

EXHIBITION

# THE ARCHIPELAGO OF POSSIBILITIES

STÉFANY BRANCAZ  
ALAIN KANTARJIAN  
CHRISTOPHE LEPEL COINTET  
FRANÇOISE LAMBERT  
JOSÉ MAN LIUS  
MARTIAL VERDIER  
VIRGINIE ROCHETTI  
RÉGIS RIZZO  
SARAH ROSHEM

CURATED BY  
JOSÉ MAN LIUS

100

ESTABLISSEMENT  
FOR CULTURAL SOLIDARITY

JUNE ///  
JULY  
2026

[www.100ecs.fr](http://www.100ecs.fr)

100, rue de Charenton, Paris 75012  
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OPENING

THURSDAY, 4 JUNE FROM 6:30 PM

EXHIBITION

4 JUNE - 25 JULY 2026



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# THE ARCHIPELAGO OF POSSIBILITIES

*At a time when social fragmentation, identity withdrawal and ecological collapse increasingly shape contemporary life, The Archipelago of Possibilities proposes another model: one rooted in relation, interdependence and plurality.*

*Borrowing its central metaphor from the writings of Édouard Glissant, the exhibition understands the archipelago not as a collection of isolated islands, but as a living constellation of connections. It is a space where differences coexist without dissolving into uniformity; where identities emerge through exchange rather than separation.*

*Bringing together nine contemporary artists working across photography, installation, sculpture, textile practices, video and participatory forms, the exhibition unfolds as a sensitive laboratory of encounters. Each work operates as an autonomous territory while simultaneously contributing to a larger ecosystem of meanings.*

*The participating artists investigate the visible and invisible forces that bind individuals, communities, species and environments together. Their works explore memory, perception, ecological vulnerability, collective behaviour, bodily experience and the fragile architectures of coexistence.*

*Across the exhibition, landscapes become archives of conflict and resilience; discarded materials mimic living organisms; suspended forms materialise the uncertainty of perception; collective performances reveal the hidden mechanics of social interaction. Rather than offering fixed narratives, the works invite viewers to navigate a field of relationships, tensions and transformations.*

*In this sense, The Archipelago of Possibilities resists monolithic visions of the world. It proposes a polyphonic space in which multiple temporalities, memories and imaginaries coexist. The exhibition embraces complexity as a form of resistance, and artistic creation as a practice of connection.*

*As philosopher Gaston Bachelard wrote, imagination transforms space into lived experience. Here, space is not neutral. It becomes inhabited by stories, traces, projections and encounters. The exhibition invites us to reconsider our place within larger ecological, cultural and emotional networks.*

*More than an exhibition, The Archipelago of Possibilities is an invitation to think collectively about the forms of solidarity required in an era of uncertainty. It asks a simple yet urgent question:*

*How might we continue to inhabit the world together?*

*Curated by José Man Lius (JML)  
Visual Artist & Creative Director*

# EXHIBITION STATEMENT

100ecs — Paris

4 June – 25 July 2026

*Stéfany Brancoz  
Alain Kantarjian  
Christophe Lepel Cointet  
Françoise Lambert  
José Man Lius  
Martial Verdier  
Virginie Rochetti  
Régis Rizzo  
Sarah Roshem*

*The Archipelago of Possibilities brings together nine artists whose practices explore the interconnected realities of contemporary existence.*

*Through photography, installation, sculpture, textile environments, drawing, video and participatory works, the exhibition examines the relationships between individual and collective memory, human and non-human worlds, perception and transformation.*

*Drawing inspiration from Édouard Glissant's concept of the archipelago, the exhibition proposes a model of coexistence based on exchange, reciprocity and diversity. Each artwork functions as a singular territory while contributing to a broader constellation of narratives, experiences and forms.*

*At the intersection of ecology, social imagination and embodied experience, The Archipelago of Possibilities invites audiences to navigate a landscape of connections where fragility becomes a source of resilience and difference becomes a condition for collective becoming.*



### L'ARCHIPEL DES POSSIBLES

Effondrement du vivant, retour des guerres, villes reconfigurées par la spéculation, océans plastifiés : dans un présent saturé d'alertes et de destructions, la puissance de l'archipel comme métaphore réside dans la pluralité, le multiculturalisme, le métissage, l'interaction et le dialogue.

Pour Édouard Glissant, l'archipel n'est jamais une simple collection d'îles isolées, mais un modèle de pensée qui valorise la relation, la réciprocité et le « Tout-Monde » où les identités ne se diluent pas dans l'universel, mais se tissent en rhizomes de connexions imprévisibles : une pensée en mouvement qui s'oppose à la pensée monolithique ou impériale.

L'Archipel des Possibles est un laboratoire sensible, une invitation à éprouver l'interdépendance, penser les marges, les interstices et les zones de contact où des mondes hétérogènes se rencontrent sans se fonder.

Neuf plasticiens entrecroisent leurs imaginaires dans une action artistique, qui lie formes individuelles et collectives. Les rhizomes, les imaginaires et les identités se recomposent autrement. Les corps humains ont voix au chapitre, les architectures et les paysages respirent, le vivant négocie ses conditions d'existence fondées sur la recirculation plutôt que l'appropriation.

Et si le vivant au sens large était un archipel ?

# Stéfany Brancaz

Visual Artist (France)



## INTERSECTIONS — ARCHAEOLOGY OF CONTACT

2024

- Porcelain, black stoneware, high-temperature firing
- Coloured nylon threads
- Modular installation
- Initial module: 2 × 2 m
- Imprints: 6 × 9 cm
- Stoneware volumes: maximum height 27 cm
- Photographic prints: 62 × 78 cm

The installation unfolds as a sensitive cartography of human relationships. Across the wall, ceramic fragments of the body—hands, forearms, interrupted torsos—emerge from a pale, almost membranous surface. Nearby, black stoneware forms appear suspended in space or held in tension against the wall, while a constellation of imprints scattered across the floor structures the visitor's movement. Together, these elements compose a landscape of traces that is both intimate and collective.

