FAILE,
FROM THE AIR WE SHARE

MODERN AND CONTEMPORARY ART MUSEUM

5 MAY 2018 / 26 MAY 2019

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1. Exhibition project

To mark its 20th anniversary, the MAMCS has extended a groundbreaking invitation to the FAILE collective, an artist duo based in Brooklyn N.Y. Occupying the museum’s facades, their artistic intervention will give visitors and passers-by a unique view of a 1000 m² fresco combining typographical innovation with cross-influences including ornamental and pop art, fanzine culture and the American comic strip.

The members of the internationally recognized FAILE duo are Patrick McNeil (born 1975 in Edmonton, Canada) and Patrick Miller (born 1976 in Minneapolis, USA). Childhood friends Miller and McNeil together designed serigraphs and collages under the name “FAILE” (anagram of “A Life”, the title of their first collective work). What brought them widespread recognition were their monumental interventions in public spaces: the Tate Modern in London in 2008, the Praça dos Restauradores Square in Lisbon in 2010 and Times Square in New York in 2015. Fascinated by words and images from art history and pop culture (cinema, comics and advertising), the FAILE duo create vast murals and installations in urban space, their field of action going beyond mere Street Art.

FAILE’s first French invitation of this importance, the MAMCS project will showcase the museum building, designed by Adrien Fainsilber in 1998. For the museum, the FAILE duo have conceived a series of new creations inspired by their encounter with the city. In December 2017, Miller and McNeil discovered Strasbourg for the first time and fascinatedly observed a city completely unknown to them, focusing on the heritage, history and legends that had helped to forge its identity. Back in Brooklyn, using pictures and memories of their stay, they wrote a poem to serve as an outline for their project. This poem, entitled From the Air We Share, relies on metaphors and symbols and forms the framework of an epic narrative. Between the lines there appear figures related to the history and culture of Strasbourg, figures as diverse as Marie-Antoinette, Hans Arp, Old Father Rhine or a devil-haunted cathedral.

In addition to the murals made for the museum walls, a selection of FAILE works will be presented in one of the MAMCS exhibition rooms. Works on wood, serigraphs and acrylics on canvas featuring several of their fetish figures and motifs will be on view in the “Expérimamcs!” space (ground floor, far end of the atrium).

Exhibition curator: Estelle Pietrzyk, Chief Heritage Curator, Directress of MAMCS Project organized in partnership with the Danysz Gallery.
2. “happy 20”

From May 2018 to May 2019 the city of Strasbourg is celebrating the MAMCS’ 20th anniversary and spotlighting contemporary creation in all its forms with “HAPPY 20”, a transdisciplinary and festive artistic and cultural programme, with more than 30 cultural partners across the city.

Twenty years ago, a new museum opened in Strasbourg. An urban redevelopment project close to the station had provided for the creation of a new cultural facility, in the form of a museum to accommodate modern and contemporary art. Designed by Atelier Fainsilber, the building on the banks of the river Ill was organized on two levels, articulated along a vast and spectacular entirely glazed atrium 104 metres long and 24 metres under ceiling. Since its opening, the MAMCS has hosted nearly 2.8 million visitors at 148 exhibitions and is now a key player in the French and cross-border museum landscape.

To celebrate 20 years of encounters between the public and the art of the 20th and 21st centuries, the museum has simultaneously launched an invitation to artists of international stature, and engaged in serious thinking on ways of displaying the collections in its keeping. Two highlights are being offered during the year:

- From May 2018: the North American collective faile occupies the facades of the museum with a Street Art proposal and, at the same time, “Expérímacs! Art by experience” revisits the mamcs collections in a layout specially designed to present the museum in a more spontaneous and experimental way.

- From October 2018: in the MAMCS exhibition spaces, the portuguese artist Joana Vasconcelos reconstructs an apartment for the project “I Want to Break Free” while, at the same time, the layout of the MAMCS collections is being completely renewed under the title “Joyeuses Frictions”, offering new perspectives on modern and contemporary works, presented in a stimulating visual dialogue.

The MAMCS 2018 programme is ambitious and outward-looking, intended as convivial and festive, providing moments for discovery, encounter, heritage sharing and experiencing art in the making. It is meant not only for visitors familiar with museums but also for those who are not.

