

Press Release
SEAHAVEN

**Collective
Exhibition**

**Galerie
In Situ
- fabienne
leclerc**

Commissariat Félix Félisaz
Lou Revel

43 Rue de la commune de Paris
93239 Romainville

seahaven



Vernissage
31.05

Exposition
31.05–18.07 In Situ

Rémy Bender, Charles-Arthur Feuvrier Fok-Shan,
Gabriela Guyez, Diane Segard, Hélène Yamba-Guimbi

Fabienne Leclerc
Komunuma

**Remy Bender
Charles-Arthur
Feuvrier Fok-
Shan
Gabriela Guyez
Diane Segard
Hélène Yamba-
Guimbi**

Artists - List

Exhibition Synopsis

SEAHAVEN is a group exhibition bringing together five emerging artists at the Galerie In Situ – fabienne leclerc from May 31 to July 18, 2026.

The exhibition takes its title from Seahaven, the fictional town in the film *The Truman Show*. In the film, Seahaven appears as a perfectly ordered, calm, bright, and harmonious town. Yet this apparent perfection is an illusion. The city is a fully constructed set, designed to produce the image of a coherent world while being orchestrated by an invisible system for Truman Burbank, the main protagonist. Every street, every event, and every interaction participates in this staging.

Like this fabricated city, the exhibition explores the artificiality of contemporary environments and the ways in which the landscapes, sets, and gridded spaces of the hypermodern era structure our experiences. Each artist proposes a distinct visual approach to observe and analyze the spaces that make up our everyday life. Their coexistence forms a fragmented cartography of the real and questions what it means today to “make place”: to activate a space, to shift its coordinates, to reveal its tensions.

Remy Bender (born 1988, HEAD GENEVA) develops installations that function as a form of anthropology of landscape, mobilizing visual and sound-based devices interacting with wind, water, or sunlight in order to expand our understanding of the living world.

Charles-Arthur Feuvrier Fok-Shan (born 1997; ENSBA Lyon & ESA Réunion) explores narratives and belief in their multiple forms: esoteric traditions, popular mythologies, identity-based storytelling, or marketing constructions. He creates hallucinatory narratives in which questions of creolity and relations to reality overlap in layers.

Gabriela Guyez (born 1997; Villa Arson) develops a sculptural language where natural phenomena and narrative, ecological anxiety and imagination intertwine. Her site-specific installations reveal landscapes at the intersection of the natural and the artificial, escaping any rational spatial order.

Diane Segard (born 1998; ENSBA) develops devices inspired by medical protocols and technological imaginaries, questioning the control of living systems and the construction of norms. Her sculptures and installations appear embedded in a plausible future, while implicitly revealing the fragility of our utopias.

Hélène Yamba-Guimbi (born 1995; ENSAPC) interrogates, through her installations, the construction of desire and the shimmering promises carried by consumer society and its architectures. Through the dissemination of clues and destabilizing light effects, she reveals the fragilities of this system.

In SEAHAVEN, the gallery thus becomes a place where different critical visions of the world meet. The exhibition is constructed like an imaginary city made up of distinct districts. This structure echoes the notion of “heterotopia,” as formulated by Michel Foucault: real, marginal places where multiple realities can coexist.

If Seahaven, in *The Truman Show*, represents an ideal city produced by a media and capitalist system, the exhibition proposes a form of counter-city. Here, the artworks do not reproduce this illusion; they reveal, each in their own way, certain mechanisms, structures, and narratives that run through the territories of postmodernity.

Curated by Lou Revel & Félix Félisaz

Rémy Bender

Born in 1988, Rémy Bender is a Swiss and French visual artist. He lives and works between the canton of Vaud and the canton of Valais in Switzerland.

Through visual and sound-based devices, Rémy Bender explores our relationship to territory and the phenomena that traverse it. His practice often unfolds in situ, through an approach close to anthropological fieldwork and attentive observation. By engaging with wind, water, sunlight, sediments, or landforms, he creates works that shift our perception of natural environments and landscapes shaped by human activity.

