

FOCUS VISUAL ARTS
16 – 20 April 2018
PARIS / GRAND PARIS / METZ / RENNES



MONDAY APRIL 16

- 10.00 am -12.30 pm : Welcoming at the Institut Français and introduction of the guests - In the presence of Anne Tallineau, Chief Executive Officer, Stephan Kutniak, Director of the Department of Artistic Exchanges and Cooperations and Marie-Cécile Burnichon, Deputy Director and Advisor for Visual Arts

12.45 – 2.00 pm : Lunch time

- **2.30 -3.15 pm : MUSEE D'ART MODERNE DE LA VILLE DE PARIS**
MOHAMED BOUROUISSA – URBAN RIDERS
In the presence of Jessica Casteix, curator of the show
<http://www.mam.paris.fr/en/expositions/exhibitions-mohamed-bourouissa>
<http://www.mohamedbourouissa.com/>



The Musée d'Art moderne de la Ville de Paris is presenting Mohamed Bourouissa's first solo exhibition in a French museum. After catching the critics' eye at the emerging talent exhibitions *Younger than Jesus* at the New Museum in New York (2009) and *Dynasty* at the Palais de Tokyo and the Musée d'Art Moderne de la Ville de Paris (2010), this Franco-Algerian artist, born in Blida in 1978, is now one of the major figures of his generation. He has just been nominated for the 2018 Marcel Duchamp Prize.

In the early photographic series, the basic principles of his work were already evident : observation of society through its margins and collective activities that emphasise the human dimension.

The "Urban Riders" exhibition revolves around Bourouissa's film *Horse Day*, shot in the disadvantaged North Philadelphia neighbourhood of Strawberry Mansion. The film was a decisive stage in his artistic development. During an eight-month residency he became interested in the Fletcher Street community stables, which he discovered thanks to the images of American photographer Martha Camarillo. Founded by African-American riders, the stables are a place of healing and imaginative crystallisation for local young adults and a refuge for abandoned horses. While not opting for a documentary approach, Bourouissa addresses the history of the stables, together with cowboy imagery and the conquest of wide open spaces.

As the months went by he worked at making contact and sharing with the local community. His cinematically meticulous film retraces this project, offering a powerful account of an urban utopia. Fascinated by the representation of America's black cowboys, Bourouissa tackles the recurring issues of territorial appropriation, power and transgression.

- 3.30 - 6.00 pm : PALAIS DE TOKYO

3.30 – 4.15 pm : MASSINISSA SELMANI – *CE QUI COULE N'A PAS DE FIN*

In the presence of the artist and Yoann Gourmel, curator of the show

<http://www.palaisdetokyo.com/en/event/massinissa-selmani>

<http://massinissa-selmani.com/>



Massinissa Selmani tries all kinds of experiments that drawing allows. It is characterized by an extreme simplicity – often presenting montages of images and drawings, or short animations in which he mingles humor, irony, and sometimes a sense of revolt. Massinissa’s images reveal the ambiguities of the signs and push their juxtapositions until absurdity. The subjects of his works are often sourced from political news, social news and press clippings. The images that they show are the results of a selection process, treatment and cropping inspired by the archive and documentary codes. Sometimes they create a *mise en scene* or a narrative that opens up various experimentation fields.

Presented at the 56th Venice Biennale (*All the World's Future*, curated by Okwui Enwezor, 2015), Massinissa Selmani received a special mention from the jury. In 2016, He was the tenth winner of the Art [] Collector Prize (Paris) and the Sam Art Projects Prize (Paris).

For his exhibition at Palais de Tokyo, Massinissa Selmani has followed in the footsteps of Louise Michel in Algeria and New Caledonia, where this legendary figure of anarchism was deported from 1873 to 1880, after the defeat of the Paris Commune. She not only frequented Kanaks there, whose rebellion she supported, but also the Algerians who had been sent there to a penal colony after the insurrections of March 1871 in Kabylia.

Taking his inspiration from this little-known historical event, Massinissa Selmani has produced an installation in which omnipresent drawings spill out from the page, to invest the space in various forms. The artist thus raises questions about the current context, communication about revolts and our positioning “regarding the pain of others”, in the words of Susan Sontag.

4.15 – 4.45 pm : MARIANNE MISPELAÈRE - *WE SAW THAT THERE WAS NOTHING LEFT TO SEE*

In the presence of the artist and Adélaïde Blanc, curator of the show

<http://www.palaisdetokyo.com/en/event/marianne-mispelaere>



Winner of the Grand Prix at the 62nd Salon de Montrouge Marianne Mispelaère observes, produces and reproduces with concise, simple, and precise gestures inspired by current social phenomena. In her drawings, she deploys energy, gestures, media and signs. These elements can be apprehended at various scales and through various media, from a sheet of paper to a wall, from video to performance. “With history as a basis, and a collective future as a horizon,” her work unveils a sensitive and vibrant vision of the world. Marianne Mispelaère records and reveals through measured gestures “the porosity between the act and its environment,” between appearance and disappearance.

4.45 – 5.30 pm NEÏL BELOUFA - *L'ENNEMI DE MON ENNEMI*

In the presence of the artist

<http://www.palaisdetokyo.com/en/event/lennemi-de-mon-ennemi>

<http://ghebaly.com/work/neilbeloufa/>



French-Algerian artist Neïl Beloufa works with film, video, installation and sculpture. Whilst his films display professional high-end production means, the sculptural components of Beloufa’s works exhibit a strong handmade, studio-based aesthetic with rough cuts of building materials attached to heavy metal framework. The autonomy of these materials and aesthetic endeavour contrasts any notion of smooth and seamless professionalisation of industrial sculptural production. His installations often integrate projections of his films, sometimes across multiple screen layers. These structures both literally and figuratively support the films and extend them into space and serve to frame the presentation of a variety of sliced images, objects and photographs, multiplying the projections and turning them voluminous. Beloufa

has described the status of a work of art as an intermediary object – within its relationship to space and viewer, but also as sculptures as well as projection surfaces.

