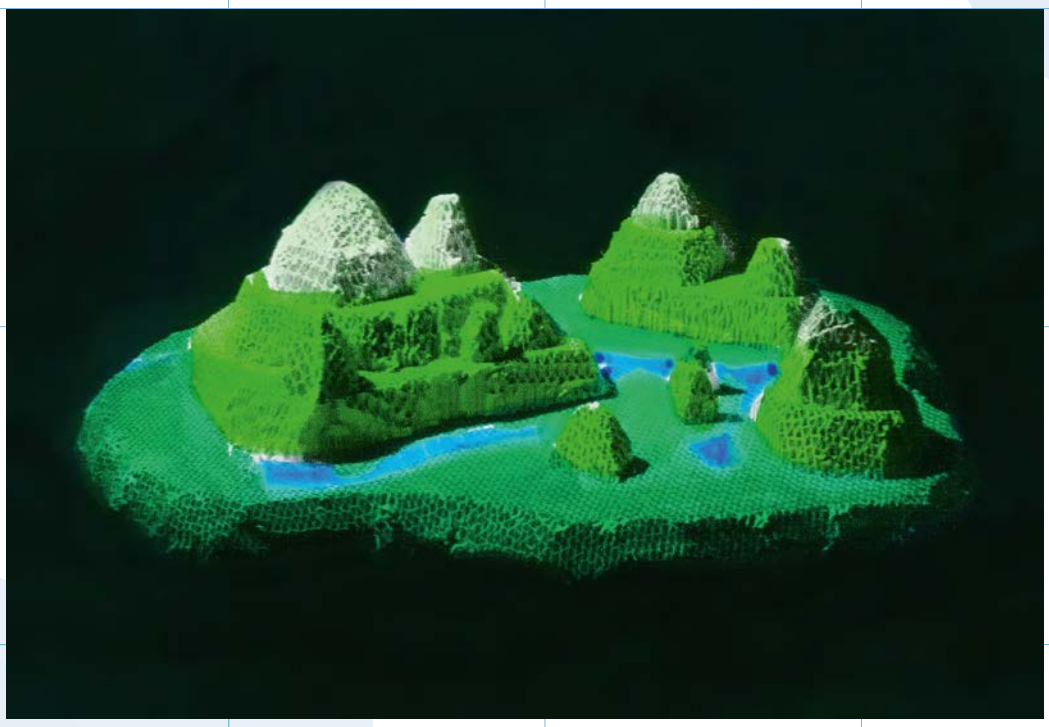
Bouts du monde

Figures de l'île

AGNÈS FRÉGÉ



ELLIOTT VERDIER

GARRY LOUGHLIN

JOSEPHINA VAN DE WATER

MORGANE FOUREY

RICHARD PAK

Château de Flamanville,
Cotentin, Normandie
5 juillet – 5 octobre 2025

Visuels: Morgane Fourey, *Grind*, 2024; Elliott Verdier, *Tomorrow's gone*, 2023 – en cours; Richard Pak, *Alderney I*, série *Le voleur d'îles*, 2024; Josephina van de Water, *The Lost Paracosmist*, 2020. Graphisme: Léo Favier

Flamanville en Cotentin

CENTRE PHOTOGRAPHIQUE ROUEN NORMANDIE

PRÉFET DE LA RÉGION NORMANDIE
Liberté
Égalité
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DROITS CULTURELS NORMANDIE

SEINE-MARITIME LE DÉPARTEMENT

Rouen

PRESS RELEASE

FROM JULY 5
TO OCTOBER 5, 2025
CHÂTEAU DE FLAMANVILLE
COTENTIN, NORMANDY

Bouts du monde
Figures de l'île

Morgane Fourey, Agnès Frégé, Garry Loughlin, Richard Pak, Josephina van de Water, Elliott Verdier

After flowers, birds and trees, the summer exhibition at the Château de Flamanville is dedicated to the island. Inspired by the proximity of the Channel Islands on the horizon, the exhibition Bouts du monde brings together six artists whose works – **photographs, animated films, paper sculptures and paintings** – explore the vast territory of projection that is the island.

