

FREDERIC FOURDINIER

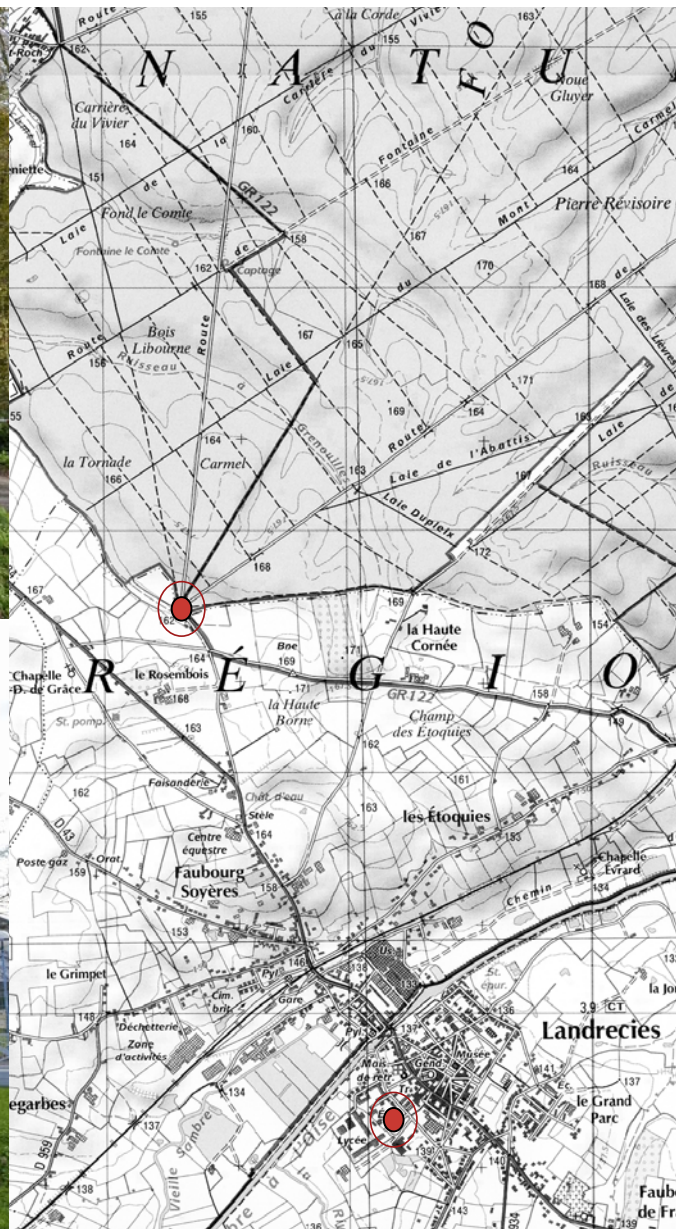
Selection of works



Born in 1976 in Boulogne sur Mer (Fr)
Lives and works in Condette (FR) and Brussels (BE)

Frédéric Fourdinier's artistic approach is concerned with limits, boundaries, territories and the relationship between human beings and their environment. The landscape and its constituent elements, whether natural or man-made, form the basis of his approach. Confronting man, nature and culture. His creative process is based on a multi-disciplinary approach combining geography, history, economics, anthropology, ethnology, ecology, the natural sciences, botany and physics. The project is implemented using a variety of techniques.

«Frédéric Fourdinier's work is part of a critical reflection on the anthropological and ecological consequences associated with the representations and myths offered by modernity. Engineering and control, conquest and rationality... An absolute whose technocratic immanence would free us from all questioning, bending us once and for all to the sole orders of balance and necessity.» Benoit Dusart



FÖRIS ÖRÄRE

Lay oratories»
Praying outdoors

2022 - 2023

Public commission as part of a 1% artistic project for the town of Landrecies. Two identical bluestone oratories in homage to the forest, trees and nature, placed independently in the town of Landrecies and at the entrance to the Mormal forest. Two places linked by a path, the route of the GR 122, an entanglement between an urban environment and a forest environment on the theme of our relationship with nature. Buildings of contemplation, of outlet, where everyone can express themselves without expecting a return, like ex-votos.

For more information on this project, download the file here : <https://frederic-fourdinier.com/wp-content/uploads/2023/02/FORIS-ORARE-Landrecies-oratoires-.pdf>



presentation texts next to the works :

Walkers, here stands one of two oratories in homage to the forest, the trees and nature.

F RIS ŌRĀRE is a place to reflect on and contemplate our environment in the broadest sense of the term, a place where you can express yourself anonymously, without being judged. Leave your emotions, your doubts, your questions, your feelings here, using artefacts that respect nature, or slip a letter, a poem, a few words between the cracks in the stones... Like an ex-voto.

Then continue on your way to meet its double and perhaps make the same gesture. To do this, follow the GR122 towards the town of Landrecies, as far as Boulevard des Résistants, where the Espace Polyvalent is located / towards the entrance to the Forêt de Mormal, as far as the junction of Route Duhamel and Route de Landrecies. By making this journey, you are following in the footsteps of an ancestral story linking two closely related worlds that cannot do without each other: the world of humans and the world of trees.

Here, the memory of the forest is honoured. Take this walk as a meditation, to listen, observe and reflect on man's relationship with nature and with himself, and what you, the walker, wish to offer for the future.

Engraved in Latin around the edge of the work is a list of the tree species that have made up and continue to make up the forest of Mormal. It does not reflect the forest at this very moment, because by its very nature, the forest changes over the years. In the future, as the climate evolves, the forest will become home to new tree species, which could in turn be added to the work.



