

Françoise Pétrovitch



FONDS POUR LA CULTURE
HÉLÈNE & ÉDOUARD LECLERC

EXHIBITION
OCTOBER 17, 2021 — APRIL 3, 2022

#PetrovitchFHEL

Press kit

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Image from the exhibition

Françoise Pétrovitch
Étendu, (detail) 2020
Coll. Sygna Partners
Photo : A. Mole © ADAGP, Paris 2021
Courtesy Sémiose, Paris © FHEL, 2021



Françoise Pétrovitch

October 17, 2021 – April 3, 2022

Françoise Pétrovitch takes over the Halle des Capucins to show a world of images, both poetic and disturbing, peopled with human and animal figures. The exhibition, conceived with its curators, Camille Morineau and Lucia Pesapane, tells these narratives around themes recurrent in her work and through a rich selection of pieces. Some works, made especially for Landerneau, are presented for the first time. An invitation to the public of the FHEL to travel in that universe and, with the artist, to look behind the masks!

“To go off to explore Françoise Pétrovitch’s work is to meet a hyper creative artist fully engaged in her time. Lift the masks and look behind the beauty of her painting, at the fragility of the bodies and of the minds, the cracks, the difficulty to confront the world including one’s inner world.”

MICHEL-ÉDOUARD LECLERC

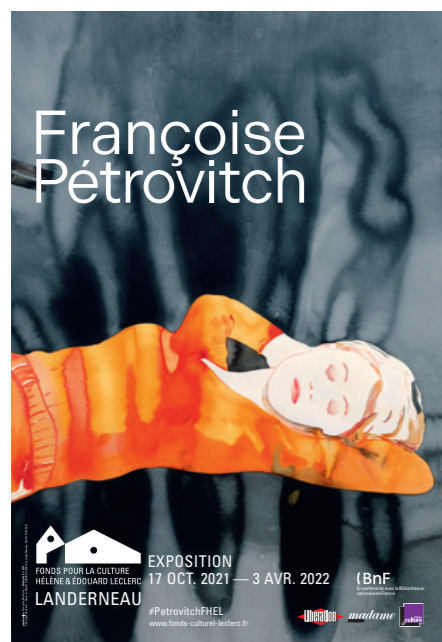


Image from the exhibition
Françoise Pétrovitch
Étendu, (detail) 2020
Coll. Sygna Partners
Photo: A. Mole © ADAGP Paris 2021
Courtesy Sémiose, Paris © FHEL, 2021



Françoise Pétrovitch and Michel-Édouard Leclerc at the Idem studio, Paris
Photo Hervé Plumet © FHEL, 2021

“I fight the narrative, everything that would limit the figures I show. I propose blocks of images, I don’t want a story that closes on itself. If we say everything there’s nothing left to think.”

FRANÇOISE PÉTROVITCH

Françoise Pétrovitch has invented an “augmented drawing” in which the visual support is no longer important, nor the topology of the subject or the scale of its representation: It is an attitude. “I can’t dissociate what I say from how I say it. . . The works come from me, from my intimate world. I trust the work process.”

From drawing in the margins of exercise books to choreography, from sculpture to the stage curtain and the trail around a town, it is the same risk taking that is at work in the art of Françoise Pétrovitch, whose scope the exhibition at FHEL unveils. “One of my motivations is to not be in the mastery, but to put myself ‘in danger’, in reflection, in a situation of experimenting. Some things find their expression in painting, others in drawing, and others still in film.”

The exhibition offers a chrono-thematic trail whose chapters are introduced by the artist’s own words. The great themes follow one another according to their appearance in her work, each one including a focus that balances the theme: sometimes clarifying it, sometimes contradicting it, or developing it in a different technique.

This “augmented drawing” of all the techniques is the operating principle of a work in which the line, matched with the colour in an absolute synthesis, also figures the seeing. Drawing as a way of life, as a way of looking, of interpreting the world, is the thread of the exhibition trail which, room after room, invites us to reflect on the focal point of that work: it is a real exercise in learning how to look.

CAMILLE MORINEAU

Françoise Pérovitch

biographical facts



Photo Hervé Plumet

Françoise Pérovitch was born in Chambéry, in Savoie, in 1964. She lives and works in Cachan, in Val-de-Marne (94) and in Verneuil-sur-Avre, in Eure (27). She's been teaching at the Ecole supérieure des arts et industries graphiques, the Estienne school, in Paris, for thirty years. Fascinated by drawing from the very beginning, the artist also works in painting, sculpture, printing, ceramics and video. Her universe questions, among others, the ambiguity of childhood and adolescence, genders, hybridity, while playing with mediums and formats. Her favourite subjects evolve, going from the very small to the vastly monumental. An autodidact in several fields, she likes to confront the use of new materials and learn different practices. Without ever leaving drawing aside, she goes from one technique to another with, for line, a red thread.