The work examines the ways relationships shape and constitute us. Are we the sum of our intersections? Each imprint, initially cast in porcelain and sometimes translated into high-fired black stoneware, captures the precise moment of contact. The intention is not to represent an embrace, but to preserve its pressure, resistance and persistence within matter itself.

Suspended by coloured threads, the various modules form an emotional diagram. Each hue corresponds to a relational typology, transforming the exhibition space into a living archive of affects. Porcelain labels integrated into the installation subtly blur the boundary between classification and lived experience.

From fragility to geological permanence, from suspension to grounding, the transition from porcelain to stoneware condenses the memory of a gesture. What was once a fleeting encounter becomes an archaeological remnant. Developed through a participatory process, the work directly engages the body: touching clay, leaving an imprint, consenting to encounter. Situated between memorial sculpture and collective performance, the installation materialises the physical memory of human bonds and offers an embodied reflection on coexistence.



## Biography

Artist, educator, trainer and certified art therapist, Stéfany Brancaz develops a practice in which the body functions as a living archive. Through textiles, embroidery and cyanotype processes, she explores questions of lineage, memory and psychic construction. Working with antique linen and cotton sheets, as well as her own menstrual blood, she inscribes femininity, desire and intimacy directly into matter. Both personal and political, her work investigates trace, absence and the possibility of connection beyond the limits of the physical body.

## Artistic Practice

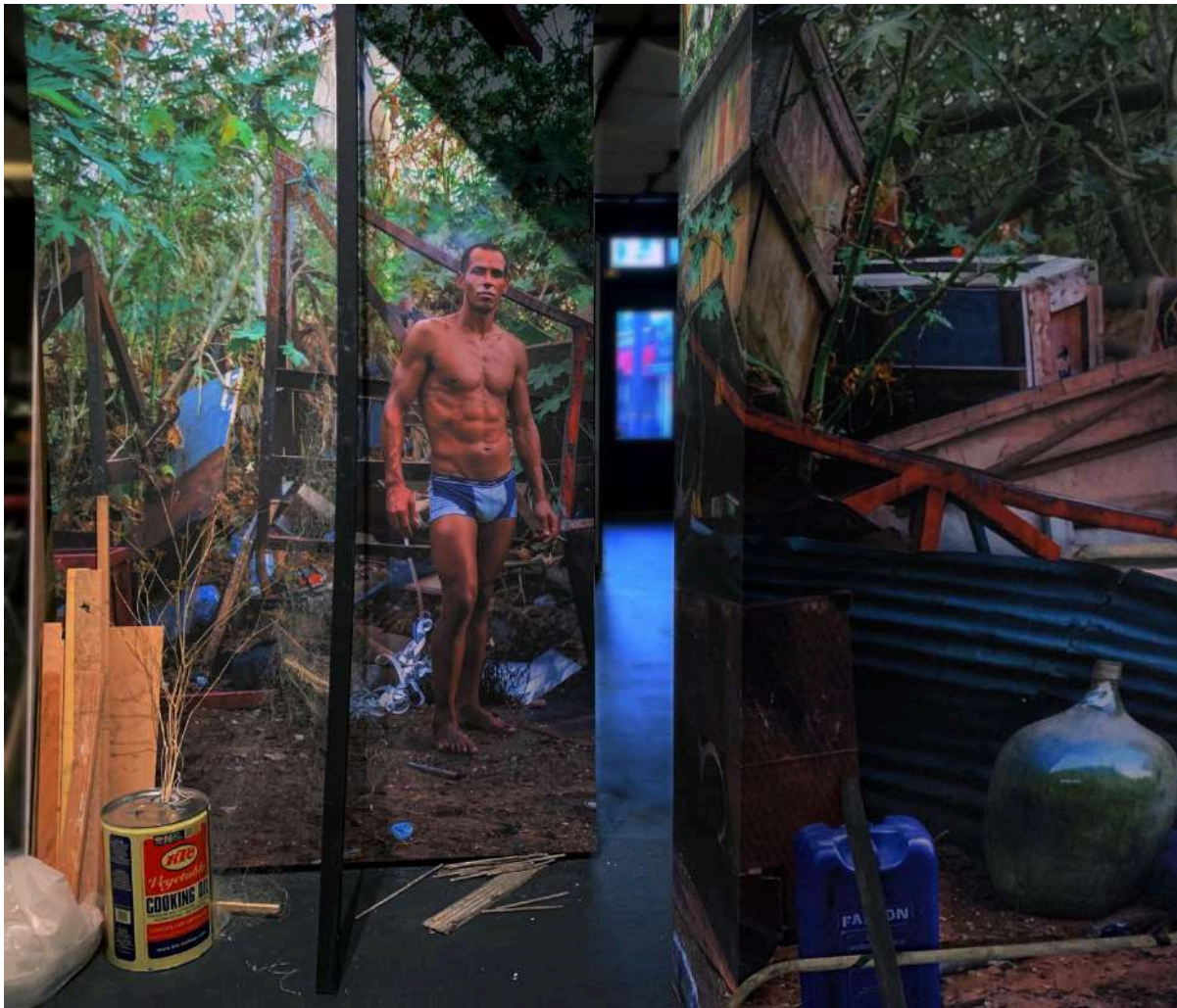
Stéfany Brancaz mobilises the body and materiality—including her own blood—to investigate femininity, desire and invisible inheritances. Her textile works are created from antique household linens, repositories of domestic memory and intimacy. Upon these surfaces, she produces cyanotypes of what she calls “false living forms”—ceramic bouquets and wreaths revealed by daylight and subsequently embroidered by hand.

In one emblematic series, she collected her menstrual blood over a six-month period to inscribe quotations from major psychoanalysts. Their names, embroidered white-on-white, emerge discreetly from the fabric in a gesture that is simultaneously intimate, radical and politically charged. Through these material transformations, Brancaz reveals the hidden narratives that shape identity, memory and the experience of the body.

