

UNIVERSAL HEALTHCARE PRELUDE

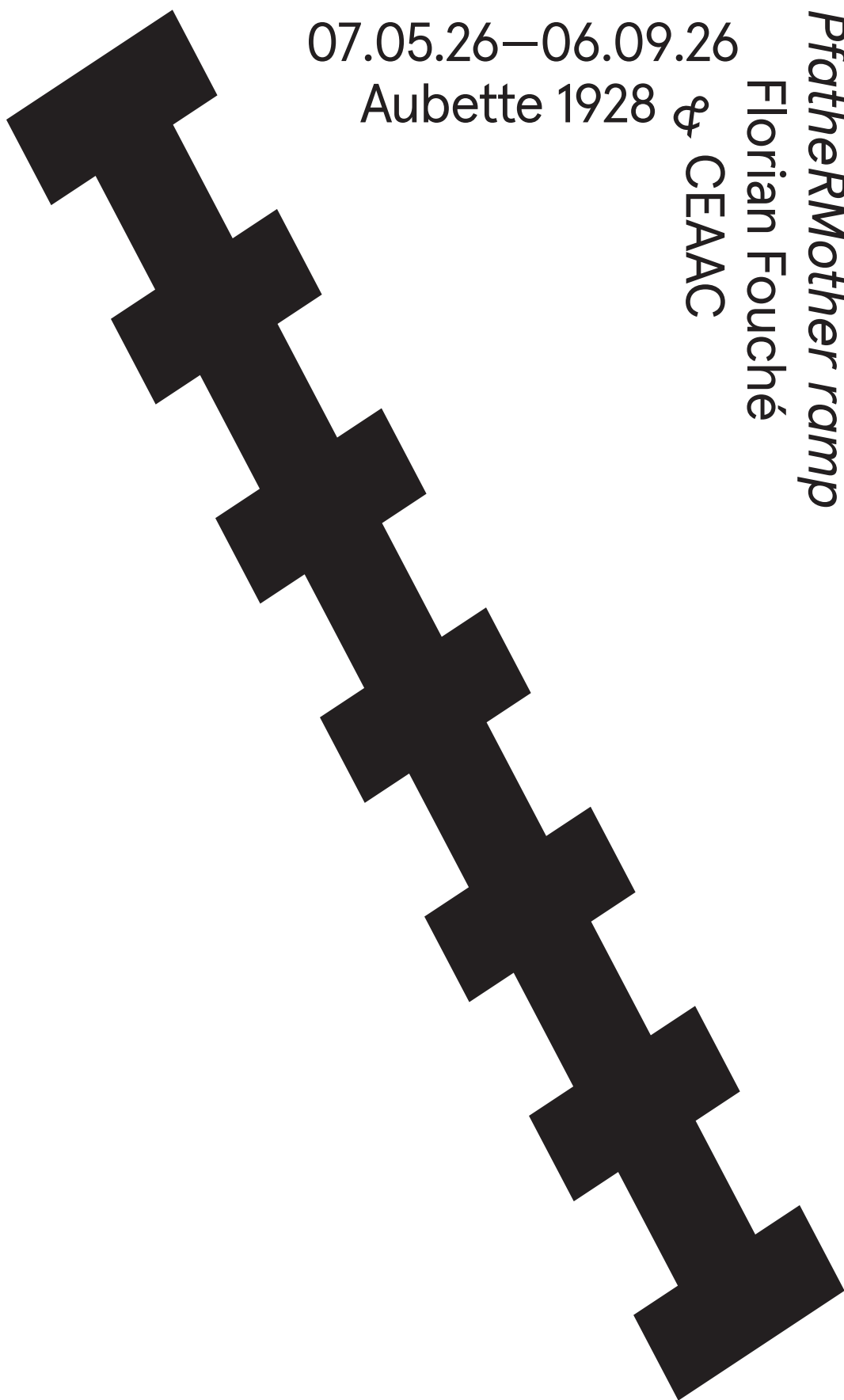
07.05.26—06.09.26

Aubette 1928 &

CEAAC

Florian Fouché

PfathRMother ramp



UNIVERSAL HEALTHCARE PRELUDE PfatheRMother ramp

A dual exhibition by Florian Fouché
across the CEAAC and the Aubette 1928
07.05.26—06.09.26

