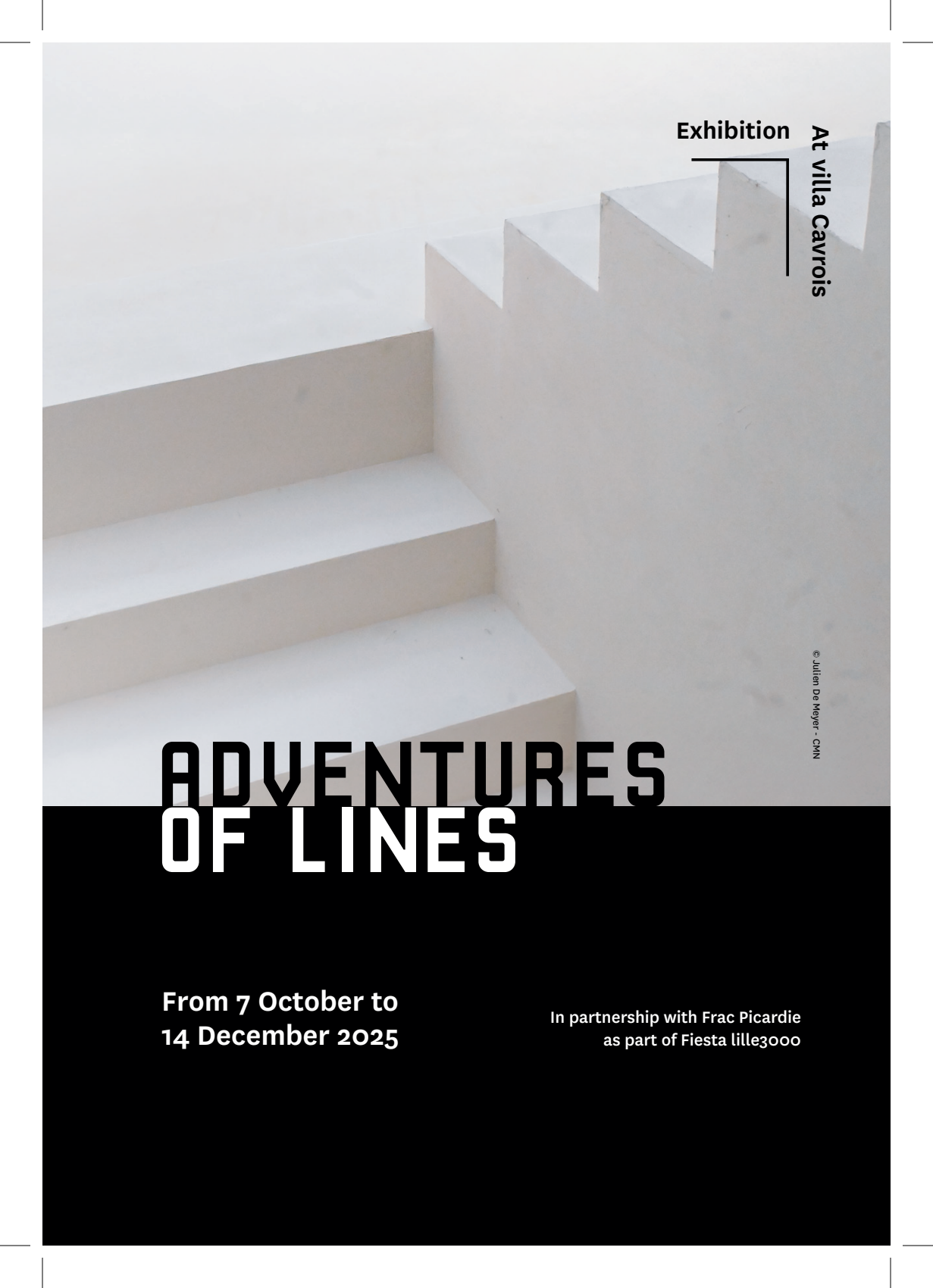




Exhibition

At villa Cavrois

© Julien De Meyer - CMN

# ADVENTURES OF LINES

From 7 October to  
14 December 2025

In partnership with Frac Picardie  
as part of Fiesta lille3000

# ADVENTURES OF LINES

Line meets line.