L'ennemi de mon ennemi consists of a scenographic dispositive that represents a chaotic and fragmented vision of the ways in which history is written and in which power is legitimized in the contemporary era. Drawing inspiration from official communication, memorials, museums of war, and political propaganda as well as contemporary events, advertising, and video games, the exhibition explores the interchangeability of strategies and discourses. In doing so, it plays upon the permanent ambiguity between good and evil, heroes and villains, postures and impostures.

VISIT ON YOUR OWN

KADER ATTIA AND JEAN JACQUES LEBEL – *ONE AND THE OTHER*

<http://www.palaisdetokyo.com/en/event/one-and-other> / <http://kaderattia.de/>

"*L'Un et l'Autre [One and the Other]* is not an exhibition but a research laboratory. It is the result of an exchange of our perspectives, of a partnership underpinned by our deep friendship. We present here a selection of our work linked to the major questions of our civilization, which are approached principally through two installations. The first addresses the fabrication in and by the dominant media of the absolute Other, a violent and warlike entity that never fails to inspire fear: the Satan, the Savage, the Terrorist. The second concerns the persistence throughout history of humiliation, rape and torture in imperialist war crimes.



As a counterpoint to these installations, we present some of the enigmatic and polysemic objects that we have collected over the years, objects charged with spirits that are invisible to the naked eye, which speak to us all, which transmit coded discourses, and which enact both *réparations* and *détournements*.

6.00 pm : End of the program

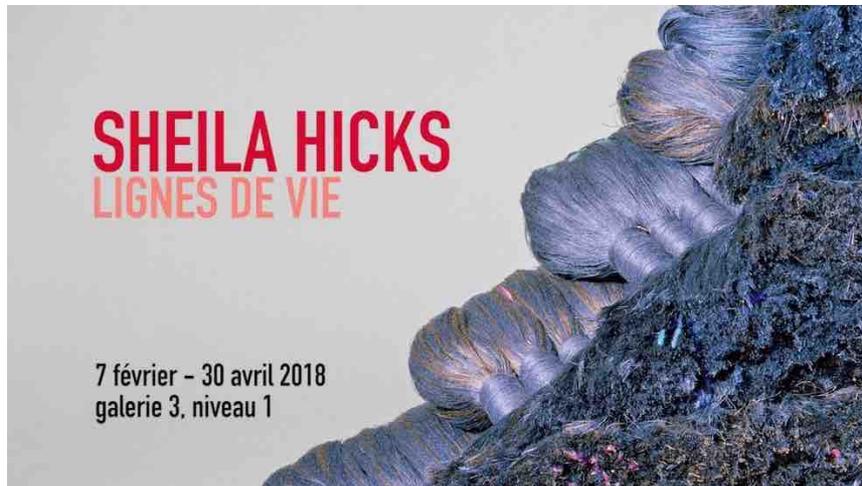
SUGGESTION ON YOUR OWN

CENTRE POMPIDOU

SHEILA HICKS – *LIGNES DE VIE*

Open until 9.00 pm

<https://www.centrepompidou.fr/>



Since the late 1950s, **Sheila Hicks** has been producing work exceptionally difficult to categorise. Knotting, wrapping, folding, twisting and stacking wool, linen and cotton: these are only some of the techniques and materials that have seen her undermine conventional artistic categories and their hierarchical relationships. A pupil of Josef Albers at Yale, Sheila Hicks is the heir to both a Modernist spirit that holds the distinctions between fine art, decoration and design to be unimportant and a textile practice that has its roots in pre-Columbian America.

If Sheila Hicks chose textiles, it is because from clothes to furniture, interior decoration and on to the canvas that undergirds the high art of painting, these are materials that life constantly puts in our way, in a vast variety of contexts. It also allows works to remain alive, taking different forms each time they are shown. Ductile and tactile, Hicks's work occupies a singular place in the art of our time. It combines forms typical of modernism with non-Western traditions, the play of colour, and a concern to maintain the vital openness of the work. The *Lignes de vie* (Life Lines) exhibition at the Centre Pompidou brings together pieces representative of her whole career: a vast, vibrant and vital installation, pulsing with form and colour, and open onto the city thanks to the gallery's full-length glazing giving onto street level outside.

TUESDAY APRIL 17
FOCUS ON CONTEMPORARY ART CENTRES / GRAND PARIS

Tram, Réseau art contemporain Paris / Ile- de-France (Contemporary art network Paris / Ile-de-France region) in a non-profit organization funded in 1981. The network federates institutions committed to the production and exhibition of contemporary art in and around Paris.

These now 33 institutions are the embodiment of the visual arts scene's vitality and diversity in this vast territory. Art centers, museums, art colleges and schools, artists' collectives, foundations, public collections (Frac), they all engage in a broad spectrum of complementary actions. They produce, exhibit, collect, teach, educate, publish, encourage the practice of art, etc.

Often very cost-effective, these structures are exhibiting an average of 1500 artists within more that 200 exhibitions or other projects annually, they're organizing thousands of educative and cultural workshops and sessions, in-house and out (schools, hospitals, jails, etc.); They're also publishing books, inventing new ways of bringing together the public and the artists. To be part of a network is allowing its members to work together in terms of communication, projects towards the public and cooperation.