Contact - [www.instagram.com/stefanybrancaz/](https://www.instagram.com/stefanybrancaz/)

## Alain Kantarjian

Photographer and Visual Artist (France / Armenia / Lebanon)



### DAWRA, PALIMPSESTE

دورا، باليمبست  
2003-2026

- Digital photography
- Blue-screen backdrops, video, photographic prints
- Inkjet prints, fishing line, crocodile clips
- Dimensions: 3 m × 2 m × 2.5 m

For more than two decades, Alain Kantarjian has explored the district of Dora in Beirut. Over time, he has encountered countless inhabitants, forging enduring relationships with many of them. What draws him to this territory is not simply its geography, but its layered histories and multiple realities. Dora appears as a contested landscape—an organism capable of absorbing, producing and regurgitating narratives.

What disappears is continuously regenerated.

At the centre of the project lies the former "mountain of waste," a landfill that until recently dominated the site and served as a recurring subject of the artist's photographic and cinematic investigations. More than a physical landmark, it functions as a powerful metaphor for cycles of transformation, erasure and renewal.

As Kantarjian explains:

*"My method is not based on a fixed script. I film different aspects of the site according to my knowledge of the place and its inhabitants, guided by exploration—from geology to ecology, from literature to history. My work tends to be immersive rather than strictly documentary, shaped by specific elements of the site, its people and its objects."*

During the 1980s, Beirut deposited vast quantities of waste along the coastline near the small fishing harbour of Dora, gradually creating an immense artificial hill. Covered with soil in 2005, the landfill slowly became overgrown with vegetation, transforming into an unexpectedly pastoral landscape during springtime. Officially inaccessible due to contamination, the site nevertheless remained frequented by local residents for many years. A community of fishermen lived at its base. Over the past decade, the hill has been entirely levelled, and the reclaimed land is now being redeveloped as part of Beirut's ongoing urban expansion.

In *Dawra, Palimpsest*, the territory becomes a living archive. Layers of geological, political, ecological and human histories overlap, disappear and re-emerge. The installation evokes a place in perpetual transformation, where memory survives through accumulation rather than preservation.

## Biography

Born in 1970, Alain Kantarjian is a Franco-Armenian-Lebanese filmmaker, photographer and visual artist. Situated at the intersection of photography, moving image and installation, his transdisciplinary practice investigates alterity, territory and the polyphony of memory. His works explore places as dynamic palimpsests—sites where successive histories, cultures and narratives continuously overwrite one another without ever completely disappearing.

Through immersive visual strategies, Kantarjian examines the fragile relationships between landscape, community and remembrance, revealing how identities are shaped through layers of visible and invisible histories.

Contact - [www.instagram.com/alainkantarjian/](https://www.instagram.com/alainkantarjian/)

*Christophe Lepel Cointet*

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Visual Artist (France)



# FLOATING BODIES

2021-2025

- *Charcoal on paper*
- *Circular forms suspended with nylon threads*
- *Dimensions: 2.80 m × 2 m × 2.50 m*

Drawing from the phenomenon of *myodesopsia*—commonly known as eye floaters, the mobile particles drifting across the visual field—Christophe Lepel Cointet shifts a physiological condition into the realm of artistic inquiry. What begins as an optical disturbance becomes a principle of composition, spatial organisation and perceptual experience.

The drawings, which the artist describes as “molecular,” unfold as organic networks oscillating between the cellular and the cosmic. Expanding beyond the confines of the frame, they occupy architectural space and destabilise conventional modes of seeing. Charcoal—fragile, volatile and unstable—is pushed to its limits: rubbed, blurred, compressed and sometimes nearly exhausted. The paper records these tensions, preserving the memory of the gesture, its hesitations, revisions and erasures.

Presented as circular forms suspended by fine nylon threads, the charcoal surfaces appear to float within the architectural corner. They establish a fragile spatiality suspended between gravity and weightlessness, as though an optical phenomenon had materialised outside the eye itself.

The installation ultimately questions the very construction of vision. What do we truly perceive? Which internal projections shape our reading of the world? Positioned between physiological observation and poetic metaphor, these unstable forms suggest a vision that is never neutral, always situated and perpetually traversed by its own shadows.

The viewer becomes aware of the act of seeing itself. Hovering between appearance and disappearance, the work reminds us that perception is constantly shifting, shaped by invisible forces, and that our relationship to reality is negotiated within this uncertain territory.

## Artistic Practice

Working primarily with charcoal, red chalk and graphite, Christophe Lepel Cointet places the body at the centre of the creative act. His drawings emerge from a tactile engagement with material, where carbon becomes skin, landscape and movement.

Balancing microscopic precision with the physical intensity of gesture, his practice creates connections between the cellular and the architectural, between thought and touch. Through the repetitive labour of drawing, he explores the thresholds of perception and reveals the invisible structures that shape the ways we inhabit and interpret the world.

His work occupies a space where the intimate experience of seeing encounters broader questions of embodiment, memory and spatial awareness.

Contact - [www.instagram.com/christophelepelcointet/](https://www.instagram.com/christophelepelcointet/)

# Françoise Lambert

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Photographer and Visual Artist (France)



## SENSITIVE LANDSCAPE #1

Rest in Peace

2009 — 2025

- Digital and analogue photography
- Fine art pigment prints
- Installation with suspended voile fabric
- Dimensions: 4 m × 4 m

Landscape is both an intimate territory and a repository of collective history.

In 2009, Françoise Lambert created *Rest in Peace*, an installation composed of eight photographs exploring the traces of memory embedded within the landscape. Ruined bunkers stand alongside eroded dunes; the nearly monochromatic images, subtly warmed by muted tonal variations, reveal a territory shaped by the slow erosion of time.

Is landscape transformed by the passage of time itself, or by the actions of those who inhabit and alter it? By war and its lingering scars?

At the time of its creation, the artist had not yet realised how deeply this investigation resonated with her own family history—a singular story that echoes countless others across Europe.

Her maternal great-grandfather was killed during the first months of the First World War in 1914. Her paternal grandfather, severely wounded in the jaw in 1915, returned to the front in 1917 and fought at Verdun. He survived. These personal trajectories silently inhabit the work, woven into its visual and emotional fabric.