Line avoids line.

Adventures of lines.

A line for the pleasure of being a line, of moving,  
line. Dots. Dust of dots.

A line dreams.

Never before has a line  
been permitted to dream. A line waits.

A line hopes.

A line reshapes a face.

Growth line.

Lines the height of an ant, but not an ant to be  
seen.

There are few animals in temples of this kind, and  
only those stripped of their animality.

Plants are preferred.

The meditative fish is welcomed.

Here, a line is thinking.

Another finishes a thought.

Important lines. Decision-making line.

A line rises. A line goes to look.

Sinuous, a melodic line crosses 20 layered lines.

A line germinates. A thousand others around it,  
ready to sprout:

turf Grasses on the dune.

A line breaks off.

A line rests. Stop.

As part of Fiesta, the 7th edition of lille3000, *Adventures of Lines*, presented in partnership with Frac Picardie, celebrates architecture through one of its fundamental elements, the line. The exhibition takes its title from the eponymous poem by Henri Michaux, itself inspired by a painting by Paul Klee and featured in the second edition of *Passages* (1963). It describes the trajectory and ‘melody’ of the composite lines forming on the canvas. According to him, their beauty lies in their transitory, ephemeral nature, in the ‘passage’ revealed by movement, thus constituting “a new kind of architecture that can only be filmed”.

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The very essence of the Villa Cavrois project, lines are integral to the aesthetic vision of its architect, Robert Mallet-Stevens. While horizontal lines encircle the building, by means of a layering of subtle details that interact with the black repainted joints and white balustrades of the terraces, a single vertical line rises in the belvedere. Inside, the architecture follows the rhythms established by the linear contrasts, which are echoed in the design of the lights, the radiator covers and even in the layering of the staircase’s steps and risers. Omnipresent, the modern line is used to create angles, perspectives and geometric forms that appear throughout the interior: in the texture of the cement tiles in the utility rooms and even in the furniture in Michel’s bedroom, a direct reference to the De Stijl movement. As a unit of measurement, this play of lines articulates and affirms a subtle design that Robert Mallet-Stevens had already presented in his book of illustrations *Une cité moderne [A Modern City]*, in which the lines are always in harmony with the room that contains them.

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For the artist Giuseppe Penone (1981), “drawings (...) are the departure point for any potential action in space”: they become a way of expanding, opening and transcending the medium and reception of the work in its environment by means of an open, nomadic line that does not seek to circumscribe a defined form, as also in the work of Sol LeWitt, in the dining room, and David Tremlett, in the hallway. Indeed, “to decipher drawings, the viewer must finish them, continue them” (Silvia Bächli, 1994), create new links between the interior and exterior, between the inner human experience and nature, as in the works of Ulrich Rückriem, outside on the terrace, and François Morellet (1984), in the library.

## UNTITLED

Ulrich Rückriem 1988

Sawn blue slate box



This sculpture is the result of clean cuts made into a one-square-metre block of blue slate, taken directly from a quarry. Through successive subdivisions, the artist creates a geometric composition that bears the traces of its making: the initial unity disappears in favour of a conceptual arrangement between sculpture and serial drawing.



Ulrich Rückriem's minimalist sculptures dialogue with the architectural or natural space around them: made from blocks of stone that are sawn and then reconfigured, they reveal tensions between unity and division, geometry and irregularity. These monumental pieces are crafted by workers from sketches and drawings, though ultimately, "the stone decides".