The island of our childhood is often deserted, unspoilt, inhabited by fascinating and sometimes slightly frightening animal species. As adults, we discover it as a coveted territory, steeped in human history of domination and exploitation. It is this duality that the exhibition Bouts du monde seeks to recreate, in a journey linking imaginary lands and geographical realities.

Start by landing on the refuge islands of painter **Morgane Fourey**, populated by surrealist figures. Moving on, discover the paper sculptures of **Agnès Frégé**, whose fragmented contours and bluish landscapes recall the Channel Islands she sailed around as a child. It is this distant island, a subject of projection and fantasy, that photographer **Richard Pak** collects, transforming himself into an 'island thief'. It is to the island, a land of tales and fables, that Dutch artist **Josephina van de Water** sets sail in an animated film featuring a few animals, pioneer inhabitants of a paper island, who quickly find themselves caught up in conflicts over territory and power. These same challenges are at the heart of Rockall, a small piece of rock in the North Atlantic that Irish artist **Garry Loughlin** has reinvented. The journey continues with Richard Pak's trip to Tristan da Cunha, his original utopia and its contemporary realities, ending with a trip to the end of the world, taken by **Elliott Verdier**, to the far reaches of the Bering Strait.

Echoing the exhibition, a subjective cartographic journey through the collections of the Bibliothèque nationale de France and the Internet Archive is offered in the castle grounds.

As a member of the European photography platform **FUTURES** (co-funded by Creative Europe), the Centre photographique is including 3 artists from the network in this exhibition: Garry Loughlin (Ireland), Josephina van de Water (Netherlands/Belgium) and Elliott Verdier (France).

Elliott Verdier, Tomorrow's gone, 2023 - ongoing.
With the support of Centre national des arts plastiques (National Centre for Visual Arts), France.

EXHIBITION CURATED BY THE CENTRE PHOTOGRAPHIQUE ROUEN NORMANDIE
OPENING / FRIDAY, JULY 4
PRESS TOUR, 5 PM – OPENING RECEPTION, STARTING AT 6 PM
1, RUE DU CHÂTEAU – 50 340 FLAMANVILLE
EVERY DAY, 11 A.M. TO 1 P.M. AND 2 P.M. TO 6 P.M. FREE

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MORGANE FOUREY

portraits / îles

portraits / islands

Morgane Fourey, *Éctoplasmes*, 2023. Oil on canvas.

To begin this exploration of the imaginary world of islands, we invite you to discover an archipelago of paintings by artist Morgane Fourey (1984).

Created between 2022 and 2024, these recent works explore the island and the vastness that surrounds it. The artist's distance from her subject varies. First, vast expanses of water and clouds appear, then islands come into view. Although they are named after real islands, their landscapes are populated by strange presences and details.

Following on from the *Portraits/Cities* and *Portraits/Landscapes* series, the Rouen-based artist has undertaken *Portraits/Islands* to compile an inventory of the islands she has visited. Iceland, San Michele, Amorgos and Écréhou are represented from different points of view, placing the viewer sometimes inside the scene, sometimes outside.

"First, I create landscapes inspired by reality, then I place elements of the setting in them by association of ideas, reminiscent of the collage technique. The objects, animals and characters may come from photographs taken on the islands in question, be inspired by real or fictional memories, or even be linked to semantic research. The old-fashioned romanticism of the sunsets contrasts with 'the Uncanny' of the panoramas littered with inanimate objects, like relics of vanished civilisations, which seem to have a form of autonomy, while the characters and animals appear lifeless."

Further away, in the background, other well-known landscapes take shape: on the one hand, the memory of the famous series of paintings *The Isle of the Dead* (1880-1886) by the painter Arnold Böcklin, a masterpiece of German Romanticism. On the other side, small canvases containing monumental Towers of Babel, similar to the one painted by Brueghel the Elder, rise up — some other solitary figures enthroned in a desert landscape.

ce qui reste
what remains

AGNÈS FRÉGÉ

Agnès Frégé, *Érosion*, 2023. Kozo paper sculpture, inks.

