



# reXu

ACTION HYBRIDE  
présente

12/09  
-  
28/09



NEXUS

*GalleryX*, 11 Hume street, DUBLIN  
OPENING NIGHT : Thursday 12 september at 7pm  
tuesday - saturday, 1pm to 5pm

# THE COLLECTIVE

**ACTION  
HYBRIDE**

Action Hybride is a collective of visual artists, photographers, performers and video artists created in 2018 following the ANGST exhibition organised in Paris by Francesca Sand.

The association organises exhibitions and meetings around the themes of the body and the human condition, defined by a Manifesto. It is made up of a core group (board and active members), and artists known as "Satellites", who take part in the association regularly. Guests are also invited for specific events.

The Core Group in 2024 : Francesca Sand, Louise Dumont, Fanny Gosse, Louise A. Depaume (Île-de-France); Caroline Polikar (Haut-de-France), Géraldine Villemain, Maria Clark (Occitanie), Loredana Denicola (Italy).

Satellites : Axelle Remeaud, Mila Nijinsky (Île-de-France), Amélia Fouillen (Auvergne-Rhône-Alpes), Tamina Beausoleil, Elisabeth Zelaya (Occitanie).

*Ex-members :*

*Vanda Spengler, Sebastien Layral, Emma Terno, Pascaline Rey, Anne-Marie Toffolo, Anouk Pragout/Fur Aphrodite*



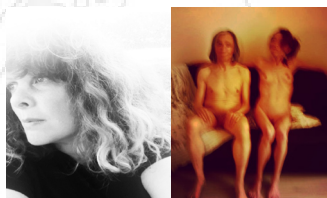
# MANIFESTO

## THE SOCIAL AND POLITICAL BODY

- \* Action Hybride is a collective of artists whose members are resolutely committed to the theme of the body.
- \* Action Hybride is active in all forms of artistic disciplines: from performance to photography, from painting to installation, from video to sculpture, from drawing to writing.
- \* Action Hybride stages the body. It challenges its limits through practices, perspectives and visions that question the future of the human being and the human condition: a body «other», an after-body, a post- human body.
- \* Action Hybride reactivates anaesthetised sensitivities. It takes a stand against the continuous aggression of a society constructed as a media spectacle that denies freedom of expression. The work remains a trace, and the body becomes memory.
- \* Action Hybride reacts to the stereotypical body of mass-media imagery. It reveals the vulnerability of each and every one of us, and stages the invisible, under-exposed, fragile body, all the forms of sensitivity that contemporary society conceals.
- \* Action Hybride questions identity and its transformation. The body as reflection, hybridization, the images of metamorphosis are all possibilities that open up perspectives and allow another approach to reality.
- \* Action Hybride sees nudity as a device of resistance. The skin, the veins, blood participate in the flows of existence and the human condition. And the naked body, intimacy and desire underpin each of its artistic actions.
- \* Action Hybride considers the body and the human condition in relation to its environments, both internal and external. Living things in all their forms, a network of multiple relationships and varied territories, for a political and artistic ecology and a common social future.

# TROMBINOSCOPE

FRANCESCA SAND



I am developing a body of work with abstract notes, inspired by contemporary art. Photography has changed my life, and it allows me to touch the depth of things.

I like to still moments, to immerse myself in them, to leave traces, to let myself be transported by the flow of existence; to capture the human, society, emptiness, the encounters that surround me, reality - cruel and sweet at the same time.

Insta : <https://www.instagram.com/francescasand.art/>

MARIA CLARK



With a multi-faceted background (dance, visual arts, philosophy...), my images, performances, drawings and texts address questions of the body in its history and geography, liminal spaces, intermediate and vibrational zones, - an insular, epidermal, intimate and political body.

Website: <https://mariack.net/>  
Insta: [mariack.art](https://www.instagram.com/mariack.art/)

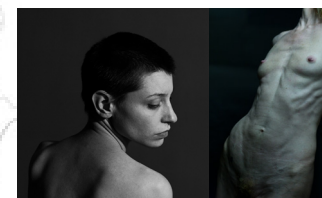
LOREDANA DENICOLA



The camera has, paradoxically, become for me a means to capture and reveal the invisible. Photography can be performative: a living process, where art is made in the moment when we encounter others. The resulting photographs are thus the documentation of this encounter.

Website : [www.loredanadenicola.com](http://www.loredanadenicola.com)  
Insta : [loredana\\_denicola](https://www.instagram.com/loredana_denicola)

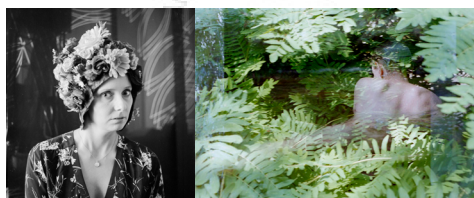
LOUISE DUMONT



I scrutinise, cut, detail, highlight particularities of the skin that some would call "imperfections". I also tend towards abstraction by getting as close as possible to the object, and by upsetting the original reading of the image. I want the eye to become blurred, lost in a mass of tissue, muscle and fat, the organs to become indefinable and gender imprecise.

