



Villa
Vassiliev
May
26, 27 & 28
2017

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Symposium

The *Autohistorias*¹ symposium will be a moment of reflection regarding the role of arts institutions in a world tormented by nationalist polarizations, a world shattered by new borders and debates on identity that further separate individuals from one another.

Autohistorias will convene about 40 professionals engaged in re-writing art history. We will elaborate collectively a new shared narrative, building on a multiplicity of artistic forums (art spaces, schools, collectives, or events) and individual itineraries, focusing on artists who have navigated through several cultures and intellectual spheres over the 20th and 21st centuries.

Together, we will look into how institutions and museums can best embody this diversity, while developing research programs and working jointly with a variety of civil society actors. We will question the production, classification, and dissemination of heritage, archives, and museum collections. Experimenting with teaching and knowledge transmission, *Autohistorias* will shape a space amenable to inventing utopias and alternative ways of life.

1 Gloria Anzaldúa, *Now Let Us Shift... The Path Of Conocimiento...Inner Work, Public Acts, In This Bridge We Call Home : Radical Visions For Transformation* (2002)

This symposium is part of the 40th anniversary of the Centre Pompidou and comprises the highlights of debates and discussions that occurred in the context of the *Autohistorias* program that has been deployed in our two sites of activity; Bétonsalon – Center for Art and Research and Villa Vassilieff over the course of 2017. This event is sponsored by the ministère de la Culture et de la Communication and by ADAGP. This event is sponsored by the Ministère de la Culture et de la Communication and by [ADAGP](#) Society of the Authors of Graphic and Plastic Arts. The ADAGP manages the rights of authors working in the field of visual arts (painters, sculptors, photographers, draughtsmen, architects, ...) and dedicates part of the fees collected for private copying to the creation and dissemination of works.

The symposium languages will be English and French. Simultaneous translation will be available.

Organization: Mélanie Bouteloup, Camille Chenais, Boris Atrux-Tallau and Mathilde Assier

In parallel: Samit Das' Pernod Ricard Open Studio



Program

Friday, May 26

Elaborating Collectively a Shared History

Moderated by *Mélanie Bouteloup*
(Director, Bétonsalon – Center for Art and Research
& Villa Vassilieff)

at 9:45am Doors open

10–10:30am Introduction by Mélanie Bouteloup
(Director, Bétonsalon – Center for Art and Research
& Villa Vassilieff)

10:30-11am franck leibovici (poet, artist, ADAGP Fellow 2017)
a morning crowd sourcing for some institutions on standby

11-11:30am Mia Yu (Art historian)
Corporeality, Space and Archive: When Art Historical Research Meets Artistic Research

11h30-12h Antariksa (Historian & Co-Founding Member, KUNCI Cultural Studies Center, Yogyakarta, Indonesia)
Away from Home: Japanese Artists Abroad during the War

12-12:30pm Inga Lāce (Curator, Latvian Center for Contemporary Art, Riga, Latvia)
Akademia. Performing Life

Program

Saturday, May 27

12.30-2.30pm Lunch break

2:30-3pm Michelle Wong (Researcher, Asia Art Archive, Hong-Kong)
Undisciplined Practice: Researching the Ha Bik Chuen Archive

3-3:30pm Franck Komlan Ogou (Archivist and Supervisor, École du patrimoine africain, Porto-Novo, Benin)
The Appropriation of Images on Africa: on the Necessity to Preserve the Photographic Productions of the Continent

3:30-4pm Morad Montazami (Adjunct Research Curator for the Middle East and North Africa, Tate Modern, London, UK)
Fugitive Volumes: Faouzi Laatiris and the Tetouan National Institute of Fine Arts

4-4:30pm Break

4:30-5pm Anahi Alviso-Marino (Political Scientist)
Personal Archives in the Social History of the Artists from the Arabic Peninsula and the Arabic Persian Gulf

5-5:30pm Andrey Egorov (Head of Research Department and Curator, Moscow Museum of Modern Art, Russia)
Collecting and Storytelling: The Experience of the Moscow Museum of Modern Art

5:30-6pm Kristine Khouri (Independent Researcher, Writer, Beirut, Lebanon)
From Catalog of/to Exhibition: The International Art Exhibition for Palestine, Beirut, 1978

6-6:30pm Samit Das (Artist, Pernod Ricard Fellow 2017)
Idea of Excavation and Search of Visual Vocabulary

6:30pm Cocktail

Subversions and Institutions

at 9:45am Doors open

10-12:30pm Workshop « Around Marc Vaux »
with Nikita Yingqian Cai (Chief Curator, Guangdong Times Museum, Guangzhou, China), Michelle Wong (Researcher, Asia Art Archive, Hong-Kong) and Camille Baudelaire (graphist designer)

12:30-2:30pm Lunch break

Roundtable with:

2:30-3pm Mathias Danbolt (Art Historian and Theoretician)
Political Deep Listening: Sonic Meditations on the Institutions of Critique and Questions of Repair

3-3:30pm Sarah Rifky (by skype) (Co-Founder of Beirut & Founder of Cairo International Resource Center for Art, Cairo, Egypt)
beirut, beirut: state, scale, story

- 3:30-4pm Gallien Déjean (Curator, Treize, Paris, France)**
La Talvera
- 4-4:30pm Break**
- 4:30-5pm Sumesh Sharma (Co-Founder, Clark House Initiative, Bombay, India)**
When was the Era of the Conceptual Modern?
- 5-5:30pm Guillaume Désanges (Independent Curator and Art Critic)**
Other Histories: Curating as an Aesthetic and Historical Necessity
- 5:30-6pm Neïl Beloufa (Artist)**
Epimenides of crete, graucho marx, and us
- 6-6:30pm Vanessa Desclaux (Curator, Teacher, Invited Curator at La Galerie, CAC de Noisy-le-Sec, France) & Géraldine Gourbe (Philosopher, taking part in the program of La Galerie, CAC de Noisy-le-Sec, France)**
Problems of the Greek type: Institutional Critique by Amateurs
- 6:30pm Cocktail**

Program

Sunday, May 28

Utopia and Pedagogy

at 2pm Doors open

3-3:15pm Presentation of the afternoon by Françoise Vergès (Political Scientist, “Global South(s)” Professorship, Fondation Maison des sciences de l’homme, Paris)

3:15-4pm Discussion with: Stéphanie Airaud (Head of the Public Programs and Cultural Action, MAC VAL, Vitry-sur-Seine, France), **Samia Amar Bensaber** (teacher), **Kader Attia** (artist), **Jean-François Boclé** (artist), **Marc Cheb Sun** (writer and editor), **Myriam Dao** (artist), **Véronique Decker** (teacher), **Corinne Digard** (Founder and Director, Orange Rouge), **Yo-Yo Gonthier** (artist), **Rabah Haouchene** (Principal Educational Adviser), **Miki Nitadori** (artist), **Timothy Perkins** (artist, architect, teacher, activist), **Omar Slaouti** (anti-racist activist), **Sherine Soliman** (teacher), and many others (artists, teachers, parents, educators, students and museum professionals).

6:30pm Cocktail

**Friday,
May 26**

Elaborating Collectively a Shared History

The stakes linked to reactivation, displacement, and the use of archives in regard to artistic and curatorial practices will be addressed through this day. Why, how, and what should one remember? The experience of collecting, of elaborating a personal archaeology, the paralleling of institutional archives and private funds form some of the many ways of resisting standardized narratives.