Espace polyvalent, Landrecies

Forêt de Mormal





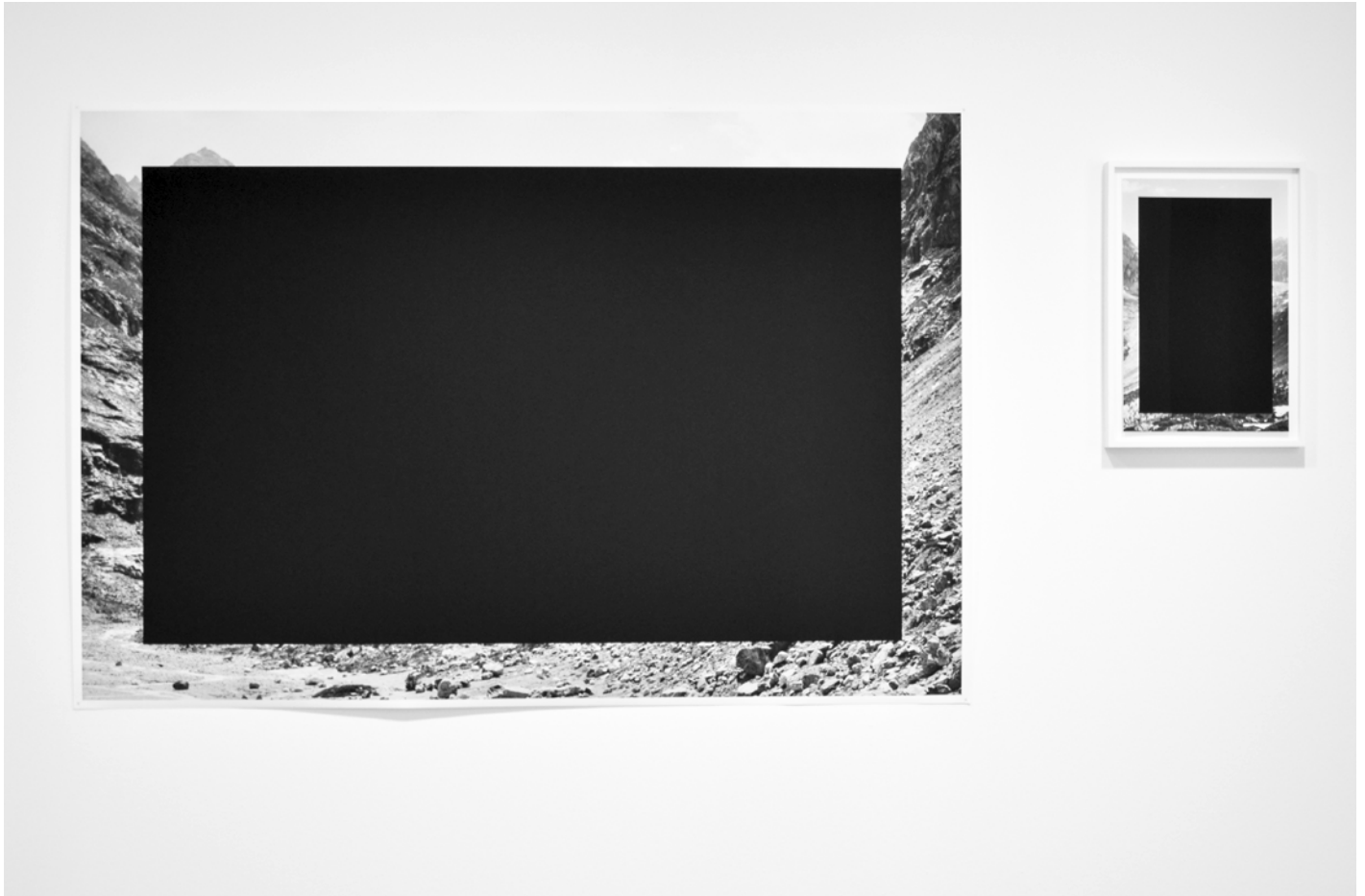
Dark Gletscher - project

Glaciers or Gletscher in German are, in their various forms, important elements of the earth's atmospheric system, storing immense volumes of fresh water, interacting with the hemisphere in which they are located, controlling changes in sea levels. They create a significant and lasting impact on landscapes. The extent and intensity of each of these impacts varies over time, as glaciers and ice caps expand and disintegrate in response to the mechanisms of climate change. In the current geological period of the Quaternary, often referred to as the Ice Age and covering the last 2.6 million years, glaciers and ice caps have expanded at periods of maximum glaciation to cover up to 30% of the Earth's surface.

Dark Gletscher's work is rooted in a dynamic of displacement, initially through travels, hikes and crossings in different parts of the Alps, in different seasons and over several years. Physical contact with minerals, observation of the many variations in geological strata and rock erosion, led me to explore the world of glaciers. More specifically, the movements, fluctuations and territories of glaciers, which have been the common thread running through my work as an artist for several years, combine with the relationship between human beings and their environment. I'm interested in the impact of our activities on this environment and the role played by glaciers on a climatological and ecological level, as well as their direct interference on our lifestyles, our society, politics and our very existence.

Since ancient geological times, these ice masses have been characterized by cyclical variations that reflect the phenomenon of expansion and retraction, actions that govern the universe as a whole and the elements that make it up. Alongside this interest in glaciers, I'm also interested in the world of physics and cosmology, and in particular the question of the missing mass of the universe. By the missing mass of the universe, I mean the dark energy that would be at the origin of the expansion and acceleration of the cosmos, and which by its theoretical presence would prevent us from seeing the cosmic background, as well as the dark matter that would prevent the dissociation of the clusters of ordinary matter that make up galaxies. Dark Gletscher invites us to immerse ourselves in this research and reflection. I try to interweave these two universes in some of my work, and propose a reflection on questions of movement, limits, presence and absence. The Dark Gletscher project also takes into account human actions to try and preserve these masses in movement, such as white geotextiles spread over glacier fronts and current cartographic observations, the question of «white» as a symbolic color contrasting with the darker facets of reality. These parallels are not unrelated to the subject of climate change, which is altering the glacial environment and its surroundings. A series of short stories, recounting several glacier walks, has been written and supported by visuals, providing a deeper insight into my world, my thoughts and my questions. These multi-technical creations invite a multitude of points of entry on this subject.

read more : <https://frederic-fourdinier.com/installations-sculptures/dark-gletscher-2/>



Mont Miné - A part of missing mass - 2020 - 2021 - wall paper - 96x145cm

Aletsch - 2020 - 2021 - 45X30cm -printing on paper hahnemühle

A part of missing mass

In the near future, a large proportion of Alpine glaciers will disappear. In the foreground, a black rectangle obscures 70% of the photograph's surface, making it impossible to observe. The value of this opaque rectangle refers to the theoretical percentage of dark energy in the known cosmic universe. According to this theory, it would cause the universe to expand and accelerate. Moreover, considered as diaphanous matter, this dark energy would allow light to pass through the cosmos, but at the same time prevent the possibility of seeing its end, the cosmic background, and therefore its past and future: a form of Smithsonian «sight not sight».

The themes addressed are missing mass, absence and disappearance, and the frustration of not being able to perceive the things we wish to observe. The process of this work is always the same: set off on foot from a given point to a glacier front, take one or more (silver) photos and block them out with a black surface. The aim is to build up a repertoire of views of major glaciers in the Alps that are on the verge of disappearing. To date, 1 glacier fronts have been produced in a variety of formats and printed on different paper supports. This work is currently evolving and being produced, focusing for the moment on the Swiss territory, with other neighbouring countries to be explored later.

read more : <https://frederic-fourdinier.com/installations-sculptures/dark-gletscher-2/a-part-of-missing-mass/>





Anatomie I - 2023 - Matterhorn network and Aletsch - white géotextile - manual cutting