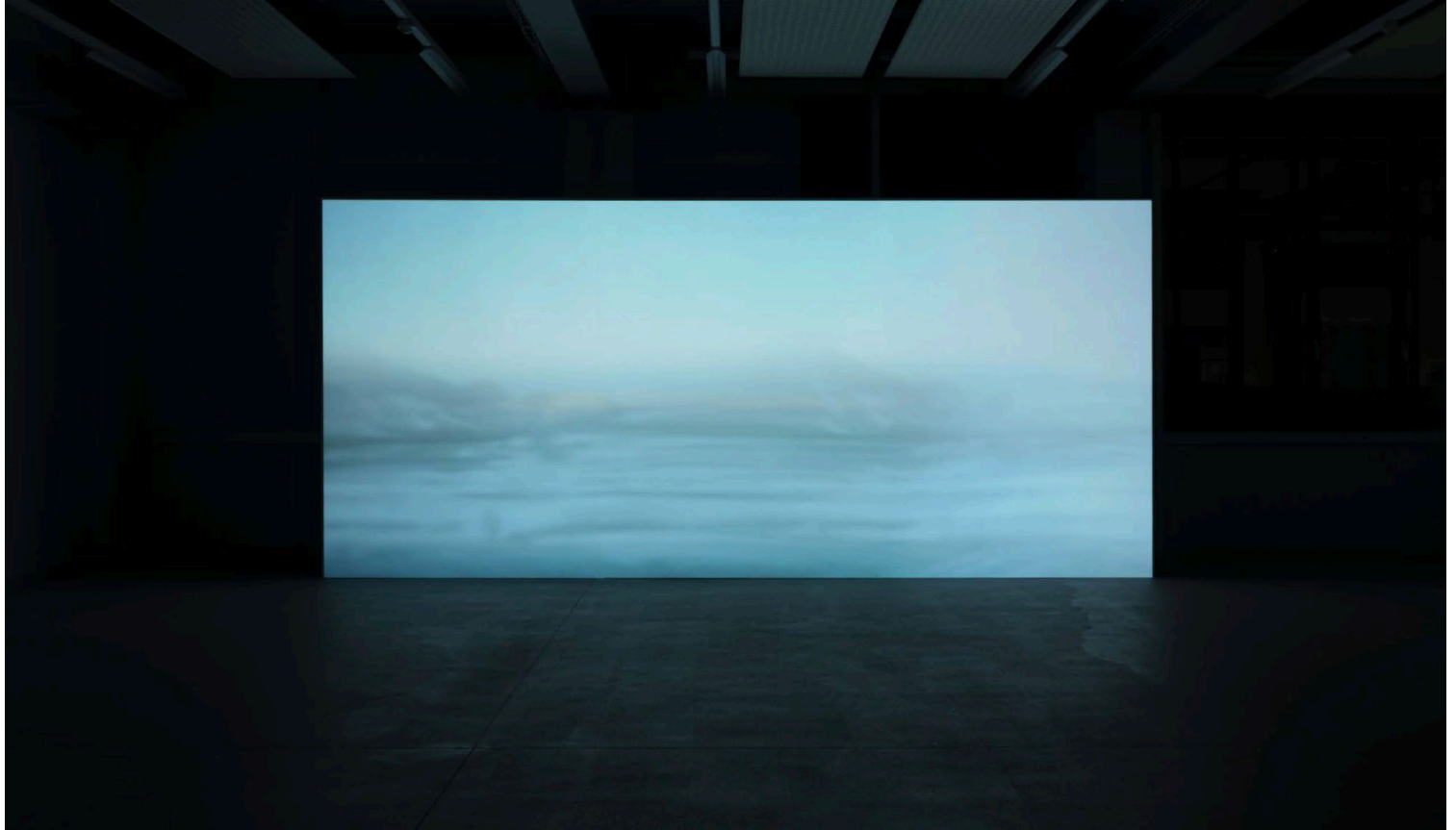
Rémy Bender trained in graphic design at EDHEA in Sierre, then in illustration at ERG in Brussels and at EAD in Valparaíso, before completing a Master's degree in Visual Arts at the work.master program at HEAD – Geneva. His work has been shown in Switzerland and internationally, notably at Kunsthaus Langenthal in 2023 with the project Perspective du Creux, realized thanks to the New Heads grant. He recently received the public prize at the 75th Biennale of Art of La Chaux-de-Fonds and is a recipient of the 2024 Art Pro grant from the canton of Valais. In 2022, the Collectif Facteur, of which he is a member, received the Valais cantonal cultural encouragement award. Alongside his artistic practice, he teaches graphic design at the School of Design and Higher Art School of Sierre.