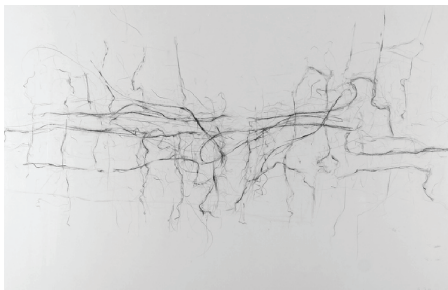
GARDEN | MAIN SOUTH TERRACE

GROUND FLOOR

## UNTITLED

Pascal Pesez 2011

Graphite and pastel on paper  
gras



Even without a figure, the drawing retains an 'expression of form', a hidden presence that can be discerned in the coloured interlacing.

Across the layers, gesture animates movement, erasing or revealing, retreating then returning, falling and swirling, creating a shifting dynamic.



Painter, poet and performer, French artist Pascal Pesez explores abstraction, gesture and writing. Trained at the Beaux-Arts de Valenciennes, he creates large canvases and polyptychs (*Opening* series), draws, and publishes works that mix drawing, text and performance. He runs the *L'H du Siège* art centre and exhibits regularly in France and abroad.



KITCHEN

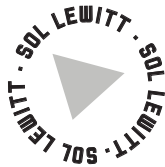
GROUND FLOOR

# ISOMETRIC FIGURE DRAWING

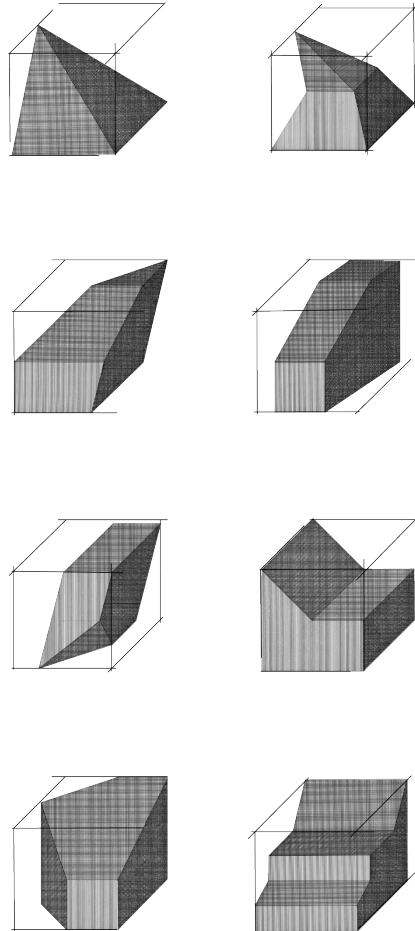
1983 Sol LeWitt

Graphite and India ink on paper

In this series, cubes in oblique projection, traced in graphite, contain forms drawn in ink. Each figure explores the relationship between conceptual three-dimensionality and the two-dimensionality of the drawing. Through parallel hatching, the artist plays with light and texture; the viewer mentally reconstructs the space, suspended between geometric rigour and illusion.



Sol LeWitt, a key figure in the minimal and conceptual art movements, uses simple geometric forms (square, circle, triangle) to create modular series. In 1968 he began producing *Wall Drawings*, large-scale works made by assistants and legitimised by certificates. He places the idea of the work over the gesture itself, delegating the physical execution to eliminate artistic subjectivity.

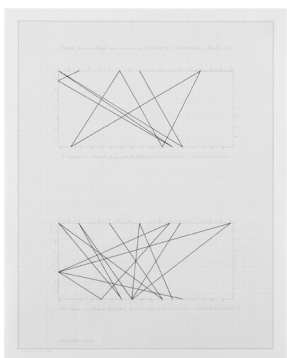
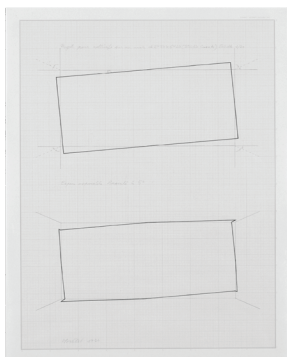


ADVENTURES OF LINES

# WALL COVERINGS PROJECT

François Morellet 1977

Set of 3 designs,  
Graphite and black ink on  
graph paper



These drawings on graph paper present five proposals for the realisation of a wall work at a gallery where the artist is due to exhibit. They are organised according to three construction principles: tilting, parallel angles and chance. In the first one, the form extends beyond the frame, breaking away from its original support; in the second, the lines traced inside the rectangle both sharpen the viewer's perception and suggest their potential physical experience facing the wall; in the third, lines connect the letters of the names of the artist and the gallery owner Giorgio Casati, in an abstract, alphabetical composition.