The works on display here belong to the latest artistic research of Agnès Frégé (1967), whose medium of choice is paper.

Brought together under the title *Ce qui reste*, they reveal an exploration of the visible, the memory and the matter.
What lingers in the mind after the eye has observed, what resurfaces in memory after childhood memories have been explored, what the artist's hand and gestures imprint on the thickness of the sheet of paper: what remains, therefore, is revealed in this archipelago of works by Agnès Frégé.

It is the long span of childhood memories that has shaped these paper reliefs, those of boat trips along the coasts of the Channel Islands, their bluish geography and rugged relief, the beauty of these rocks and the fear they aroused on the day when, as a child, she experienced an accident at sea.

"This imaginary cartography has its origins near the Channel Islands, a place of complex geological and historical significance. These tiny, eroded islands are just above the water and become very dangerous because they are not visible at high tide. They are represented here as silky as cotton, their beauty concealing their danger."

Sometimes the paper is dipped in plaster and also appears sedimented, materialising the fossilised traces of the artist's memories.

Under a glass dome, another specimen is revealed: "This series of Erosions was created in the spirit of navy ships, which are most often displayed under glass domes. It refers to curiosities brought back from distant explorations."

Elsewhere, airy suspensions trace a map of the seabed in contour lines, representing the streams that shape its relief.

RICHARD PAK

le voleur d'îles

the island thief

Richard Pak, «Channel Islands II», *Le Voleur d'îles*, 2024

For nearly ten years, Richard Pak (1972) has made the figure of the island his territory for artistic exploration.

The exhibition Bouts du monde brings together the first part (upstairs) and the last part of the cycle he has dedicated to them, called *Les Îles du désir* [The Islands of Desire]. As the title, a nod to cinema, suggests, the series that make up this cycle carry within them, to varying degrees, a poetic projection of the artist towards the island, this mysterious stranger.

In this *Voleur d'îles* (The Island Thief), created during a creative residency in Deauville, the artist, like a mischievous child, plays with the imagination of the island and the object of desire it represents. But here, on the horizon, there is no treasure island in sight. No matter! It is the less tropical latitudes of the Normandy coast that the artist chooses for his theft.

"In *Le Détail, pour une histoire rapprochée de la peinture* (Detail: A Close History of Painting), art historian Daniel Arasse cites the fascination that a 17th-century Flemish artist had for an island, a mere detail in Hans Bol's The Fall of Icarus, before developing the idea that "from fascination, the viewer can ultimately move on to the desire to cut up the work". This is followed by examples of paintings that have been cut out in this way.

The series *Le Voleur d'îles* revisits this Renaissance practice of 'joyful cutting' by applying it to the field of contemporary photography. ''I photograph islands from the mainland, from other islands or even from the sea. They are either the main, or even the only, motif of the works, or a simple detail of the landscape. Then I cut into the prints to extract them. From one photograph, I thus obtain two: a sea amputated from its Atlantis and an island orphaned from its sea.''

''Seeing these works thus desecrated, the viewer may wonder who this pirate collector is who scours museums and galleries to steal only islands. It could well be my fictional double.'' A scalpel artist who suffers from islomania, that ''rare affection of the mind'' and tropism invented by Lawrence Durrell to describe those for whom ''islands are somehow irresistible''.

the lost paracosmist

JOSEPHINA VAN DE WATER

Josephina van de Water, Stills from *The Lost Paracosmist*, 2020, 10’30”.

With Dutch artist Josephina van de Water (1985), we continue our exploration of the island as a land of fables and projections.

The Lost Paracosmist is a short animated film. Using digital photographies, printed films, painting, digitisations, video editing, cardboard and unfailing patience, Josephina van de Water brings to life a fictional world full of fascinating details. The film was made in the traditional way, using a long and demanding process, with each image coloured by hand, as in early colour films.

We discover the imaginary island of Paperland, populated by a colourful collection of talking animals that speak our language. Josephina van de Water wrote and narrated the dialogues, giving each animal a unique voice and tone. The chronicle guides us through a story in which we discover the geography, history, language, culture and religion of Paperland.

