

Elouan Le Bars

Deux vérités, un mensonge

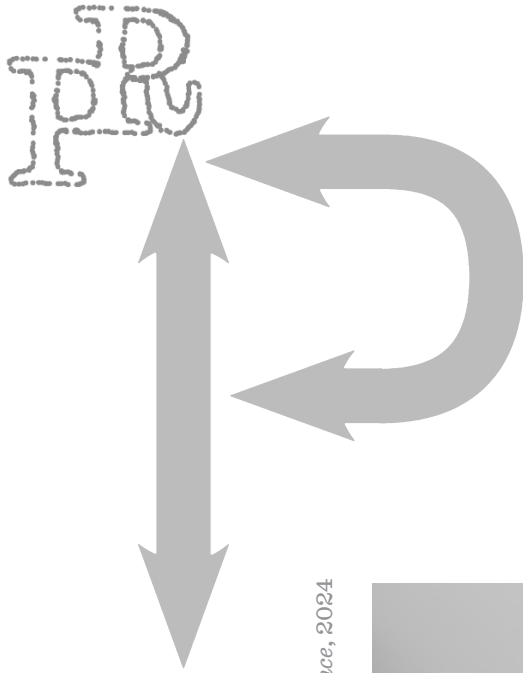
(Two Truths, One Lie)

05.11.25 - 11.01.26

Opening
Artist/curator tour
Curator

Wednesday 05.11.25, 6-9 pm
Wednesday 03.12.25, 7:30 pm
Maëlle Dault

PROJECT ROOM, LE PLATEAU, Paris



Screenshot from the film *Peak Performance*, 2024
© Elouan Le Bars



From 5 November 2025 to 11 January 2026, the Frac Île-de-France is presenting an exhibition by Elouan Le Bars in the Project Room at Le Plateau. Graduated from the *École nationale supérieure d'arts de Paris-Cergy* in 2024, he explores the logic of digital environment simulation, the speculative and interactive potential of video games, and the transformations of the contemporary workplace along with their managerial counterparts. His films and immersive installations, combining real images, 3D modelling, and everyday objects, create fictional spaces where strangeness blurs boundaries.

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The Frac Île-de-France receives support from Région Île-de-France, ministère de la Culture-Direction Régionale des Affaires Culturelles d'Île-de-France and Mairie de Paris. Member of the networks Tram, Platform, association of all the Fracs and of The Grande Belleville.

Late opening each first Wednesday
of the month until 9pm

Open from Wednesday
to Sunday, 2-7 pm

Free admission

Elouan Le Bars' films, shot in live action or using 3D modelling, are developed from documentary material (testimonials, interviews, digital artefacts, found objects, etc.). They are often integrated into immersive installations in which everyday objects symbolise the power dynamics at play in environments such as museums, offices or even rage rooms. Through this back-and-forth between virtual and material spaces, Elouan Le Bars invents performative modalities in a register where strangeness blurs boundaries, creating fictional spaces that tend to heighten our perception of reality.

The title of the exhibition, *Deux vérités, un mensonge* (Two Truths, One Lie), is borrowed from a team-building exercise that involves distinguishing between truth and falsehood by guessing which of three stated facts is a lie. Presented for the first time in the form of an installation, the film *Peak Performance* (2024) features seven characters who evolve in a space (between an office, storage area, or art gallery) that changes over the course of team-building and cohesion exercises, improvisations, and shared professional life stories. In such a setting, play and work intermingle with perspectives, disappointments and desires for progress and existence through individual speech and collective gestures.

The film is the central element of the exhibition, while some of the research material for the film is displayed as evidence: masks, drawings incorporating archive images, a 360-degree video, and even props and some costumes that place us on an equal footing with the film's protagonists, as if we were becoming them. The straw, in which each of the film's characters seems to be searching for something, accentuates the disconnect between the reality of a mostly dematerialised job and the desire to be at one with nature. Team-building exercises are renewed in improvised, unscripted scenes, blurring sincerity and performance. Pauses, transitions and peripheral gestures are preserved. Role-playing creates a unique, porous body that breaks down the boundaries between cinematic fiction and the material reality of space, a porosity intensified by the presence of these more or less visible signs.

Like the house of cards from the role-playing game featured in the exhibition, our professional lives require us to play the role of tightrope walkers, constantly replaying or even reinterpreting our roles. The characters discuss how their bodies conform to the workplace through dress codes. Their own wardrobes allow them to evaluate and understand the models of those who employ them. The costumes contribute to this disconnect; they do not really belong to them and contribute to a form of opacity, of indeterminacy, like a floating space where identity remains suspended.

In this theatre, emotions become tools, personal stories become material to be shaped, and the collective becomes a backdrop to be maintained. It relies on belief systems: storytelling, motivation, shared vision, corporate culture. And the stories unfold between material realities and imaginary constructions: underpaid odd jobs, a fish canning factory, artificial landscapes, eternal snow, thick curtains, a bed to throw oneself onto, schedules to check.

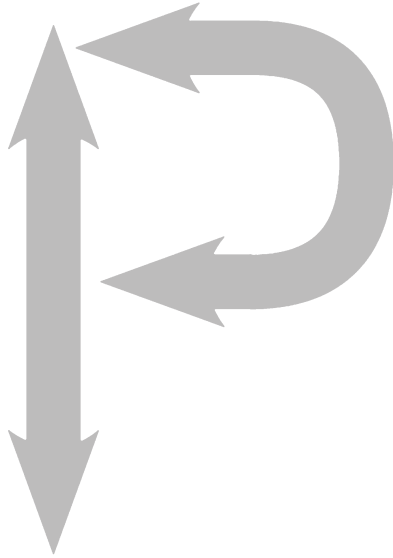
The exhibition *Deux vérités, un mensonge* transforms the viewer into a potential participant who, in turn, enters into a game that reflects the very conditions of contemporary workers, who are required to 'perform' their commitment and demonstrate their enthusiasm and adaptability in all circumstances. In this endless cycle and from this laboratory of behaviour, straw scratches and intrudes everywhere, nightmares lurk, words are distorted from mouth to mouth, speech and bodies conform. And while waiting for a well-deserved rest or a forbidden break, personalities are diluted, swallowed up by the skeletons of small makeshift structures that they try to build in a collective rhythm.

Maëlle Dault

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Elouan Le Bars was born in 1998 in Douarnenez. He lives and works in Paris. He is currently in residence at Villa Dufraine, Académie des Beaux-arts, in Chars. After studying engineering at the University of Technology of Compiègne in 2021, Elouan Le Bars enrolled at the École Nationale Supérieure d'Arts de Paris-Cergy, graduating in 2024.



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Project Room

The Project Room is the Frac's forward-looking and experimental space, located in the last room of the Plateau. It offers French and foreign artists, preferably those living in the Île-de-France region, the opportunity to present their research projects, dissertations, grants or residencies. This responsive and flexible programme is also developed in dialogue with key organisations supporting creativity, particularly young artists, as well as art schools and universities in the Île-de-France region and internationally.

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