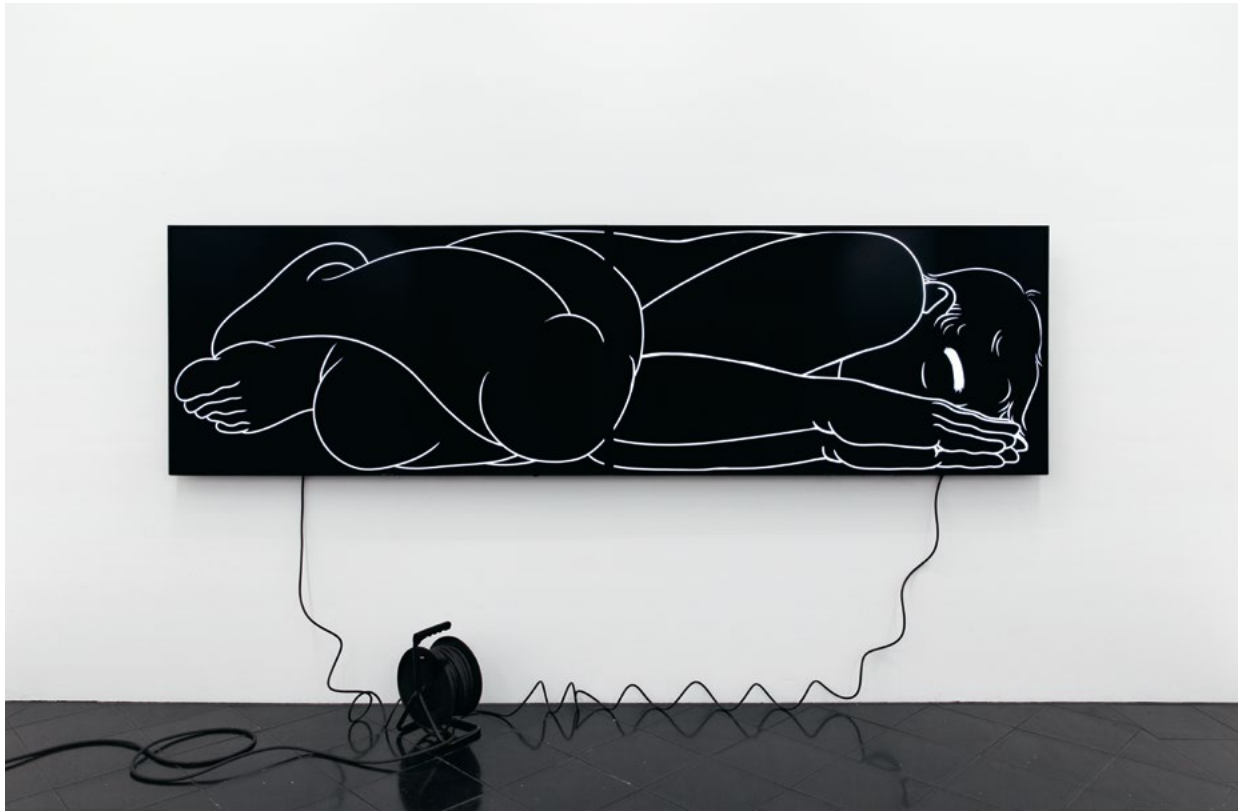


Fata Morgana

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Özgür Kar



01



02

Özgür Kar

Born 1992 in Ankara. Lives and works in Amsterdam.

Turn off your screen and you are left staring at a black mirror. Deftly articulating the cultural malaise caused by the omnipresence of digital devices, Özgür Kar displays his minimalist animations on 4K TVs. Drawn in simple white outlines on a black background, Kar's human subjects seem to be either resting or heavily sedated. Confined within the sharp edges of their LCD display, the figures are peaceful, yet uncomfortably scrunched; large eerily subdued anaemic bodies ensconced in dark digital wombs.

A guy under the influence (2020), an animated drawing spanning two horizontal screens, shows a male figure lying in the foetal position. Imposing, but also vulnerable, this sizeable body moves rarely and ever so slightly while a soundtrack of humming and heavy breathing confirms his slumberous state. The slightly livelier, vertically oriented *COME CLOSER* (2019) depicts a seated male figure hugging his knees to his chest. His broad back, which fills almost the entire screen, is swarmed by small insects which scurry around to spell out, letter by letter, the work's title. The words beckon, but it feels like a trap.

If screens are often experienced as portals into another realm – a virtual reality with limitless possibilities – there is no such luxury of escapism in Kar's work. Instead, the emphatically flat and cramped compositions describe a state of apathy. Like oracular black mirrors, Kar's screens are haunting visions of what lies in store for humankind.

Mara Hoberman

01

A guy under the influence, 2020
4K video, black and white,
sound, 23 min
Two 75-inch screens, wall
brackets, multimedia deck,
extension cord reel
96 × 336 × 4 cm
Courtesy of the artist and
Galerie Édouard Montassut,
Paris

