ecosystem, and its vertiginous development affects both the terrestrial abysses and the marine abysses. Ocean warming, rising sea levels, acidification and deoxygenation of the seas, overexploitation of fish stocks, plastic pollution, degradation of marine habitats, proliferation of invasive species... The ocean is succumbing to a multitude of aggressions. Between exploration, unveiling and invention, artistic creation is taking on these invisible spaces through fiction, to get a better grip on reality.

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

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

Continuing the inventory on marine pollution, artist-biologist and activist Brandon Ballengée reveals the impact the biggest oil spill on record had on biodiversity: caused by the explosion of the Deepwater Horizon oil rig in the Gulf of Mexico in 2010. Searching for the Ghosts of the Gulf is a major interdisciplinary project designed to mobilize coastal communities around the disappearance of local species, at a time when Louisiana’s coastal lands are the most threatened with extinction by rising sea levels. This long-term project is embodied and told here through the Tears of Ochún, a blind shrimp specimen. A study carried out by the artist showed that shrimps exposed to pollutants had a very high rate of malformation (at 79.4% compared with just 7.6% for unexposed species).
Hypercomf, Fish Kissed, 2022. Short film. Photo © Hypercomf

Hypercomf, COALITION exhibition view at the Gaîté Lyrique, April 2024 © Marc Domage
In the course of the twentieth century, a culture of mass-consumption established itself across the globe: progress, growth, speed, even as the first voices were raising an alarm on our planet’s limited resources. Our current ideological, geological and technological era, which has made the most of fire, painting landscapes of smoke and fire a theme artists have chosen to reflect in their works.

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

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

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

1. ANAÏS TONDEUR  
Noir de Carbone, 2017-2018
Carbon black prints, 100 × 150 cm, carbon black particles extracted from the fibers of a breathing mask, cartography.

2. HEHE  
Prise en charge, 2010
Electrical socket, smoke machine, timer

3. MARTIN LE CHEVALIER  
Ophélie, 2014
Cut-up car, plexiglass, led. 189 × 120 × 22 cm.  
Courtesy Galerie Jousse Entreprise, Paris

4. LINDA SANCHEZ  
L’or gris, 2019
Stretched bin bag. 64 × 54 × 17 cm.  
Courtesy Galerie Papillon
The ecological crisis brings into contrast short-term urgency with the long-term, from forest cycles to geological time, whose phases of evolution and regeneration vary over several thousand years and exceed human life span. Anthropocene is one of the names given to this new era, in which humanity has become the main force for change on Earth, surpassing geophysical forces and the temporalities of living things.

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

In even more ancient times, 160 million years ago, above the relief of the Meuse department in eastern France, an immense ocean stretched out, inhabited by ammonites, gastropods, scaphopods, sponges, polypiers, sharks, ichthyosaurs and crocodiles. A layer of clay formed at the bottom, 500 meters below today’s level. It is here, beneath the village of Bure, that 1.5 kilometers of tunnels have been dug to store highly radioactive nuclear waste for the next 100,000 years. In ten minutes or so, to the tune of the Art of Fugue composed by Bach before his death, *160Ma* by Stéfane Perraud and Aram Kebabdjian guides us through this hellish descent into the depths of the Earth. It ends on a note of suspense, with the bitter taste of eternity.
Faced with false promises and disillusionment with political or scientific discourse, art gives form, not without irony, to the moment of truth. It questions the fantasies of technocracy, denounces greenwashing and guides us towards a time of resilience and forgiveness.

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

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

The moment of truth also requires humility, as Shaun Gladwell does in paying tribute to and asking forgiveness from the victims of our gluttony: in this case, roadkill. Apologies 1-6 features a performer, Gladwell himself, riding a motorbike on the Australian highway, stopping beside each animal killed, kangaroos and wallabies, which he cradles as if wishing them back to life. Questioning the great automotive fantasies of Australian identity, the artist celebrates in his own way these small animal lives, whose fate is merely a metaphor for the collision between humanity and the natural world.
Ecological art gives rise to a flowering of gestures and intentions aimed at rebuilding an intimate link with living things. These are transformative artistic practices, based on bearing witness and listening, introspection and openness to the world, traveling and sharing experiences, to collectively invent alternative ways of inhabiting the Earth, approaches to reconnection that are at once somatic, sensory and spiritual.

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

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

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

1. ALEX CECCHETTI
The garden (My name is Joy and I am the revolution), 2020-2024
Watercolours on paper, fabrics dyed with Indigofera tinctoria, calendula officinalis, onion, cochineal, rubia tinctorium, tagetes, olive, fig, pepper, cosmos, acorns. Forest of poems. Varying dimensions.

2. SANDRA LORENZI
Vert(s) fougères expriment nos pluriver(t)s, Programmatic painting #2, 2024
Clay paint, natural pigments and fern ash, earth, carpet. 458 × 250 cm

3. SHIVAY LA MULTIPLE
À la recherche du fruit ligneux: ciel qui parle, 2022
Calabash, beads, sequins, cowrie shells, soundtrack. 155 × 80 × 80 cm
Co-production Biennale de Lyon and ENSBA Lyon.
Building a coalition for a sustainable world requires a collective synchronicity with the rhythms of the living world, which in turn requires a careful and attentive listening to its cycles, its pulsations and its consonances.

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

Listening to the sounds of living things is at the origin of one of the founding works of ecological thought, Rachel Carson's Silent Spring, published in 1962. Sixty years on, the facts are unfortunately overwhelming: bird populations are collapsing, and migratory birds are among them, threatened by a perfectionist contemporary architecture that has eliminated all sorts of cracks and gaps in our buildings, leaving only smooth surfaces unsuitable for nesting. Martine Feipel and Jean Bechameil have designed ceramic nesting boxes, or Shelters, in different shapes and colors, to offer birds a place of refuge and ensure that their migration cycles continue. A way of intervening in a benevolent way with the other, the other-than-human, the one that makes spring sing. As if to re enchant the world and invite us to the Dionysian pleasures of abundance, Laurent Tixador has cobbled together Bamboo, a pan flute of bewildering proportions. Composed from the economic constraints of survival, nostalgia and instinct, this flute, made from 460 bamboo tubes and canes from Provence (invasive plants collected by the artist in gardens) seems ready to whistle life and breathe joy. Sound artist Julia Hanadi Al Abed gives us a foretaste of this long-awaited song of reconciliation.
Soylent Green is a futuristic film directed by Richard Fleischer, released in 1973. Based on the novel Make Room! (1966) by the American writer Harry Harrison, it is considered to be the first major environmental film. The story takes place in 2022 in a wornout and listless New York: humans have exhausted almost all natural resources and the city is under a permanent heatwave, which has led to widespread pollution, poverty and overpopulation, rendering cities uninhabitable. In this famous scene, Sol, one of the rare elders who knew the world before, decides to end his life, following the process of voluntary euthanasia promoted by the government in this overpopulated world. Before taking his last breath, the condemned man attends a ritualised show: to see for the first and last time the disappeared beauty of nature and that will be forever unknown to new generations. Sol is one of the last people to know how to read, and has kept a few books that remind us of what the Earth was like before, and the human history that destroyed it.