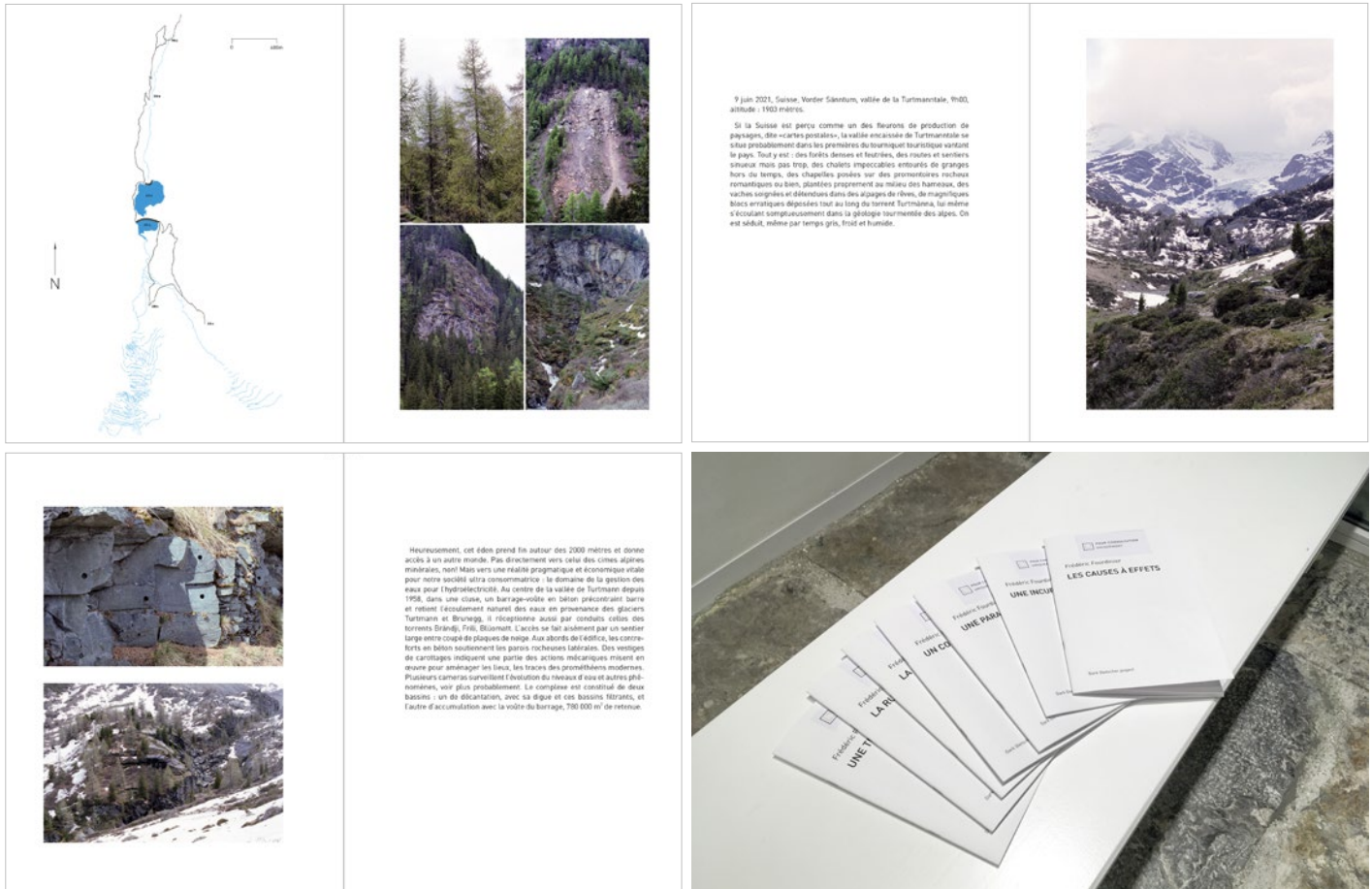
Anatomie

Deployed as a record of what remains of today's glacier networks, these cartographic projections of European alpine glacier networks show their organicities, ramifications and interconnections. Cut with scissors from white geotextile, a material currently used to limit the melting of certain glacier fronts, they are suspended at their northernmost extremity as a reminder of their cartographic origins, and spread out by gravitational force towards the ground without taking into account their original geographical form. Like living organisms in temporary shrinkage, continuing their decline towards certain disappearance in future decades, these anatomies speak of the past, the present and the future, for inexorably their expansion will resume one day, in a future that probably doesn't belong to us. Technically, these cut-outs are derived from cartographic surveys taken from Swisstopo data (Swiss Federal Office of Topography), which are then projected and drawn onto geotextile, which I cut with scissors and connect together with a thin transparent thread.

read more : <https://frederic-fourdinier.com/installations-sculptures/dark-gletscher-2/anatomie/>



Anatomie II - 2023 - Aletsch network - 250x 160cm - white géotextile - manual cutting



Gletscher

series of short novels

- 2019 - 2023...

These series of short stories recount the walks or approaches, lasting a day or more, to one or more glaciers during my excursions to feed the Dark Gletscher project.

Each itinerary generates a point of view, a theme, questions that often reveal themselves at rest, reading my notes and other visual notebooks taken on the spot, or through various research, scientific and technical readings or post-experience literary works. These stories are written relatively late after the walk, which allows me to digest the experience and get to the heart of the matter, putting aside certain emotions that might pollute what I want to talk about.

These novels are conceived as keys to approaching the protean work that is Dark Gletscher, a way of allowing readers and viewers to enter the intimacy of my universe. To complement the texts, analog photographs support the itinerary.

download link : <https://frederic-fourdinier.com/ecritures-nouvelles/gletschers/>

7 novels are currently available : *La masse manquante* - *La rupture* - *Les causes à effets* - *Un constat* - *Un parallèle* - *Une incursion* - *Une traversée*



Mineral Alteration V#1 wall paper 120x180cm - exposition Espace Camille Claudel Faculté de droit et science politique d'Amiens

Mineral Alteration

2021-2023

32 analogues photographic compositions on various supports, variable dimensions 2/3 or 4/3 12 horizontals - 20 verticals

«Alteration is a set of physical and chemical processes that affect minerals, causing them to transform and lose their cohesion, thereby promoting the disintegration and erosion of the rocks that contain them. Altered rock is known as alterite. The main agent of alteration is water, whose effects can be accentuated by the presence of other substances, particularly acids. The climate has a major influence»
- François Michel, dictionnaire illustré de géologie, initiation aux sciences de la terre, Belin edition.

With this definition, I asked myself the question: what relationships, actions and repercussions do we have with this mineral world, and how do we approach it as human beings?

This is followed by a series of (analogue) photographic compositions that can be likened to rebus, enigmas or stories. By placing them in relation to each other, through confrontation, superimposition or telescoping, I invite the viewer to question this universe, to sharpen his or her eye on this material, which is the majority on earth, and perhaps to provoke some positions... These shots were taken in very different places, playing with temporary spatial shifts, but always having the mineral as a common thread and all the while having in mind references to geology, history, culture, ecology...

There are no really defined formats for this work, which comes in a variety of display formats ranging from framed A3s to large posters.

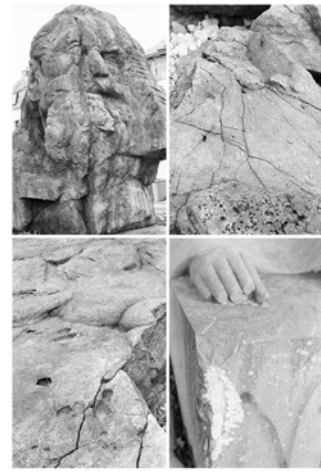
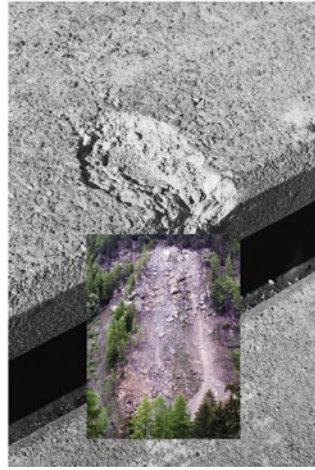
see more : <https://frederic-fourdinier.com/dessins-photos/alteration-minerale/>



Minéral Altération - 56x100cm - exhibition view Maison Forte de Hautetour - St Gervais les Bains



Minéral Altération H#12 - 2021 - 2022 33 x 48 cm - Silver photographs - inkjet prints



Minéral Altération (Extrait des séries Horizontales - verticales)

2021 - 2022

Formats variables

Photographies argentiques - impressions jet d'encre



SENTIER DES LAUZES



BOLZE



DROBIE



L'ESPERIERE



FONT DE FRAYSSE



PONT DU ROUGE



LES ONDES



RUISSEAU DE
POURCHARESSE



RANC DE L'ASSE



SERRE DE LA CROIX



VOIE ROMAINE

Minéralythique

2021 – 2022

11 publications in digital and paper forma

Digital drawing (layout)

Landscape photography, analogue (film)

Stone photography, digital (studio)

Résidence «LABO» Sur le Sentier des Lauzes - Ardèche 2021

Minéralythique unfolds as a series of photographic notebooks produced at the end of the several-week «Labo» residency. The notebooks are intended as field observations and questions about mineral alteration and the evolution of a landscape, in this case the Sentier des Lauzes in the Ardèche. The photographs are presented chronologically, with brief writings, thoughts and reflections punctuating the mineral journey. During each walk, a random, subjective sample of rock is taken and photographed in the studio.

Résidence Labo was held in May and September 2021 in the Ardèche at the Atelier refuge and was organised by l'Association Sur le Sentier des Lauzes : <http://surlesentierdeslauzes.fr/atelier-refuge/projet-artistique/>

Links to download digital publications : [Minéralythique](#) or click on the icons above

Sentier des Lauzes

La terre gravite autour du soleil.
Le soleil orbite en périphérie d'un trou noir situé dans le centre galactique.
Les galaxies s'éloignent les unes des autres dans un univers en expansion.
Lui-même serait peut-être dans une dynamique de mouvement.
Moi, je marche sur le Sentier des Lauzes autour d'un massif rocheux.



BOLZE



Une lumière sèche révèle des surfaces rocheuses qui se défilent.
Toute une géologie mise à jour par divers systèmes d'écoulement.
Jusqu'à ce que la végétation colonise à nouveau les lieux.