Françoise Pérovitch is more and more present in the big public and private collections. She had many exhibitions in France but also abroad. Represented by Galerie Sémiose, she exhibits in Paris, Tokyo, Berlin, New York and Washington. Having been given various rewards, she was awarded in 2021 the Prize for drawing by the Fondation d'art contemporain Daniel and Florence Guerlain. After this encounter planned in Landerneau this year, an exhibition entitled *Derrière les paupières* (Behind the eyelids), is programmed for 2022, at the Bibliothèque nationale de France (BnF).

Camille Morineau

exhibition curator



Photo Nathalie Savale

Curator of the Françoise Pérovitch exhibition at FHEL, Camille Morineau is a heritage officer and has worked for twenty years in French public institutions, ten of which she spent at the Centre Georges Pompidou as a curator for contemporary collections. She has curated many exhibitions, among them *elles@centrepompidou*, presenting works solely by women artists in the collections of the Musée national d'Art moderne, which was a first of its kind.

In 2014, she co-founded the AWARE association (Archives of Women Artists, Research and Exhibitions), that aims at replacing women artist from the 20th century in art history. Since November 2020 she has also been the president of the administration board of the École du Louvre.

Lucia Pesapane

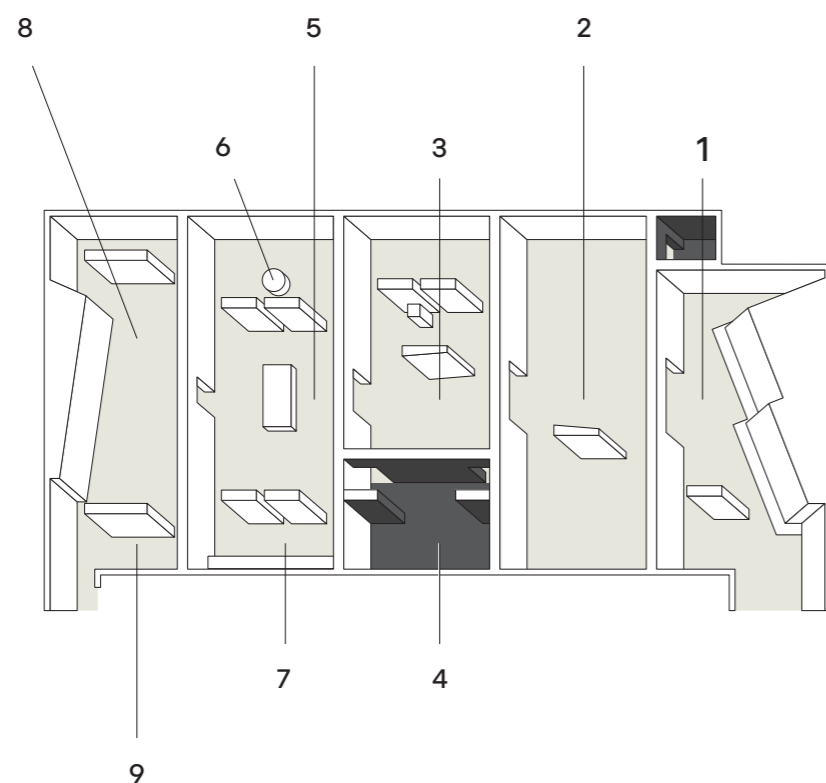
exhibition co-curator



Photo D.R.

After her thesis on performance artists of the 1970s and studies on gender at the University of Milan, Lucia Pesapane worked at the Institute of contemporary art in Villeurbanne, at Le Magasin, in Grenoble, and for ten years, in various big Parisian museums: Monnaie, Réunion des musées nationaux and the Pompidou Centre, in the department of contemporary collections. She is interested in the work of women artists, whose practice she defends and supports. She is co-curator of the Françoise Pérovitch's exhibition at Landerneau.

Scenography Jasmin Oezcebi



- 1 – Drawing in the margins
- 2 – The age of lifes
- 3 – The double
- 4 – Échos
- 5 – Gestures
- 6 – Nocturnes
- 7 – Hybrids
- 8 – Dialogues between painting and drawing
- 9 – Documentary film

Exhibition contents



Sois douce, discrète et modeste, 1995
Coloured pencil
on exercise book, 22 x 35 cm
Photo: Aurélien Mole

Drawing in the margins

"Enlarging the drawing is increasing its capacities: mine and those of the work. A small drawing can be monumental and, on the opposite, a work of large format can prove to be intimate."

Françoise Pérovitch's first works were literally placed in the margins of exercise books or printed books that she found while bargain hunting, and re-appropriated. She said at the time that she was responding to "written injunctions", by establishing a recurrent graphic vocabulary. Unexpectedly it is to be found ever since in all of her work: some of her figures, emerging very early on, have become "motifs-lines" that circulate from her graphic work to her painted and sculpted work. Parallel to that, her practice changed scale very quickly: from the very small and restricted to the page of the book, it grew and became monumental. Drawing, an essential and old practice that goes back to childhood, enables her to play with scale.