Today, as the threat of new conflicts once again emerges across the global landscape, *Sensitive Landscape #1* acquires renewed significance. The installation does more than document a specific site; it reveals the persistence of mnemonic layers embedded within both territories and bodies.

Landscape becomes a place of remembrance, but also of questioning.

How can we live peacefully with the visible and invisible traces of history?

How can we live in peace at all?

## Artistic Practice

Françoise Lambert develops a photographic practice situated between documentary observation and the subjective photographic essay. Initially trained and active as a journalist in the print media, she has progressively established a body of work attentive to territorial transformation and the fragility of the contemporary world.

A member of the Hans Lucas photographic collective since 2015, Lambert explores the tensions between past and present, individual memory and collective history. Her approach avoids spectacle and sentimentality, favouring a quiet attentiveness to the ways history inscribes itself upon places, landscapes and lived experience.

Her work has been presented at the International Contemporary Art Fair of Montrouge (*WIP, 90 km/h*) as well as in numerous festivals, exhibitions and art venues in Paris, Arles and Montpellier.

In May 2026, she publishes *Blessed Are the Cracked, for They Let the Light In* (Arnaud Bizalio Éditeur), a project extending her ongoing exploration of vulnerability, resilience and memory.

She lives and works in Montrouge, near Paris.

Contact - <https://francoise-lambert.format.com/#1>

# José Man Lius

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Visual Artist (France)



INTRUSION  
2013—2026

- Immersive installation, 3 × 3 m
- Five-minute looping video installation
- Trompe-l'œil photographs mounted on Plexiglas
- 16 elements, dimensions ranging from 6 × 35 cm

# AT THE HEART OF THE OCEAN: PLASTIC POLLUTION AND DISPERSION

When debris becomes chimera.

Carried by ocean currents, a submerged plastic bag is transformed by light. Its translucent folds evoke the delicate elegance of a sea anemone or the fragile pulsation of a jellyfish. Refraction, distortion and the unstable nature of the material disrupt perception. The eye hesitates. What should be immediately recognised as waste acquires an unsettling organic beauty.

Yet it is precisely within this confusion that danger resides.

Marine animals, particularly leatherback turtles, frequently mistake drifting plastic fragments for jellyfish, one of their primary food sources. Many die from ingestion or suffocation, victims of a fatal illusion. Toxicity disguises itself as attraction. The harmful appears desirable. The underwater image becomes a metaphor for a world in which artificial forms mimic living organisms and seduction conceals ecological violence.

*Intrusion* originates from a personal experience in the Caribbean Sea, off the coast of Basse-Terre, Guadeloupe. While filming plastic bags drifting through the water column, the artist became fascinated by their resemblance to the visual strategies of cnidarians—organisms such as jellyfish, corals and sea anemones that attract, camouflage and survive through forms of mimicry.

Captured through the lens, these drifting remnants revealed a paradoxical beauty: luminous, fluid and constantly transforming. Oscillating between mineral and biological appearances, they seemed suspended between life and artefact.

This ambiguous visual quality became the foundation of the installation. Printed on transparent Plexiglas surfaces, the images create a sensory trompe-l'œil environment that immerses viewers within an ecosystem of uncertainty. Here, waste imitates life, prey becomes predator, and the ocean reflects the complex entanglements of contemporary society.

Rather than illustrating pollution directly, *Intrusion* investigates the mechanisms of attraction, illusion and misrecognition that characterize our relationship with the natural world. The work invites viewers to question the increasingly blurred boundaries between the organic and the artificial, the desirable and the toxic, the visible and the invisible.

## Artistic Practice

Born in 1970 and trained at the École des Beaux-Arts de Versailles, José Man Lius develops a transdisciplinary practice that combines photography, moving image, installation and immersive environments.

Working at the intersection of contemporary art, ecology and visual culture, his projects explore memory, hybrid identities and the transformations of the living world. Drawing upon scientific collaborations and research-based methodologies, he investigates the dynamic relationships between nature, technology and cultural narratives within an increasingly interconnected global landscape.

Through what he describes as an *ecosystemic aesthetic*, José Man Lius creates speculative environments that reveal hidden interactions between biological, technological and symbolic systems. His work invites audiences to reconsider their place within a world shaped by ecological fragility, cultural circulation and continuous transformation.

Contact - <https://josemanlius.com/>

## Virginie Rochetti

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Visual Artist (France)



CONDITION  
2016

- Video installation
- Dimensions: 2 × 3 m

We are surrounded by objects—more or less durable—that we purchase encased in transparent packaging often far more resilient than the products they contain. These protective shells, almost indestructible, become immediately obsolete the moment an item is unwrapped.

Virginie Rochetti is fascinated by these discarded blisters and plastic casings. To her, they appear as ghostly remnants of contemporary life: empty forms that persist long after their original purpose has vanished.

They accumulate around us at a relentless pace. Silent and pervasive, they embody a material excess that increasingly defines our relationship to the world.

"This may well be our condition," the artist suggests: to live among the residues of consumption, surrounded by the spectral remains of our own desires.

Collecting these abandoned packaging forms, Rochetti projects them using a school overhead projector and photographs their shadows. Through this process of displacement, industrial waste undergoes a poetic transformation. The resulting images become phantom landscapes—sometimes entirely abstract, sometimes disturbingly recognisable.

These projected forms generate an alternative geography: a cartography of consumer conditioning, desire and separation. They evoke islands of isolated longing, territories shaped by acquisition and possession, where objects increasingly mediate human relationships.

By shifting perspective and altering the act of looking, Rochetti invites viewers to rediscover hidden connections within these discarded forms. What initially appears as waste becomes a site of reflection, revealing the invisible structures that organise contemporary life.

Within this visual archipelago of shadows and absences, the possibility emerges of reconstructing a more human network of relations—one that reconnects rather than separates.

Meanwhile, the sea continues its endless movement. Waves roll without intention. Somewhere, figures cross a field of ice.



## Artistic Practice

A graduate of the École Nationale Supérieure des Arts Décoratifs (ENSAD Paris), Virginie Rochetti develops a transdisciplinary practice that brings together photography, installation, digital embroidery, video and performance.

