

We   
Are Not  
the Number  
We  Think  
 We  Are

2-3 FEBRUARY 2018  
2 DAYS AND 1 NIGHT:  
36 HOURS NON-STOP

CITÉ  
INTERNATIONALE  
DES ARTS  
75004 PARIS

# CONTENTS

03	EDITORIALS
07	URSULA K. LE GUIN
09	WORKSHOPS
1-2	Gwilan's Harp
3	The Diary of the Rose
4	The Pathways of Desire
5	Mazes
6	Malheur County
7	The First Report of the Shipwrecked Foreigner to the Kadanah of Derb
8	SQ
9	The Water Is Wide
10	Sur
11	Intracom
12	The New Atlantis
13	The Eye Altering
14	The Author of the Acacia Seeds
15	Some Approaches to the Problem of the Shortage of Time
38	AUDITORIUM
49	NOCES STUDIO & MAY B STUDIO (MICADANSES)
54	BASEMENT
59	GALLERY
62	HALLWAYS
65	COURTYARD
70	ESPLANADE – OUTSIDE WALLS & GALLERY – TOP FLOOR
72	STUDENT WORKSHOPS DOCUMENTATION AND CULTURAL MEDIATION FAMILY-FRIENDLY EVENTS
76	INDEX OF PARTICIPANTS
79	PARTNERS
81	COLOPHON

With the arrival of modern times, activities have become more specialized. Knowledge has been divided into different fields: scientific wisdom and artistic expertise, academic research and artisanal knowhow, intellectual professions and manual skills. The technological and economic revolutions of the past century have exacerbated this artificial division, which we must overcome in order to face contemporary challenges.

The complexity of today's world—in societal and environmental terms—means we must pool all available tools for thought and action: arts, sciences, technologies, secular knowledge, empirical expertise and philosophy. Leaving behind the reassuring encyclopaedic approach is a difficult but essential step in rising to the challenges of the 21st century.

*We Are Not the Number We Think We Are* aims to support dialogue between artists, scientists, philosophers and the general public. The programme, which features meetings, participatory workshops and shared experiments, seeks to break down the barriers between experts, specialists, inventors and novices.

The Fondation Daniel et Nina Carasso and its partners are proud to support this event, which showcases our commitment to collective practices that pave the way for inspirational futures.

The story of the world we wish to live in must be written by many people.

Marina Nahmias  
Président of the Fondation  
Daniel et Nina Carasso

*We Are Not the Number We Think We Are* is a unique experience involving around one hundred artists, researchers and collectives from a wide range of disciplines and geographic areas. Its goal is to bring together individuals and groups to address urgent issues facing today's world. Taking over a number of spaces at the Cité Internationale des Arts—an artistic residency supporting cross-cultural dialogue in Paris—this event seeks to help visitors think about the present and invent new ideas for the future. The processes involved in developing and creating knowledge will become tangible, visible and audible, enabling us to question certainties, test hypotheses concerning existing beliefs and expertise, and produce new forms of knowledge.

The programme's underlying theme is *The Compass Rose* (1982), a collection of short stories by American novelist Ursula K. Le Guin. Developing some of the strands in these stories, we build a vision for a possible future, which takes us down many paths. Because these tales are fantastical yet realistic—featuring other worlds that help us better understand our own—they are scripts enabling us to inhabit new realities and construct alternatives to our current way of life. They allow us to leave behind our comfort zone, expect the unexpected, venture into the unknown and question proofs, doubts, accidents and enquiries.

This dialogue must help us answer one key question: can we invent forms that summon, represent, activate and mobilize, while involving a wide range of actors, in order to imagine a desirable future—a societal project that reflects our shared desires?

Mélanie Bouteloup  
Curator of *We Are Not the  
Number We Think We Are*

# The Fondation Daniel et Nina Carasso

5

The Fondation Daniel and Nina Carasso was established in 2010 in memory of Daniel Carasso, founder of Danone in France and Dannon in the USA, and his wife Nina. It is a family organization that is completely independent of the agrifood group. Under the aegis of the Fondation de France, it funds French and Spanish projects in two areas of great importance for human development: sustainable food and art in the community.

Through its art in the community initiative, the foundation supports activities in the fields of artistic education and dissemination, encouraging the development of nuanced and critical visions of the world.

It also seeks to bring together art and science through creative research projects that invent new ways of constructing knowledge on major issues facing our society.

Since 2015, the foundation's call for projects *Composer les savoirs pour mieux comprendre les enjeux du monde contemporain* (composing knowledge to better understand contemporary issues) has supported 45 cooperative projects uniting artists and scientists. These projects aim to identify other ways of understanding current phenomena: climate change, migration, accelerating knowledge, resource management, geographic and economic inequality, and more. In 2017, to pool resources for these initiatives, the foundation launched the Arts and Sciences Chair in partnership with the École Polytechnique and the École Nationale Supérieure des Arts Décoratifs-PSL.

[www.fondationcarasso.org](http://www.fondationcarasso.org)

# The Arts & Sciences Chair

6

The École Polytechnique, the École Nationale Supérieure des Arts Décoratifs–PSL and the Fondation Daniel et Nina Carasso have joined forces to create an Arts & Sciences Chair. This Chair, which has a national and international focus, has three goals: to build bridges between art and the natural, human and social sciences by developing a hybrid understanding of our rapidly changing world; to jointly produce accessible new approaches and knowledge that are shared with the international community; and to contribute to the emergence of a shared project for a responsible future by training student researchers to engage in complex thinking.

With the foundation's support, these two higher education institutes have committed to the Arts & Sciences Chair project, which seeks to attract and encourage new initiatives while structuring different practices.

[www.chaire-arts-sciences.org](http://www.chaire-arts-sciences.org)

"Then why were you sent here?"

"I have some colleagues who prefer to consider themselves rivals, competitors. I gather they informed the TRTU that I was a subversive liberal."

"What was their evidence?"

"Evidence?" We were in the scope room by now. He put his hands over his face for a moment and laughed in a bewildered way. "Evidence? Well, once at a meeting of my section I talked a long time with a visiting foreigner, a fellow in my field, a designer. And I have friends, you know, unproductive people, bohemians. And this summer I showed our section head why a design he'd got approved by the Government wouldn't work. That was stupid. Maybe I'm here for, for imbecility. And I read. I've read Professor Arca's book."

"But none of that matters, you think positively, you love your country, you're not disaffected!"

He said, "I don't know, I love the idea of democracy, the hope, yes. I love that. I couldn't live without that. But the country? You mean the thing on the map, lines, everything inside the lines is good and nothing outside them matters? How can an adult love such a childish idea?"

"But you wouldn't betray the nation to an outside enemy."

He said, "Well, if it was a choice between the nation and humanity, or the nation and a friend, I might. If you call that betrayal. I call it morality."

He is a liberal. It is exactly what Dr. Katin was talking about on Sunday.

It is classic psychopathy: the absence of normal affect. He said that quite unemotionally—"I might."

# The Compass. Rose<sup>8</sup>

*The Compass Rose* (1982) is a collection of twenty short stories divided into six parts: Nadir, North, East, Zenith, West and South. As stated by the author in the introduction:

“By calling this book *The Compass Rose* I hoped to suggest that some pattern or coherence may be perceived in it, while indicating that the stories it contains tend to go off each in its own direction. They take place all over the map, including the margins. It is not even clear to me what the map is a map of. A mind, no doubt; presumably the author’s. But I expect there is more to it than that. One’s mind is never simply one’s own, even at birth, and ever less so as one lives, learns, loses, etc.”

## Biography

Ursula Kroeber was born in 1929 in Berkeley, California, where she grew up. Her parents were the anthropologist Alfred Kroeber and the writer Theodora Kroeber. She went to Radcliffe College and Columbia University. She married Charles A. Le Guin, a historian, in Paris in 1953. They have lived in Portland, Oregon, since 1958, and have three children and four grandchildren.

Ursula K. Le Guin writes both poetry and prose, and in various modes including realistic fiction, science fiction, fantasy, young children’s books, books for young adults, screenplays, essays, verbal texts for musicians, and voicetexts. She has published seven books of poetry, twenty-two novels, over a hundred short stories (collected in eleven volumes), four collections of essays, twelve books for children, and four volumes of translation.

She has been nominated for many literary awards, including the American Book Award and the Pulitzer Prize, and among the many honours her writing has received are a National Book Award, five Hugo Awards and five Nebula Awards. Le Guin has taken the risk of writing seriously and with rigorous artistic control in forms some consider sub-literary.



# WORKSHOPS

## 36 HOURS → NON-STOP

For 36 hours, different groups will take up residence in studios and collective areas spread across a number of floors and buildings. Composed of researchers, creators, activists and members of civil society, these groups have joined forces in line with their respective fields of investigation.

Each workshop has been named after one of Ursula K. Le Guin's short stories in *The Compass Rose* (1982) and offers a programme of events and encounters.

# Gwilan's Harp

As in *Gwilan's Harp*, where the heroine's instrument becomes a character in its own right, musicians and designers bring objects to life through skilful manufacturing, meticulous care and affection. Abstract robotic objects, however, cannot express themselves through form. Can they be given character and vivacity through animation? To study and test these objects' quality of movement and action, we use an iterative methodology with a practical, introspective and multidisciplinary approach combining robotic engineering with art, design, cognitive sciences, anthropology, philosophy and materials engineering. Working with researchers from other laboratories and disciplines, the *Reflective Interaction* team at EnsadLab launched a creative research project in 2012, *Behavioral Objects*, which has led to several initiatives, artistic creations and publications.

This workshop's programme features an experimental exhibition; the testing of behavioural robots; a debate with critics, scientists and philosophers; practical creative research workshops for young people using Misb Kits (modular robot kits); and the publication of a journal.

#### COORDINATION

Samuel Bianchini  
(EnsadLab-PSL),  
Filipe Pais (EnsadLab-  
PSL) and Emanuele Quinz  
(Université Paris 8 and  
EnsadLab-PSL)

#### PARTICIPANTS

Samuel Bianchini  
Julie Blanc  
Didier Bouchon  
Colin Bouvry  
Julie Brugier  
Cécile Bucher  
Aurélië Hoegy  
Raphaëlle Kerbrat  
Selma Lepart  
Annie Leuridan  
Florent Levillain  
Filipe Pais  
Olivain Porry  
Emanuele Quinz  
Alexandre Saunier  
Sylvie Tissot

#### DISCUSSION

coordinated by  
Emanuele Quinz  
and Rahma Khazam:  
Pierre Cassou-Noguès  
Élie Düring  
Jean-Paul Laumond  
Chiara Vecchiarelli



# The Diary of the Rose

Set in the near future, Ursula K. Le Guin's short story *The Diary of the Rose* takes the form of a diary which Rose, a doctor, is encouraged to keep by her superior. She writes about her work diagnosing patients using a psychoscope, an instrument that translates conscious and unconscious thoughts into mental images which are then recorded. The diary entries focus on Flores Sorde, an inmate terrified of undergoing electroconvulsive therapy, who is diagnosed with "political psychosis". As time goes by, Rose realizes that the government is using the thoughts recorded by the psychoscope to identify dissidents and erase their memories. Sorde is considered a rebel because of his morality: an attitude that is threatened but necessary in today's society. A moral approach to the world, one which extends beyond national borders, is needed to address issues at a higher level.

Bondy Blog, an online publication on life in underprivileged neighbourhoods, seeks to raise awareness of media representations and political commitments. As part of these efforts, it will set up editorial headquarters—open 24 hours a day—at the Cité Internationale des Arts. It will also host the first day-long programme on Friday, 2 February 2018, with highlights including a workshop, a masterclass on political journalism and conversation. On the second day of the event, which has been coordinated by teacher and anti-racism activist Omar Slaouti, people stigmatized by or resisting society will share their stories, and a writing workshop for political theatre will be run by the Kahina et Cie theatre troupe for the public. Lastly, an event focusing on coloniality in science fiction will explore our collective memories.

#### COORDINATION

Nassira El Moaddem  
(journalist and director  
of Bondy Blog) and Omar  
Slaouti (anti-racism  
activist and professor  
of physics)

#### PARTICIPANTS

Salika Amara,  
Sabira Boukhalfa  
and Aïcha Omrane,  
from the Kahina  
et Cie theatre troupe  
Monsieur Bonheur  
Mehdi Derfoufi  
Rokhaya Diallo  
Faïza Guène  
Rocé



↑ The Bondy Blog editorial team, Photo: Bondy Blog





# The Pathways of Desire

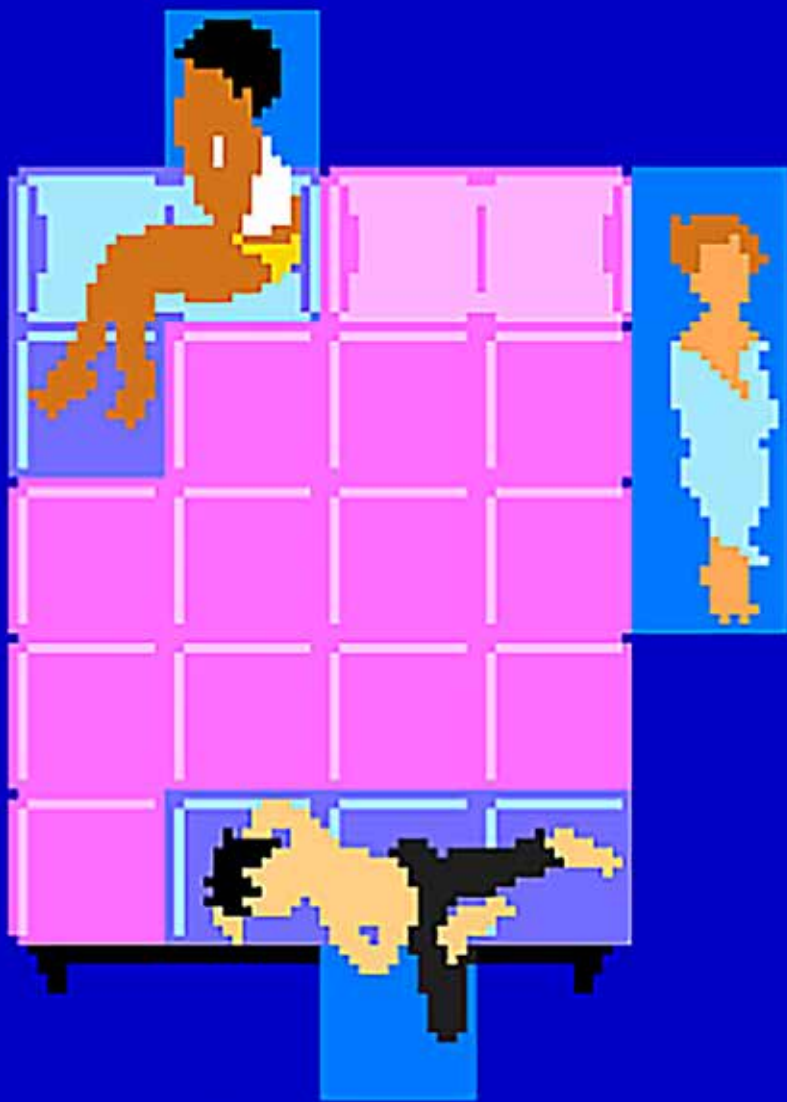
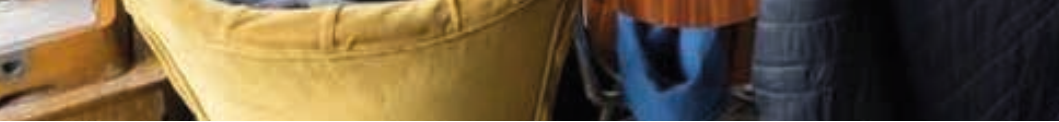


In *The Pathways of Desire*, Ursula K. Le Guin describes a faraway planet dreamt up by a teenager. Galactic anthropologists, seeking to understand and decipher this world, attempt to interpret its language, customs and desires. These desires, emotions, loves and friendships create spaces where individual and collective micro-utopias can take shape. They pave the way for forms of attachment and affection that go beyond established categories based on sex and gender. Giving rise to challenges and cures, they make it possible to resist the brutal violence of social conditions by caring for oneself and others.

This workshop offers conviviality, care, games and group work. Its programme features shared domestic activities, performances and discussions on desires—which can be causes and objects of upheaval for personal and political reasons.