The ages of life

“When I evoke childhood, it is not out of nostalgia for a chronically specific period. It is a mixture of things seen, experienced, imagined, transformed.”

Françoise Péetrovitch has worked on every age of life, among them old age in one of her numerous artist's books. She is however associated more with childhood and adolescence, while she also represents young adults, of whom she gives a complex portrait. One hesitates giving an age to those serious figures, and to attribute a gender to them. They share a certain fragility, a kind of hesitation, a withdrawal and they are placed on backgrounds that are always vague, quiet, as if lost in deliberately suspended narratives. The artist is concerned with representing the inwardness rather than the appearance; or the tension between the two. She's not representing the scholars, or those who have the floor, or have the power, but the others.



Sans titre, 2018
Wash drawing on paper, 160 x 120 cm
Private collection, Paris
Photo: Aurélien Mole

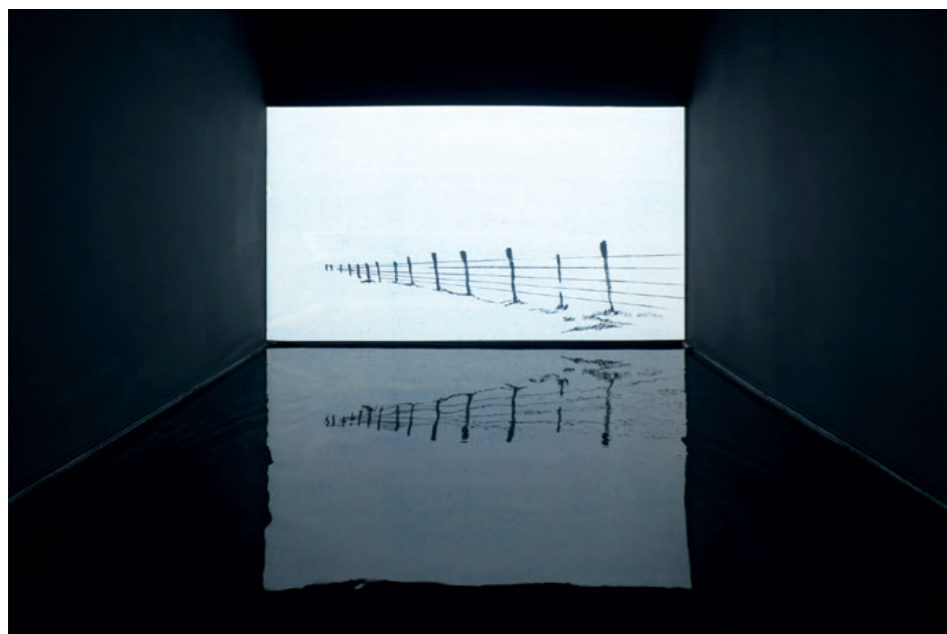
The double

“I deal within the space of the painting, with the issues that are mine: the double, cruelty, childhood in what it bodes for later life. I try to approach childhood without naivety. Alice is no longer a little girl, and everybody knows that.”

Whether it's a split figure, a shadow dissociated from the person or a mask taking the place of the face, the double is an important subject in Françoise Péetrovitch's work. Each technique enables her to approach differently the philosophical and psychological aspects of doubling. The wash drawing, its transparencies and plays on drips are used to give body to the indecision. In painting, the dissociation of the line and the background creates a motif of duplication. So whatever the technique used, the backgrounds are infused and slide inside the figures to produce a shared surface and enable her to materialise hesitation, disappearance and memory.



Garçon au squelette, 2012
Oil on canvas, 55 x 45 cm
Private collection, Paris
Photo: Aurélien Mole



View of the exhibition *Échos*, 2014, Semiose, Paris
Échos, 2013, video installation (digital with sound), 5 minutes 15 seconds, in collaboration with Hervé Plumet
 MAC VAL collection, musée d'art contemporain of Val-de-Marne
 Photo: Aurélien Mole

Échos

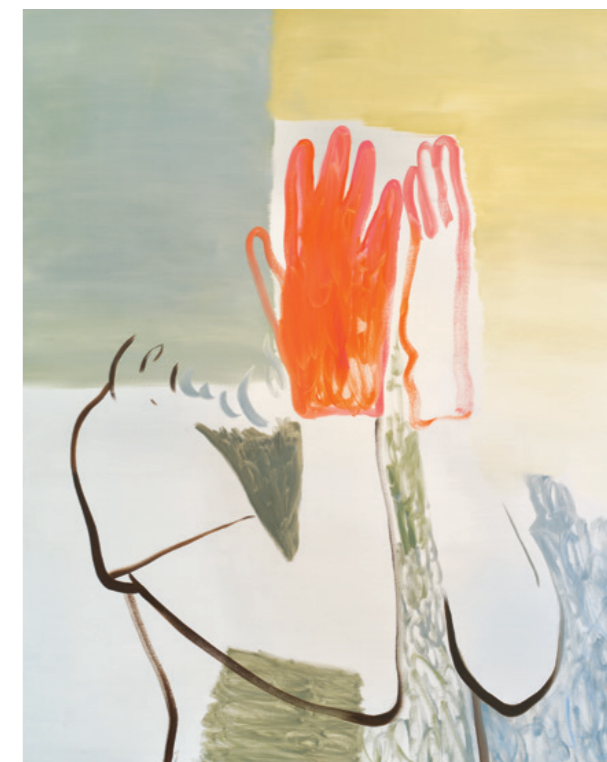
Échos is placed at the heart of the exhibition, like a transition: the video installation plays with that drawing multiplied endlessly through movement, sound, reflection, waved by an engine clouding the pond. This mise en abyme of the inaugural gesture - drawing - summarises the whole oeuvre.