Phonographe à vent, 2023



Sédiments sonores, 2023
Remy Bender.



Caméra à vent, 2023
Perspective du Creux, 2022

About the Artworks

Sédiments sonores, 2023

4 vinyl turntables, limestone rocks, metal, cable ties, brick, reclaimed materials

The work *Sédiments sonores* emerges from urgency. During a residency in La Chaux-de-Fonds, just after a violent storm, Rémy Bender discovers an uprooted tree revealing a limestone rock from the Jura. Drawn to its sonic qualities, he collects this bone-like stone and reveals its sound-producing properties through a hybrid device in which the territory itself becomes a producer of sound.

Caméra à vent, 2022

Aluminium, wood, belts, analogue film, reclaimed materials

An analogue photographic device producing images generated through the combination of optics and wind-driven movement. This apparatus was installed on the edge of the geological depression of the Grand Cor (2,584 m, Fully, CH). The video *Perspective du Creux* (2022) presents a sequence of the resulting images, edited together end to end.

Perspective du Creux, 2022

Vidéo loop, dimensions variables, 23:24 min.

Video loop, variable dimensions, 23:24 min.

The Grand Cor site (2,584 m, Fully, CH) is a karstic geological depression located in the high mountains. It is a chaotic mineral terrain dotted with sinkholes, where melting snow seeps in and gradually erodes the mountain from within. Within this space without true perspective or panorama—like a hollowed-out mountain—the question of its representation arises. This video, created with a wind-driven photographic device (*Caméra à vent, 2022*), proposes a shift in perspective on this mountainous landscape. In this alternative reading of our environment, these images merge tectonic and aeolian movement. Stretched mountains, cloud-like or oceanic visions: the film reveals a landscape that has become the material of its own abstraction.

Charles-Arthur Feuvrier Fok-Shan

Born in 1997, Charles-Arthur Feuvrier Fok-Shan is a Mauritian and French artist. He lives and works in Marseille.

Through sculpture and video, he distorts and reinvents myths that run both through his region of origin, the Mascarene Islands, and our digital existence. With as much humour as satire, he constructs hallucinatory narratives around central figures, around which critical forms and stories unfold. His work interrogates belief systems shaped by the digital world, as well as the circulation of ideologies imbued with symbolic violence.

Charles-Arthur Feuvrier Fok-Shan graduated from ENSBA Lyon in 2021 and from ESA Réunion in 2018. His work has been shown, among others, at Glassbox (Paris), CAP Saint-Fons (Lyon), CAC La Ferme du Buisson (Noisiel), La Villette (Paris), and FRAC Bretagne (Rennes). He is a recipient of the 2022 Mécènes du Sud Aix-Marseille grant, took part in the 2023 GENERATOR program at 40mcube, and was nominated for the FRAC Bretagne – Art Norac Prize in 2024.

In 2025, he joins the AIR residency program at Salzburger Kunstverein (Austria) and receives support from the Fondation des Artistes and DRAC PACA for a new project that will be presented at the 18th Lyon Biennale. In 2026, Charles-Arthur will be in residence at the Cité des Arts in La Réunion and at the Cité internationale des arts in Paris.



