

**FAUT-IL VOYAGER  
POUR ÊTRE**



**HEUREUX ?**

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## **« *Is an infinite mobility possible in a finite world?* »**

By asking « Do we need to travel to be happy? » we wanted to question the assumption that travel is an unmissable ingredient of well-being. Measures taken by governments to fight against Covid-19 have underlined our dependency on movement. Who would have imagined that mobility would be restricted to that extent? Thanks to contemporary art, we combine creativity to enlighten reality. We push the magic of travel, often considered as a means of knowledge, dialogue and development. We try clarity. If travel builds up conscience, we shouldn't forget the ecological footprint of infrastructures, the impact of a tourism that makes elsewhere an area of consumption. Our trips undergo the use of technologies, using fossil fuel energy, without being possible to replace it by an ecologically or socially virtuous one. May we recall that in terms of travel, inequalities are striking: when populations move by necessity, others move for leisure. Travel, being a component of happiness for many, is also a barometer about the world's unlivable feature. The last report of IPCC (Intergovernmental Panel on Climate Change) raises the alarm by reminding the emergency of taking action against climate change. In 2019, in France, 31% of greenhouse gas emissions were due to transport. In 2020, the pandemic, in a couple of days, stopped the tourism industry, one of the first in the world according to WTO (World Tourism Organization). In a finite world, can we imagine an infinite, and damage free, mobility?



# Ange Leccia

## ARRANGEMENT, EARTH GLOBES

In the 80's, Ange Leccia became known for his Arrangements, an installation that staged industrial objects, whose offbeat face-to-face calls paradox and poetry. With this Arrangement of 1991, the artist questions the notion of territory, by exposing its most extreme border: our globe's limit. He offers a surprising, as much as utopian, vision: and if we had several planet earths at our disposal?

This work interrogates our relationship to the world, by materializing our illusion of plan B. But this fantasy of a spare earth, or a colonization of other planets, makes us face the uniqueness of ours. In the same way, the

sphere reminds an eternal new beginning, as an impossible exile. The globes spread at our feet and illuminate, looking as fragile as glass. The work of the artist is made to contrast our common and shared reality: a planet earth that will forever be written in the singular.



Ange Leccia, Arrangement. Earth Globes, 1990-2021, 70  
LED and plastic globes © Ange Leccia and Galerie Jousse  
Entreprise, Paris / Adagp, Paris, 2022



## « *Making the world respectable* »

For a long time, travel was a physical and psychological trial. Physical, because leaving meant facing bad weather conditions, tiredness from the effort of moving. Psychological, because going away meant being isolated: we left our daily routine, our relatives, to meet the unknown. Uncertainty was the rule, chance and adventure intertwined plans. The industrial revolution led to increasing goods and workers movements. For that purpose, it has been necessary to increase the number of roads. They were used thanks to the animal's energy, before mechanics and motors took over, reducing fatigue, increasing speed. To regulate trips and make them predictable, the world had to be organized for it. Earth, once accessible and respectable for all, has been operated. Each technology needs infrastructures: harbors, airports, motorway service areas, but also, antennas, pipelines, cables and waveforms to transport energy and make connections. From large traffic routes to hiking pathways, itineraries are established to mesh territories, canvass the planet. It is now accessible, and available, everywhere. And some already dream of interstellar space.



Through this luggage conveyor, the Palestinian artist summons the environment of an airport: antechamber of travel, waiting room, transit or arrival area. The infrastructure of an airport calls ambivalent imagination. It represents discovery and escape at the same time, a fast and easy mobility, but also its setbacks regarding tourism and ecology.

The fact that travel is possible is challenged. The conveyor goes round, empty, like a symbol. No luggage echoes to no travel. The installation, equipped with a movement detector, is turned on only by the presence of the visitors. This creation of Emily Jacir is autobiographical and recalls the fact that going back to their country is impossible for Palestinians. Its title, *Embrace*, has an ambivalent meaning: hugging, kissing, but also surrounding, closing.

# Emily Jacir

EMBRACE

Emily Jacir, *Embrace*, 2005, sculpture  
© Emily Jacir / Cnap Courtesy





# Stéphane Degoutin & Gwenola Wagon

## POSTAL CARDS

About 5 billion of postal cards represent the Eiffel Tower in the world. Gwenola Wagon and Stéphane Degoutin invite us to think about this particular phenomenon called essentialism: when a city or a region is reduced to its most famous monuments, the place disappears behind the symbol.

The twelve postal cards exhibited are part of a series of thirty-two, and each one questions our representations. The pictures produced by the artists rehabilitate the suburbs, as places for themselves, destinations and not secondary quarters. It isn't part of a research for exoticism or picturesque, but rather for ordinary, common, that isn't unknown to us. Isn't it what also makes a travel? The size of the postal card invites us to a stopover, to take some time to watch out. It questions the temporality of travel, and the communication means related.