"It is a plunge into the deepest, the most intimate, an abyss of ink and water in which the figures dissolve and resurface. Those figures are multiplied by the reflection in the pond that is placed on the surface of the image, and that reflection is present throughout the whole film sequence. We are caught in opposites that are repeated, precipitated, multiplied. The sound is made from water sounds and an electric guitar: it is stormy, in tension with the images."

Gestures

"It is the tight, frontal framing which is essential in those paintings."

The works in this chapter refer to a photographic work partially made public: images of positions and daily gestures shot "on the move," meaning photographs, made with Hervé Plumet, of their children carrying her sculptures for the series *Présentations*, and taking the pose. In a pictorial asserting itself, the line remains present, often freed from the blocks of colours that multiply it or contradict it. At the same time, the sculptural character of the details of the legs, feet and hands on which she "zooms" in her painting is striking. Those elements of the body are as expressive as faces. They often hide their expressions and show - according to the interpretation of the viewer - absence, silence, refusal to communicate, shyness or a non-narrative.

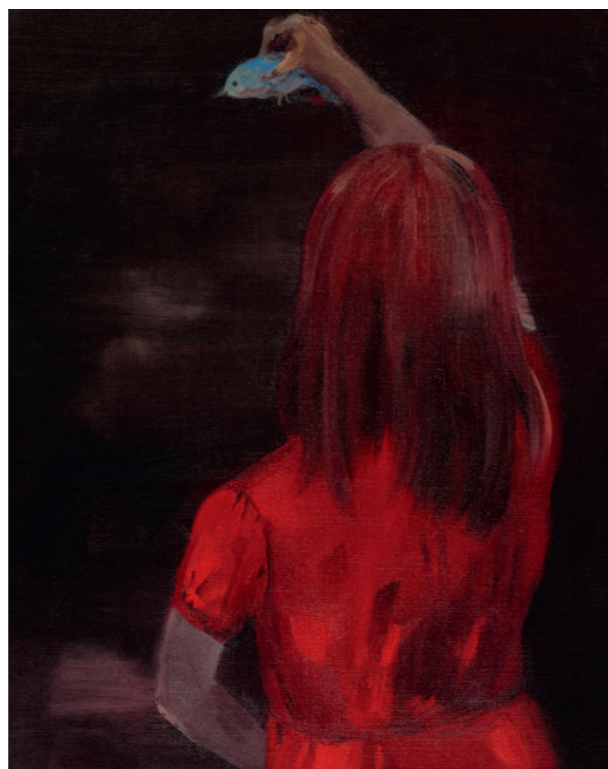


Sans titre, 2017
 Oil on canvas, 160 x 130 cm,
 Private collection, Paris
 Photo: Bertrand Huet

Nocturnes

“Here, the figures are refocused. I don’t think it is about dismissing the viewer, but rather an invitation to look within, to accomplish the same movement of withdrawing as the character, in a mirror reflection. The figures are not standing against anything, only against painting.”

In Françoise Pérovitch’s work, the solar and the spectral, appeasement and anxiety coexist. Painting, the great genres, the themes of death and the fragility of life, all appear in her work. Nocturnes are an obvious tribute to painting, that the artist finally embraces as her own technique. The recurrent subject of still life (dead animals, flowers) as well as the preparation of the red background evoke classic painting and its genres. The lighting, both dim and precise, the matt and dense tones, contrast with her earlier works. The characters’ eyes are lowered or they are blindfolded, which is not conducive to the exchanges that open gazes lead to, and so encourage introspection.



Nocturne, 2013
Oil on canvas, 50 x 40 cm
Collection Lucie Plumet
Photo: Aurélien Mole

Hybrids

“My approach has not much to do with the question of technique. Things come one after another, generate one another, expand. After a certain time, I no longer think about the medium, I move from one to another: all is connected, superimposed, it’s fluid.”