It is one of the best-known manifestations of what is now known as "environmental amnesia". A phenomenon in which human beings acclimatise to the degradation of their environment over the generations, each taking as their reference point of a ‘normal’ environment the already degraded environment in which they grew up. Rachel Carson published Silent Spring (1962) on the scandal of pesticides and the dangers of intensive farming. The Club of Rome published its famous Meadows report on "The Limits to Growth" (1972), a clear, quantified assessment of the destruction of the environment, the depletion of resources and mass pollution. The same year, two other books made their mark: Leaving behind the age of waste: tomorrow and Gordon Rattray Taylor’s alarming essay, The Last Judgement, warning about the catastrophic consequences of consumerism if measures are not taken. And yet, 50 years later, we have remained deaf to the warnings and environmental amnesia is spreading a little more every day.

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

If "a book is like a garden that you carry in your pocket", these ones must remain on the table! Enjoy this environment as you wish, but we thank you in advance for leaving it intact so that everyone can benefit from it.
ACKROYD & HARVEY (UK)
Maria Thereza Alves (BR)
Art Orienté Objet (FR)
Brandon Ballengée (US)
Thierry Boutonnier (FR)
Alex Cecchetti (IT)
Julian Charrière (FR-CH)
Olivier Darné (FR)
Paul Duncombe (FR)
Fabiana Ex-Souza (BRA)
Sara Favria (FR)
Feipel et Bechameil (BE)
Beya Gille Gacha (FR)
Marina Gioti (GR)
Shaun Gladwell (AU)
Noémie Goudal (FR)
Elsa Guillaume (FR)
Louis Guillaume (FR)
Hehe (UK/DE)
Hypercomf (GR)
Vergine Keaton (FR)
Martin Le Chevallier (FR)

Sandra Lorenzi (FR)
Angelika Markul (FR/PL)
Julie Navarro (FR)
Le Nouveau Ministère de l’Agriculture (FR)
Lucy+Jorge Orta (FR)
Stéfane Perraud et Aram Kebabdjian (FR)
Clément Richem (FR)
Belen Rodriguez (ES)
Erik Samakh (FR)
Linda Sanchez (FR)
Momoko Seto (JP)
Stefan Shankland (FR)
Shivay La Multiple (FR/NC)
Laurent Tixador et Julia Hanadi Al Abed (FR)
Anaîs Tondeur (FR)
Paula Valero Comin (ES)
Marie Velardi (CH)
Capucine Vever (FR)
Michael Wang (US)
**Ackroyd & Harvey**

Heather Ackroyd and Dan Harvey (born 1959/1959 in England) are internationally acclaimed for their work that crosses art, activism, architecture, biology, ecology and history. Referring to memory and time, nature and culture, urban political ecologies, the climate emergency and the degradation of the living planet, their time-based practice reveals an intrinsic bias towards process and event. The processes of germination, growth and decay (organic and inorganic) are present in the artworks, which often evolve through extensive research in response to people and places, linked to their deep interest in local ecologies and global planetary concerns. In 2019, the artists co-founded Culture Declares Emergency in response to the climate and ecological emergency.

**Maria Thereza Alves**

The artistic career of Maria Thereza Alves (born in Brazil in 1961) is inseparable from her political activism, whether in favour of ecology, the rights of indigenous minorities or territorial and decolonisation struggles. Born in Brazil during the dictatorship, her family was forced to move to New York, where Maria Thereza Alves studied. In the 1980s, she co-founded the Partido Verde [Green Party] in Brazil; it was also at this time that she held her first exhibitions. Her work has been shown all over the world, including at numerous international events.

**Art Orienté Objet**

Marion Laval-Jeantet and Benoît Mangin got together in 1991 to create the Art Orienté Objet collective. Artists and directors in constant dialogue, they are passionate about life sciences, and behavioural sciences in particular (ethology, ethnopsychiatry).

Over the last thirty years, they have produced numerous striking projections that reveal our behaviour in relation to life and the environment. Winners of the prestigious Prix Ars Electronica and Prix COAL in 2011, they have taken part in numerous international exhibitions and biennials.

**Brandon Ballengée**

Brandon Ballengée (American, born 1974) is a Louisiana-based visual artist, biologist and environmental educator who creates transdisciplinary artworks inspired from his ecological field and laboratory research. Since 1996, one of his main areas of research has been the appearance of developmental malformations and the decline in populations of amphibians and other ectothermic vertebrates.

**Alex Cecchetti**

Artist, poet, choreographer: Cecchetti has developed a unique practice, difficult to classify, that could be described as the art of avoidance. Tactical and poetic, aesthetic and materialist, his system produces specific situations or objects that can exist both inside and outside traditional exhibitions. It is in this double movement of representation and concealment that his stagings of invisible choreographies of hidden nudes and sleeping dancers can be inscribed. His work focuses on the construction of specific narratives that are experienced both mentally and physically by the audience.

**Julian Charrière**

Julian Charrière is a Franco-Swiss artist based in Berlin. Bringing together performance, sculpture, film and photography, his projects often emerge from fieldwork in isolated and liminal areas, be they industrial extraction sites, volcanic calderas, remote glaciers or nuclear test sites.

By confronting places where strong geophysical or cultural identities have been
formed, Charrière imagines alternative histories and speculates on our changing ideas of what ‘nature’ is, often through the prism of materiality and deep time.

Seeking to deconstruct the cultural traditions that govern how nature is perceived and represented, Charrière’s multi-dimensional practice examines how human beings inhabit the world, and how it in turn inhabits us.

Paul Duncombe

Paul Duncombe’s unique approach to the interactions between human beings and nature explores the different scales of landscape. His successive research projects on the ice floes of Labrador, the storms of the Celtic Sea, the boreal forests and the irradiated lands of Fukushima have focused on the contingent mechanisms that link these vast territories with the creatures that thrive there. Starting with in situ explorations, followed by a series of methodical experiments in his studio or laboratory, his projects compare the apparent simplicity of nature’s works with the increasing technicality of modern society.