Savat DoDo, 2023
Charles-Arthur Feuvrier. Photo : Ugo Ballara



Savat DoDo 2, 2024
Charles-Arthur Feuvrier Fok Shan. Photo : Aurelien Mole



E-261-1, 2025. Vue d'exposition « Cabinet Institute ». Charles-Arthur Feuvrier. Photo : Gaspar Willman

About the Artworks

The *Savat DoDo* project revolves around an emblematic object: an eponymous Mauritian flip-flop created and marketed at the time of Mauritius's independence in 1968. Having become ubiquitous across the island and a national symbol within a context of identity construction, this sandal becomes the basis for a reflection on the complexity of processes of creolization. Reimagined in sculptural form and within a cartoon-like video device, the savate is transformed into a hybrid character, oscillating between commercial mascot and historical figure. By adopting the codes of digital marketing, the artist rewrites the history of this flip-flop, invents its mythology, and casts doubt on its very existence. Through these pseudo-playful devices, he exaggerates the symbolic role of this popular Mauritian object, inscribing it within a fantasized history of the island.

The artist's practice is devoted to reconstructing hyperreal spaces, where images and simulacra produce new systems of belief for the audience. In *Simulacra and Simulation*, Jean Baudrillard defines hyperreality as a regime in which the distinction between the real and its simulation collapses, where signs and images no longer refer to a stable reality but instead produce what is taken to be real. It is within this slippage that his work is situated, questioning contemporary modes of fabricating the real and its spaces.

The drawing series *E-621* extends this reflection. E-621 refers to monosodium glutamate, a flavour enhancer commonly found in Chinese cuisine and in certain imported products in Mauritius. MSG has been accused of causing headaches and the so-called "Chinese restaurant syndrome," a belief establishing a perceived correlation between the consumption of Chinese food and subsequent symptoms. In these drawings, mascots from imported brands and Mauritian products featured in the *Savat DoDo* video appear within hallucinatory and chemical landscapes. These psychedelic-tinged environments evoke New Age iconography and imagery, re-enacting the neo-colonial questions to which such movements are subject.

— Extract from the catalogue text of the exhibition SEAHAVEN.

Gabriela Guyez

Born in Fairfax in 1997, Gabriela Guyez is a Franco-Salvadoran artist. She lives and works in Paris.

Through sculpture and installation, she explores matter in its transformative and performative states. By mobilising physico-chemical processes such as crystallisation, effervescence, melting, or corrosion, she composes sensitive environments where organic forms, natural phenomena, and narrative intertwine. Her work interrogates the relationships between material instability, ecological anxiety, and the perception of time.

Gabriela Guyez graduated from Villa Arson, where she received her DNA in 2023 and her DNSEP in 2025. She also holds a Master's degree (year 2) in Philosophy and Visual Cultures, awarded with distinction from Lyon 3 University in 2021. Her work has been presented, among others, at Villa Arson, the Espace de l'Art Concret in Mouans-Sartoux, Librairie Vigna in Nice, Hôtel Windsor as part of the OVNi Festival, as well as in Saint-Pancrace in the exhibition *Lévitacion, l'envol comme seul discours*, curated by Benoît Barbagli. In 2025, she received the "Art, Culture and Creativity" excellence prize from the Université Côte d'Azur Foundation and took part in a research-creation residency supported by DRAC PACA at the Buëch-Durance Hospital Centre in Laragne-Montéglin.



Lorsque la neige nous rattrapera, 2025
Installation In situ. Gabriela Guyez. Photo : Oriane Cotton



On s'assoira sur la neige, 2025

Installation In situ. Gabriela Guyez. Photo credits from top to bottom : Gabriela Guyez, Marilou Binétruy

About the Artworks

Lorsque la neige nous rattrapera, 2025

Metal tubes 2 × 2 m, wool threads, crystallised urea

Like a crystallised forest, the installation unfolds in space in the form of metal branches covered with crystallised wool threads. These white structures evoke the remains of an abandoned landscape, stripped of colour and life. Snow, when it covers everything, both erases and transforms. It produces a sense of infinity, but also of absence. The work thus gives form to a fragile mental landscape, suspended and permeated by ecological anxiety. In this installation, matter appears frozen outside of time, yet remains charged with latent tension. The crystals spread and cover the branches like a mineral skin, at once protective and unsettling.