Moderated by Mélanie Bouteloup

(Director, Bétonsalon – Center for Art and Research & Villa Vassilieff)

Doors open at 9:45am

10-10:30am: Introduction by Mélanie Bouteloup

(Director, Bétonsalon – Center for Art and Research & Villa Vassilieff)

10:30-11am

franck leibovici (poet, artist, ADAGP Fellow 2017)

a morning crowd sourcing for some institutions on standby

the ecological conception re-describes the work of art not as an exhibited inert artefact, but as a set of practices, collectives, temporalities, and ethical, economical, and political decisions, encapsulated in an artefact with unstable boundaries. if this conception allows to chronicle contemporary artistic practices as closely as possible, and to distinguish between them, its institutional implementation demands such high costs in terms of organization and logistics that the task appears to be an exceptionally delicate one to execute. what are the obstacles and what are the solutions we can come up with? the exchange will be open to all the persons involved in the three days' symposium to attempt to imagine collectively, starting from practical cases, some of the possible paths.

11-11:30am

Mia Yu (Art historian)

Corporeality, Space and Archive: When Art Historical Research Meets Artistic Research

Is it possible to incorporate the bodily and sensorial experience of a researcher as part of the art historical research itself? How could *in-situ* encounters and personal discoveries help to formulate insights that lie beyond art historical writings? To research about Pan Yuliang for the exhibition at Villa Vassilieff, Mia Yu embarked on a journey to revisit various historical sites around China that are key to Pan Yuliang's life. She physically explored the sites, collected found objects, interacted with the locals. Her experiences conjure up metaphorical dialogues in Pan Yuliang between the past and the contemporary reality, which all contribute to a layered archive imbued with a multiple temporality and spatiality. For this event, Mia Yu will attempt to engage a discussion on the blurred boundary between art historical research and artistic research.

11:30-12pm

Antariksa (Historian & Co-Founding Member, KUNCI Cultural Studies Center, Yogyakarta, Indonesia)

Away from Home: Japanese Artists Abroad during the War

My research in Paris is a continuation of my ongoing study into art collectivism in Japanese-occupied Indonesia, based on archival research and oral history interviews in Indonesia, Japan, the Netherlands and Singapore. My research seeks to collect and to analyze archives (art school archives, exhibition catalogues, photographs, and so on) in order to better understand Japanese war artists' (Fujita Tsuguharu, Miyamoto Saburō, Mukai Junkichi, Inokuma Gen'ichirō, and Ihara Usaburō among others) experience in Paris and their interaction with artists' communities and collectives in Paris. I seek to track the transmission of "Western" aesthetics from Paris to Japan to Indonesia and how this has traveled and influenced the idea of aesthetics and our visual memory of wartime Japan and Indonesia.

12-12:30pm

Inga Lāce (Curator, Latvian Center for Contemporary Art, Riga, Latvia)

Akademia. Performing Life

The presentation will look at narratives and themes springing from the Akademia, a community and a school that existed between the 1920s and 1970s at 31 rue de Seine, Paris, offering free courses in dance, arts, and crafts. Established by Raymond Duncan, American dancer and artist, and co-ran by Aia Bertrand, a dancer, writer and an expatriate from Latvia, the school was an attempt at creating a complete technique of living by synthesizing work, arts, and physical movement. It embodied a wide syncretism of ideas merging socialist principles with a desire to revive Ancient Greece, as well as Latvian "natural" living. The presentation will overview the potential of such communes, in particular the productive alternatives to established education models, but also the risks of turning towards eccentricity and radicalism. Meanwhile, the connection of Akademia to the other schools and communities of Paris at the time will serve as tools to analyze the position and role of the Akademia in the ecosystem of the Paris art scene.

12.30-2.30pm: Lunch break

2:30-3pm

Michelle Wong (Researcher, Asia Art Archive, Hong-Kong)

Undisciplined Practice: Researching the Ha Bik Chuen Archive

Primarily known as a sculptor and printmaker, Ha Bik Chuen (1925-2009) also had parallel practices of photographing exhibitions he visited, and of collecting materials – including illustrated magazines and artists' portraits – partly used for the making of book collages. The initial pilot project on Ha's archive, started by Asia Art Archive (AAA) in 2014, was the first time Ha's archive materials were made available to a wider audience. In 2016 AAA started a three-years project to activate, share and disseminate materials of this archive through selective digitization and collaborative programming such as residencies, fellowships, workshops and exhibition making. This presentation considers the multiple archival practices of Ha, and the implications and negotiations the AAA team goes through in navigating and researching into Ha's archive.

3-3:30pm

Franck Komlan Ogou (Archivist and Supervisor, École du patrimoine africain, Porto-Novo, Benin)

The Appropriation of Images on Africa: on the Necessity to Preserve the Photographic Productions of the Continent

Africa, the cradle of humankind, experienced scientific and technological changes at its own pace. Despite attempts to deny its place in the community of nations, there is largely enough evidence to demonstrate that Africa wasn't excluded from history and progress. Among this evidence are the photographic archives that were produced only a few years after the medium's invention in Europe. Unfortunately, these collections face many challenges, notably poor preservation and illegal trafficking. Those dismembered collections of images, sold piece by piece, were separated from communities for which their embodied meaning and value were more than purely mercantile or aesthetic. The School of African Heritage (EPA)'s program, the "Pan-African Initiative to Save Photographic Archives", wishes to follow that trail and foster the re-appropriation of images about Africa.

3:30-4pm

Morad Montazami (Adjunct Research Curator for the Middle East and North Africa, Tate Modern, London, UK)

Fugitive Volumes: Faouzi Laatiris and the Tetouan National Institute of Fine Arts

Through an eponymous exhibition project at the Mohammed VI Museum of Modern and Contemporary Art, Rabat, Morocco, and the book published on the occasion, we tried to narrate and put into practice the history of a radical transition: at the beginning of the 1990s, under the influence of the artist-teacher Fouazi Laatiris with his studio “Volume and installation”, at the Tetouan National Institute of Fine Arts, an art school in the heart of the Mediterranean, devoted himself to the design of a community of spirit; the artistic and intellectual emancipation of several generations of artists till date. The “Fugitive Volumes” point out to the ability of these generations of artists to rethink the line that separates the plan from the space, the line between the canvas and the studio, but also between the hyphen and the ornament. What implicitly takes shape is a micro-history of artistic globalization from North Morocco and its links with Spain and France.

4-4:30pm: Break

4:30-5pm

Anahi Alviso-Marino (Political Scientist)

Personal Archives in the Social History of the Artists from the Arabic Peninsula and the Arabic Persian Gulf

From Yemen to Kuwait, visual artists are playing a central role in the preservation of various and original materials that help out understanding the social, political and economical context from which artistic practices stem in the contemporary Arabian Peninsula and Arabian-Persian Gulf. The field investigations of ethnographic type that I conducted in these countries and the archives I accessed allow for the diversification, the deconstruction and the contestation of historical narratives that are presented in written sources, mostly published by local governmental institutions. In a regional context in which the state has played – and still plays for some countries – an important role (in terms of patronage for instance), personal archives offer the possibility to interrogate and envision under a new light the official rhetoric that predominates in these countries, giving a more complex picture of the hold of institutions and governmental actors on the art world.