Stéphane Degoutin and Gwenola Wagon, Postal Card for the suburbs of Paris, 2005-2009, Reissue of 12 postal cards for the exhibition © Stéphane Degoutin, Gwenola Wagon and Alexander Knapp



In this edited video, made from extracts found on the Internet, Gwenola Wagon and Stéphane Degoutin underline the ambivalence and contradictions of airports. A place where bodies, behaviors, ordinary objects become a potential threat, where our humanity is undermined. Following the pandemic, this version of CRISIS offers a series of videos showing extreme reactions provoked by additional controls.

Actually, Covid-19 crisis has exacerbated this monitoring, and its paradoxes, as identity controls towards mandatory mask wearing, and free circulation but increased sanitary controls. This work offers a critical point of view of the airport's microcosm's laws at the heart of a lot of our trips. Is travel now disturbed by a frenetic mobility and a malfunction of its infrastructures?

# Stéphane Degoutin & Gwenola Wagon

CRISIS

Crisis illustrates  
Psychoanalysis of  
the international  
airport published  
by the artists.  
Stéphane Degoutin  
and Gwenola  
Wagon, C.R.I.S.I.S.,  
2022, Videos,  
six loops of  
approximately  
10', installation  
produced for  
the exhibition ©  
Stéphane Degoutin  
et Gwenola  
Wagon







# Davide Balula

CONCRETE STEP, MEMORY RECORDER

Davide Balula offers a sound approach to travel. The luggage is the mirror of his owner: from a place to another, it carries all what's necessary for a stay. But it is also the container of our travels: it contains what we want to take with us and what will be bringing back.

Davide Balula has chosen the sound of movement as an immaterial proof of travel. Actually, this luggage, whose color reminds us of the aircraft black boxes, has recorded the sounds of a Paris to New York flight. It can also register future travels. The movement of the object is a part of the artist's work. The photograph besides reminds luggage x-ray

controls in airports. Here, we clearly recognize the recording and sound diffusion devices. Half-luggage, half-recorder, this hybrid object is a witness: it is the memory of travel.



Davide Balula, Concrete step, Memory recorder, 2005, luggage © Davide Balula – MAC VAL



With biblical references assumed, Mali Arun takes us into an Eden-like adventure, towards the genesis of the world. The choice of black and white colors reinforces this timeless aspect and leaves an open space for flamboyant colors' fantasy. Like a dream, dense nature spreads in front of us. But slowly, silence and charm disappear at the same time tourists from the whole world emerge in this heaven. With Paradisus, the artist takes us back: she nourishes the interest to visit these places, to then show off the consequences of mass tourism. In wild places, tourism is ironically possible thanks to human installations. To access nature, we make it partly disappear. Mali Arun's text about the video is, on purpose, brutal and final: it will be humans or nature.

# Mali Arun

## PARADISUS

Mali Arun, Paradisus, 2016, video screen capture  
© Mali Arun / Thomas Ozoux





# Mark Wallinger

## THE THRESHOLD TO THE KINGDOM

In 2000, with *Threshold to the Kingdom*, Mark Wallinger is interested by airports. Before the film making, the artist thought he suffered from plane fear. He declared in 2011 in an interview: « It was the airports I was afraid of, not flights».

In this extract, made at London-City airport, the slow motion as much as the *Misere of Gregorio Allegri*, provide a religious aura to the place, where passengers go through international arrival gates. Slow motion recalls time distortion when flying. The artist stages the symbol of arrival on a land. The gate passageway appears like a rebirth. Actually, music evokes pray of absolution, psalm 50 of the Bible. What is a comeback, celebrated by relatives, is for others an arrival on an unknown land. Travelers arrive, independently from where they are coming from, reinforcing this impression of birth, or on the contrary an entrance in the afterlife. This ambiguity can also underline the uncertainty of the destiny of migrants arriving in a new country.



Mark Wallinger,  
*The Threshold to the Kingdom*,  
 2000, video screen  
 capture © Mark  
 Wallinger all rights  
 reserved DACS  
 2022, Courtesy  
 Hauser & amp;  
 Wirth © Adagp,  
 Paris, 2022



## **« The pleasures of easy mobility »**

The easiness of circulation, combined to the promotion of destinations, nourishes the desire for travel. To the point that tourist leisure has become a standard, related to holidays. Everywhere, places are getting ready to welcome visitors. Tourism is often part of a territorial strategy. Before the pandemic, tourism was considered as one of the biggest industries in the world with 1.4 billion of international arrivals. If it is frequent to talk about « mass tourism », we shouldn't imagine that everyone has financial means to travel for pleasure. A budget surplus is needed to allow it, and it is not equally distributed. Tourism faces, for some time now, strong contradictions: saturation of over tourism, use conflicts, greenhouse gas production, disagreement with existing tourism installation, lowest price policies... Therefore, the pandemic shock, by questioning the sanitary security of mobility, has been followed by several debates about tourism. The half-masking of tourist activities has revealed how fragile tourism dependent economy can be. To save a planet that travel pretends to make us discover, should we lower the frequency of our travels? Or maybe, thanks to green technologies, will we dream of more carbon-free tourism? Still, in the meantime, is planting trees everywhere to compensate greenhouse gas emissions a solution or a mirage?