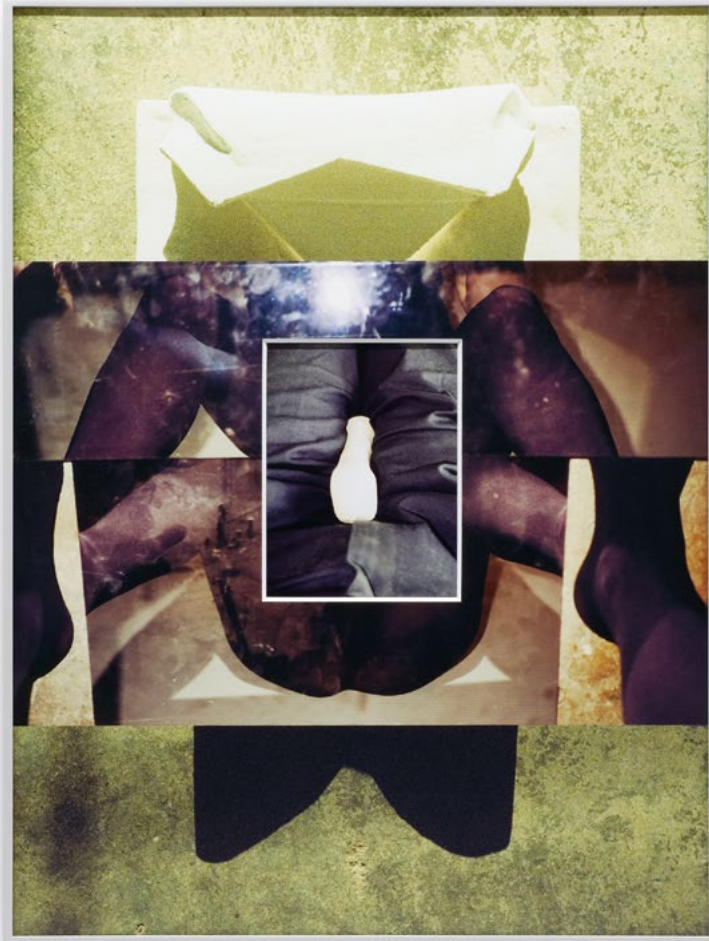
02

COME CLOSER, 2019
4K video, black and white,
sound, 4 min
75-inch screen, screen stand,
extension cord reel
200 × 95 × 50 cm
Courtesy of the artist and
Galerie Édouard Montassut,
Paris

Daniel Steegmann Mangrané



B. Ingrid Olson



01



02

03





04



05



06

B. Ingrid Olson

Born 1987 in Denver. Lives and works in Chicago.

The camera never lies, so the saying goes. How then to explain photographs that shroud, dissect, invert, blur and otherwise alter reality? Such is the conundrum of B. Ingrid Olson's photographic oeuvre, which depicts the artist's body in various states of fragmentation and abstraction. To create each disorienting depiction, Olson constructs a complex mise-en-scène of mirrors, lights and various props – among these, often prints of her own photographs—in her studio. The compositions she eventually captures on film are entanglements of documentation and illusion that ultimately reveal how the camera's and viewer's perspectives are jointly responsible for the "truth" in each photograph.

Olson pointedly presents herself to and hides herself from the camera. The vantage point from which we, the viewer, are invited to look at her body relates to how she sees herself: in a reflection, from above, in parts, and with an intense sense of familiarity. But if these photographs can be described as intimate, quite simply because they feature certain parts of the artist's body, there is also an imposed distance between subject and viewer. This is especially true in the *Perimeter* series, which Olson presents within Plexiglas box-like frames, and the *Dura* series, in which images are also printed over matboards. Olson does not use darkroom techniques or digital retouching to create ambiguity in her photographs. In her photographs, everything is real, in that it existed as such in front of the camera when she took the picture. And yet the resulting images describe something less tangible and more complex than reality.

Mara Hoberman

- | | | | |
|---|--|--|--|
| <p>01
<i>Clock and Sower (Dura series)</i>, 2020
Inkjet print, UV printed matboard
73.7 × 55.2 cm
Legrand-Vandaele Collection
Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p>03
<i>Spark steel or flint, oil, glass, delay (Dura series)</i>, 2017–2020
Inkjet print, UV printed matboard
29.2 × 61 cm
Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p><i>Absent Vowels (Parallel Manifold) (Dura series)</i>, 2020
Inkjet print, UV printed matboard
55.9 × 73.7 cm
Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p><i>Peeled rind, amended appendage (Perimeter series)</i>, 2019
Dye sublimation print on aluminum, Plexiglas, silicone
91.5 × 71 × 2.5 cm
Courtesy of the artist and i8 Gallery, Reykjavik</p> |
| <p>02
<i>Never odd or even (perhaps the bone I think I am biting is my own tail) (Dura series)</i>, 2013–2020
Inkjet print, UV printed matboard
36.8 × 31.7 cm and 31.7 × 36.8 cm
Heiji Black Collection
Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p>04, 05
<i>Plastic Mother Common Animal (Perimeter series)</i>, 2021
Dye sublimation print on aluminum, fiberboard, Plexiglas, silicone
71.1 × 43.2 × 25.4 cm
Courtesy of the artist and i8 Gallery, Reykjavik</p> | <p><i>Underpinning, a twitch of glass, a pinch in the cloth (Dura series)</i>, 2019–2020
Inkjet print, UV printed matboard
63.5 × 41.9 cm
Courtesy of the artist and i8 Gallery, Reykjavik</p> | |
| | <p>06
<i>Standing Picture (present/present) (Perimeter series)</i>, 2021
Dye sublimation print on aluminum, Plexiglas, silicone
81.3 × 91.4 × 2.5 cm
Courtesy of the artist and i8 Gallery, Reykjavik</p> | | |

Antoine Catala

Born 1975 in Toulouse. Lives and works in New York.

Analysis of internet behavior has turned the expression of feelings and opinions into the material of cognitive capitalism. Social media have also become tools of information-gathering and profit-making, thus transforming the economy of contemporary language, now marked by typographic and symbolic norms that Antoine Catala playfully explores.

Attached to a pump that acts like a ventilator, the twenty-six letters of his 2020-piece *alphabet*, made of the material used for travel pillows and camping mattresses, are intermittently filled with air, as though breathing. Their inner space springs to life thanks to a mechanical movement that alludes to the artificiality of language employed online. When shrinking, each letter—in Noto Sans, a typeface designed by Google and available on the web—tends to become an abstract, indeterminate shape emptied of meaning.

::(:):: (*band-aid*), from 2014, and *:-)* (*smiley*), made in 2022, employ three-dimensional emoticons spinning on metal rods, like some rudimentary machines that mask the complex exploitation system of online emotions. These signs, drained of meaning, allude to the deception inherent in the consumer experience on a centralized web as all forms of communication are woven into a “mining architecture.” Since the emergence of the Web 2.0 in 2004, social media culture has slowly revealed its addictive, depressive side, in which individuals become highly fragmented among the infinite mesh of connections. Huge American corporations as notably incarnated by Alphabet, Inc.—Google’s American conglomerate—act like systems which regulate and centralize our feelings, thereby profiting from a linguistic alienation that is dissimulated.

Olivier Zeitoun

Translated from the French by Deke Dusinberre

June Crespo



01

01, 02

:-) (*smiley*), 2022
Plastic, latex, motor, steel,
electronic circuit
30 × 56 × 25 cm
With the support of
the Jeu de Paume
Courtesy of the artist and
47 Canal, New York

03

::(:):: (*band-aid*), 2014
Plastic-covered foam, motor,
steel, electronic circuit
27.94 × 121.92 × 30.48 cm
Courtesy of the artist and
47 Canal, New York

04, 05

alphabet, 2020
TPU-Polyester, vinyl tubing and
ventilator pumps
Letters: dimensions variable;
pumps: 45.72 × 27.94 × 24.94 cm
each
Courtesy of the artist and
47 Canal, New York



02



03



04

June Crespo

Born 1982 in Pamplona. Lives and works in Bilbao.