Beginning in the 1950s, conceptual artist François Morellet created works from simple geometric forms, intending to achieve maximal objectivity. Geometry, minimalism and generative rules (chance, juxtaposition, etc.) eliminate subjectivity. His works, sometimes ephemeral and on an architectural scale, are marked by great conceptual rigour, transforming the way space is perceived.

1977 Joël Fisher

## ALPHABET

Felt-tip pen on rag paper

A key element in learning to read and write, the alphabet, here in a pared-down form, is drawn using the patterns created by the fibres of papier mâché made by the artist: he allows himself to be guided by the imperfections of the surface to trace the line.



1977 Joël Fisher

## GEOMETREE N°80

Felt-tip pen on rag paper

A branch is attached to a sheet of white plywood scored on the diagonal, so mixing nature and geometry, two concepts traditionally seen as antagonistic. The work sets organic matter against the rigour of the rectilinear layout, creating a dialogue between chance and order. This visual and conceptual play destabilises the flat surface, which expands into a playful, three-dimensional realm as a result of the sudden emergence of nature.



Known for his works that mix sculpture, painting and drawing and influenced by minimalism and conceptual art, American artist Joël Fisher explores geometric forms and industrial materials. His work often interrogates the relationship between space, structure and perception, combining formal rigour with poetic sensibility.



ADVENTURES OF LINES

## CANTO

Günther Förg 1991

Acrylic paint and oil pastel on  
Canson paper



This work combines text and drawing in a raw composition that mixes pencil and acrylic, recalling graffiti. The central word, appearing against a stone wall, makes a direct reference to history, notably the imprisonment of the controversial poet Ezra Pound (1895-1972) in an American camp in Pisa during the Second World War, and his *Cantos*, which remained unfinished.



Trained in Munich, Günther Förg develops an abstract and diverse body of work that blends painting, sculpture, photography and architecture. His practice explores memory and the weight of history, in constant dialogue with the avant-garde artists of the twentieth century. Poised between homage and reinvention, his creations reference other artists who enrich his personal universe.

## CONDITION(S)

Diogo Pimentão 2022

Paper and graphite



Working with graphite and paper, he expands drawing to create three-dimensional forms through a performative approach. The verticality that manifests invites the viewer to rethink the line in space. The paper, at once a medium, material and trompe-l'œil, evokes a conceptual and minimal history of sculpture and gesture.



Portuguese artist Diogo Pimentão develops a practice that moves between drawing, sculpture and performance, using modest materials such as graphite, paper and adhesive tape. His works examine gesture, materiality and illusion, playing with the boundaries of surface and volume, and transforming space through subtle interventions.

## CIRCULAR LABYRINTH

1973 Robert Morris

Graphite and India ink on paper

Rejecting formalism and repetition, the artist explores the notion of constraint through a labyrinthine structure that denies freedom of choice. Situated between drawing and volume, this study of space becomes a para-architectural device. Beneath its apparent symmetry, the path imposes a single direction, questioning individual liberty in a closed social framework.



An atypical figure in minimal art, Robert Morris explores the relationship between the work, space and the viewer. Trained in engineering, art and art history, he combines sculpture, theatre and performance. His works often prompt physical interaction.



GROUND FLOOR

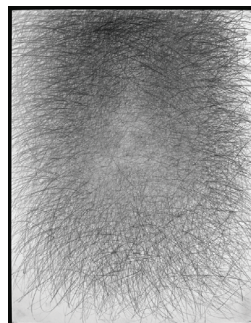
YOUNG MAN'S BEDROOM



1999 Laurent Pariente

Graphite on Vinci satin paper

With a lead pencil fixed to a flexible rod, the artist draws on inclined paper, gradually revealing his face through the interlacing of repeated lines. This remote gesture, at once controlled and aleatory, creates self-portraits in which a fleeting figure appears, an intense reflection of a physical human experience.