The dynamic of the museum in this anniversary year is being relayed by some twenty cultural partners who have volunteered to take part in “Happy 20”, offering a bold and festive artistic programme.

Events carrying the “Happy 20” 2018 designation include the production of a series of Street Art works in urban spaces throughout the city, urban safaris and tours to discover these works, a soul train in the museum atrium, a ‘Ciné-Bowling’ organized on the square in front of the museum, a Roller-Disco party in the museum car park next autumn, a HEAR night at Aubette 1928, open workshops and a series of concerts, performances and film screenings held in the museum or at external venues and supported by local cultural players.
“Happy 20” is also being publicized in the city with a large-scale artistic intervention by the FAILE collective. Sites featured are Strasbourg rail station, in partnership with ‘Gares & Connexions’ (station enhancement) and one of the city trams, in partnership with CTS (Strasbourg urban transport).

The “Happy 20” event is being launched at the MAMCS on 5 & 6 May with a free opening weekend for all audiences.

Associated partners:
3. 20 years of the MAMCS: an ambitious and versatile programme, 

*inside and outside*

A project co-built by museum teams and the public, this anniversary season proposes not only to sustain an enterprise that has changed the cultural landscape in Strasbourg and its region, but also to collectively invent the museum of tomorrow.

From May 2018 to May 2019, a generous range of proposals will be presented: exhibitions, intra- and extra-muros events with the collaboration of numerous partners and the arrival of new additions to the collections.

**Spotlight on a contemporary international artist**

*“Joana Vasconcelos, I Want to Break Free”, 5 October 2018 – 17 February 2019, MAMCS*

The first episode of a two-part saga inviting contemporary international artists to operate *in situ*, FAILE’s “From the Air We Share” intervention focusing on the museum’s external profile will be followed in autumn 2018, by the highlighting and reappropriation of the museum’s interior volumes by the artist Joana Vasconcelos. Skilfully managing humour and fantasy as well as a political content eminently rooted in today’s society, Joana Vasconcelos’ works will occupy the museum with their ‘glamour’ aesthetic in a narrative reinterpretation of domesticity and everydayness. For the duration of the “Joana Vasconcelos, I Want to Break Free” event, the MAMCS exhibition space is being arranged in the style of an apartment, with cornices, carpets and corridors, transformed into a baroque dwelling where objects are endowed with supernatural powers.

This subversive “home sweet home” is spiced with sensory experiences, contriving to reinterpret both the museum structure as a familiar living space and our perception of objects and the implicit codes shaping our daily lives.

**New displays for the permanent collections**

- Contemporary art in the collections, “all objects great and small”
  
  *“MicroMégas”, 2 March – 28 August 2018, MAMCS*

Since the beginning of the year, “MicroMégas” has set the tone of the season by inviting us to rediscover works from the contemporary collection that are either very big or very little. Inspired by voltaire’s tale “Micromégas” written in 1752, the display takes the form of an exploration of the world of the infinitely large and the infinitely small. This new display invites us to take another look at our surroundings, to observe the different facets of the living world, the sublime aspects of nature or the subjectivity of our perceptions – in fact, it is an invitation to an interior journey.

- Inside and outside the walls
  
  *“Le Siège de l’air”, 18 April – 6 October 2018, Aubette 1928*

As part of this unique season, the museum’s collections can also be discovered outside its walls. The exhibition presented at Aubette 1928, – its title “The Siege/Seat of the Air”
borrowed from a poem by Hans Arp – has annexed some twenty modern and contemporary works from the museum collection. In the three heritage rooms of the Aubette, it explores the fluctuating states of objects, between furniture and sculpture, form and function. The fact of experimenting with new materials and unusual forms has allowed the artists to question the meaning of the object and its expressive potential. In the Aubette – a place conceived as a total work of art in which everything, down to the shape of the seats and the colour of the walls, was designed by its creators – the exhibition could not have found a more appropriate setting.

From October, a selection of contemporary MAMCS works will also be on view in novel settings: the Œuvre Notre-Dame Museum, the Alsatian Museum, the Historical Museum, the Archaeological Museum, the Tomi Ungerer Museum – International Illustration Centre and the Zoological Museum.