To subvert traditionally image-centric notions of photography, June Crespo promotes the medium's physicality. By integrating or otherwise insinuating original and found photos into her rugged abstract sculptures, Crespo assigns photography unexpected tangible roles whereby structure, texture, weight, and scale take precedence over narrative. Such is the case in *Untitled (Voy si)* (2020), in which a large-scale photo of a man's ear merges with a tall and delicately bowed resin armature whose shape and waxy patina evoke an oversized ear canal. Such inside-out games, wherein representation and materiality both determine and undermine each other, are also at play in *No Oso (Occipital)* (2020). While there is no photograph included in this resin and plaster cast of two toilets (whose title is a reference to the cranial bone just above the spinal cord) the work is photographic in the way its form evokes a kind of giant, yet also intimate, viewfinder into the void of a cut-out wall.

Crespo often uses vintage magazines in her sculptures, treating fashion spreads, glossy covers, and stacks of issues as raw material much as she does concrete, resin, plaster, and metal. In *Daytime Regime (Brigitte)* (2015), a seemingly precarious tower features copies of *Nova* (a British women's magazine of the 1960s and 1970s hailed in its day for its radical feminist perspective) interleaved between brutalist concrete oblongs. Just barely visible between the heavy blocks, female body parts—a toothy smile, nude legs, a cheek and neck framed by dark wavy hair—act like mortar; an essential yet necessarily marginalized structural material. In *Daytime Regime (Elaine)* (2014), an iron plate bisects a spread-open copy of *Nova*. When approached from one side, the metal support cuts through a close-up of a woman's face beneath the nose. Observed from another angle, the same piece of metal bisects a photo of a different woman from her shoulder down to her knee.

If these sculptures seem violent, it is important to note that it is not women, but images that are being cut and crushed. It is precisely by squashing, bisecting, impaling, and otherwise obfuscating photos of women that Crespo brings new fodder to feminist discourses about objectification.

Mara Hoberman

01

No Oso (Occipital) [In the bone (Occipital)], 2020

Acrylic resin, plaster, fabric
130 × 58 × 45 cm

Artium Museoa, Museo de Arte Contemporáneo del País Vasco, Vitoria-Gasteiz

02, 03

Untitled (Voy, si) [Yes, I'm Going], 2020

Polyester resin, fiberglass, Porex, steel, UV print, acetate, bronze
199 × 121.5 × 77 cm

Courtesy of the artist and Galería Heinrich Ehrhardt, Madrid

Daytime Regime (Elaine), 2014
Iron, magazine, concrete
61 × 41 × 61 cm

Allegra Arts, S.L., Madrid
Courtesy of the artist and CarrerasMugica, Bilbao

June Crespo. *Escanografías*, vols. I–II, CO-OP ediciones, 2010–2011.

Texts by Peio Aguirre.

04

Daytime Regime (Brigitte), 2015

Concrete, pigments, magazines
125 × 50 × 50 cm

Museo de Bellas Artes, Bilbao
Gift of Patric San Juan in 2021

Ellie Ga

01





Ellie Ga

Born 1976 in New York. Lives and works in Stockholm.

After exploring flotsam and jetsam carried by oceanic currents (*Gyres 1–3*, 2019–2020), Ga shifts her attention in *Quarries* (2022) to a seemingly more stable and solid topic: stone. In typical fashion, however, Ga's latest multi-layered interwoven narrative reveals her subject's ambiguous qualities, taking us on a journey across Greece, Kenya, and Portugal.

While detained in a re-education camp for communist intellectuals on the Greek island of Makronisos during the Cold War, poet Yannis Ritsos and artist Vaso Katraki clandestinely decorated rocks and covertly passed them to other prisoners. These small acts of creation, resistance, and communion transformed simple stones into talismans of hope, strength, and solidarity. Through conversations with anthropologists, Ga investigates recent findings made in the dig site of Lomekwi, in Kenya, suggesting that our ancestors made stone tools hundreds of thousands of years before the appearance of *Homo habilis*—heretofore the earliest species in the *Homo* genus known to have made tools. Finally, Ga examines Lisbon's intricate black basalt and white limestone patterned sidewalks. A dying craft form, *calçada* turns out to have had complicated origins, as these sidewalks were initially laid by prisoners.