Tram tries to share and strengthen these actions through various collective devices aiming to enhance communication and the way people engage with the institutions, to organize times to share professional experiences and disseminate good practices, to build network wide art project and public events.

- **10.00 – 11.00 am : MABA – MAISON D'ART BERNARD ANTHONIOZ**
RAPHAEL ZARKA AND EMMANUEL VAN DER MEULEN – FABLES, FORMES, FIGURES
In the presence of the artists and of Laurence Maynier, Director
<http://maba.fnagp.fr/>
<http://michelrein.com/fr/artistes/expositions/32/Rapha%C3%ABl%20Zarka>
<http://www.galerieallen.com/en/artistes/oeuvres/1319/emmanuel-van-der-meulen>

Raphaël Zarka is one of a new generation of artists for whom existing cultural forms constitute the raw material for their work. The point of departure for his art, which encompasses photography, video and the written essay, is fundamentally sculptural in the expanded field of a twenty-first century artist. For many years a skateboarder and the author of several books on its history, Zarka's idea of skateboarding, as a kind of re-writing of spaces destined for a particular use, rhymes with his approach to his artistic practice. Similar to the abandoned structures built for past moments of aspiration and endeavor, and the recurrence of forms put to new uses, Zarka's reflections on skateboarding signal ecology of art making of critical and contemporary relevance. For him it's not a question of an absolute reality but rather, what it is, has been or might be depending on the position from which you view it.

Emmanuel Van der Meulen uses the fundamental elements of painting brush, canvas and acrylic paints to pursue the individual experience of the observer. He is not concerned with innovations, virtuosity or spectacular effects. Instead, he focuses on the subtle properties of color, texture and geometric form and on the mystery of perception. The abstraction of his work is calm, almost neutral, and yet conveys the sense that his paintings conceal more than they reveal.

The exhibition puts together two visions expressed through the field of painting for Emmanuel Van der Meulen and sculpture for Raphaël Zarka, and shows the singularity of each of them while questioning their similarities, their points of friction, confrontation and rupture. As these works exemplify a certain use of geometry and structure, and explore -internal, external, static or dynamic- equilibriums, they also create a space where one artist's research is continued by the other, and vice versa.

- **12-00 – 1.00 pm : GALERIE EDOUARD MANET**
BERTRAND DEZOTEUX – *HARMONIE*
In the presence of the artist of of Lionel Balouin, Director
<http://bertrand.dezoteux.com/>



Bertrand Dezoteux describes himself as “an amateur anthropologist, an observer of life in virtual worlds.” From his “3D nature documentary” (*Le Corso*, 2008) to an “animated film of non-realist puppets” (*En Attendant Mars*, 2015) and an “essay on the mythologies of French modernity” (*L’Histoire de France en 3D*, 2012), amongst others, Dezoteux has worked with video to explore computer technology and cultural references, becoming in the process a master in the arts of assemblage and digital bricolage. Between entertainment and uncertainty, odes to science and intentional clumsiness, the artist creates complex visual objects through his use of multiple forms and knowledges.

- **3.15- 4.15 pm : BETONSALON**
JULIEN CREUZET – SOLO SHOW
<https://www.betonsalon.net/spip.php?rubrique355&lang=en>
<http://www.juliencreuzet.com/>



Collective and subjective appropriation of a West Indian historical narrative, liberating static cultural categories, and creating an equivocal poetic circuit with multiple centres of gravity are all processes at work in the work of Julien Creuzet. Working with the technological and social tools of our time, he creates a deliberately heterogeneous work : a visual and sonic collage of first-person comments, references to a common history, and signs from pop-culture.

In this project, Julien Creuzet comments on and finds shapes for stories of displacement, exile, acculturation and reappropriation of identities. His works combine everyday elements and wooden forms with

poetry, songs and music. They inhabit places within both institutions and dialogue between them. In one, the artist constructs radiant inhabited forests, offering a counter-balance to a centralizing modernism which the will of universalism has rendered blind to the diversity of lived experiences. In the other, suspended wooden forms seem to hold their breath.

Creuzet places the link between identities and economies at the heart of his installations. He looks at the transatlantic trajectories of the Caribbean diaspora or of the migrants of the global South, subjects of a racial division of labor that remains hidden and is yet reflected in all spheres of our life, whether private or public.

- **5.00 – 6.00 pm : CREDAC**
HUGUES REIP – *L'ÉVASION (THE ESCAPE)*
In the presence of the artist and of Claire le Restif, Director
<http://www.credac.fr/v3/en>
<http://www.huguesreip.com/situg3/01.accueil.html>



As sculptor, draftsman, musician, video artist, photographer, Hugues Reip (born in 1964) is freely inspired by the works of anticipation of the early 20th century, the beginnings of animated cinema, a specific underground rock music of the 1990s, as well as the infinite variety of terrestrial and underwater flora and fauna.

In *L'Évasion (The Escape)*, which combines key works and new productions, we witness the dream of the butterfly gathering clouds of dust, the creation of an immortal garden made of flowers and fluorescent plants, fantasy and colourful islands. In his worlds without gravity, the trees are overturned and the stones are in levitation, the abyssal creatures cross matches, reality is superimposed on fiction through a falsified image of the Ivryan panorama. Through the prism of the macro-microscopic, his universes nestle the patient reality of work, the compulsive collections of small objects found or cobbled together, the mysteries of the workshop.