Following fifteen years of collaborative work in experimental scenography and hybrid artistic projects, she has developed an independent visual research practice attentive to contemporary ecological and social challenges.

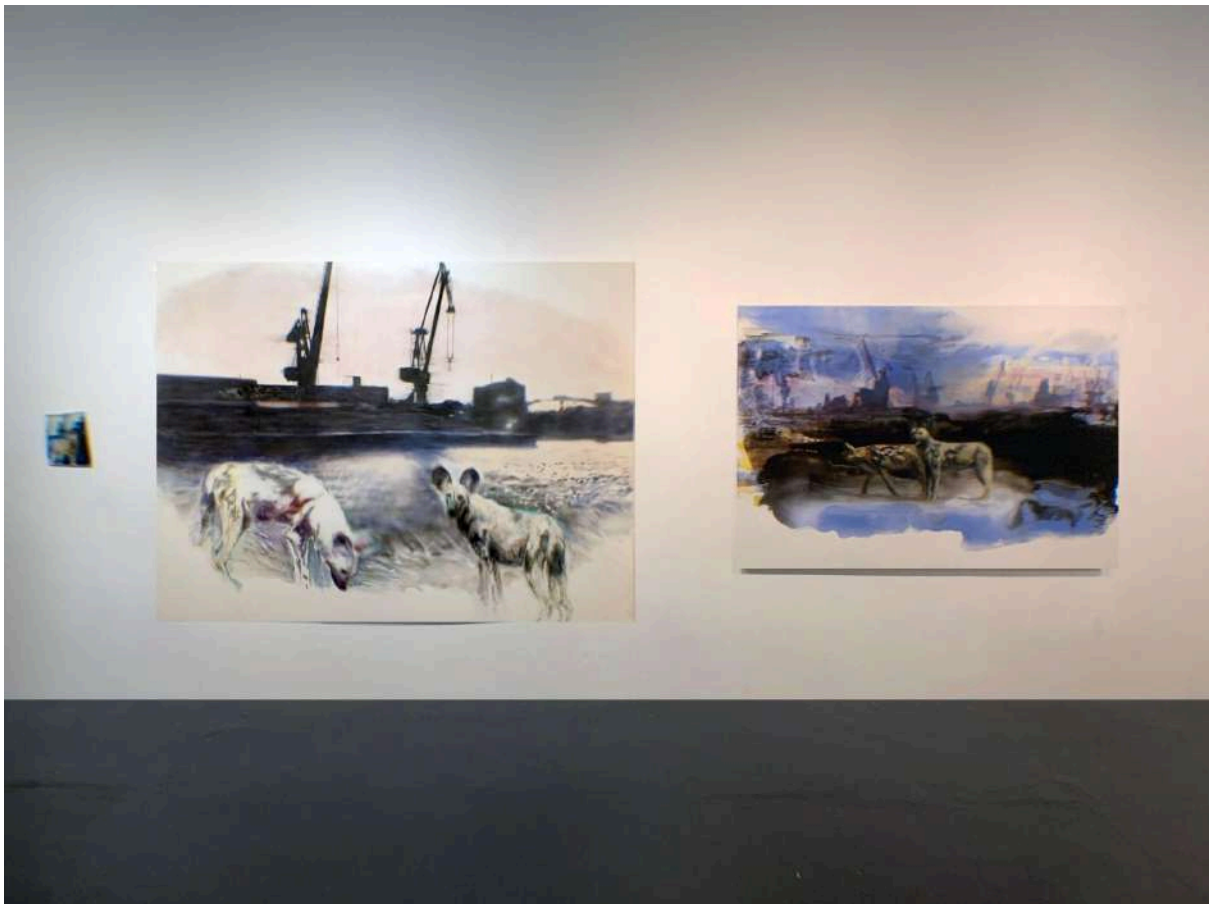
Situated between critical observation and poetic speculation, her work blurs the boundaries between art and design, transforming everyday materials and overlooked objects into spaces of reflection. Through subtle shifts in perception, Rochetti investigates systems of production, consumption and representation while cultivating forms of attention grounded in empathy, interdependence and ecological awareness.

Her installations invite viewers to reconsider the hidden infrastructures of contemporary existence and to imagine alternative ways of inhabiting a shared world.

Contact - [www.virginierochetti.com](http://www.virginierochetti.com)

# Régis Rizzo

Visual Artist (France)



## LYCAONS & CRANES

2021-2022

- Acrylic, resin and ink on canvas
- 180 × 250 cm

## LYCAONS

2019

- Acrylic resin, pigments and oil on canvas
- 134 × 190 cm

Régis Rizzo constructs what might be described as a visual oxymoron.

African wild dogs, wolves, foxes and birds inhabit landscapes dominated by cranes, warehouses, industrial infrastructures and metallic structures. Nature and industry coexist within the same pictorial space, generating a productive tension between living ecosystems and human-made environments.

The series originated in the artist's longstanding photographic exploration of contemporary landscapes. Within these complex and hybrid territories, dogs first appeared, followed by African wild dogs—lycaons—whose remarkable social organisation and richly patterned coats became a source of fascination. Their fragmented markings, already painterly in themselves, offered a visual language through which Rizzo could investigate broader questions of coexistence and survival.

Gradually, other species entered the compositions: wolves, foxes, birds and endangered animals whose presence transforms the painted surface into a site of encounter and confrontation.

Painting becomes a space of resistance.

The canvases give visual form to a reality increasingly documented by scientific research: the accelerating collapse of biodiversity and the growing pressure exerted upon natural habitats by industrial expansion and human activity.

Far from illustrating environmental issues, Rizzo stages a symbolic coexistence between the living world and the infrastructures that threaten its balance. The resulting images oscillate between poetic reverie and ecological unease.

Through these compositions, the artist transforms painting into a visual manifesto. His work questions our responsibility toward the territories we reshape and challenges our capacity to imagine sustainable forms of coexistence with non-human life.

The animals become both witnesses and protagonists of an uncertain future, inhabiting landscapes where fragility and resilience continuously intersect.