COORDINATION  
Tarek Lakhri  
(artist and bookseller)  
and Lucas Morin  
(Bétonsalon—Centre  
for Art and Research)

PARTICIPANTS  
Alice Carabédian  
dance for plants  
Stéphane Gérard  
Sido Lansari  
Émilie Notéris  
Josèfa Ntjam  
Facial



↑ Anna Anthropy, still from *Triad*, 2013, video game, Windows & MacOS ©DR

# Mazes

In *Mazes*, the perspective adopted in one of the most well-known laboratory experiments is reversed. Instead of watching a mouse in a box, the mouse watches us, sharing its thoughts and emotions, as a way of questioning humans' hegemonic domination of their environment. Our environment affects our genetic identity, as shown in research by the Epigenetics and Cell Fate Unit (CNRS/Paris Diderot). For this reason, the unit has joined forces with Bétonsalo–Centre for Art and Research to create the project *Académie Vivante* (Living Academy). The goal of this experimental research laboratory for researchers, students and artists is to offer new collaborative spaces where creative and innovative approaches to society can be developed.

In the *Mazes* workshop, collages will explore the nature-nurture theme. These collages will attempt to illustrate the parasite effect visible in nature's relationship with humans, and humans' relationship with nature. Parasites rely on hosts, which they feed off or take control of. Parasites and hosts are hybrid creatures which may have symbiotic or conflictual relationships, and their fates are dependent on interactions. The collages produced will reveal the inadequacies of society by combining representations of nature, fashion and advertising.

COORDINATION  
Jonathan Weitzman  
(Professor of Genetics  
at Université Paris  
Diderot and Director  
of the Epigenetics  
and Cell Fates Unit  
CNRS/Paris Diderot)

PARTICIPANTS  
Ali Cherri  
Marc Maier  
Julie Ramage  
Jonathan Weitzman





↑ Thomas Hirschhorn, *Pixel-Collage no. 117*, 2017, courtesy of the artist and Gladstone Gallery, Photo: Romain Lopez

# Malheur County

In 2012, the F93\* association began working on a project on Fukushima's triple disaster: the earthquake, tsunami and nuclear meltdown. The project's main goal is to develop and implement an approach reflecting the event's complexity. However, it also aims to recreate—and even intensify—the cognitive and emotional effects of 11 March 2011 for participants. For this reason, the decision was made early on to involve many people. Contributors to the project have not been chosen for their skills in the disaster field, but because they agree that only collectively negotiated research or actions are capable of overcoming the “sensory imbroglio” facing anyone attempting to work on the issue of “Fukushima”.

Over time, the group agreed to work without preconceived ideas about what was worthy of interest. It also decided to invent and activate the tools necessary for perception, description and expression. Lastly, the group gave itself time to explore this issue by stating that the programme did not have a set finish date.

For practical reasons, F93 wished to group these initiatives under the generic title *Call It Anything*.

\* F93 is a scientific, technical and industrial culture centre in Montreuil. It is supported by the Conseil Départemental de la Seine-Saint-Denis.

Coordination  
Marc Boissonnade  
(Director of F93,  
Montreuil)

Participants  
Washing-up liquid,  
Elisabeth Claverie, rice  
from Mr Ohno, olive  
oil, Patricia Falguières,  
video-projector and  
speakers, Sophie  
Houdart, Vinciane  
Despret, Geiger counter,  
photos from our last  
walk, Mélanie Pavy,  
post-it notes, the film  
*Ah humanity!* (Castaing-  
Taylor/Paravel/Karel),  
Myriam Lefkowitz,

Roland Desbordes,  
cereal and milk,  
Natasa Petresin,  
toilet paper, computers  
with Skype and an  
Internet connection,  
Marc Boissonnade, fresh  
fruit and vegetables,  
beer, wine, mineral water,  
Stéphane Sautour,  
teapot and coffeepot,  
*The Mushroom at  
the End of the World*  
(Anna Tsing),  
Alexandre Schubnel,  
*Nausicaa* (Hayao  
Miyazaki), *What  
AIDS Has Done to Me*  
(Elisabeth Lebovici),  
the videos of Hikaru

Fuji and the ChimPom  
collective, dykes, *The  
Nuclear Borderlands*  
by Joseph Masco, the  
separation wall by Gaël  
Turine, dozens of atomic  
explosions, a bit of denial  
and a little resilience,  
emergency or danger  
signs, shower gel, a  
French graphic designer,  
anticipated ruins, John  
Soane and the Bank  
of England, Nathan  
Schlanger, Robert  
Smithson, the reading  
of *Horses, Horses, in  
the Innocence of Light*  
(selected excerpts),  
students, trees

(standing, cut, shavings),  
fireflies, Naples, water,  
a little causality  
and finely chopped  
linearity, French soldiers  
requesting reparation  
after nuclear testing  
(long afterwards),  
geological maps...



↑ Alex's Hands, Japan, October 2017 ©DR





# The First. ∴ ∴ ∴ Report of the Shipwrecked Foreigner to the Kadanh of Derb

“How can one person describe a world?” This is the question asked by the narrator of the short story *The First Report of the Shipwrecked Foreigner to the Kadanh of Derb*. Stranded on a planet far from Earth, he attempts to explain the cohabitation of animals and humans in a fragile city, which humans seem bent on destroying through toxic vapours and other pollutants. He develops a methodology for talking about, bringing to life and sharing this threatened but living world, by dwelling upon “the individual and transient, the fortuitous and particular” rather than using science or other forms of common knowledge—listening to “the silences between the sentences”. This is also the approach adopted by the workshop, which focuses on gestures, silences and different ways of composing a society. It brings together people involved in collective initiatives in unique environments: a protected nature park, a suburb on the outskirts of a town in northern France, the *calanques* in south-eastern France, an art centre, a suburban city, and a biodynamic farm.

Participants collect materials, which are used to tell stories—ways of inhabiting the world. They also share gestures such as bread-making, using ingredients from as far afield as Seine-Saint-Denis, Dunkirk, Cassis, Brittany and Spain.

## COORDINATION

Virginie Bobin (Villa  
Vassilieff) and Cuesta  
(cultural cooperative)

## PARTICIPANTS

Collectif Aman Iwan  
Amelie Aranguren  
Marnix Bonnike  
Thierry Botti  
Julie Chénot  
Julien Clauss  
Alexandra Cohen  
Sylvain Gouraud  
Fernando Garcia Dory  
Emilie Hache  
Nabyl Karimi  
Marianne Lanavère  
Patrick le Bellec

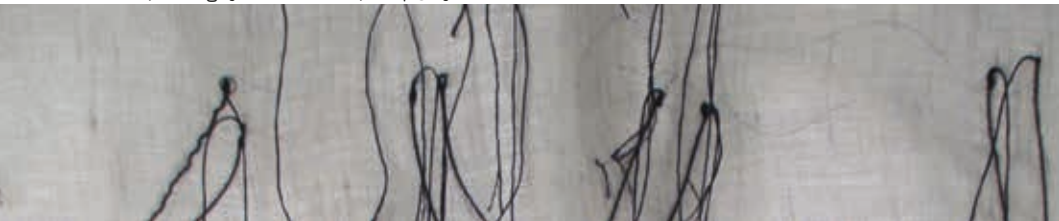
## Achim Lengerer/

Scriptings  
Pascal Nicolas-Le Strat  
Agathe Ottavi  
Marie Preston  
Catherine Rannou  
Elke Roloff  
Stéphane Verlet-Bottero  
Alexis Zimmer  
And participants in  
the residency *Le Pain  
Commun* (Synesthésie),  
builders of the Jean  
Bart-Guynemer

residencies in the town  
of St-Pol-sur-Mer, a  
biodynamic farmer, etc.



↑ *La Verse*, Boutigny-sur-Essonne, 2014 © Sylvain Gouraud



## SQ

According to the inventor of a psychometric test in the short story SQ, “mental health is freedom.” His test divides the world into two groups: the insane—rebels and deviants sent to Achievement Centres for rehabilitation—and the sane—staff in charge of looking after them. His Psychometric Bureau gradually takes over the World Government, successfully overcoming a number of political crises and conspiracies. However, after several years, the entire world “fails” the test, and everyone is considered insane.

This workshop raises the issue of the body and bodily practices. Today, bodies are constrained by surveillance and control mechanisms (which may be political, administrative, geographical or medical, and include classifications based on gender or race). Other (piratical, resistant, subterranean and collective) ways of living, to create connections and share knowledge and feelings, must therefore be developed.

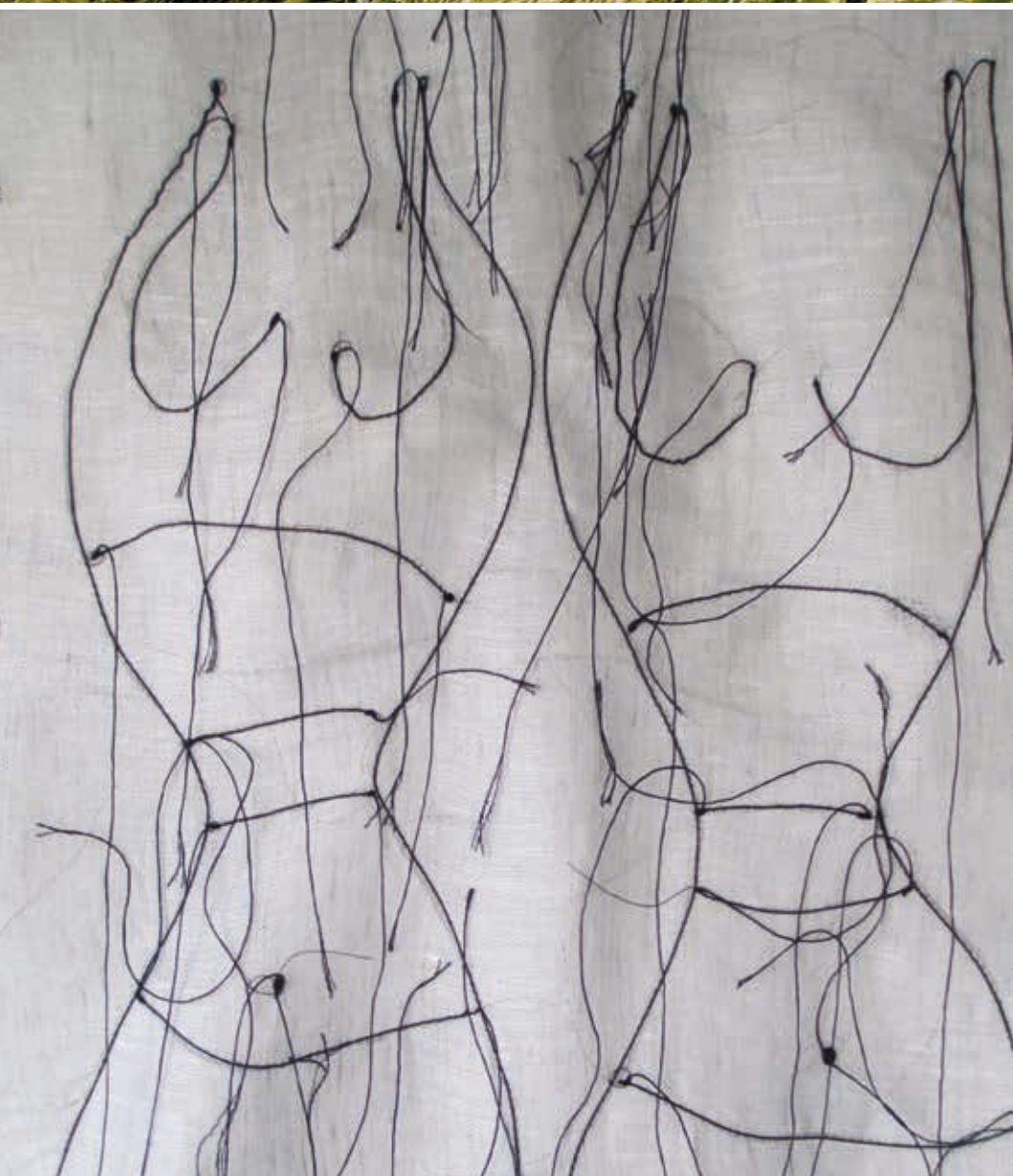
The workshop aims to reconsider our view of insanity and achievement through a number of performative exercises for body and voice: singing exercises, feminist self-defence activities, the construction of a collective space using individual practices, and a radiophonic intervention using assembled audio and musical documents.

COORDINATION  
Virginie Bobin  
(Villa Vassilieff)

PARTICIPANTS  
Mercedes Azpilicueta  
Pauline Simon and  
Thibaut Gauthier  
Eve Chariatte,  
Judit Dömötör,  
Laura Kirshenbaum,  
Catarina Miranda,  
Dimitrios Mytilinaios  
and Anne Kerzerho  
(MA exerce, International  
Choreographic Institute–  
CCN Montpellier–  
Occitanie/Pyrénées  
Méditerranée)  
Pascale Cholette,

Charlotte Elfrieda,  
Charlotte Lejeune,  
Yves Monnier,  
Paloma Mouillon,  
Hélène Mourrier,  
Elodie Petit,  
Peggy Pierrot,  
Lise Sauvée and  
Margot Videcoq  
(Ateliers des horizons,  
le Magasin, Grenoble)  
Erwan  
Anne Le Troter  
Poussy Draama aka  
Docteur E. C. Duchesne





↑ *Untitled*, Image: Mercedes Azpilicueta.



# The Water Is Wide



In *The Water Is Wide*, Ursula K. Le Guin draws attention to our relationship with scientific and medical knowledge. Because of these relationships, we do not always dare to explore other ways in which our bodies and beings can relate to the many visible and invisible worlds which constitute us. Taking inspiration from philosopher Isabelle Stengers, this workshop will focus on “the care of the possible”, thinking about the possible as opposed to the probable.

We are all concerned by illness at some point in our lives, whether as patients, relatives or healthcare professionals. The workshop explores different ways of taking care of forms of knowledge that are constituted from our experiences—rather than being separate to them. To do so, it offers spaces for sharing practices, where artists and researchers can test their knowledge against experiences, in the presence of the people concerned.

The workshop will also use sensory (even virtual), choreographed and narrative experiences to explore how we care for the meanings and histories that make us who we are. Visitors will be invited to consider themselves as networks of relationships: places of welcome, embraces and sharing.

COORDINATION  
Valérie Pihet  
(independent  
researcher  
and member  
of Dingdingdong)

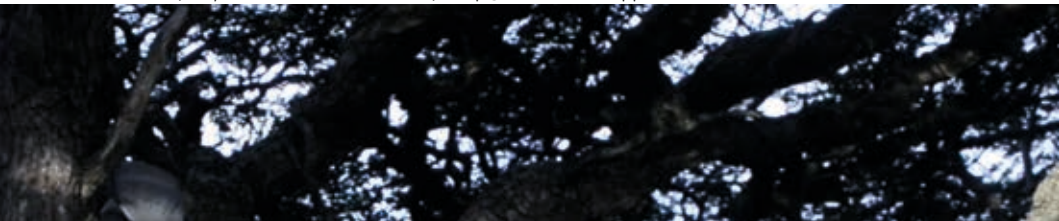
PARTICIPANTS  
Emmanuelle Bush  
Anne Collod  
Dingdingdong-Institut  
of co-production de  
savoir sur la maladie  
d'Huntington,  
Fundación Hangar-  
Asociación de Artistas  
Visuales de Cataluña,  
Barcelona

Max Mollon  
Musica en Vena, Madrid  
La Panera/Hospital  
Arnau de Vilanova,  
Lleida  
Medialab Prado/  
Autofabricantes, Madrid  
Luc Perera  
Claire Ribault  
Alice Rivières  
Fabien Siouffi





↑ Anne Collod, *Le parlement des invisibles*, 2014. © Laurent Philippe



# Sur

In *Sur*, a group of South American women set off on an expedition to the Antarctic, in a feminist retelling of the discovery of the South Pole which ignores the “great men” of history.

Using a methodological protocol inspired by experimental ethnography and television viewing tools, the workshop presents a pilot episode of the web series *Distancia*, which is currently in pre-production. The sequence, which has been prepared especially for this event, will encourage dialogue on collective and participatory research and production methods.

The synopsis is as follows: on the other side of the Strait of Magellan, in Tierra del Fuego, two ecological activists, Julio Gastón Contreras and Ivette Martínez, tell personal and political stories which intersect with tales told by others—those of an American magnate, a conservation biologist, a road under construction and an incessant wind.