- **6.00 : End of the day trip**

SUGGESTION ON YOUR OWN

JEU DE PAUME

OPEN UNTIL 9.00 PM

<http://www.jeudepaume.org/>

- **RAOUL HAUSMANN – VISION IN ACTION**

As a photographer, Hausmann has long remained underrated and unheralded. However his key position in 20th century avant-garde photography has continually been re-evaluated and his importance is widely acknowledged these days.

We know Hausmann as the prominent artist of Dada Berlin, as the author of assemblages, collages, lautgedichte, etc, yet the vicissitudes of history caused the obliteration of his photography, an essential facet of his œuvre. From 1927 onwards Hausmann became an avid and restless photographer. His photographic practice quickly became a cornerstone of his multi-faceted reflections and activities, pushing him in a new direction which culminated in his forced departure from Ibiza in 1936.

- **DAMIR OČKO. DICTA**

Damir Očko was born in 1977 in Zagreb (Croatia), where he lives and works today. His work is an invitation to explore the intricacies of language and the way in which the neurophysiological system generates it so poetically. His various works fall within a corpus of ideas where the elements respond to each other, vacillating between desire and deprivation, reality and fiction.

The exhibition at the Jeu de Paume revolves around the film *Dicta* (the plural of 'dictum', coming from the Latin, meaning an undisputed truth). Following *Dicta I*, based on the autobiographical writings of Bertolt Brecht's *Telling the Truth: 5 Difficulties* (1934), written when the latter fled the German regime, *Dicta II* is built around a series of safewords. Influenced by Dadaism and conceptual art, the film takes the form of a collage and regroups an ensemble of inaudible and contradictory statements, as obscure as the images.

- **SUSAN MEISELAS – MEDIATIONS**

The retrospective devoted to the American photographer Susan Meiselas (b. 1948, Baltimore) brings together a selection of works from the 1970s to the present day.

A member of Magnum Photos since 1976, Susan Meiselas questions documentary practice. She became known through her work in conflict zones of Central America in the 1970s and 1980s in particular due to the strength of her colour photographs. Covering many subjects and countries, from war to human rights issues and from cultural identity to the sex industry, Meiselas uses photography, film, video and sometimes archive material, as she relentlessly explores and develops narratives integrating the participation of her subjects in her works. The exhibition highlights Susan Meiselas' unique personal as well as geopolitical approach, showing how she moves through time and conflict and how she constantly questions the photographic process and her role as witness.

- 8.45 am : Meeting in the hotel lobby
- 10.00 – 11.00 am : **MAC VAL – MUSEUM OF CONTEMPORARY ART – VITRY**
KADER ATTIA – LES RACINES POUSSENT AUSSI DANS LE BETON
In the presence of Julien Blanpied, curator
<http://www.macval.fr/english/>



To fill up the huge exhibition space that the MAC VAL will give him next spring, Kader Attia will propose an initiatic exhibition built around two closely related notions: architecture and its relationship to bodies. The event-exhibition “Les racines poussent aussi dans le béton” will provide keys to think about some issues grounded in the work the artist has been developing for many years as well as a shared History : how should we look back at the great urban projects of the after-war -these large complexes characteristic of what we call bedroom suburbs that embody well-digested and degraded versions of the modernist and utopist researches and theories of the first half of the 20th century, yet likely inspired by the earthen architectures of the Mزاب in the Sahara? What remains of the utopia? Of the community life? What ambivalent relationships do we keep with our living space, whether public or private? With its history? Its roots?

- 12.00 – 12.45 pm : **FONDATION RICARD**
TARIK KISWANSON – COME, COME, COME OF AGE
In the presence of the artist
<https://www.fondation-entreprise-ricard.com/en/Expositions/view/124-Tarik-Kiswanson>

Through sculpture, performance and writing, Tarik Kiswanson’s practice reclaims and hybridizes personal and cultural histories and, in doing so, seeks to produce particular modalities of relation and perception. The reduction, refraction, multiplication and disintegration of form and language in his practice evoke the contingency of memory and polyphonic hybridity. Kiswanson’s work evinces an engagement with the poetics of métissage: a means of writing and surviving between multiple conditions and contexts.

This crossroad, as cultural studies scholar Paul Gilroy writes, “is a special location where unforeseen, magical things can happen.” Kiswanson’s practice to date has taken up questions of displacement and interstitiality that specifically relate to the context of first generation migration, yet his forthcoming exhibition at Fondation d’entreprise Ricard expands this inquiry to examine the human condition more broadly: birth, cycles of life-and-death, coming of age, the construction of both our identities and our bodies.

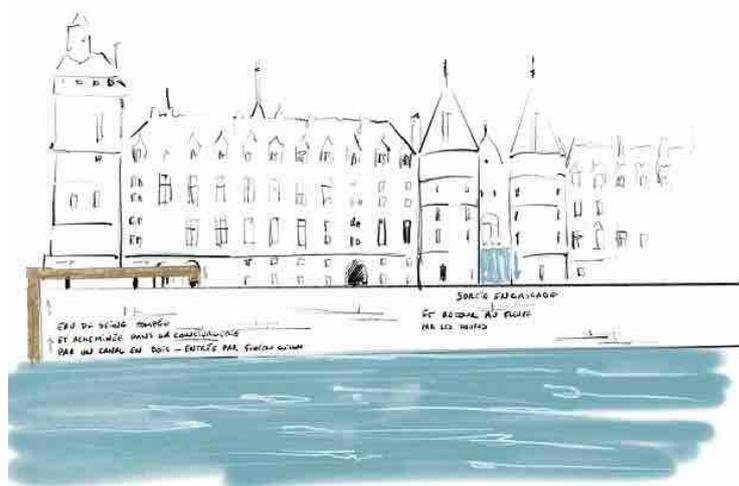
- **2.30 – 4.00 pm : MEETING / RENCONTRES INTERNATIONALES PARIS-BERLIN**
MUSEE DE LA CHASSE ET DE LA NATURE (MUSEUM OF HUNTING AND NATURE)
<http://www.art-action.org/site/en/index.php>