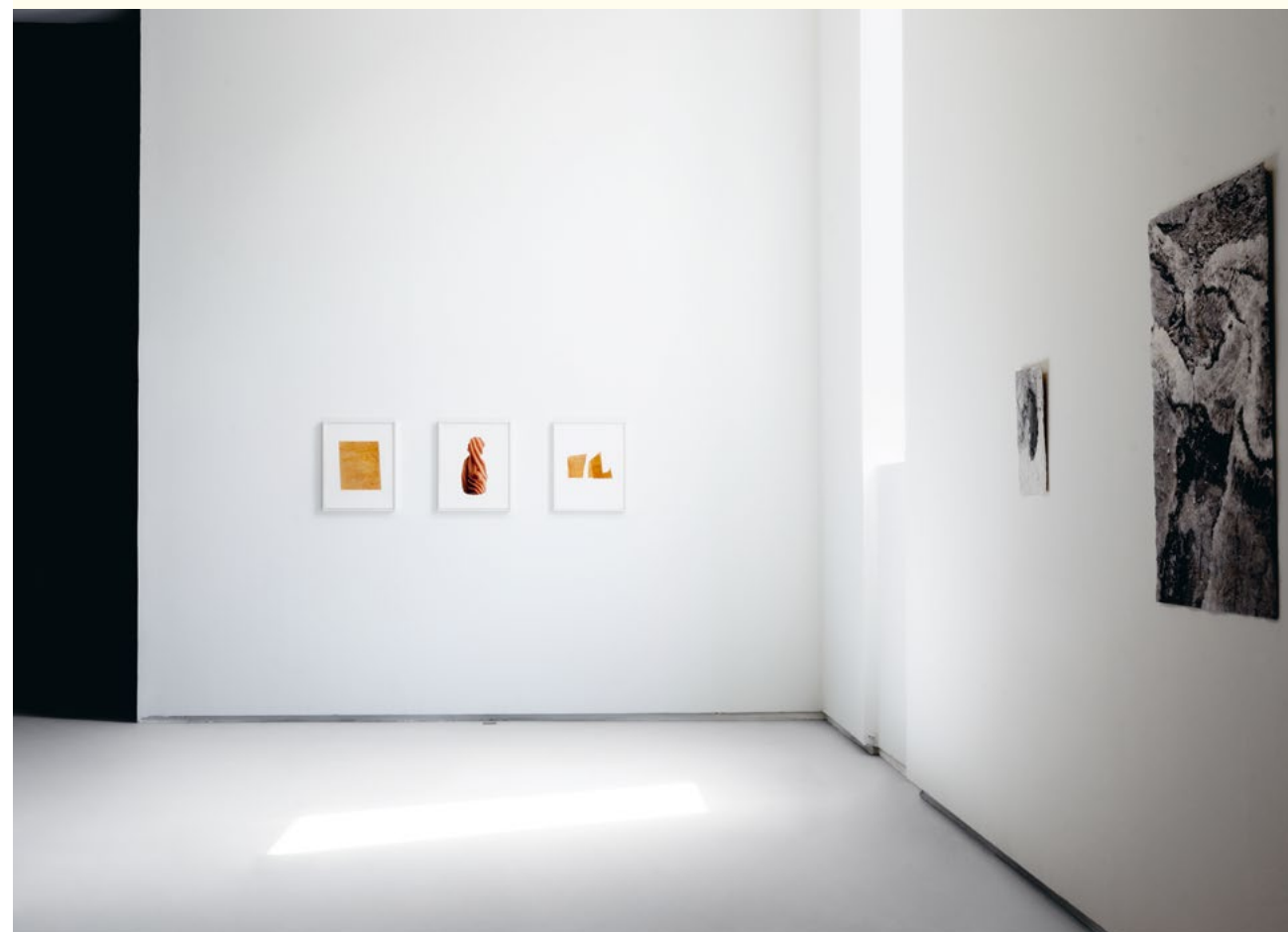
Ga's paradoxical musings on these different types of stones appear fluid, polymorphous, and transient. Her signature analog-meets-digital storytelling technique offers an experience whereby visual and spoken information overlap, meander, and intersect. Narrating her findings as she moves transparencies around on an overhead projector, the artist builds a unique lucent strata, which indeed mirrors her own artistic process of quarrying and querying.

Mara Hoberman

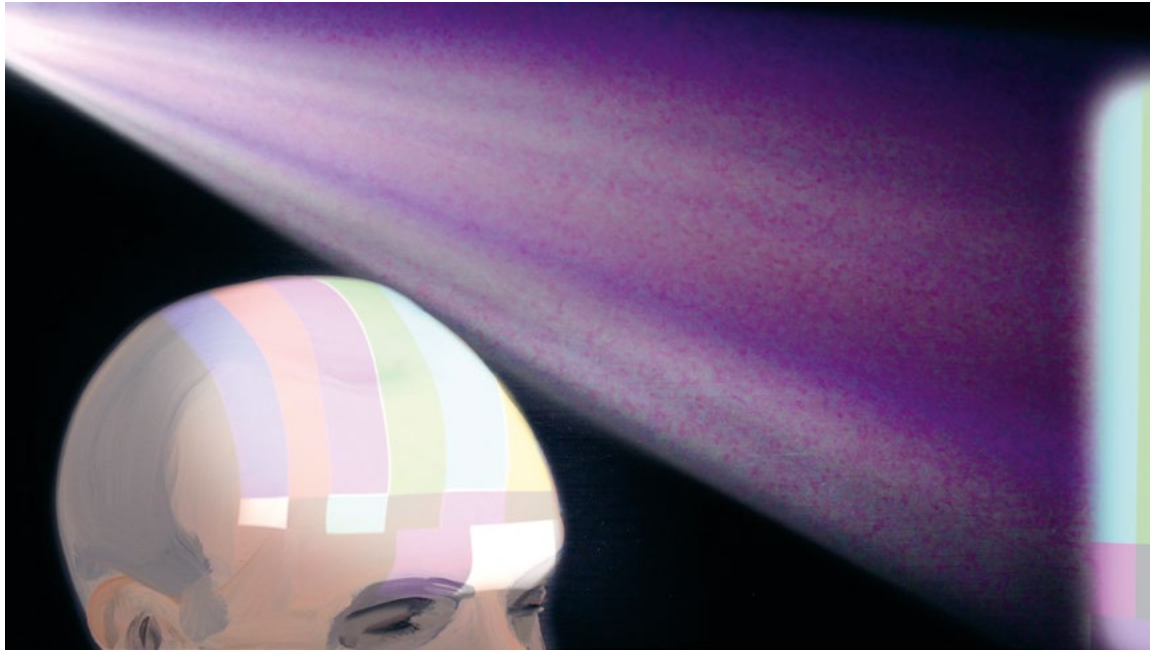
01, 02
Quarries, 2022
Video, color, sound,
40 min 23 sec
With the support of the
Jeu de Paume
Courtesy of the artist
and of Bureau Inc., New York

Gyres (1–3), 2019–2020
Video, color, sound,
39 min 51 sec
Courtesy of the artist and of
Bureau Inc., New York