➢ Experience an immersive encounter between visitors and collections

“Expérimamcs! Experiencing Art”, 5 May 2018 – 26 May 2019, mamics

Renewing and deepening our relations with visitors and putting the human dimension back at the heart of the museum’s concerns are priorities being reaffirmed for this anniversary year.

“Expérimamcs! Experiencing Art” is thus a project stemming from our desire to offer the visitor stimulating and novel museum experiences. For an ‘alternative’ encounter with modern and contemporary works in the MAMCS collections, we have opted for the idea of a personal, independent visit open to all – amateur or novice, the specialist or simply the curious – down to the youngest visitor. This encounter with the life lived by a museum’s art works, requiring neither prior booking nor the presence of mediators, can be considered as a moment for exchanging and sharing experiences. It can also be seen as a moment for discovering highlights of the museum’s past – exhibitions, hangings and events – and reliving 20 years of its history.

➢ Moderns and contemporaries combine into novel and unorthodox presentations

“Joyeuses Frictions”, the definitive display on view from 5 October 2018, MAMCS

Finally, this anniversary has led the team to fully rethink the layout of the permanent collections. Entitled “Joyful Frictions”, this new display is an ambitious project completely overhauling the permanent layout. Having started in March it will reach completion by next October. Central to this new approach is the aim to combine modern and contemporary art in each exhibition space, while at the same time presenting side-by-side a wide variety of artistic techniques, including drawing, engraving, sculpture, photography, painting, installation and video. Added to this novel presentation divided into twelve thematic sections are new spaces for mediation and artistic practices: the studio, in situ practice room, and ‘parenthesis’ rooms.

The museum invites visitors to follow the unfolding of an approach seen as ‘work-in-progress’ and ultimately aiming to disrupt preconceived ideas.
4. The mamcs mural paintings

About 1000 m² of the Strasbourg modern and contemporary art museum’s walls are covered by FAILE’s sixteen new creations specially made for Strasbourg (the walls bordering the public entrance on place Hans-Jean-Arp, a wall on rue de Molsheim and the museum’s inner courtyard). For this project, Miller and McNeil have opted for a radical and hitherto unprecedented option in their production: the whole project has been executed in black and white, thus drawing attention to writing as a crucial element in their work. In fact, before becoming a monumental fresco or an open book on the city, From the Air We Share began as the title of a poem written on their return to Brooklyn after their stay in Strasbourg. This approach, offering a special place to writing and the history of typography, seems more than appropriate in a city whose history is closely linked to writing and its dissemination. FAILE has thus decided to approach the Strasbourg project via the written word, opting for a poetic and visual narrative in which the images and impressions of strasbourg they have gathered will become a productive part of their world. The result is a very special kind of narrative, a work that requires to be understood as a whole. The tone is given by the title wall (fig 1, rue de Molsheim), on which two floating bubbles enclose respectively a skilfully calligraphed text and a female figure, one of the many heroines portrayed by FAILE. A gigantic frontispiece, this wall catches the attention of passers-by, intrigued to find that this building has become a storyteller. The poem, for those who wish to read it in full across the walls (it is also reproduced on a wall in the inner courtyard), reads from left to right, each line leading to a new writing style, regular or jerky, handwritten or playing subtle typographic games (fig. 2). Each line is an episode introducing a new image in black and white, recalling an expressionist film poster or a picture story, interlacing historical and contemporary references, interweaving fiction and reality.

Both the text and the graphics give us clues to aspects of Strasbourg that have caught FAILE’s attention. Thus, new motifs appear in their constantly expanding iconography: the stork in flight in Born on currents (fig. 3), the roofs of old houses in From the air and On rooftops (figs. 1, 4) or the Neo-Plastic chequer pattern in Dancing with angels and angles (fig. 5), recalling the decor of the aubette rooms. Some compositions are direct references to strasbourg: the devil’s shadow raging around the Cathedral in On rooftops, out of reach (fig. 4), or the time-measuring instruments suggesting the cathedral’s astronomical clock in Time is measured here under a constellation of gold (fig. 6). As for the figures we see crossing a river (the Rhine?) in The river shines from fallen rays out of sight (fig. 7), might they not be the artists themselves? What is certain is that the exchange between Strasbourg and FAILE has been most productive for both parties: the artists have encountered completely new influences likely to be developed in other works, while Strasbourg, and particularly the MAMCS, has for a year been transformed into a contemporary book of hours.
Fig. 1
FAILE, “From the air we share”
MAMCS, wall n°1