As in any good fable, the story gradually reveals the tensions between its protagonists behind its apparent bonhomie. Each animal becomes the embodiment of a virtue or, more in this case, a flaw. Thus, this island, initially invested in a will of freedom, is gradually fragmented by territorial conflicts. The narrator unfolds for the viewer the power games at work and the mechanisms that are put in place to control this miniature society: manipulation of opinion, division of the community, enslavement through paranoia — all the ingredients of an authoritarian regime.

RICHARD PAK

la firme

Richard Pak, « The Patches», *La Firme*, 2016-2017.

he series *La Firme* is the first chapter of Richard Pak's anthology entitled *Les îles du désir* (The Islands of Desire). It tells the story of Tristan da Cunha, an island mentioned by Hervé Bazin in *Les Bienheureux* de la désolation and whose name is repeated by an old man in the twilight of his life in Wim Wenders' film *Wings of Desire*: visiting Tristan da Cunha is one of the things he still has left to do.

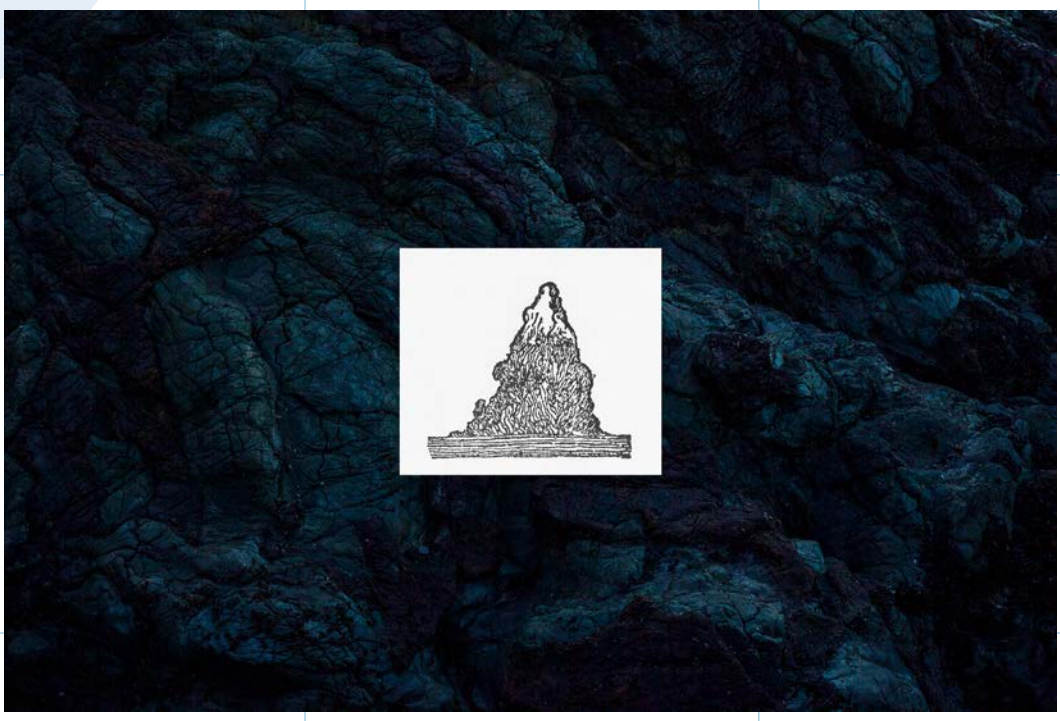
"I could hardly find a better place than Tristan da Cunha to begin a series on insularity,' writes Richard Pak. 'The name of the Portuguese navigator who discovered it in the 16th century is misleading for this discreetly mythical and resolutely British island. The volcano is eight days by boat from Cape Town, the only way to get there. This makes this 100-square-kilometre speck of land, a perfect triangle in the middle of the South Atlantic, the most isolated inhabited territory on the planet. But it was less the exoticism of its remoteness than the unique history and idealistic founding values of the small society that clings to it that drew me there.