These stories of justice, expropriation, extermination, love and friendship give form to an experimental series, which seeks to answer several questions. Who owns the Tierra del Fuego? Which rights and obligations are at play in this archipelago? Which laws help govern and record this territory? Adopting an allegorical style, *Distancia* features the stories of two individuals who wish to defend human rights while pleading for the rights of non-humans.

COORDINATION  
Ensayos (an eco-feminist  
research collective)

PARTICIPANTS  
Camila Marambio  
Carolina Saquel  
Alfredo Prieto  
Karolin Tampere  
And a group  
of experts invited  
to join the public



↑ Carolina Saquel, *Untitled (Tree with People)*, 2016, video still, *Distancia*, Ensayos ©DR





# Intracom

*Intracom* features a completely dysfunctional spaceship crew, whose vessel is on the point of self-destructing. In doing so, it will destroy the entire universe by chain reaction. When an “alien”, a “thing”, unexpectedly appears on board, the crew is faced with the issue of the words that should be used to describe it.

This mobile, collaborative workshop focuses on the ideas of aliens, memory and language. Which words should be used in the fake news era, given the amplification of rumours and the speed at which they spread? How can we preserve political anger and its transformation into discourses and practices? What can we do together? What is in our hands? This workshop will think about the words, phrases and ideas that could revive an emancipatory vocabulary in the Capitalocene era, where xenophobia, racism and sexism have again become the pillars of politics.

## COORDINATION

Françoise Vergès  
(political analyst,  
independent curator  
and Holder of the  
Global South(s) Chair  
at the School of World  
Studies, Fondation  
Maison des Sciences  
de l’Homme, Paris)

## PARTICIPANTS

Stéphanie Airaud  
Sabrina Amar  
Samia Amar  
Sylvie Blocher  
Jean-François Boclé  
Emmanuelle Cadet  
Eve Chabanon  
Myriam Dao  
Véronique Decker  
Maïa Hawad  
Laura Henno  
Antoine Idier  
Miki Nitadori  
Omar Slaouti  
Sébastien Thiéry  
Françoise Vergès  
Pauline Vermeren  
And students from  
SPEAP/SciencesPo



↑ Mapping Postcolonial Space workshop, by Françoise Vergès, June 2016, Bétonsalon ©DR



# The New Atlantis

*The New Atlantis* describes a world devastated by a tyrannical bureaucracy, where the waters are inexorably rising, power cuts are commonplace and earthquakes occur regularly. Amid these disasters, which take their toll on society and nature, the heroine consoles herself by imagining another civilization to replace what went before: a harmonious universe characterized by light, colour, sounds, voices, creatures, architecture and textures. The short story imagines a utopic and emancipated world. *The New Atlantis* virtual universe is the visible part of a research project by LOCUS SONUS and PRISM (AMU, CNRS) in cooperation with SAIC (School of the Art Institute of Chicago, United States), ENSCI Les Ateliers (École Nationale Supérieure de Création Industrielle, Paris), RPI (Rensselaer Polytechnic Institute, Troy, United States) and Concordia University (Montreal, Canada).

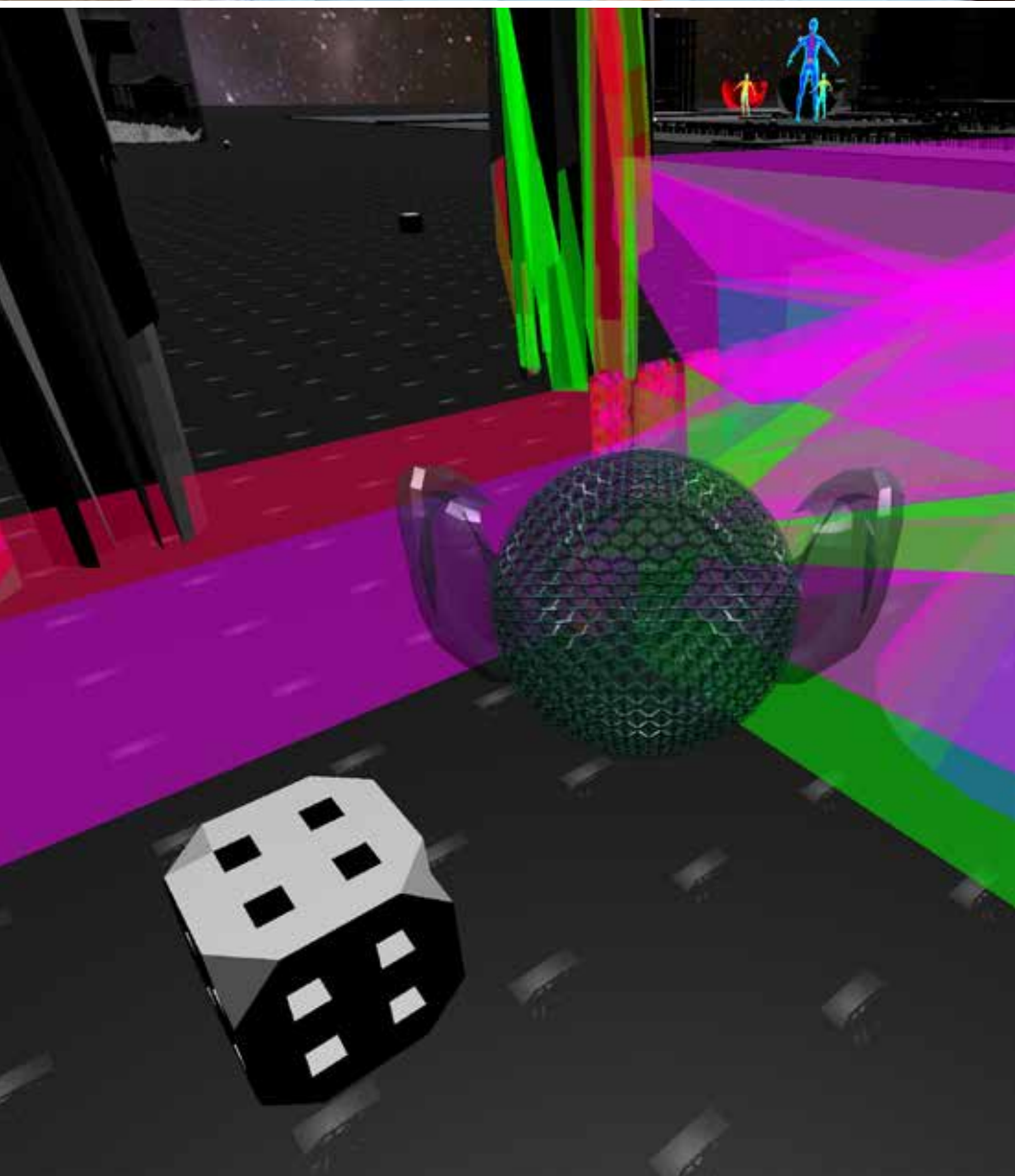
LOCUS SONUS (the audio art research laboratory at the École Supérieure d'Art d'Aix-en-Provence-ESAAix) and other international participants (on site and online) invite us to discover and contribute to *The New Atlantis* virtual universe as part of a “chill-out” workshop. During this tour through the audio world, create and manipulate your own audiographic objects using 3D modelling while becoming part of the short story's universe.

#### COORDINATION

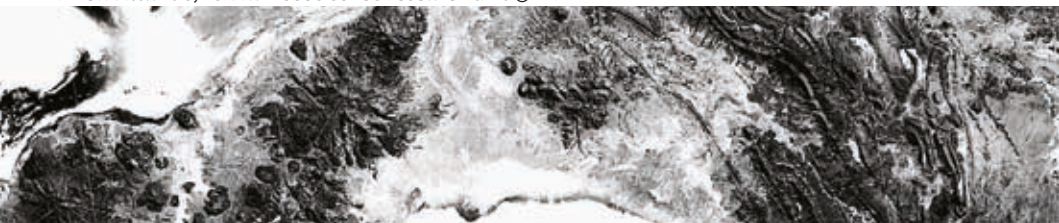
Peter Sinclair (Locus  
SONUS research unit)

#### PARTICIPANTS

Elena Biserna  
Roland Cahen  
Ben Chang  
Owen Chapman  
Peter Gena  
Theo Paolo Goedert  
Julie Karsenty  
Antoine Langlois  
Ludmila Postel  
Laurent Pruvost  
Peter Sinclair  
Jonathan Tanant  
And students  
from ESAAix



↑ *New Atlantis*, ESAAix-LOCUS SONUS research unit ©DR



# The Eye Altering

In *The Eye Altering*, the inhabitants of New Zion are dosed with “metas”, substitution proteins, to help them overcome their allergies to their new planet. Seeming to age faster than on Earth, they attempt to accustom themselves to the pallid light emitted by the star N.S.C. 641 and their planet’s long 28-hour days. Miriam, a doctor, is observing a painting by Genya, one of her patients, when she realizes that the children born in this new environment—who are considered incurable by medical staff—have adapted to their new home by developing altered metabolisms and perceptions.

How do physical and social bodies react to foreign environments? This workshop mirrors Ursula K. Le Guin’s short story, exploring the transformations affecting terrestrial and bodily ecosystems, as seen in soil erosion, immune systems and endocrine systems. Through the joint development of visual, analytical and rehabilitation tools, it investigates different chemical species, focusing on their production and domestic and physiological uses. Addressing the interconnected histories of modern medicine, natural sciences and industrial sciences, it explores the overlapping ideas of organic and synthetic materials, remedies and poisons, and allergies, addictions and adaptations.

COORDINATION  
Garance Malivel  
(independent curator  
and researcher)

PARTICIPANTS  
Jamie Allen and  
Merle Ibach  
Jennifer Crouch  
Nicholas Shapiro  
and Christophe Guérin





↑ *Chirurgie*, L'Encyclopédie, 1751-72, and Landsat TM band 4 of the Salar de Uyuni, Bolivia, 1994 ©DR

# The Author of the Acacia Seeds

In her most recent book, *Staying with the Trouble*, zoologist and philosopher Donna Haraway builds on the short story *The Author of the Acacia Seeds* by Ursula K. Le Guin. She suggests a way of leaving behind the Anthropocene, the geological era of irreversible human impact on the environment, for the Chthulucene, an era that sees the planet as a sympoietic system of living beings. Le Guin's short story takes the form of excerpts from the Journal of the Association of Therolinguistics, a discipline focusing on animal languages which paves the way for phytolinguistics, the study of the languages of plants and symbiotic organisms such as lichens. A difficult transition, but not an impossible one in Le Guin's speculative fiction. However, according to Haraway, if we wish to be successful, we must overcome the frameworks shaping current thought. Indeed, given that we are finally fully aware of our multi-species nature, why are we still choosing to describe our era using the exceptionalism and utilitarian individualism of the Anthropos?

This workshop will focus on inter-species communication, post-anthropocentrism, endocrine disruptors, eco-sexuality, biosemiotics, combinatorial analysis, marine symbioses, climate change, the sounds and colours of the sea, sustainable food and xeno-politics... through performances, projections, laboratories, meetings, conferences and tastings.

## COORDINATION

Ewen Chardonnet  
(author, journalist,  
curator and artist)

## PARTICIPANTS

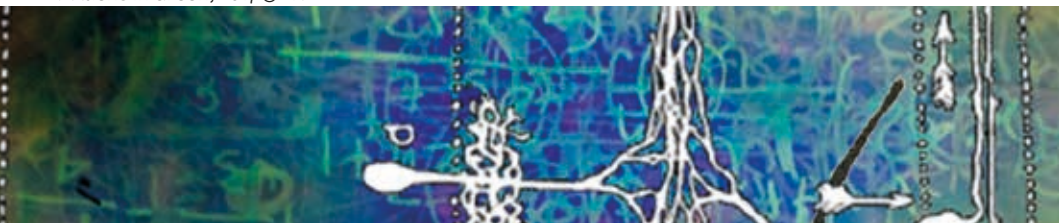
Aliens in Green (an  
artist group composed  
of Bureau d'Études,  
Ewen Chardonnet,  
Mary Maggic,  
Julien Paris  
and Spela Petric),  
Xavier Bailly,  
Julien Bellanger  
and Benjamin Cadon,  
Nathalie Blanc and  
Lauranne Germond,

Annick Bureauad,  
Isabelle Carlier  
and Erik Noulette,  
Chloé Desmoineaux,  
Nicolas Floc'h  
and Amanda Crabtree,  
Valérie Gentilhomme  
and Fabrice Lizon,  
Jeff Guess,  
Léa Le Bricomte,  
Robertina Sebjanic,  
Annie Sprinkle  
and Beth Stephens,

Carole Thibaud,  
Miha Tursic  
With the participation  
of La Paillasse (Paris)  
and students from the  
B.O.A.T. residency at  
the École Européenne  
Supérieure d'Art de  
Bretagne (EESAB)



↑ Aliens in Green, 2017 ©DR





# Some approaches to the problem of the Shortage of Time

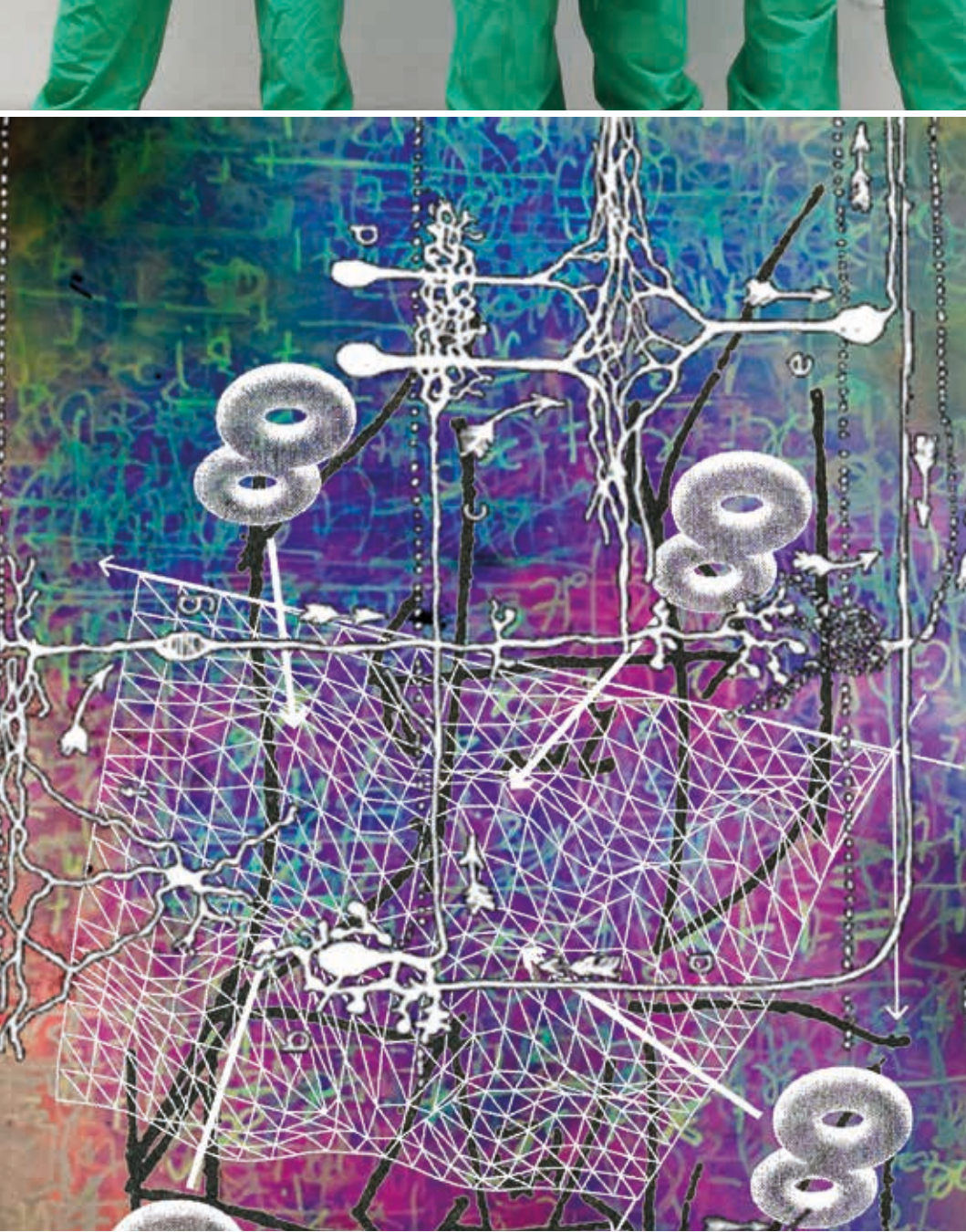
For 36 hours, the workshop *Some Approaches to the Problem of the Shortage of Time* will explore the art/science/fiction triangle on a magic tablecloth that is constantly being drawn on by a machine. Designed by the *Laboratoire des intuitions* (laboratory of intuitions or LDI), a multi-disciplinary platform for artists and theorists working in a number of fields, this workshop explores the graphic practices that support, sustain, signal and shape thinking—in the fields of art, theoretical physics, philosophy, social sciences and mathematics. Diagrams, drawings, sketches and drawn-on tablecloths are all evidence of a shared language, where thoughts are instantly mediated by a line, or quickly expressed in a synthetic gesture, whether to visually represent a theoretical system or design an exhibition layout.