392
le Charrier
Ruisseau de Bolze
506
le Moulin Deluze
Bolze
Ruisseau de Lauze
Cit.
Col des Ceyras
790
la Lauze
837
les Chastagniers
Forêt Domaniale de Beaumont
les Fages
Ravin du Bez

431
Source de Foularderie
Ravin de combe Première
St. pomp.
559



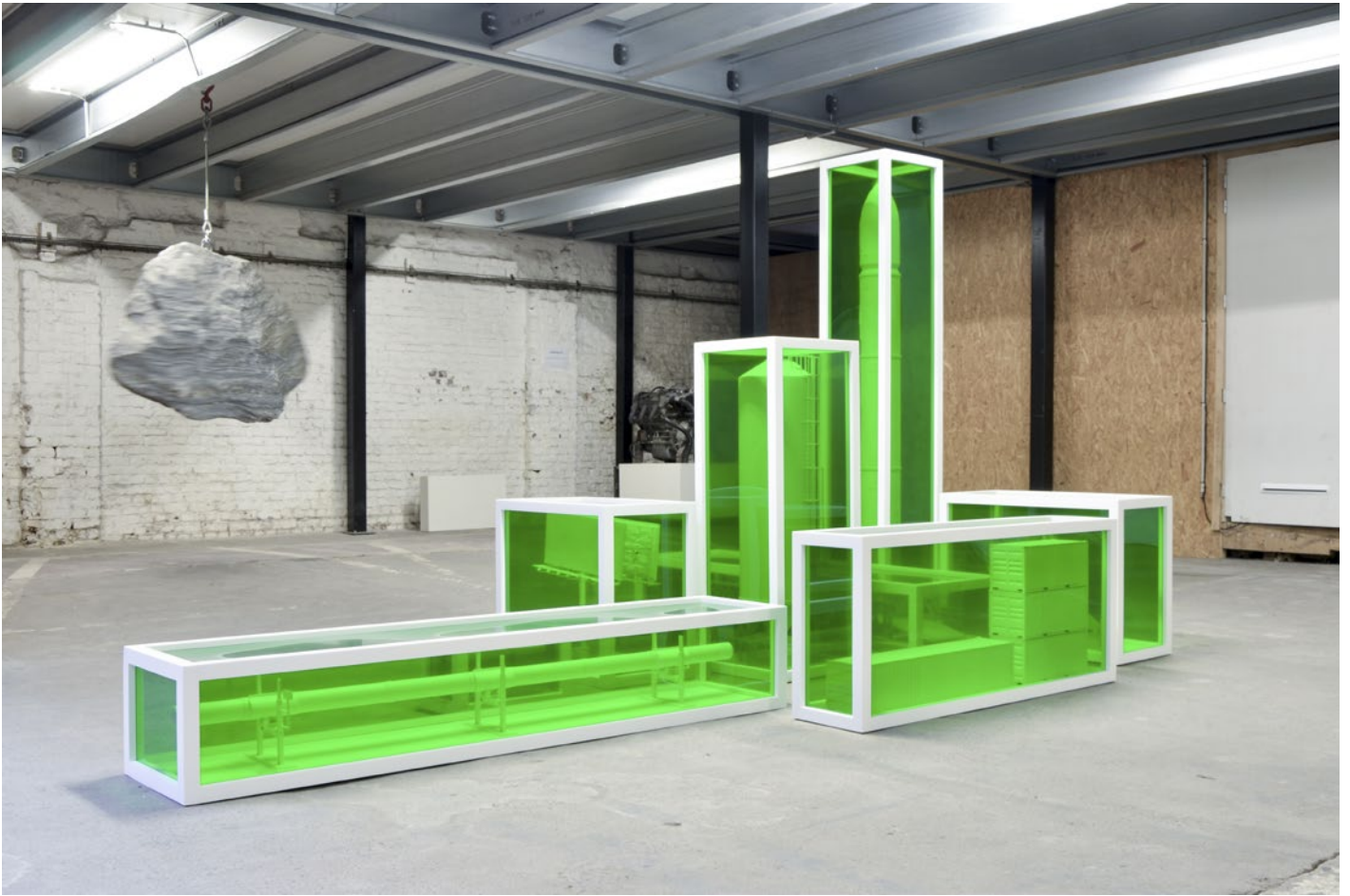


ARCHEO-AMÉNAGEMENT

Terraforming is a process aimed at modifying and transforming the natural environment and the properties (chemical, climatic, atmospheric) of a planet, with the aim of enabling terrestrial-type life to survive and continue. This process is also established with a view to colonising a safe haven for the human species via energy exploitation, traffic, communication, food, etc. Terraforming is a science fiction concept that responds to a very real human anxiety, typical of our time and civilisation.

The Archéo-aménagement installation comprises two works: Terraformation and Displacement. It raises the question of the traces and actions of human beings on earth, of the exploitation, development, management and conquest of territories. These issues of landscape transformation and ecological and environmental impact form the basis of my artistic research into limits, boundaries, territories and the relationship between human beings and their environment.

read more : <https://frederic-fourdinier.com/installations-sculptures/archeo-amenagement-2/>



TERRAFORMATION

2016 - 2018

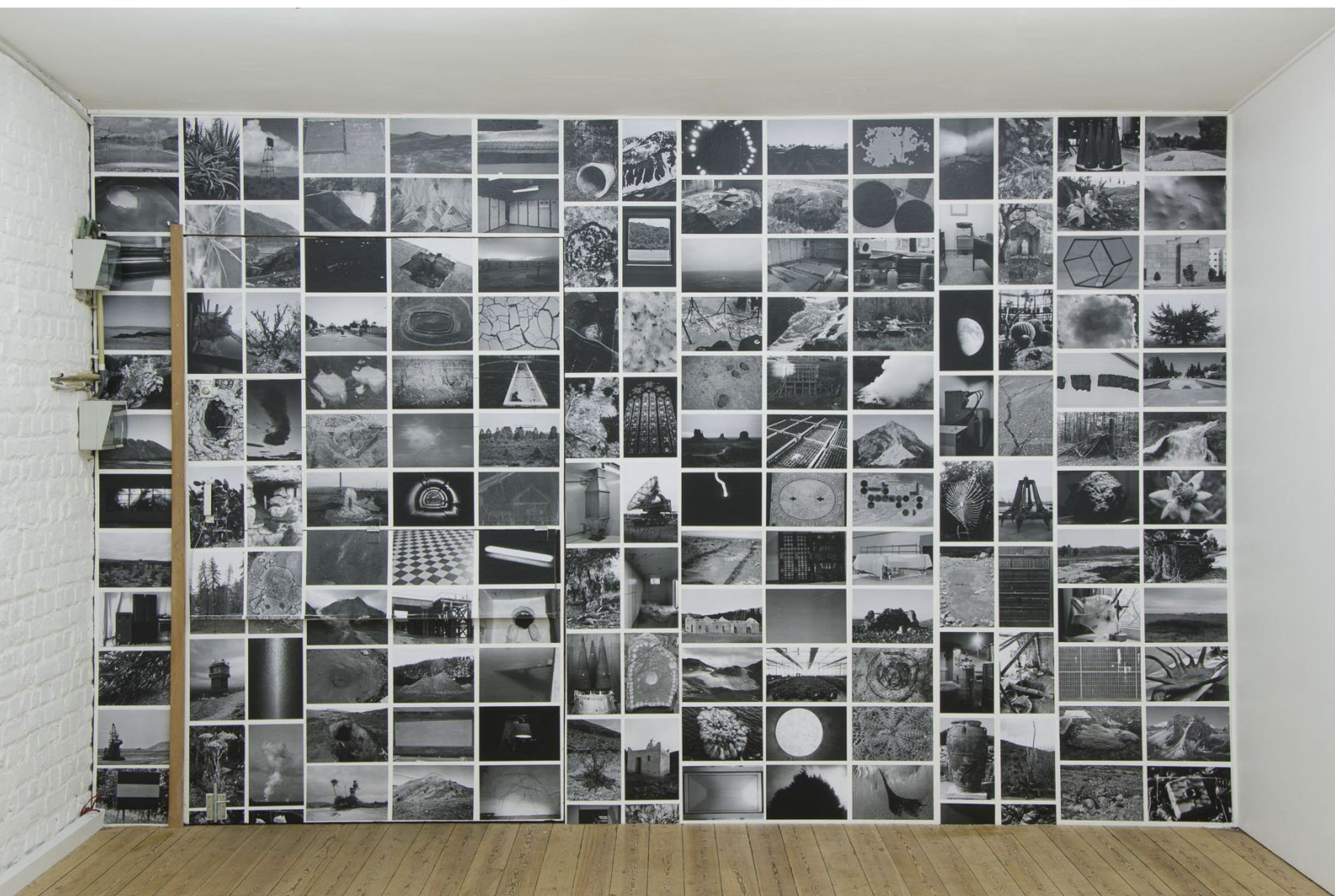
Installation - variable dimensions

9 éléments

Cardboard - acrylic - Plexiglas - Corian

The Terraformation work comprises a set of nine entities, each designed as a representative model of the industry (a silo, a pumping trestle, a billboard, a generator, a pipeline, a Bailey bridge, a tunnel-boring machine, containers and a nuclear missile). They are all handmade from architectural modelling board and painted white, with particular attention to detail, themselves symbols of mechanical precision. Each element is isolated in a box with five transparent sides in green plexiglass and made of Corian® (white). This rigid, resistant material evokes aseptic and hygienic qualities. It was designed by DupontTM with a view to offering a product that meets strict health standards. These containers make references to the world of anti-bacteriological research, to museum cloches and aquariums. The use of green for the Plexiglas refers to the medical world, but also to that of the strange and extraterrestrial. This colour, which symbolises many other fields (nature, ecology, the army, etc.), has been presented as unstable and hazardous for reasons of dye fixation on textiles since the end of the Middle Ages, and nowadays it is also the colour of destiny and luck².