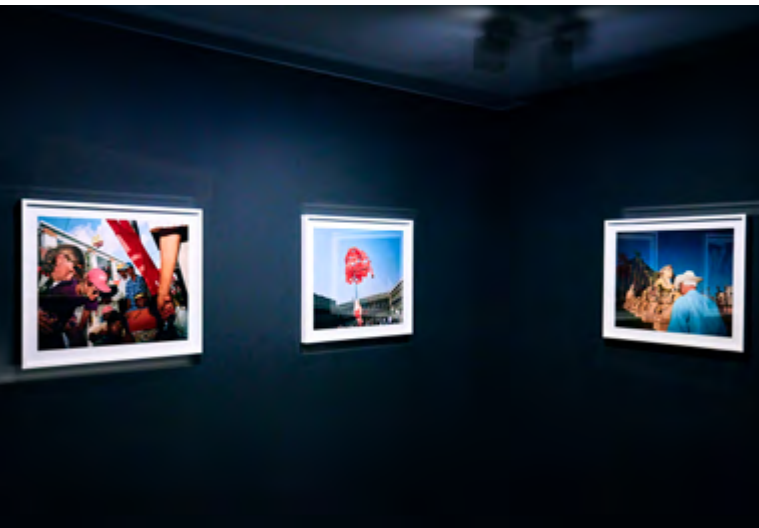


# Martin Parr

KUTA, BALI, INDONESIA - PIAZZA SAN MARCO, VENICE,  
ITALY - THE LUXOR HOTEL AND CASINO, LAS VEGAS, USA

Martin Parr is the most famous photographer for his work about tourism industry. Between art photography and documentary, his will is to witness and draw up a report about society's evolution. In the 90's, with the beginning of the photographer started to document massive tourism. He moves his camera lens towards what looks like ordinary scenes but focuses ironically on details that aren't insignificant.

With globalization, also comes americanization, some kind of homogenization and lack of differentiation of places. It is what these pictures underline, one showing a McDonald symbol in Bali, another one an Egyptian sphinx in Las Vegas. Martin Parr wants to reveal through images, dystopia and exoticism counterfeiting. He also recalls the weakening of some places, as it is illustrated in the photograph of Piazza San Marco in Venice, where an umbrella is held by a guide, symbol of mass tourism.



Martin Parr,  
Kuta Bali INDONESIA.  
Piazza San  
Marco Venice  
ITALY. The Luxor  
Hotel and Casino  
Las Vegas USA.  
photos, prints after  
originals © Martin  
Parr / Magnum  
Photos



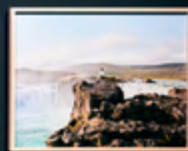
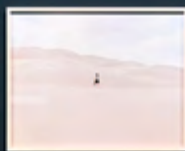
In the series *Watching Humans Watching*, Inka and Niclas Lindergård took pictures of tourists observing the landscape or taking themselves in picture. Our eye focus is moved by the artists into their camera lens; it is not the landscape itself that is at the center of attention, but the point of view of the ones travelling in this environment. The presence of human beings in these pictures offers a different perception of the landscape.

Without looking through their eyes, we feel their enchantment, their attention and curiosity. What the artist offers to us is the feeling of a traveler watching: loneliness, quietness or admiration. Perhaps, the people on the pictures aren't recognizable, they are anonymous. *Watching Humans Watching* questions the possibility to isolate in touristic places, as if traveler's groups led to always being observed, surprised, photographed in the landscape by unknown eyes.

# Inka and Niclas Lindergård

WATCHING HUMANS WATCHING series

Inka & Niclas Lindergård, *Watching Humans Watching* Series, 2010, photographs © Inka et Niclas Lindergård - Dorothée Nilsson Gallery





# Santiago Sierra

## TARP HANGING FACING A BEACH

Santiago Sierra is a Spanish artist, interested by globalization's effects, especially at work. His own work often gives a reply to the geopolitical context, in which it is exhibited. With this piece, he reports Majorque's colonization and the local people's exploitation. « Inländer Raus », « Locals, out »: it is what this banner shouts on the cliff of the island. On purpose, the provocative feature of the installation, wants people to react about the imbalance between local life and tourism.

Actually, Majorque is inhabited by a German speaking community owning lands and a large part of touristic installations. Some of them go as far as considering the island as a German region. Installed by the artist, with the agreement of the city Council, it was taken off a few hours later, due to complaints. It was reinstalled and taken off again, maybe by the inhabitants themselves.