5-5:30pm

Andrey Egorov (Head of Research Department and Curator, Moscow Museum of Modern Art, Russia)

Collecting and Storytelling: The Experience of the Moscow Museum of Modern Art

Since its founding in the late 1990s, the Moscow Museum of Modern Art has acquired works belonging to different, sometimes opposed artistic genealogies, ranging from the avant-garde to the academic, from the official to the underground. Resisting a predetermined monolithic narrative, the inherently kaleidoscopic nature of the MMOMA collection makes visible not only deep tensions, but also unexpected affinities. More than ten thousand artworks in the museum’s holdings thus offer themselves as the “raw material” of objects, images and statements – an evolving archive, ready to be delved into, interpreted, arranged and rearranged to envision varied stories, old and new, in which figure and ground, center and periphery continuously shift. Such an approach, has found a testing ground in the museum’s rotating collection displays, launched in 2009 and currently numbering seven large-scale thematic exhibitions. In my talk, I will discuss particularly the comprehensive *Fortune Museum* that was conceived as a platform to reflect upon the relativity and relevance of borders, the possibility of a plural history of art and social inclusiveness.

5:30-6pm

Kristine Khouri (Independent Researcher, Writer, Beirut, Lebanon)

From Catalog of/to Exhibition: The International Art Exhibition for Palestine, Beirut, 1978

The presentation will be focused on the methodologies and challenges of research on the *International Art Exhibition for Palestine* (Beirut, 1978). Beginning with a copy of the catalogue of the exhibition, considering a lack of proper archives, the research project was undertaken by myself and Rasha Salti. Throughout the years of research, it expanded to a transnational mapping of politically engaged artistic and museological practices of the 1970s, with the Beirut initiative at the core. Thus far, the primary form of sharing the research has been through an archival and documentary exhibition, entitled *Past Disquiet* which contains no artwork or original documents.

6-6:30pm

Samit Das (Artist, Pernod Ricard Fellow 2017)

Idea of Excavation and Search of Visual Vocabulary

As a visual interpreter, I feel the need for consciousness regarding archives in India or anywhere else. Following these thoughts and ideas drove me to the process of excavation. This is to investigate what would be my “personal archaeology”. Personal archaeology is used in terms of one’s own personal history. In my case, a childhood habit of collecting interesting objects. These research materials have now become a part of my extended self, very much like a biographical map. It is also an extensive bibliography to create a new mapping of History. My art practice transforms these biographical maps through a visual imagination of memories and past experiences. It’s an intense journey to take these fragments into the next level of visual and textual language.

6:30pm: Cocktail

**Saturday,
May 27**

Subversions and Institutions

Shedding light on alternative exhibition practices and spaces will allow for a questioning of the institutional frame, the power structures and legitimation mechanisms. The successive interventions will address the curatorial experience as self-managing praxis, communitarian engagement or as the necessary revision of aesthetics and history, considering ways of acting differently, while looking for sharing and autonomy.

10-12:30pm

Workshop « Around Marc Vaux »

with Nikita Yingqian Cai (Chief Curator, Guangdong Times Museum, Guangzhou, China), Michelle Wong (Researcher, Asia Art Archive, Hong-Kong) and Camille Baudelaire (graphist designer)

Proposed by the research group “Around Marc Vaux” and under the direction of Nikita Yingqian Cai, Mélanie Bouteloup, Michelle Wong and Camille Baudelaire, this workshop aims at providing a moment for dialogue, conviviality and collective creation around the Marc Vaux collection. Starting from a selection of photographs, we wish to implement a discussion and to set these images in motion by conceiving concrete means of broadcasting them.

12:30-2:30pm: Lunch break

Roundtable with:

2:30-3pm

Mathias Danbolt (Art Historian and Theoretician)

Political Deep Listening: Sonic Meditations on the Institutions of Critique and Questions of Repair

Trolling, shitstorms, hate mail, hate speech have become an expected part of participating in public media debates on issues relating racism, feminism, queerness, and coloniality in Denmark. As participant in public debates, one is expected to develop a skin thick enough to ward off the personalized shit being thrown at you. As an art historian and curator working on how museums and cultural institutions engage with unfinished histories of injustice, one ought to get used to being trashed. This presentation takes its starting point in a series of “sonic meditations” to borrow composer and theorist Pauline Oliveros’s term, on antagonistic media encounters. Drawing on queer feminist thinkers such as Eve Sedgwick and Sarah Schulman, I suggest the importance of training our ability to listen to difference. How to practice what we might call *political deep listening*?

3-3:30pm

Sarah Rifky (by skype) (Co-Founder of Beirut & Founder of Cairo International Resource Center for Art, Cairo, Egypt)

beirut, beirut: state, scale, story

In this talk, the author will focus on the importance of thinking about the scale of fiction in relation to the size of the future, through reflections on Beirut, once an art-initiative and exhibition space in Cairo, now a mnemonic device.

3:30-4pm

Gallien Déjean (Curator, Treize, Paris, France)

La Talvera

In Occitan, *talvera* is an agricultural term used to describe the strip of land, a few meters wide, surrounding a field by both its sides, that the horse and carriage or the tractor don’t plow. Far from being useless, the *talvera* is a space of the practices’ diversification where the crop, from the seed to the harvest, are being worked differently. In a book published in 1978, Yvon Bourdet used the *talvera* as an epistemological and poetic concept to describe self-governance/autonomy in relation to the issue of space, of minorities, and of postcolonialism. Thanks to a pedagogical project, a group of researchers composed of members of Treize, a non-institutional Parisian structure, and students from the l’École des beaux-arts de Bordeaux (EBABX), formed in 2017 so as to work on the archives of the CICRA, kept in the Fondation Maison des sciences de l’homme. The research team considers the curatorial practice as a self-governance praxis, a *talvera* where, in the margins of the institution, alternative and collective working methods and the production of movements, forms and knowledge take shape.

4-4:30pm: Break

4:30-5pm

Sumesh Sharma (Co-Founder, Clark House Initiative, Bombay, India)

When was the Era of the Conceptual Modern?

By narrating the conflicting accounts of radical art histories that are recalled at Clark House Initiative, Bombay, and the issues that take urgency through exhibition making, the paper project aims to propose ideas that define the conceptual and the modern unaligned to the linear art histories of Western Europe & North America. Is there subaltern modernism among the Dalits (erstwhile untouchables of India)? How does the museum and the biennale in its effort towards globalization actually cause endemic representational practices that then becomes mere tokenism that feigns an apology but not genuine engagement with loosely defined notions such as the Global South? The paper will work together with visuals to unveil and contextualize complex histories in art from the West coast of India across to the Western Sahel.

5-5:30pm

Guillaume Désanges (Independent Curator and Art Critic)

Other Histories: Curating as an Aesthetic and Historical Necessity

The exhibition *L'Esprit français, contre-cultures 1969-1989*, presented this year at the maison rouge assumes a form of aesthetic revision, promoting other “genres” of creation than those usually highlighted in the institution and that frame – almost exclusively – the notion of “culture” as understood in our country. From a different ideological and aesthetic basis, and so in a decontextualized way, this approach allows – with a new relevance and different shift – to review objects that weren’t identifiable as such and in real time. What’s at stake, what are the necessities but also the pitfalls of these re-readings of history?