In 1816, a contract was signed between the first inhabitants, who called themselves 'the firm', and the British Crown. Its few articles stated, among other things, that 'no one shall rise above anyone else here'; 'all shall be considered equal'; and 'all profits shall be shared equally'. In fact, there was no private property, no leader, no money, and everyone helped each other. Even today, the land is communal. The utopian experiment remained anonymous until 1961, when the volcano erupted. The 260 islanders were all evacuated and propelled into post-industrial Britain. The British government believed that it was saving them from a certain doom and enlightening them about the benefits of consumer society. And, incidentally, getting rid of this tiny territory with virtually no strategic interest and under permanent financial support. But the Tristanese were not overly impressed by this modern world so far removed from their own and all preferred to return to their island two years later.

After reading extensively about the island, I decided to do everything I could to get there. But going to Tristan da Cunha is no easy feat; some people wait more than two years. First, you have to obtain permission from the island council, then find a place on one of the few fishing boats that serve it. I managed to do so and stayed there for nearly three months. La Firme is a work combining photography, video and historical documents consulted in the collections of the Bibliothèque Nationale de France, the British Library, the National Maritime Museum and the Royal Geographical Society. The work questions the legacy of the idealistic principles of equality and sharing established two centuries ago by William Glass, the founding father of this unique family of voluntary exiles."

what makes an island?

GARRY LOUGHLIN



Garry Loughlin, *What makes an island?* , 2024 - en cours. Photographs, collages.

Here is another very real island: Rockall, the summit of an extinct volcano, emerging from the North Atlantic 300 kilometres west of the Scottish island of St Kilda and 425 kilometres from Donegal, Ireland.

This granite outcrop is shrouded in mystery and has been the scene of many intrigues. The rock first appeared on a Portuguese map in 1550 under the name Rochol. However, its etymology remains uncertain. The English name Rockall could mean ‘roaring rock,’ a dramatic tone undoubtedly inspired by the 30-metre-high waves that regularly submerge it.

Irish artist Garry Loughlin (1980) focused on Rockall because the island is a textbook case: against all odds, this small, uninhabitable piece of rock, barely twenty-five metres wide, is the site of contemporary geopolitical issues with profound implications. In 1955, Rockall became part of British territory during the last wave of annexations by the British Empire. During the Cold War, the reason given to justify the annexation was to prevent Soviet agents from using the island to spy on nuclear missile tests taking place off the coast of the Outer Hebrides. In 1972, an act of the British Parliament attached Rockall to the Isle of Harris, part of the Scottish county of Inverness. Since then, the British claim to Rockall has been the subject of a dispute with Ireland and the European Union, reinforced by Brexit and the hardening of the British position on fishing rights. This stubbornness in wanting to plant its flag on the rock is better understood when one considers that there are significant oil resources in the area. Greenpeace ‘conquered’ the rock for 42 days in 1995, founding the Free State of Waveland to protest against the exploitation of underwater oil deposits.

With *What Makes an Island?* Garry Loughlin raises the central question in the Rockall case: ‘What makes an island an island?’ According to the United Nations Convention on the Law of the Sea, an island is a piece of land capable of sustaining human life and having an independent economic life; otherwise, it is a rock, which cannot belong to anyone. If Rockall is an island, then what about this pile of mussels? Embracing both the physical reality and the symbolic dimension of Rockall, Garry Loughlin combines photography, video, archives and performance to create a project that reads like a rebus, readily flirting with absurd humour.

tomorrow's gone

ELLIOTT VERDIER

Elliott Verdier, Tomorrow's gone, 2023 - ongoing. With the support of Centre national des arts plastiques (National Centre for Visual Arts), France.

To end the journey, join Elliott Verdier at the edge of the world: the Bering Strait. In the middle of the strait lies Little Diomede Island, an isthmus like a melting pot where ancestral frozen dreams and burning contemporary desires intermingle. Opposite Little Diomede, the American island, lies Big Diomede, its Russian elder sister, which cannot be ignored as it is so close, yet so far away as it is inaccessible. The island haunts the horizon, like the memories of a loved one.