The workshop centres around a large-format A0 printer, which will print out a series of drawings, scores and diagrams, and create another way of measuring time by producing a graphic flow that circulates, like a magic tablecloth, between artists, theorists, students and researchers. The programme features presentations, meetings, debates, experiments and the screening of a film by Naïm Aït-Sidhoum on LDI's research.

COORDINATION  
Thierry Mouillé  
(artist, professor,  
École supérieure d'art  
et de design TALM-  
Tours and Director  
of the LDI research  
unit) and David Zerbib  
(philosopher and  
lecturer at ESAAA  
Annecy and HEAD  
Geneva)

PARTICIPANTS  
Naïm Aït-Sidhoum,  
Armand Béhar,  
Stéphane Bérard,  
Grégoire Bergeret,  
Filippo Brogginì,  
Marie-Haude Caraès  
and Nicole Marchand-  
Zanartu,  
Matthieu Clainchard,  
Alexandre Costanzo,  
Anna Dezeuze,  
Elie During,  
Bastien Gallet,  
Gianni Gastaldi,  
Laurent Jeanpierre,

Charlie Jeffery,  
Farah Khelil,  
Julia Kremer,  
Mauro Lanza,  
Frédérique Loutz,  
Sophie Mendelsohn,  
David Rabouin,  
Gaëtan Robillard,  
Didier Tallagrand,  
Christian Ruby,  
Linda Sanchez,  
Nicolas Tixier,  
And Master's students  
in sculpture from  
TALM-Tours



↑ Laboratoire des intuitions, TM, 2016 ©DR

# AUDITORIUM

After a seminar bringing together around 40 leaders of projects supported by the Fondation Daniel et Nina Carasso, the auditorium will host a series of conferences entitled *Convergent Futurologies*, designed by Mélanie Bouteloup (Director of Bétonsalon – Centre for Art and Research and curator of the event) and Nora Sternfeld (documenta Professor at the Kassel School of Art and Design).

This series of conferences will attempt to map the fields in which we must work now in order to create a real alternative for the future. To avoid the dystopias currently taking shape, we will consider other worlds and better methods to improve the one we live in. We will attempt to create distance between us and reality, to gain a better view of the issues we currently face. In the words of theorist Donna Haraway, we will search for “a common language in which all resistance to instrumental control disappears and all heterogeneity can be submitted to disassembly, reassembly, investment, and exchange.” \*

At night, the auditorium will become an agora hosting improvised performances by participants in *We Are Not the Number We Think We Are*.

\* Donna Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century” in *Simians, Cyborgs and Women: The Reinvention of Nature*, New York; Routledge, 1991.

# Composing Knowledge Seminar

The Fondation Daniel et Nina Carasso is convinced that a transdisciplinary and collaborative approach is needed for the production of knowledge in today's era. For this reason, since 2015, it has managed a call for projects entitled "*Composer les savoirs pour mieux comprendre les enjeux du monde contemporain*" (composing knowledge to better understand the issues facing the contemporary world). As part of *We Are Not the Number We Think We Are*, it has invited leaders from all projects supported in France and Spain to take part in a seminar aiming to develop shared thinking.

Participation by invitation only.

COORDINATION  
Valérie Pihet  
(independent  
researcher) and  
Julia Morandeira  
Arrizabalaga  
(independent  
researcher  
and curator)

PARTICIPANTS  
Atelier des jours  
à venir, Commune  
de Caulnes, École  
nationale supérieure  
de la Photographie  
d'Arles, Musac, LAAB,  
Hangar, Le Fresnoy,  
PING, Peman, Théâtre  
du Grabuge, Théâtre  
du Grain, Les Afriques  
dans le monde-IEP  
Bordeaux, Basurama,  
Institut Pasteur, INRA  
Jouy, Shonen, Música  
en Vena, Appelboom La  
Pommerie, Artconnexion,  
BBB Centre d'art, Rest  
Mar Menor (Universidad

de Murcia), Fabrique  
Autonome des Acteurs,  
SPEAP-Sciences Po,  
Aula de las Arte  
(Universidad Carlos III),  
Université Paris  
Diderot-Univers 2.0,  
La Collecterie, Interfaces,  
Institut Interdisciplinaire  
d'anthropologie  
du contemporain  
(EHESS-CNRS), COAL,  
La Panera, École  
Normale Supérieure  
Louis-Lumière,  
Observatoire  
de l'Espace du Centre  
national d'études  
spatiales, Campo

Adentro, Centre d'art  
et du paysage de l'île de  
Vassivière, Assemblée  
artistique des  
diversités numériques,  
Intermediae,  
L'Échangeur, Origenes  
Media Lab, Parc  
national des Calanques,  
Autofabricantes,  
Université Aix Marseille,  
COUNCIL-Association  
Goldin + Senneby, CNRS,  
Institut d'Optique  
Graduate School,  
Laboral

Friday 2 Feb.  
3 pm – 6 pm

Building A –1  
Auditorium

40

# Converging Futurologies – Block 1 Ecology (Science/ Fiction)/Territory, Activism and Autonomy

According to W.E.B. Du Bois, the 20th century was divided along the “colour line”. What divisions affect the 21st century? For theorists such as Paul Gilroy and Dipesh Chakrabarty, environmental issues are central to the reorganization of social inequalities.

This conference aims to radically rethink the position of human societies with respect to the environment. The historical nature/culture dichotomy is false, as shown by Bruno Latour. If we wish to lay the foundations for a viable future, we must redesign the ways in which resources are distributed and used.

For each presentation:

30 min. speech

30 min. discussion

WITH

Giovanna Di Chiro  
(Professor of  
Environmental Studies,  
Swarthmore College,  
Pennsylvania),  
Laurent Jeanpierre  
(sociologist and  
professor in political  
science, Université  
Paris 8),

Kristin Ross

(Professor Emeritus of  
Comparative Literature,  
New York University)



Friday 2 Feb.  
6pm–1am

Building A –1  
Auditorium

41

# Converging; Futurologies – Block 2 Managing Bulk Information

We live in a divided but shared border area, with ins and outs that are difficult to understand given the ways in which phenomena are part of a complex web of power relationships influenced by flows, exchanges and resistances. Which methodologies should we implement to overcome the crisis of representation and take political action?

6pm–7pm

Debate between Pierre-Damien Huyghe and Bruno Latour, moderated by Christophe Leclercq (PhD in aesthetics from Université Paris 1 Panthéon-Sorbonne, art history and digital humanities researcher, École du Louvre, Paris)

Bruno Latour is renowned for his work in science, technology and anthropology (*Aramis, or The Love of Technology; We Have Never Been Modern*). His reflections have also extended to art, and he has designed exhibitions such as *Iconoclash, Making Things Public* and *Reset Modernity!* He also created and runs the Experimental Programme in Political Arts (SPEAP) at Sciences Po, Paris. In this debate, he meets Pierre-Damien Huyghe, a philosopher and professor at the Université Paris 1 Panthéon-Sorbonne, whose work focuses on modernity, techniques, art and design (*Art et industrie: Philosophie du Bauhaus; Modernes sans modernité; A quoi tient le design*). They will discuss the similarities and differences between arts, sciences and technologies; scientific and artistic modernities; and the positions of artists, designers and their productions in today's society.

8 pm

*Robot signature, SEING Performance–Act 2*

Conference by Emmanuel Mahé (Research Director at Ensad/ EnsadLab–PSL, Director of the Science, Art, Creation, Research (SACRE) programme–PSL) and Valérie Masson-Patrimonio (intellectual property lawyer and Chairs Coordinator, École Polytechnique)

In medieval French, *seing*, from the Latin *signum*, means the different types of marks or signs used to symbolize agreement—the antecedent of the signature. Today, this word takes on a new dimension, as a robot replaces the President of the École Polytechnique to sign the founding convention of the Arts and Sciences Chair. Its performance, entitled *SEING Performance*, raises a number of technical, legal, anthropological and philosophical issues concerning delegated, simulated and autonomous signatures. The conference will address these questions, from the history of delegated signature authority (from Jefferson to Obama) to unexpected recent developments and contemporary challenges. The conference will also introduce a second human attribute: voice. After signing the convention, the robot will “speak”.

8.40 pm

*Editing an “arts and sciences” journal today*

Editing and designing scientific content for multiple formats and media to create new reading experiences

Round table coordinated by Samuel Bianchini (EnsadLab–PSL), Lucile Haute (UNÎMES and EnsadLab–PSL) and Julie Blanc (EnsadLab–PSL), with the participation of David Bihanic, Anthony Masure, Robin de Mourat, Vincent Piccolo, Annick Rivoire and Nolwenn Tréhondart

Today, the activity of reading is changing, moving from printed media to interactive (and especially mobile) electronic devices. Given these socio-technical and socio-cultural mutations, scientific publishers must develop new forms of reading experiences and ways of sharing knowledge. New publications, respecting public web and open science standards, must be tested to rethink relationships between art, science and society. By addressing these key issues, we aim to develop an editorial platform for an arts and sciences journal using responsive media and design, as a way of responding to current and future media and practices.

10pm

*On displays*

Designed by Franck Leibovici (artist and poet)

When poets, artists, curators, scenographers, graphic designers and exhibition architects work with existing documents (texts, audio recordings and fixed and moving images), they must address the issue of display. An artwork is always contemplated from a point of view: no artwork but through sites. This issue is also at play in other disciplines, with scientists, lawyers, policemen and doctors all having to invent processing techniques for batches of images.

Displays contradict the modernist idea that works of art are autonomous and informational documents are mere additions. In reality, a display is a series of mediations. An exhibition is not a set of independent objects grouped within the same space, but a place where new ecologies are activated through the assembly of artwork and documents.

To celebrate the launch of this arts and sciences journal, a series of discussions will take place between participants from various disciplines (art, international criminal law, social sciences, design and more) to address the issue of managing large amounts of images and texts.

PART OF  
a research project  
by Franck Leibovici,  
the 2017 recipient  
of the ADAGP  
& Villa Vassiliev  
research grant

WITH  
Mélanie Bouteloup  
Annett Busch  
g.u.i  
Christophe Leclercq  
Jean-Christophe Royoux  
Julien Seroussi  
A video by Walid Raad



↑ *SEING Performance*, a performance designed and directed by Emmanuel Mahé ©DR

Overnight  
1am–8am

Building A –1  
Auditorium

45

# Agora

For one night only, the auditorium becomes a public arena open to students taking part in workshops for *We Are Not the Number We Think We Are*. Debates on their creations, inspired by Ursula K. Le Guin's short stories, will be hosted and run by artist Yair Barelli.

# Converging

## Futurologies – Block 3

### Power and Counterpower

Today's era is particularly unstable: nationalist and separatist movements have sprung up around the world, and debates on identity have jeopardized social relationships. Resentment, organized panic and violent new laws are tearing the social fabric. An emancipatory project, combining alternatives designed by a wide range of individuals and groups in precarious conditions, is sorely lacking. Inclusive narratives are failing to keep us together. Our challenge remains "to be able [...] to collectively invent constellations that protect us from both despair and cynicism, as words that suspend the usual course of things and (re)create the possible."\*

For each presentation:  
30 min. speech  
30 min. discussion

\* Émilie Hache, "Where The Future Is", in *Starhawk: Rêver l'obscur. Femmes, magie, politique*, Paris, Cambourakis, 2015.

WITH  
Elizabeth Povinelli  
(anthropologist  
and filmmaker)  
Omar Slaouti  
(anti-racism activist)  
Françoise Vergès  
(political analyst,  
independent curator  
and Holder of the Global  
South(s) Chair at the  
School of World Studies,  
Fondation Maison des  
Sciences de l'Homme,  
Paris)

# Converging Futurologies – Block 4 Museums and Education

This conference aims to discuss sources of discrimination and exclusion in relationships between schools and society, museums and young people. It seeks to explore how actions spanning the education, museum and art fields can confront exclusionist and colonial histories, leading to alternative teaching methods. How do we want to study? How do we want to gather together? How do we want to understand the past and the present in order to imagine an alternative future? The workshop will focus on designing the museums and schools of the future. Seen from the radical democracy perspective, these institutions should not be homogeneous but agonistic—contact and conflict zones, to use the words of Mary Louise Pratt. The renowned theorist described the educational contact zone in the following terms: “Along with rage, incomprehension, and pain there were exhilarating moments of wonder and revelation, mutual understanding, and new wisdom—the joys of the contact zone. The sufferings and revelations were, at different moments to be sure, experienced by every student. No one was excluded, and no one was safe.”\*

For each presentation:  
30 min. speech  
30 min. discussion

\* Mary Louise Pratt, “Arts of the Contact Zone”,  
in *Profession '91*, New York Modern Language Association, 1991.

WITH  
Laurence de Cock  
(history and geography  
teacher)  
Laurence Rassel  
(Director of Erg,  
école de recherche  
graphique, Brussels)

Bonaventure Soh Bejeng  
Ndikung (independent  
curator, biotechnologist  
and Director of SAVVY  
Contemporary, Berlin)

# Converging Futurologies – Block 5 Democratizing Democracy

According to philosopher Athena Athanasiou, defending the things we have yet to reclaim\* is one way of overcoming the shortcomings and endemic problems facing our current democracies. By affirming situated critical positions, we aim to determine which tools are must be produced to defend a democracy that has not yet been created. By defending what does not yet exist, we can create the conditions necessary for its existence in the future.

For each presentation:  
30 min. speech  
30 min. discussion

\* Athena Athanasiou, “Performing the institution ‘as if it were possible’”, in *Former West: Art and the Contemporary after 1989*, ed. Maria Hlavajova, Boris Buden and Simon Sheikh. BAK and MIT Press, 2017.

WITH  
Athena Athanasiou  
(Professor of Social  
Anthropology  
and Gender Theory,  
Panteion University,  
Athens),

Fatima El-Tayeb  
(Professor of Literature  
and Ethnic Studies,  
Director of the Critical  
Gender Studies  
programme, University  
of California San Diego),

Oliver Marchart  
(Professor of Political  
Theory, Institute  
of Political Science,  
University of Vienna)



# NOCES STUDIO & MAY B STUDIO (MICADANSES)

Friday 2 Feb.  
2 pm – 6 pm

Noces Studio  
(accessible from the  
internal courtyard)

50

# Sur l'interprétation – titre de l'instant

Yair Barelli

Welcome. This is *Sur l'interprétation – titre de l'instant*. In the room, there are performers, technicians and an audience. We all have a role to play. In the performance, there is a combination of fiction and reality. Everything is both real and fictional, so anything can happen. On stage, we are not quite ourselves.

Artifice has a certain charm, as does the ordinary.

It is our level of commitment to an action—a look, a way of sitting still, a song, a dance or a word—that determines the quality of the event.

In some ways, we are all performers here.

It happens now, between us.