5:30-6pm

Neil Beloufa (Artist)

Epimenides of crete, graucho marx, and us

This title gives no information on the object of my intervention; I did not really know how to put it into words since it would have affected and deactivated what I want to address. I opted for an abstract title; one that recalls the social network memes rather than a concrete proposition. That is precisely about this loop that I dream and from which I would like to find a way out. By stopping bragging, and accepting to be compromised and to contradict myself: criticizing a system or an institution while representing it serves the purpose of these same system or institution. In the case of our liberal society, asserting one’s own freedom – what they expect from me is to criticize of defend them, while allowing me to capitalize on this operation of triple agency. Is this an issue?

6-6:30pm

Vanessa Desclaux (Curator, Teacher, Invited Curator at La Galerie, CAC de Noisy-le-Sec, France)

& Géraldine Gourbe (Philosopher, taking part in the program of La Galerie, CAC de Noisy-le-Sec, France)

Problems of the Greek type: Institutional Critique by Amateurs

The art center La Galerie at Noisy-le-Sec is a relatively fragile institution (weak economical, media and strategic potency). This fragility allows to act inside a flexible structure and to rethink the ways of working inside a triangular relationship between the artists, the team and the audience. The common concern of Vanessa Desclaux (curator in residence) and Émilie Renard (director) is to adjust the artistic program with curatorial methods and feminist forms of governance while rethinking certain working parameters of the institution (its rhythms, the distribution of roles...). Vanessa Desclaux and Géraldine Gourbe will share their perception of the ongoing experience at La Galerie.

6:30pm : Cocktail

**Sunday,
May 28**

Utopia and Pedagogy

The French school system amplifies, as it has been proven by countless studies, social, gender, and racial discriminations. Reform after reform; nothing ever changes and the school system keeps being discriminatory. It's up to the teachers, the management, the employees and the parents to face the consequences of social inequalities, of stereotyped representations, in every milieu and in the whole territory, to give answers to pupils that are the victims of discriminations because of their name, their origin, their religion, to deconstruct machismo, homophobia, racism, anti-Semitism, Islamophobia.

We will not deal with these assessments but we will start from specific practices to identify methods and pedagogies that could be used. "Alternative pedagogies" will put together artists, teachers, parents, educators, students and museum practitioners. Our aim is not to make another sociology or another history of pedagogy but to discuss what from the teaching methods themselves produces discrimination and exclusion: in the relationship between the school system and society, between the school system and the cultural institutions, and to see how an action built together among educators, parents and cultural centers can offer alternative pedagogical methods. Exchanging with artists, we will get back to the role of art and culture in the school system.

Doors open at 2pm

3-3:15pm

Presentation of the afternoon by Françoise Vergès (Political Scientist, "Global South(s)" Professorship, MSH, Paris)

3:15-6:30pm

Discussion with:

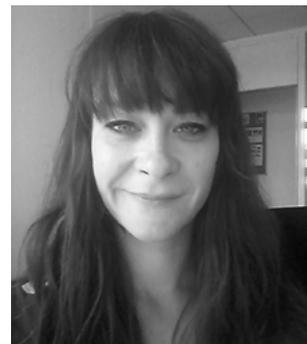
Stéphanie Airaud (Head of the Public Programs and Cultural Action, MAC VAL, Vitry-sur-Seine, France), **Samia Amar Bensaber** (teacher), **Kader Attia** (artist), **Jean-François Boclé** (artist), **Marc Cheb Sun** (writer and editor), **Myriam Dao** (artist), **Véronique Decker** (teacher), **Corinne Digard** (Founder and Director, Orange Rouge), **Yo-Yo Gonthier** (artist), **Rabah Haouchene** (Principal Educational Adviser), **Miki Nitadori** (artist), **Timothy Perkins** (artist, architect, teacher, activist), **Omar Slaouti** (anti-racist activist), **Sherine Soliman** (teacher), and many others (artists, teachers, parents, educators, students and museum professionals).

6:30pm: Cocktail

Meeting organized in preparation of the Atelier "Dystopias/Utopias" (Curator Françoise Vergès), a project of the "Global South(s)" Professorship at the Collège d'études mondiales, Fondation Maison des sciences de l'homme, Paris, that will take place from June 10 to 12.

Participants’ Biographies

Stéphanie Airaud
Anahi Alviso-Marino
Samia Amar Bensaber
Antariksa
Kader Attia
Camille Baudelaire
Neil Beloufa
Jean-François Boclé
Mélanie Bouteloup
Nikita Yingqian Cai
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Kristine Khouri
Inga Lāce
franck leibovici
Morad Montazami
Miki Nitadori
Franck Komlan Ogou
Timothy Perkins
Sarah Rifky
Sumesh Sharma
Omar Slaouti
Sherine Soliman
Françoise Vergès
Michelle Wong
Mia Yu



#1 Stéphanie Airaud is Head of Public Programs and Cultural Action at the MAC VAL, contemporary museum of Val-de-Marne, since 2004. Previously she was the Head of the Contemporary Art Department of the Annecy museums (2002-2004).

#2 Anahi Alviso-Marino is currently a FMSH/CEFAS Postdoctoral Fellow and an Associated Researcher at the CESSP/France and CRAPUL/Switzerland. She obtained her doctorate in Political Science at the University Paris 1-Sorbonne and the University of Lausanne, researching the political sociology of visual arts in Yemen. The Société Académique Vaudoise in Switzerland awarded her dissertation, and it also received a special mention from the jury of the 2016 Dissertation Prize on the Middle East and Muslim Worlds (IISMM and GIS), France and an honorable mention from the 2017 Rhonda A. Saad Prize committee, United States. Her current projects focus on archival and ethnographic research in visual arts in Gulf countries such as Kuwait and Oman. Her publications include peer-reviewed articles, popular pieces, book chapters and curatorial projects.



#3 Samia Amar Bensaber owns a first year Master diploma in Foreign Language Didactics, with English specialty, as well as a second year Master in Teaching from Paris Diderot University. She is currently teaching at the Voillaume high school, Aulnay-sous-Bois (93). Interested in pedagogical issues, she questions the implementation of courses (diversity of the phases and of the pedagogical supports) in order to give meaning to the proposed activities, hoping to make the pupils gain ground in the pathway of knowledge in this way. The realities of the pedagogical field (the language class) coupled with a theoretical approach allow her to understand how “teaching actions” participate in “learning actions”.



#4 Antariksa is a historian and co-founding member of KUNCI Cultural Studies Centre, Yogyakarta, Indonesia research collective focusing on critical knowledge production, research-action, and vernacular education. He is the author of *Tuan Tanah Kawin Muda: Hubungan LEKRA-Seni Rupa 1950-1965* [Tuan Tanah Kawin Muda: The relation between art and the Institute of People's Culture 1950-1965] (CAF/IVAA, 2005). His primary research is on art and the mobility of ideas in Japanese-occupied Southeast Asia. He is now working on his new book, *Art collectivism in Japanese occupied Indonesia* (Kyushu University Press, 2017). Antariksa is currently Associate Fellow of the Institute of Southeast Asian Studies (ISEAS)-Yusuf Ishak Institute, Singapore.