A major event dedicated to the contemporary practices of the moving image, Rencontres Internationales offers a space to discover and reflect upon new cinema and contemporary art. Each year a large number of spectators and professionals from around the world gather to discover the Rencontres Internationales programme, which includes **screenings, exhibitions and performances** of works by internationally recognised artists and filmmakers, along with those of young artists and first-time filmmakers. **Debates and round tables** with guest curators, artists and researchers provide an additional perspective on the programme and the opportunity to question contemporary artistic practices and their concerns.

The event is a unique platform in Europe where artists can meet and exchange ideas with a large audience and launch new projects. More than just a showcasing of work, the event offers a true forum in the presence of guests from around the world. Leading figures in the fields of cinema, contemporary art and digital art, as well as artists, researchers and supervisors of cultural institutions and emerging organisations, are brought together to share their experiences and reflections in the context of art and culture, as they emerge and evolve today.

Les Rencontres Internationales traces the specificities and convergences of artistic practices between new cinema and contemporary art, examines new artistic forms and their critical approaches, and provides the necessary time for points of view to meet and be exchanged.

- **4.45 – 6.00 pm : STEPHANE THIDET**
At la Conciergerie - a project in collaboration with le Centre des Monuments Historiques
(Centre of Historic Monuments)
In the presence of Rebecca Lamarche Vadel, curator, Palais de tokyo



Stéphane Thidet's universe, as enchanted as it is dark, offers up distorted visions of reality. His work suggests some other place, an inaccessible but perceptible fiction that confronts the viewer with a new 'state of affairs'. His work often relates to childhood, or to popular collective amusements such as funfairs, games (billiards, seesaws), campsites or zoos. It reveals a peculiar loss of innocence and uneasiness that, by the state of permanent tension it supposes, generates a restlessness and a rich internal commotion. The universe of Stéphane Thidet is like that of Alice in Wonderland. Things and situations escape their customary worldly use in favour of a hybrid reality that sets up the interplay of overlapping readings. pieces.

SUGGESTION ON YOUR OWN

- MUSEE DE LA CHASSE ET DE LA NATURE (MUSEUM OF HUNTING AND NATURE)
OPEN UNTIL 9.30 PM
<http://www.chassenature.org/>



Garouste (b. 1946) is an original, known for his intensely colored, often monumental paintings on biblical or mythological themes. Full of humans, animals and bizarre hybrid creatures with twisted forms, the paintings of this artist with a deep philosophical and mystical bent seem bizarre and mysterious at first glance but always conceal a story.

At the Musée de la Chasse, the theme is the myth of Diana and Actaeon. As told by Ovid in *The Metamorphoses*, the story is about the hunter Actaeon, who accidentally comes upon Diana, goddess of the hunt, bathing in the forest. To punish him for laying eyes on her nakedness, she turns him into a stag, and in that form he is hunted down and killed by his dogs.

- **10.00 am – 11.00 am : FONDATION GALERIE D'ENTREPRISE GALERIES LAFAYETTE**
<http://lafayetteanticipation.squarespace.com/>



Spring 2018 will see the opening of a project on a grand scale: Lafayette Anticipations – Fondation d'Entreprise Galeries Lafayette will occupy a unique and powerful position in the Parisian artistic landscape. Asserting its ambition to become 'a machine, a home for artists, a custom production site, an animated space', it will not only be dedicated to the visual arts, but also to design and fashion.

With this inaugural programme, Lafayette Anticipations wishes to celebrate Lutz Bacher's significant work, whose recognition was constructed in several waves as of the 1970s, between California, New York and Europe. For her first monographic exhibition in France, Lutz Bacher pairs her artistic vision with the opening of the new institution, and thus conceives an installation that highlights the building's verticality as renovated by Rem Koolhaas. By taking over the entire building, the artist wishes to explore the structure's symbolic elevation, focusing in particular on the central void constructed by its architect. As such, the artist references numerous Parisian structures, of which the department stores are an undeniable staple.

THEMATIC PROGRAMS - PERFORMANCE

- **11.15 – 12.00 pm : MEETING WITH ALEX CECCHETTI, ARTIST**
At Lafayettes Anticipation - <http://www.alexcecchetti.com/>

Alex Cecchetti is an artist, a poet and a choreographer. Difficult to classify, his work can be considered as the art of the un-representable. Tactile and poetic, aesthetic and materialistic, it creates mental and physical environments which exist inside and outside our continuum.

- **12.45 – 2.00 pm: LUNCH WITH AGNÈS VIOLEAU, CURATOR**

Agnès Violeau (b.1976) is a Paris-based freelance exhibition curator and art critic. Her research relates partly to the potential of language and the performative territories. In 2015 and 2016, she is amongst others consultant for the Nouveau Festival at Centre Pompidou, Paris; awarded curator in residency at Fire Station (Dublin). In 2017 she did a curation for "Verbo - Performing Art Festival" 2016 at Galeria Vermelho, Sao Paulo. In 2018, she is appointed Satellite Curator at Jeu de Paume (Paris), CAPC (Bordeaux) and Museo Amparo (Puebla, Mexico).

