

Wilfrid Almendra Adelaïde

An invitation
from Fræme and the Frac
Provence-Alpes-Côte d'Azur



Press release
Fræme

At the Panorama
Friche la Belle de Mai

Exhibition
from June 24
to October 16, 2022

Opening on Thursday June 23 at 5pm
Curated by Sofia Lemos

At the Frac
Plateau perspectives

Exhibition
from June 25
to October 30, 2022

Opening on Friday June 24 at 6.30 pm
Curated by Muriel Enjalran

Produced by Fræme

FRÆME
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Adelaïde

In 2022 Fræme and Frac Provence-Alpes-Côte d'Azur are joining together to offer an unprecedented perspective on Wilfrid Almendra's work, at the Panorama of la Friche la Belle de Mai and the Plateau perspectives of the Frac, curated by Sofia Lemos and Muriel Enjalran.

French-Portuguese artist based in Marseille since 2015, Wilfrid Almendra develops a poetic sculptural work in which concepts and materiality are mutually dependent. With the notion of work, the artist claims a certain taste for labour, modelled by a persistent daily practice composed of the manipulation of precarious elements, the transformation of materials haunted by their primary functionality, the appropriation of gestures taken from the working class as well as the adoption of processes stemming from marginalized communities, all of this happening through an intensive use of the studio. By increasing correlations and reciprocities at the core of his humane scale installations, Wilfrid Almendra undertakes the process of sublimation of precariousness, magnifying here and there what is usually qualified as poor, or even harmful.

During the last years, Wilfrid Almendra's work is crossed by new semiotics, a more radical critical and political approach, in the continuity of *VLZ310 Later* (2019) outside of the Vrana Park Museum (Sofia, Bulgaria) or more recently of *So Much Depends Upon a Red Wheel Barrow* (Atlantis, Marseille, 2020). His sculptural works are no longer conceived as stable, authoritarian and compact objects, but as porous, hybrid and transitory structures, fed by a network of relations and inside/outside movements, as Cédric Fauq brightly noticed "irrigate the exhibition and its space – up to the neon lights – with a certain energy."¹

For Almendra, Marseille is the ideal city to reflect both on materiality and movement, on the information flows and the human and social dimension contained in and under surfaces. His attraction for shared gardens, tinted with childhood memories, echoes to his reflections on the globalized circulations of forms, and the reappropriations and renaming of those by the popular classes. It therefore results from a personal observation of our current economical context, those circuits of value generation, of objects recycling and of repurposing are perceived as many asperities, creativity and resistance spaces. Flora Katz rightly evokes in her essay *Les Paisibles, les Idiots et les Furieux* (2015) George McKay quoting Thomas Jellis: "(It / the allotment garden) became the expression of a tactical and strong resistance against the global capital and its negative impact on environment."²

Thought as a continuous landscape in the spaces of the most emblematic contemporary art venues in the city of Marseille, la Friche la Belle de Mai and the Frac Provence-Alpes-Côte d'Azur, *Adelaïde* carries on with this process of radical ecology, unfolding a fragile and monumental work, both unreachable and immersive.



So Much Depends Upon a Red Wheel Barrow, 2020

Exhibition view

Installation *So Much Depends Upon a Red Wheel Barrow*, Atlantis Lumière, Marseille, 2020

Photo Aurélien Mole

Wilfrid Almendra

Wilfrid Almendra (born in 1972) is a French-Portuguese artist, who lives and works in Marseille. His materials often originate from alternative economy, recycling and trade. Evoking an aesthetic of the migrating working class he comes from, his radical, sensual and clandestine work questions the desire for comfort, and the individual ability of invention and poetry found at the heart of the most restrictive social and economic structures.