#### SOUND

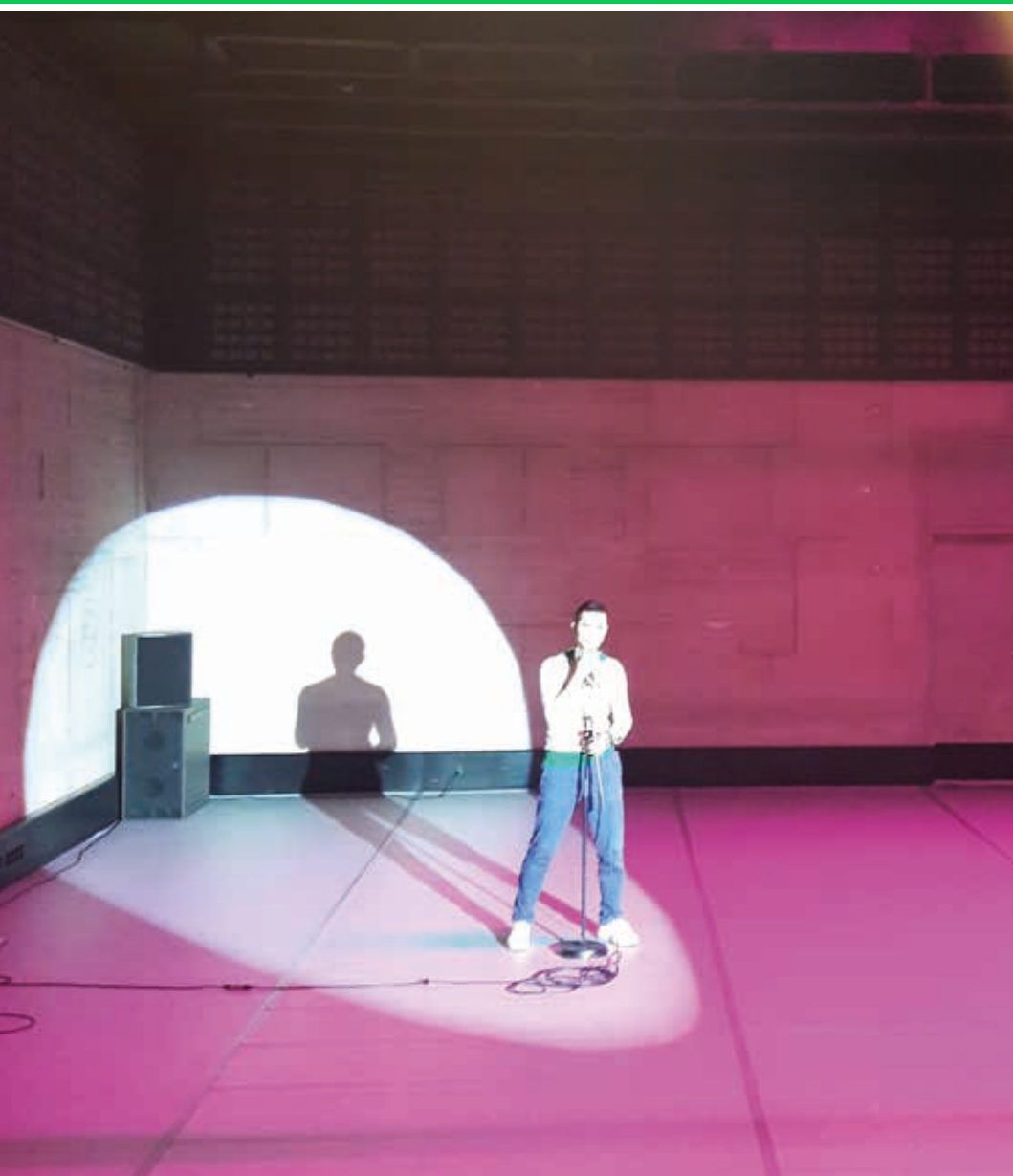
Cristián Sotomayor  
With the participation  
of students from  
the École Nationale  
Supérieure des Beaux-  
Arts (Paris and Lyon),  
the École Nationale  
Supérieure d'Arts  
de Paris-Cergy and  
the Université Paris 8

#### CO-PRODUCERS

AND SUPPORTERS  
DRAC Île-de-France,  
CND Pantin, Espace  
Pasolini, Valenciennes,  
Le Volapük, Tours,  
Plastique Danse Flore,  
Versailles, Parc Jean-  
Jacques Rousseau,  
Ermenonville.

#### PARTNERS

micadanses  
and the Faits d'Hiver  
festival



↑ Yair Barelli, *Sur l'interprétation - titre de l'instant*, 2017 © Yannick Fouassier



Overnight  
10 pm – 5.30 am

May B Studio  
(accessible from the  
15 rue Geoffroy l'Asnier, SS –2)

52

# Discontrol Party

An interactive experience designed and directed by Samuel Bianchini (EnsadLab–PSL) with musical programming by Sylvie Astié (Dokidoki)

Live performances and DJ sets by Rebeka Warrior, Candie Hank, Retrigger, Front de Cadeaux, Mr Marcaille, WR20LD

Project developed as part of the research group Reflective Interaction by EnsadLab, École Nationale Supérieure des Arts Décoratifs, PSL Research University, Paris

*Discontrol Party* brings together two worlds: the world of extremely sophisticated surveillance technology and the world of parties. For one night only, the dance floor and performance venue will become a nightclub made up of control rooms, where revellers are put under spotlights and subjected to advanced tracking techniques. While enjoying the festivities, they will see visualizations produced by the information system observing and analysing them. Like a group game or large-scale beta test, the challenge is to get around the system, confuse it—and even make it crash.

Tickets: €10

Ticket sales: [www.micadanses.com/billetterie](http://www.micadanses.com/billetterie)

## TECHNOLOGY MANAGEMENT

Colin Bouvry,  
Dominique Cunin,  
Jonathan Tanant  
Video recording:  
Colin Bouvry  
IT development:  
Dominique Cunin,  
Jérémy De Barros,  
Léon Denise,  
Florent Dubois,  
Ianis Lallemand,  
Oussama Mubarak,  
Jonathan Tanant

## VIDEO PROJECTION, SOUND AND LIGHTING iscènes

WITH THE  
PARTICIPATION  
OF ARTISTS  
AND DESIGNERS  
Sylvie Astié,  
David Bihanic,  
Antoine Chapon,  
Dominique Cunin,  
Alexandre Dechosal,  
Alain Declerc,  
Lucile Haute,  
Ianis Lallemand,  
Oussama Mubarak,  
Olivain Porry

## PARTNERS micadanses and the Faits d'Hiver festival



↑ Discontrol Party, festive interactive event 2009–2018, La Gaîté Lyrique, Paris, June 2011 ©DR



BASEMENT

36 HOURS → NON-STOP

# Zenith

Defying gravity and turning back time, this movement to compress space reverses the short stories Zenith and Nadir in Ursula K. Le Guin's *The Compass Rose*. As part of this event, the basement of the Cité Internationale des Arts will be plunged into darkness, becoming a voyage through a cosmos dotted with imaginary exoplanets. Using sensory immersion, it features a series of almost intangible spaces and exoworlds. "Exo" simply meaning external to our thoughts and bodies, exoworlds are a quest for other identities. Indeed, today's ecological crisis could be due to the fact that man-culture has destroyed humans' symbiotic relationship with Earth by considering nature as other—Biogée as a primordial exoplanet. The current crisis has ecological and social dimensions: it sees older cultures, popular cultures and situated knowledge as exotic and other. But the technological world, the world of machines that will survive the sixth extinction, is still forming—an exoplanet from the Id, or AI (see the monster of the Id in *Forbidden Planet*, the 1956 film by Fred McLeod Wilcox).

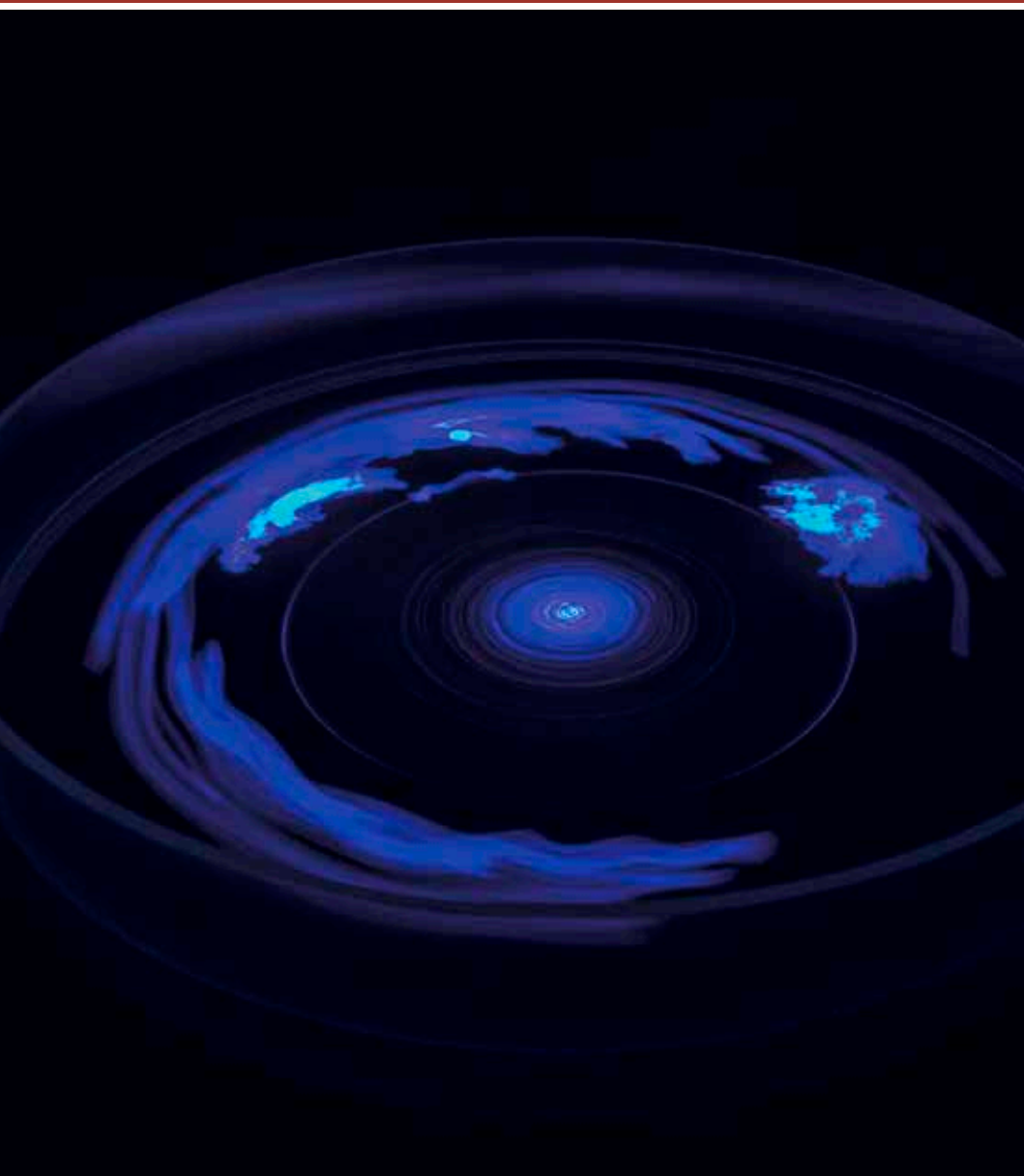
These exoplanet installations have been developed in cooperation with international artists or as part of workshops with students. They incorporate research on synthetic biology, fluid dynamics, climatology and astrophysics.

COORDINATION  
Labofactory,  
Jean-Marc Chomaz  
(artist physicist)  
and Laurent Kast  
(architect designer)

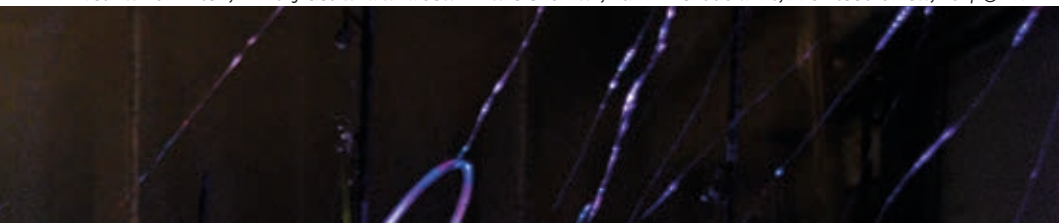
ARTWORKS PRODUCED  
IN COOPERATION WITH  
Luc Adami  
Célia Boutillier  
Jérôme Brossard  
Vittorio Carradore  
Anouk Daguin-Delin  
Evelina Domnitch  
et Dmitry Gelfand  
Filippo Fabbri  
HeHe (Helen Evens  
& Heiko Hansen)

Stavros Katsanevas  
Gregory Louis  
Gabriel Pareyón  
Gaëlle Perret  
Arnaud Prigent  
Augustin Viard  
And students and  
researchers from  
the École nationale  
supérieure d'art  
de Dijon, the École  
polytechnique,

the Université Paris-  
Saclay, the Université  
Paris Sciences et Lettres  
and the Université  
du Havre. With the  
participation of the  
group Symbiotic  
Machines for Space  
Exploration ESA.



↑ Evelina Domnitch, Dmitry Gelfand and Jean-Marc Chomaz, *Luminiferous drift*, Ars Electronica, 2017 ©DR

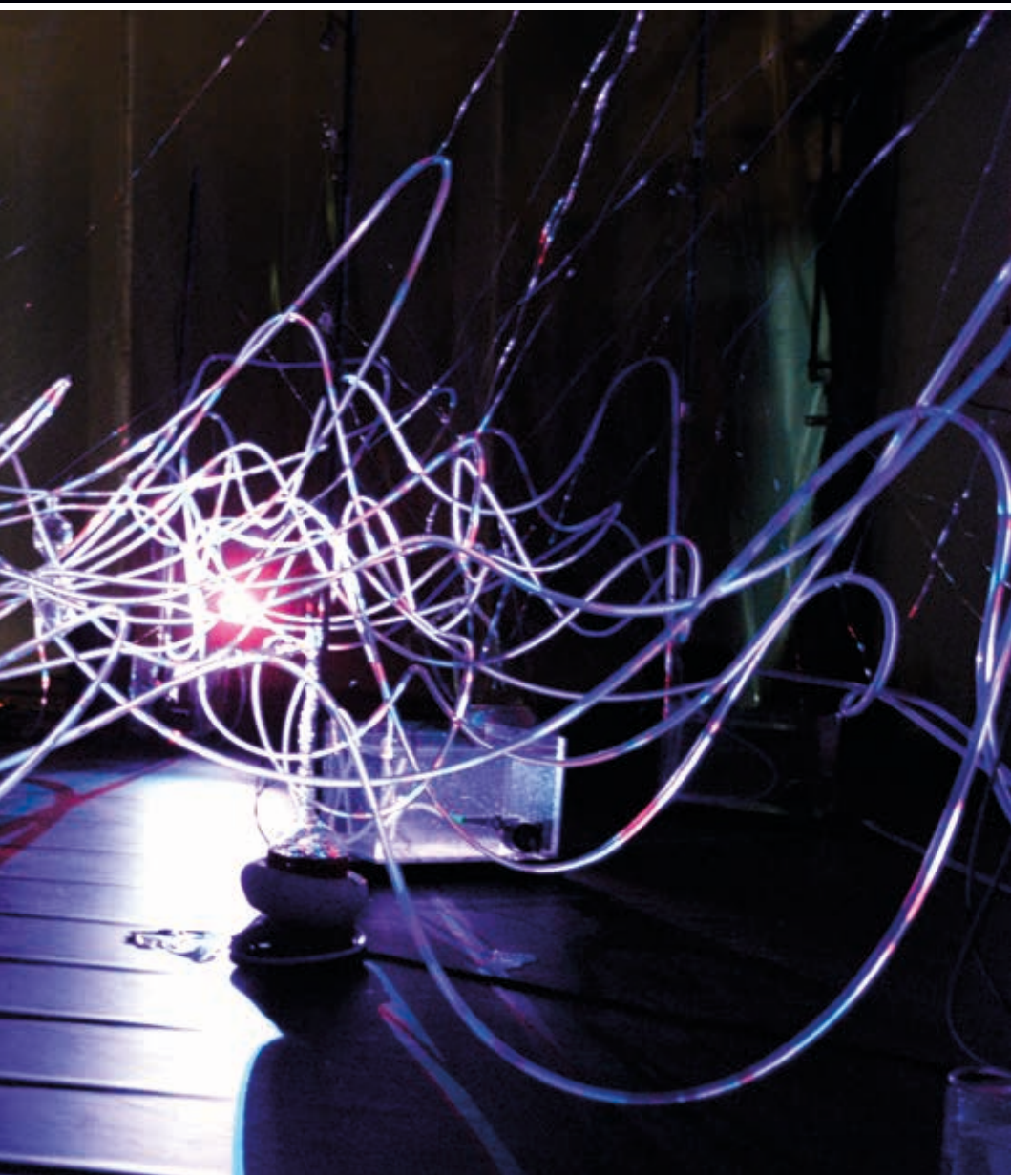


# Basic Transmutation/ Alien-Migration

Aniara Rodado (choreographer, artist and researcher) and Jean-Marc Chomaz (artist physicist, researcher, CNRS, professor, École polytechnique)

In this installation, six large apparatuses distil plants, transmitting and amplifying chemical information to create an olfactory environment that awakens buried memories in viewers, some of which are older than we are. It is as if we knew *The Author of the Acacia Seeds*—as if Ursula K. Le Guin’s speculative phytolinguistics were inherent to a post-anthropocentric plant-future.

