



Basma al-Sharif
Moufouli Bello
Younès Ben Slimane
Hicham Berrada
Wang Bing
Justine Emard
Alain Fleischer
Fabien Giraud et Raphaël Siboni
Kapwani Kiwanga
Lina Laraki
Gohar Martirosyan
Raphaël Moreira Gonçalves
Enrique Ramírez
Francisco Rodríguez Teare
Anna Katharina Scheidegger
Ana Elena Tejera
Yan Tomaszewski
Ana Vaz

UN ART EN APPEL

**EXPOSITION, PERFORMANCE ET PROJECTIONS
DU 16 FÉVRIER AU 29 AVRIL 2023**

**CITÉ INTERNATIONALE DES ARTS
18, rue de l'Hôtel de Ville, 75004 Paris**

Exposition organisée en partenariat avec :



LE FRESNOY
STUDIO DES ARTS
NATIONAL CONTEMPORAINS

UNW ART Exhibition Booklet
EN APESANTEUR

SALLE/ROOM 1

Alain Fleischer

Partage des temps

Film - 1989/1991 - 2' - The film is visible from the outside from 6.30 pm to 10 pm

The feature film *ROMEO ROMEO* (1989) was transformed as part of the installation *Partage des temps* (first presented in 1991 at the Cité internationale des arts) so that it was visible from the exterior of the gallery. This installation comprises a short video extracted from the original 35 mm film that juxtaposes cinematic stills of one of the two characters with images from the film, thereby confronting the "moving pictures" and photography's lack of motion. The film itself tells the story of the meeting between a woman (played by Danielle Schirman) and a man (played by John Hargreaves) and how it rekindles an old relationship. In the film, their reunion is the starting point for a unique love affair, however in the installation they are separated, locked into different time frames: the young woman is in the forward-looking world of cinema, whereas the man is caught forever in the frozen moment of a photograph.

This is the first time the installation has been exhibited since 1991.

Alain Fleischer is a filmmaker, visual artist, photographer and writer. After studying literature, linguistics, semiology and anthropology, he attended various universities and art, photography and film schools. He resided at the Villa Médicis from 1985 to 1987 and at the Cité internationale des arts from 1987 to 1989. His work has been the subject of numerous retrospectives throughout the world and has been presented in many international festivals. He established Le Fresnoy - Studio national des arts contemporains at the behest of the French Ministry of Culture and is its current director.



Yan Tomaszewski

Khthon

Glazed stoneware and porcelain, blown and thermoformed glass, shale sand -
2019/2023

Khthon imagines a period situated in a new geological era, one that follows on from our era marked by human activity. In this new era, an ancient chthonian and telluric mineral kingdom has arisen from the depths of the Earth to reclaim its rights.

Minerals are both the origin of our bodies - made up as they are of calcium, phosphorus, potassium, sulphur, sodium, iron, copper, zinc, selenium, manganese, cobalt and silicon - and their destiny. At the end of a long process of fossilisation, they will return to the geological matrix from which they originated.

Khthon depicts the emergence of a «geological form of life», a hybrid active force that has superseded the plant and animal kingdoms and, over a long period of time, taken on the trappings of the living, reshuffling the cards and blurring the borders between what is inert and what is animate.

Khthon proposes the hypothesis that humanity was only a short chapter in the long period of geological history and that, having exploited the planet's fossil resources, it caused its own fossilisation.

Yan Tomaszewski is a French-Polish artist and film director who studied at the Beaux-Arts de Paris and Le Fresnoy. His projects, which are often narrative, combine research with experiments in sculpture and film. He has exhibited at the CAC Passages, the Musée de l'Air et de l'Espace, the CCA Kronika and the Middelheim Museum in Antwerp. His films have been shown in numerous festivals and, most recently, in a solo presentation for Prospectif Cinéma at the Centre Pompidou in Paris. He has been nominated for several prizes, including the Matsutani Prize (2022) and the Sciences Po Prize for Contemporary Art (2019). In 2020, he was a finalist for the Studio Collector Prize and winner of the Allegro Prize.

Yan Tomaszewski is currently in residence through the 2-12 residency programme.