Fig. 2
Schematic plan of the installation From the Air We Share, created by FAILE
Fig. 3
FAILE, “Born on current — carried from secret seas”
MAMCS, wall n° 2
Fig. 4
FAILE, “On rooftops — out of reach
I listen to the whispers of the city — wanted by the devil’s whirling winds”
MAMCS, wall n°9
Fig. 5
FAILE, “Painted landscapes deceive me — dancing between angels and angles”
MAMCS, wall n°8
Fig. 6
FAILE, “Time is measured here under a constellation of gold”
MAMCS, wall n°10
FAILE, “The river shines from fallen rays out of sight”
MAMCS, wall n° 6
The poem

From the air we share

Born on currents
carried from secret seas

They want me inside out

We journey in worlds reflected
— a million universes swirl

Crossing borderless centuries

The river shines from fallen rays out of sight

One becomes many where timbers glow

Painted landscapes deceive me
— dancing between angels and angles

On rooftops, out of reach, I listen to the whispers of the city
— wanted by the devil’s whirling winds

Time is measured here under a constellation
of gold

Hourglasses fall in a pageantry of death

The darkness is cut with a rose stained light

I’m just your satellite

Stars and stones
— fireworks and cyclones

We hope we’ll never break — hearts racing —
it’s almost over now

Words are lost
The sun fades
Our future is unwritten
5. FAILE

Faile is a Brooklyn-based artist duo: Patrick McNeil (born 1975 in Edmonton, Canada) and Patrick Miller (born 1976 in Minneapolis, USA), childhood friends and artistic accomplices from high school. As teenagers, they worked at screen printing and street posters, the public space even at times being described as the third component of the group.

Faile is an anagram of “A Life”, a name they took from one of their projects before realizing that it was already being used as a brand name. Thus “ALIFE” became “FAILE”, this anagram already reflecting the importance of words and games in their text+image approach. At the same time, the negative connotations of “fail(e)” introduced an element of risk accepted by the duo, preferring spontaneity to perfection.

Since the group’s inception in 1999, faile has been known for its use of a variety of materials ranging from recycled pallets to canvas stretched over frames or children’s cube games and T-shirts. Painting, silkscreening, ceramics, engraving on metal or wood are among the techniques used by FAILE, while at the same time they erase the distinction, seen as too clear-cut or artificial, between fine and applied art.

Their works are characterized by fragmented compositions in which figurative elements (individual figures, animals, race cars, objects, etc.) Encounter purely abstract features (regular geometric patterns, details of ornamental prints contrasting with anarchic paint drippings) as well as words or statements in finely crafted lettering.

These collages, urban or otherwise, attest to the artists’ curiosity for an iconography cheerfully oscillating between the 1950s (the female figures in particular, pin-ups, heroines or icons, recall the models of Roy Lichtenstein and Andy Warhol) and the contemporary era (with ‘smiley’ motifs, skateboards or punk-style slogans). There is also a clear attraction for the world of childhood, both in the subjects depicted (features borrowed from fairy tales or cartoons, the presence of childlike figures or magical creatures) and in the impish pranks found in their compositions: thus we see female portraits enhanced with mustaches, objects coming alive as if by magic, scenes of pure enchantment (falling for faile shows a young woman borne aloft by sparrows).

While painting and engraving remain at the centre of their approach, FAILE have perfected techniques over the past decade for developing and nurturing a visual language that undermines the borderline between “high” and “low” culture. In the course of their production, critiques of consumerism and in particular of religious intrusions into the media are constant. Likewise, glances at modernity and a taste for micro-fiction are developed in images at times supplemented by short texts.

FAILE has exhibited in several leading international institutions, thus creating a link between the museum institution and spontaneous intervention in the public space. This sometimes means giving their ‘street’ work a monumental dimension, as when the duo painted gigantic murals on the facades of Tate Modern in 2008 or on ten-storey buildings in Manila or Vienna.
On the other hand, FAILE’s work can be related to “public art”. The *Wolf Within Sculpture* installation at Ulaanbaatar in 2012, or the construction of a large-scale ruined temple on Praça dos Restauradores Square in Lisbon in 2010 are fine examples of this. The *Temple* was in fact later rebuilt inside the Brooklyn Museum during the *Savage / Sacred Young Minds* retrospective in 2015.