This installation aims to highlight the risks that rich and complex popular knowledge, ancestral cultures and magical and exuberant plant life pose to a model for a homogenous world, which insists on placing humans at the centre of all our concerns. *Basic Transmutation/ Alien-Migration*, performed by plant odours, transforms visitors even before they step into the room, catching them up in the game of “the arts of the living”, to use the term of philosopher Donna Haraway.



↑ *Basic Transmutation/Alien-Migration*, Click Festival Denmark, 2016, Photo: Jean-Marc Chomaz



GALLERY

36 HOURS → NON-STOP

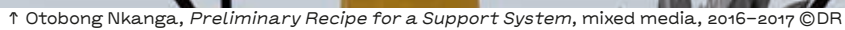
# Carved to Flow

Otobong Nkanga and Maya Tounta

*Carved to Flow* (2017-8) is an active inquiry into the rituals, networked relations, and economic conditions that transform raw materials into products. To nourish itself and grow, it has taken root in performance, installation, and enterprise, grounding itself in the fertile ground of an expanding geography, which in the past year alone has encompassed Greece, Germany, The Netherlands, and Sweden. Its primary carrier has been a bar of cold process soap called o8 Black Stone, which comprises charcoal, and seven different kinds of oil and butter from across the Mediterranean, Middle East, North and West Africa.

It is from this bar that Otobong Nkanga's contribution to the event *We Are Not the Number We Think We Are* departs, as a live calendar of sculptural interventions, talks, and workshops by invited artists, researchers, and other guests, reflecting on a chosen material. The exposition is curated by Maya Tounta together with Otobong Nkanga and can be seen as the evolution of the public programme held in the artist's soap making laboratory installation in Athens in the spring of 2017.

PARTICIPANTS  
Tiphaine Calmettes  
Lorenzo Cirrincione  
Evi Lachana  
Jennifer Teets  
Iris Touliatou



HALLWAYS

36 HOURS → NON-STOP

# A Script for 36 Hours

Koki Tanaka

*A Script for 36 Hours* (2018) consists of eight scripts in the form of simple textual instructions. In addition to being printed, handed out locally, pinned to walls at the Cité Internationale des Arts and distributed to visitors, they will also be activated and freely interpreted by performers.



Knock on all doors

Wave your hand at someone you don't know

Stand still until someone calls you

Read aloud a book you love

Give something you have to a stranger

Wash someone else's laundry

Drink a mint tea

Open yourself completely

COURTYARD

36 HOURS → NON-STOP

# The School for Invisibility

Jochen Dehn

*The School for Invisibility* seeks to discover the possibilities of becoming less concrete, more diffuse, and of dissolving oneself without disappearing. Invisibility is an expansion of surface area. We will study the methods that permit us to pass through walls without requiring us to use doors. We will develop exercises, visualizations and materializations for a process we know nothing about. We will seek to make abstract concepts—the most obvious one being fusion—tangible. We will exploit in particular the possibilities presented by collisions, failures and misunderstandings.

It is these moments of stopping and realising when a place, movement, form or concept becomes tangible—and avoidable or modifiable. We will focus on the things found around us: an anecdote, a social structure, a found item, a constructed object, a personal problem, or a physical, emotional or imaginary phenomenon. Some of our suggestions will be based on science, in order to identify principles that interact with real subjects and objects on a human scale.

*The School for Invisibility* is a research group that constantly changes in size. It was founded in 2005 with Frédéric Danos, Volko Kamensky and Mateusz Kula.

*The School for Invisibility* will feature a series of conferences, demonstrations and performances exploring the invention of the void, the contours of nothingness, contagious laughter, epidemics of mirth, as well as the movements, techniques and concepts that enable us to modify our surroundings.

## PARTICIPANTS

Yair Barelli  
Simon Boudvin  
Rada Bukova  
Yijou Chuang  
Jonathan Fouchard  
Aristide Gripon  
Jessica Guez  
Natacha Guiller  
Charlie Jeffery

Dong Chan Kim  
Morina Krohn  
Myriam Lefkowitz  
Aida Lorrain  
Francisca Markus  
Loreto Martinez  
Troncoso  
Wen Meng  
Johannes Mentzel  
Marie Merckle

Johanne Mortgat  
Hanna Naske  
Mathilde Sauzet Mattei  
Khanh-Dang Nguyen  
Thu Lam  
Mona Rizaj  
Florence Schreiber  
Vikhi Vahavec  
Xiyao Wang



↑ Pigeon Hunting at Château Rouge, Photo: Aurélien Mole

# Nephelograph

Ana Rewakowicz (artist), Camille Duprat (physicist), Jean-Marc Chomaz (artist physicist, researcher, CNRS, professor, École polytechnique) and Daniel Schorno (composer) with the participation of Florence Lasalle and her students

*Nephelograph (Mist Impression)* is a machine that produces different fog formations. It is made up of a large number of clear Plexiglass units and submerged ultrasonic mist makers. Together these components create a stream of fog that is directed at an obstacle (a transparent screen), rebounding to create a turbulent mass of fog. Fans then push this “cloud” through honeycomb filters, which create a jet of homogeneous and controlled fog. The nephelograph was developed as part of artistic and scientific research into collecting water from fog. Its name is derived from the Ancient Greek word for “cloud”.

Here, working with the composer Daniel Schorno, our goal is to create a multi-sensory environment where spectators are authorized to “touch” clouds and enter into dialogue with them, contributing to the laborious task awaiting humanity as it seeks new water resources. Children will be invited to write cloud haikus, using the machine’s 16 units to form the typographical characters of a specially designed alphabet. These poems, printed letter by letter, will create messages echoing the desire for a better future—carried away and changed by the wind.





↑ *Néphélograph (Mist Impression)*, Photo: Jean-Marc Chomaz

ESPLANADE  
OUTSIDE WALLS  
&  
GALLERY  
TOP FLOOR

Friday 2 Feb.  
Gallery - Third floor  
8pm – 11pm

Saturday 3 Feb.  
Esplanade - Outside Wall  
3pm – 6pm

71

# Responsive Matter: an Experimental Poster Session

Poster session coordinated by Samuel Bianchini (EnsadLab-PSL)  
and Carole Ecoffet (IS2M-CNRS Mulhouse and EnsadLab-PSL)

Can we develop new relationships between form and matter to create materials that are sensitive or responsive—materials that act and react? Working with artists and designers, can we implement these new materials by seeking to combine material, aesthetic and symbolic processes? Moving from 3D to 4D and from defined volumes to forms in motion, these materials pave the way for a new dimension, a new degree of freedom, a non-linear combination that must take into account the agency of matter. In light of these complex questions that involve both art and science, a unique method of publication has been chosen to share the results of research on these active and reactive materials: posters produced during a new kind of poster session developed by designers Fanette Mellier and Grégoire Romanet. Can we develop new ways of meeting academic and artistic requirements, given academic publication methods and the different ways of making art public? Can these hybrid publication forms, which involve sensory experience and shared knowledge, be used to address experts and the wider public?

## PARTICIPANTS

Etienne Bossy  
Socorro Castro Garcia  
Francesca Cozzolino  
Olivier Dauchot  
Antoine Desjardins  
Carole Ecoffet  
Quentin Juhel

Raphaëlle Kerbrat  
Ilanis Lallemand  
Fanette Mellier  
Aurélien Mossé  
Patrícia Ribault  
Grégoire Romanet  
Fabrice Ville  
Laurent Vonna

and other researchers  
and artists.  
This experiment was  
made possible with  
the support of the Arts  
and Sciences Chair  
created by the École  
Polytechnique, the École

Nationale Supérieure  
des Arts Décoratifs-PSL,  
the Fondation Daniel et  
Nina Carasso and Labex  
Arts-H2H

STUDENT WORKSHOPS  
DOCUMENTATION &  
CULTURAL MEDIATION  
FAMILY-FRIENDLY  
EVENTS  
INDEX  
PARTNERS  
COLOPHON

# Student workshops

73

This project revolves around the participation of students with a wide range of profiles, from scientific, curatorial and artistic disciplines. They are involved in each part of the programme. They may:

- Be involved in different workshops;
- Collaborate with guest artists and help design artwork specifically for the event;
- Work with members of g.u.i., a collective in charge of developing real-time documentation for the event, particularly by using performance protocols created by Koki Tanaka to activate ties between performers, audience members and the venue itself;
- Take part in special projects at stores located on the esplanade and at the agora of the Cité Internationale des Arts during the night.

## PARTICIPANTS

Students from the following institutions:  
École nationale supérieure d'arts de Paris-Cergy (France),  
École supérieure des beaux-arts de Nantes Métropole (France),  
École supérieure des beaux-arts TALM-Tours (France),  
Villa Arson (France),  
École supérieure d'art et design Grenoble-Valence (France),  
École nationale supérieure des beaux-arts de Paris (France),  
École nationale supérieure des beaux-arts de Lyon (France),  
EESAB-Site de Rennes (France),  
Conservatoire national des arts et métiers (France),

École supérieure d'art et design de Grenoble (France),  
Insitulah à Strasbourg (France),  
École Supérieure d'Arts Appliqué de Bourgogne (France),  
École nationale supérieure d'art de Dijon (France),  
IESA, Paris (France),  
Sciences Po (France),  
Université d'Artois (France),  
Université Rennes 2 (France),  
Paris 10-Nanterre (France),  
Université de Lorraine (France),  
Université de Metz (France),  
Université de Nîmes (France),  
Université François Rabelais, Tours (France),

Université Paris I Panthéon-Sorbonne (France),  
Université Paris Ouest Nanterre (France),  
Université Paris Diderot (France),  
Université Paris-Est Marne-la-Vallée (France),  
Sorbonne Nouvelle Paris 3 (France),  
Université Paris 8 (France),  
Université Paris-Saclay (France),  
Université Paris Sciences et Lettres (France),  
Université du Havre (France),  
Polytechnique (France),  
the Piet Zwart Institute in Rotterdam (the Netherlands),  
Akademie der bildenden Künste in Vienna (Austria)

Académie royale des beaux-arts de Bruxelles (Belgium),  
Central Saint Martins, London (United Kingdom),  
Université Libre de Bruxelles (Belgium),  
Eeg-École de recherche graphique de Bruxelles (Belgium),  
Università degli Studi di Firenze, Prato and Florence (Italy),  
FHNW Academy of Art and Design, Basel (Switzerland),  
HFBK Hamburg (Germany)

# Documentation and cultural mediation by the g.u.i collective

*A live and diffuse panorama:* documenting the event in real time, by the g-u-i collective and guests

The team will create a real-time panorama of the event to welcome and guide visitors, record the actions taking place, clarify ties between groups and inform participants. Reporters and mediators taking part in this decentralized visual initiative will be present throughout the venue—in workshops, studios, galleries, outdoor areas and the auditorium. All will take notes in order to summarize and interpret the actions completed and research carried out. In welcoming and mediating between participants and the public, this initiative plays with time, presenting what is happening, what has happened and what will happen. The documentation will be developed in these areas and take over the entrance hall, becoming a mirror of the event and a miniature of the venue. For this project, the collective has invited a group of artists, graphic designers and designers to contribute their perspectives to this panorama. It is also holding workshops for a group of students, introducing them to reporting and cultural mediation and working closely with workshops and other areas.

PARTICIPANTS  
g.u.i. (Nicolas Couturier,  
Sarah Garcin,  
Julien Gargot,  
Angeline Ostinelli,  
Benoît Verjat,  
Tanguy Wermelinger),  
guests and students  
[www.g-u-i.net](http://www.g-u-i.net)



# Family-friendly events

75

## An activity booklet for family visits

An activity booklet is available for children at reception. It invites these young visitors to discover the history and location of the Cité Internationale des Arts while learning more about the installations and artistic activities on offer. Discovery, questioning and immersion are what it's all about!

## A guided tour

Guides offer different tours, going from one workshop to another, or from an activity to an exhibition. The tour includes both action and observation!

## The Behaviour of Objects (Modular Robotics) workshop

2.30 pm – 5 pm Saturday

Workshops 1 and 2, *Gwilan's Harp*

This workshop focuses on studying, designing and testing robotic objects with their own lives and personalities.

7-12 years

Coordination: Samuel Bianchini (EnsadLab-PSL), Filipe Pais (EnsadLab-PSL) and Emanuele Quinz (Université Paris 8 and EnsadLab-PSL)

Places limited

# Index of participants

76

- A**  
 Luc Adami  
 artist  
 Stéphanie Airaud  
 Head of Public  
 Programmes, MACVAL,  
 Ivry-Sur-Seine  
 Naim Ait-Sidhoum  
 architect, director  
 and producer  
 Aliens in Green  
 a group of artists  
 composed of Bureau  
 d'Études, Ewen  
 Chardonnet, Mary Maggic,  
 Julien Paris  
 and Spela Petric  
 Jamie Allen and Merle Ibach  
 Shift Register  
 Collectif Aman Iwan  
 Sabrina Amar  
 teacher  
 Samia Amar  
 English teacher,  
 Lycée Voillaume,  
 Aulnay-sous-Bois  
 Salika Amara  
 Kahina et Cie  
 theatre troupe  
 Amélie Aranguren  
 member of INLAND  
 Sylvie Astié  
 Dokidoki  
 Athena Athanasiou  
 Professor of Social  
 Anthropology  
 and Gender Theory,  
 Panteion University,  
 Athens  
 Mercedes Azpilcueta  
 artist
- B**  
 Xavier Bailly  
 researcher, Multicellular  
 Marine Models Team,  
 Roscoff Marine Station,  
 CNRS-UPMC  
 Vair Barelli  
 choreographer and dancer  
 Armand Béhar  
 artist and Programme  
 Director, ENSCI Paris  
 Julien Bellanger  
 ArtLabo programme,  
 Ping, Labomedia  
 Patrick le Bellec  
 Art and Public Space  
 Programme Manager,  
 Dunkirk  
 Stéphane Bérard  
 artist  
 Grégoire Bergeret  
 artist  
 Samuel Bianchini  
 artist and Associate  
 Professor, ensadLab-PSL  
 David Bihanic  
 designer and Associate  
 Professor, Université  
 Paris 1 and EnsadLab
- Elena Biserna  
 ESAAix-LOCUS SONUS  
 research unit  
 Julie Blanc  
 graphic designer  
 and student researcher,  
 ensadLab  
 Nathalie Blanc  
 Coal Project  
 Sylvie Blocher  
 artist  
 Virginie Bobin  
 Programme Manager,  
 Villa Vassilleff  
 Jean-François Boclé  
 artist  
 Marc Boissonnade  
 Director of Fg3, Montreuil  
 Marnix Bonnike  
 Director of the Ville Durable  
 Learning Centre, Halle aux  
 Sucres, Dunkirk  
 Etienne Bossy  
 student, INSA-Lyon,  
 LaMCoS-CNRS,  
 Université de Lyon  
 Thierry Botti  
 Head of Communication,  
 Heritage and the Resource  
 Centre, Sciences of the  
 Universe Observatory,  
 Institut Pythéas  
 Didier Bouchon  
 Research and Creation  
 Engineer, EnsadLab  
 Simon Boudvin  
 artist  
 Sabira Boukhalfa  
 Kahina et Cie  
 theatre troupe  
 Célia Boutillier  
 artist  
 Mélanie Bouteloup  
 Director of Bétonsalon  
 and Villa Vassilleff  
 Colin Bouvry Research  
 and Creation Engineer,  
 ensadLab  
 Filippo Broggin  
 architect  
 Jérôme Brossard  
 fluids physicist  
 and Professor,  
 Université du Havre  
 Julie Brugier  
 designer and student  
 researcher,  
 ensadLab-PSL  
 Cécile Bucher  
 Research and Creation  
 Engineer, EnsadLab  
 Rada Bukova  
 artist  
 Annick Bureau  
 critic and curator,  
 Leonardo-Olats  
 Emmanuelle Bush  
 psychologist, "Un pied  
 devant l'autre" project  
 Annett Busch  
 curator
- C**  
 Emmanuelle Cadet  
 Director of Alter Natives  
 Benjamin Cadon  
 ArtLabo programme,  
 Ping, Labomedia  
 Roland Cahen  
 ENSCI les ateliers-École  
 Nationale Supérieure  
 de Création Industrielle  
 Tiphaine Calmettes  
 artist  
 Alice Carabédian  
 Doctor in Political  
 Philosophy, Université  
 Paris-Diderot  
 Marie-Haude Carcès  
 Images de pensée  
 Isabelle Carlier  
 artist and curator, Bandits-  
 Mages,  
 Emmetrop  
 Vittorio Carradore  
 artist  
 Pierre Cassou-Nogués  
 philosopher, Université  
 Paris 8, to be confirmed  
 Socorro Castro García  
 researcher, Quimolmat,  
 Université de La Corogne  
 Ève Chabanon  
 artist  
 Ben Chang  
 Interactive Media RPI-  
 Rensselaer Polytechnic  
 Institute, Troy,  
 United States  
 Antoine Chapon  
 artist  
 Owen Chapman  
 Associate Professor  
 in Sound Production,  
 Concordia University,  
 Montreal remote  
 participant  
 Ewen Chardonnet  
 author, journalist,  
 curator and artist  
 Eve Chariatte  
 MA Exerce, International  
 Choreographic Institute-  
 ccn Montpellier-  
 Occitanie/Pyrénées  
 Méditerranée  
 Julie Chénat  
 Programme Director,  
 Camargo Foundation  
 Ali Cherri  
 artist  
 Pascale Cholette  
 Ateliers des Horizons,  
 Le Magasin, Grenoble  
 Jean-Marc Chomaz  
 artist physicist,  
 researcher, CNRS,  
 professor, École  
 polytechnique  
 Yijou Chuang  
 artist and scenographer  
 Lorenzo Ciriincione  
 philosopher, exhibition  
 curator and artist
- Matthieu Clainchard  
 artist and Professor,  
 ESAAA Annecy  
 Julien Clauss  
 artist  
 Laurence de Cock  
 history and  
 geography teacher  
 Alexandra Cohen  
 Cuesta  
 Anne Colod  
 choreographer  
 and member of  
 Dingdingdong  
 Alexandre Costanzo  
 philosopher and Professor,  
 ESAAA Annecy  
 Francesca Cozzolino  
 anthropologist and  
 Associate Professor,  
 EnsadLab-PSL  
 Amanda Crabtree  
 curator, Art Connexion  
 Jennifer Crouch  
 artist and researcher  
 Dominique Cunin  
 artist and Associate  
 Professor, ensadLab-PSL  
 and ESAD Valence
- D**  
 Anouk Daguin-Delin  
 artist  
 dance for plants  
 collective  
 Myriam Dao  
 artist  
 Olivier Dauchot  
 researcher, EC2M-CNRS,  
 ESPCI-PSL  
 Jérémy De Barros  
 artist and designer,  
 Intern at EnsadLab-PSL  
 Alexandre Dechosal  
 graphic and interactive  
 designer, EnsadLab-PSL  
 Véronique Decker  
 teacher  
 Alain Declercq  
 artist and teacher,  
 EnsadLab-PSL  
 Jochen Dehn  
 artist  
 Léon Denise  
 Research and Creation  
 Engineer, ensadLab-PSL  
 Mehdi Derfoufi  
 Lecturer, Gender Studies  
 and Postcolonial Theory  
 Antoine Desjardins  
 artist and Associate  
 Professor, ensadLab-PSL  
 Chloé Desmoineaux  
 artist  
 Anna Dezeuze  
 art historian and lecturer  
 at ESADMM Marseille  
 Giovanna Di Chiro  
 Professor of  
 Environmental Studies,  
 Swarthmore College,  
 Pennsylvania