Raphaël Moreira Gonçalves **Eigengrau_Prologue**

Sculpture, Wifi network, artificial intelligence, 3D printing, mixed media - 2022 - With the support of CNAP - Centre national des arts plastiques

"Eigengrau" is a German word for the dark grey colour you see when you close your eyes. Here it refers to a 3D printed sculpture that was designed in virtual reality and which broadcasts a Wi-Fi signal. When you connect to the "EIGENGRAU_PROLOGUE" network, you will discover five series of images made by artificial intelligence that are based on the artist's memories of his dreams. There is also a recording of the corresponding brain waves. In this way, Wi-Fi radio waves and brain waves are connected in the immense quantum layers of interdimensional space-time.

Connect to "EIGENGRAU_PROLOGUE" wifi network to access the images.

In his work, multidisciplinary artist **Raphaël Moreira Gonçalves**, who was born in France and has roots in Cape Verde and Italy, is looking for paths to other dimensions. His creations - augmented reality sculptures, videos, virtual reality experiences, video games and computer-generated images - build bridges between reality and fiction, while emphasising the mystical aspects of the virtual world. A graduate of Le Fresnoy and the Beaux-Arts de Lyon, his work has been exhibited internationally, including at Galerie Thaddaeus Ropac Pantin in Paris, Clearview in London and the Mohsen gallery in Tehran.

Raphaël Moreira Gonçalves is currently in residence through the 2-12 residency programme.

SALLE/ROOM 2

Fabien Giraud & Raphaël Siboni The Unmanned

Season 2, Episode 3, 2022, HD video and live camera - 2022 - 70'

The Unmanned, a project exploring our relationship to technology and the way we are transformed by it, was born out of the collaboration between Giraud and Siboni after they graduated from Le Fresnoy in the late 2000s. While the first season focused on the impact of computers on history, the second season, entitled *The Everted Capital*, presents a vision of the future of the Earth and the Capital that goes hand in hand with a dislocation of the sphere of values and a dismantling of the planet.

In *The Unmanned*, Saison 2, Episode 3, we follow a man and a woman who are locked up for an entire year as part of an experiment that comprises four tests (love, orgasm, mourning, childbirth). Their purpose is to act as a physical support for the consciousness of Cybele (a shapeless inhuman intelligence, Mother of all Gods), to give her a body and to plunge her into the feeling of self-ownership. As a result, everything she experiences must be real. However, when the woman gets caught up in this game of historical reversal and all her own feelings become merely meaningless acts that only serve to submerge the gods in human subjectivity, what does she become? Does she herself become a god, which is to say no one? The real child, who is filmed each time the work is presented, will grow, age and perhaps one day die, affording Cybele the heartbreaking vision of a future that will take place without her.

Born respectively in 1980 and 1981, **Fabien Giraud and Raphaël Siboni** began working together during their time at Le Fresnoy in 2007, after both had studied at the École Nationale Supérieure des Arts Décoratifs de Paris (ENSAD). They have brought together the mediums of sculpture, installation and film in an artwork that addresses the power and limits of technology, notably by exploring alternative scenarios. Their creations have been presented at Casino Luxembourg – Forum d'art contemporain, the Palais de Tokyo and the Lyon Biennale.



SALLE/ROOM 3

Moufouli Bello

Window with a View

Video - 2020 - 25' - Production : Le Fresnoy - Studio national des arts contemporains

Window with a view was made during Moufouli Bello's first year of study at Le Fresnoy. This film focusing on the shipment of radioactive waste from Europe to Africa applies an experimental, participative approach to its narrative. It is a human and political encounter between French consumers and workers in Agbogbloshie, which is home to one of the most radioactive landfill sites in the world. The film aims to go beyond geopolitical considerations and look at the human aspects of recycling. It offers an insight into the consequences of overproduction and indiscriminate overconsumption, as well as the lack of an honest and effective solution to the indispensable question of what happens when products reach the end of their life cycle.

Moufouli Bello was born in Benin, where she lives and works today. Although she trained as a lawyer, her various experiences led her to study ideological structures. She was confirmed in her artistic practice in 2012 when she took part in Bruce Clarke's project *Les Hommes debout* organised by the Fondation Zinsou. Her residency at the Cité internationale des arts in 2016 allowed her to explore identity issues and signs of belonging in greater depth, whether in terms of a community or ethnicity. In 2019, she enrolled at Le Fresnoy, where she was able to perfect her practice of film and digital media.