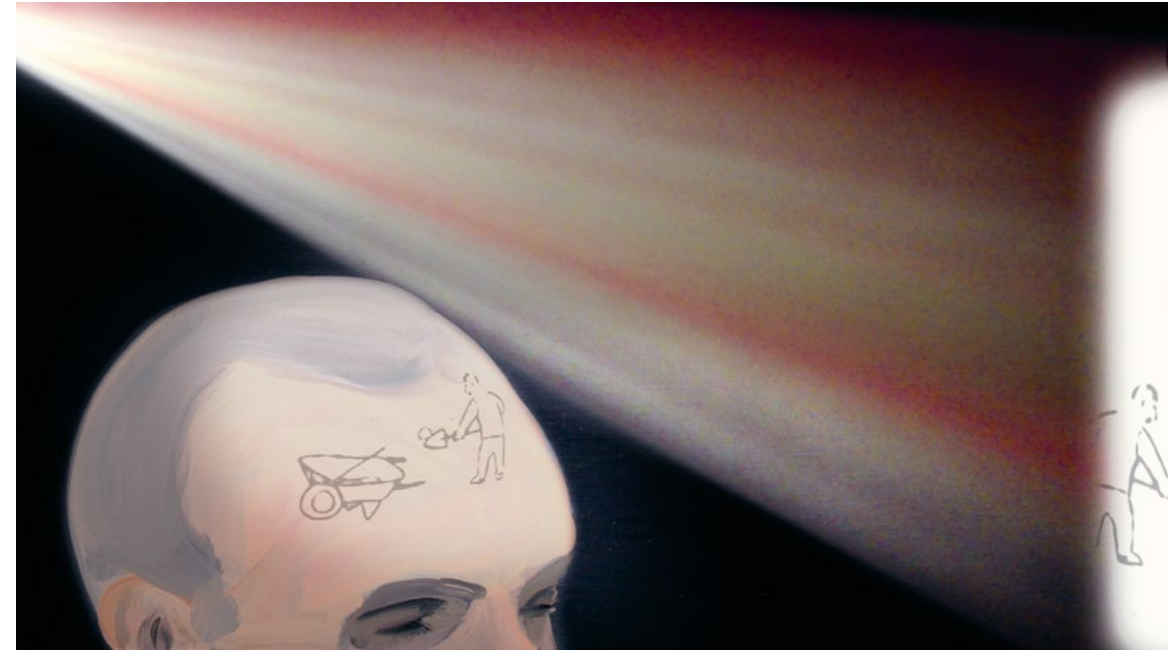
Ellie Ga, *Square. Octagon. Circle*,
New York, Siglio Press, 2018.



Tala Madani



01



02

Tala Madani

Born 1981 in Tehran. Lives and works in Los Angeles.

Known for raunchy, politically charged paintings and animations, Tala Madani uses light to define characters, establish a sense of space, and make critiques. Recalling depictions of luminosity (natural and supernatural) in Renaissance paintings, Madani's evocations are likewise symbolic and masterful. Light is literally and figuratively central to *Over Head Projection (Digger)* (2018), a one-minute animated painting displayed on a vintage monitor. At left, a painterly gray-haired figure faces a movie screen, a sliver of which is just barely visible at the extreme right. In between the protagonist and the film he is watching, a seemingly sublime ray of light descends diagonally from top left and takes over most of the composition with a cone of glowing, subtly shifting colors. The title of the work is a double entendre referencing the overhead projection and its reflection on the forehead of the on-screen viewer.