A virtuoso of the drawing that develops in three dimensions and in time, the artist invests as much in painting and sculpture as in animated films and live shows: staging and choreography take place and coexist naturally with that “augmented drawing” since the 2000s. Hybrid figures can be seen, that reconnect with mythology, the universe of tales and fables, whose continuity and deliberate confusion the artist assumes. Her animal-characters develop when the drawing extends into a painting or a sculpture. Naturally emerging from her work on “doubles”, the hybridisation man/animal coincides with the mingling of her techniques. The artist has her motifs deliberately coexist so as to suggest a questioning, an anxiety, if not an unease.



Sentinelle, 2015
Bronze, 113 x 90 x 57 cm
Private collection
Photo: Aurélien Mole



Saint Sébastien, (le Titien)
Wash drawing on paper, 80 x 120 cm
Courtesy Semiose, Paris
Photo: Aurélien Mole

Dialogues between painting and drawing

**“The question of the gaze still:
What you choose, how you cut,
and how you compose.”**

Looking at it closely, many of Françoise Pétrovitch's motifs are variations on the great genres of painting: portrait in *The ages of life*, still life in *Nocturne*, Venetian painting with masked figures while more recently, the series *Îles* reconnects with the landscape. Her *Étendus* are reminiscent of sculpted Gothic recumbents or the depositions of Christ in painting; the bird, partially hidden above them recalls the symbol of the Holy Spirit in Christian painting. Whether she works with wash drawing or painting, horizontally or vertically, her subjects are refined to the extreme, thanks to the synthesis of colours and line. The work of the composition is deliberately left apparent, so that it becomes a subject in itself.

To come



Nocturne, 2017
Aquatint, 66 x 50 cm
Collection MEL Compagnie des Arts

BnF | François-Mitterrand - Galerie 1 / Paris
from 18 October 2022 to 29 January 2023
Françoise Pétrovitch. *Derrière les paupières*
Curator: Cécile Pocheau-Lesteven

{ BnF | Bibliothèque
nationale de France

The Bibliothèque nationale de France shines a light on Françoise Pétrovitch's work with an exhibition focusing on her graphic and printed work. This major figure of the contemporary art scene has been present for a few years now in the collections of the BnF, that keeps an exceptional fund of a few millions prints, from the early days to the 20th century.

The BnF presents around a hundred pieces emblematic of her graphic work: prints, artist's books, drawings and sketches, old and more recent works, sometimes never published before, in various formats and techniques.

This exhibition inaugurates a strong partnership with Fonds Hélène & Édouard Leclerc, which presents in this context, a retrospective of Françoise Pétrovitch's work in Landerneau (29) in the autumn 2021. Both institutions state their desire to join forces in the validation and promotion of contemporary print and artists that keep it alive, in connection with their respective collections and missions.

Next to drawing, sculpture, ceramic and painting, etching constitutes an all-important space for research in the practice of Françoise Pétrovitch. Having gained recognition for her mastery of all the resources of the printing processes, she was invited, within a public commission, to create etchings with renown printers for the Chalcographie of the Louvre, the Centre national des arts plastiques and MAC/VAL. Teaching at the École Estienne in Paris, Françoise Pétrovitch was recently exhibited in the Galerie des enfants, at the Pompidou Centre, with the interactive installation *Passer à travers*.

The exhibition will present nearly 75 prints: etchings, silkscreen, lithographs and some 16 artist's books made by Françoise Pétrovitch, works of modest or monumental formats, old and recent, some never shown before. She will place them in dialogue, playing on associations and counterpoints, with fifteen ceramics and some large fluid wash drawings, showing the recurrent motifs in the artist's work. Human and animal figures, hybrid forms, fragments, changes of scale and bold framing, subtleties of colours and transparencies compose a universe marked by the duality in which humour and gravity, force and vulnerability, anxiety and wonder cohabit.

Exhibition catalogue



Bound, 230 x 270 mm
216 pages
9791096209095
Editions FHEL
Publishing date :
October 13, 2021
39 €

French/English bilingual edition

Cover:
Aveuglé (Paul), 2021
Oil on canvas, 240 x 160 cm
Photo: Aurélien Mole (detail)
©FHEL, 2021

This reference book, edited for the first retrospective dedicated to Françoise Pétrovitch, offers a chronothematic journey with several texts and reproductions echoing the richness of her work and techniques: drawings, paintings, prints, sculptures and video. Many works are displayed, made especially for the exhibition. Through the artist's recurrent images or "motif-lines" (hands, closed eyes, hybrid characters, fragile figures, children and animals, etc.) it is a work on the gaze that is unveiled and offers us its interpretation of the world. A contemporary artwork impossible to ignore.

Contributors to the catalogue:

Michel-Édouard Leclerc
Camille Morineau
Lucia Pesapane
Magali Arriola
Luca Bochicchio
Laetitia Chauvin
Marie Darrieussecq
Petra Giloy-Hirtz
Elsy Lahner
Nora Philippe
Cécile Pocheau Lesteven

Around the exhibition

*“Being a mediator, an intermediary
between art today and the public”*

Michel-Édouard Leclerc

Our actions as cultural mediators address everyone, to allow all to have access to information on the exhibition and the works on display.