Ana Elena Tejera

A Love Song in Spanish et quelques sensations

Installation - 3 videos of 4'40" and Film, 24' - 2020

Image: Mateo Guzmán

Sound: Juan Camilo Martínez Idárraga

Production : Le Fresnoy, Studio national des arts contemporains, in collaboration with Mestizo Cinema

Premiered at the Berlinale and at MoMA- New films New Directors 2021

This film is an experience that puts the viewer in the shoes of a family, a family whose members are silently speaking about a tropical and domestic dictatorship in the 1980s. Their skin whispers quietly and their voices can be heard in the nooks and crannies, in cooking pots, soup spoons and beans. When the soldiers march down the street, their footsteps echo off the walls of a soldier's family home, a place where words are no longer spoken. With little oral resources, a few photographs and some secret confessions, the director presents an exploration of private and personal life as seen through the fictionalised history of a family linked to the Panamanian dictatorship. In this hybrid film in which real protagonists play out real conflicts in fictional contexts, we discover the director's grandmother Elle. Her monotonous life is punctuated by repetitive actions, until Elle stops and silently remembers the body of a man ravaged by war.

Panama-born multidisciplinary artist **Ana Elena Tejera** works with film and performance. In Festival de la Memoria, she combines installations and performances in the streets of Panama and she has also contributed to the restoration of Panama's film archives at the Filmoteca de Catalunya. Her first feature film Panquiaco premiered at the Rotterdam International Film Festival and her latest short film, *A Love Song in Spanish* was in official competition at the Berlinale and MoMA.

Ana Elena Tejera is currently in residence through the 2-12 residency programme.



Basma al-Sharif

Home Movies Gaza

HD video, colour, sound - 2013 - 24' - Courtesy of the artist and Galerie Imane Farès

Home Movies Gaza presents the Gaza Strip as a microcosm for the failure of civilisation. In an attempt to describe everyday life in a place that struggles for the even most basic of human rights, this video opts to observe this complex, abandoned land - which cannot be separated from its political identity - from the perspective of its domestic spaces

Palestinian artist **Basma al-Sharif** grew up between France, the United States and the Gaza Strip and currently lives in Berlin. To a great extent, her practice combining film and installation to question the legacies of colonialism is informed by this nomadic lifestyle. Her works have been exhibited in numerous contemporary art institutions such as the Art Institute of Chicago and the Palais de Tokyo and her short films have been screened in many international festivals. She is a guest professor at Le Fresnoy for 2022-2023.



SALLE/ROOM 4

Kapwani Kiwanga

The Sun Ra Repatriation Project

Video, coulorr, sound - 2009 - 43' - Production : Le Fresnoy - Studio national des arts contemporains

The Sun Ra Repatriation Project is an artistic gesture that aims to repatriate Sun Ra to his place of origin: Saturn. Sun Ra, a jazz musician who died in 1993, claimed to be from Saturn and advocated an astro-black philosophy in which he affirmed his extraterrestrial origins. Inspired by Sun Ra's mythology, The Sun Ra Repatriation Project creates a system of interplanetary communication in four phases through which the artist analyses and transcribes the received data in order to establish an observation log. This notebook serves as an archive and study document in which a message from Sun Ra confirming his return may be deciphered.

Kapwani Kiwanga is a French-Canadian multidisciplinary artist. She studied anthropology at McGill University, before turning to the visual arts and going on to study at the Beaux-Arts de Paris and Le Fresnoy. Her research reveals unexplored areas at the junction of fiction and documentary, science and magic, politics and poetry, whereas her practice questions notions such as Afrofuturism, anti-colonial struggles and what we remember of them, as well as popular and vernacular cultures. She won the Prix Marcel Duchamp in 2020 and has been chosen to represent Canada at the Venice Biennale in 2024.



Hicham Berrada

Sans titre (Rapports des lois universelles IV)

Lambda photographic print, mounted on aluminium, framed, 100 x 100 cm - 2015 - Courtesy of the artist and Galerie Mennour, Paris

An oily, black, spiky sphere sits at the centre of the image. All of a sudden, it is shattered by a dull explosion. The particles disperse slowly, heavily, but the preciseness of their trajectories signals the intensity of the impact. The oily substance spatters in all directions, as far as the outer limits of the image and then each drop begins to head back in the opposite direction and the particles converge on the same central point. When the last of them merges into the middle of the sphere, the process starts over: the entity breaks up, but unimpaired it methodically re-forms and is once again intact and unchanged.