- **2.00 – 3.00 pm : VISIT OF LOUISE HERVE ET CHLOE MAILLET'S SHOW MEETING WITH THE ARTISTS**

<http://iiiiassociation.org/>

<http://www.credac.fr/v3/files/pdf/LHCM%20PK%20EN.pdf>

Louise Hervé and Chloe Maillet are at once amateur archaeologists and science-fiction enthusiasts, and this mix makes their approach to historical truth precarious. Usually taking the site where they happen to land as the starting point for their films, performances and slide projections, they look for narratives and objects that they weave together through different genre-specific logics coming from cult fiction, social science, art history and cinema. Their methodology is borrowed from science, but the result is more invented mythology than empirical fact. Their new film combines marine archaeology, thalassotherapy, forgotten civilizations, immortality, and post-humanity.

In addition, presentation of the performing artists represented by the gallery

- **Marie Cool and Fabio Balducci**

<http://marcellealix.com/artistes/oeuvres/1743/marie-cool-fabio-balducci>

- **Jean Charles de Quillacq**

<http://marcellealix.com/artistes/oeuvres/1886/jean-charles-de-quillacq>

- **3.30 - 4.15 pm : MEETING WITH VIRGINIE YASSEFF, ARTIST**

[http://www.galerie-vallois.com/artistes/virginie-](http://www.galerie-vallois.com/artistes/virginie-yasseff.html)

[yasseff.html](http://www.galerie-vallois.com/artistes/virginie-yasseff.html)+/image/on_n_a_jamais_vu_de.jpg/

<https://www.artforum.com/picks/la-galerie-centre-d-art-contemporain-38615>

Virginie Yasseff (born 1970) makes videos, photographs and sculptures that seem to draw on the world of childhood. Seen by this artist, everyday actions and simple situations take on a new dimension. In her project, Yasseff, who often calls on visitor participation in her installations, questions the role of the body in the exhibition space. Working with other artists (visual artists, composers), she experiments with a scenographic collaboration (in theater field in particular)

In addition, Julie Pellegrin, director of the artcentre La Ferme du Buisson and artistic director of the festival « Performance Day » will join the meeting. (to be confirmed)

- **4.30 - 5.15 pm : MEETING WITH LES GENS D'UTERPAN, ARTISTS**

Salle principale 28 Rue de Thionville, 75019 Paris

https://www.lesgensduterpan.com/Follow_uk.html

The work of Annie Vigier and Franck Apertet (les gens d'Uterpan) questions the norms and conventions that govern exhibitions and the live arts. Relying on the mechanisms of adjustment of the individual, the body and creation to these contexts, the artists create a critical work based on the choreographers' initial practice

In a methodic manner, their reflection takes place through the displacement and recontextualisation of the processes of action and monstration that belong to the field of fine and live arts. They include in their work the parameters of approach, communication and archiving as well as the economic dimension and the institutional situation of its production. They process each step that constitutes the practice of an artist and make responsible the visitors, sponsors and institutions in their work. Their work has recently been exhibited in the frame of the last edition of documenta.

THEMATIC PROGRAMS – SOCIAL PRACTICES IN ART

- **11.45 – 12.45 pm : LABORATOIRES D'AUBERVILLIERS**

Meeting with Mathilde Villeneuve, one of the director of the venue

<http://www.leslaboratoires.org/en/>

« We have been co-directing Les Laboratoires d'Aubervilliers since 2013, seeking to assert and develop orientations informed at once by the founding principles of this exceptionally challenging venue and by our personal convictions: creating for artists the best possible conditions to foster experimentation and the emergence of new forms, which crucially entails giving artists time to develop their work; making Les Laboratoires d'Aubervilliers a collective space where art and poetry combine with a reflection on civic life, welcoming 'practices' rather than 'disciplines'; connecting these practices to theory and ensuring that the forms produced approach or tie in with the knowledge produced; reconfiguring a space able to support the fragile formulation of new utopias and plural modes of existence. »

- **2.00 – 3.30 pm : ATELIERS MEDICIS**

<https://www.ateliersmedicis.fr>

- Presentation of the project by Cécile Portier, Deputy Director and Clément Postec, head of artistic projects

- Meeting with the artists / curators in residency : Le Peuple qui manque

Clichy and Montfermeil, two disadvantaged cities in Paris' suburb, have proposed an ambitious project for urban regeneration through culture : the creation of a branch of Villa Medici in Clichy and Montfermeil.

This new project will open in 2024 properly but a pre opening is planned for June 2018.

Since 2017, les ateliers Medici invite associate artists from different field to do a research for 3 to 12 months. Their research echo directly with the territory issues and with the annual thematic programming of the venue. For instance in 2016 / 2017 « faire lieu / Prendre place » (make place / take place) was the conductive thread of the programmation.

- **4.30 – 5.30 pm : KADIST FOUNDATION**

<http://kadist.org/paris/>

Presentation of the Foundation / Meeting with Emilie Villez, director

We believe contemporary artists make an important contribution to a progressive society, their work often addressing key issues of our time. KADIST is a non-profit organization that encourages this engagement and is dedicated to extending the reach of artists represented in its collection to a global audience, thus facilitating new connections across cultures. Its programs develop collaborations with artists, curators and many art organizations around the world. Local programs in KADIST's hubs of Paris and San Francisco include exhibitions, public events, residencies and educational initiatives. Complemented by an active online network, they aim at creating vibrant conversations about contemporary art and ideas.