Since the mid-1980s, Laurent Pariente's work has defied classification, spanning drawing, painting, sculpture and architecture, often tailoring constructions to the scale of the spaces housing them. In his graphic works, he typically engraves networks of lines on metal plates or, as in this case, draws with lead pencil on paper, sometimes allowing the outline of a face to emerge.



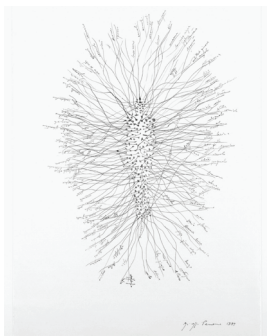
FIRST FLOOR

BOUDOIR



## UNTITLED (SKIN OF LEAVES – 151 TREE NAMES)

Giuseppe Penone 1999



China ink and sepia ink on  
Japanese paper

This work begins an exploration in which budding leaves seem to envelop the human body. The stems unfold in undulating movements, their tips forming a handwritten script, each line bearing the name of one of the many species of tree, evoking the breath and pulsing life of plant matter.



Giuseppe Penone is an Italian artist born in 1947 and associated with the Arte Povera movement that emerged in Italy in the late 1960s. Advocating the use of simple materials as a reaction against consumerism and industrial art, Penone explores the deep interconnections between humanity and nature, notably through works in which his own body interacts with trees and other organic elements. His work reveals a poetic sensibility to the passage of time and to the memory inscribed in his materials.

## MISERABLE MIRACLE

Alexandre Léger



The two-word title of a 1956 work by Henri Michaux appears on the upper of a pair of men's slippers. While the latter seem to evoke a degree of domestic comfort, this is designed to 'wrong-foot', conversely evoking the intimate and aesthetic experiences of the writer under the influence of the psychotropic drug mescaline, with the altered perception, transformation of consciousness and introspective writing it induced.



A graduate of the École nationale supérieure des Beaux-Arts in Paris, French artist Alexandre Léger was awarded the Partners' Prize from the Musée d'art moderne et contemporain de Saint-Etienne Métropole in 2019. Despite his long career in painting, the artist now focuses primarily on drawing, playing with words and language.

## UNTITLED, FROM THE FLORÉAL

1998 Silvia Bächli

Gouache on paper

This large-format work, part of a series, presents a dense network of plant motifs rendered in black gouache. The light and instinctive line oscillates between figuration and abstraction, evoking stems, garlands and vines. This immersive composition explores the rhythms of living things, the fragility of nature and the artifices of beauty.



FIRST FLOOR

LAUNDRY ROOM



1999 / 2008 Silvia Bächli

Two separate series of  
6 and 7 drawings respectively

Displayed in glass cases, these drawings, created between 1998 and 2008, form several smaller sets, some conceived for an exhibition in 2008-2009.

Here, the line encircles, circumvents, suggesting fragments of reality or the artist's movements from place to place. A fluid energy, it reveals garlands, plant-like networks and organic forms, always in motion.



In the 1980s, Silvia Bächli began collecting impressions of everyday life in her notebooks. Through an intense practice of black and grey drawing, she captures the lived moment with great economy of means. Each line, moving between abstraction and figuration, reflects a fleeting feeling, an intimate vibration, setting the ephemeral nature of reality on paper.