Fabiana Ex-Souza

Fabiana Ex-Souza (born in Brazil) is an artist and researcher whose transdisciplinary practice combines plant materials, performance, video, installation and photography. Her artistic practice is linked to the ecology of care, and she uses the notion of the ‘political body’ to reflect on the updating of archives, repairs, transmission and the processes of ‘transmutation’ of what the artist calls ‘ghost objects’. Fabiana Ex-Souza is currently completing a doctorate in Visual Arts and Photography at the University of Paris-VIII, focusing on Latin American decolonial aesthetics.

Sara Favriaux

Sara Favriaux (born 1983) questions both the artwork and its eco-system, its circularity. She draws on popular forms, symbols and processes in order to transpose them. A hut, a dug-out canoe, a bow, a tree, voguing... these are all elements that form part of her formal and conceptual vocabulary, each with their own dramaturgy: their poetic enactment. It’s an encounter between past, present and future that she’s been developing for years. It’s about how the past and its heritage, progress and its discoveries can be singular - by putting them together. This cross-fertilisation is at the heart of her intentions: to interweave metamorphosis, fiction and essay in a simple form. A virtuous mix approached with humour, whose poetic form can even be found in the titles of her works.

Feipel et Bechameil

A duo of artists living in Luxembourg and Brussels, Martine Feipel & Jean Bechameil deal with issues of space and society. Sculptors as well as amateur researchers and engineers, with a keen sense of the theatricality of the world and its beauties, they create works with a socio-historical, aesthetic, political and technical approach. Selected in 2011 to represent Luxembourg at the 54th Venice Biennale, their work attempts, in a destructive way, to show the complexity of ideas hidden in the traditional way of constructing space and, at the same time, it seeks to open up a perception for alternative thinking.

Beya Gille Gacha

Born in Paris in 1990 to a Cameroonian mother and a French father, Beya Gille Gacha is a multi-disciplinary, self-taught artist. Beya Gille Gacha’s main artistic practices are anthropomorphic sculpture and installation.
Using symbolism to tell poetic and engaging stories, her works come to life in settings where every posture, material and element has a definite meaning.

Marina Gioti

A visual artist and film-maker born and based in Athens. She trained as a chemical engineer and went on to study environmental management and the media. In her films and installations, artistic, archival and scientific research as well as observation play a crucial role, while found objects serve as raw material or are placed at the centre of her works. Her current research explores the life cycle of ships and the material, environmental and metaphorical dimensions of shipwrecks, and draws parallels with the human condition in an age of man-made disasters.

Shaun Gladwell

Born in Sydney in 1972, Shaun Gladwell works across a range of media - video, painting, sculpture and performance. His work ranges from self-portraits of himself practising extreme sports to investigations of athletes and their relationship to the urban environment. Shaun Gladwell’s videos evoke complex ideas and associations, in which he examines the human body in movement.

Noémie Goudal

Noémie Goudal (born 1984) lives and works in Paris. In 2010, she graduated from the Royal College of Art in London, UK. Noémie Goudal’s practice consists of constructing ambitious illusionist installations in the landscape, documented using film and photography. Goudal’s interventions are informed by rigorous research that examines the intersection of ecology and anthropology, questioning the limits of theoretical conceptions of the natural world.

Elsa Guillaume

From drawing to sculpture, installation and video, Elsa Guillaume is developing her artistic research into representations of the maritime world. Graduate of the Beaux-Arts de Paris since 2013, and a diver since 2010, her work brings together her passion for the sea, drawing and ceramics. Her practice alternates between studio work, where she models clay, and field research, where she examines natural environments through the prism of science and environmental issues, which then infuse her work.

Louis Guillaume

Louis Guillaume is an artist, an explorer, a walker, a self-taught researcher, an inventor guided by a single law, a single principle, that of the materials on which he has set his sights. His practice revolves around seasonal harvests, highlighting materials that have not yet received the attention they deserve and are right in front of our eyes. Louis Guillaume sees his installations and sculptures as living works destined to evolve over time. The materials sourced by the artist are chosen for their potential uses as well as for their purely aesthetic properties.

HeHe

HeHe is a duo of artists made up of Helen Evans (UK/FR) and Heiko Hansen (DE) who explore the social and ecological issues that emerge from the industrialisation of landscapes and the living world. Their practice moves between different forms of creation and public participation, from immersive installations to experimental fabrications. Clouds of smoke, infernal machines, invasive infrastructures, tinted landscapes and radiant green colours are all elements frequently used by the artists to depict a disturbing world: our own.
Their productions, inspired by reality and sometimes humorous or poetic, explore the in-between world of industry and ecology.

**Hypercomf**

Hypercomf is a duo of artists living and working on the island of Tinos, Greece. Their practice favours interdisciplinary collaborations and community-engaged production methods, manifested in spatial activations, multimedia artworks and sustainable design prototypes, structured around dynamic narratives that feature organic and inorganic protagonists. The focus is on themes relating to environmental and cultural sustainability issues affecting island communities.

**Vergine Keaton**

Born in 1981, Vergine Keaton is a French film-maker and visual artist who lives and works in Paris. Her projects are at the crossroads of cinema and the visual arts. The artist creates multi-screen installations and works on the spatial layout of her films. Vergine Keaton also teaches at Ensad (école national supérieure des arts décoratifs, Paris).

**Martin Le Chevallier**

Born in May 1968, Martin Le Chevallier is a visual artist. His work addresses social, economic and political issues. They take the form of videos, installations, site-specific interventions or processes. After creating interactive works at the turn of the 1990s, he turned his attention to videos and processual or contextual creations, and is now interested in interference with public space, between art and activism.

**Sandra Lorenzi**

An artist and poet, Sandra Lorenzi is interested in the expression of the living through its many forms and languages. Her work is both reparative and addressed, in which the relationship with care is central. She works to connect visible and invisible, scientific and metaphysical worlds. In her writings, drawings, murals and installations, elementals emerge as the protagonists of a subtle comedy, witnesses to a process moving towards a renewed poetics of existence. Sandra Lorenzi graduated from the École Nationale Supérieure d'art de la Villa Arson (Nice) in 2009.

**Angelika Markul**

Franco-Polish artist, Angelika Markul draws on a multitude of practices to give life to a singular universe at the frontier of reality and fiction. Combining video installations, pictorial works and wax sculptures, her works draw their inspiration from science, history and archaeology, questioning our relationship with the distant, with time and with the living. Her work is an enigmatic cartography of traces of human, animal and plant life, resonating with contemporary ecological and technological issues.