Santiago Sierra,  
Tarp hanging  
facing a beach,  
2001, photograph,  
chromogenic  
printing © Estudio  
de Santiago Sierra  
/ Adagp, Paris,  
2022



With *Ghosts of your Souvenir*, Emilie Brout and Maxime Marion have literally invited themselves on tourist's selfies all over the world. They have then found the pictures thanks to the search engine on social media. Playing at the same time, on anonymity and the fact that published pictures are tracked on Internet, they offer a thought about how we immortalize our travel souvenirs. What's left of exoticism when we take pictures in crowded places, tourists must-sees, where other people do the exact same picture, and appear in the background. When searching on social media a touristic site, we discover travelers' similar habits. Furthermore, visits or travel itself are sometimes conditioned by the medias' strength about the place, its instagram-like feature. Ghosts of our souvenirs, the two artists question the « reference » photo, on which the date, place or hashtag, is sometimes the only information allowing to make a difference among thousands of others pictures.

# Émilie Brout and Maxime Marion

GHOSTS OF YOUR SOUVENIR

Émilie Brout and  
Maxime Marion,  
*Ghosts of Your  
Souvenir*, 2015-  
2018, 14 digital  
photographs ©  
Émilie Brout &  
Maxime Marion







# David Ancelin

## OUT OF AFRICA

With *Out of Africa*, David Ancelin confuses us with humour: this corner sculpture, with a title recalling the famous Sydney Pollock's film (1985), undergoes exoticism and everyday life, at the same time. Certainly evoking travel, it seems triggered between mobility and stillness, uprooting and anchorage, wild nature and tourism. The backpack, unmissable item for those who travel the world, is here transformed into a decorative pot, motionless. The palm tree recalls the travels done, maybe tamed. *Out of Africa* evokes a vast and far away travel, of the backpack's owner, or maybe ironically, of the plant itself. With this installation, the artist questions our way of making travel souvenirs,

the meaning of it once taken out of context: is it purely decorative? A common accessory? Or can it make us travel in our minds?



David Ancelin, *Out of Africa*, 2007, Phoenix canariensis palm, soil, clay beads, potting soil, backpack © David Ancelin / Adagp, Paris, 2022



## « *Migratory inequalities* »

Greenhouse gas effects are mainly produced by wealthy countries or by the richest populations, so called in developed countries. Often depending on agricultural production, sometimes fishing, hunting or fruit and vegetable picking, poorest populations face, at first, the consequences of climate change. In more and more places, planet disturbances have real effects: decrease of agricultural production, water strikes, sea level elevation, resource scarcity, weather catastrophes. Collateral damages occur. They worsen difficulties as geopolitical tensions, leading to wars and conflicts, linked to water access, or when it becomes rare, to competition about its uses. When territories are unfriendly for inhabitants, they have to leave. According to a study by the World Bank, the worsening of climate change effects in densely populated regions (Subsaharan, Latin America and South Asia) could force more than 140 million people to move inside their country by 2050. Contributing to climate change, wealthy countries' way of life participate in the migration, for survival, of poorest populations.



# Simon Faithfull

GOING NOWHERE 1.5

Going Nowhere 1.5 is the last piece of a trilogy made by Simon Faithfull during more than 20 years. This video of the artist, filmed with a drone, shows the figure of a walking person, following the coastline of an island in the North Sea, in some kind of Sisyphean quest. As the tide rises, the sand borders disappear, until taking the person. The space of the traveler reduces, and the marks of his passageway are slowly erased. Perhaps, it seems the person doesn't want to stop walking, and persists until disappearing completely under the wave.



Simon Faithfull,  
Going Nowhere  
1.5, 2016, video,  
8'43" © Simon  
Faithfull



The video *Bottari Truck-migrateurs* (Bottari Migratory-Truck) is from Kimsooja's performance proposed during a residence at MAC VAL in 2007. The bottaris are bundles made from traditional Korean fabrics, called bojagi, in which travelers pack to move. For this performance, the artist retrieved fabrics in Emmaüs, symbolizing color diversity and the patterns of communities living in Île-de-France. The bottaris are loaded on a pickup truck, that makes a precise itinerary: from MAC VAL of Vitry-sur-Seine to the Saint-Bernard church in the 18th district of Paris, passing by symbolic places as République and the Bastille. The artist commemorates, with this itinerary, the brutal expulsion of hundreds of illegal immigrants by the police in 1996, confronting it to republican symbols. Between historical memory and political critic, Kimsooja talks about another way of traveling: forced exile from a native country and integration problematics in the host country. The piece resonates particularly today, that economic and ecologic crisis occur, and weapon-using conflicts are announcing more and more migrations.

# Kimsooja

BOTTARI. MIGRATORY-TRUCKS

Kimsooja, *Bottari Truck-Migrateurs* (Bottari. Migratory-Trucks), 2007, video, 9'20" © Kimsooja – MAC VAL / Adagp, Paris, 2022





# Bouchra Khalili

THE CONSTELLATIONS, FIG.7, FIG.8

Made between 2008 and 2011, The Mapping Journey Project is composed of 8 videos and a series of 8 serigraphs, forming a whole masterpiece called « The Constellations ». The Mapping Journey Project targets to map illegal travels in the Mediterranean era. These excesses embrace the artist's one, that travelled from Marseille to Ramallah, from Bari to Rome, from Rome to Barcelona, and from Barcelona to Istanbul. This work - The Constellations - intervenes as a chapter that closes a work of three years, five countries, six cities, eight stories.