Insta : <https://www.instagram.com/louise.dumont/>

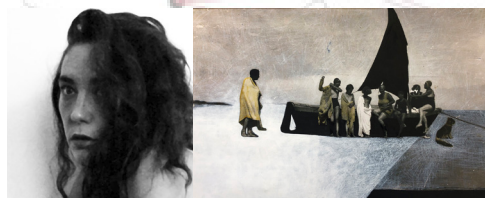
LOUISE A. DEPAUME



Each of my works is a piece of my history, my anxieties and my demons. The passing of time is my main obsession: it is found in most of my series. I thrive on the craftsmanship of my photographs by developing my own films and prints or by using processes such as cyanotype.

Website: <https://www.amezura.com/>  
Insta: [louiseadepaume](https://www.instagram.com/louiseadepaume)

FANNY GOSSE



I like to observe the banal, the everyday, the moments that may seem trivial or uninteresting. I transform them, highlight or erase certain details so that what we think we know, what we pass by every day without really paying attention, takes on a new dimension, a different angle, a poetic nature; so that the familiar surprises us.

Website: <http://www.fannygosse.org/>  
Insta: [fannygosse](https://www.instagram.com/fannygosse)

CAROLINE POLIKAR



My work is polymorphic, both in structure and in treatment. Introspective and intimate, it revolves around the notions of Origin and Process. Little by little, I have found my form of writing: from an idea, a question, a word that pesters me, mental images are born that I then need to make real and concrete, using various techniques depending on the story I am trying to tell.

Website : [www.carolinepolikar.com](http://www.carolinepolikar.com)  
Insta : [caroline.polikar](https://www.instagram.com/caroline.polikar)

GÉRALDINE VILLEMAIN



As a photographer, I explore subjective territories where intimacy, memory and territory mingle, belonging to a time not rushed, a time not measured, creating spontaneous and invisible in-betweens. My photography is silver-based: colour and/or B&W, pinhole, photograms, chemigrams, cyanotypes, solarisation, caffenol, tea and plant prints.

Website: <http://geraldine.villemain.eu/>  
Insta : [geraldine.villemain](https://www.instagram.com/geraldine.villemain)



# ACTION HYBRIDE

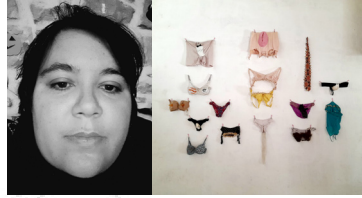
MILA NIJINSKY



Photographic hacker, wild child, performing clown, woodland elf, blacksmith's apprentice, muse... I merge my different activities, navigating from art to craft, from photography to sculpture, from masks to raw reality. Bodies and feelings live with me, revealing my own demons or narrating the beauty of others.

Website : [www.milanijinsky.com](http://www.milanijinsky.com)  
 Insta : [mila.nijinsky](https://www.instagram.com/mila.nijinsky)

ELISABETTE ZELAYA



A graduate of the Fine Arts School of Nîmes, I have developed a diverse and varied practice based on recycling objects discarded by society and transforming them into objects of culture, linked to a personal mythology based on the body, madness, and the absurdity of daily life, and which questions our place as humans.

Website : [zelisabette.wixsite.com/elisabette-zelaya](http://zelisabette.wixsite.com/elisabette-zelaya)  
 Insta : <https://www.instagram.com/elisabettezelaya/>

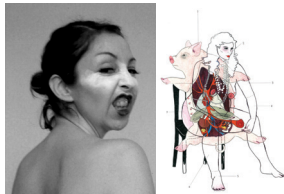
AXELLE REMEAUD



Trained as a visual artist, women are the body of my work. For me seduction is a trap, the attractive flirts with the repulsive and desire mixes with disgust. By playing on the ambiguity of forms that are both seductive and disturbing, I invite you to see beyond the appearance of things.

Website : <http://axelleremeaud.blogspot.com/>  
 Insta : [axelleremeaud](https://www.instagram.com/axelleremeaud)

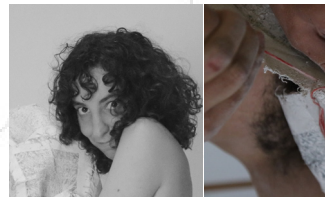
TAMINA BEAUSOLEIL



My work attempts a chimerical abolition of the borders between the imaginary and the real through a figurative exploration of the anatomy of humans and animals. My favourite mediums are drawing, photography and collage. I also propose installations in plaster, clay and other, more organic materials such as feathers or hair.

Website : [www.taminabeausoleil.com](http://www.taminabeausoleil.com)  
 Insta : [taminabeausoleil](https://www.instagram.com/taminabeausoleil)

AMÉLIA FOUILLEN



Performance, engraving, installation. Multidisciplinary. My work is based on a desire to turn what happens in the depths of our being into reality. Interpreting the entity that is our flesh to submit to its shapes and substances. Body fluids are an important part of my work.

Insta : <https://www.instagram.com/amelia.fouillen/>



“...a nexus is a connection, usually where multiple elements meet...”