Visit of the show « there is utopia to some » / meeting with Elise Atangana, curator of the show

With Steffani Jemison & Justin Hicks, Isaac Kariuki & Tamar Clarke-Brown, Chloé Quenum, Martine Syms

<http://kadist.org/program/this-is-utopia-to-some/> (scroll for the english version)

The exhibition *This is Utopia, to Some*¹ conceived in collaboration with curator Elise Atangana, rearticulates visual narratives revealing a multiplicity of subjectivities and hybrid identities that coexist and interact. The distinction between what is legitimated by the museum display and “ the culture of everyday life, which was thus de-valued as the denigrated product of mass-culture or as the de-valorised folk-culture of the urban masses”², in other words, the distinction between high and low culture – has been rendered obsolete.

THEMATIC PROGRAMS – YOUNG ARTISTS

- **11. 30 - 12.45 pm : PRESENTATION OF LA CITE INTERNATIONALE DES ARTS – ARTIST RESIDENCY IN PARIS**
<https://www.citedesartsparis.net/>

Cité Internationale des Arts was established in 1965 and is an artist residency, with two spaces, located in Paris, France. Cité Internationale des Arts offers a total of 324 studios for artists in residence. Annually, more than 1000 artists from over 50 countries get accepted into the program..

Presentation of the residency by Bénédicte Alliot, director
Meeting with artists in residency at la cité

VIRGILE FRAISSE

http://virgilefraise.com/Virgile_Fraise/VirgileFraise.html

Echoing the anthropological approach, using film and installation, the work of Virgile Fraise uses communication procedures. Like a self appointed critic of neo-liberal strategies, his films examine the cultural influences of transcontinental relations; for example, through the image of laying an undersea fiber optic cable (SEA-ME-WE, 2015-2018), or the mechanics of extending and absorbing Western models (as in *Situations Suivantes*, 2014, through the Americanization process in South African communities). From now on, how are we to grasp the possibilities of countering the colonization of image-circulation flows? In a pastiche-like tone, parodying the formats of film, which thus become playgrounds, various characters turn by turn incarnate contradictory positions. Pursuing this dialectical logic, and in situ thoughts, installations evoking architects' gestures condition our physical access to information; installations summoning the audience to take a stance.

GAELE CHOISNE

<http://www.gaellechoisne.com/>

In recent installations by Gaëlle Choisne creolization is turned into a sculptural patois where opposites attract. The series of ceramic sculptures titled *Gordian Knots* which approach sculpture as craft, are juxtaposed with/to visual prints on metal offset plates, *War of images – distortions and temporal ellipse*, which refer to technological images; the sum of which defies any logic and represents a state of mind which is unpredictable and anarchistic. Turning to her French-Haitian background, Choisne looks at the rich and complicated history of Haiti (the world's first independent black republic, yet currently one of the poorest countries on earth), in order to render the complexion of the island into methodologies for her studio practice. The organized chaos which the artist observed on the island serves as a miniature for global challenges, while its political situation is a reminder of a post-colonial climate in ruins. These observations are ingeniously translated into an eclectic sculptural language based on an antithetic energy, which expands to subjects such as the allegory of colonization and Vanitas.

ANNE LE TROTTER

<http://anneletroter.tumblr.com/>

Language is the raw material of Anne Le Trotter's works. Inspired by situations in everyday life, she composes sound installations that explore the mechanism of language in the social environment. Few informations on the last piece she realised in collaboration with the Dallas Art Centre

- **3.30 – 4.15 pm: STUDIO VISIT / SCREENING - ARASH NASSIRI**

Arash Nassiri is a young artist Franco-Iranian born in Tehran in 1986; he lives and works in Paris. After a stint at the Beaux-Arts in Paris, an exchange to Berlin to study the relationship between art and technology and a path to the Decorative Arts of Paris to study photography and video, NASSIRI finished his apprenticeship at the prestigious institution Le Fresnoy in Tourcoing. The work of Arash Nassiri confronts the collective imagination and individual stories, as a contemporary fable, and has been shown in group

shows De l'objet à la ville (made by the Arts-Décoratifs during 2010 Architecturale Biennale de Venise) and the Triennale of Young Creation in Istanbul.

- **5.00 – 6.00 pm : VISIT OF ANNE CHARLOTTE FINEL'S SHOW, JOUSSE GALLERY**
<http://www.annecharlottefinel.com/>

Anne-Charlotte Finel creates videos that are likely to undergo successive changes, and even to be interpreted by other artists. The notion of collaboration is essential with her; this also applies to the original composition of the music accompanying each one of her works. Her images, for their part, can be recognized by their strong grain and their altered colours, on the boundary between black and white. The artist has in fact chosen to work in a permanent interstice:

This interstice is also geographical, on the borderline between town and country, a transitory landscape to be criss-crossed with the eye, and recurrent in the artist's praxis. She seeks to create "images moving away from a reality which would be too raw, too defined", slow, almost dreamlike images, similar to an abstract motif. Human beings, present here and there in her early works, tend to disappear completely; giving way to nature with urban traces nevertheless implying their existence.

In addition, presentation of the young artists represented by the gallery

Jennifer Caubet

<http://www.jousse-entreprise.com/en/contemporary-art/artist/jennifer-caubet/>

Eva Nielsen

<http://www.jousse-entreprise.com/en/contemporary-art/artist/eva-nielsen/>

FRIDAY APRIL 20
DAY TRIP IN METZ – EAST OF FRANCE

- **10.30 – 12.30 pm : FRAC LORRAINE – REGIONAL FUND FOR CONTEMPORARY ART**
Meeting with Fanny Gonella, Director

The Fonds régionaux d'art contemporain (Regional collections of contemporary art - Frac) are public collections of contemporary art created in 1982 as part of the policy of devolution of power set by the government via regional councils in order for art to be present in each and every one of France's region.