Thanks to the lambda printing technique, a gelatin silver print can be produced from a digital file, allowing the artist to act directly on chroma, density and contrast.

Hicham Berrada was born in 1986 in Casablanca, Morocco and now lives and works between Paris and Roubaix. His work is marked by a dual artistic and scientific background that leads him to associate intuition and knowledge, science and poetry. His compositions are the result of encounters between natural and chemical elements that give rise to still lifes, which are preserved with a resin-based fixative. His works have been presented at the Palais de Tokyo, the Louvre Lens, the Centre Pompidou, the Lyon Biennale and the Riga Biennale.



Ana Vaz

Olhe bem as montanhas

Film - 2018 - 30' - Production: The Conseil Régional des Hauts-de-France, Fundação de Amparo à Pesquisa do Estado de Minas Gerais, O Estado Federal de Minas Gerais (Brazil), Service des Relations Internationales de l'université de Lille, in collaboration with Le Fresnoy - Studio national des arts contemporains & Spectre Productions

"Take a good look at the mountains!" was an instruction given by artist Manfredo de SouzaNetto during the years of the dictatorship in Brazil, at a time when mining operations were destroying the environment in the state of Minas Gerais in the south-east of the country. Ana Vaz uses montage to draw a parallel between that region and the geographically-distant Nord-Pas-de-Calais in France, which is also marked by three centuries of mining. On the one hand, there are hollowed out and eroded mountains, the receptacles of spectral memory where the inhabitants are threatened by deadly landslides. On the other hand, in France the mining heritage and the traces of mining activity that have often been erased are being reconsidered and, paradoxically, the heaps of mining waste have become mountains, reservoirs of biodiversity and places where the border between nature and technology cannot be defined.

Artist and filmmaker **Ana Vaz** was born in the Brazilian central plateau, which is home to the ghosts of the country's modernist federal capital Brasilia. A native of the cerrado and a nomad by choice, Vaz has lived in Brazil, Southern Australia and Portugal. She currently lives and works between Paris, Lisbon and Brasilia. Her filmography questions the cinema as an art of the (in)visible and as an instrument capable of removing any human qualities and extending its connections and deviations with other non-human or spectral lifeforms. As a consequence, or an extension of her filmmaking, she is also active in writing, critical pedagogy, installation art and group walks.



SALLE/ROOM 5

Anna Katharina Scheidegger

Melting Diamonds (pièces, pièces uniques)

Photograms on silver colour paper, dibond mount, framed, 100 x 70 cm - 2019

The *Melting Diamonds, Field Studies* series highlights the fragility of glaciers, preserving the last visible traces before these precious crystals disappear and with them the reserves of fresh water that are essential for life. It is a warning to remind us not to forget these glaciers that are doomed to disappear over the next few years.

The photographs comprise an inventory whose purpose is to list the different types of ice, which have been "X-rayed" by making photograms of pieces from the glacier. The most exposed parts react and stain and the resulting image does indeed look like an X-ray or, as the artist says, a precious diamond, a crystal on paper.

SUDARIUM GLACIÈS

Reliques - 2023

For the past few years, parts of glaciers have been covered with white fleece blankets to protect them from the sun. A covered area melts in summer by up to 3 m less. On some parts of the glaciers (especially in the grotto in the Rhone glacier), even this absolutely absurd rescue strategy has become pointless because no ice remains.

What is left at the end is a final memory, a blanket bearing the traces of rain, pollution, snow, wind and sun that have accumulated over the years. These blankets are preserved and framed thereby becoming relics, a *SUDARIUM GLACIÈS*.

Anna Katharina Scheidegger was born in 1976 in Sumiswald, Switzerland and studied at ENSAD (Ecole Nationale Supérieure des Arts Décoratifs) in Paris and Le Fresnoy. She has done numerous residencies in France and abroad, including at the Cité internationale des arts and was an artist fellow at the Casa de Velázquez in Madrid. Her multidisciplinary work addresses social issues that are rooted in the present and in personal life. She is particularly interested in invisible, marginalised human beings, as well as the use of a documentary approach to show man's impact on nature.