In order to allow everybody to discover the exhibition freely, FHEL places a guide at the disposal of all visitors. Available on site and as a download on the FHEL Internet site, this document facilitating the visit shows the map of the exhibition, the trail and stops on a few "focal points" that punctuate the artist's work.

The visitor's guide reinvents itself and offers augmented images that, through a thematic journey, complete the discovery of the works during the exhibition trail.



Guided visits are on offer every day to everyone, but exclusively on booking, on the FHEL Internet site. www.fonds-culturel-leclerc.fr
All information on mediation@fhel.fr



Photos Nathalie Savale ©FHEL, 2021

For further information
mediation@fhel.fr

Around the exhibition

« Prolongations » A cycle of performances

On Facebook and Instagram
@fhel.landerneau

Since 2015 "Prolongations", the programme of performances conceived by Christian Alandete, has been inviting contemporary artists to use the ongoing exhibition to imagine and produce an original piece of work, accompanied by the team of Fonds Hélène & Édouard Leclerc. Between drifting, evocation, reinterpretation and homage, the artists pull a thread, at times very fine, to prolong the exhibition in a performed form, at the end of a few days' residency in Landerneau. Aware of the evolution of practices and new forms of encounters with various publics, "Prolongations" reinvents itself in a two-fold form, "live" in the exhibition's space, and "online" on social media, offering artists new ways to create and a new field of experimentation.

Encounters « Des Idées au Fonds »

A cycle of conferences, roundtables, readings, concerts ...



An encounter with Laurent Le Bon,
curator of the exhibition *Cabinets de curiosités*
"On a few cabinets of curiosities", 4 July 2019
© FHEL, 2019

#FHEL at home

FHEL invites itself into your house, to offer you an extended programme of cultural activities on our Internet site and our social media. Events not to be missed, and in keeping with a major axis of development of our actions in favour of the accessibility to art for all in our exhibitions.

Presentation of Fonds Hélène & Édouard Leclerc

Settled in the old convent of les Capucins, in Landerneau, the Fonds Hélène & Édouard Leclerc for Culture has welcomed more than 1 million visitors since its opening in 2012. At the forefront of cultural venues of the French Grand Ouest, it is an unmissable visit for art lovers, as well as for a public every day more numerous and varied, of all ages and all horizons.

Created in autumn 2011, FHEL is a fund of grants run by an administration board and presided over by Michel-Édouard Leclerc. At the initiative of several members of the Leclerc family, supporters and ex-supporters of the Mouvement E.Leclerc, joined by others, that fund is entirely financed by the actions of private sponsorship. Through the organisation of big scale exhibitions, FHEL aspires to make contemporary art accessible to a large public. These events, focused on modern and contemporary art, are assisted by a system of cultural mediators for welcoming the publics and by a specific cultural programming. On the one hand, it's about providing a cultural debate within the local community, including the schools, with several pedagogic events accompanying the art events, and also, on the other hand, to give the place a national dimension thanks to the creation and coproduction of exhibitions with big French and European institutions.

Each year, two to three big exhibitions are presented at Landerneau. Above all else, FHEL wishes to present artists representative of our times, armed with an exemplary career. Among the artists exhibited: Gérard Fromanger (2012), Yann Kersalé (2013), Joan Miró (2013), Jean Dubuffet (2014), Jacques Monory (2014), Alberto Giacometti (2015), Lorenzo Mattoti (2015), Marc Chagall (2016), Pablo Picasso (2017), Hans Hartung (2017), Joan Mitchell and Jean-Paul Riopelle (2018), Henry Moore (2018), Vladimir Velickovic (2019), Enki Bilal (2020).

Several thematic exhibitions have also been presented: *Cabinets of curiosities* (2019), *Libres Figurations - Années 80* (2017), *3^e scène/Opéra National de Paris* (2016), *La bande dessinée fait sa révolution...* *Métal Hurlant - (A SUIVRE)* (2013). In 2016 and 2017, FHEL presented two touring exhibitions, *Mattoti/Sconfini* at Villa Manin, Codroipo (Italy) and *Métal Hurlant - (A SUIVRE)* at La Boverie, Liège (Belgium), as well as co-produced a project devoted to Nicolas de Crécy with Le Quartier, Centre d'art contemporain in Quimper (France).

Those exhibitions take place in a vast hall built in the 20th century, offering an area of 1,200 square metres embellished by a big courtyard and a chapel dating from the 17th century.



Our exhibitions

17 oct. 2021 – 3 apr. 2022

Françoise Pétrovitch

In partnership with Bibliothèque nationale de France
Curator: Camille Morineau
Co-curator: Lucia Pesapane

2020 – 2021

Enki Bilal

Curator: Serge Lemoine

2019

Velickovic

Curator: Jean-Luc Chalumeau

Cabinets de curiosités

Curator: Laurent Le Bon
Associated curator: Patrick Mauriès

2018

Mitchell | Riopelle.