The Constellations reproduce each illegal travel, as made by migrants, by operating a translation of their itinerary in the shape of a star constellation, alike astronomy for centuries, updating sky map's typology. From this point of view, these Constellations, inspired by *Life of vile men (La Vie des Hommes Infâmes)* by Michel Foucault, can be read as an « anthology of illegal existences, whose unique lives, (have) come, by some chance, from strange poems. » Bouchra Khalili gives to migratory itineraries, a poetic and sensitive aspect. The pathway, along the stars, brings us back to our ancient way of moving, or navigate in the world. It then takes a spiritual value. The artist interrogates the geographical map, as we conceive it, and its role in our travels: here, the travel itself gives birth to a map.



Bouchra Khalili,  
The Constellations,  
fig.7, Fig.8, 2011,  
screen printing on  
paper mounted  
on aluminium ©  
Bouchra Khalili /  
Adagp, Paris, 2022



Man doesn't live only with bread #2 is composed of soaps from Marseille, on which the article 13 of Universal Declaration of Human Rights is engraved. By choosing soaps, Taysir Batniji opposes the presumed immutability of law and its fleeting feature, if not consumable. Eithe, he decides to anchor it in a very precise space, contrasting with its universal discourse: this version of a piece made of soaps has initially been created for an exhibition in Marseille, harbor city with a migration history.

This creation echoes with the issues of today's migrations, and the several conflicts that deprive entire populations of a country. It recalls the weakness of rights that we believe are engraved in marble. The artist makes us face our responsibilities, among which protection and giving sense to a fundamental law text. The question that relies implicitly is: can we really wash out our hands of it? The first version of this work, in 2007 in Switzerland, was made of chocolate, and had been eaten in a single day by visitors.

## Taysir Batniji

MAN DOESN'T LIVE ONLY WITH BREAD #2

Man doesn't live only with bread #2, 2012, article 13 of the Universal Declaration of Human Rights, engraved on soaps from Marseille, installation reissued for the exhibition  
© Taysir Batniji / Adagp, Paris, 2022





## « *Getting closer to the world* »

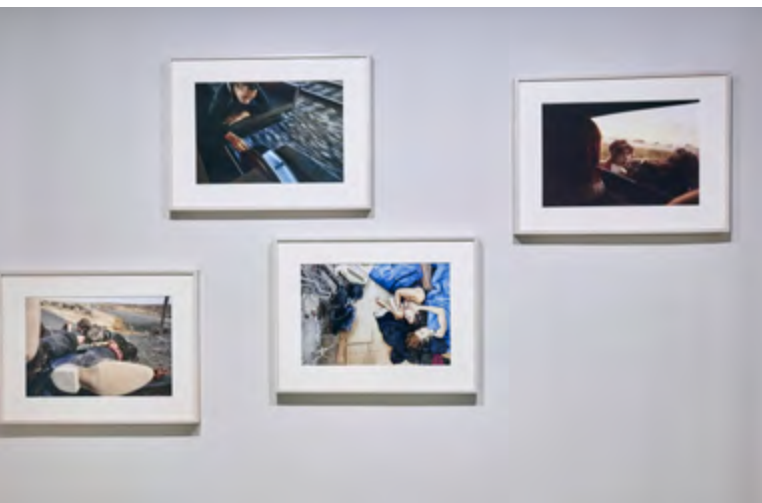
Travel could bring us closer to the world. « We couldn't deny the edifying dimension of travel, which confronts diversity to a not so smooth reality. It allows to make real, at the whim of a change of scenery and entanglement of bodies and consciences, the idea of a common world - a unique world, a global spatial and time continuum. The experience of reality is necessary for knowledge. Not even considering intellectual knowledge only, but also knowledge through the skin and the feet, that intensifies sensible feelings that everyday-life blunts. It is all about examining the way travel supports relationships, frames them with the living, human or not. An ecosophy would be shaped, as the sensitive and philosophical dimension of ecology. Then, travel would become the means for an anthropological work, that would chain humans among the living, with conscience, allowing to elaborate an ethical existence, more consistent with social and ecological emergency.



# Mike Brodie

With these four pictures of the series A period of juvenile prosperity, Mike Brodie gets interested as travel as a way of life. 7 000 pictures in total, a rail trip of 80 000 km in 46 countries of the United States, between 2006 and 2009. Called, the « Polaroid Kid », the artist offers a striking frame of America's train hoppers, young people roaming the country by jumping in trains running, without paying.