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# THE TRAVELLING EXHIBITION OF THE COLLECTIVE **Action** **Hybride**

The 13 artists of the ACTION HYBRIDE collective intersect their practices and their universes - interconnections between photographic, pictorial (drawing, painting, engraving), plastic (installations, sculpture) and performative media.

The backbone of this exhibition is the 8th point in our Manifesto:

«Action Hybride considers the human body and condition in relation to its environments, both interior and exterior.

Living in all its forms, a solidary network of multiple relationships and varied territories, for a political ecology, artistic and a common social becoming.»

The links to consumer society, technology, nature or ecosystems are addressed, but also more intimate relationships such as our relations with disease, death, transgenerational transmission; those of being in appearance, from the visible to the invisible, from outside to inside, from bodies to imprints and temporalities. At the heart of the exhibition, the links between the members of Action Hybride themselves question the relationship between the individual and the collective. Some artists go to meet the imagination of another member or a specific work in order to create new proposals. And it is the linking of all NEXUS creations that, through a flexible hanging device in its format, variable according to the location, allows the spatial and thematic convergence point of the project itself.

This exhibition, conceived in the form of itinerancy, creates connections between the landscapes of each and everyone, in France and abroad. It is an artistic weaving of the environments - psychic, physical, territorial—which, through echoes and correspondences, multiple points of view on our inner and outer worlds, allows us to build together a modular prism with thirteen faces.

*Maria Clark, for Action Hybride*

Project Team NEXUS :

Géraldine Villemain, Amelia Fouillen, Caroline Polikar, Francesca Sand, Maria Clark.

Referents of the exhibition NEXUS/Dublin :

Louise A. Depaume, Géraldine Villemain, Louise Dumont

# THE PLACE



GALLERYX

WWW.GALLERYX.IE

INFO@GALLERYX.IE

11 Hume Street, Dublin D02T889 Irlande

GalleryX is a new gallery in Dublin, Ireland specialising in figurative and surrealist art.

Our focus is on the fantastical, the sensual and the macabre; on alternative desire and tormented bodies; on the bizarrely beautiful, the unsettling and the grotesque. Art that will question and entertain.

Our intent is to facilitate, curate and showcase new alternative work from emerging Irish and international artists and to host visiting artists from the global community.





## PR(HOM)MOTIONS - GÉRALDINE VILLEMMAIN

What does it mean to be a human being today, in a society where it is normal to continually transfer our physical, cognitive and emotional abilities into our machines, into our technological tools ? In a society where everything is consumed, calculated, quantified and evaluated ?

With Pr(hom)motions, I photograph faces, bodies, pieces of flesh, which I then print in the lab on various materials made from our recyclable waste, collected over time. I thus associate the physical body with what we do with it, I try to question the way we consider the human today, the perception we have of ourselves. Have we only become tools of efficiency, technological tools with programmed obsolescence like those we manufacture ? Or goods to be consumed ?

It is all this consumption and the human behaviour that goes with it that feeds this body we inhabit. Is this how we want to inhabit this body ? Do we want it on site or to go ?



# L'OSCURITÀ, MA IO HO UNA LUCE -

LOREDANA DENICOLA

L'Oscurità, Ma Io Ho Una Luce is a very intimate autobiographical multidisciplinary project that began in 2018 with the onset of my illness, which is still ongoing.

It combines a photographic image (taken with all available means: mobile phone, compact camera, digital and analogue camera), drawing and writing as therapy and documentation of thoughts, places seen and forgotten, things left unsaid, feelings that represent illness, the nocturnal side of life (quoted by Susan Sontag) and the complexity of human nature.

A testimony to the connection between body, mind, religious beliefs, people and the solitude of the place/environment around us in which we are forced to live, in my case, southern Italy.

Illness is the symbolic ultimatum imposed by the Unconscious to begin to work on ourselves, to ask ourselves what we have done wrong and to demand a radical change. The organ that falls ill is symbolically associated with the part of our character and life choices that has produced psychological, emotional and character overload and suffering so lasting and severe that it requires a «somatic conversion». Illness asks us to stop for a moment of reflection and isolation.







*The body, there, in its cage, locked up, walled.  
The day always the same, all holy days  
Tear the paper  
Crumple the paper  
Make a winged back,  
Try to fly away.  
Miss.  
Start over.  
Again the day after*

## BAD OMEN - LOUISE DUMONT

These two stopmotion "The crow", "The poppy", and this image "The raven" were taken during the 2020 lockdown when I was at a friend's house with no personal belongings except my camera.

A bird that, facing a wall, tries to fly away to see the sun higher, and can not. A rat that dies in the garden, a figure of an epidemic from another time, combined with the poppy symbol of death and consolation, when Macron expressed himself in these words: "We are at war."



## SELF-PORTRAIT OF MY ANCESTORS -

FANNY GOSSE

Where  
trees are bodies  
trees are souls  
trees are us.