**Le Nouveau Ministère de l’Agriculture**

"In 2016, we, Suzanne Husky and Stéphanie Sagot, decided to take agricultural policies as the central object of study for our collaboration. Since its creation in 1829, the Ministry of Agriculture has been implementing major state plans for exponential growth at the expense of the living. Whether in dystopian form to address the horrors of intensive livestock farming or geoengineering, ecotopian to envision desirable futures, or in the form of revisited archives, we're working to put the ecocidal practices of agribusiness supported by agricultural policies on the map, to emancipate ourselves and better love the earth."
Lucy+Jorge Orta

The collaborative work of Lucy Orta (1966, UK) and Jorge Orta (1953, Argentina) explores social and ecological issues through a wide variety of media: sculpture, painting, photography, video, drawing, ephemeral intervention and performance.

Several series are particularly emblematic of their work: Refuge Wear & Body Architecture, minimal portable habitats halfway between architecture and clothing; HortiRecycling, exploring the food chain in global and local contexts, and 70 x 7 The Meal, the ancestral ritual of dining and its social role in community networks; Nexus Architecture, imagining alternative modes of operation to establish social links; Clouds, about water scarcity; Antarctica, about issues relating to the environment, politics, autonomy, habitat, mobility and human relationships; Amazonia, about the value of the natural environment in our daily lives and the survival of the planet.

Stéfane Perraud et Aram Kebabdjian

Stéfane Perraud is a visual artist. His field of research, linked to the energy of matter and light, regularly leads him to collaborate with writers and scientists. His work opens up a sometimes fictitious dialogue with the imperceptible and the infra-thin. His preferred tools and formats are hybridisations that he draws on and deconstructs from new media, science and cutting-edge techniques.

Aram Kebabdjian is a novelist and playwright. He has published Les Désœuvrés, a satire of the contemporary art world (2015, Seuil, Grand Prix du premier roman de la Société des Gens de Lettres) Le Songe d’Anton Sorrus (2017), a nocturnal fantasy about a paranormal sound, and L’Hymne à la joie (2021), published by Editions du Faubourg. For the theatre, he works with Jeanne Candel and the La Vie brève company.

They have been working together since 2015.

Clément Richem

In his installations, drawings and videos, Clément Richem is interested in the transformation of things, in matter that changes and evolves. Building and dismantling civilisations, worlds and entire universes at the height of sand castles, he borrows from the child’s eye, the architect’s eye and the biophysicist’s eye to generate an experience with mystical resonances. In 2024 he created a permanent work for the La Terre Foundation at Pontigny Abbey. He teaches at ESAL Epinal.

Belen Rodriguez

A graduate of the UCM in Madrid (2007) and the Academy of Fine Arts in Vienna (2010), the work of Belén Rodriguez (born in Valladolid in 1981) questions the place of art in our world and its different plastic approaches. Her research fuses the empirical and the intuitive to construct a body that unifies the material and the poetic. Her works are generally presented as installations in which she provides an atmospheric context and a precise, meticulous aesthetic, in which the viewer can feel drawn in pre-verbally, by his or her intuition. Her works deconstruct the essential cultural components of textile craft, both pictorially and sculpturally.

Erik Samakh

Erik Samakh’s work is born of a constant dialogue between man and nature. Attentive to its sounds and noises, its colors and its different kingdoms, he acts as a surveyor, a hunter-gatherer. For the past 40 years, he has been capturing, recording and restoring what for him constitutes a veritable plastic material, which he installs and disseminates in so many places conducive to discovery. The surrounding space, hitherto given over to the power of images, becomes a "place of listening" and a "space of silence", transforming our perceptive and perceptible approach to reality.
But he also intervenes in the landscape and makes it react, by grafting various instruments of his own invention onto it. Erik Samakh is not so much an acoustician as an artist of the present time, committed to offering possible experiences and sensations beyond the visible...

**Linda Sanchez**

Born in 1983 and trained at the Ecole des Beaux-Arts in Annecy, Linda Sanchez joined the Laboratoire des Intuitions at the same school, where she developed an experimental approach and pursued a research project. Most of Linda Sanchez’s work is the result of procedures and observational devices that might a priori be likened to a laboratory practice. Whether in sculpture, installation, video or drawing, the medium used is never arbitrary, but rather depends on the path taken by the work. We engage in a dialogue with the material and its dynamic potential, like a constant negotiation between form and force.

**Momoko Seto**

Born in Tokyo, Momoko Seto films micro-organisms, plants and fungi using a variety of techniques, including time-lapse, hyper macro and hyper slow motion. The short films of her "PLANET" series have won numerous awards and screenings. Momoko also works as a filmmaker at the CNRS, where she makes scientific documentaries with researchers in the humanities and social sciences. She was awarded the CNRS Crystal in 2021, the highest distinction for a scientific filmmaker.

**Stefan Shankland**

For over fifteen years, Stefan Shankland has been working on creative research projects related to urban change and the waste it generates: rubble, excavated earth and construction site waste. Winner of the COAL prize in 2011, Stefan Shankland is notably the designer of Marbre d’ici: a protocol for transforming inert waste into a new raw material that is local, aesthetic, patrimonial and social. This approach, which combines art and the circular economy, has been developed through numerous creative residencies and collaborations with researchers, architects, urban planners and designers. Marbre d’ici projects are specific to the situations in which they are implemented: specificity of the waste deposits to be transformed, of the people involved in the creative process, of the forms and functions of these recycled concrete creations.

**Shivay La Multiple**

Shivay La Multiple was born in 1993. They work between Paris, Nouméa in New Caledonia/Kanaky and the digital sphere. Their research focuses on the form and volume of an initiatory tale that originates in the Maroni River. The multiple crossings that wind through space and time, dream and reality, physical and digital, all lead to the woody fruit of the calabash. At the same time, they are pursuing research on the River entity in Cameroon and at Magasin CNAC along the Isère in Grenoble.

**Laurent Tixador and Julia Hanadi Al Abed**

Born in Colmar in 1965, Laurent Tixador is a do-it-yourself artist, experimenting in the broadest sense of the term. Working as much as possible with what his immediate environment offers (what he likes to call opportunistic material), he makes a point of using simple technologies. From his performances away from it all, Laurent Tixador brings back things that are the very stuff of his daily life. Experiments he has carried out or objects he has made out of necessity. By producing utilitarian objects, stripped of their status as works of art, the artist suggests an alternative in the field of everyday life, and transforms the spectator into an experimenter in ecological issues.
Composer, musician, improviser and enthusiast of acousmatic writing, Julia Hanadi Al abed is deeply attached to the microphonic experience. Voices, field recordings and sound bodies are the essence of her creations... Her work develops through electroacoustic devices and the art of fixed sound in its spatialized dimension.