Un couple dans la démesure

In partnership with le Musée national des beaux-arts du Québec
Curator: Michel Martin

Henry Moore

In partnership with the Henry Moore Foundation
Curators: Christian Alandete,
Sebastiano Barassi, Jean-Louis Prat



View of the exhibition *Cabinet de curiosités*
Photo N. Savale © FHEL, 2019



View of the exhibition *Picasso*
© Succession Picasso, 2017
Photo N. Savale © FHEL, 2017

2017

Libres Figurations – Années 80

Curator: Pascale Le Thorel

Picasso

Curator: Jean-Louis Andral

2016

Hartung et les peintres lyriques

In partnership with Fondation Hartung-Bergman,
Antibes and Le Consortium, Dijon
Curator: Xavier Douroux

Chagall, de la poésie à la peinture

Curator: Jean-Louis Prat

3^e scène / Opéra National de Paris

Curators: Dimitri Chamblas,
Amélie Couillaud

2015

Mattotti / Infini

Curators: David Rosenberg,
Lucas Hureau

Alberto Giacometti

In partnership with Fondation Alberto et Annette Giacometti, Paris
Curators: Catherine Grenier,
Christian Alandete

Off-site

Cité de la dentelle et de la mode,
and musée des Beaux-arts de Calais
From 11 June 2021 to 2 January 2022
Libres Figurations – Années 80
Curator: Pascale Le Thorel

Presented simultaneously at Cité de la dentelle and at musée des beaux-arts in Calais, this exhibition was conceived in partnership with FHEL. Pascale LeThorel assumes the position of curator for this project, and gather artists around her as was done at Landerneau in 2017.

2014

Jacques Monory

Curator: Pascale Le Thorel

Dubuffet, L'insoumis

In partnership with Fondation Dubuffet and les Arts Décoratifs, Paris
Curator: Sophie Webel,
Dominique Forest, Agnès Callu

2013

1975-1997 : La bande dessinée fait sa révolution... Métal Hurlant - (À SUIVRE)

Curator: Jean-Baptiste Barbier

Joan Miró / L'Arlequin artificier

In partnership with Fondation Maeght, Saint-Paul de Vence
Curator: Olivier Kaepelin

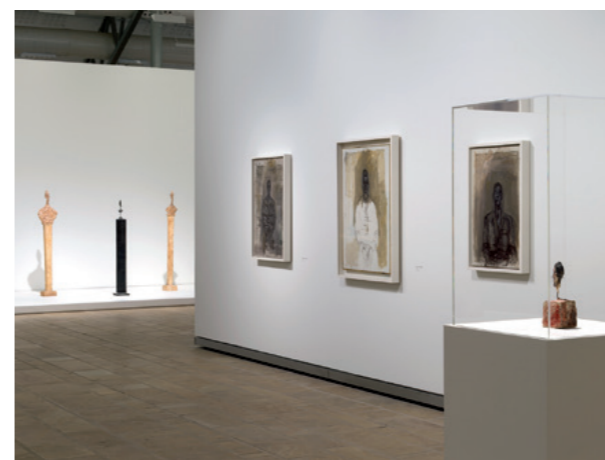
2012

Yann Kersalé / À des Nuits Lumière

On a proposition by the artist

Gérard Fromanger / Périodisation 1962-2012

Curator: Anne Dary



View of the exhibition *Alberto Giacometti*
© Succession Giacometti (Fondation Giacometti) / Adagg, Paris 2015
Photo Marc Damage © FHEL, 2015



Visual of the exhibition
© FHEL 2021 © Photo Mastro

Pictures for use by the media

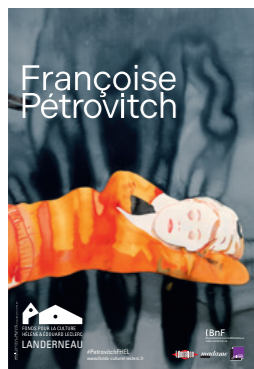


Image from the exhibition
Françoise Pétrovitch
Étendu, (detail) 2020
Coll. Sygna Partners
Photo: A. Mole © ADAGP Paris 2021
Courtesy Sémiose, Paris
© FHCL, 2021



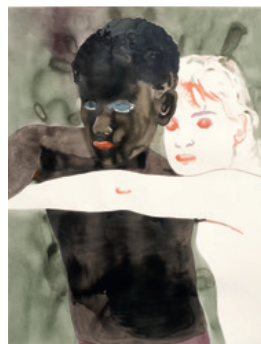
Herbier, Préparatifs, 1994
Pencil and collage on paper
21,5 x 21,5 cm
Private collection
Photo: Aurélien Mole



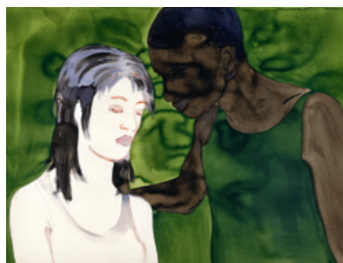
Sois douce, discrète et modeste
1995
Coloured pencil
on exercise book
22 x 35 cm
Private collection
Photo: Aurélien Mole