With their monumental pinball sculptures, their kaleidoscopic Ferris wheels in Manhattan or their wood-rewriting projects, FAILE is constantly exploring new forms of visual expression as well as new ways of intervening. In the project for Strasbourg’s Museum of Modern and Contemporary Art, their first intervention on this scale in France, FAILE has used the same methods, looking closely at the site in which their work was to find a place and at its history.

FAILE is represented in France by Danysz Gallery.
6. Selected FAILE creations and exhibitions

SELECTED EXHIBITIONS:

2017
— *Meet Me Halfway*, Galerie Magda Danysz, Paris
— *Stages*, Springmann Gallery, Berlin

2016
— *Strong Currents*, Gordon Gallery, Tel Aviv
— Mural intervention, *Et j'ai retenu mon souffle*, Street Art 13, Paris, 13th arrondissement

2015
— *Faile: Savage/Sacred Young Minds*, Brooklyn Museum, Brooklyn, New York
— *Wishing On You*, Times Square Arts, Times Square, New York

2013
— New York City Ballet Art Series presents FAILE, New York City Ballet, New York
— *Where Wild Won’t Break*, Dallas Contemporary, Dallas
— Mural intervention, Vienna, Austria

2012
— *The Boneyard*, Pima Air & Space Museum, Tucson
— *Houston & Bowery Mural*, New York
— *Wolf Within Sculpture*, public sculpture, commissioned by Arts Council of Mongolia, Ulaanbaatar, Mongolia

2010
— *Temple*, Praça dos Restauradores, Lisbon, Portugal Arte 10 Biennial, Lisbon

2009
— *Bedtime Stories*, Perry Rubenstein Gallery, New York

2008
— *Nothing Lasts Forever*, 201 Chrystie Street, New York
— *Street Art*, Tate Modern, London
— *Lost in Glimmering Shadows*, Lilian Baylis School, Lazarides Gallery, London

2007
— *Santa’s Ghetto*, Separation Wall, Bethlehem
— *From Brooklyn with Love*, Lazarides Gallery, London

2004
— Intervention, Wieden+Kennedy, Amsterdam
Selected collective exhibitions

2018
   — “Beyond the Streets”, Los Angeles
   — “Art from the Streets”, Artscience Museum, Singapore

2017
   — “Street Generations”, La Condition Publique, Roubaix

2016
   — “City Lights”, Mima Museum, Brussels
   — “Street Art, a Global View”, Cafa Museum, Beijing

2010

2008
   — “Street Art”, Tate Modern, London
   — “Cans Festival”, London

2006
   — “Spank The Monkey”, Baltic Centre for Contemporary Arts, Newcastle-Gateshead

2004
   — The Accomplices, Zurich
7. Cultural events

Visite panachée
À partir du 6 mai 2018
Dimanches à 11h

Atelier 6/11 ans
Samedis 19 mai, 2, 9 et 23 juin à 14h30
« 20 bougies pour le MAMCS ! »
Tarif : 8€

Visite « mus2e-ville »
Samedi 9 juin 2018 à 15h / samedi 15 septembre à 11h
« Happy 20 Safari Urbain » / Concours photo
Découverte des œuvres de FAILE sur la façade du musée, sur la gare et des graffs et peintures murales d’artistes invités dans les quartiers gare et centre
Gratuit

Les musées organisent un jeu-concours photo du 9 juin au 15 septembre 2018, « Happy 20 Safari Urbain ». Partez à la chasse aux photos... les plus décalées, insolites et surprenantes se verront récompensées : un week-end dans une capitale européenne à gagner et sa photo exposée dans la nef du MAMCS !
Participation et modalités à retrouver sur le site des musées :
www.musees.strasbourg.eu.