Their first mission is to gather a collection, to display it for all kinds of audiences and to invent new ways to educate to contemporary creation. Today, **the Fracs' collections gather 30,000 works from 5,700 French and foreign artists**. Unlike museums and centres of art, Fracs can't be linked to a unique exhibition place. Fracs' collections are essentially nomadic and use peculiar broadcasting and educating tools.

- **Presentation of the Frac and of the collection**
- **Visit of the group show « You remind me of someone » with Naama Arad, Jade Fourès-Varnier & Vincent de Hoÿm, Anja Kirschner & David Panos, Stefanie Knobel, Nicolas Party, Marie Voignier, Nicole Wermers & Artists of 49 Nord 6 Est – Frac Lorraine Collection :**
Alwar Balasubramaniam, Manon de Boer, Boris Ondreicka, Jiri Skala
<http://www.fracloorraine.org/en/explorez/artsvisuels/602>



You Remind Me of Someone constitutes the first artistic proposal by Fanny Gonella, recently appointed as the director of 49 Nord 6 Est–FRAC Lorraine, after having acted for four years as artistic director of the Künstlerhaus in Bremen (DE). Conceived as a prolog, an act of openness in view of getting acquainted, this collective exhibition takes the form of an encounter between two entities: Gonella's last project featured in Germany and the collection of 49 Nord 6 Est–FRAC Lorraine, an iconic location which now begins a new chapter.

You Remind Me of Someone relies on mechanisms triggered by resemblance, mimicry, and reciprocity in order to explore our relationship to images in a world in which they multiply endlessly on a daily basis. The visual and gestural similarities between the works question affinities, elicit encounters, seek to find a common thread in this continuous flux. The exhibition proposes a conversation between two approaches to art at an intersection between works of young international artists and those from the emblematic collection of this site, which today is embarking on a new chapter.

- **2.00 – 3.30 : SYNAGOGUE DE DELME – ART CENTER**



- **Presentation of the art center**
- **Visit of the group show « The art centre's 25th anniversary »**
- **Presentation of the new off site programme launched in collaboration with the Hermes Foundation.)**

The CAC - la synagogue de Delme is located in an old, oriental-style synagogue built in the late 19th century. Inaugurated in 1881, its design was modelled after Berlin's New Synagogue, the architect taking his inspiration from this building, which had been inaugurated only a few years earlier.

In 2013 the Synagogue de Delme celebrated its twentieth anniversary. The past two decades have witnessed a succession of artists of all stripes. Each of them has made a distinctive contribution to the identity and appeal of the place, both regionally and internationally. To name a few of them: François Morellet, Gottfried Honegger, Jean-Marc Bustamante, Roman Opalka, Daniel Buren, Tadashi Kawamata, Stéphane Calais, Ann Veronica Janssens, Stéphane Dafflon, Delphine Coindet, Pae White, Jeppe Hein, Marc-Camille Chaimowicz, or more recently Société Réaliste, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Edith Dekyndt, Eric Baudelaire, Louise Hervé and Chloé Maillet, Erick Beltran, Marie Cool Fabio Balducci, Susan Hiller, Peter Friedl...

- **4.15 – 6.15 PM : CENTRE POMPIDOU METZ**
 - **Presentation of the Centre Pompidou**
 - **Visit by your own of the shows : Dumb Type and l'aventure de la couleur**

Centre Pompidou-Metz, first decentralisation of a national cultural establishment in France, Centre Pompidou, was developed in collaboration with the greater urban community - Communauté d'Agglomération de Metz Métropole. It is a public establishment for cultural cooperation whose founding members are the French State, the Centre Pompidou, the Lorraine Region, the Communauté d'Agglomération de Metz Métropole and the City of Metz.

SATURDAY APRIL 21 DAY TRIP IN RENNES

The Rennes Museum of Fine Arts, Frac Brittany and La Criée Centre for Contemporary Art are joining forces for a group exhibition devoted to sculpture in France since the 1980s. Via the work of some 60 French or France-based artists, the exhibition uses studio work approaches to outline the filiations, revivals and forms of evolution at work from one generation or context to another.

Sculpting [studio strategies] addresses the sculptor's studio as the locus not only of actual making, but also of ideas, exploration and experimentation. Artists avail themselves of whatever comes to hand, from modelling clay to granite, plastic to plants, the natural to the manufactured, the act to its outcome, the body itself, and more. Ways of working that put the emphasis on raw materials to be assembled, reshaped, combined or recycled.

The studio is for making: some of the guest artists are the sole creators of their works, in some cases drawing on personal mastery of traditional or artisanal techniques: for them creativity involves true savoir-faire. Others resort to the company of experts, sometimes from outside the domain of art, for the production process.

Sculpting [studio strategies] is intended as an exhibition free of all dividing lines between generations, materials, media and, most emphatically, "styles". This means no discontinuity between the three venues and no system of differentiation within the exhibition rooms. The accent is on osmosis between works, rather than thematic or generational associations. It is our hope that this innovative use of proximity will give rise to the same happy accidents – and the miracles – that come about in the studio.

- **10.30 am : Visit of the Museum of Fine art's exhibition**
- **12.00- 1.00 pm : Visit of the FRAC's exhibition**
- **2.15 – 3.00 pm : Visit of la Criée's exhibition**