Anaïs Tondeur

Rooted in ecological thinking, Anaïs Tondeur is involved in an interdisciplinary practice that explores new ways of recounting the world, transforming our relationship with other living beings and the great cycles of the earth. In this way, she seeks to develop new sensitive alliances, enabling us to think about our relationship with the earth in order to better heal it.

Paula Valero Comín

Born in 1976, Paula Valero Comín is a Spanish transdisciplinary artist and cultural producer. Graduate of the College of Fine Arts in Valencia (2001) and the École Nationale Supérieure des Beaux Arts in Paris (ENSBA, 2006), with a doctorate in research between performance and activism, she conducts itinerant projects in several cities. Paula Valero is interested in how art can contribute to the collective imagination and help transform situations and realities.

Marie Velardi

Born in Geneva in 1977, Marie Velardi’s practice addresses a wide range of environmental issues, most often from the angle of the different temporal scales they mobilise. In her installations, videos, texts and drawings, she develops a language that is both poetic and political, questioning our relationship with time and the various possible futures. For her, projections in time are a means of linking present, past and future, and questioning the state of the Earth today.

Capucine Vever

Capucine Vever (b. 1986, Paris) has developed a contextual approach to her work, focusing on the invisible, the unattainable and the imperceptible. Whether geographical, social and/or cultural, territory is central to her artistic approach. Her practice attempts to engage with it in a poetic relationship, exploiting the narrative potential of each space. Her works are based on collage, analogy and the constant friction between reality and fiction, scientific research and narrative, cartography and legend, displacement and immobility.

Michael Wang

American transdisciplinary artist Michael Wang (b. 1981) works on climate change, resource distribution and the global economy through artworks, films and installations. His works have been exhibited worldwide, including at the Lower Manhattan Cultural Council in New York, the Fondazione Prada in Milan, the 13th Shanghai Biennale and Manifesta 12.
The question of transmission is essential to this exhibition. This is reflected by the extensive mediation within the exhibition: detailed labels, online catalog, on-site mediators, and is complemented by a rich program organized around the exhibition by the artists, and hosted by leading figures in the fields of art and ecology, including three activation weekends with meetings, experiments, workshops and performances.
Saturday 04.27, from 5pm
EARTH DAY
with Centre Wallonie Bruxelles

For Earth Day and the closing of the Nova_XX Biennial, under the banner of a coalescing and heterogeneous genre, the Centre Wallonie Bruxelles, COAL & la Gaîté Lyrique invite you to an evening of performances at la Gaîté Lyrique that will resonate on EARTH/HEART DAY. "Whatever code we hack, be it programming language, poetic language, mathematics or music, curves or colors, we are the extractors of new worlds. McKenzie Wark. Intercessor artists will leave their mark on the evening, through surges, gestures, presences and rituals. With Androa Mindre Kolo, Fabiana Ex-Souza, Jean-François Krebs/Wanda, Michel Jocaille & Charlotte Sarian and Shivay La Multiple.

Saturday 04.18 from 6 to 11pm ,
MARATHON TOWARD FUTURE
Hosted by Anne Lise Carlo, journalist with Le Monde newspaper, and Loïc Fel, co-founder of COAL.
Plateau média

Reinventing the future: what kind of world will we be living in 15 years' time? If the future has a history, it's being written today. Scientists, thinkers, poets, novelists, artists, activists and conservationists take to the stage at the Gaîté Lyrique to share their visions of the future. In a diversity of approaches and practices, where artistic, intellectual and scientific views intersect and respond to each other, Coal offers a free space for expression and reflection, accessible and inclusive. Each participant has 15 minutes in which to express her views. From these plural visions may emerge new roads, new paths towards a reinvented, desirable...chosen world.
With: Morgane Bafier et Stéphanie Sagot, artistes; Lucile Schmid, femme politique et essayiste; Eric Chenut, président de la Fédération de la Mutualité Française; Chloé Chevalier et Nelly Pons, artistes; Romain Tramoy, enseignant chercheur; Sylvie Landriève, directrice Forum Vies Mobiles; Soizic Michelot, autrice et enseignante méditation; Laetitia Bisiaux, association BLOOM pour les océans; Pascal Villeboeuf, vice-président de l'association de défense des forêts d'Île de France; Lea Habsourg, porte parole des Soulevements de la Terre.

Saturday 05.25 - HORS LES MURS within the framework of Fête de la Nature

ZONE SENSIBLE, SAINT-DENIS : from 11am to midnight
To celebrate the 20th anniversary of Parti Poétique, the 10th anniversary of Alimentation Générale and the 15th anniversary of COAL.

To tell the truth, the only risk you'll take is running into amistes (who love friends), auberginistes (who worship eggplants), restaurateurs who restore, thinkers who heal, funambulists who like to be on the edge, abeillistes and their brotherhood of miélistes, philosophistes (who love philosophers), naturistes (who love nature, don't get me wrong), situationnistes (who love creating situations), perchistes (who love that fish), bringuebalistes, pépiniéristes, chefs de plumes (who love to write) and chefs toqués, journalistes (who love the newspaper), mélangistes, and, of course, artists who take risks in thinking and working to transform tomorrow's world, while leaving the cétémieux avantists to gossip.

Zone Sensible - Ferme Urbaine de Saint-Denis, 112 Av. de Stalingrad, 93200 Saint-Denis

GALERIE DOMINIQUE FIAT at 5pm

Guided tour of Marina Gioti's solo exhibition and meeting with an activist from Océans Coalitions, an NGO fighting against ocean pollution.

Galerie Dominique Fiat, 16 Rue des Coutures Saint-Gervais, 75003 Paris
Samedi 01.06, 7pm-3am
Nuit Blanche
Je criais contre la vie. Ou pour elle
Experience by Vergine Keaton
On a proposition by COAL as part of the exhibition COALITION, 15 ans d’art et
d’écologie

For Nuit Blanche, Vergine Keaton presents an adaptation of her video installation Je criais contre la vie, ou pour elle, which plunges us into the heart of a dense forest where the ordinary is turned upside down when a herd of deer rebels against the pack of dogs in pursuit.

In the midst of a powerful, ever-changing natural world, these antagonistic forces finally unite in a single movement, all vulnerable to a force beyond themselves. From this breathless chase between seemingly antagonistic energies, punctuated by Vale Poher’s haunting music, emerge panoramas that seem to spring from the earth itself.

Using a corpus of 19th-century naturalist engravings depicting hunting scenes, Vergine Keaton explores the infinite possibilities of animation, manipulating motifs, modifying them, retracting them, repeating them, accelerating them, making them coexist in a single movement.