Where the sea carries the memory  
It almost drowns in it, then rises to the surface to breath a little.  
In this present where we are one among our dead and our still living.  
The eyes closed just to observe this moving nature inhabited by  
the spirits of the past. (They slip almost imperceptibly into all the  
interstices, behind every windows, in the smallest piece of space, they  
live in silence)  
The plants carry them, the air blows them, the drawing highlights  
them and the human get a little lost.  
In a formal and narrative back and forth movement, this serie links  
present and past. It tries to communicate palpably and invisible.  
The ephemerality of the self and the space that surrounds us is then  
part of a continuity, in a whole, and constitutes one of the links in a  
mysterious chain of eternity.

## PÉTRICHOR - LOUISE A. DEPAUME

*In the beginning, there was the storm, its intense black clouds in a sky of apocalypse. It's a scorching summer day. And then, the breeze rises, lifting the manes of the still green and proud trees.*

*Suddenly in the undergrowth, one hears the browned leaves crackling on the ground after one, two, three, thousands of drops that fall upon them. The downpour descends upon us. Hair streaming, lips wet, and the skin, stone of our bodies, breathes the humus at our feet. It is the blood of the gods that courses through us, the musky fragrance of buried memories emanating from the mother earth.*

*The wind stirs and makes the birds dance low in the heavens. Petrichor, a suspended moment at the roots of a primal and ancestral perfume. Soon the rain falls silent. The oily rocks sparkle with ephemeral stars and yet, we feel the elements calling out to us: beings of a whole, fragile and powerless but alive with memory.*

"Petrichor" is a three-year series (2020-2023) primarily created during residencies in the south of France. I sometimes use self-portraiture or my friends as models, immersing them in nature and blending seamlessly with it. This series aims to be sensorial; I attempted to capture the unique atmosphere of petrichor: derived from "ichor" (the "ichor," the blood of the gods), with the prefix "petro-" (relating to rock); from the ancient Greek πέτρα, pétra ("stone") and χῶρ, ikhōr ("blood, fluid").







## SELF-PORTRAIT OF A PROPELLER DRAUGHTSWOMAN - MARIA CLARK

"L'atelier du Sud" is a video presenting Maria Clark and her work, whose project: The Terrestrial Portraits, composed of two chapters:

The first series is based on a questionnaire sent in the form of a game to someone close to me or distant. Pencil in hand, I then let some of his words resonate to create the meeting of a part of his universe and the mine, by impregnating.

The principle of portrait is not the direct resemblance of the "model", but the analogies, the echoes that influence composition, figures or choice of colors, combining our respective sensitivities to the complex worlds (seductive or frightening) that one hosts in itself. Self-portraits and portraits of literary and artistic figures are also produced.

A second series ("Les Paysages hybrides") which explores the metamorphoses of life related to environmental issues present and future, in relation to our humanity: openings and obstacles, (de)naturations, pollution, transformations; biodiversity, technologies and research; ecological, ethical and philosophical questions.

Inspired by the thinker Bruno Latour, my portraits are both individual and collective. They reflect the stories of this, those which, by interlocking one in the other, superimpose themselves into mutually interdependent arrangements on a Earth of a thousand plies", itself made up of a multitude of powers to act.

## RHIZHÔM - CAROLINE POLIKAR

Everything started from an incompleting etching, and a text, somewhat UFO, both in its form and its. «Mille Plateaux» is a philosophical and political essay by Gilles Deleuze and Félix Guattari which, to make very short, deconstructs the notions of tree structure, hierarchy and identity by emphasizing the community and pluralism in the image of rhizome development.

What I will try to explore in RhizHôm is the vital need for hugs, resonances, connections to others and the invisible, that the Living and by extension the Human weaves, and maintains since the dawn of time, each to his way, conscious or not, of belonging to this rhizomatic system.

Through photography, engraving, sewing, etc... I assemble, I superimpose, I am a line, I welcome the accident and seeks the graphic telescoping. I work ec Rhizom, not in series whose subject and form would be defined, but with a great permeability allowing the Becoming... which led me to Gallery X at to make new experiments in the direction of the «not finished» and taking risk that in a stroke, a size, everything falls apart or goes in an unwanted direction ...

These are assemblages of digital photographs drawn on fine art paper and chisel-engraved matrices on acrylic glass ... I started from the void of the matrix ... the engraving is always in progress, never finished (or suspense) was as chosen by the photograph ... I do not work in layer on the photograph ... however

I do several trips back to it to keep in mind the features of the image... Besides, the fact is that the further away you are, the more photography predominates and that as you get closer, the engraving I invite you to touch gains in presence making the image almost blurred.... There are therefore three dimensions ... that of photography, that of matrix, that of their couple ... In engraving, we speak of "state" when we make the first prints and then continues to burn.... these assemblages are like "states", little things in the making...

My work is polymorphic, both in its structure and in its treatment. Introspective and intimate, it is based around the notions of Origin and Process ... Gradually, I found my Writing: from an idea, a question, a word that I am busy with, mental images are born which I then need to realize concretely, using various techniques according to the story that I trying to tell.

"...we must reduce ourselves to one or more abstract lines that will continue and conjugate with others to produce immediately, directly a world..."