On the Hobos model, this wandering youth, looking for an absolute freedom, make a travel that is not only a trip, but an end in itself, despite the hardness of life on rails. At the heart of this nomad life, Mike Brodie shares his meetings, his stories, with pictures that draw a thirst for empowerment, towards a working and consuming society. But paradoxically, the leak of some worlds depend even more on its communication and mobility flows.



Mike Brodie,  
Untitled #5392,  
Untitled #5257,  
Untitled #4353,  
Untitled #4558, A  
Period of Juvenile  
Prosperity, 2006-  
2009, chromoge-  
nic photographs ©  
Collection Galerie  
Les filles du cal-  
vaire – Stéphane  
Magnan





Hamish Fulton is a performer, a walking artist, that is opposed to the production of material pieces. His approach expresses a radical walk, in the movement itself. Buzzing fly is an edited production that associates a short text to a photography and testifies to an eleven days walk in the west of Bolivia, at the beginning of 1981.

The artist shares his feeling facing this wild nature, through different elements, each one carrying a souvenir. The landscape, vast and desert at the same time, gives an impression of loneliness, as short notes bring us back to the artist's presence, shared with him for a moment: « A sudden breeze swirls, A fly buzzes, The silence whistles in the ears. » More than a material piece of art, Buzzing Fly tends to communicate to us the blow of a journey.

# Hamish Fulton

BUZZING FLY

Hamish Fulton,  
Buzzing Fly, 1981,  
photograph and  
text © Hamish  
Fulton





# Barbara & Michael Leisgen

It is at the beginning of the 70's that Barbara and Michael Leisgen start a series of photographs, staging the artists himself in the landscapes. The human body melts in the decor, blends with the natural elements surrounding. The empathy of the artists for nature is affected, with changing elements, that suddenly seem fragile.

Barbara and Michael Leisgen communicate with delicacy and poetry their powerlessness facing a roughed up environment, as much as their attempt to renew an harmonious contact with it. The artists' look become a new language, common to everybody, a way of making one, and make a new coexistence with nature.



Barbara et  
Michael Leisgen,  
photographs, silver  
gelatin on barium  
paper © Barbara  
et Michael Leisgen  
/ Adagp, Paris,  
2022



These 189 decorative plaques are from the series Biography of Jean-Christophe Norman (Biographie de Jean-Christophe Norman), started in 2011. It is an impressive and bright collection, of skies seized in progress, of flâneries, mainly in cities. The paperback format confirms the central place of books in the work of the artist. It also allows a high mobility : Jean-Christophe Norman travels light, and sends by mail his canvases, like postal cards. This format also recalls the aspect of a travel notebook.

Here, souvenirs embrace a particular light concentrated on the memory of a place, at a specific moment. By the pictural reproduction of skies in diverse cities, the artist tries to seize the essence of the moment. The time of the travel seems then suspended and condensed in a unique light, then recomposed through the multiple canvases and varying lights. As a novel being written, Jean-Christophe Norman still continues to work on this series, along his travels.

# Jean-Christophe Norman

## BIOGRAPHIES

Jean-Christophe Norman, Biographies, 2011-2022, 189 decorative plaques, oil and polish on canvas  
© Jean-Christophe Norman / Adagp, Paris, 2022, courtesy Galerie C





# Abraham Poincheval

GYROVAGUE

Used to extreme performances, Abraham Poincheval takes us on an adventure through the four seasons, across the Alps, from France to Italy. Accompanied by his gyro-vague, a circular habitat also used as camera obscura, the artist started in the summer of 2011 a solitary travel, where walking becomes a way of living. The gyrovague, a term from latin origine meaning « circle » and « wanderer », originally meant a hermit. It is in this state of mind that Abraham Poincheval starts his journey. Pushing his gyrovague for kilometers, the artist is looking for some extreme action, interrogates our relationship to a natural space and experiments an absolute freedom. He regularly faces precarious conditions: these environmental constraints make his adventure a real artistic and sports performance. But travel is also made of sharing, and the loneliness of the artist facing a powerful nature is intersected by meetings. His counterparts are sometimes surprised, sometimes ready to offer help.



Abraham Poincheval, *Gyro-vague, the invisible travel*, 2011-2012, cylindrical and habitable moving capsule and video filmed from the moving capsule, photographs and video. © Abraham Poincheval / Adapp, Paris, 2022 / Cnap © Galerie Semiose



The travel at the end of the garden is a miniature expedition, that re-interprets the notion of travel. Camille Martin, Richard and Marine Ponthieu decided to take on a challenge: visit their garden on a bicycle, during three days. Without money, and with only tents and a couple of supplies, they go on this journey, living it as explorers. The three artists, in this close and known environment that a garden is, take reversely the clichés of exoticism and far away feature, with humor and irony. They gather the elements of a travel: an itinerary, a destination, a time plan. Therefore, they offer a chance to grab the essential, that is finally an adventure made for the eyes and the pleasure of discovery. As near as it can be, do we really know our garden, our microcosm, before giving to it a particular attention?