Creating a mise en abyme wherein the animation mirrors and also undermines our own experience as viewers, Madani confuses notions of real and virtual. In the animation's final moments, the cartoon character on the screen-within-the-screen (the "digger") points a spray bottle at his viewer. When he pushes the pump, droplets travel beyond the screen-within-the-screen and land on the viewer's face, causing him to melt away in a puddle of paint. This spray, which destroys the on-screen viewer, is also a kind of overhead projection—one portending real-world fallout from a two-dimensional fantasy.

Mara Hoberman

01, 02

Over Head Projection (Digger),

2018

Animated film, color, sound,

1 min 2 sec

Courtesy of the artist

and 303 Gallery, New York

Manual Man, 2019

Animated film, color, sound,

9 min 51 sec

Courtesy of the artist

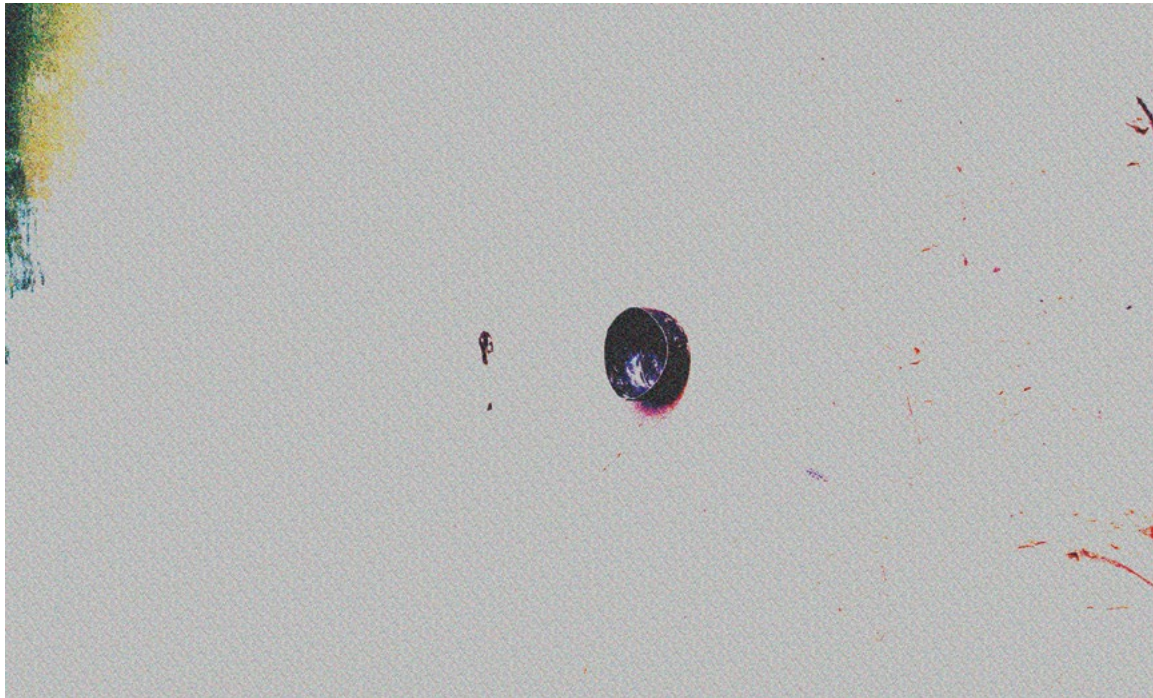
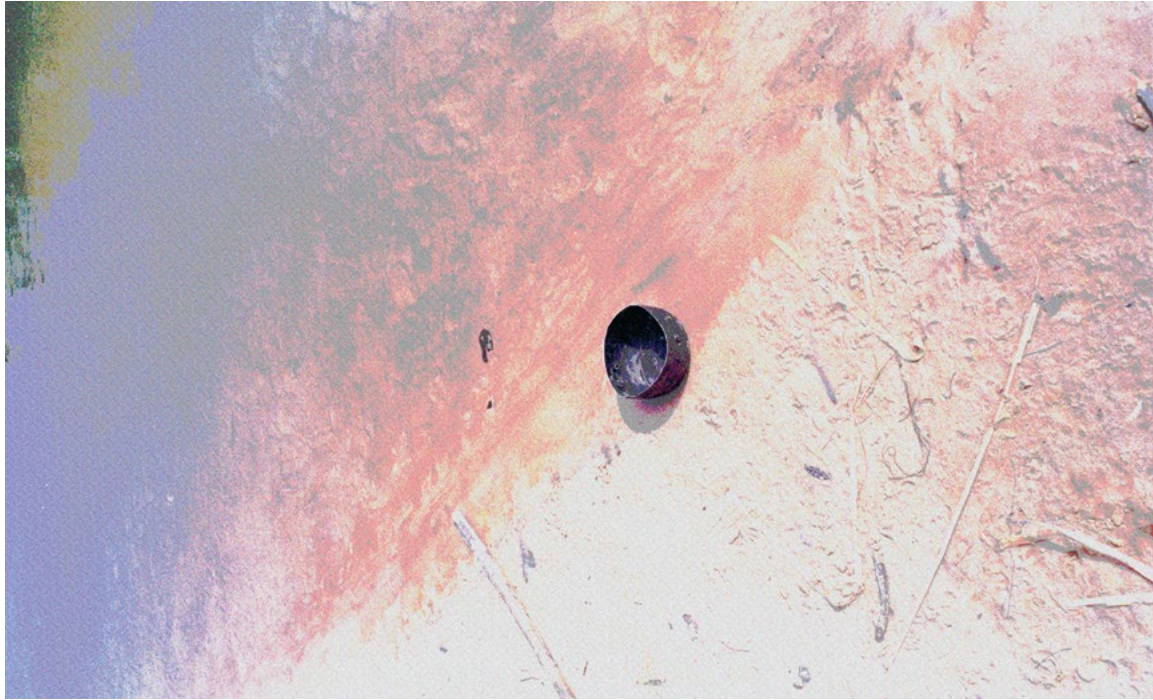
and 303 Gallery, New York