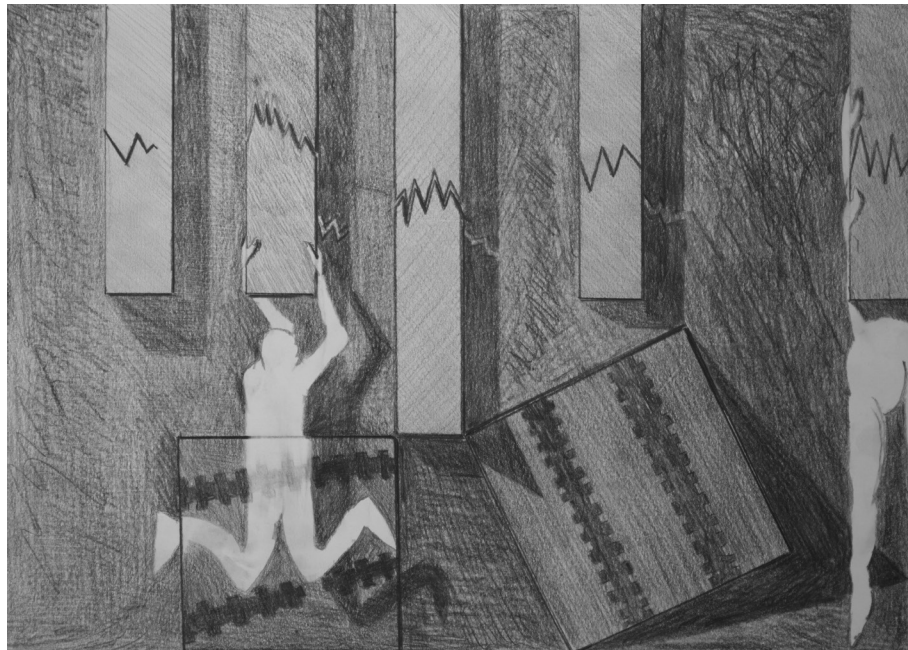
THE CEAAC

The CEAAC Team

The CEAAC has partnered with the Aubette 1928 to present a dual exhibition by artist Florian Fouché, marking the first stage of a programme dedicated to public health issues. The exhibition builds on an ongoing artistic research project titled *Assisted Manifesto* [Manifeste assisté], a broad perceptual inquiry initiated in 2020 while accompanying his father, Philippe, along his healthcare journey, and centred on what the artist terms ‘assisted life’¹. Since 2024, he has developed this research into a multi-chapter exhibition series titled *UNIVERSAL HEALTHCARE PRELUDE* [SÉCURITÉ SOCIALE PRÉLUDE]. This long-term project offers an oblique critique of the history and current reconfigurations of the French welfare state - the Sécurité Sociale - examining how these structural shifts directly impact the body, both individually and collectively. Rather than presenting a strictly documentary reading of these themes, Florian Fouché stages the devices, architectures, and imaginaries that concretely organize assistance, accessibility, or the exclusion of bodies in public space.

The fourth chapter of this series, *UNIVERSAL HEALTHCARE PRELUDE PfatheRMother ramp* [SÉCURITÉ SOCIALE PRÉLUDE La rampe PèreMère], brings together installations, sculptures, films, and documents to examine how the institutional forms of care are organised for both bodies and objects in today’s society.

¹ In his *Assisted Manifesto* (2020–2023), Florian Fouché positions this paradigm shift: “We are all assisted and assistants at the same time. Everyone, whether powerful or powerless.”



Above: Florian Fouché, preparatory drawing for the exhibition SSP *PfatheRMother ramp*, August 2025, pencil on paper, 42 × 29.7 cm

1°

Law No. 2005-102

enacted 'for equal rights and opportunities, participation and citizenship of disabled people' which mandates physical accessibility for persons with reduced mobility (PRMs) across all public-access buildings, with a sole exemption of those designated as historical monuments.