Composing a symphony of constantly recomposing landscapes, Je criais contre la vie. Ou pour elle, sharpens our perception of a world in perpetual interaction, where elements are irremediably intertwined and dependent on one another.

Youth Events

Workshops for youth audiences
One-of-a-kind workshops for 6-12 year-olds on an artistic and creative approach to ecology with artists Capucine Vever, Louis Guillaume and Paula Valero Comín, in the KIBLIND studio, the exhibition and/or in the Square Émile Chautemps, opposite the Gaîté Lyrique (weather permitting).

La graine la vie la forme | Saturday April 27 and Sunday April 28, 3pm
A workshop led by Louis Guillaume on plant manipulation.

Cartographie marine imaginaire | Saturday, May 18, 3pm
A workshop led by Capucine Vever, an introduction to the cyanotype technique on the theme of cartography.

Botanical drawings | Saturday May 25 and June 1, 3pm
A workshop led by Paula Valero Comín.

The KIBLIND participative fresco on Parisian aquatic diversity, for young audiences
An exclusive "fresco-exhibition" on the wall of the "open participative space" created by illustrator Camille Gobourg and author and illustrator Clément Vuillier for young audiences on the second floor of the Gaité Lyrique.

Guided tours

> For schools, two afternoons a week on Tuesdays and Thursdays;
> For cultural professionals by appointment;
> For families and students on weekends.

The Makesense Rendez-vous

Makesense is an organization created in 2010 to develop tools and programs for collective mobilization, enabling everyone (citizens, entrepreneurs and organizations) to take action and build an inclusive and sustainable society. With a strong following among young people, Makesense is based at the Gaîté Lyrique, and every Tuesday organizes meetings to mobilize young people around ecological issues.

Saturday 18.05
5 to 7pm
BALANCE TON FLIP
with Make Sense, talking circle on eco-anxiety
Exhibition area -1
LIST OF HONORARIES
COAL PRIZE 2010-2023

PRIX COAL 2010
Art Orienté Objet (FR)
Pascal Bircher (UK)
Thierry Boutonnier (FR)
Hehe (FR/UK/DE)
Valère Costes (FR)
Magali Daniaux & Cédric Pigot (FR)
Olivier Leroi (FR)
Frédéric Pradeau (FR)
Momoko Soto (JP)
Philippe Terrier-Hermann (FR)

PRIX COAL 2011 - Forest
Ackroyd & Harvey (UK)
Andrea Polli & Chuck Varga (US)
Arnaud Verley & Philemon (FR)
Art orienté Objet (FR)
Dr Daro Montag (UK)
Das numen (DE)
Erik Sjödin (SE)
Isabelle Daeron (FR)
Jae Rhim Lee (US)
The Migrant Ecologies Project (SG)
Lucy-Jorge Orta (FR)
Olga Kisseleva (FR)
Getachew Nigussie (ET)

PRIX COAL 2012 - Rurality
Maria Thereza Alves (BR)
Brandon Ballengée (US)
Cape Farewell (UK)
Andrea Caretto and Raffaella Spagna (IT)
Olivier Darné (FR)
Fabriques Architectes et exploitation agricole du Vernant (FR)
Suzanne Husky (FR)
Kultivator (SE)
RADO (FR)
Save as draft (FR)

PRIX COAL 2013 - Adaptation
Digital Farm Collective/Matthew Moore (US)
Laurent Tixador (FR)
Liliana Motta (AR)
Damien Chivialle (FR)
Hanna Husborg (FI)
Nicolas Floch (FR)
Futurefarmers/Ami Franceschini (US)
Ivana Adame Makac (AR)
Zhao Renhui (SG)
Anna Katharina Scheidegger (CH)

PRIX COAL 2014 - Paris
Étienne Fournil (IT)
Étienne de France (FR)
Christina Hemauer and Roman Keller (CH)
Natalie Jeremijenko (US)
Geoffroy Mathieu (FR)
Helen Mayer et Newton Harrison (US)
Nazih Mestaoui (BE)
Michael Pinsky (UK)
Igor Ponosov (RU)
Åsa Sonjasdotter (SE)

PRIX COAL 2015 - Goal COP21
Collective Disaster (BE)
FICTION (US)
Alex Hartley (UK)
Monte Lastor (US/FR)
Livin Studio (AT)
Mare Liberum (US)
MELD (US/AL/GR)
Julie Nawarre (FR)
Stéphane Perraud and Aram Kebabdjian (FR)
Yves Thibault-Picazo (FR)
Édition Spéciale avec Tara Océan

PRIX COAL 2016
Florian Berenguer (FR)
Alex Coccetti (FR)
Futurefarmers (US)
Louise Hervé and Chloé Maillet - LILI (FR)
Jenny Lee (SE)
Éric Lhuisset (FR)
Marginal (IT)
Angelika Maruki (PL)
Heidi Quante and Alicia Escott (US)
Marie Velardi (CH)

PRIX COAL 2017
Afour Rhizome (KR)
Erich Berger and Mari Keto (AT/FI)
Isabelle Daeron (FR)
Abdessamad El Montassir (MA)
Anne Fischer (FR)
La Vallée (FR)
Martin Le Chevallier (FR)
Le Nouveau Ministère de l’Agriculture (FR)
Gideon Mendel (ZA)
Anais Tondeur (FR)

PRIX COAL 2018
Alexandra Daisy Ginsberg (UK)
Bolén Rodriguez (ES)
Cecilia Jonsson (SE)
Clément Richem (FR)
Elise Alloin (FR)
Jacques Lacaille (FR)
Jason deCaires Taylor (UK)
Lise Autogena, Joshua Portway & Ellie Carpenter (UK/UK)
Martine Felpel and Jean Bechameil (BE)
Rocio Berenguer (ES)

PRIX COAL 2019 - Climate, catastrophes and displacements
Firoz Mahmud (BD)
PLATFORM (IT)
honey and bunny (AT)
Jad El Khouy (LB)
Justin Brice Guariglia (US)
Lena Dobrovska and Teo Ormond-Skeaping (PL/UK)
Lucy Hayto (UK)
Maria Lucia Cruz Correia (PT/BE)
Mélanie Pavy (FR)
Mélanie Trugon and Claire Malary (FR)

PRIX COAL 2020 - Living Things
Minerva Cuevas (MX)
Anthony Duchêne (FR)
Paul Duncombe (FR)
Lia Giraud (FR)
Lucis Guillaume (FR)
Hyperconf (GR)
Špela Petrić (SI)
Victor Remère (FR)
Éléonore Saintagnan (BE)
Linda Sanchez (FR)