Diane Severin Nguyen



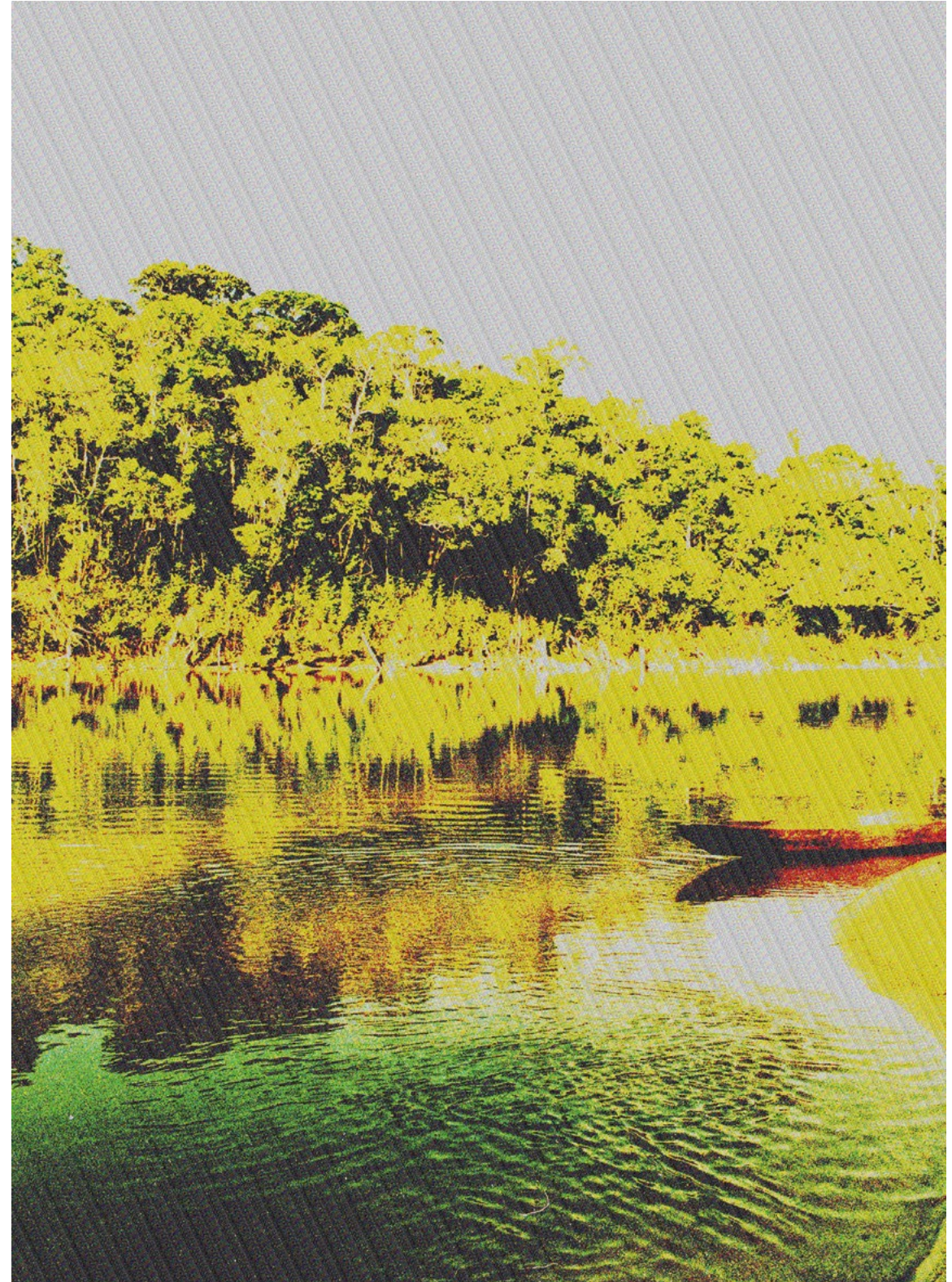
01

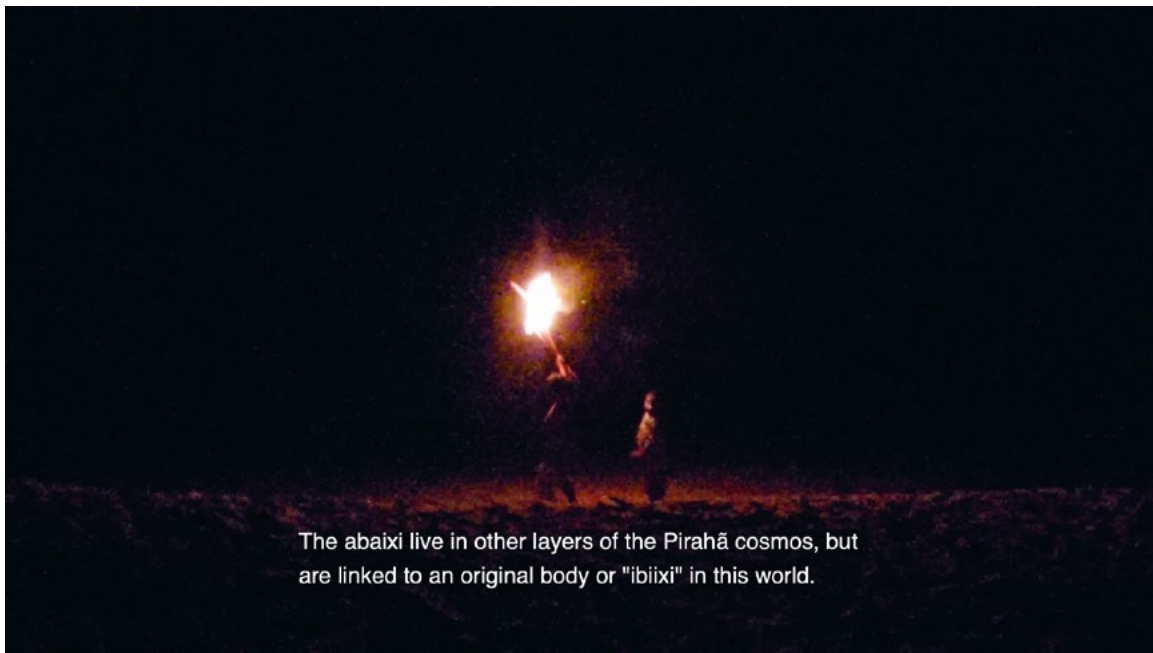
Julien Bismuth



01

02

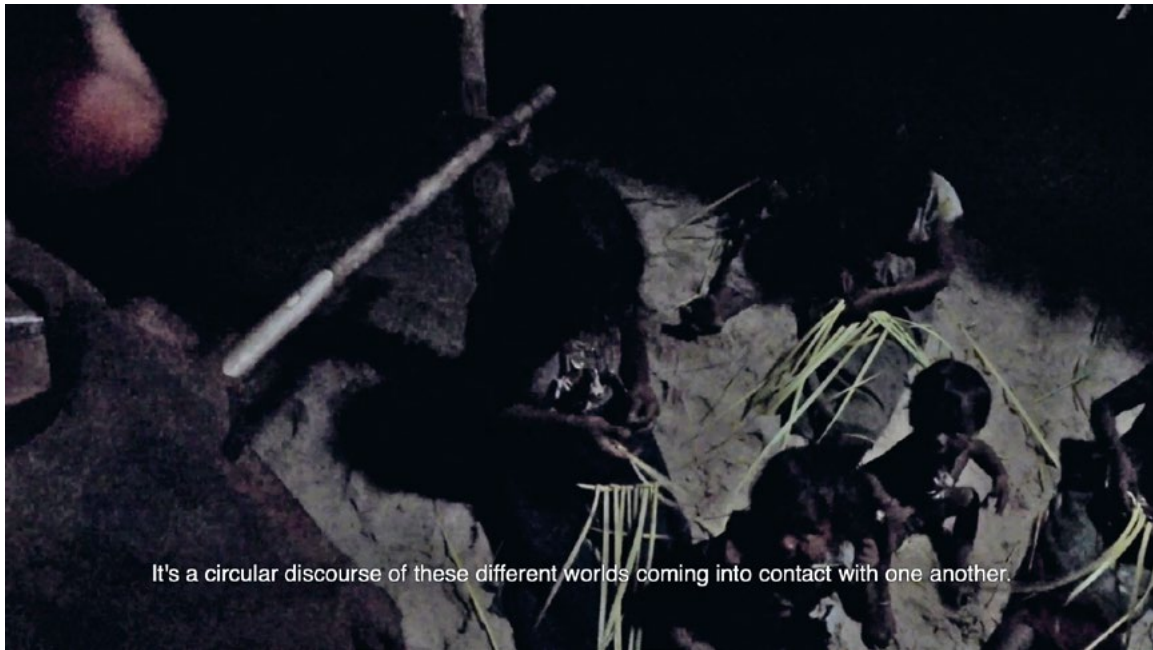




The abaixi live in other layers of the Pirahã cosmos, but are linked to an original body or "ibixi" in this world.

03

04



It's a circular discourse of these different worlds coming into contact with one another.



of resisting in various ways,

05

06



all of these things have allowed them to remain themselves over the course of the five centuries of contact with our civilization.