2°

The European Centre

for Contemporary Artistic Actions (CEAAC) in Strasbourg is housed in an Art Nouveau building, a listed monument. Its exhibition spaces span two floors connected exclusively by staircases. Because the planned service life was never built and there is no visitor lift, the upper floor remains inaccessible to visitors with reduced mobility, preventing full physical access to the building.

3°

Located one kilometer away from the CEAAC stands the Aubette. Completed in 1928, this entertainment complex is renowned for its Gesamtkunstwerk — a total environment designed by Sophie Taeuber-Arp, her husband Hans Arp, and Theo van Doesburg. Through an immersive composition of abstract, coloured planes extending across the walls, floors, and ceilings, the artists gave form to their closely aligned yet distinct approaches to the interplay of oblique and orthogonal geometry. Legend has it that this 'Sistine Chapel of Abstract Art' failed to please the Strasbourgeois public invited to seek entertainment there. It was dismantled in 1938 to make way for a conservative, completely wood-panelled decor characteristic of the previous century.

Towards the end of the twentieth century, the severely altered original decor was rediscovered beneath this panelling, prompting the partial reconstruction of three rooms, namely *the ciné-bal* [cinema-dancehall], *the foyer-bar*, and *the salle des fêtes* [banquet hall], along with the grand staircase.

4°

The *INCLIPAN* system, devised by Nicole Parent as a form of 'gymnastics for everyday life'. Published in her 1972 book of the same name, this practice uses inclined modular structures that prefigured the utopian dream of a 'life on the oblique' formulated by her brother, the radical architect Claude Parent. Together with Paul Virilio in their 1964 manifesto *The Oblique Function*, they advocated for the elimination of traditional verticality and horizontality, proposing instead that urban environments be organised entirely around habitable, inclined planes.

5°

A drawing by Antonin Artaud titled *The Execration of the Father-Mother* [L'Exécution du Père-Mère], executed at the Rodez psychiatric hospital in April 1946.

The exhibition at the CEAAC is constructed as a hallucinatory, monstrous double of the Aubette - a radical re-adaptation of its historical reconstruction.

On the ground floor, a series of *PfaterMother Ramps* [Rampes PèreMère] offer a strained, dysfunctional promise of access. Strewn across the floor and propped awkwardly against the gallery walls, timber planks are arranged askew - variously straight, folded, prone, or upright - to reconfigure the iconic brown and blue vertical bands painted by Sophie Taeuber-Arp and Hans Arp for the Aubette staircase. Here, they stand as a broken connection between the CEAAC's two floors, cutting through the building's majestic central atrium.

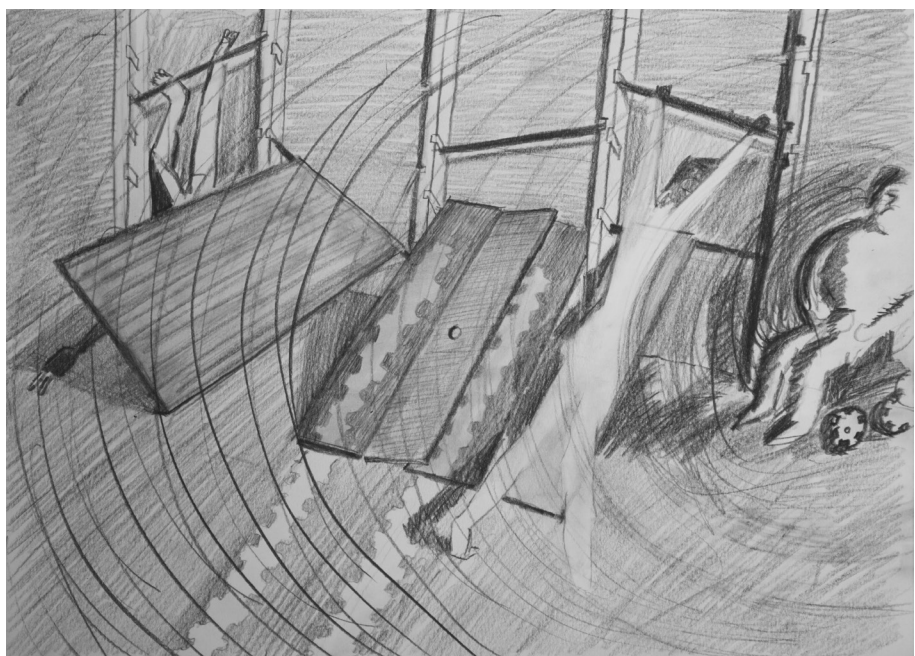
Father Spoon [Le Père Cuillère], a sculpture, occupies the staircase, its massive form completely blocking the thoroughfare. *Father Spoon* was once wheelchair-bound, paralysed, and disabled. Now a figure of miraculous recovery, his legs have transformed into step-like structures, allowing him to stand erect and abandon his wheelchair at the foot of the stairs. He is engaged in a perpetual loop of ascending and descending, intending to reach the *Gym-dancing* floor above.