PRIX COAL 2021 - Forest
Karín Bolinder (US)
Marjoilin Dijkstra (NL)
Sara Favrians (FR)
Collectif Fibra (PE)
Julie C. Fortier (CA)
Boya Gille Gacha (FR)
Noémie Goudal (FR)
Vincent Lavai (FR)
Erik Samakh (FR)
Feda Wardak (FR)

PRIX COAL 2022 - Oceans
Brandon Ballengée (US)
Benessere (collectif international)
Julien Berthier (FR)
Antoine Bertin (FR)
Marina Gioi (GR)
Hèlène Gugenheim (FR)
Pam Longobardi (US)
Kasia Molga (UK/PL)
Capucine Vever (FR)
Michael Wang (US)

PRIX COAL 2023 - Plants
Rita Alaoui (FR/MA)
Collectif Al-Wabar (PS/UK/SE)
Laura Cinti (ZA)
Fabiana Ex-Souza (BR)
Shivay La Multiple (FR/NC)
Sandra Lorenz (FR)
Barbara Mydlaik (PL)
Jean-Sébastien Poncet (FR)
Azra Svedruzic and Demirel Pašalić (HR)
Paula Valero Comín (ES)
COAL came to life 15 years ago. Why such a singular name, in the context of ecology?

In the year 2000, the ecological horizon was “peak oil”. We still haven’t moved past this, as our dependency on fossil fuels and energies still represents a dark spot in our vision of development and survival. It is a pillar of our society. COAL reminds of charcoal, of carbon, but also the idea of coalition, of resistance, of horizontality. Our relationship to fossil fuels directly affects the climate, but mostly biodiversity, and the frightening mass extinction caused by our lifestyles. Especially by the western world, but not explicitly.

What pushed us to create COAL? Were there similar movements or initiatives in 2008 when it was created?

When we talk about the environmental crisis - whether today or in 2008 - we mostly refer to technical concepts and an instrumental vocabulary: greenhouse gas emissions, offsetting our carbon footprint, the tons of CO2 and equivalencies... We notice that the issues are political, economic, and scientific. Even in raising awareness, it never really passes through our senses. COAL was born from the encounter of friends and professionals who shared the need to act in the ecological field, with the shared belief that no real and sustainable change will happen without the beginning of a new culture of ecology, without the idea of sensibility, encouraging a profound transformation of the representations and imaginations that underpin our behaviour and our relationship with the world. When we met up in 2008, this approach was basically non-existent, or maybe simply invisible in France...

How have you noticed the evolution of the manner in which artists approach questions of ecology and environment?

The COAL prize acts as a unique observatory for this, since we receive 400 to 700 applications a year, and have for the past 15 years.

It is obvious that these ideas are largely known and developed, and that the artists have a better knowledge of the challenges that come with this. This knowledge is fed by the great authors of our time, they too having refined their analysis of this environmental crisis. Many programs, artistic residencies in natural settings, in research laboratories, on scientific expeditions have been developed.

The searchers have opened their minds to cultural fields, and sensitivity to reduce their impact in terms of awareness and transmission. Vice versa, the artists have imbued with their reflections and working methods.

Have the artists globally followed the general realization, or were they pioneers, sounding the alarm?

The artists develop visions that sometimes manage to skip eras. But they are also rooted in their society, keeping up that unique view of what surrounds them, and some of the messes they are witnesses of. We believe in the strength of art and its precious capability to raise awareness. We don't perceive the artists as alarm bells, or "enlightened scientists", whose message would illustrate the IPCC reports.

They are, on the contrary, the allies of our future... if we know to watch them and listen to them. The essence of ecological
art is its connection to reality and other spheres of society. Inclusive by nature, this art constantly interacts with knowledge, territories, residents, communities, educational institutions, urban planning departments, and those involved in nature conservation. Its this interconnectedness and sense of sharing that make it so rich and strong, and that we’re passionate about it everyday.

How can artists act on the awareness of the ecological urgency?

The diversity of artistic practices linked to ecology is abundant, but certain forms of action are predominant. First and foremost, there is the need to bear witness and share knowledge: artists give a face to the Anthropocene, making visible the scale of the ecological crisis, the hidden pollution and the distant suffering. This approach covers a vast range of documentary practices, but also, more broadly, a large part of current Art and Science approaches.

The artists also act in the political and symbolic fields: this is about propositions that act on the systems from which originate the ecological crisis to condemn them, short-circuiting them and transforming them. That is ecology in art. It builds itself on community bonds, common action, sharing, conviviality and symbolism. A third type of practice aims to act directly on ecosystems and the ecological footprint, with a view to resilience: art becomes inseparable from ways of doing and producing. There are countless third places and ultra-local projects run by artists who want to reconcile their convictions, their lifestyles and their creative work.

Ecological art is also giving rise to all kinds of attempts to rebuild an intimate link with living things.

Do young artists seem more engaged on these questions?

Demand from young people is growing, and leading art schools are now taking up strong positions.

That’s why we’ve created a special student prize, to give young people a chance to get to grips with nature by immersing themselves in the world of the Nature Reserves.

Do you think that these questions are given more visibility today by cultural institutes and public authority, than they were 15 years ago?

When we created COAL 15 years ago, there wasn’t an obvious link between art and ecology, and it wasn’t patent to make nature conservation stakeholders collaborate with cultural players and artists, as political ecology does not go well with a certain idea of the autonomy of art. Today, ecology is all-present. And that’s wonderful news. But the place we give it in speeches, signposting, and cultural demonstrations is often a minute detail of something much bigger, as our major economic imbalances still haven’t budged.

What role do artistic projects with a strong ecological conscience play on the art market?

The role of ecological art on the market correlates with its ethical and political question. How can we make our ecological convictions co-exist with the speculative world of the art market? How to turn a blind eye on the origin of the financing of great contemporary art prizes, often originating from main polluters and champions of consumerism? The most militant currents in ecological art were formed by challenging the sponsors or patrons of major museums (oil companies in particular), and continue today with the actions of Just Stop Oil. This explains why it is in this field of ecological art that there are the most attempts to develop new distribution frameworks and alternative economic models, to gain autonomy from the established frameworks: communities, fablabs, dual activities...

What are your most distinct memories from this long, rich career?