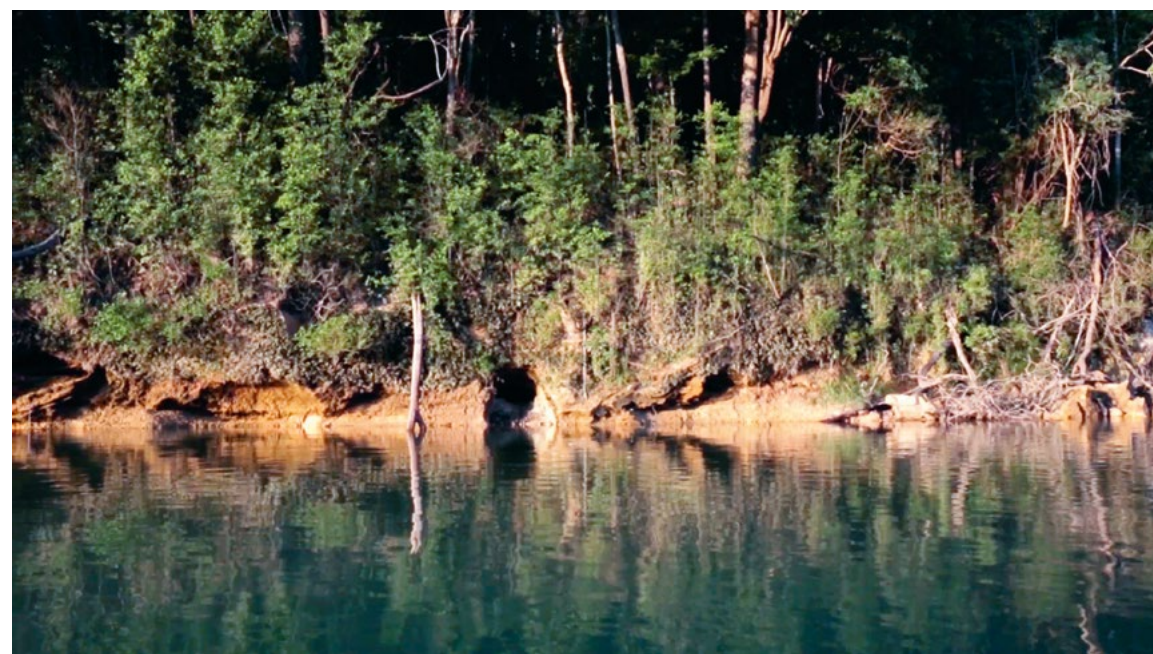
07

08



09

10



Julien Bismuth

Born 1973 in Paris. Lives and works in New York.

How we see is a reflection of our own sense of self, which is of course a cultural construct. When faced with something new or different our senses instinctively draw comparisons with known experiences, instantly creating a relativist framework around the unknown. Julien Bismuth's films and photographs explore this subjective tendency and challenge us to renounce, or at least acknowledge, our non-objective perspectives.

Hiaitsiïhi (2019), is a literal and metaphorical film-fleuve made over the course of two stays (in 2016 and 2017) with the semi-nomadic Hiaitsiïhi people on the banks of the Maici River in Brazil's Amazon rainforest. Bismuth's camera records life along the riverbanks as unobtrusively as possible. The barely edited footage is accompanied by constant sounds, including the Hiaitsiïhi's unique tonal language, which can be spoken, hummed or even whistled. Without narration or subtitles, the film provides an immersion in a culture that is, in many ways, nearly antithetical to ours – with no hierarchical political system, very few material goods, no economy, no written language and no tradition of image-making. In a second film documenting the Hiaitsiïhi (*Somos apenas corpos*, 2019) there is no sound at all. The silence reinforces the distance between what we see and what we understand, but in this case Bismuth accompanies his footage with extracts from interviews with the anthropologist Marco Antonio Gonçalves who has been studying the Hiaitsiïhi – and acting as a de facto interlocutor – for many years.

The steganographic images comprising the *Streams* series also challenge the viewer with imagery we do not necessarily know how to see. To create these works, Bismuth has used an encryption program that alters the colours of the image's pixels by inserting a text into their digital code (often revealed in the work's title.) The computer program has modified the image in a logical way, but our eyes do not read it as such. Like archeologists, we must actively look deeper than the surface to find meaning in Bismuth's works.

Mara Hoberman

01 <i>Look down at the ground what do you know what do you know when you look down at the ground</i> (<i>Streams</i> series), 2017 Diptych, inkjet print of a digital image coded with the title at 6 out of 8 bits per byte; inkjet print of a digital image coded with the title at 7 out of 8 bits per byte; wall text printed by dry transfer Each 56.5 × 90.2 cm Courtesy of the artist and Simone Subal Gallery, New York	02 <i>I'm not sure why but I'd rather show you shots without people in them for now</i> (<i>Streams</i> series), 2017 Inkjet print of a digital image coded with the title at 7 out of 8 bits per byte, wall text printed by dry transfer 90.2 × 61 cm Courtesy of the artist and Simone Subal Gallery, New York	<i>Fliesandbutter</i> (<i>Streams</i> series), 2017 Inkjet print of a digital image coded with the title at 7 out of 8 bits per byte, wall text printed by dry transfer 61 × 90.2 cm Courtesy of the artist and Simone Subal Gallery, New York	<i>Pulcinella Studies: Julien Bismuth</i> , Los Angeles, The Box Editions, 2021.
	03, 04, 05, 06 <i>Somos apenas corpos</i> [We're scarcely bodies], 2019 Video, color, silent, 23 min Courtesy of the artist and Simone Subal Gallery, New York	<i>Teria matéria</i> [There is apparently material] (<i>Streams</i> series), 2017 Inkjet print of a digital image coded with the title at 6 out of 8 bits per byte, wall text printed by dry transfer 57.1 × 90.2 cm Courtesy of the artist and Simone Subal Gallery, New York	
	07, 08, 09, 10 <i>Hiaitsiïhi</i> , 2019 Video, color, sound, 4 h 30 min Courtesy of the artist and Simone Subal Gallery, New York		

Sébastien Roux

Mezzo-soprano +45
Ténor +30 +29 -2
Alto +29 -2 +5 +41 +52 -2 +5 +41 +52 +5 +41

Mzs. +30
T. +5 +41 +29 -2 +5 +41
Alt. +52 +41 +52 -2 +5 +41 +52 +5 +41 +52 +41 +52

Mzs. +29 -2 +5
T. -2 +5 +41 +5 +41
Alt. +5 +41 +52 +41 +52 -2 +41 +52 -2

01

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Béatrice Balcou's texts (p. 206–207) were previously published in the book by Béatrice Balcou and Émilie Renard (eds.), *Ceremonies & Gand*, MER, 2021.

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Sébastien Roux, *The Disappearances*, 2020–2021; Ilanit Illouz, *Pampa #04 (Les Dolines series)*, 2022; Diane Severin Nguyen, *Toxic Monogamy*, 2020; June Crespo, *Daytime Regime (Brigitte)*, 2015

Back cover

Daniel Steegmann Mangrané, *Phantom (Kingdom of all the animals and all the beasts is my name)*, 2015; Batia Suter, *Mesokarp*, 2022; Ellie Ga, *Quarries*, 2022; Lenio Kaklea, *Analphabète [Illiterate]*, 2017–2021; Jason Dodge

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