Located on the upper floor, the *Gym-dancing* space is not accessible to the public. From the common ground floor below, visitors can only catch glimpses of the Aubette-inspired *INCLIPANs* and the *Inaccessible Gymnastes* sculptures; punctuated by an soundtrack of whistles, the space evokes an atmosphere of frantic excitement and exhaustion.

A counter-institutional film, *Métro Marcadet-Poissonniers, rue Ordener*, shifts our perception of interconnected spaces and places. Shot guerrilla-style, the film unfolds in the immediate vicinity of the specialised care home (*Maison d'accueil spécialisée* / MAS) where Philippe Fouché resides, near my artist's studio in the 18th arrondissement of Paris. One of the entrances to the Marcadet-Poissonniers metro station sits at the corner of Rue des Poissonniers and Rue Ordener. There, adjacent to a Franprix supermarket, lies a small, elevated concrete platform that ends in a cul-de-sac, accessible only by a short flight of steps. This interstitial zone, neither purely public nor entirely private, is regularly occupied by small groups of people. It becomes the stage for an unconventional urban theatre, hosting quiet or virulent illicit exchanges. It was on these steps that we modeled and cast *Father Spoon* in clay and plaster with Naïs Elouard, Théo Noël, and Yannik Denizart on Easter Monday 2026, filmed by Philippe Fouché, assisted by Quentin Bouard. In subsequent sequences, a cohort of 'assisted-assistant' actors work to modify the accessibility of the metro entrance using the *PfaterMother Ramps*. This action directly echoes a 2025 National Assembly parliamentary report, which notes that a mere 29 out of 303 Paris metro stations are currently independently accessible to persons with reduced mobility - representing less than 10% of the entire network. This stark statistic illustrates the structural delay plaguing Parisian metro regarding accessibility, despite the mandates of the 2005 accessibility law².

The film further explores the fantasy of *Father Spoon's* self-gestation - a mythical birth free from any Parent - alongside the 'pirates' of the care home who navigate *the Aubette INCLIPANs* with the young Ilya Georges Picot, an emergent actor in this assisted-assistant dynamic. The film on display is a work in progress, its completion severely delayed by Philippe Fouché's repeated hospitalisations.

² 'National Assembly Information Report on the evaluation of the Disability Act of 11 February 2005', 9 July 2025.



Above: Florian Fouché, spatial proposal for the exhibition SSP *PfaterMother ramp*, August 2025, pencil on paper, 42 × 29.7 cm.

Opposite: Florian Fouché, *Father Spoon on the Steps of Franprix* [Le Père Cuillère sur les marches du Franprix], production still from the film *Métro* Marcadet-Poissonniers, rue Ordener, April 2026.

UNIVERSAL HEALTHCARE PRELUDE
0. The A.M.E. Transition - Access to State Medical Aid
10 - 31 March 2024
Éditions L'Arachnéen

24 January - 19 April 2025
Bétonsalon – Centre d'art et de recherche

21 March - 2 May 2026
Musée Transitoire

7 May - 6 September 2026
The CEAAC (Strasbourg) / The Aubette 1928

UNIVERSAL HEALTHCARE PRELUDE
The Woke Room (Recovery Room)

UNIVERSAL HEALTHCARE PRELUDE
To Henri Matisse, the Public Hospital

UNIVERSAL HEALTHCARE PRELUDE
The Anti-Decubitus Mattress

UNIVERSAL HEALTHCARE PRELUDE
Cough Affected / Highly ConcernedXXXX!