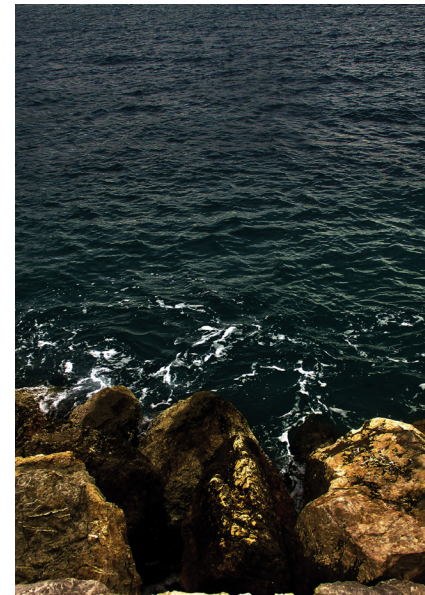


## PETROLIO - FRANCESCA SAND

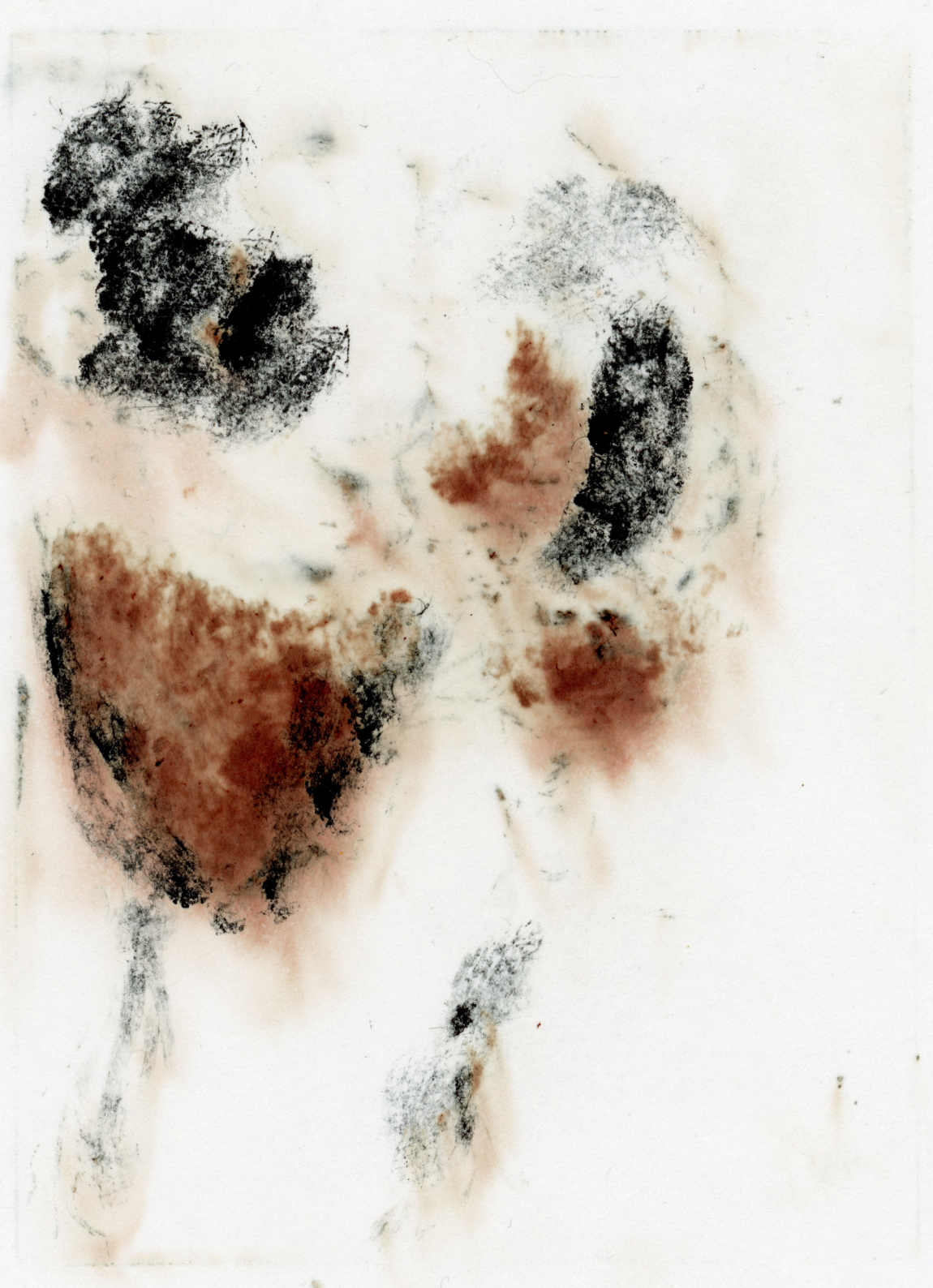
Petrolio is a photographic series that describes the deepest and most hidden feelings of characters who live in Tuscany and Paris.

It's a meeting of many perspectives, between the people and the bourgeoisie.

The raw reality that comes to life through today's disenchanting and changing landscapes.