On s'assoira sur la neige, 2025

Metal structure, effervescent powder bench slats, water, spotlight

The second work presented, *We Will Sit on the Snow*, takes the form of a bench made of slats in an effervescent material, supported by a metal structure. Activated by a fine rain falling from the ceiling, the piece gradually transforms: the water cracks, foams, and corrodes the surface of the bench. An object normally intended to host bodies, the bench here becomes an unstable form, impossible to inhabit. It carries the memory of rest, waiting, solitude, and relationships, while slowly falling apart under the action of water. Through this work, Gabriela Guyez also questions the gradual disappearance of shared spaces and resting objects in public space. The bench—both familiar and increasingly controlled—becomes the basis for a reflection on hospitality, wear, and vulnerability. Its slow corrosion turns the installation into an experience of time: water erodes, alters, and saturates the space, while the steady sound of rain accompanies the disappearance of the form.

— Extract from the catalogue text of the exhibition SEAHAVEN.

Diane Segard

Born in 1998, Diane Segard lives and works in Paris.

The artist develops devices inspired by medical protocols and technological imaginaries that question the control of living systems and the production of norms. Her sculptures and installations appear embedded in a plausible future, subtly revealing the fragilities of healthcare systems. Resins, latex, silicone, and other synthetic liquids enable her to create an organic universe where bioethical dilemmas and the conditioning of the human body intersect.

Diane Segard graduated from the Beaux-Arts de Paris in 2024. Her work has been presented in numerous solo exhibitions, including at Alo Galerie in Paris (2026), the Beaux-Arts de Paris (2024), the Louvre in Paris (2024), and The 41 Cooper Gallery in New York (2021).



Le remplacement des organes, 2024
Diane Segard



La Nurserie des Vieilles, 2026. Photo : Bellise Perrin
La Naissance sacrée, 2025. Photo : Bellise Perrin



Le Berceau Hypnopedique, 2023
Diane Segard

About The Artworks

Diane Segard's biomedical works evoke a fantasised futuristic spacetime of what medical devices and maternity wards could become. They stage technological architectures with organic forms and pastel tones, designed to host human bodies. The artist depicts a physiological medical utopia that stands in contradiction to the anxious and aseptic structures of the medical environment. Yet if these structures belong to utopia, they simultaneously reveal the insidious mechanisms that run through the medical apparatus. The apparent symbiosis of these perinatal centres, with their biomorphic aesthetics, is undermined by the intrusive presence of surveillance and control machinery.