Visite « une heure / une œuvre »
Vendredi 18 juin 2018 à 12h30
From the Air We Share, du collectif FAILE

Ça se fête !
Dimanche 1er juillet 2018
À l’occasion des vingt ans du MAMCS et de la fête du cinéma, parcours Street Art entre le cinéma star et le musée. Une programmation pour relier la rue Street Art du jeu des enfants à la monumentale intervention de FAILE : projections, atelier de réalisation, trajectoire artistique plein air.
8. Catalogue

*Falle. From the air we share*

978-2-35125-159-1  
96 pages  
Estimated purchase price: 29 euros

As the first French-language book on these key figures of Street Art, the catalogue proposes to delve into the artists’ creative processes and gain a clearer understanding of the historical, political and iconographic sources of their works. The birth of the Strasbourg project and the different stages of its development and production are explained in an interview with the artists and a photographic report. The installations at Strasbourg railway station and on Strasbourg trams will also be documented. This book-object, its design echoing the collage technique used in the artists’ work, thus helps to prolong the life of the poem-in-images created by Falle on the museum facade.
9. Visitor information

Musée d’Art moderne et contemporaire de la ville de Strasbourg (MAMCS)
1 place Hans-Jean-Arp, Strasbourg
Tel. +33 (0)3 68 98 51 55
Opening times: open every day 10 am - 6 pm. Closed Mondays
Closed 1 January, good Friday, 1 May, 1 & 11 November & 25 December.

Group bookings
Special times are reserved for group visits arranged by the Service Éducatif des Musées
or accompanied by guides from Strasbourg Tourist Office.
Advance telephone booking is required for groups of more than 10, tel. +33 (0)3 68 98 51 54.
Monday to Friday 8:30 am – 12:30 pm (school holiday period: 9 am - 12 noon)

MAMCS admission price: 7 € (reduced rate: 3.50 €)

Admission free:
- Visitors under age 18
- Carte culture card holders
- Atout voir card holders
- Museums Pass Musées card holders
- Édu’Pass card holders
- Visitors with disabilities
- Students of art, history of art and architecture
- Persons seeking employment
- Recipients of social assistance
- Badge-holding employees of Strasbourg Eurometropolis

Admission free, all visitors: 1st Sunday in the month
- 1 day pass: 12 €, reduced 6 € (access to all Strasbourg museums and temporary exhibitions),
- 3 day pass: 18 €, reduced 12 € (access to all Strasbourg museums and temporary exhibitions),
- Museums pass musées – 1 year, 320 museums: more information at www.museumspass.com

During the “Happy 20” season, admission to MAMCS is free for all whose 20th birthday
falls between May 2018 and May 2019
FAILE

FROM THE AIR WE SHARE

Musée d’Art moderne et contemporain de Strasbourg
5 mai 2018 - 26 mai 2019
LISTE DES VISUELS TÉLÉCHARGEABLES SUR LE SITE
WWW.MUSEES.STRASBOURG.EU

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1. FAILE, From the Air We Share, 2018.
Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz.
Photo : M. Bertola / Musées de Strasbourg

2. FAILE, From the Air We Share, 2018.
Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz.
Photo : M. Bertola / Musées de Strasbourg

3. FAILE, From the Air We Share, 2018.
Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz.
Photo : M. Bertola / Musées de Strasbourg

4. FAILE, From the Air We Share, 2018.
Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz.
Photo : M. Bertola / Musées de Strasbourg

5. FAILE, From the Air We Share, 2018.
Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz.
Photo : M. Bertola / Musées de Strasbourg

6. 7. et 8. FAILE, From the Air We Share, 2018.
Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz.
Photo : M. Bertola / Musées de Strasbourg

10. FAILE, *From the Air We Share*, 2018. Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz. Photo : M. Bertola / Musées de Strasbourg

11. FAILE, *From the Air We Share*, 2018. Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz. Photo : M. Bertola / Musées de Strasbourg

12. FAILE, *Combine Series - Comet 986*, 2016. Acrylique, peinture aérosol et encre sérigraphique sur toile, encadré, 208 x 234 x 8 cm. Courtesy Galerie Danysz


15. FAILE, *From the Air We Share*, 2018. Strasbourg, Musée d’Art moderne et contemporain. Courtesy Galerie Danysz. Photo : M. Bertola / Musées de Strasbourg

16. FAILE. *In worlds between us*, 2017. Acrylique et lithographie sur bois, 121.67 x 182.38 x 4.15 cm. Courtesy Galerie Danysz