#5 Kader Attia lives and works in Berlin and Paris. He grew up in both Algeria and the suburbs of Paris, and uses this experience of living as a part of two cultures as a starting point to develop a dynamic practice that reflects on aesthetics and ethics of different cultures. He takes a poetic and symbolic approach to exploring the wide-ranging repercussions of Western modern cultural hegemony and colonialism on non-Western cultures, investigating identity politics of historical and colonial eras. Recent solo exhibitions include Museum Für Moderne Kunst, Frankfurt,

2016), musée cantonal des Beaux-Arts de Lausanne (Switzerland, 2015), KW Institute for Contemporary Art (Berlin, Germany, 2013), musée d'Art moderne de la Ville de Paris (2012), Institute of Contemporary Art (Boston, MA, 2007), musée d'Art contemporain de Lyon (France, 2006). He exhibited work in Documenta 13 (Kassel, Germany, 2012), Moscow Biennale (2011), Biennale of Sydney (2010) and Venice Biennale (2003 and 2017).

#6 Neil Beloufa, born in 1985 in Paris, is a French-Algerian artist. He lives and works in Paris. He studied at the École Nationale Supérieure des Beaux-Arts and at the École Nationale Supérieure des Arts Décoratifs in Paris, at the California Institute of the Arts, Valencia, at Cooper Union, New York and at the Fresnoy – Studio national des Arts Contemporain, Tourcoing (France). He has had solo exhibitions at institutions including K11, Shanghai, 2016, MoMA, New York, 2016, Schinkel Pavillon, Berlin, 2015, ICA, Institute for Contemporary Arts, Londres, 2014, Hammer Museum, Los Angeles, 2013, Palais de Tokyo, Paris, 2013. Neil Beloufa participated in the Shanghai Biennial in 2014, in the Venice Biennial 2013, in the Lyon Biennial in 2013.

#7 Jean-François Boclé is an artist based in Paris. He was born in Martinique in 1971 where he lived for seventeen years. He studied art at the École nationale supérieure des beaux-arts de Bourges and at the Beaux-Arts de Paris. His practice unfolds installation, painting, video, performances in the public realm, writing, questioning the bipolarity of the postcolonial and globalized world, oscillating between violence, toxicity, racialization and gentrification and the possibility of a We. In his recent works – culinary performances, *Fanon/Palo Mayombe* (La Habana, 2017) or in the collaboration proposed to the Parisian voguing community – J-F Boclé has been producing the archeology of a South-South geography, one of the postcolonial Pharmakos. His work has been displayed, among other places, at CCK Centro Cultural Kirchner (Buenos Aires, 2017), ILHAM Gallery Modern and Contemporary Art Museum (Kuala Lumpur, 2016), Para Site (Hong Kong, 2016), Bétonsalon – Center for Art and Research (Paris, 2016), at the Saatchi Gallery (2015, *Pangaea II: Pangaea II: New Art from Africa and Latin America*, Londres), and at the Queens Museum (New York, 2012). He frequently takes part in international biennales.

#8 Nikita Yingqian Cai lives and works in Guangzhou, where she is currently Associate Director and Chief Curator

at Guangdong Times Museum. She has curated such exhibitions as *A Museum That is Not* (2011), *Jiang Zhi: If This is a Man* (2012), *You Can Only Think about Something if You Think of Something Else* (2014), *Roman Ondák: Storyboard* (2015), *Big Tail Elephants: One Hour, No Room, Five Shows* (2016), *The Man Who Never Threw Anything Away* (2017). She is also organizing the para-curatorial series at Guangdong Times Museum, which features an annual discursive platform and has covered topics such as: *Cultivate or Revolutionize? Life between Apartment and Farmland* (co-organized with Binna Choi, 2014), *Reciprocal Encounters: The Enactment of Collecting and its Modes of Representation* (2016), etc. Her writings have appeared in a number of publications and magazines, and she is a contributing writer to *LEAP*, *Artforum.com.cn*, *Arttime*, and *Yishu Journal of Contemporary Chinese Art*.



#9 Marc Cheb Sun, is a writer and editor. In 2004 he founded the first “urban, social and mixed” magazine which he left in 2013. At that point of time he created the yearly journal *D’ailleurs et d’ici* which sanctioned the “affirmation of a pluralist France”. The last issue was entitled

“(R)évolution culturelle ! Les arts et la culture face à la France plurielle” (“Cultural (r)evolution! Arts and culture in front of à pluralist France”). Finally, his work also bended towards fiction. His first novel, soon to be published, will be brought to screen in a work directed by filmmaker Lars Von Trier’s producer.

#10 Mathias Danbolt is Assistant Professor of Art History at the University of Copenhagen, Denmark. He holds a PhD in Art History, and his work focuses mainly on queer, feminist, antiracist and decolonial perspectives on art and culture. He has published numerous articles and book chapters on contemporary art, performance and visual culture in journals such as *Lambda Nordica*, *Journal of Aesthetics & Culture*, *Nordic Journal of Migration Research*, and books including *Performing Archives/Archiving Performance* (2013), *Not Now! Now! Chronopolitics, Art & Research* (2014) and *Otherwise: Imagining Queer Feminist Art Histories* (2016). He is currently working on a research project on the effects and affects of Nordic colonialism in contemporary art and visual culture,

which includes the current exhibition *Blind Spots: Images of the Danish West Indies Colony* (2017-18), co-curated with Sarah Giersing and Mette Kia Krabbe Meyer, at The Royal Library in Copenhagen, Denmark (2017-18).

#11 Myriam Dao is a French asia-descendent teacher. She works and lives in Paris. An artist and independent researcher, she is the founder of the VA webzine; *vernaculaire-adventice.com*, dedicated to fields such as vernacular architecture, landscape and environment, contemporary art., vernacular photography, archives, ethnology, postcolonial and subaltern studies.



#12 Samit Das (1970, Jamshedpur, India) studied fine arts at the Santiniketan Kala Bhavan before attending a post Experience program at Camberwell College of Arts in London through a British Council Scholarship. As an artist, he specializes in painting, photography, interactive artworks, artists’ books as well as in creating multisensory environments through art and architectural installations. He also has a deep interest in archives and documentation. Samit Das had several solo shows as well as group shows in India and abroad (New York, Paris, London). He has curated a few history-based exhibitions like *The Idea of space and Rabindranath Tagore* (2010) and *Resonance of Swami Vivekananda and Art of Nandalal Bose* (2012). He was recently awarded a Research scholarship from ProHelvetia to visit Switzerland and a Pernod Richard fellowship (2017) to work on modern Indian masters painters with Paris connection.

#13 Véronique Decker “I passed the entrance exam to the Normal School of Seine-Saint-Denis in 1983. After three years of paid training, I became primary school teacher in Montreuil, to then become Head of a nursery school, and ended up directing Bobigny primary school, located in the Karl Marx estate. As a pedagogical and trade-union activist, I have always sought to make my ideas meet with my practices. I have only three years left to work. I try to transmit as best as I can what I have been learning

through my career working for primary public schools.”

#14 Gallien Déjean is a curator and an art critic. He teaches theory and art history at the École cantonale d’art de Lausanne (ECAL) and at the École nationale supérieure de Paris-Cergy (ENSAPC). He was part of the editorial board of the art review *MAY*. He is one of the founding member of Treize, a unifying structure for production, publication and exhibition making. He recently organized the first retrospective of the activities of the BANK british group (*Self-Portrait - BANK’s Archives & Relics – 1991-2003* at Treize in 2012 and at Elaine MGK, Basel). In 2013, he co-curated the collective exhibition *Le club des sous l’eau* around the work of the director Jean Painlevé. Between 2013 and 2015, he was a curator at the Palais de Tokyo, Paris. He is currently working on an exhibition with the American poet Tan Lin, organized with the artist Pierre Paulin. He is one of the editors of a monographic book about the work of the BANK group, to be published in 2018.