## Artistic Practice

Trained in mural painting, fine art and printmaking at the École Nationale Supérieure des Beaux-Arts de Paris and ENSAAMA, Régis Rizzo explores the relationships between humans, animals and their environments.

His practice is deeply informed by photographic observation and cinematic composition. Working across multiple techniques—including monotype, oil painting, acrylic resins, industrial varnishes and oil painting on shattered glass (*Brisages*)—he develops layered visual narratives that combine material experimentation with ecological reflection.

Rizzo's paintings inhabit a territory between realism and fiction, where contemporary landscapes become stages for questioning our relationship to the living world. Through these hybrid environments, he investigates the tensions between industrial development, biodiversity and the fragile balance that links human and non-human communities.

Contact - [www.regisrizzo.com/](http://www.regisrizzo.com/)

# Sarah Roshem

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Visual Artist (France)



BEE WAVE - BEHAVE WOLF

*Bee Wave is part of the Common Bodies series, combining immersive structures and participatory performance to explore the sensory construction of collective experience.*

CORPS COMMUNS — BEE WAVE  
2017

- 3D textile structures
- Triangle module: 160 × 38 × 110 cm
- Square module: 105 × 35 × 105 cm

## BEE WAVE

The *Common Bodies* series consists of relational devices conceived as social and sensory matrices. *Bee Wave* comprises two immersive textile structures formed by interconnected cellular compartments that invite participants to enter, inhabit and collectively experience the act of being together.

More than an installation, *Bee Wave* functions as a living laboratory of group dynamics. Within its honeycomb-like architecture, subtle social mechanisms become visible: spontaneous leadership, emotional contagion, cooperation, friction, synchronisation and collective adaptation.

What usually remains implicit within social interactions is transformed into a choreographic experience.

As bodies negotiate space and proximity, the installation reveals the invisible forces that shape communal behaviour. Individual gestures become collective movements, while personal intentions are continuously reconfigured through interaction with others.

The work proposes an embodied reflection on how communities emerge, organise themselves and evolve through shared experience.

## BEHAVE WOLF

- Performance
- Photographic documentation (approx. 80 cm)

*Behave Wolf* extends the research initiated by *Bee Wave* through a performative encounter between two human "packs."

Each group inhabits a separate *Bee Wave* structure before gradually confronting, listening to and adapting to the other. Through a process of negotiation and mutual attunement, the two groups eventually merge into a single collective chorus of wolf howls.

Drawing inspiration from both animal behaviour and social psychology, the performance explores the formation of collective consciousness and the porous boundary between individual and group identity.

The wolf's cry becomes a metaphor for belonging, communication and shared presence. Through voice, breath and resonance, participants experience a temporary state of communal awareness in which individuality and collectivity continuously interact.

## Artistic Practice

Born in 1972, Sarah Roshem develops a relational art practice following a PhD in Art and Art Sciences. Her work centres on the creation of participatory situations in which the artwork functions as an intermediary between bodies, emotions and forms of collective experience.

Operating at the intersection of art, social practice and what she describes as "art-medicine," Roshem designs immersive environments that foster attention, attunement and mutual listening. Frequently developed in institutional, educational or healthcare contexts, her projects investigate the ways human beings connect, cooperate and co-regulate through embodied interaction.

Through performance, textile structures and collective protocols, she explores our fundamental interdependence and the fragile processes through which communities are formed. Her work invites participants to experience art not as an object to observe, but as a shared condition to inhabit.

Contact - <https://sarahrshem.com/>

## Martial Verdier

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Photographer and Visual Artist (France)



FOS, ARCELORMITTAL FROM PORT-DE-BOUC  
*Day Exterior (2013) — Night Exterior (2016)*

- Assisted calotype
- 85 × 150 cm
- Variable format depending on print specifications

# LORDS OF THE APOCALYPSE

## Uchronia and Dystopia

These colossal structures of concrete and steel, exhaling smoke and vapour, are most often glimpsed from a passing train or car. They captivate precisely because they oscillate between fascination and fear. Their scale exceeds the human. Their presence dominates the landscape.

At night, illuminated by countless industrial lights, they become strangely seductive. Their glow conceals the violence of their function, transforming infrastructures of extraction and production into unexpected monuments of light.

For Martial Verdier, the industrial complex is a contemporary monster.

Yet the monster is often what society points to in order to avoid truly seeing it.

To confront this figure, the artist seeks to reveal what lies hidden behind its familiar appearance. He appropriates the industrial site and subjects it to a visual displacement, producing images that challenge the expectations historically associated with documentary photography. The result is an unsettling encounter with a reality that appears simultaneously familiar and alien.

The industrial landscape becomes a stage where utopia and catastrophe coexist.

These immense structures resemble cathedrals of pure energy—monuments to human ambition, technological power and limitless production. They embody both the achievements and contradictions of modernity. They are symbols of progress, but also reminders of environmental fragility and collective blindness.

The images ask a disquieting question:

Are these industrial monsters truly external to us?

Or are they simply reflections of the civilisation that conceived, built and continues to depend upon them?

By transforming industrial infrastructures into spectral, almost mythological presences, Verdier invites viewers to confront what contemporary society often prefers not to acknowledge: our intimate relationship with the systems that shape the Anthropocene.



## Artistic Practice

A graduate of the École Nationale Supérieure des Arts de Paris-Cergy (DNSEP, 1987), Martial Verdier explores the boundaries of photography through the use of colotype processes, long exposures and multiple-image compositions.

Considering photography as a form of ready-made rather than a transparent record of reality, he approaches the medium as a space of interpretation and critical distance. His analogue and hybrid images challenge the conventions of documentary representation, creating visual experiences that oscillate between evidence and fiction, observation and projection.

Verdier's work investigates the paradoxes of contemporary society and our collective inability to fully perceive the consequences of our own actions. His images suggest a civilisation advancing toward uncertainty while remaining strangely indifferent to the warning signs that surround it.

As the artist implies, we continue to dance on the volcano while refusing to look at the smoke rising from its depths.

Contact - <https://verdier-fr.com/>

# THE ARCHIPELAGO OF POSSIBILITIES

You have reached the opposite shore. You have journeyed through ten artistic worlds, ten singular ways of inhabiting the world and questioning its fractures. What you carry away now already belongs to your own inner archipelago.