In 15 years, we have had the opportunity to set up artistic projects in astonishing environments, in the heart of the forests of Ile-de-France, in the mountains of the Haut-Jura, in the remote villages of Alsace, in the negotiating rooms of the Climate Conferences, but also on the beach of the Anglet coast, on the islands of the Seine, in
urban parks, rural third places, leading art centres, the head office of a bank, the sewers of Paris, the ageless walls of an abbey, industrial wastelands.
All this with hundreds of artists, researchers, and citizens who gave us the opportunity to live extraordinary experiences like working with 68 trees destined for the Grands Paris stations, tracking foxes and coypu in the parks and gardens of the Île-de-France region, chatting with ferns, learning all about beavers, camping on the roofs of the Condition Publique in Roubaix, handing out Antarctic passports at COP21 - all the incredible things that only the assiduous presence of artists can produce in a lifetime!

How is the COAL team evolving today?

COAL is also a long story of friendship and complicity between the three of us, who’ve been collaborating for 15 years, but it’s also the commitment of more than sixty employees, project managers, trainees, civic services and volunteers who have succeeded one another over the years and without whom nothing would have been possible. In 2023, two new friends, and essentia members of the association joined us: the artist Thierry Boutonnier, first laureate of the COAL Prize, and Sara Dufour, who after 5 years of teamwork on the Nuits des Forêts programme, has become the association’s programme director.

Is the future of art building itself in ecology?

Today, the state of the planet doesn’t leave much choice to be concerned about ecology? When the ground is contaminated, forests asphyxiated, when the living is collapsing, and the birds are dying... Why can’t we manage to protect, to save, to conserve, to preserve, and to defend nature? The artists and the partners with whom we collaborate, all with different horizons, are each working in their own way to rebalance the market. To write, to warn, to act, not in the illusion of saving the world, but to change behaviours, by offering new imaginaries, new stories, to raise awareness, on more virtuous conduct, new alliances between the various kingdoms, human, animal and natural, to defend more than ever what we hold dear: the freedom and beauty of the world as we want it to continue to exist.

What’s the plan for the next 15 years?

Arrangements with all that happens when it’s too late to take it back, but not too late to create new coalitions. And we do it with artists, who are, for the most part, harmless, imaginative creatures who can see not always more clearly, but a little further. Who generally know how to work with all societies. In them or preferably slightly on the sidelines. And slightly on the sidelines today, is a bit more in nature. The arrangements of the next years will be many and unpredicted (because nothing ever happens how we predict it to). We predict that these arrangements will give way to communities, collective experimentations, fragments of society, made partly of art and nature, and not necessarily miserable, just much, much less opulent. That’s what we do when we’re adult and that we’ve broken everything, that we’ve used up all our stock. We bow our heads, we listen (we grit our teeth or we clench our elbows to our sides), and we pick up the pieces. Generally, we emerge grown, and calmed. To put it differently, once you’ve planted, you replant.
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The exhibition and COAL Prize partners
French Ministry of Culture
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Boston Consulting Group
Collection Société Générale
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The Centre Wallonie Bruxelles, the Ateliers Médicis, Dominique Fiat gallery,
KIBLIND, Makesense, SINGA, Quota climat, On est prêt, Le bruit qui court
The tiers-lieux Zone Sensible, Vive les groues

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the COAL Prize.
EXHIBITION PARTNERS

**French Ministry of Culture**
Its mission is to promote artistic creation in all its forms and to allow the democratisation and sharing of cultural pieces. It has supported COAL and the COAL prize since its beginning in 2010.

**French Office for Biodiversity (OFB)**
The OFB is in charge of the protection and restauration of biodiversity in the Hexagon, and overseas. It acts for the preservation of wildlife in aquatic, terrestrial, or marine environments, thanks to the expertise of its 2 800 agents, of which 1 700 are environmental inspectors. This public establishment also works by mobilizing a group of stake-holders, decision-makers, and citizens around biodiversity: the State, territorial collectivities, associations, companies, scientists, farmers, fishermen, hunters, outdoor sports enthusiasts, actors of the artistic world... The OFB has been supporting the COAL prize since 2020.

**French Ecological Transition Agency (ADEME)**
Involved for more than 30 years in the fight against climate change and the deterioration of ressources, ADEME plays a part in national and local politics for ecological transition. Public establishment available to all stake-holders, their mission is to accelerate the transition towards a more simple and united society, where more jobs are created, more human and harmonious.
The Société Générale Art Collection
The Société Générale Art Collection is a living art collection. Created in 1995, it combines painting, photography and sculpture, works with artists of pre-established reputations or with young creators, and now comprises an eclectic collection of over 1,800 works. Exhibited on the Group's premises, it is intended to be widely shared. Employees, the general public, partners, customers, pupils and students can discover it through a wide range of interactions: exhibitions, art workshops, partnerships, loans or off-site exhibitions, etc. Each year, the Collection broadens with new works selected by a committee composed of members of the Group's general management and employees, alongside independent experts.

Discover the Société Générale Art Collection here

Wallonie Bruxelles /Paris Centre
The Centre's programming is resolutely de-sanctuarising and A-transdisciplinary, and its remit is to disseminate and promote the work of artists based in the Fédération Wallonie Bruxelles. In this way, it promotes emerging and established approaches, from the peripheral to the established.

Boston Consulting Group
BCG accompanies the international heads of State (companies, States, NGOs, etc.). We are by their sides to help them conquer their greatest challenges. Created in 1963, BCG have been pioneers in strategic advice. Today, they help their clients in all their transformations to help them boost their growth, reinforce their competitive advantage, and to generate a real impact. The success of organisations now passes through their capacity to associate the best human resources, as well as digital resources. Their teams help their clients through an industrial and functional expertise. BCG offers solutions founded on the advice of very high level counselors, design, and the development of new technology, or the creation of digital companies, all the while respecting the raison d'être of the companies. We work with our clients according to a unique collaborative model, on all levels of organisation.
La Gaîté Lyrique, a cultural venue of the City of Paris, aims to respond to the cultural, social, democratic and climatic emergency. With the Fabrique de l’époque project, between creation and commitment, it invites everyone to move from idea to action, gathered around a concert, a round table, a drink, a performance, a workshop or a screening. La Gaîté Lyrique is open every day to support a new generation of talent, breaking down barriers between practices and audiences, and building new narratives on a European scale. Hand in hand with artists, activists, thinkers and change agents, La Gaîté Lyrique - Fabrique de l’époque proposes new ways of creating and acting together.

**exhibition open**
Tuesday - Friday: 2pm to 8pm
Saturday - Sunday: 2pm to 7pm

**Press**

For COAL
Romain Mangion - Anne Rousseau
Armance Communication
coal@armance.co
+33 1 40 57 00 00

For the Gaîté Lyrique
Tifen Marivain
Head of press relations and media partnerships
tifen.marivain@gaite-lyrique.net
+33 6 65 46 00 52