#15 Guillaume Désanges is a curator and an art critic. He is the director of Work Method, an independent production structure. Recent projects include: *Amazing! Clever! Linguistic!, An Adventure in Conceptual Art* (2013, Generali Foundation, Vienna), *Une exposition universelle*, section documentaire (2013, Louvain-la-Neuve Biennial, Belgium), *Curated Session#1: The Dora Garcia files*, (2014, Perez Art Museum, Miami, USA), *Ma'amimim / The believers* (2015, Musée d'art et d'histoire, Saint-Denis & Tranzitdisplay, Prague, Czech Republic), *The Méthode Room* (2015-2017, Chicago, USA), *Poésie balistique*, (2016, La Verrière, Brussels), *L'Esprit français, contre-cultures 1969-1989* (co-curated with François Piron, 2017, la maison rouge, Paris).

#16 Vanessa Desclaux is an independent curator, art critic and teacher at the École Nationale Supérieure d'Art de Dijon. She recently completed a PhD in curating at Goldsmiths, University of London dealing about the conditions in which the curatorial practice and figure of the curator operate and transform themselves today. Her recent projects include *Se Prendre au jeu : rêves, répétitions et autres détours*, Frac Franche-Comté (2015), *Une exposition qui bégaie*, CRAC Alsace (2014), and *Anna Barham, Agnès Geoffroy, Nathania Rubin*, Jousse Entreprise gallery in the framework of the Nouvelles vagues exhibition at the Palais de Tokyo (2013). In 2014, she published a book entitled *Matt Mullican Projections Landscapes*. She is currently associate curator at La Galerie, Noisy-le-Sec, until July 2017.

#17 Corinne Digard is the founder, and permanent curator of Orange Rouge. After receiving a diploma from ENSBA, she started a career as an independent artist. In 1994 she created Orange Rouge, aiming at promoting contemporary art. Bringing her personal research to a collective level, she launched her first projects with artists, disabled children and teachers in 2006. She conceived and organized exhibitions such as *Perplexe* at the Maison de La vache qui rit (Lons-le-Saunier, 2011), *La Polygraphie du cavalier* at the Galerie nicolas silin (Paris, 2012), *Jamais deux fois pareil, ou pas exactement*, at 6B (Saint-Denis, 2012), *Des mers non répertoriées*, at Mains d'œuvres (Saint Ouen, 2015), *savoir faire savoir* at ENSAPC Ygrec (Paris, 2016). She frequently takes part in public discussions and symposia that address questions that directly concern her action. In February 2012 she launched *Perplexe*, a publication that extends – theoretically and artistically – some of the projects she conducted in secondary schools.

#18 Andrey Egorov is an art historian, Head of Research Department and Curator at the Moscow Museum of Modern Art (MMOMA). In 2006, he graduated from the History and Theory of Art Department of the Lomonosov Moscow State University. He is a Corresponding Member of the Russian Academy of Arts. He co-curated numerous exhibitions at MMOMA, including *Dreams for Those Who Are Awake* (2013), *Fortune Museum* (2014-2015), and *One Within the Other. Art of New and Old Media in the Age of High-Speed Internet* (2015-2016), as well as projects at the Manege Central Exhibition Hall and Mikhail Bulgakov Museum in Moscow. His interests range from Late Medieval European visual culture to contemporary artistic practices, with a focus on interdisciplinary museology, political iconography, iconoclasm and image theory.

#19 Yo-Yo Gonthier invents technical and human protocols that aim to catch a glimpse of magic. This magic is seen as an emanation, an uprising, the appearance of a phenomenon, that in his view, leaves nothing to chance. Magic, commitment and slowness unite in a philosophy in which “the process is more important than the result”. Grouping people around the same project, he activates a “collective, sublime and hard gesture”. In 2003, his photographic work *Les lanternes sourdes*, was published at Trans photographic press. He is also interested

in the reminiscences of colonial culture in his project *Outre-mer*. He participated in the African biennale of photography in Bamako, Mali, in 2005, 2009, and 2015, in the Kréyol factory in 2009, in La Triennale *Intense proximité*, in 2012, in Addis Foto Fest, Ethiopia, in 2010 and 2012. Since his participation in 2008 in *In Situ*, residency program in high schools in the Seine-Saint-Denis department, he builds collective and participatory projects, in which hundreds of people take part.

#20 Géraldine Gourbe is an independent researcher and philosopher. She earned a PhD in Aesthetics at the Paris-Nanterre / Paris Grand Ouest University. Her PhD thesis focused on the political aesthetics of the *Womanhouse and Woman's Buildings*, two projects that had been initiated by Judy Chicago in Los Angeles during the 1970s and 1980s. She is now Professor in Aesthetics at the École Supérieure d'Art de l'Agglomération d'Annecy, at Sciences Po, at the Marseille's Beaux-Arts School, and at Metz University. She coordinated *In the Canyon, Revise the Canon: utopian knowledge, radical pedagogy and Artist-run Community Art Space in Southern California* published by Shelter Press/ESAAA. She is currently writing a book entitled *Kaprow, Californien ou l'inservitude volontaire*. With Florence Ostende, she benefited from a research and curatorial grant attributed to projects looking at



the CNAP collections and the subject of counter-culture in France from 1947 until 1964. She is associate curator, with Florence Ostende, for the exhibition *École(s) de Nice*, (MAMAC Nice) under the general supervision of Hélène Guenin in the context of the Centre Pompidou's 40th anniversary, Summer 2017.

#21 Rabah Haouchène “I graduated in Educational Sciences, and I was accepted to the entrance examination for a high school dean position in 2000. Thanks to my position I was able to work along with pupils coming from sports sections linked to various training centers (handball, basketball or football national teams). From 2010 to 2012, I cooperated to elaborate of a study focusing on the Internat d'Excellence boarding school under the direction of Benjamin Moignard and Dienabou Fofana, sociologists and lecturers at UPEC. In 2016, I worked on a program implemented to fight against radicalization in prison, in partnership with the association “Together Against Recidivism”. Through a series of scientific workshops and exhibitions, we attempted to rationalize religion with the convicts. I am also organizing lectures on astronomy for secondary school pupils and their parents taking place once every month.”

#22 Kristine Khouri is an independent researcher and writer based in Beirut, Lebanon. Khouri's research interests focus on the history of arts circulation and infrastructure in the Arab world. She most recently co-curated *Past Disquiet: Narratives and Ghosts from the International Art Exhibition for Palestine*, Beirut, 1978 at the Haus der Kulturen Der Welt, Berlin (2016).