## Richard, Camille Martin & Marine Ponthieu

TRAVEL IN THE GARDEN, POLENTA,  
RASPBERRY AND CONFETTI

Richard, Camille Martin, Marine Ponthieu, Travel in the garden, polenta, raspberry and confetti, 2018, screen printing on Michelin road map © Richard, Camille Martin, Marine Ponthieu





## « *Imaginary confrontation* »

The unpredictable feature of our times enhances the effervescence of imaginary. Perspectives are diverse, sometimes contradictory, but they all contribute to the vigorous debates about the now well-known ecological transition. Do we need to plan our mobility decrease to enter a paradigm where sobriety is the rule? Does it mean less travels, leading to the underlining of their intensity to save them from banality? Travel, not too far and for a shorter time, in a society where we would live, think, produce and consume differently? On behalf of economic realism, is it necessary to green our growth and compensate greenhouse gas effects emissions - for example, by planting trees as much as we can? Do technologies bring effective solutions in a reasonable time? Maybe, immobile travel supported by visual technologies will impose a granted imprisonment, as the future of travel. Walks alongside will find a refuge in a parallel world, that will allow our digital twins to explore spaces, apparently relieved of the constraints and threats of reality. Maybe, we should push on the accelerator and bring the old world to full speed, exploring the last borders of our travels? Will we achieve the exploration and then the colonization of a « replacement » planet, when ours, polluted, heated and unlivable, will not be livable anymore?



# Stefan Eichhorn

## A MONUMENT FOR FALLEN STARS

A Monument for Fallen Stars opens a new perspective, the one of the space travel. But it is more the limits of this type of travel that the works underlines. Stefan Eichhorn argues space as private. Since the end of the 20th century, the number of private space business have increased significantly. The most known ones are today SpaceX, BlueOrigin and VirginGalactic. However, success hasn't always been achieved for them. The patches presented are from nine companies that have abandoned or failed their projects. The amateur aspect of their reproduction echoes the weakness of the projects of these companies. These dreams, sometimes as naive as passionate, bring us back to our oversized fantasies of travel, as well as their limits. Yet, these failures are part of larger successes and the possibility to travel in space. But these technical achievements face other problematics: economic inequalities and an ecological cost.



Stefan Eichhorn, A Monument For Fallen Stars, 2020, nine patches, hand embroidery © Stefan Eichhorn



With *Ascension*, Julie C. Fortier drives us into an olfactory travel, that seeks our most primary sense, the most instinctive. Our sense of smell guides us, despite us, in this smell pathway, imaginary landscapes appearing. The artist creates a contrast between smelling experience and past representations of space: the visual perception is re-booted by smells that evoke other places. Invisible, but present, these smells recall souvenirs, invite our memories to transport us to another place that seems near, in a mental and mimetic trip.

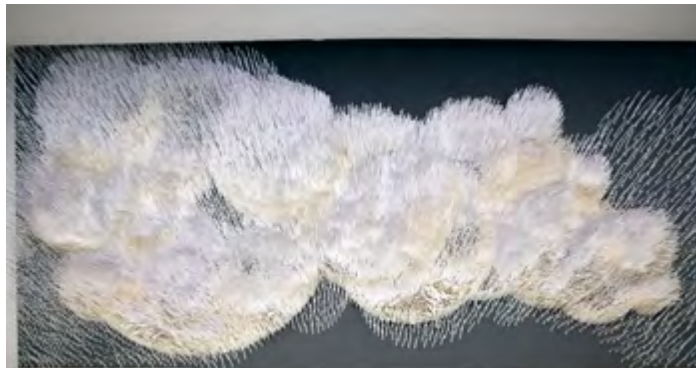
Through four sky colors and four smells associated, Julie C. Fortier transmits the experience of facing the sky and watching it, sometimes fresh and clear, other times dark and stormy.

Julie C. Fortier: « *The first smell recalls a dark sky, threatening with notes of smoke, leather, plastic and tar. The second one breathes a grey wind, charged of rain, smog, dust. The third one, fresher, recalls a pink morning, the humid grass and the soil. The last one suggests a white mist, opaque and immobile.* »

# Julie C. Fortier

## ASCENSION

Julie C. Fortier, *Ascension*,  
2016-2017, olfactory  
installation, 60 000 perfume  
keys and 4 perfumes.  
Installation reissued for the  
exhibition. Thanks: Louise  
Déry, Pierre-Olivier David  
and Fabien Vallos © Julie  
C. Fortier