- Rokhaya Diallo  
journalist, director,  
author and anti-racism  
activist
- Dingdingdong  
Institut de co-production  
de savoir sur la maladie  
de Huntington
- Evelina Domnitch  
artist
- Judit Dömötör  
MA Exerce, International  
Choreographic Institute-  
ccn Montpellier-  
Occitanie/Pyrénées  
Méditerranée
- Florent Dubois  
Research and Creation  
Engineer, EnsadLab-PSL
- Camille Duprat  
physicist
- Élie During  
Associate Professor,  
Philosophy, Université  
Paris Nanterre
- E
- Carole Eco  
researcher,  
IS2M-CNRS Mulhouse  
and EnsadLab-PSL
- Nassira El Moaddem  
journalist and director  
of Bondy Blog
- Fatima El-Tayeb  
Professor of Literature  
and Ethnic Studies,  
Director of the Critical  
Gender Studies  
programme, University  
of California San Diego
- Charlotte Elfrieda  
Ateliers des Horizons,  
Le Magasin, Grenoble
- Ensayos  
an eco-feminist  
research collective
- Erwan
- F
- Filippo Fabbri  
nanophysicist, Associate  
Professor, IUT Cachan,  
Université Paris-Sud
- Facial (zine)
- Nicolas Flac'h  
artist
- Jonathan Fouchard  
physics researcher
- Front de Cadeaux  
musicians
- G
- g.w.i  
designers
- Bastien Gallet  
philosopher, editor  
and lecturer, HEAR
- Fernando Garcia Dory  
artist and founder  
of INLAND
- Gianni Gastaldi  
philosopher and lecturer  
at ESBAMA, Montpellier
- Thibaut Gauthier  
volunteer, les moyens  
habiles artist collective
- Dmitry Gelfand  
artist
- Peter Genia  
composer, Professor  
at the School of the Art  
Institute of Chicago-SAIC
- Valérie Gentilhomme  
Associate Professor,  
planktonic ecology,  
Université de Lille 1
- Stéphane Gérard  
director
- Lauranne Germond  
Coal Project
- Theo Paolo Goedert  
graduate student, ESAAIX
- Sylvain Gouraud  
artist
- Aristide Gripon  
artist
- Faïza Guène  
author
- Jeff Guess  
artist
- Jessica Guez  
artist
- Christophe Guérin  
designer
- Natacha Guiller  
artist
- H
- Emilie Hache  
philosopher and author
- Candice Hank  
musician
- Lucile Haute  
UNIMES  
and EnsadLab-PSL
- Maïa Hawad  
researcher
- HeHe  
Helen Evans  
& Heiko Hansen,  
artists
- Laura Henno  
artist
- Aurélien Hoegy  
designer and student researcher,  
EnsadLab-PSL
- Pierre-Damien Huyghe  
philosopher
- I
- Antoine Idier  
Research Coordinator,  
École Nationale  
Supérieure d'Arts,  
Paris-Cergy
- J
- Laurent Jeanpierre  
sociologist and lecturer  
in political science,  
Université Paris 8
- Charlie Jeffery  
artist and lecturer,  
ESADMM Marseille
- Quentin Juhel  
graphic designer  
and student researcher,  
EnsadLab-PSL
- K
- Nabyl Karimi  
street educator,  
AAE les Alizées
- Julie Karsenty  
International Relations  
and Research Coordinator,  
ESAAIX
- Laurent Kast  
architect designer
- Stavros Katsanevas  
Director, Laboratoire  
Astroparticule et  
Cosmologie-APC
- Raphaële Kerbrat  
artist and student  
researcher,  
EnsadLab-PSL
- Anne Kerzerho  
MA Exerce, International  
Choreographic Institute-  
ccn Montpellier-  
Occitanie/Pyrénées  
Méditerranée
- Rahma Khazam  
philosopher and art critic
- Farah Kheili  
artist
- Dong Chan Kim  
artist
- Laura Kirshenbaum  
MA Exerce, International  
Choreographic Institute-  
ccn Montpellier-Occitanie/  
Pyrénées Méditerranée)
- Julia Kremer  
artist
- Morina Krohn  
artist
- L
- Labofactory  
Laboratorio ciudadano  
abierto. Salud,  
cuerpo y autonomía  
Autofabricantes,  
Medialab Prado,  
Madrid Salud
- Evi Lachana  
soap maker
- Tarek Lakhrissi  
artist, bookseller
- Gwenaëlle Lallemand  
Production Assistant,  
EnsadLab-PSL
- Ian Lallemand  
artist, designer  
and researcher,  
EnsadLab-PSL
- Marianne Lanavère  
Director, Centre  
International d'Art  
et du Paysage, Vassivière
- Antoine Langlois  
graduate student, ESAAIX
- Sido Lansari  
artist
- Bruno Latour  
anthropologist  
and philosopher
- Mauro Lanza  
composer
- Jean-Paul Laumond  
roboticist, Laas-CNRS  
Toulouse
- Patrick Le Bellec  
Art and Public Space  
Programme Manager,  
Dunkirk
- Léa Le Bricomte  
artist
- Anne Le Troter  
artist
- Christophe Leclercq  
Doctor in Aesthetics,  
Université Paris 1  
Panthéon-Sorbonne;  
art history and digital  
humanities researcher,  
École du Louvre, Paris
- Myriam Lefkowitz  
choreographer and dancer
- Franck Leibovici  
artist and poet
- Charlotte Lejeune  
Ateliers des Horizons,  
Le Magasin, Grenoble
- Achim Lengerer/Scriptings  
artist
- artist
- Selma Lepart  
artist and student  
researcher,  
EnsadLab-PSL
- Annie Leuridan  
lighting engineer,  
EnsadLab
- Florent Levillain  
cognitive sciences  
researcher, EnsadLab
- Fabrice Lizon  
Associate Professor,  
planktonic ecology,  
Université de Lille 1
- Aïda Lorrain  
artist
- Gregory Louis  
ESS, composer
- Frédérique Loutz  
artist and lecturer,  
ESADMM Marseille
- M
- Emmanuel Mahé  
Research Director at  
EnsAD/EnsadLab-PSL,  
Director of the Science,  
Art, Creation, Research  
SACRE programme-PSL
- Marc Maier  
researcher  
in neurosciences
- Garance Mallivel  
independent curator  
and researcher
- Camila Marambio  
curator and founder  
of Ensayos
- Mr Marcaille  
musician
- Nicole Marchand-Zanartu  
Images de pensée
- Oliver Marchart  
Professor of Political  
Theory, Institute  
of Political Science,  
University of Vienna
- Francisca Markus  
artist
- Loreto Martinez Troncoso  
artist
- Valérie Masson-Patrimoine  
intellectual property  
lawyer and Chairs  
Coordinator,  
École Polytechnique
- Anthony Masure  
Associate Professor,  
Université Toulouse  
Jean Jaurès
- Sophie Mendelsohn  
psychoanalyst
- Wen Meng  
artist
- Johannes Mentzel  
poet
- Marie Merckle  
artist
- Catarina Miranda  
MA Exerce, International  
Choreographic Institute-  
ccn Montpellier-  
Occitanie/Pyrénées  
Méditerranée)
- Max Mollon  
designer, teacher  
and design researcher
- Yves Monnier  
Ateliers des Horizons,  
Le Magasin, Grenoble
- Monsieur Bonheur  
photographer

- Lucas Morin  
Bétonsalon-Centre  
for Art and Research  
Johanne Mortgat  
artist  
Aurélié Mossé  
designer, EnsadLab-PSL  
Thierry Mouillé  
artist, professor,  
École supérieure d'art  
et de design TALM-Tours  
and Director of the LDI  
research unit  
Paloma Mouillon  
Ateliers des Horizons,  
Le Magasin, Grenoble  
Robin de Mourat  
designer, developer  
and researcher,  
Université Rennes 2,  
EnsadLab, Sciences Po  
Hélène Mourrier  
Ateliers des Horizons,  
Le Magasin, Grenoble  
Oussama Mubarak  
PhD student and Research  
and Creation Engineer,  
EnsadLab-PSL  
Música en Vena  
Dimitrios Mytilinaios  
MA Exerce, International  
Choreographic Institute-  
CCN Montpellier-  
Occitanie/Pyrénées  
Méditerranée
- N  
Hanna Naske  
scenographer  
Bonaventure Soh Bejeng  
Ndikung  
independent curator,  
biotechnologist and  
Director of SAVVY  
Contemporary, Berlin  
Khanh-Dang Nguyen Thu Lam  
physicist  
Pascal Nicolas-Le Strat  
sociologist, Professor in  
Educational Science,  
Head of the Experice  
Laboratory, Université  
Paris 8  
Miki Nitadori  
artist  
Otobong Nkanga  
artist  
Émilie Notéris  
text worker  
Erik Noulette  
artist and curator,  
Bandits-Mages, Emmetrop  
Josefa Ntjam  
artist
- O  
Aïcha Omrane  
Kahina et Cie  
theatre troupe  
Agathe Ottavi  
Cuesta
- P  
Filipe Pais  
artist and Associate  
Professor, EnsadLab-PSL  
Gabriel Pareyón  
composer  
Elodie Petit  
Ateliers des Horizons,  
Le Magasin, Grenoble  
Luc Perera  
researcher
- in medical sound design  
Gaëlle Perret  
fluids physicist  
and Professor,  
Université du Havre  
Vincent Piccolo  
Art Book Magazine  
Peggy Pierrot  
Ateliers des Horizons,  
Le Magasin, Grenoble  
Valérie Pihet  
Independent researcher  
and member  
of Dingdingdong  
Olivain Porry  
artist and student  
researcher, EnsadLab-PSL  
Ludmila Postel  
student researcher,  
ESAAIX-LOCUS SONUS  
research unit  
Poussy Drama aka  
Docteur E C. Duchesne  
Elizabeth Povinelli  
anthropologist  
and director  
Marie Preston  
artist  
Alfredo Prieto  
archeologist,  
University of Magallanes  
Arnaud Prigent  
fluids physicist  
and Professor,  
Université du Havre  
PROTOTYP\_OME  
Hangar, Parque de  
investigación biomédica  
de Barcelona  
Laurent Pruvost  
engineer, CNRS-PRISM
- Q  
Emanuele Quinz  
art and design historian,  
Université Paris 8  
and EnsadLab
- R  
David Rabouin  
philosopher  
Julie Ramage  
artist and researcher,  
Université Paris-Diderot  
Catherine Rannou  
artist and architect  
Laurence Rassel  
Director of the graphic  
research school Erg,  
Brussels  
Retrigger  
musician  
Ana Rewakowicz  
artist  
Patricia Ribault  
artist and Junior  
Professor, Humboldt  
University, Berlin and  
École Nationale  
Supérieure des  
Beaux-Arts, Paris  
Claire Ribault  
Nouveaux Commanditaires  
Sciences, Jours à venir,  
"Un pied devant l'autre"  
project  
Alice Rivières  
member of Dingdingdong  
Annick Rivoire  
journalist and editor  
in chief of Makery  
Mona Rizaj  
artist
- Gaëtan Robillard  
artist  
Rocé  
rapper  
Aniara Rodado  
choreographer,  
artist and researcher  
Elke Roloff  
head of the artist  
residency programme  
NEKA TOENEA and cultural  
development, CPIE  
Littoral Basque  
Grégoire Romanet  
designer  
Kristin Ross  
Professor Emeritus  
of Comparative Literature,  
New York University  
Jean-Christophe Royoux  
art and architecture  
adviser, DRAC  
Centre Val de Loire  
Christian Ruby  
philosopher
- S  
Carolina Saquel  
artist  
Linda Sanchez  
artist  
Alexandre Saunier  
artist and PhD student,  
Concordia University,  
Montreal  
Lise Sauvé  
Ateliers des Horizons,  
Le Magasin, Grenoble  
Mathilde Sauzet Mattei  
curator and artist  
Daniel Schorno  
composer  
Florence Schreiber  
artist and scenographer  
Robertina Sebanic  
artist  
Julien Seroussi  
former analyst,  
International Criminal  
Court, The Hague  
Nicholas Shapiro  
Public Lab  
Pauline Simon  
choreographer  
Peter Sinclair  
ESAAIX-LOCUS SONUS  
research unit  
Fabien Siouffi  
VR designer, founder  
of the journal Fabbula,  
and member of  
Dingdingdong  
Omar Slaouti  
anti-racism activist  
and professor of physics  
Annie Sprinkle  
artist  
Beth Stephens  
artist  
Symbiotic Machines for  
Space Exploration ESA
- T  
Didier Tallagrand  
artist and Professor,  
ESAAA Annecy  
Karolin Tampere  
artist  
Koki Tanaka  
artist  
Jonathan Tanant  
Research and Creation  
Engineer, EnsadLab-PSL
- Jennifer Teets  
exhibition curator  
and author  
Carole Thibaud  
artist and filmmaker  
Sébastien Thiéry  
activities coordinator,  
PEROU  
Sylvie Tissot  
Research and Creation  
Engineer, EnsadLab  
Nicolas Tixier  
researcher and Director,  
CRESSON, CNRS  
Iris Touliatou  
artist  
Maya Tounta  
curator and author  
Nolwenn Tréhandart  
Associate Professor,  
Université de Lorraine  
Miha Tursic  
artist
- V  
Vikhi Vahavec  
artist  
Chiara Vecchiarelli  
philosopher, ENS  
Paula Velez  
artist  
Françoise Vergès  
political analyst,  
independent curator  
and Holder of the Global  
South(s) Chair at the  
School of World Studies,  
Fondation Maison  
des Sciences de l'Homme,  
Paris  
Stéphane Verlet-Bottero  
member of INLAND  
Pauline Vermeren  
researcher  
Augustin Viard  
composer  
Margot Videoq  
Ateliers des Horizons,  
Le Magasin, Grenoble  
Fabrice Ville  
Associate Professor,  
Laboratoire de Mécanique  
des Contacts et des  
Structures LaMcos, Lyon  
Laurent Vonna  
Associate Professor,  
Université de Haute-  
Alsace, Mulhouse
- W  
Xiyao Wang  
artist  
Rebeka Warrior  
musician, singer  
and performer  
Jonathan Weitzman  
Professor of Genetics  
at Université Paris Diderot  
and Director of the  
Epigenetics and Cell Fate  
Unit CNRS/Paris Diderot  
Franziska Windolf  
artist and rock-climber  
WR2OLD  
musicians
- Z  
David Zerbib  
philosopher and Professor,  
ESAAA, Annecy  
and HEAD, Geneva  
Alexis Zimmer  
philosopher and biologist

## CITÉ INTERNATIONALE DES ARTS

Since being founded in 1965, the Cité Internationale des Arts has hosted residencies for artists from around the world. It is a place open to dialogue between cultures, where artists meet their audiences and professionals. The facilities of the Cité are divided between two locations in Paris: one in the Marais and the other in Montmartre. Working in partnership with 135 French and foreign organizations, it welcomes more than 300 artists every month. These artists, working in a wide range of disciplines, take part in residencies that can last for six months or more. The Cité runs various programmes, offering exhibitions, concerts, conferences, screenings, performances, open studios and more with resident artists and/or partners.