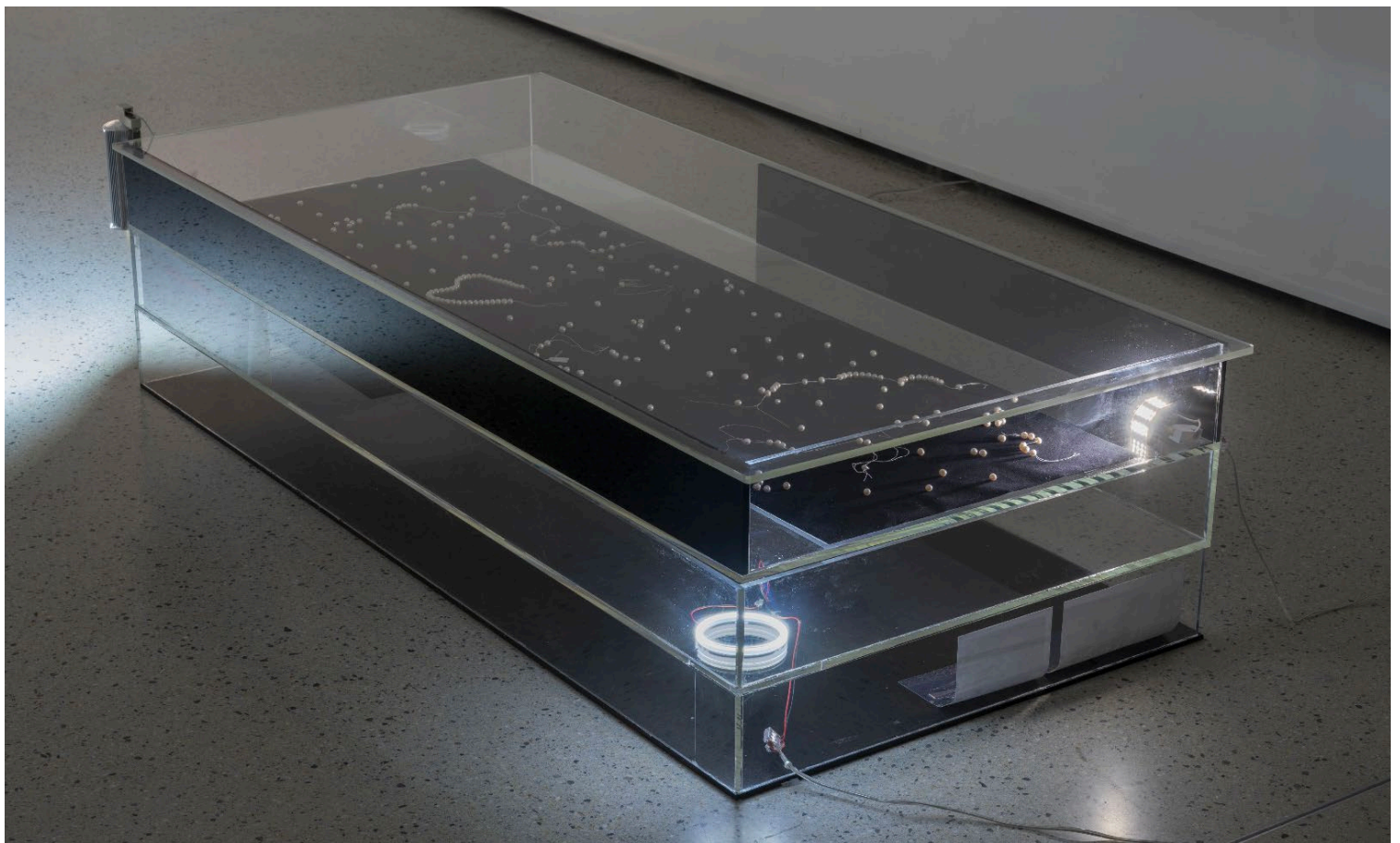
The artist's bas-reliefs reveal an unrestrained technological escalation. They evoke therapeutic obstinacy, over-medicalisation, and the drive to control living systems through medicine, within a context of the state's increasing power over the biological life of populations. The maternities imagined by the artist portray an industrial process of ectogenesis, a term referring to the gestation of human beings in artificial wombs. Embryos in gestation within the walls of these unsettling structures foreshadow the excesses that such technologies could generate in the context of rising conservatism and unapologetic eugenic ideologies.

Hélène Yamba-Guimbi

Born in 1995, Hélène Yamba-Guimbi is an artist based between Paris and California.

Her practice combines writing, sound text, photography, and sculpture. Through her installations, Hélène constructs narratives of lack, fear, desire, and fantasy that connect individuals to one another and to society. Working with light as her primary material, she uses filters, folded fabrics, and electrical circuits as recurring motifs to explore different dynamics of concealment and appearance. Through the dissemination of clues and destabilizing light effects, the artist reveals the underlying structures of a neoliberal spatial regime that manipulates affects.

Hélène Yamba-Guimbi graduated in 2023 from the École nationale supérieure d'arts de Paris-Cergy. Her recent exhibitions include FRAC Lorraine (2026), Room 3557 (2026), Fondation Pernod Ricard, Paris (2025), and Tonus, Paris (2025). Her work has also been presented at Paris Internationale (2024) and the Brooklyn Museum (2023). She has given readings at the Centre international de la poésie in Marseille and at the Centre Wallonie-Bruxelles in Paris.