Here, the sea is not a boundary. It is a medium.

This shift in perspective was gifted to us by Epeli Hau'ofa, who proposed that the Pacific be understood not as a vast emptiness separating islands, but as a sea of islands connected through movement, exchange and relation.

Art performs a similar transformation. It reveals that what appears separate may, in fact, be profoundly connected. Everything is linked.

Bruno Latour invites us to compose with the world rather than seek to dominate it. Achille Mbembe encourages us to reweave the bonds between humanity and the living world, imagining commonality through difference. Édouard Glissant teaches us to understand relation as a form of thought in motion, an ever-evolving process of encounter and transformation.

These voices have accompanied the making of this exhibition. They continue beyond it.

## Crossing Connections

The Archipelago of Possibilities has fulfilled its central promise: the promise of relation.

Relations between artworks.  
Relations between artists.  
Relations between artists and visitors.

Throughout this journey, connections have emerged—sometimes visible, sometimes subterranean, yet always alive. Perhaps this is what remains when the voyage ends: The understanding that islands exist because the sea connects them. That singularity becomes fertile through encounter. That the living world, in its broadest sense, always chooses circulation over isolation, exchange over enclosure, movement over separation.

The exhibition concludes here.

Yet the archipelago continues elsewhere—in the memories, conversations, perceptions and actions that this experience may inspire.

Its future now belongs to you.

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JML

# THE ARCHIPELAGO OF POSSIBILITIES

*The Archipelago of Possibilities* unfolds as a journey through a constellation of islands. Each artwork constitutes a distinct territory, yet the flows, resonances and tensions that connect them are equally part of the landscape.

In an era saturated with crises, alerts and fragmented narratives, the exhibition proposes a non-hierarchical cartography—an experiential exploration that invites visitors to sense interdependence rather than merely understand it intellectually.

The exhibition design privileges openness, clarity and spatial breathing room. Each work is given the necessary space to develop its own presence and rhythm within the overall environment.

Interpretive elements are deliberately discreet and seamlessly integrated into the exhibition architecture. Labels are not systematically placed beside the artworks; instead, introductory texts, floor plans and contextual information are embedded within the thickness of the walls themselves.

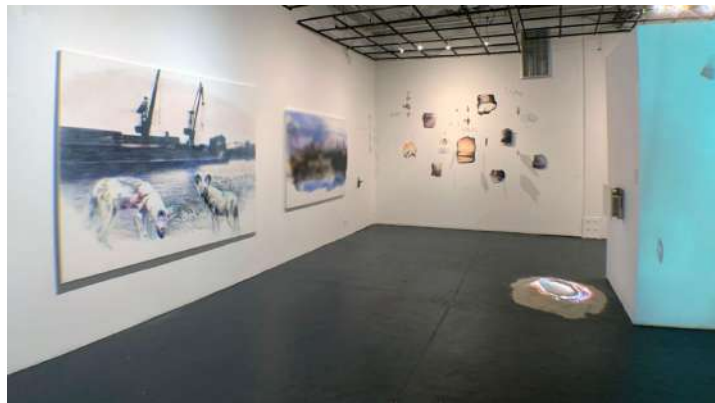
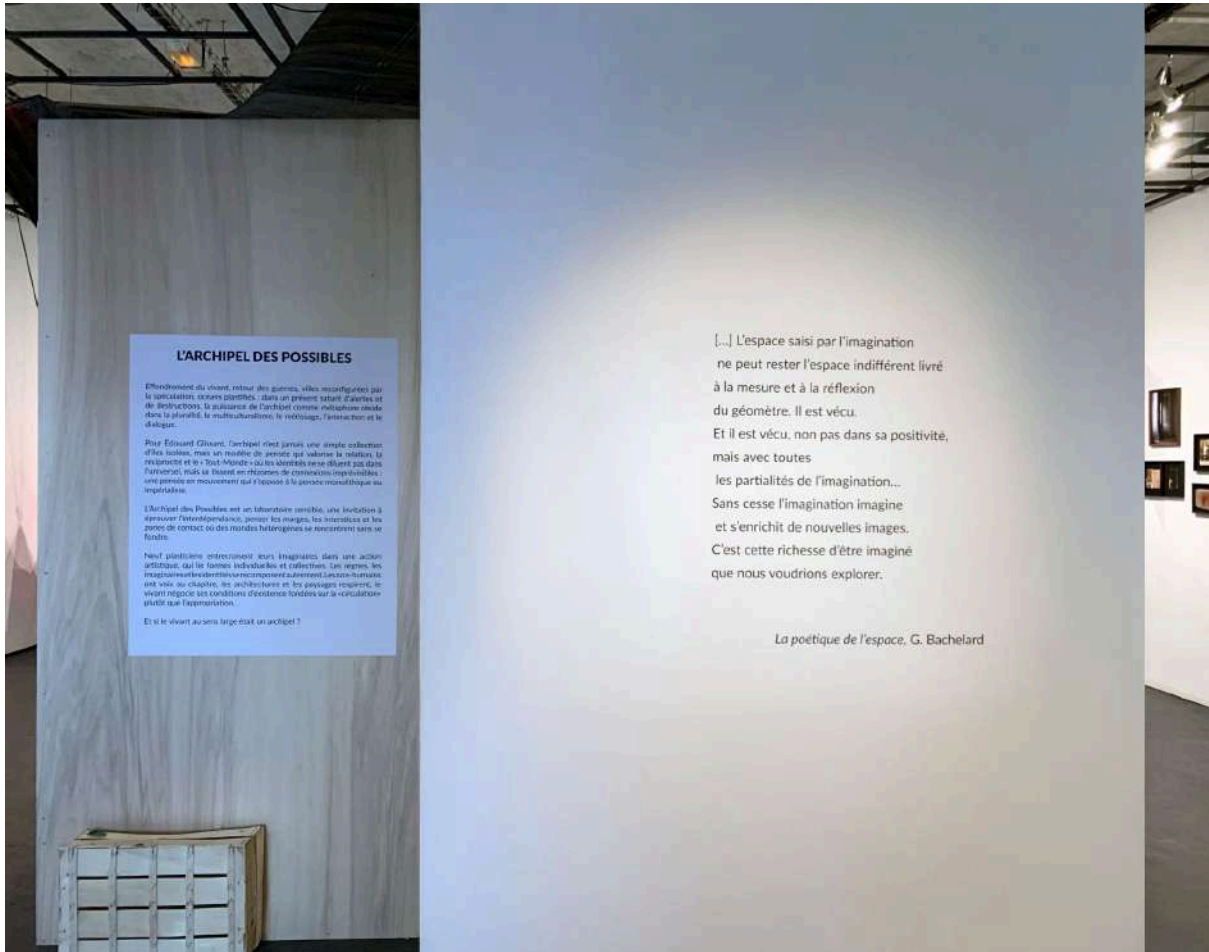
These informational layers structure the exhibition's "islands" while preserving the immediacy of the encounter between viewer and artwork.