## MICADANSES

The studios of micadanses, ideally located in central Paris, are open to professionals and amateurs alike, regardless of technique. Offering residencies, rehearsals, creations, workshops and courses, micadanses and its partners seek to create a movement bringing together professionals, users and audiences, mixing genres and inspirations, supporting the opening of choreographic venues, encouraging partnerships, breaking down barriers and welcoming new initiatives. micadanses aims to bring artistic movements closer together, share energy through teaching, create closer ties through partnerships and develop choreographic culture. In 2001, the Association pour le Développement de la Danse (ADDP) was founded to further develop the Faits d'Hiver festival outside of the Etoile du Nord stage, where it is based. The association's goal, as its name states, is to develop dance in Paris.

## BÉTONSALON—CENTRE FOR ART AND RESEARCH &amp; VILLA VASSILIEFF

Bétonsalon—Centre for Art and Research is a non-profit art organization founded in 2003. It provides a space of collective reflection and experimentation, questioning the production and circulation of knowledge. Since 2007, it has been embedded within the site of the University Paris 7 and its program encompasses exhibitions, workshops, conferences, residences, and seminars in collaboration with various artistic and academic organizations. Villa Vassilieff, its second site of activities, opened its doors in 2016 in the heart of Montparnasse. Located in Marie Vassilieff's former studio and cantina, Villa Vassilieff strives to reactivate the heritage of the many histories inhabiting this place, while affirming the essential role of art in contemporary society. Since the opening, Pernod Ricard joined forces with Villa Vassilieff to create the Pernod Ricard Fellowship: a grant allowing four international artists, curators, or researchers each year to be in residence at the Villa's studio. Bétonsalon—Centre for Art and Research and Villa Vassilieff are conceived of as places for working and living, at the crossroads of disciplines and communities, and develop residency and research programs in collaboration with institutions such as: Fondation Daniel et Nina Carasso, Société des Auteurs dans les Arts graphiques et plastiques, Fondation Nationale des Arts Graphiques et Plastiques, Goethe Institut, Fondation Maison des Sciences de l'Homme or Centre Pompidou. Bétonsalon—Centre for Art and Research and Villa Vassilieff are public cultural institutions of the City of Paris, supported by private and public partners (City of Paris, Île-de-France Regional Board of Cultural Affairs, Île-de-France Region).



### *We Are Not the Number We Think We Are*

An event organized by the Fondation Daniel et Nina Carasso in partnership with the Arts and Sciences Chair (supported by the École Polytechnique, the École Nationale Supérieure des Arts Décoratifs-PSL, and the Fondation Daniel et Nina Carasso) and the Cité Internationale des Arts

#### Curation

Mélanie Bouteloup

#### General assistance

Boris Atrux-Tallau

#### Executive production:

Bétonsalon-Centre for Art and Research  
& Villa Vassiliev  
Rémi Amiot, Technical and Production Manager  
Mathilde Assier, Project Coordinator  
Virginie Bobin, Programme Manager, Villa Vassiliev  
Camille Chenais, Project Coordinator  
Lucas Morin, Project Coordinator  
Alice Ongaro, Executive Assistant  
Pierre Vialle, Executive and Administrative Assistant

#### Production and administration

Luz Gyalui and Estelle Mury

#### Technical management and coordination

Guilles Penegaggi/Playtime Production  
Thomas Josse

#### Communications and press relations

Agence Terre Majeure  
www.terremajeure.com  
Sophie Frédéric +33 (0)6 20 34 12 16  
sophie@terremajeure.com  
Valérie Leseigneur +33 (0)6 68 80 37 35  
valerie@terremajeure.com  
Patrice Gascoin-WPA Production

#### Graphic design

baldinger•vu-huu  
www.baldingervuhuu.com

#### Steering committee

Samuel Bianchini (ENSAD-PSL)  
Jean-Marc Chomaz (École Polytechnique)  
Emmanuel Mahé (ENSAD-PSL)  
Anastassia Makridou-Brettonneau  
(Fondation Daniel et Nina Carasso)  
Valérie Pihet (SACRe-PSL)  
Bénédicte Alliot (Cité Internationale des Arts)

#### Fondation Daniel et Nina Carasso

Marina Nahmias (President)  
Marie-Stéphane Maradeix (Executive Director)  
Anastassia Makridou-Brettonneau  
(Manager of the Art in the Community Programme)  
Marion Desmares (Project Manager of the Art  
in the Community Programme)  
Coline Lebeau (Intern)

#### Cité Internationale des Arts

Henri Loyrette (President)  
Bénédicte Alliot (Managing Director)  
Joséphine Brunner (Administrative,  
Financial and Human Resources Director)  
Corinne Loisel (Cultural Programme Manager)  
assisted by Nina Malignon  
Angélique Veillé (Communications Manager)  
assisted by Louise Veyrier  
Christophe Percque (General Services and  
Fire Safety Manager-Technical Manager)  
Guillaume Lefevre (Coordinator of Event Spaces)

#### micadanses

Christophe Martin (Director)  
Pascal Delabouglise (Administrative Director)  
Fabienne Bruagnago (Production Manager)  
Emerentienne Dubourg (Public Relations Manager)  
Chantal Boyer (Communications Officer)  
Julie Crantelle (Production and Communications  
Assistant)  
Boris Molinié (Technical Director)  
Norbert Cosotti (General Technical Manager)  
Antoine Meyssirel, François Saintemarie (Technicians)

#### Acknowledgements

We would like to thank all those who played a role  
in organizing *We Are Not the Number We Think We Are*  
in particular:

##### Participants;

The teams that helped implement the project;  
Partners and collaborators (Ville de Paris, Direction  
régionale des affaires culturelles d'Île-de-France-  
Ministère de la Culture et de la Communication,  
Région Île-de-France, Société des Auteurs dans les  
Arts Graphiques et Plastiques (ADAGP), Mairie du 4<sup>e</sup>  
arrondissement, Nêmo-Biennale internationale  
des arts numériques-Paris/Île-de-France produite  
par Arcadi);  
Students and the educational institutions that  
supported their presence;  
The managers of the institutions that have  
contributed to the project;  
Visitors.

#### Printing

Alliance Graphique, Reims

#### Organizers



sous l'égide de la fondation de France

La chaire  
arts & sciences  
École polytechnique École nationale  
supérieure des  
Fondation Daniel et Nina Carasso Arts Décoratifs  
-PSL



BÉTONSALON —  
CENTRE D'ART  
ET DE RECHERCHE  
ÉTABLISSEMENT CULTUREL DE  
LA VILLE DE PARIS  
PERIOD RICHARD FELLOWSHIP  
VILLA VASSILIEFF

#### Media partners

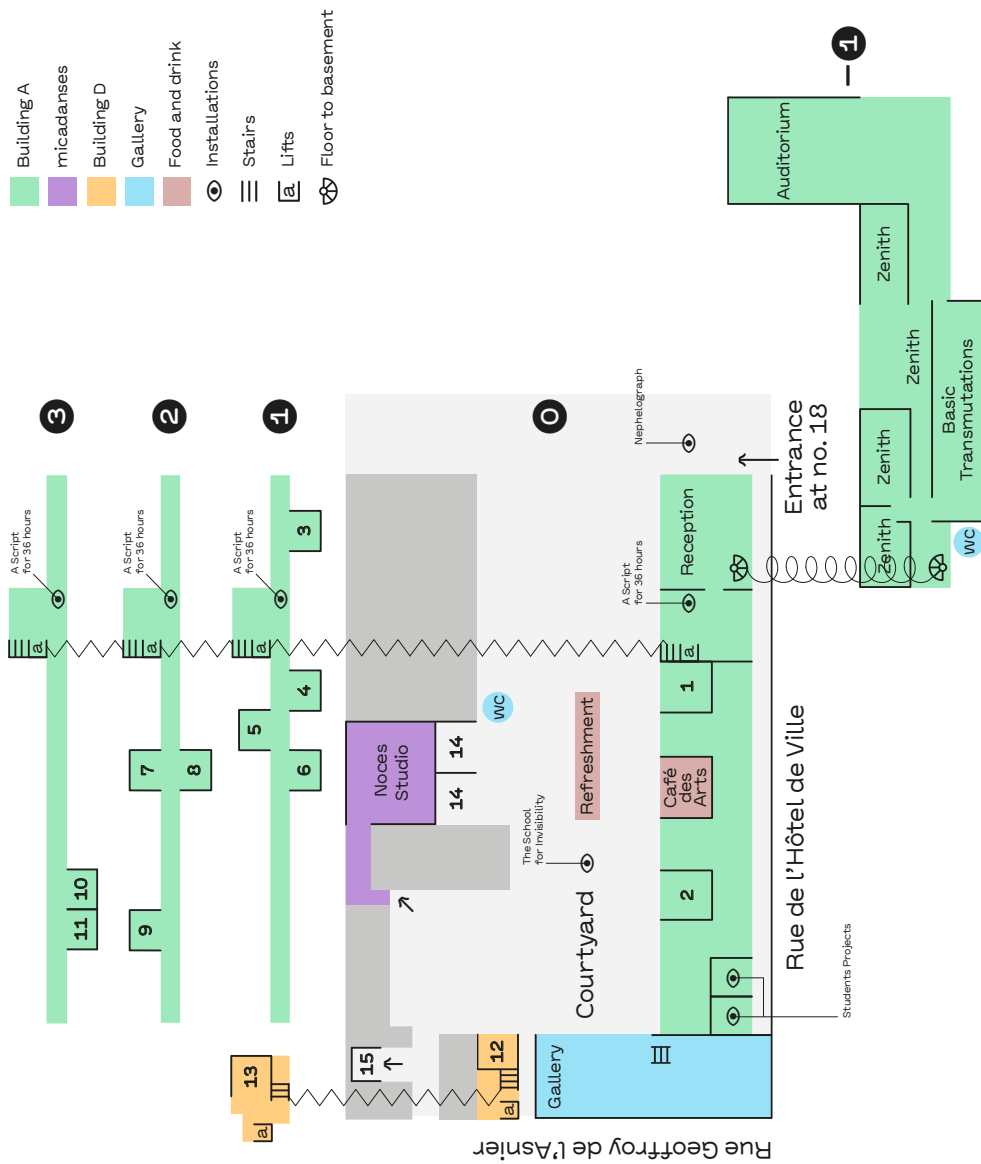
Le Monde

POUR LA  
SCIENCE

#### Other partners

micadanses

faits  
d'hiver



# Useful informations

## Address

Cité Internationale des Arts  
18 rue de l'Hôtel de Ville,  
75004 Paris

## Opening hours

10 am, Friday, 2 February  
10 pm, Saturday, 3 February  
Non-stop

## Entrance free of charge

subject to availability,  
except for *Discontrol Party*,  
10 pm – 5.30 am, €10 (Ticket sales:  
[www.micadanses.com/billetterie](http://www.micadanses.com/billetterie))

Accessible to people with reduced  
mobility with assistance

## View the detailed programme

for *We Are Not the Number*  
*We Think We Are at*  
[www.chaire-arts-sciences.org](http://www.chaire-arts-sciences.org)  
(accessible on computers,  
tablets, and smartphones)

## All the latest news is available on

Twitter:

@artsciencechair

Facebook:

Chaire « arts & sciences »

Instagram:

chairearts\_sciences

## Directions

Métro

⑦ Pont Marie

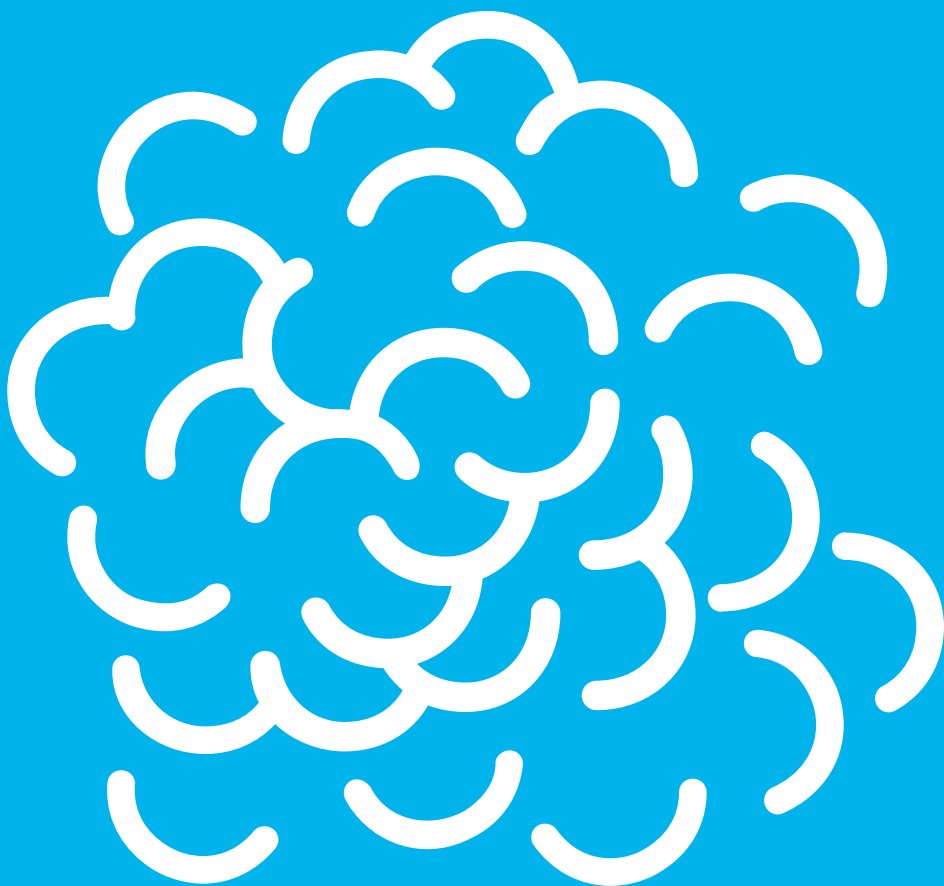
④ S<sup>t</sup> Paul

Bus

96, 67 Pont Louis-Philippe

## Food and drink

A cafe offering various food and  
drink options is available on site



An event organized by  
the Fondation Daniel  
et Nina Carasso in  
partnership with the  
Arts and Sciences Chair  
(supported by the École  
Polytechnique,

the École Nationale  
Supérieure des Arts  
Décoratifs-PSL, and the  
Fondation Daniel et Nina  
Carasso) and the Cité  
Internationale des Arts

Curation and executive  
production:  
Bétonsalon- Centre  
for Art and Research  
and Villa Vassiliev