In this seemingly untouched wilderness, man has struggled to make his mark. He has drawn a political border separating two empires, the United States and Russia. He has also drawn a timeline, so that the day is not the same on either side of this demarcation.

Not without difficulty, photographer Elliott Verdier (1992) recently managed to visit Little Diomede. His search for geographical extremes is accompanied by another personal, existential and artistic quest. Like the photographs he brings back, which combine vast, endless expanses with details of table corners, Elliott Verdier's itinerary on the island oscillates between outside and inside: the expedition into the distance is quickly replicated, in the silence of this large white mirror, by an inner journey.

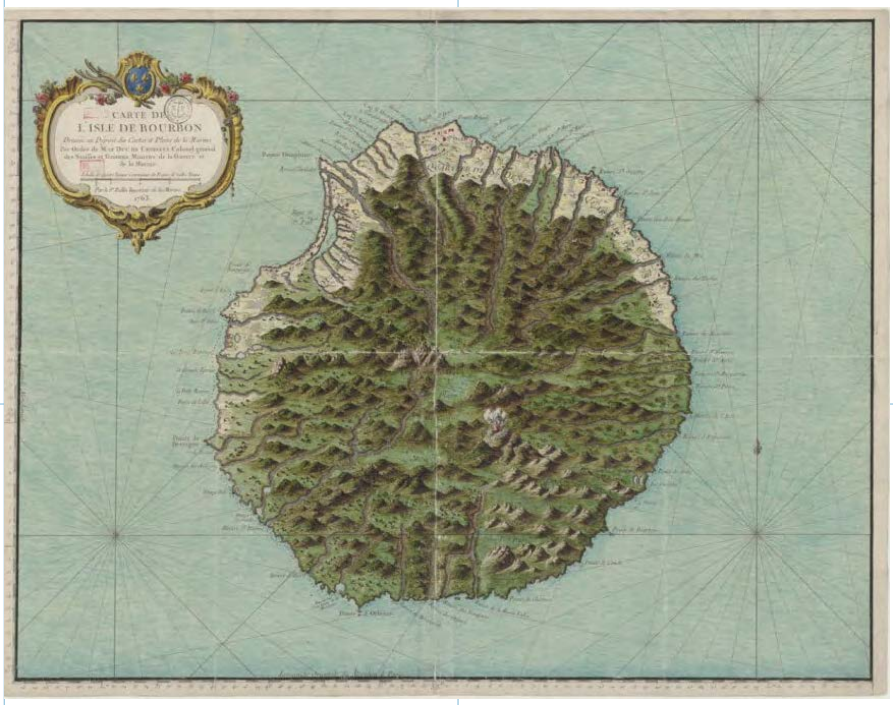
"Beneath the stillness, calm and serenity, we sense the deadly violence of the effects of global warming, armed conflict and the relentless march of capitalism, which is devouring languages and civilisations to the bone. The snow-covered houses seem to be holding their breath, waiting for some kind of outcome. In these conditions, it is impossible to turn our backs on the mysteries that accompany the search for our own place, on the melancholy of our finitude. Yet confronting them is a necessity, both collective and intimate, the only way to chart new beginnings."

Against this backdrop imbued with a thousand years of gravity, the reality of time and space disappears, giving way to chimeras. Silhouettes emerge from the void, reliefs are transformed by storms, shapes stretch and expand until they double.

AND IN THE CHATEAU GROUNDS

an insular and subjective cartographic journey

through the collections of the Bibliothèque nationale de France and the Internet Archive



From left to right: Jacques-Nicolas Bellin, Map of Bourbon Island, 1763 © Bibliothèque nationale de France; satellite image of Bora Bora Island, French Polynesia, 1994 © NASA JPL.

Echoing the exhibition, a tour is offered in the château grounds. While the artists featured in the exhibition have approached the representation of the island through sculpture, photography, painting, and animation, it seemed important to add to this a mode of visual representation that preceded them all, inseparable from the island's imagination and its amplification: the map.