The work Terraformation originated in an article by journalist Dario Goodwin³ about photographer Michael Light and his book *Lake Las Vegas/Black Mountain*⁴. Light travelled to Las Vegas to report on the problems of urban and ecological development linked to the subprime mortgage crisis in 2008. A parallel is drawn between the notion of terraforming and the observation that these spaces have been developed in desert areas and left to deteriorate.



Displacement

2017 - 2019

195,... black and white photographs (digital, analogue)

Digital printing - installation / wallpaper

Variable dimensions

Displacement is an all-over black and white photographic installation. It is made up of shots taken with various digital and analogue cameras over the years 2010 - 2019. It is a photographic exploration of my peregrinations, journeys and residencies, and the encounters they have given rise to. Travelling, surveying, coming face to face with the terrain and making contact with people allow me to feed my reflections and deepen the way I look at a territory. They are essential to the development of my work. This notebook of visual notes is displayed on the wall in the form of digital prints printed on light paper, in the format 2/3 1/3, glued directly with wallpaper paste in the spirit of a street poster. The prints are arranged randomly, but with a structured, rectilinear layout that separates vertical and horizontal formats.



#2 57,5 x 80 x 35 cm



#7 38 x 72 x 40 cm



Displacement 2017 - 2019



#1 112 x 40 x 40 cm



EVERYTHING NOT FORBIDDEN IS COMPULSORY *

2018

Installation chalk - led - variable dimensions - biennial parc d'Enghien - Tout est Paysage - Belgium - curated by Myriam Louyest and Christophe Veys

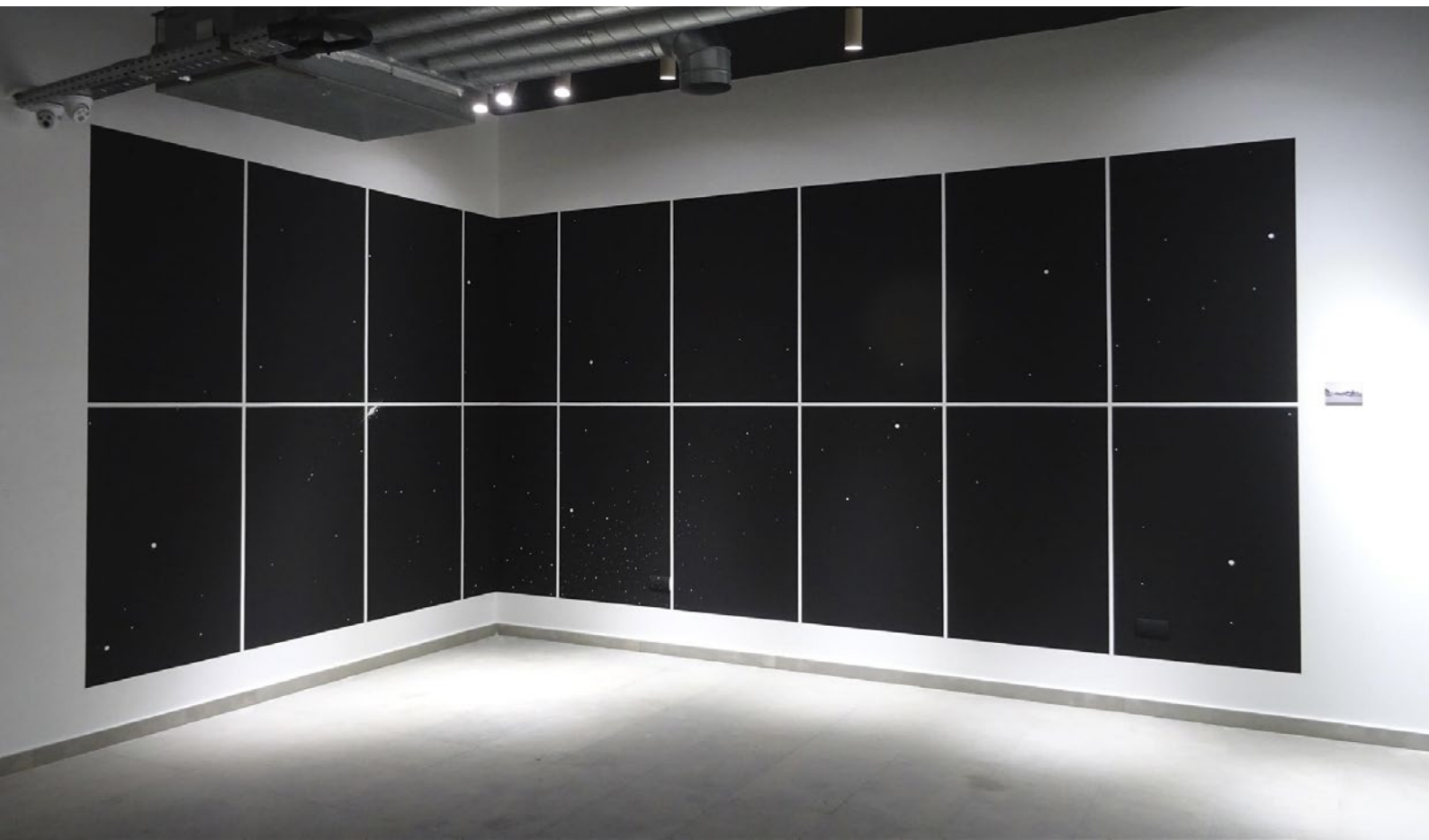
There are many events that cannot happen in classical physics but are possible in quantum theory: instead of being impossible, they are highly improbable. No matter how improbable they are, if you wait long enough they will eventually happen. So everything that is not forbidden is obligatory. Taking as a starting point the heptagonal layout and composition of the pavilion in the Parc d'Enghien, a symbol of the anthropocentric vision of the universe in the 17th century made up of the 7 planets visible to the naked eye, the artist proposes to question the notion of a multi-universe, the probability via modern science that other territories and landscapes might exist, giving us the opportunity to reflect on our place and existence in the universe.

read more : <https://frederic-fourdinier.com/installations-sculptures/everything-not-forbidden-is-compulsory/>

* Murray Gell-Mann ,1956



floor plan



OBSCURIUM PER OBSCURIUS

2019

Dimensions 250 x 750 cm (variables)

Photo 10 x 15 cm

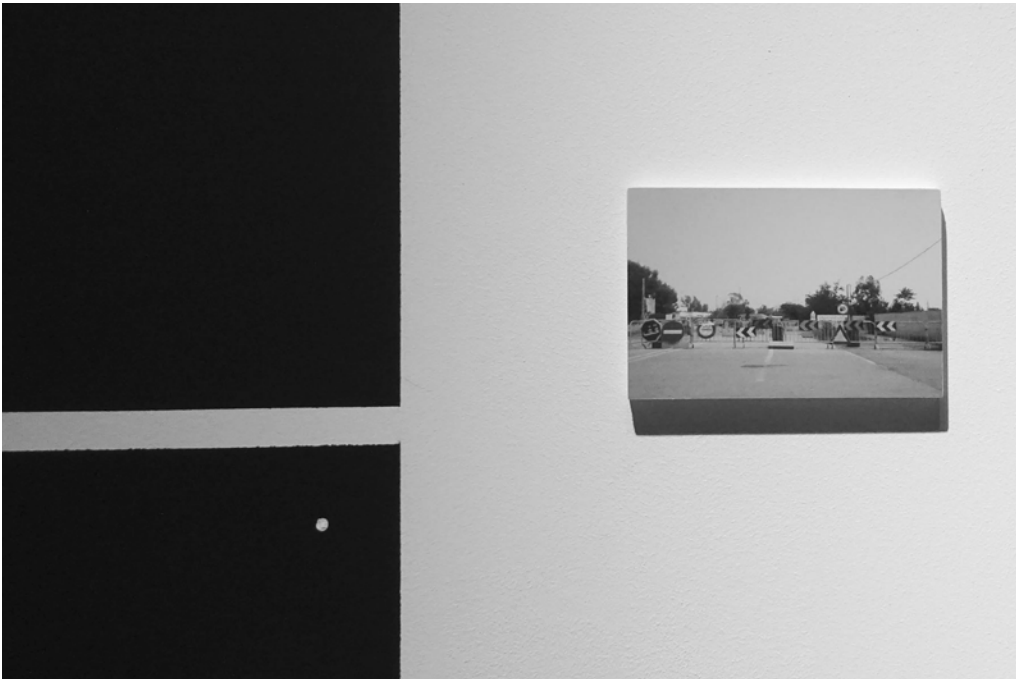
Acrylique mat - impression numérique

Visuel de l'exposition pour la biennale de Oujda "cartographie, inventaire des mondes"

Two points of view: the infinite and the finite.