## CsO - AMÉLIA FOUILLEN

What is left after us? After everything? Only traces. Bodies dripping with their being that become corporeal landscapes.

Using AI, I was able to create images of a post-apocalyptic body, which becomes a non-body, a remainder.

The CsO (body without organs) is “what remains when everything has been removed”

In my engraving I bring out a form, a trace, a remnant, a vibration, a sensation. Blood, my blood but also animal blood, is what links the engraving to organic matter, a reminder of life in all its forms. The engraving becomes a form of interpretive landscape, where the eye forms new images, new bodies.



## THE ANATOMY OF GENDER - AXELLE REMEAUD

Woman is at the heart of Axelle Remeaud's body of work. Through the dreams of disillusioned sentimental little girls she reveals the angel, the temptress, the fertile goddess and the obscene medusa. Mouth, breasts, vagina, legs, high heels, wedding gowns, floral motifs... the entire scope of the feminine conjugated as desire, curvy symbols, and fragments of an anatomy that, separating the parts from the whole, revels in fetishism. The artist skillfully weaves knitting and introspection with the rejection of misogynist stereotypes, inspired as much by portraiture as by Gender Studies, while avoiding the corny and conceptual.

Far from tame, her work is irreverent, malicious, impertinent, subtle, and dangerously sensual, full of ironic contradictions and critical ambiguity. Seduction is a trap where the attractive flirts with the repulsive, where desire meets disgust. Genres and eras blur to form a hybrid that echoes the formal rhetoric of the surrealists and inspires the imagination. Emerging from the rapid stroke of a pencil, separated from the rest of the body, female body parts reveal carnal topographies, an unknown and complex landscape teeming with life in the form of ancient forests and mythical creatures alike. Alternatively, the simple photograph of an Indian landscape takes on an organic dimension. No stranger to perspective or texture, Remeaud easily grasps the depth of her subject and excavates the territory around it until she reaches the core of its unconscious.

The shadows of Louise Bourgeois and Annette Messager are subtly cast on her work, which also recalls the morbid eroticism expressed by Hans Bellmer and Georges Bataille. Latex legs severed at the thigh are cast on the ground like corpse, inviting perennials to spring up between them. Sex fornicates with death. Beyond the image of woman, beyond a fertility magnified by fantasy to the limits of monstrosity, the artist questions the notion of the living. One is reminded of Blaise Cendrars's heroes from *Maravagine* traveling up the Orinoco river, where madness emerges to entangle them in hairy flowers and submerge them in murky waters. Here is the rot of nature which is none other than life itself.

Céline Piettre. (Traduction Lee Brunet)







## FAMILY QUEER - MILA NIJINSKY

*«Queer» is an English word meaning «strange», «uncommon» or «bizarre», it is used to designate the whole of sexual and gender minorities: people with a sexuality or gender identity different from heterosexuality or cis-identity.*

*The term queer, which conjures up extravagance, the out-of-ordinary, was long a homophobic slur before American activists in the homosexual movement, in the early 1990s, appropriated the term to refer to themselves, and gave it a positive connotation.»*

- Wikipedia definition -

Queer, freaks, trash...

Words that some people use to refer to me or the people I take photos of with my film cameras. They're my friends, my family.

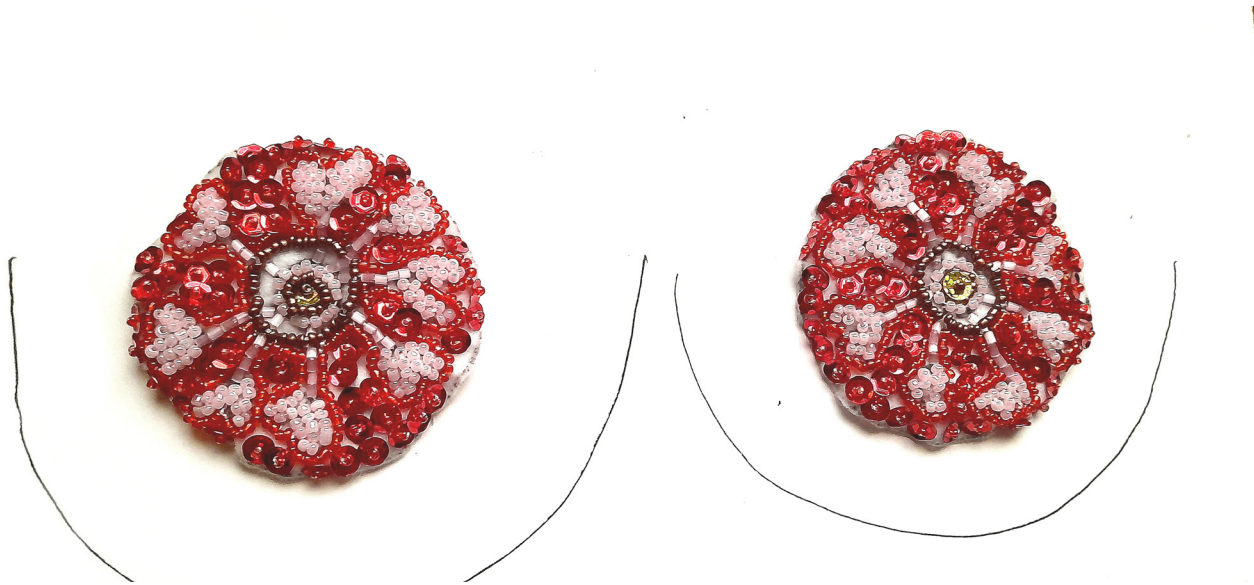
I don't try to define myself.