His work was presented in several solo exhibitions in France and abroad, among which most recently in Sariev-Makov, Sofia Bulgaria (2019); Clark House, Mumbai India (2018); Palais de Tokyo, Paris France (2017); Fogo Island Arts, Canada, (2016); Les Églises, Chelles France (2014); Centre d'art Passerelle, Brest France (2013); Fondation d'entreprise Ricard, Paris France (2013). He took part in numerous collective shows including « 100 artistes dans la ville » MOCO, Montpellier France (2019); « Sculpter (faire à l'atelier) », Frac Bretagne, Rennes France (2018) ; « Singing Stone », Dusable Museum, Chicago USA (2017); « L'Esprit du Bauhaus », Musée des Arts décoratifs, Paris France (2016); « The Other Sight », CAC Vilnius, Lithuania (2015); « The Brancusi Effect », Kunsthalle Wien, Austria (2014); « Vue d'en haut », Centre Pompidou-Metz, France (2013); « Skyscraper: Art and Architecture Against Gravity », Museum of Contemporary Art, Chicago USA (2012).

Sofia Lemos

Sofia Lemos is a curator and writer. She is Curator at TBA21 - Thyssen-Bornemisza Art Contemporary. From 2018-2021, she was Curator of Public Programmes and Research at Nottingham Contemporary, where she led the partnership between the University of Nottingham and Nottingham Trent University, and was Associate Editor at The Contemporary Journal. She also initiated numerous collaborative research programmes, including the multi-platform commissioning series *Sonic Continuum* (2019-2022) and reading series *Five Bodies* (2020-ongoing). Recently, Lemos was Associate Curator Public Programmes to the 2nd Riga International Biennial of Contemporary Art – RIBOCA (2020). Previously, Lemos was involved in the research and production of exhibitions at HKW, Berlin, PRAXES, Berlin, DRAF, London, and MACBA, Barcelona. Her writings on contemporary art and culture have featured in publications such as Art Agenda, Document Journal, Spike, Frieze and MOUSSE as well as in several catalogues and monographs. She is editor of *Sonic Continuum: On the Sound and Poetics of Time* (forthcoming with Archive Books, 2022), and recently co-edited the reader *METABOLIC RIFTS* (Atlas Projectos, 2019), and a monograph *Musa paradisiaca: Views on Misunderstanding* (Bom Dia Books, 2018).

Calouste Gulbenkian Foundation

The French delegation of the Gulbenkian Foundation is particularly involved in the fields of arts and culture, social arts and social economy, committed to open a dialogue with civil society and its institutions, and to the diffusion of the Portuguese language. These actions are realised through the coproduction of exhibitions, an annual call for projects for artists committed to innovative approaches to contextual and participatory arts, the organisation of encounters and talks all year long, partnerships with civil society organisations, and an important Portuguese open book collection. The Gulbenkian Foundation supports the visibility of Portuguese artists within international institutions since its creation. Its commitment in France for the promotion of Portuguese artists results from the awareness that this country, particularly Paris, is one of the most important platform for visibility and for validation of the artistic work on a worldwide scale. In this country, the main actors of the art market, collectors, international programmers, curators, the specialised press and a large and cosmopolite audience coexist, creating the conditions to strengthen the projection of Portuguese artists internationally.



VLZ310, later 'détails' (2019)

Cast bronze, cast aluminium, stainless steel, steel, corrugated sheet, glass and aluminium, silicone
Courtesy of the artist

Installation, Vrana Park Museum, Sofia, Bulgaria

Fræme

Fræme invents, develops, and implements contemporary art production and distribution systems. As a non-profit organisation Fræme works on the production of exhibitions, events and artworks, on a national and international scale, while engaging with the territorial scenes, it is also a major actor of the art market with the international contemporary art fair Art-o-rama. By articulating its activities around two dynamics, the professional career of artists as well as the exploration of the different meeting points between artwork and audience, Fræme is developing a multi-partner programme of residencies and the publication of monographic books. At the same time, it has been actively promoting cultural rights for many years, developing a wide range of art outreach projects and cultural actions for all: as many projects in which creation is a vector of individual and collective expression.



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→ HD visuals
→ CV Wilfrid Almendra

USEFUL INFORMATION

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Fræme

Friche la Belle de Mai
41 rue Jobin, 13003, Marseille

opening hours :

Wednesday to Friday 2pm-7pm
Saturday-Sunday 1pm-7pm

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Frac

Provence-Alpes-Côte d'Azur
20 boulevard de Dunkerque, 13002, Marseille

opening hours :

Wednesday to Saturday 12am-7pm
Sunday from 2pm to 6pm

For more information, please contact:

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