UNIVERSAL HEALTHCARE PRELUDE
Sickly Fund

A dual exhibition by Florian Fouche
across the CEAAAC and the Aubette 1928
07.05.26-06.09.26

in collaboration with the Aubette 1928, and co-produced with Bétonsalon – Centre d'art et de recherche, Paris.

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Closed on bank holidays
Guided Tours every first
Saturday and Sunday of
the month at 3pm

Bétonsalon – Center of art and research:
Emilie Renard, Director
Vincent Enjalbert, Exhibition Manager,
along with the entire art centre team.

Musée Transitoire:
Romina Sharma, Founder, along with
the entire museum team.

It is a pleasure to have the following artists
participate in the 2017 edition of the festival:

Closed on bank holidays
Guided Tours every first
Saturday and Sunday of
the month at 3pm

The CEAC has been awarded
the official accreditation of Centre d'art
contemporain d'intérêt national
(Contemporary Art Centre of National Interest).

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the CEAC is a member of the networks ARTS en résidence, BLAI, Plan d'Est, and Tot ou l'art.

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Free
Wednesday to Saturday,
2pm–6pm

Exhibition produced
with the support
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Emmanuel Fouché,
Philippe Fouché,
Elias Gamma,
Beatrice Gross,
Adrien Malcor,
Philippe Mangecor,
Joana Maso,
Martin Molina Gola,
Théo Noël,
Ilya Georges Picot,
and Antoine Pirotte.

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Sandra Alvarez de Toledo,

Musée Transitoire:
Romina Shama, Founder, along with
the entire museum team.

Bétonsalon – Center of art and research:
Emilie Renard, Director
Vincent Enjalbert, Exhibition Manager,
along with the entire art centre team.

Centre Pompidou – Musée national d'art moderne :
Laurent Le Bon, President
Xavier Rey, Director
Marcella Lista, Chief Curator of the New Media
Collection, along with all teams
at the Centre Pompidou.