Justine Emard

Supraorganism

Installation (blown glass, robotics, sensors and machine learning system) - 2020 - ZKM, Center for Art and Media Karlsruhe, Hertz-Lab (Eastn DC residence), Karlsruhe, TM+, Festival]Interstice[- Station Mir, Caen, Maison de la musique de Nanterre, Les Boréales / Festival du nord

As guardians of the equilibrium between the earth and the sky, bees have always been a source of inspiration for many thinkers. The observation of their intelligence is an indicator of the state of our ecosystem and they are often called upon as a way of apprehending the present moment.

Supraorganism is a reactive installation composed of robotic glass sculptures powered by an AI (a machine learning system) developed from data collected from a colony of bees. The creative process is calculated by observing the bees' behaviour patterns, which are then analysed by computer. The robotic glass sculptures are suspended from a stainless steel structure and displayed in the gallery space. They come to life by means of their lights, motors and connected systems guided by artificial intelligence. The machine learning system devised especially for this project generates predictions that give a glimpse of what the future holds.

Justine Emard explores the new relationships between our lives and technology. Her work across different mediums - including photography, video and virtual reality - lies at the crossroads of neuroscience, objects, organic life and artificial intelligence. Deep learning experiments and human-machine dialogue provide the starting point for her creations. Since 2016, she has been collaborating with scientific laboratories in Japan and she was guest artist-professor at Le Fresnoy in 2021-2022.



SALLE/ROOM 5

Wang Bing

Traces

Vidéo noir et blanc 35 mm digitalisée, son - 2014 - Avec l'aimable autorisation de l'artiste et de la Galerie Chantal Crousel, Paris

This film was shot on the sites of two former labour camps in Gansu Province, Mingshui Camp in Zhangye and Jiabiangou Camp in Jiuquan.

In 2005, as part of the preparatory work for his film, *The Ditch*, Wang Bing travelled to the Gobi Desert to the exact same places where thousands of people lived and died in the “re-education through labour” camps set up by the communist regime in the late fifties. He filmed the site with a 35 mm camera for about one hour, notably shooting scenes of the desert and abandoned bones – a landscape that is doomed to disappear. Now digitised and revised, these images provide excellent evidence of the events of those times that have been kept quiet until now.

Wang Bing is a director, screenwriter and producer who was born in 1967 in Xi’an, Shaanxi Province, China. He studied photography at the Lu Xun Academy of Fine Arts and film at the Beijing Film Academy, before beginning his career as an independent filmmaker in 1999. His massive documentary *West of the Tracks* (Tiexi Qu) lasting over nine hours was discovered in 2003 and was a huge international success. In addition to his documentaries, he has made video installations, fiction films and photographic works.



Younès Ben Slimane

ALL COME FROM DUST من طين

Film - 2018 - 9'

The artisanal brick factory in Tozeur in the south of Tunisia has been there for thousands of years. The houses and streets of this town on the edge of the Sahara form a harmonious ensemble with their surroundings and the light of the desert. Younès Ben Slimane has turned this vernacular architecture into his subject of study and, in *ALL COME FROM DUST*, he films the construction process of a brick kiln. The documentary approach gradually turns more into a meditation on the transformation of matter: it is as if we were witnessing a mysterious alchemical operation and the anonymous, dust-covered artisan himself seems to become one with this mineral world to which he gives form.

Younès Ben Slimane is a Tunisian artist, filmmaker and architect whose practice combining photography, video, drawing and installation establishes a dialogue between architecture and the visual arts. He joined Le Fresnoy in 2020. His work is included in the collections of various art institutions and museums, notably the Institute of Contemporary Art (IAC) in Villeurbanne (France) and the MACBA in Barcelona.

Younès Ben Slimane is currently in residence through the « Fondation Daniel et Nina Carasso x Cité internationale des arts » programme



Enrique Ramírez

Blanchiment 1

2019 - Courtesy of Galerie Michel Rein, Paris/Brussels

Blanchiment 2

2019 - Courtesy of Galerie Michel Rein, Paris/Brussels

Enrique Ramírez worked on *Blanchiment* during his residency at the Parc Naturel Régional de la Narbonnaise en Méditerranée in 2019. The process he used to create the lithographs – which echoes humankind’s own know-how - is presented in a video, *Erase the World* (2019).