FIRST FLOOR

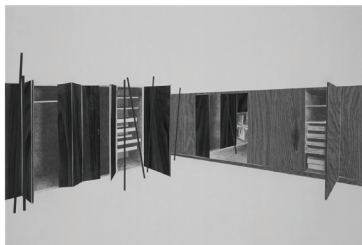
CHILDREN'S WING | BLUE BEDROOM



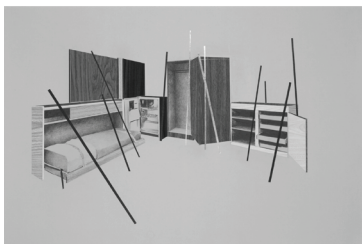
## UNTITLED, FROM THE DEPLOYMENTS

Tatiana Trouvé 2008

Pencil, vinyl adhesive, burn  
marks on paper, graphite-stained



In this series, everyday features of interior spaces such as doors, cupboards and mirrors are precisely rendered yet float in a void free of spatial markers. The furniture, presented at reduced scale, reveals interiors that seem almost infinite, creating timeless non-places drawn from the artist's memory and perception.



Tatiana Trouvé develops a multifaceted practice that combines art, culture and lived experience. She creates modular installations, reusing and transforming them for each new exhibition. Since 1997, her works have incorporated models, archives and personal documents, interweaving memory, fiction and *mise en scène*: memory gives rise to both construction and fiction.



CHILDREN'S WING | SHOWROOM

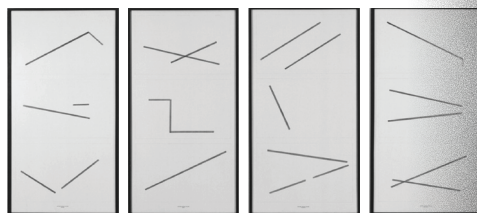
FIRST FLOOR

## WATCHING THROUGH THE GREY. ROUSAY. EDAY. STRONSAY. WESTRAY

1977 David Tremlett

Set of 4 drawings. Pencil and  
transfer lettering on paper

This work brings together four sets of superimposed drawings that capture small events in the Scottish sky, such as the flight of birds or the passage of clouds. Through pared-down line work, trajectories become simple signs, revealing primitive forms and a subtle energy, opening a window between the visible and invisible, presence and disappearance.



Part of the generation of English walking artists of the 1960s and '70s, David Tremlett explores the world to push the boundaries of art. Often the result of his travels, his works translate impressions and signs into rudimentary visual language. His fragile and sensual pastel drawings capture the memory, weather and topography of the places he has been, creating a graphic notation of the world.



CHILDREN'S WING | NORTH CORRIDOR

FIRST FLOOR

2016 / 2018    Gilgian Gelzer

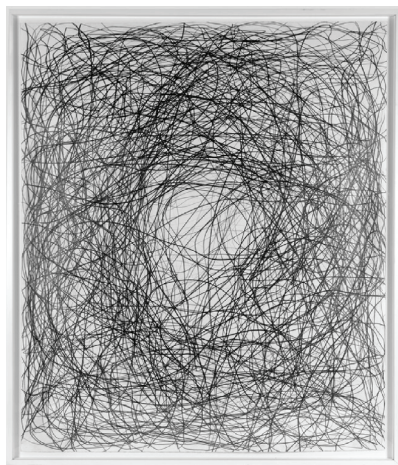
## UNTITLED

Lead pencil and coloured pencils  
on paper

These large-format pencil drawings navigate between density and blank space. The dense network of lines, sometimes coloured, creates luminous forms and surfaces. Their scale and rhythm accentuate the energy, fragility and presence of the body in the work, particularly the relationship between body and gesture.