Whether at home in France, or on my travels around the world, from extravagant New Orleans to traditional Patan in Nepal, the people I meet and form a bond with are them.

I'm not trying to give them a name, I just want people to see them.



## NIPPLES, NIPPIES- ELISABETTE ZELAYA



*"Hide that breast which I cannot behold."*

These nipples are inspired by mammary glands, modeled with beads and sequins, reminiscent of the time when cells intertwined to create matter. This work is connected to other pieces that explore the relationship between the body and embroidery, where the body is composed of tiny elements that come together to form macro-elements: skin, blood, milk, fat, muscles, bones... The nipple cover reveals the nipple as it appears within its hidden side.

## THE DOGS OF ACTEON - TAMINA BEAUSOLEIL



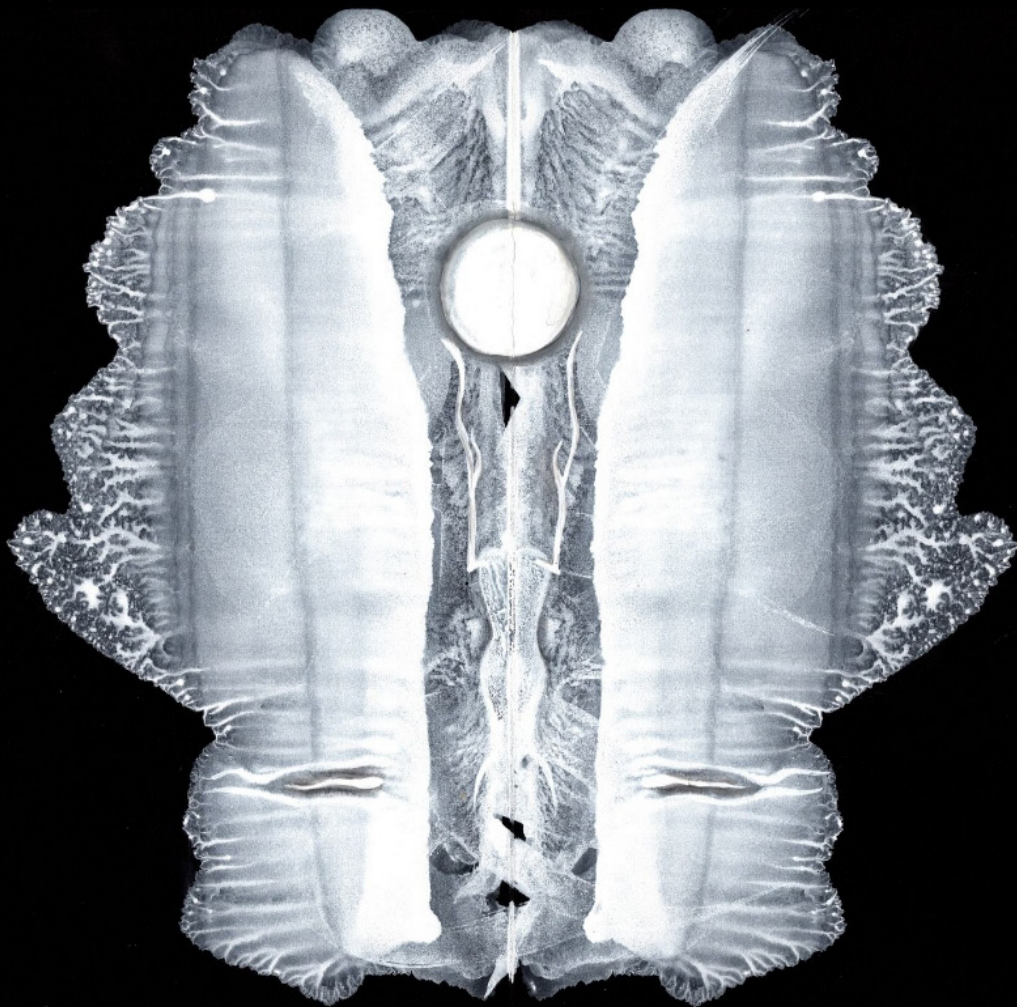
I have been interested in the representation of the body for several years now, and particularly in the themes of metamorphosis and hybridization.

This drawing, the first in the Goddesses series, is inspired by the story of Acteon being devoured by his dogs after being transformed into a deer by the goddess Artemis.

In the ancient Greek accounts, all metamorphoses are described without details and take place in the blink of an eye.

I imagine here a dissection of these passages. I chose a photograph by Vanda Spengler (ex-member from Action Hybride) from the series *Piètas Profanes* as starting point, the dogs of my drawing, transparent and interlaced, echo this shadow that comes to cut the image in half. Moreover, we are talking about a shadow as well as a litter of puppies.