A stylization of a cosmos (a grid referring to cartography) and a photograph of a border, in this case the impassable border post at Oujda, Morocco-Algeria. The visual is linked to the country where the installation is located. Faced with a wall, the viewer is forced to stand back to perceive the infinite, and then to move closer to see the photograph of a border (the finite). Having to move around the work in order to grasp it, the viewer never clearly perceives each of the elements making up the installation, one offering an opening onto the unknown and the possible, the other a need to delimit and control the space and contain what's inside.

read more : <https://frederic-fourdinier.com/installations-sculptures/obscurium-per-obscurius-2/>



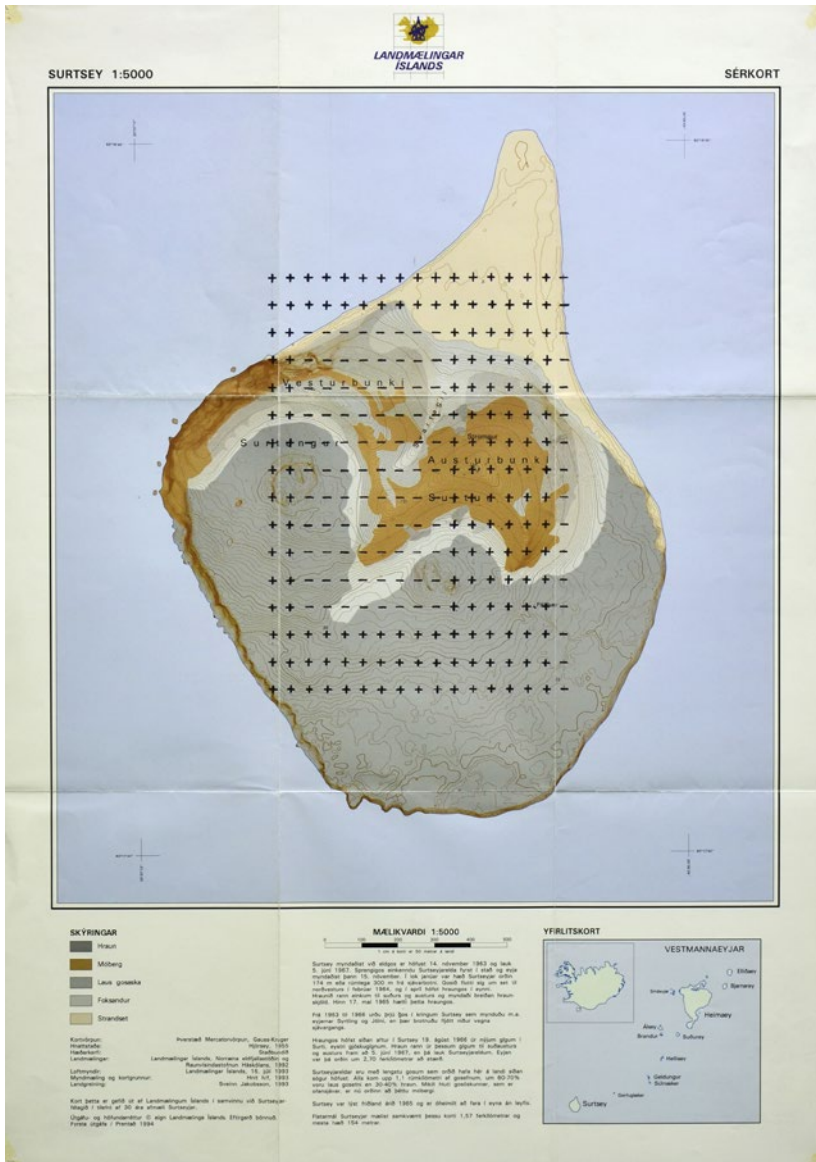


Anyspace gallery - Bruxelles

WE COME FROM NATURE, BUT...

2011

40 x 140 X 10cm - neon installation



Surtsey Island

2018 – 2019

variable dimensions

Map : 45x30cm

mix média : documentation + drawings on display».

The island of Surtsey in the south of Iceland appeared in 1963 following a volcanic eruption. Now a natural sanctuary that is off-limits to the public, its sudden appearance has also been followed by rapid erosion that is tending to disappear over a longer period of time, hence the interest in the artist's research into expansion and retraction. This metastability, which is capable of evolving towards a more stable configuration and then continuing this process, characterises the cycle of the universe in which we find ourselves.

The facility also houses all the scientific publications produced by researchers on the island in recent years, which can be consulted on the [The Surtsey Research Society à Reykjavik](#)



hôpital Notre-Dame à la Rose - Lessines

METASTABILITY - intricacy project

2014 Lessines - Charleroi

20 X 150 X 10 cm - neon - gelatin (glass)

Exhibition installation «addenda»

Lessines (bps22) et (INCISE) - lieu d art Charleroi / en savoir plus : <https://frederic-fourdinier.com/installations-sculptures/metastability/>

Exhibited as part of the Addenda exhibition produced by the BPS22 at the Hôpital Notre-Dame à la Rose in Lessines and at [INCISE] in Charleroi, the work moves from the hygienic setting of the 'patients' ward' to the no less standardised setting of a shopping arcade. It's a subtle ellipse, linking two worlds whose pretensions are matched only by their seemingly unshakeable, self-satisfied constancy.

Borrowing from advertising codes and medical aesthetics, metastability functions as a counter-slogan, an escape that shakes up the real effect of worlds that are as unthinking as they are ideologically obvious.

Frédéric Fourdinier's installation is based on the notion of hygiene and asepsis, which engenders control and stability. It plunges the museum hall into a world of minimal green colour, and for the occasion it undergoes a material and spatial purification. Metastability is a state of false equilibrium or unstable equilibrium, which appears to be so because of its relatively slow rate of transformation, or almost zero. A state beyond stability that expresses variation and, in some cases, includes a sudden and often irreversible shift.

Used in physics and chemistry, philosophy (Deleuze) and sociology (Simondon), the term encompasses a multitude of states, the complexity of which refuses to accept the binary readings that usually identify the principle of causality.

The recent discovery of the mass of the Higgs Boson (quantum mechanics) has led researchers to conclude that the universe is metastable, stable kinetically but not thermodynamically, a phenomenon that we cannot perceive or feel at our scale, reminding us of the metastability of our existence and our environment.

Nancy Casielles (Curator BPS22)



[INCISE] - Charleroi



METASTABILITY - 34°18'42'' N 2°09'49'' O

Residence / installation / in situ

2016 Oujda - Jerada (Maroc)

20 x 120 x 10 cm

neon - gelatin - mix media

35 digital photographs in variable formats Digital prints

METASTABILITY - 34°18'42'' N 2°09'49'' W is an installation that presents the results of a two-week survey of the town and surrounding area of Jerada in the Moroccan Oriental region, a powerful encounter with the territory of Jerada and its inhabitants. Jerada is a mining town in the Moroccan Oriental region. Following the closure of the mine in 2001, the social, urban, ecological and human upheavals have raised questions about the future of this region and its inhabitants.

60 km south of Oujda, in the Jerada region, «lies the oldest industrial and mining site in North Africa. A remarkable anthracite mine, discovered in 1908, gave rise to Morocco's leading industrial centre in the 1930s». In operation since 1927, it employed «5,700 people, including around 75 engineers» at the end of the 1990s, according to the last Managing Director of the Jerada Mine - Charbonnages du Maroc - Mr Amar Drissi.

The mine was the country's only source of electricity until it was closed in 2001.