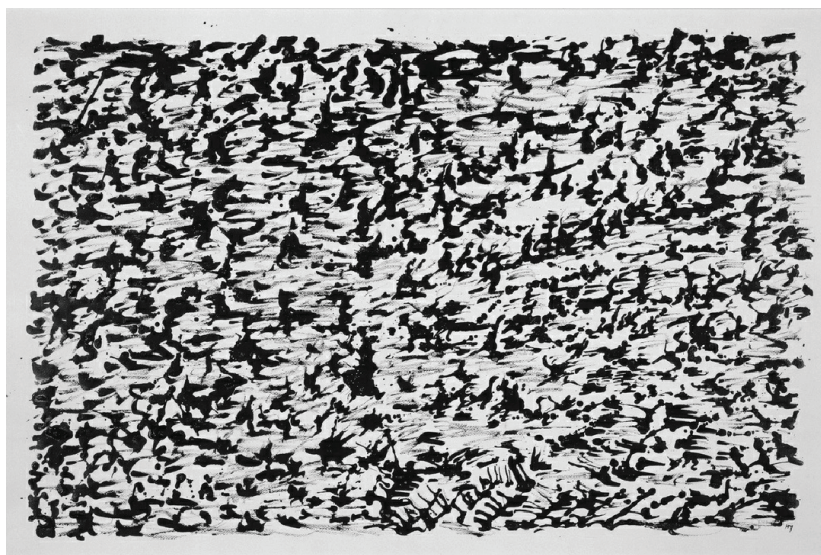


Working in painting, drawing, photography and plastic art, Gilgian Gelzer was born in Switzerland in 1951 before settling in Paris. He devotes his research to drawing — a humble physical act in which the line becomes space, bodily movement and energy. A teacher at the Beaux-Arts de Caen (1987-2009) and Beaux-Arts de Paris (2010-2016), he explores a variety of formats, oil pastels, printmaking and polyptychs, sustaining a meditative and ever-evolving body of work.



ADVENTURES OF LINES





Henri Michaux's work expresses a deep inner world through both poetry and painting. From 1925 onwards, after discovering Giorgio De Chirico, Paul Klee and Max Ernst, he explored a realm beyond words through watercolours, frottages, drawings and works made with gouache. His calligraphic lines reveal ghostlike faces and delirium. The use of ink and watercolour enables spontaneous gestures, sometimes inspired by the artist's altered states of consciousness.

Created in 1960, this work reveals the raw energy of projected ink reworked into a dense network of abstract signs and imaginary ideograms. The resulting strokes evoke inner visions, mixing agitation and breath, and suggest an intense swirling at the origin of thought and creation, between chaos and equilibrium.

2018 Ryo Orikasa

## MISERABLE MIRACLE

Colour video

In this short film based on the 1956 book *Misérable Miracle* by Henri Michaux, who experimented with the hallucinogenic drug mescaline, the artist explores the boundaries of language and perception. Through drawings on paper, he creates correspondences between sound, meaning, form and movement. Artist in residence at Fontevraud Abbey in October 2018, he won the Grand Prix at the Ottawa International Animation Festival.



An award-winning Japanese film director and animator, Ryo Orikasa is a graduate of Tokyo University of the Arts. His short films blending poetry and experimentation have received numerous international awards, notably for *Datum Point* (2015). His animation work incorporates a variety of techniques (modelling clay, pencils and charcoal among others) and focuses primarily on text and writing.

SECOND FLOOR

PLAYROOM



1996 - 1998 Jean-Michel Alberola

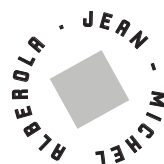
## A FAMILY II

Neon in Altuglass cabinet

Neon, used here as a luminous drawing, blends text and image. Curves and letters form aphorisms emerging from multiple sources. Each work explores the light, colour and energy of this medium, which becomes a symbol or signboard, guiding the gaze. The line navigates the in-between, linking forms, words and spaces between intimacy and collectivity, the present and memory.



Central to Jean-Michel Alberola's work, drawing, a vector of thought, is used to question society, culture and our perception of the world. It draws on the history of Western art, mixing image and language, referencing Old Masters and incorporating text and neon. His works interrogate painting, its status, history, reception and permanence.



BASEMENT

PASSAGEWAY



## RHYTHMIC STONE

Raoul Ubac 1981

Carved slate



A block of slate with no dominant volume, punctuated by breaks and discontinuities, the work catches the light and plays on the contrasts between matte and polished surfaces. Its differently angled facets create a visual rhythm, iridescence and shadow.

Placed on the ground, the material becomes an abstract landscape, perceived by both eye and body, with no point of reference for scale.