Cecil hotel (low), 2025
Hotspot (void version), 2025
Exhibition view « Sorry Sun », Fondation d'Entreprise Pernod Ricard



Penny Machine, 2026. Photo : Evan Walsh
Cicadas, Chaos Magic, Foreign (2), 2026

About The Artworks

Inspired by Lauren Berlant's thinking and her concept of «cruel optimism», the artist explores the ways in which we remain attached to promises of happiness that, in reality, hinder the possibility of a better life. This concept refers to a persistent attachment to ideals such as financial stability, prosperity, or the pursuit of a “good life,” which paradoxically become obstacles to fulfilment.

In line with this thinking, the artist's installations appear as mirages: they captivate and attract, only to reveal the fragility of the dreams they stage, exposing a desire that is both driving and alienating. In her works, light—through its dynamics of attraction and repulsion—becomes a metaphor for this insidious mechanism of desire, sustained by a neoliberal dispositif. The use of plexiglass as a container symbolises, for the artist, the pious wish for protection and the persistent desire to preserve objects associated with promises of success. These forms evoke, in turn, the display case, the vitrine, or even the museum conservation box, enclosing under glass simulacra of abundance.

Cecil Hotel (low) is a light sculpture that takes its name from the iconic Cecil Hotel, located in the Skid Row district of Los Angeles. Built in 1924 in an Art Deco style, the establishment initially aimed to attract a tourist and professional clientele before becoming notorious for numerous criminal cases, deaths, and suicides. In 2021, the hotel was converted into a complex of affordable housing for low-income residents. The promises of prosperity associated with both the hotel and the later housing project never materialised, leaving residents in unprecedented conditions of unsanitary living. Cecil Hotel (low) invites us to question the gap between the luxuriant dream of a better life promoted by American society and the socio-economic urban realities of Los Angeles.

— Extract from the catalogue text of the exhibition SEAHAVEN.

Curators

Lou Revel

Lou Revel is a French artist and designer based in Geneva. She holds a Master's degree from HEAD – Geneva. She is particularly interested in the relationships between living and non-living entities, and seeks to imagine new forms of collaboration. Through installations, devices, and material experiments, Lou Revel creates spaces where matter and organisms interact, transform, and coexist. Her practice asserts interdependence as a fundamental principle.

Félix Félisaz

Félix Félisaz is a curator who first trained in social and political sciences at Sciences Po Lyon, before studying exhibition curating at Université Paris VIII. He develops a curatorial approach that questions the conceptual and institutional frameworks of the exhibition. His research focuses in particular on care systems, queer imaginaries, neoliberal dynamics, and forms of contemporary resistance. He has collaborated with various institutions, including the Terrail art center in Vallauris, the Fondation Fiminco in Romainville, System D in Malakoff, and MVAC10 in Paris.

Galerie In Situ - fabienne Leclerc

In Situ, founded by Fabienne Leclerc in 2001, initially partnered with the galleries on Rue Louise Weiss in Paris's 13th arrondissement. After being located for seven years in the 6th arrondissement, the gallery later moved to the Marais in November 2013, then to the Stalingrad district in January 2017.

Since October 2019, In Situ has been based in a new space in Romainville, alongside the galleries Air de Paris, Jocelyn Wolff, and Vincent Sator, as well as the FRAC Île-de-France and the Fondation Fiminco.

In Situ – fabienne leclerc aims to promote emerging artists from both the French and international art scenes, while also supporting the projects of more established artists.

Gallery artists: Renaud Auguste-Dormeuil, Andrea Blum, Lynne Cohen – Estate, Patrick Corillon, Martin Dammann, Marina De Caro, Mark Dion, Beau Disundi, Lars Fredrikson – Estate, Meschac Gaba, Daniele Genadry, Joana Hadjithomas & Khalil Joreige, Ramin Haerizadeh, Rokni Haerizadeh, Gary Hill, Noritoshi Hidakawa, Amir Nave, Haifeng Ni, Otobong Nkanga, Constance Nouvel, Florence Paradeis, Gerald Petit, Hesam Rahmanian, Vivien Roubaud, The Blue Noses, Laurent Tixador, Patrick Tosani, Patrick van Caeckenbergh, Marcel van Eeden, We Are The Painters, Dominique Zinkpè.