The scenography encourages movement, attention and discovery. Visitors navigate a landscape of singular works connected by invisible threads, gradually revealing an ecosystem of relationships rather than a linear narrative.

Like an archipelago, the exhibition is not organised around separation, but around connection.

Each work stands independently.

Together, they form a shared territory.



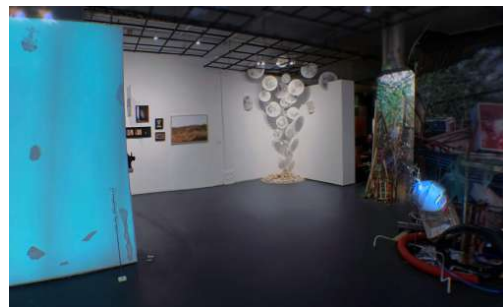
*"I am drawn to disorder. To ruptures and improbable encounters*

*between signifier and signified—to those frictions  
that unsettle established structures and reveal new ones.*

*Chaos is not the absence of order:*

*It is an order that refuses to be contained."*

*— JML*



*"Abandon hierarchies.*

*Let artworks collide with space,*

*with one another, and with the viewer's body.*

*Risk shock. Risk discomfort. Risk uncertainty.*

*Confrontation is not a failure of the exhibition;*

*it is one of its conditions.*

*Art begins where safety ends."*

**— JML**



*"The artwork is not a message to decode.*

*It is an experience to inhabit.*

*Its role is not to condition perception, but to activate it.*

*To engage the senses while preserving the freedom of interpretation.*

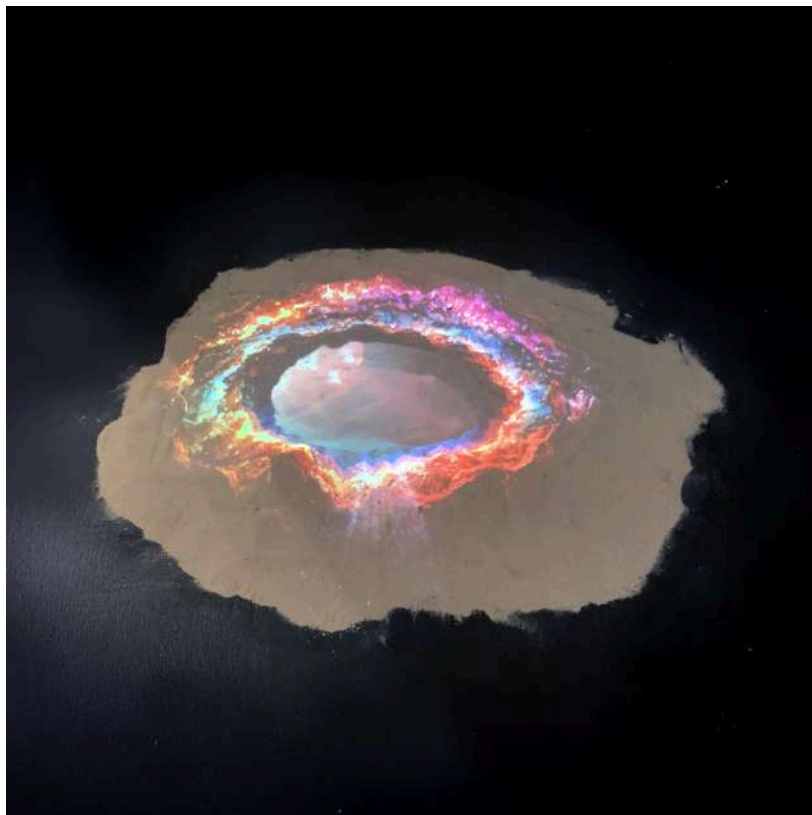
*Each viewer arrives carrying their own sedimented histories,  
memories and cultural imaginaries. The work becomes  
a meeting ground where these multiple layers coexist without hierarchy.*

*In this constellation of bodies, memories and origins lies perhaps*

*the only truly democratic response art can offer:*

*the possibility of relation without uniformity."*

*— JML*



# THE ARCHIPELAGO OF POSSIBILITIES

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## Curatorial Contact

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## Exhibition

4 June – 25 July 2026

100ecs  
100 Rue de Charenton  
75012 Paris, France

## Opening Hours

Monday – Saturday  
9:00 AM – 11:00 PM

Sunday  
By appointment only

## Access

Metro: Gare de Lyon or Ledru-Rollin  
RER: Gare de Lyon  
Bus: Routes 57 & 29

The ground floor is fully accessible to visitors with reduced mobility.

EXHIBITION

# THE ARCHIPELAGO OF POSSIBILITIES

STÉFANY BRANCAZ  
ALAIN KANTARJIAN  
CHRISTOPHE LEPEL COINTET  
FRANÇOISE LAMBERT  
JOSÉ MAN LIUS  
MARTIAL VERDIER  
VIRGINIE ROCHETTI  
RÉGIS RIZZO  
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OPENING

THURSDAY, 4 JUNE FROM 6:30 PM

EXHIBITION

4 JUNE - 25 JULY 2026



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