According to the artist, creation and erasure are quintessential actions and both are present in the technique of lithography, as they are in everchanging nature. Consisting of natural elements (such as stone, pigments and salt) and capturing the traces of frozen movements and moments, the finished artwork is ultimately carried away by the world’s organic and cosmological cycles.

Le Fresnoy graduate **Enrique Ramírez** was born in 1979 in Santiago de Chile and currently lives and works between Paris and Santiago. His poetic films, installations and photographs question history and the contemporary world. In Paris, his work has been exhibited at the Centre Pompidou, the Palais de Tokyo and the 104.



UN ART Films
EN APESANTEUR

MARCH 22, 2023

Auditorium - Cité internationale des arts

Lina Laraki

The Last Observer

Film in Super 8 mm - 2020 - 11'

Filmed with a digital camera and in Super 8, *The Last Observer* is set in a time when human life has ended. The film features a plant that recurrently dreams of a "last observer" in a dystopian narrative that aims to reconnect us with our lost affects.

Filmmaker and visual artist **Lina Laraki** was born in Casablanca in 1991 and studied at Central Saint Martins and Le Fresnoy. She now lives and works in France. Her practice interrogates obscure themes and explores the ambivalence of nature and human experience. Her films have been screened internationally and her latest film *Shinigami* was awarded the Renato & Christine Casciana Prize (Around Video Art Fair) in France in 2022.

Lina Laraki is in residence through the « Art Explora x Cité internationale des arts » residency programme.



Francisco Rodríguez Teare

Una Luna de Hierro

Video - 2017 - 28' - Production: Le Fresnoy - Studio national des arts contemporains

Una Luna de Hierro, (An IronMoon), which was filmed in Chile and the farthest reaches of Patagonia, reveals yet another human tragedy: forced labour on board trawlers, people requisitioned to fish shrimp and squid for periods far exceeding the legally permitted 5 months at sea.

Artist and filmmaker **Francisco Rodríguez Teare** was born in Chile in 1989. His practice is based on film, photography and large-scale/expanded types of projection. His work explores the multiplicity of viewpoints, the opacity and intelligibility of violence, the traces left by the dead in the world of the living, the spoken word and the human struggle in countries where violence reigns.

Francisco Rodríguez Teare is currently in residence through the 2-12 residency programme.

Gohar Martirosyan

Mush 1

Video - 2020 - 12'

Mush 1 is a film set in a post-human utopia in which all the elements reminiscent of human presence have acquired an autonomous existence of their own. The *Mush 1* district where the images were filmed was planned after the earthquake in Gyumri (Armenia) in 1988 and has been abandoned ever since. Today it is a vast ghost town.

Gohar Martirosyan is a Paris-based Armenian filmmaker and digital artist with a background in fine art, performance and installation work. Last year, she completed her film *Unlearning* as part of *Panorama 23* at Le Fresnoy. She is the co-founder and creative director of the Munich-based *Gurban Art Platform* and *Ground Art Fest*. Gohar is a permanent resident of *Gallery 25* in Gyumri, supported by the Honorary Consul of the Federal Republic of Germany.

Gohar Martirosyan is currently in residence through the 2-12 residency programme.



UN ART Performance
EN APESANTEUR

APRIL 19, 2023

Cité internationale des arts

Anna Katharina Scheidegger

Enthalpy of Fusion

Performance

The performance *Enthalpy of Fusion* questions the things that resist disappearance and which can return eternally. In four chapters (sublime, destruction, death, new beginning), the performance highlights the fragility of human life and its dependence on nature. This work is a reflection on the effects of global warming, the destruction of nature by mankind and the creation of a new hope for those who remain. It was inspired by the mythology that is rooted in the Alps.

Anna Katharina Scheidegger was born in 1976 in Sumiswald, Switzerland and studied at ENSAD (Ecole Nationale Supérieure des Arts Décoratifs) in Paris and Le Fresnoy. She has done numerous residencies in France and abroad, including at the Cité internationale des arts and was an artist fellow at the Casa de Velázquez in Madrid. Her multidisciplinary work addresses social issues that are rooted in the present and in personal life. She is particularly interested in invisible, marginalised human beings, as well as the use of a documentary approach to show man's impact on nature.