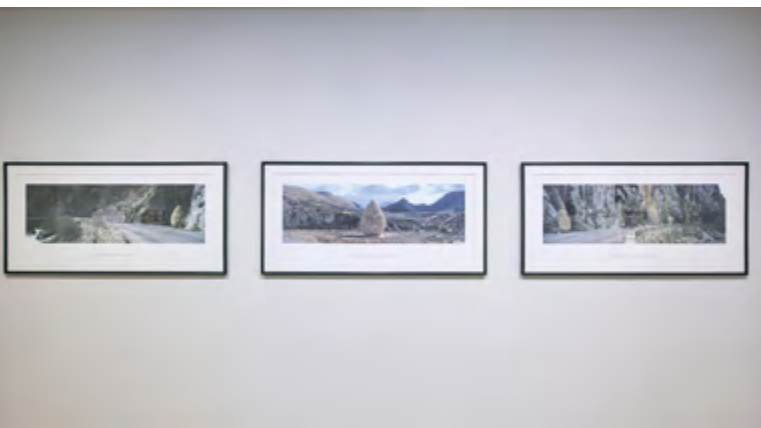




# Andy Goldsworthy

Art Refuge is a unique piece, located at the heart of the Unesco Geopark of Haute-Provence, expanding on 150 km. The Scottish artist Andy Goldsworthy made a hiking itinerary, retracing ancient paths where agricultural life was important, in the three valleys of the Sentinels region. He also rehabilitated ruins such as chapels or farms, to transform them into refuges for hikers during their trip. The artist combines art and heritage protection.

The Sentinels here are made of cut dry stones and remind us of the cairn, these shared sculptures on which every traveler leaves a stone. At the crossroads of contemporary art, land art and architecture, Andy Goldsworthy develops a new way of conceiving a piece of art. With Art Refuge, art emancipates from the traditional frame, integrating travel, nature and the hiker himself. It becomes a guide, a way, a refuge.



Andy Goldsworthy,  
Vançon Valley,  
Bès Valley, cairn,  
geological reserve  
of Haute-Provence,  
1999-2000,  
photographs ©  
Andy Goldsworthy  
/ Musée Gassendi,  
Digne-les-Bains



Or is the poster of a performance held in San Francisco in 1995, during which the artist created a bifurcation on a pathway. Pierre Huyghe offers another route, of which the destination, if it exists, is unknown. Through this photography, he stimulates our travel imaginary: what makes us dream about it, and what do we expect from it? The artist shows that travel can be conceived as an act of freedom, a meeting with the unknown, rather than a simple trip to a destination. The artist shows us that travel may be conceived as an act of freedom, encounter with the unknown, instead of a simple route to a destination. The title of the work, if it can be a reference to the color of the landscape - Or meaning golden in French -, is also the coordinating conjunction that opposes two ideas, also the English term « or ». A sound chord is noticeable, referring to « out » in French, suggesting alternatives to our way of travelling.

# Pierre Huyghe

OR



Pierre Huyghe, Or, 1995, Event, San Francisco (United States), offset printing from original, 1999 © Pierre Huyghe © Adagp, Paris, 2022 Courtesy of the artist and Marian Goodman Gallery



# Nathalie Talec

FIVE MINUTES ON THE ROAD TO THE POLE and RACKETS

Passionate about expeditions in the Great North, Nathalie Talec searches in her work the closeness between polar explorer and artist. The two of them are looking for new horizons, challenges and discoveries, and each one, in his own way, pushes the limits of reality, writing his adventure. The cold is a central theme for the artist: extreme and anesthetic condition, it makes us get closer to the nothingness, like a test. It is this idea that we find in *Five minutes on the road to the Pole*, a performance in 1983, in which the artist wore a polar suit in, contrasting with the urban environment, in which she stands.

The expedition is an inner conquest, a quest for liberty. With *Rackets*, snow shoes are covered with Swarovski crystals. Nathalie Talec recreates the sparkling effect of snow, interrogating the limit between artistic creation and territory exploration. Her role as a woman artist echoes the woman explorer, that isn't much represented. By mixing sparkles, feminine cliché, to an extreme sport, she reminds the presence of women in the history of polar expeditions.



Nathalie Talec, *Five minutes on the road to the Pole*, 1983, photograph.  
Lender : MAC VAL, Vitry-sur-Seine  
© MAC VAL © Nathalie Talec / Adagp, Paris, 2022

*Rackets*, 2010  
Sculpture  
© Nathalie Talec / Adagp, Paris, 2022



1872: Phileas Fogg, the famous character of Jules Verne, starts his world tour in 80 days, made possible thanks to the modernisation of transport and new communication tracks. 2012: Gwenola Wagon begins a virtual world tour, thanks to Google Earth. Globodrome is an experience of immobile travel. From her computer, the artist traces the expedition of Phileas Fogg. The transatlantic cable replaces the communication tracks of the time, allowing to exchange and share data in the whole world, at a lightning speed. Initiated by Gwenola Wagon, travel marks virtual traces on the globe: earth is a gigantic directory of data spread on its surface, geo-located by satellite. As a travel book, illustrated with screenshots, the artist offers to follow her in this expedition, questioning our way of travelling and documenting our movements. In the era of Internet, of networks and metaverse, how do we consider future travels?

# Gwenola Wagon

GLOBODROME



Gwenola Wagon, Globodrome, 2012, film  
© Gwenola Wagon



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