Fumeur, 2019
Wash drawing on paper
160 x 120 cm
Private collection
Photo: Aurélien Mole



Sans titre, 2018
Wash drawing on paper
160 x 120 cm
Private collection, Paris
Photo: Aurélien Mole



Sans titre, 2019
Wash drawing on paper
120 x 160 cm
Private collection, Paris
Photo: Aurélien Mole



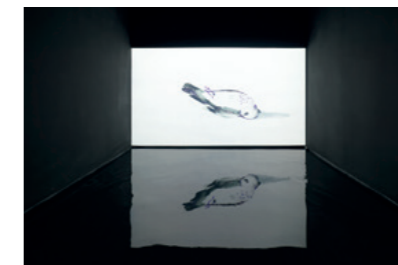
Garçon au squelette, 2012
Oil on canvas
55 x 45 cm
Private collection, Paris
Photo: Aurélien Mole



Garçon au squelette, 2020
Wash drawing on paper
160 x 120 cm
Courtesy Sémiose, Paris
Photo: Aurélien Mole



View of the exhibition *Échos*, 2014, Semiose, Paris
Échos, 2013, video installation (digital
with sound), 5 minutes 15 seconds,
in collaboration with Hervé Plumet
Collection Mac Val, musée d'art contemporain du Val-de-Marne
Photo: Aurélien Mole



View of the exhibition *Échos*, 2014, Semiose, Paris
Échos, 2013, video installation (digital
with sound), 5 minutes 15 seconds,
in collaboration with Hervé Plumet
Collection Mac Val, musée d'art contemporain du Val-de-Marne
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View of the exhibition *Échos*, 2014, Semiose, Paris
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Sans titre, 2017
Oil on canvas
160 x 130 cm
Private collection, Paris
Photo: Bertrand Huet



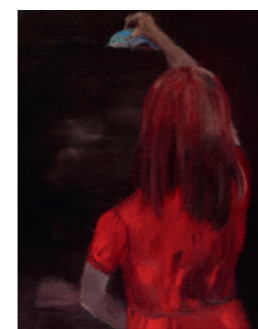
Tenir, 2020
Enamelled stoneware,
70 x 48 x 41 cm
Production Kéramis, La Louvière
Private collection
Photo: Aurélien Mole



Aveuglé (Paul), 2021
Oil on canvas
240 x 160 cm
Private collection
Photo: Aurélien Mole



Nocturne, 2014
Oil on canvas
80 x 60 cm
Private collection, Belgium
Photo: Aurélien Mole



Nocturne, 2013
Oil on canvas
50 x 40 cm
Collection Lucie Plumet
Photo: Aurélien Mole



Sentinelle, 2015
Bronze
113 x 90 x 57 cm
Private collection
Photo: Aurélien Mole



Île, 2020
Wash drawing on paper
240 x 160 cm
Collection P. du Pré de Saint Maur, Paris
Photo: Aurélien Mole



Saint Sébastien, (Andrea Mantegna), 2019
Wash drawing on paper
80 x 120 cm
Courtesy Sémiose, Paris
Photo: Aurélien Mole



Pictures available
on demand

For all visuals of the works
of Françoise Pétrovitch

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Useful information

**Fonds
Hélène & Édouard Leclerc
pour la Culture**

**Aux Capucins
29800 Landerneau**

**Tel: +33 2 29 62 47 78
contact@fhel.fr
www.fonds-culturel-leclerc.fr**

Share your visit experience
#PetrovitchFHEL



On presentation of a full price ticket for Abbaye de Daoulas, Océanopolis, Passerelle centre d'art contemporain de Brest, and Musée de Pont-Aven, the visitor will benefit from a reduced-price ticket at FHEL.



Océanopolis
BREST

PASSERELLE Centre d'art contemporain
Brest - FR



Opening times

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From 17 October 2021 to 3 April 2022
10 a.m. – 6 p.m.

Open every day
except for 1st November,
24, 25, 31 December,
and 1st January.

Prices

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Full price: 8 €

.....

Reduced price: 6 €

.....

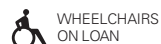
Free entry (with proof of entitlement):
Up to 18, unemployed, beneficiaries
of social benefits, registered disabled,
students, teachers, ICOM cardholders.

Welcoming the public

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Cultural mediators are on site every day
to propose guided visits at regular times
for all the public. These guided visits are
proposed exclusively with advanced
booking via the Internet site of FHEL.

The Fonds Hélène & Édouard Leclerc has adapted the terms and conditions of welcoming all audiences in respect of safety measures and distancing in compliance with safety rules put in place.



madame
FIGARO



**For all visuals of the works
of Françoise Pérovitch**

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**Exhibition organised by
Fonds Hélène & Édouard Leclerc pour la Culture,
in partnership with Bibliothèque nationale de France.**