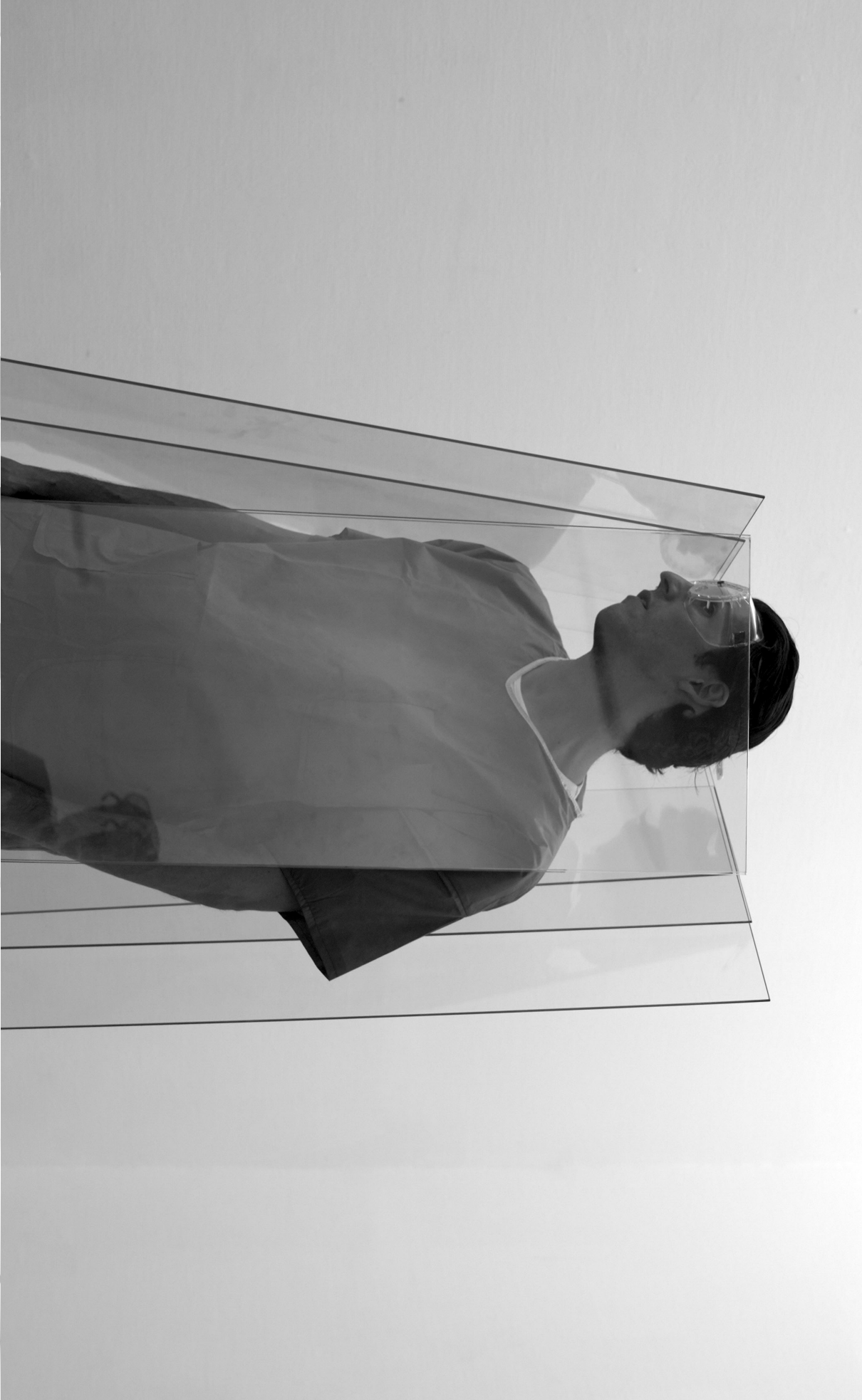
Modern Art and Aubette 1928, along with all teams across the museum network.

Heritage and the Arts.
Strasbourg Municipal Museums:
Emilie Girard, Director.
Aubette 1928:
Barbara Forest,
Chief Curator of Heritage,

City of Strasbourg:
Catherine Trautmann, Mayor of Strasbourg
and President of the Eurometropole
Pierre Jakubowicz, Deputy Mayor for Culture,
Heritage and the Arts.

Acknowledgements





Florian Fouché

At the Aubette, the exhibition unfolds around the film *Assisted Death* [Mort assistée, 2026], commissioned by the Centre Pompidou - Musée national d'art moderne (MNAM) in Paris in the context of its temporary closure for major renovation works.

'We wanted to represent the idea of assisted death' explained Irina Nicolau regarding the 'Time Room' [Salle Temps] at the National Museum of the Romanian Peasant in Bucharest³. For the Romanian anthropologist and museologist, an inventive museography could 'assist' the death of objects, meaning it could accompany their separation from their original environment without resorting to the false life of *reconstruction*, nor to the protective distancing imposed by *conservation*. For my part, I attempt to theorise the 'assisted life' of bodies and objects, drawing artistic comparisons between institutional care frameworks. With this film, I seek to reframe Nicolau's concept of 'assisted death' within a threefold French context: 1) the prolonged crisis of the public healthcare system, 2) the historic passing of legislation regarding the right to 'assisted dying' (May 2025)⁴, and 3) the temporary closure of the National Museum of Modern Art for maintenance.



The film completes a moving-image triptych dedicated to the conditions of the artistic experience within museums in general, and the MNAM in particular. Following *Institutional Life* [Vie institutionnelle, 2022] and *Closure* [Fermeture, 2023], both shot at the Centre Pompidou, *Assisted Death* [Mort assistée, 2026] offers a choreographic interpretation of the assisted life/death of bodies and objects, while simultaneously paying homage to both the history of the MNAM and the labour of art workers.