Over the centuries, it is the map that has attested to the exploration of the far reaches of the earth and the discovery—often relative for those who inhabit them—of new lands. It is also the map that has recorded on parchment or paper a number of geographical myths and other monstrous sea creatures. Robinson, Bourbon... This journey takes us back to the floating islands of our childhood, desert islands and treasure islands like those of the so-called "New World"; those with famous names that disappeared along with the empires and regimes that colonized them; and Jersey, the island next door.

On these panels, specimens from the heyday of 16th-century European cartography coexist happily with NASA satellite surveys. And since the aim here is more to explore a few possible variations on the "idea of an island" than to write a geography textbook, other types of documents, also gleaned from the collections of the Bibliothèque nationale de France and the Internet Archive, are jumbled together.

While it is often said that maps are the "eyes of history," this selection perhaps whispers a human story in which the sometimes contradictory desires for the unknown and knowledge, conquest and freedom, solitude and encounter intertwine.

A SERIES OF SUMMER EXHIBITIONS AT THE CHÂTEAU DE FLAMANVILLE

For the fifth consecutive year, the Château de Flamanville is hosting an exhibition organized by the Centre photographique Rouen Normandie during the summer. The exhibition is held on two floors of the main building of the Château, which was built in gray granite extracted from nearby cliffs in the second half of the 17th century. In 1986, the Château and some 20 hectares of land became the property of the municipality of Flamanville. After renovations and consolidation, it became a venue for cultural events, sports, and community activities. In addition to the château, there is a chapel, two small pavilions, a wooded park covering some 20 hectares, three ponds, a greenhouse, an arboretum, and a dahlia conservatory garden.

The cycle of summer exhibitions offered by the Centre photographique draws on features of the local landscape: the dahlia conservatory and the rookery in the castle grounds, the trees that populate it, or here, the proximity to the Channel Islands.

Exhibition views *LES SENTINELLES, Figures de l'arbre*, at Château de Flamanville, summer 2024.

IMAGES PROVIDED FOR THE MEDIA

For any article or advertisement about the exhibition, files for web or print publication can be requested by email: info@centrephotographique.com. Credits must be included in all publications. No cropping is permitted.

1 - Morgane Fourey, *Grind*, 2024. Huile sur toile.

2 - Morgane Fourey, *San Michele*, 2022. Huile sur toile.

3 - Agnès Frégé, *Ce qui reste - îlots*, 2024. Papier découpé, stuc, encres.

4 - Agnès Frégé, *Appartenance*, 2023. Encre sur papier découpé.

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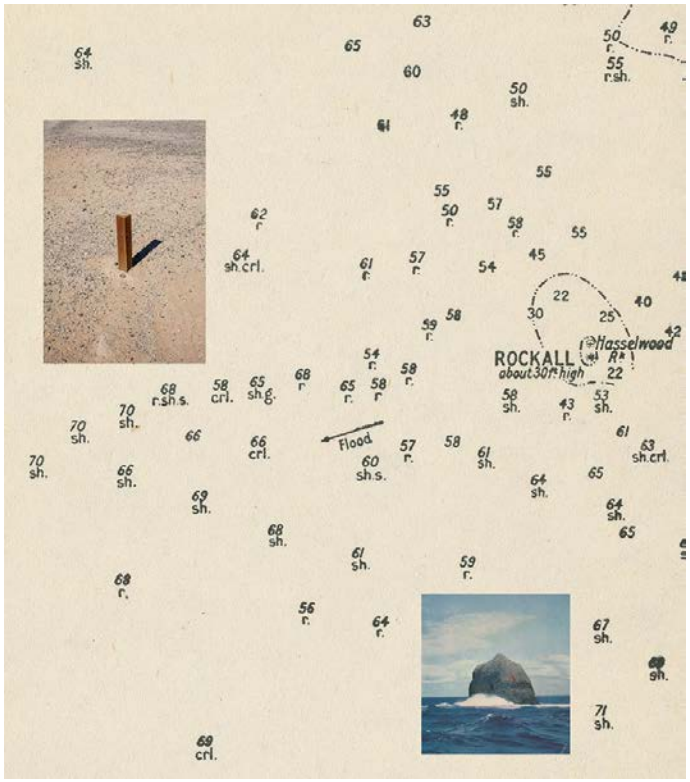
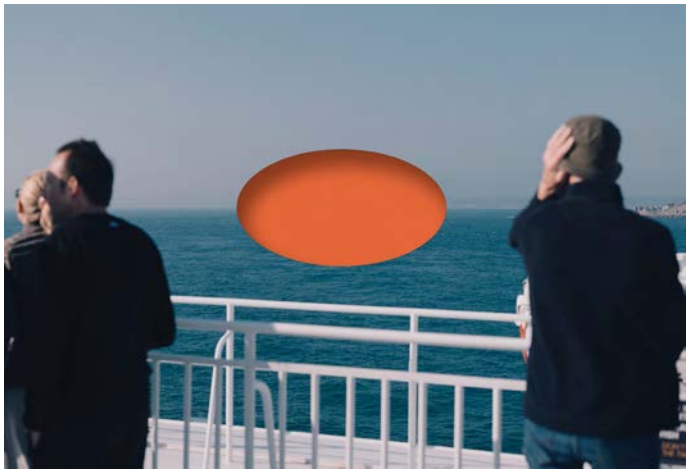