Following this closure, the economic and social situation in Jerada and the surrounding area deteriorated significantly. Former miners and their «unemployed» children found themselves condemned either to migration or «to the clandestine practice of extracting anthracite coal in conditions deemed dangerous and precarious».

This installation was commissioned by the curators, Christophe Boulanger (curator at the LAM) and Brahim Bachirri (visual artist), for the Orienta 6 contemporary art biennial taking place in Oujda (orient-a.com) in 2016.

It was shown simultaneously during the festival in Oujda, in the former premises of the French school, Lycée Omar Ibn Abdelaziz, and in Jerada at the cultural centre. Subsequently, in a different configuration, it was shown in Brussels at the Schaerbeek School of Fine Arts and at the exhibition 'A gorge sèche, après la traversée' - (tourinnes.be/a-gorge-sèche-après-la-traversée) - at Tourinnes-la-Grosse in Belgium (curated by Mehdi-Georges Lahlou).

A series of 35 black-and-white photographs, printed on poster paper in various formats and mounted on the wall.

A prop made of Aleppo pine harvested from illegal miners, which was exploited and replanted on a large scale for timbering in the days of the official mine, but is currently used without renewal by the inhabitants digging on the outskirts of Jerada.

The word Metastability in green neon lettering (150x20cm) suspended in space; the notion of metastability is a state of false equilibrium or unstable equilibrium, which appears to be such because of a relatively slow rate of transformation, if not almost zero. A state beyond stability expressing variation and including, in some cases, a sudden and often irreversible shift towards another stable state.

The recent discovery of the mass of the Higgs Boson (quantum mechanics) has led researchers to conclude that the universe is metastable, stable kinetically but not thermodynamically, a phenomenon that we cannot perceive or feel on our own scale, reminding us of the instability of our existence and our environment.

The green lighting of the exhibition space has various meanings, in particular in this case the symbolism of a colour that has been unstable since the Middle Ages and also today, that of destiny. In Morocco, it obviously takes on another meaning, that of religion.

Localisation of Jerada : wikipedia.org/wiki/Jerada

read more : <https://frederic-fourdinier.com/performances-residences-projets/metastability-341842-n-20949-o/>



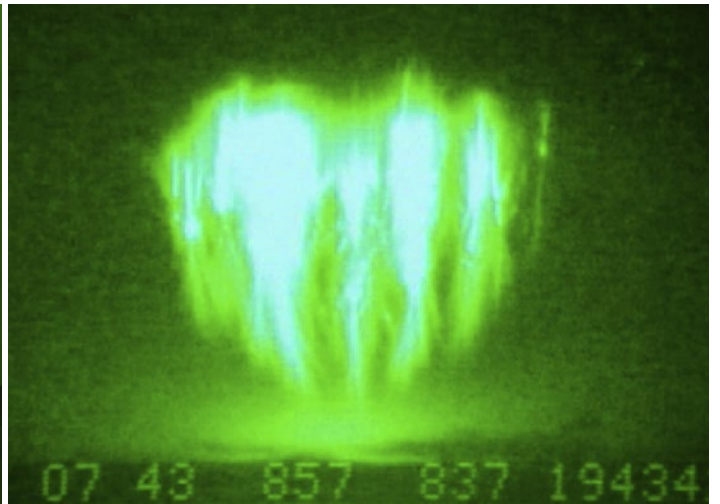
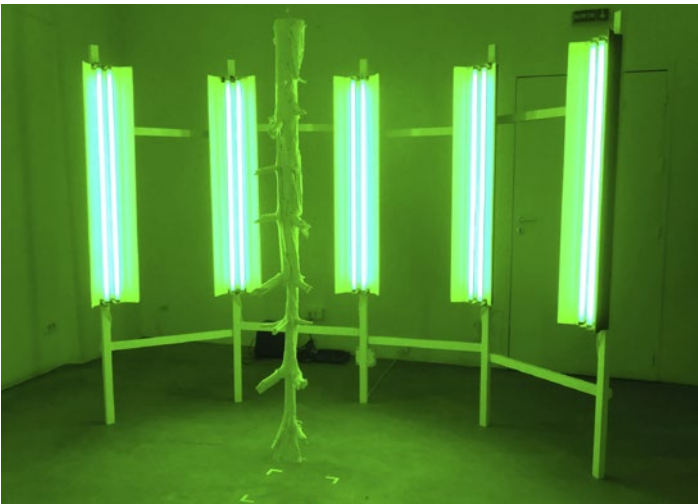
34°18'42" N - 2°09'49" O

2016

Variable dimensions - 35 digital photographs variable formats - digital prints - selection 20/36



View of the installation at the Jerada cultural centre



Scanner
2012
dimensions variable
White lacquered dead tree trunks, fluorescent tubes, green gelatin
Trees : genévrier commun, genévrier de Phénicie, genévrier oxycedre

Sprites
Video projection, duration 3sc (loop)
Observation taken at the Pic du Midi (Pyrenees) by a high-precision camera show video: <http://youtu.be/NmiwcMH-dNwgvhonu>

LSBB project - DIS///APPEARANCE /

L'ATELIER - LIEU D'ART VISUEL - Apt

Artist residency 2012 - Art and Science - Exhibition from 21 April to 2 June 2012, April 2012 residency - Partnership with the Laboratoire Souterrain à Bas Bruit de Rustrel pays d'Apt (Lsbb) and the atelier-apt.

LSBB "laboratoire sous terrain à bas bruit"

Site that was the firing control post for nuclear missiles during the Cold War, a former military estate consisting of a tunnel, firing posts and infrastructures located on and under the Albion plateau up to 500m in the Vaucluse and partly covered by the Luberon regional nature park. Various scientific research projects are being carried out, including the study of solar radiation and the earth's internal radiation, dark matter, hydrology, seismology, stratospheric luminescent phenomena, the study of computer components, etc.

«For his creative project (residency), in association with the Laboratoire Souterrain à Bas Bruit de Rustrel Pays d'Apt - Vaucluse, Frédéric Fourdinier is exploring the landscape of the Grand Combe in Rustrel. This site, which was once a firing control post for nuclear missiles during the Cold War, has since become a scientific research laboratory. Surveying the area, the artist examines the poetic and complex relationships between the sky, the ground and the underground world, and, by placing them in parallel, he proposes a look at our relationship with the environment.

His research is called Dis///appearance, like a gradual distancing from the realm of the visible, a secret plunge into silence and chaos». (Audrey Enjalbert)

As part of this residency, the aim was to telescope several worlds: the dismantled military domain with the tunnel, the firing post and its infrastructures located on the Plateau d'Albion (Vaucluse), then the natural environment (Luberon regional nature park) and the LSBB where various scientific research projects are taking place. <http://lsbb.oca.eu/> more specifically targeted in the field of research into TLEs (transient luminous events): <https://lsbb.cnrs.fr/recherche/couplages-multiphysique/aleas-logiques/evenements-lumineux-transitoire/>



REGENERATION / Performance lumineuse / site militaire

LSBB project - DIS///APPEARANCE /

44°01'10.80"N 5°32'25.53"E élév. 841 m

2014

Fluorescent tubes - gelatine - electrical generator
In situ lighting installation - military site- plateau d'Albion (FR)





NEXUS

LSBB project - DIS///APPEARANCE /

2012, 2013

32 formats variable dimensions (50 to 15) x (30 to 15) cm Ink on paper, wash technique

A look at and a survey of the former military nuclear missile launch site on the Plateau d'Albion in the Vaucluse. The army has now returned some of the sites to nature. Some have been recycled for various public or private projects. An air base and a DGSE listening station now reside in the centre of the plateau.

read more : <https://frederic-fourdinier.com/dessins-photos/nexus/>



Modernity

Artist residency at the Maison du Bocage, ecomuseum in Sains-du-Nord, Avesnois

2014

Frédéric Fourdinier's artist residency and his final exhibition at the Ecomuseum were inspired by the landscape features of the Avesnois region, with its exuberant nature and traces of its industrial past, its quasi-romantic contemplation and the brutality of a vanished history. To find out more : <https://frederic-fourdinier.com/performances-residences-projets/modernity/>



LESS IS MORE

Performance - participatory experience - wild edible plants

2010 - 2020...

A performance and experiment on the theme of adaptation and improvisation in a given territory, consisting of setting off on foot for a number of days to be self-sufficient, with only olive oil, cereals and salt as a staple diet, and finding edible wild plants along the way to meet the rest of the daily needs.