To bring the visitor closer to the object, the creators of the Museum of the Romanian Peasant eschewed display cases. Conversely, I have sought to animate this display-case model - this object that serves as a support for other objects. The result is a simple, discordant script: display-case-bodies moving through an MNAM undergoing maintenance.

A series of filmed actions takes place on the 5th floor of the MNAM (hitherto dedicated to the permanent collections) against a backdrop of temporary white gallery walls where a scattering of artworks still hang, and in corridors and walkways flanked by empty vitrines interspersed with storage boxes. It is a 'cross-eyed' film: shot simultaneously with two cameras, it pursues a heterogeneity of viewpoints that oscillate between divergence and convergence.

The film is presented alongside drawings and scores, as well as a group of sculptures titled *Children Born Delinquent* [Les enfants délinquants à la naissance, 2024]. This series responds to the 2005 draft bill championed by Nicolas Sarkozy concerning the early screening of 'behavioural disorders' in children, which were deemed 'predictive' of future delinquent acts.

³ The National Museum of the Romanian Peasant was established in 1990 in Bucharest. Its experimental museography emerged from a collaboration between the artist Horia Bernea and a group of anthropologists, artisans, and students, among whom Irina Nicolau was a central figure. ⁴ Certain anti-ableist^{*} critics highlight the eugenics^{**} risks of this law within a broader context of systemic inequalities regarding access to dignified living conditions. ^{*} Ableist = A system of oppression experienced by disabled people due to their non-conformity to medical norms that dictate physical and mental fitness. ^{**} Eugenics = The study and implementation of methods intended to alter or improve the human population through genetic selection. ⁵ We ought to invent the cross-eyed camera; educational and psychiatric institutions. This visual theorist famously coined the neologism *camtrier* (camera-ing) to replace *filmer* (filming, which implies a pre-determined project): 'What a godsend to be free to camera just as a child - or a simpleton - might throw pebbles into water, by which I mean, into the communal stir'

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The Aubette 1928

At a time when extensive works to improve physical accessibility at the Aubette are nearing completion, no other exhibition could resonate so profoundly with the current reality of the building. Florian Fouché engages with the site in a highly original manner, transplanting the oblique planes of the cinema-dance-hall [ciné-bal or ciné-dancing] room to the spaces of the CEAAAC, whilst simultaneously decommissioning and closing off public access to the latter's first floor. This conceptual mise en abyme continues at the Aubette, which plays host to a film commissioned from Fouché by an institution currently undergoing its own monumental architectural renewal: the Centre Pompidou - Musée national d'art moderne (MNAM) in Paris. Produced during the closure of the Centre Pompidou between 2025 and 2026, *Assisted Death* is shown here for the very first time. Strasbourg Municipal Museums extend their warmest thanks to the CEAAAC and Florian Fouché for this unique opportunity.

Accessibility, in all its material, social, and conceptual dimensions, lies at the heart of the Strasbourg Museums' strategic vision, ratified in 2025. Fouché's exhibition reflects the new directives of our institutional network: namely, to expand the social and civic role of museums as spaces of communal life and well-being, and to anchor them firmly within the local community. In this sense, the partnership with the CEAAAC is entirely fortuitous. Fouché does not merely succeed in bridging three distinct Parisian and Strasbourg institutions; he revisits with elegance, wit, and empathy a realm that might otherwise appear cold and clinical. The inventive manner in which he subverts the PRM acronym (persons with reduced mobility) through his overarching title *UNIVERSAL HEALTHCARE PRELUDE PfathèrMother Ramp* reminds us that the act of care is fundamentally material, affective, spiritual, and intellectual.

Barbara Forest,
Chief curator,
The Aubette 1928
and Museum
of modern and
contemporary art

Opposite : Florian Fouché, *Assisted Death*, 2026. Film, dual 4K projection and quadraphonic sound installation, colour, 43 mins. Commissioned by the Centre Pompidou, 2026.



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Aubette 1928 &

CEAAC

Florian Fouché

PfathetRMother ramp