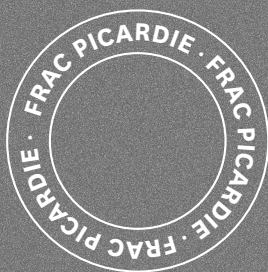


Initially a photographer influenced by Man Ray and Surrealism, Raoul Ubac experimented with burning and solarisation before returning to painting in 1945. He explored materials, particularly slate, to blur the boundaries between drawing and sculpture, between filled and empty space: slate catches the light, creating colour variations from grey to blue-black.

**The Picardie Regional Fund for Contemporary Art (Frac Picardie), established in 1983 and based in Amiens, in the Hauts-de-France region, is the only Frac to have built a public collection devoted to contemporary drawing, the largest of its kind in France and even in Europe today.**

**Bringing together more than 1,500 works by 450 artists, it showcases contemporary drawing in all its forms, including emblematic figures from the French and international art scenes.**

**Building on this exceptional contemporary heritage, Frac Picardie partners with numerous institutions and collectives to facilitate the connection between all members of the public and contemporary creation, inventing new ways of raising awareness and encouraging the promotion and dissemination of its collection and of contemporary drawn writings in France and abroad.**



## VILLA CAVROIS WOULD LIKE TO

|   |                                                                                      |
|---|--------------------------------------------------------------------------------------|
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| → | <b>Baptiste Rigaux   Head of the Collection<br/>and Exhibitions at Frac Picardie</b> |
| → | <b>The Frac Picardie team</b>                                                        |
| → | <b>FIESTA lille3000</b>                                                              |
| → | <b>Célia Fleury   Student heritage conservator (INP)</b>                             |

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## INFORMATION & BOOKINGS

Open daily except Mondays, 10 a.m. to 6 p.m. (last admission 5.15 p.m.)

Before your visit, please check the visitor information page and book your ticket at [www.villa-cavrois.fr](http://www.villa-cavrois.fr)

Villa Cavrois - 60 Av. du Président John Fitzgerald Kennedy - Croix Tramway R - Station Villa Cavrois

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## THE LINE IN ALL ITS FORMS

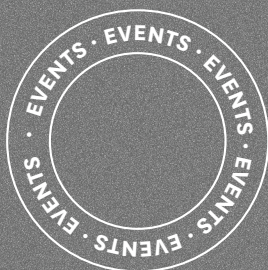
### GUIDED TOUR OF THE EXHIBITION

Sunday 26 October  
Saturday 22 November and 13 December  
3 p.m. | Duration: 1.5 hours

Join a french-guided tour of the temporary exhibition and discover the story behind each of the works on display. Immerse yourself in the graphic world of these internationally renowned contemporary artists. A unique opportunity to explore the workings and significance of the line in pictorial art and in the architecture of the Villa.

€14 / €9.50

Reservation required



## ARCHITECTURAL LINE DRAW-

### DRAWING WORKSHOP

Saturday 25 October, 15 November and  
6 December at 3 p.m. | Duration: 2 hour

Try your hand at architectural drawing in this workshop with artist Pauline Caux, known as *minuit:05*. After closely observing the villa's perspectives, learn the gestures and techniques of a draughtsperson and sketch like an architect! Whether novice or expert, this drawing workshop offers the perfect opportunity to explore the many possibilities of the line in sketching.

€14 / €8

Reservation required

## VANISHING LINE

### MEDITATIVE STROLL

Thursday 30 October and 27 November  
6.30 p.m. | Duration: 1.5 hours

Let yourself be drawn into a unique, introspective experience at the heart of Villa Cavrois. As you move through its spaces, follow your own vanishing line in the company of yoga instructor Delphine Coffart. An ode to slowness and silence, inviting you to discover and perceive differently the subtle details of the Villa's masterpieces.

€14 / €8

Reservation required

OUVERTURE  
10 ans  
VILLA CAVROIS

RECYCLE ME! IF YOU LEAVE YOUR BROCHURE AT THE EXHIBITION'S EXIT, IT CAN BE RECYCLED OR REUSED.