The free association in art or psychoanalysis is undoubtedly the first source of the imaginary, as an interstitial space between two cells that form the nexus.



## MY WATER VISIONS AND DELIRIUMS ARE PRAYERS...

DOLOROSA DE LA CRUZ

*(GUEST)*

Dolorosa de la Cruz is a visual artist based in Dublin, Ireland and curator of The Cabinet of Solar Plexus blog.

Her art is an ongoing enquiry into spiritual, magical and esoteric matters, through the female sensibility.

Dolorosa's work has been exhibited in Dublin, Belfast, London, Los Angeles, New York, Seattle, Cleveland, Portland, Brussels, Poland and Chile.

It has also been published in several contemporary occult and art journals and books. In addition to her work as an artist, Dolorosa is active in art education and co-curates with GalleryX



# **SCHEDULED ROAMING**

## **PAST**

PARIS, Galerie 18Bis - 25/01 -> 17/02/2024

VENISE, Officine Forte Marghera - 22 -> 28/07/2024

## **TO COME**

DUBLIN, Gallery X - 12 -> 28 september 2024

ROUBAIX, La plus petite galerie du monde (OU PRESQUE) - 04 -> 30/10/2024

BRUXELLES, Studio Baxton - 14/11/2024 -> 05/01/2025

## EXHIBITIONS & EVENTS

### 2024

\*Venise, Officine Forte Marghera > NEXUS - Main organisers : Francesca Sand, Amélia Fouillen, Axelle Remeaud

\*Paris/ Galerie 18Bis > NEXUS - Main organisers : Fanny Gosse, Louise Dumont, Vanda Spengler

### 2023

\*Arles/ Festival ON/OFF > NEXUS - Projection & Round Table with Didier de Faÿs. Main organisers : Géraldine Villemain, Maria Clark.

\*Paris/ Galerie Nocte > DECEPTIVE BREATHS -  
Main organiser: Louise Dumont.

### 2022

\*Saint-Ouen/ Mains d'Œuvres > LES VARIATIONS PÉRIPHÉRIQUES - Main organiser: Fanny Gosse.

\*Paris/ Le 100ECS > CARCASSES -  
Main organisers: Vanda Spengler, Louise Dumont, Louise A Depaume

### 2021

\*Paris/ Jour et Nuit Culture > INTRAMUROS - Main organisers: Fanny Gosse, Maria Clark.

\*Clermont-Ferrand (63)/ LE FOTOMAT' > Exhibition on the occasion of the launch of the magazine Freeing (Our Bodies) #8 - Main organiser: Maria Clark.

\*Arles/ L'Odyssette > MORPHOSES - Main organisers: Maria Clark, Francesca Sand, Loredana Denicola.

### 2020

\*Paris/ La Little Big Galerie > CARMINA - Main organisers: Louise A Depaume, Vanda Spengler.

\*Paris/ 59 Rivoli > JE SUIS MON CORPS, JE SUIS MA MEMOIRE (I AM MY BODY, I AM MY MEMORY) /PART II - Main organisers: Francesca Sand, Fur Aphrodite, Loredana Denicola.

### 2019

\*Paris/ L'OpenBach > CARCASSE -  
Main organisers: Louise Dumont, Anne-Marie Toffolo

\*Venice (Italy)/ Officine Forte Marghera > JE SUIS MON CORPS, JE SUIS MA MEMOIRE (I AM MY BODY, I AM MY MEMORY) - Main organisers: Francesca Sand, Loredana Denicola.

\*Paris/ Théâtre de Verre > CORPS INVISIBLES (INVISIBLE BODIES) -  
Main organisers: Francesca Sand, Louise Dumont, Vanda Spengler.

\*Paris/ L'Atelier de Belleville > JE VOUS SALUE MARIE(S) (AVE MARIAS) -  
Main organisers: Maria Clark, Anne-Marie Toffolo.

### 2018

\*Berlin (Germany)/ Xlane Gallery > FLEISCHESLUST FESTIVAL - Main organiser: Vanda Spengler.

\*Montreuil/ À l'Atelier > FRAGILE - Main organisers: Francesca Sand, Maria Clark.

\*Paris/ La Capela > ANGST - Main organiser: Francesca Sand - creation of the collective.



# PRESS

HAPAX #4 "Human", by Action Hybride, Loredana Denicola (dir.), 2023

Le littéraire.com, «Collectif Action Hybride, Carcasses exhibition» by Jean-Paul Gavard-Perret, 2022  
studium&punctum, Invisible, 2022

Libération, «Intra-Muros, the walls have wonders» by Agnès Giard, 2021

FREEING (Our Bodies) #8, la revue, Yoann Sarrat (ed.), 2021

HAPAX #3 «Intramuros» by Action Hybride, Louise Dumont (dir.), 2021

HAPAX #2 «Metamorphoses» by Action Hybride, Maria Clark (dir.), 2020

HAPAX #1 «Fragile» by Action Hybride, Francesca Sand/Louise Dumont (dir.), 2019





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