5 - Garry Loughlin, *What makes an island?* , 2024 - en cours. Photographies, collages.



7 - Richard Pak, « Channel Islands II », série *Le voleur d'îles*, 2024

6 - Garry Loughlin, *What makes an island?* , 2024 - en cours

8 - Richard Pak, « Anderson», série *La Firme*, 2016-2017

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9 - Josephina van de Water, Photogramme issu de *The Lost Paracosmist*, 2020, 10’30”

10 - Josephina van de Water, Photogramme issu de *The Lost Paracosmist*, 2020, 10’30”

11 - Elliott Verdier, *Tomorrow’s gone*, 2023 - en cours.
Avec le soutien à la photographie documentaire du Centre national des arts plastiques.

12 - Elliott Verdier, *Tomorrow’s gone*, 2023 - en cours.
Avec le soutien à la photographie documentaire du Centre national des arts plastiques.

CENTRE PHOTOGRAPHIQUE ROUEN NORMANDIE

Exhibition views *Un sentiment véritable*, Mathieu Bernard-Reymond, February – May 2025; *Matière terrestre*, Françoise Huguier, May-September 2025.

Designated a Contemporary Art Center of National Interest, the Centrephotographique Rouen Normandie continues a history that began thirty years ago. The first venue dedicated to photography in Normandy and one of the pioneers in France at a time when photography was still a medium seeking artistic recognition in France, it is located in the heart of downtown Rouen.

The Centre hosts an annual program of three to four exhibitions, complemented by off-site events in partnership with regional and national institutions (art venues, schools, hospitals, etc.) and a program of artist residencies. The Centre photographique has an artistic approach that places aesthetics at the heart of its programming as a vehicle for engagement, and a cultural approach that emphasizes the materiality of the work and what physical presence implies: the author's choice, the viewer's time.

The program, which brings together historical figures and so-called "emerging" artists, promotes unique artistic proposals that are in touch with the realities of the world, through exhibitions that are mostly new to France and offer an international panorama of photographic creation. A sustained policy of educational projects and a rich program of visits, debates, screenings, workshops on photography, literary writing, and performances offer the widest possible audience the opportunity to understand the world of images (photography and moving images) in a different way, to reveal its resonances with other forms of artistic expression and its ramifications in society. Portfolio reviews, workshops, and grants are also offered to support professional photographers from the region and across the country.

As part of the European FUTURES project, the Centre is developing the Frutescens program, dedicated to emerging French photographic creation. The Centre regularly organizes photography residencies in the Normandy region. Artists are invited to focus their attention on an aspect of the region that may echo the issues at stake in their personal work. Each residency is thus an encounter between visual expression, conceptual development, and the faces of a region.

The Centre is supported by

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