#23 Inga Lāce is a curator at the Latvian Centre for Contemporary Art (LCCA) and a curatorial fellow at De Appel, Amsterdam (2015-2016), where her examination of the intertwined relationships between nature and culture, and (art) institutions and ecology has led to the production of a symposium and a publication (forthcoming in 2017). She has recently curated the exhibitions *Resilience. Secret Life of Plants, Animals and Other Species at Būķi* (the Büro für kulturelle Übersetzungen) in Leipzig (2016), and *Lost in the Archive*, with Andra Silapetere, in Riga (2016), which took the LCCA's archive of contemporary art as its starting point. She also curated the exhibition *(Re) construction of Friendship* (2014), which was held in the former KGB house in Riga. Lāce co-edited the book *Revisiting Footnotes. Footprints of the Recent Past in the Post-Socialist Region* with Ieva Astahovska (2015), and she was a curator, with Solvita Krese, of the 7th and 8th editions of the contemporary art festival Survival Kit (2015-2016).

#24 frank leibovici (poet, artist, ADAGP Fellow 2017). tried to chronicle so-called “low intensity” conflicts, via exhibitions, performances, books, by means of graphic scores and notational systems taken from experimental music, dance, linguistics; published spam correspondences and 70 hours speeches (*lettres de jérusalem*, 2012; *filibuster*, jeu de paume, 2013); worked on the ecology of the artwork - (*des formes de vie*) - *une écologie des pratiques artistiques* (les laboratoires d'aubervilliers / questions théoriques, 2012); *des récits ordinaires* (les presses du réel / villa arson, 2014); *refresh! / collecting live art* (tate modern / koenig, 2012-2014); currently works, with julien seroussi, on a new cycle of exhibitions (kraków, berlin, the hague) and publications (*bogoro*, questions théoriques, 2016) around the invention of contemporary international justice and the first trial of the international criminal court, the hague.

#25 Morad Montazami is adjunct research curator for the Middle East and North Africa at Tate Modern, London. He published several essays on artists such as Farid Belkahia, Bahman Mohassess, Behjat Sadr, Hamed Abdalla, Jordi Colomer, Latif al-Ani, Zineb Sedira, Faouzi Laataris. He was a co-curator for the exhibition *Unedited History: IRAN 1960-2014* at musée d'Art

moderne de la Ville de Paris and MAXXI, Rome. He also curated *Fugitive Volumes* and *Faouzi Laataris: Catalogue Déraisonné* at the Mohammed VI Museum of Modern and Contemporary Art, Rabat, a tribute to Tetouan National Institute of Fine Arts. He is the director of ZAMAN BOOKS publishing as well as the journal *žamán*, a visual studies French-speaking journal exploring Arab, African and Asian artistic genealogies.

#26 Miki Nitadori is a Japanese artist. She grew up in Asia, in Hawai'i, and in Europe. She graduated from the International School of Geneva in 1991, then studied art in Harlow College, Uk, at the Parsons School of Design and Paris American Academy. She has exhibited and screened in such places as Museum der Moderne, Salzburg (Austria), Honolulu Museum of Arts (USA), Asian Arts Initiative, Philadelphia (USA), Temporary Art Center Eindhoven (Netherlands), The International Film Festival Rotterdam (Netherlands), and L'imagerie, Lannion (France). She began working with students as an artist in residence at Witten Hardeke University, Germany and then in France in high schools in Créteil and in Chatellerault and was awarded twice as a Tam & Young Chair in Iolani school, Hawai'i, U.S.A. She is a mother of two Hapa children.



#27 Franck Komlan Ogou is an archivist who focuses on the preservation of graphic documents. He has spent a decade working at the *École du Patrimoine Africain*. His professional experience led him to focus on cultural patrimony management and he is currently working on a PhD project at the *Abomey-Calavi University*, Benin. He is a member of several laboratories in Archaeology, Art History, Patrimonial Expertise and participates in teaching projects. He has initiated and currently coordinates the project “Pan-African Initiative for the preservation of photographic archives”. Passionate about ancient photography, he is a member of several professional associations and collectors of African images’ networks. He curated several photographic exhibitions in Benin and contributed to photographic catalogues about Benin.

#28 Timothy Perkins is an artist, architect, teacher and activist. He studied architecture and art. He lives and works in Saint-Ouen, France, and teaches urban politics at the *École nationale supérieure de création industrielle – Les Ateliers* in Paris.

#29 Sarah Rifky is a writer and curator. She is co-founder of *Beirut* (2012-2015) an art initiative and exhibition space in Cairo. She is the author of numerous essays of art

and other speculative fiction. She is pursuing her PhD in History, Theory and Criticism at the *Massachusetts Institute of Technology*, where she is a fellow of the *Aga Khan Program for Islamic Architecture*.

#30 Sumesh Sharma is an artist, curator and writer. He co-founded the *Clark House Initiative*, Bombay in 2010 where he presently is the curator along with being the invited curator to the biennale of African contemporary art, *DakArt 2016*, Senegal. His practice deals with alternate histories that are informed by the Black Arts movement, socio-economics, immigration... He has curated exhibitions at the *Irish Museum of Modern Art* (Dublin), *Metropolitan Museum* (New York), *Kadist Art Foundation* (Paris), *Para Site* (Hong Kong), *Villa Vassilieff* (Paris), *Stedelijk Museum Bureau* (Amsterdam), *ISCP* (New York), *Insert 2014* (New Delhi), among others. He has been a resident at *Manifesta Online Residency* (Vietnam), *Cites des Arts* (Paris) and was the *ICI fellow* for Senegal in 2014. He will curate a project at the *Centre Pompidou*, Paris, in 2017, and the *Showroom*, London, in 2018.

#31 Omar Slaouti, Inheritor rather than descendant from immigration, as he likes to emphasize, he engaged very quickly in antiracist actions, allowing him to enter politics. Activist at the *LRC* and then at the *NPA*, for which he was at the top of the list for the 2009 European elections, he works, in a collective way, at articulating the social question of inequalities of wealth distribution with the issue of rights inequalities. Teaching in a high school in Argenteuil, Omar Slaouti insists on the interpretations of diverse

relations of domination. In particular, he took part in the fight against police violence within the collective “Justice and Truth for Ali Ziri”. He was one of the spokespersons of the march “Justice and Dignity” that took place on March 19, 2017. This mobilization translated the need for a convergence of struggles in order to make possibilities germinate.

#32 Sherine Soliman. “Having had a tumultuous path in my secondary school, where I obtained average results and did not find interests for the courses, was repeatedly absent and had to restart a year, I managed to obtain, shortly, a diploma in literature from a high school located in an Educational Priority Area in the suburb of Paris. Then I grew up, I read, I understood and I studied. Today, I am a certificated literary teacher, and I own a master’s degree in General and Comparative Literature from Paris III University. I am also a de-colonial activist. Since three years I have been teaching, by choice, in a tough, deteriorated secondary school in Saint-Denis (93).”



#33 Françoise Vergès is “Global South(s)” Professor at the Collège d’études mondiales, FMSH, Paris. She received her Ph.D. in Political Science at the University of California, Berkeley, and published *Monsters and Revolutionaries. Colonial Family Romance* (Duke University Press). She was the president of the Committee for the memory and history of slavery from 2009 to 2012, directed films and is an independent curator. In her last publication, *Le ventre des femmes. Capitalisme, racialisation, féminisme* (Albin Michel, mars 2017), she returns to the thousands of forced abortions and sterilizations that occurred in La Réunion in the 1970s to analyse the racial antinatalist politics of the French state and the blindness of French feminism.