Observer, réfléchir sur notre environnement, la notion de territoire, de paysage et sur soi-même, dans cette confrontation... Il s'agit de vivre autrement, le temps d'un voyage à pied, en solo ou à plusieurs pour le partage et l'échange des expériences ressenties. Mais aussi d'affronter les situations et les conditions qui surviennent, en éprouver et en percevoir les limites, et s'y mesurer dans un état d'esprit de minimalisme qui prend pour référence la phrase de Ludwig Mies van der Rohe : «Less is more».

So you have to adapt to the demands of the route at an acceptable pace, rather than having to fight your way through with survival in mind.

The project stems from a range of experiences gained on trips, treks, ethnobotanical courses, readings and other preoccupations linked to this theme that have punctuated Frédéric Fourdinier's career.

In this experience, the relationship with food becomes basic, but not without gustatory and aesthetic pleasures in which creativity and variation offer ways of paying tribute to nature and human evolution. Nights are spent either under the stars, in a single tent or, depending on the weather and the terrain, in a tent. Sleeping as a nomad, in minimal comfort, means paying close attention to the bivouac site.

From this investigation are taken: writings, photos, drawings, landscape elements... giving rise to installations with a vision and questioning on the relationships between man/nature, nature/culture.

De cette enquête sont tirés : des écrits, des photos, des dessins, des éléments de paysage... donnant lieu à des installations avec une vision et un questionnement sur les relations homme/nature, nature/culture.

read more : <https://frederic-fourdinier.com/perfromances-residences-projets/less-is-more/>



L'herbier : marcher, classer, nommer le paysage

Curator : Alice Cornier

Herman De Vries, Frédéric Fourdinier, Sébastien Goujou, Richard Long, Aurélie Mourier, Mira Sander



MONSTRUOSA N°29

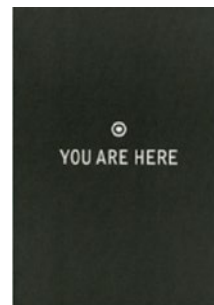
MONSTRUOSA publication dédiée aux pratiques mutantes du dessin

Emilie Breux, Audrey Devaud, Clara Debray et Frédéric Fourdinier



50° nord N°03

50° nord revue d'art contemporain est une plate-forme de diffusion et de lectures critiques pour la scène artistique du Nord-Pas de Calais et de l'espace transfrontalier : Belgique et sud de l'Angleterre



YOU ARE HERE

Curator : Fred Collier

Caspar, Peter Downsborough, Frederic Fourdinier, Dan Graham, Katie Holten, Michel Mazzoni, Emilie Pischetta, Valentin Souquet, Stephen Shore



ORIENTA - édition 7

Un événement artistique d'envergure dont le point focal est la ville d'Oujda, capitale de la région de l'Orient, et qui à chaque nouvelle édition, implique différentes provinces de la région.



« L'Orient - Jerada - Territoire en évolution »

Une mise en lumière, une exploration de la province de Jerada par plusieurs artistes



Une friche

Publication Offset soutenue par l'association «Sauvons la friche Josaphat» Bruxelles

Frédéric Fourdinier texte-photos

Stéphane Jossard carte - collage



Tout est paysage, biennal d'art contemporain du parc d'Enghien

Curator : Christophe Veys , Myriam Loueyst

Laurette Atrux-Tallau, Jean-Marie Bytebier, Griet Dobbels, Lionel Estève, Frédéric Fourdinier, Pierre Gerard, Bernard Gigounon, Pierre-Philippe Hoffman, Maxence Mathieu, Michel Mazzoni, VOID, Sophie Whettnall.



* Addenda

Curator : Nancy Casielles

Marina Abramović, Iván Argote, Alain Bornain, David Brognon et Stéphanie Rollin, Laurence Dervaux, Frédéric Fourdinier, Regina José Galindo, Thomas Leroy, Teresa Margolles, Hans Op de Beeck, Gina Pane, Fabrice Samyn, Yvonne Trapp, Rémy Zaugg, Marie Zolamian.

Expositions / résidences (sélection)

- 2023
Exhibition - *Extraction 23* - A two dogs company - Bruxelles (BE)
Exhibition - *Un pour tous* - Droom BXL - Bruxelles (BE)
Exhibition - *Dark Gletscher* - Espace Graffenried - Aigle, Suisse (CH)
Exhibition - *Time elapsed* - Former National Bank of Belgium Printing Works - Bruxelles - (BE)
1% artistic public order - *Foris Orare* - lasting work - In situ - Landrecies (FR)
- 2022
1% artistic public order - *Foris Orare* - lasting work - In situ - Landrecies (FR)
Exhibition - centre d'art Maison forte de Hautetour - Saint Gervais les Bains (FR)
Exhibition - V2Vingt contemporary art space - X10 - Bruxelles (BE)
- 2021
Exhibition - *Archéo-aménagement* - V2Vingt contemporary art space - Bruxelles (BE)
Artist residency - La Villa Ruffieux, château Mercier - Sierre - Valais Suisse (CH)
Artist residency Labo - le Sentier des Lauzes - St Mélanie Ardèche (FR)
Performance / Exhibition - *Der Rattenfänger* - with Pierre Philippe Hofmann - Galerie Duflon Racz, Bruxelles (BE)
- 2020
Artist residency - V2Vingt, espace d'art contemporain - Bruxelles (BE)
- 2019
Exhibition - «*Ni expansion indéfinie ni recontraction à brève échéance*» - MHN (FR)
Artist residency - partenariat MHN Musée d'histoire naturelle de Lille et Plan Architecture et Patrimoine de la ville de Lille (FR)
Biennial of contemporary art Oujda - *ORIENTA* - Exhibition et co-curation (MA)
Exhibition - «*Weekend at Charlie's*» - Center for Architecture and Art Charles Vandenhove - Gand (BE)
- 2018
Exhibition - *Dabaphoto 4* : CHERGUI - LE18 Marrakech (MA)
Biennial of contemporary art Enghien - *Miroir2 / tout est paysage* - curating par Myriam Louyest et Christophe Veys (BE)
Exhibition - *Un temps en campagne* - L'orangerie exposition Bastogne (BE)
- 2017
Exhibition - Ars Electronica - White Circle - Linz (AT)
Exhibition - *Walking through exploding dandelions* - espace Frédéric Collier - Bruxelles (BE)
- 2016
Exhibition - La Halle Verrière de Meisenthal (CADHAM) «Christmas for ever», Meisenthal (FR)
Biennial of contemporary art *ORIENTA* «*A l'angle des possibles*» : metastability, Oujda - Jerada (MA)
Artist residency - Ostrevent - culinary multiculturalism and territory (FR)
- 2015
Exhibition - *INDENT* - «the société électrique» Bruxelles - commissariat : Michelle Rossignol (BE)
- 2014
Exhibition - «Adenda» BPS 22 (hors les murs) - INCISE - Charleroi curator : Nancy Casielles - Lessines (BE)
Artist residency and Exhibition - centre d'art MDB - éco-musée - Sains du Nord - curator : Alice Cornier - Sains du Nord (FR)
- 2013
Workshop - Le «CAIRN» art center Digne les Bains (FR)
Exhibition - Art Brussels (art fair) - Galerie Anyspace (BE)
- 2012
Exhibition - «*in memoriam*» - Galerie Anyspace - Bruxelles (BE)
Residence and Exhibition «*dis///appearance*» - Centre contemporary art L'atelier - Apt - lsbb project - partenariat artiste/scientifiques (FR)
- 2011
Exhibition - «*you are here*» - L'escout - curator : Fred Collier - Bruxelles (BE)
Exhibition - «*naturalness*» - Galerie R - Grande synthe (FR)
- 2005 - 2010
Exhibition - CEPAGRAPH - Saint Dié des Vosges - Festival international de géographie à (FR)
Artist residency Musée de la Faïence et exposition - Desvres (FR)
Exhibition - Galerie Frédéric Desimpel - Bruxelles (BE)
Prize from the Government of the French Community of Belgium, La Médiation 2006 : Bruxelles (BE)

Etudes

- 1998-2003
La Cambre National School of Visual Arts - Brussels (BE)
Urban and Rural Spaces Section (Light, space, color)
- 1995-1998
Secondary School of Fine Arts - Tournai (BE)