#34 Michelle Wong is a Researcher at Asia Art Archive. Based in Hong Kong, her projects include the Hong Kong Art History Research Project, the Ha Bik Chuen Archive Project, the undergraduate course developed in collaboration with the Fine Arts Department, The University of Hong Kong, and *London, Asia*, a collaborative project with the Paul Mellon Centre for Studies in British Art. She is part of *Ambitious Alignments: New Histories of Southeast Asian Art*, a research program funded through the Getty Foundation’s Connecting Art Histories initiative. She was also Assistant Curator for the eleventh edition Gwangju Biennale, South Korea.

#35 Mia Yu is art historian, specialist of modern and contemporary Chinese art. She is currently working on a book which studies the way in which Chinese artists have been erecting artistic institutions sponsored by the state and developing an art market since 1989 in regard to a global system of art. She also investigates the way in which negotiations have been turned into creative strategies visible through the artists’ works and exhibitions. Her research interest includes archives, exhibitions, art and geography as well as economic exchanges. She was the guest editor of the special issue of *Yishu Journal of Chinese Contemporary Art* focusing on archivist practices, and participated in international conferences organized by the International committee of art history and the Asia Art Archive. Writing both in Chinese and in English, Mia Yu has published several texts and in 2015 she obtained the CCAA Art Critic Award (the Chinese award for contemporary art critics).

Bétonsalon – Center for Art and Research & Villa Vassilieff

Bétonsalon – Center for Art and Research strives to develop a space for reflections on and in society. Integrated into the site of the University Paris 7 at the very heart of a neighbourhood undergoing reconstruction, the ZAC (urban development zone) Paris Rive Gauche in the 13th district of Paris, Bétonsalon works at the confluence of art and university research with the ambition to question normalised forms of production, classification and distribution of knowledge. The activities of Bétonsalon develop in a process-based, collaborative and discursive manner, following different time spans, in cooperation with various local, national and international organizations, and present themselves under different forms. Exhibitions are enriched by different associated events (workshops, conferences, performances, round table discussions...). Seminars and workshops are organized in collaboration with teachers from the University Paris 7. Off-site research projects are led in partnership with other institutions and residency programs are offered for researchers, artists and curators.

In 2016, Bétonsalon – Center for Art and Research inaugurated **Villa Vassilieff**, its second site of activities. A new cultural establishment owned by the City of Paris, Villa Vassilieff is located in the heart of Montparnasse, on the site of Marie Vassilieff’s former studio, which until 2013 housed the Musée du Montparnasse. Villa Vassilieff intends to reconnect with the history of its location by inviting artists and researchers to take a contemporary look at the heritage of Montparnasse. Conceived as a working and living place, our exhibitions and public programs focus on exploring lesser-known resources and aim at rewriting and diversifying historical art narratives. Among many grant and residency opportunities, we joined forces with our leading sponsor Pernod Ricard to create the Pernod Ricard Fellowship, a residency program inviting four international artists, curators, or researchers every year in the Villa’s studio. We collaborate closely with museums and curators to design tailor-made research projects and bring innovative perspectives, as illustrated by the ongoing Marc Vaux program jointly led by Villa Vassilieff and Centre Pompidou’s Kandinsky Library.

Currently

Bétonsalon – Center for Art and Research
Emmanuelle Lainé. *Incremental Self: Transparent Bodies*
(March 8 - July 1, 2017)
Curated by Mélanie Bouteloup (Bétonsalon – Center for Art and Research)

Our lives are fragile and precarious. Yet they are multiple, collective, and uncontrollable. The bodies we observe in her filmic installation – students, retired artists, workers – are in transitional places where different sorts of exchanges are taking place. They are evolving in spaces of negotiation where successive layers of identity are being performed in interaction with given economic, sensuous, and even symbolic facts and objects.

Villa Vassilieff

Pan Yuliang: A Journey to Silence
(May 20 – June 24, 2017)
Curated by Nikita Yingqian Cai (Guangdong Times Museum, Guangzhou, China)

Pan Yuliang (1895-1977) occupies a unique position, between Chinese modernity and tradition. Her legacy lives on through contemporary motifs, detours and cosmos. A group of artists and researchers are invited to trace Pan's itinerary, the fights triggered both by her status as an artist and a woman, and to reconsider her life and career under the light of our current times.
With: Hu Yun, Huang Jing Yuan, Pan Yuliang, Marc Vaux, Wang Zhibo, Mia Yu

The exhibition will be prolonged at Cernuschi museum from May 20 to August 20, 2017, where a part conceived in collaboration with Éric Lefebvre, director of the museum, will allow Pan Yuliang's works that are kept in this collection to be rediscovered.

Publications

36 Shorts Stories

The anthology *36 Short Stories* brings together a selection of works and texts, published, exhibited, or collected during Bétonsalon – Center for Art and Research's program. Presented in the form of a collection of short stories, it brings into dialog thirty-six voices and experiences – personal and collective, factual and fictional, and sometimes forgotten.

With: Maria Thereza Alves, Anahi Alviso-Marino, Gloria Anzaldúa, Lotte Arndt, Ariella Azoulay, Éric Baudelaire, Bernard Blistène, Katinka Bock, Mélanie Bouteloup, Nicole Brenez, León Ferrari, Sarah Frioux-Salgas, Camille Henrot and Jacob Bromberg, Louise Hervé and Chloé Maillet, Aliocha Imhoff et Kantuta Quirós, Franck Leibovici, Garance Malivel, Morad Montazami, Edward Ruscha, Françoise Vergès, Peter Weiss, Raphaël Zarka, etc.

> Bouteloup, Mélanie, edited by, *36 Shorts Stories*, Paris, Bétonsalon – Center for art and Research / Villa Vassilieff – Beaux-arts de Paris éditions, 2017, 400 p.

Qalqalah

Bétonsalon – Center for Art and Research, and the **Kadist Art Foundation Paris**, are launching the joint bilingual (French/English) publication *Qalqalah*. Conceived as an online “reader”, it gathers contributions from artists and researchers on a variety of interlinked issues. The meaning of the Arabic name “Qalqalah” – a movement of language, a phonetic vibration, a rebound or echo” – suggests one way of moving forward. In this world of reconstituted, fluid knowledge, *Qalqalah* provides an outlet for international voices that are not always heard in France, and vice versa. For its third issue, in 2017, *Qalqalah* renews its format: the articles will be published quarterly.

<http://villavassilieff.net/?-Qalqalah-78->

Micro éditions

Tout au long de l'année, la parution de micro éditions vient documenter les programmes de Bétonsalon – Centre d'art et de recherche et de la Villa Vassilieff.

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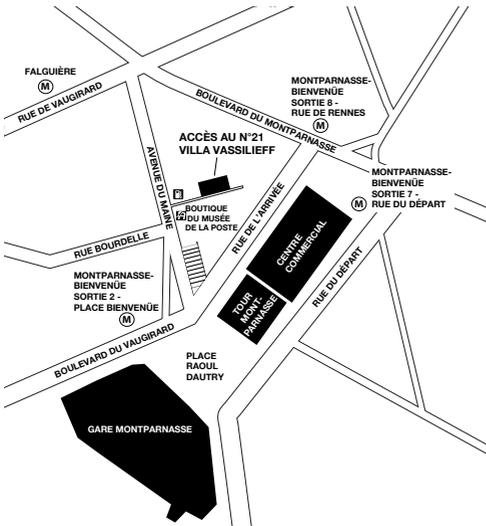
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