

# ARTAGON



## ARTAGON PANTIN

Introduction to the venue and the residents

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# ARTAGON PANTIN

Artagon Pantin is a new place of production and resource for emerging creation. It aims to encourage the emergence of new and diverse artistic and cultural voices, ideas and practices, in close dialogue with its neighbours and local residents.

The site also hosts the Cité éducative des Quatre-Chemins with the association L'Outil en main, the Quatre-Chemins' toy library, the AMAP des Quatre-Chemins, the École des Actes sewing workshop, the Hold association, the ombudsman service and the city of Pantin's Programme de Réussite Éducative, as well as a neighbourhood canteen proposed by the Pas Si Loin association: La Cantine Pas Si Loin - Artagon. Artagon Pantin also regularly makes space available to partner associations such as the Association Espoir Jeunesse and the employment company Pam!.

## A PLACE TO SUPPORT EMERGING AND LOCAL CREATIVE TALENT

Artagon Pantin's main goal is to support artists and cultural professionals in the early stages of their careers, who are based in the region of Paris, and working in all areas of creation: visual arts, photography, video, music, performance, dance, theater, film, writing, publishing, graphics, landscaping, cooking, architecture, design, etc.

Spread over 6,000 m<sup>2</sup> of a former secondary school made available by the City of Pantin in the Quatre-Chemins district, the space includes workshops, shared offices and common areas for production, experimentation, training, meetings and programming.

## A COLLECTIVE PLACE TO LIVE, WORK, EXCHANGE IDEAS AND LEARN

Since September 2022, Artagon Pantin has been hosting its first promotion of 50 artists, collectives, organisations and cultural project holders, who are residents for a period of 18 months. Selected by a committee of professionals on the basis of a call for applications, they are offered a studio or an office space, with tailor-made support to help them develop their activities, build on and deepen their research and practices, while exploring new horizons.

More broadly, Artagon Pantin offers a wide variety of resources and programmes for the entire local arts community, enabling them to continue learning, exchanging ideas, finding inspiration, documenting, structuring, researching, inventing and creating. The life of the venue is punctuated by training courses, conferences, debates and meetings with artists, professionals, thinkers and many other personalities.

## **A WIDE RANGE OF PROGRAMMES AND LOCALLY COMMITTED INITIATIVES**

Several times a year, the residents of Artagon Pantin organise programmes and social events to give a variety of public the chance to discover their work and connect with the creative energy of the venue. Once a promotion, an “Opening of the Doors” is organised. Giving access to all of Artagon Pantin’s spaces, it allows the public to discover the studios and shared offices, and the presentation of numerous projects and events programmed by the residents.

Driven by the desire to assert the emancipatory, transformative and unifying power of art, Artagon Pantin also works with its residents to implement an important programme of arts education, including shared projects and events involving the neighbourhood, its residents, schools, social structures, its community life and the youth.

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Artagon Pantin exists in collaboration with the City of Pantin and with the precious support of the Ministère de la Culture, the Région Île-de-France, the Département de la Seine-Saint-Denis, the Fondation Daniel et Nina Carasso, the Fondation de France and the ADAGP. Artagon Pantin is also supported by Agnès Renoult Communication.

Artagon Pantin is part of the network of resource centers for emerging creation run by Artagon across France, which also includes Artagon Marseille and the Maison Artagon in the Loiret region.

Artagon is a non-profit organisation dedicated to supporting, promoting and accompanying emerging creation and cultures. It was founded in 2014 by artistic directors and curators Anna Labouze & Keimis Henni.

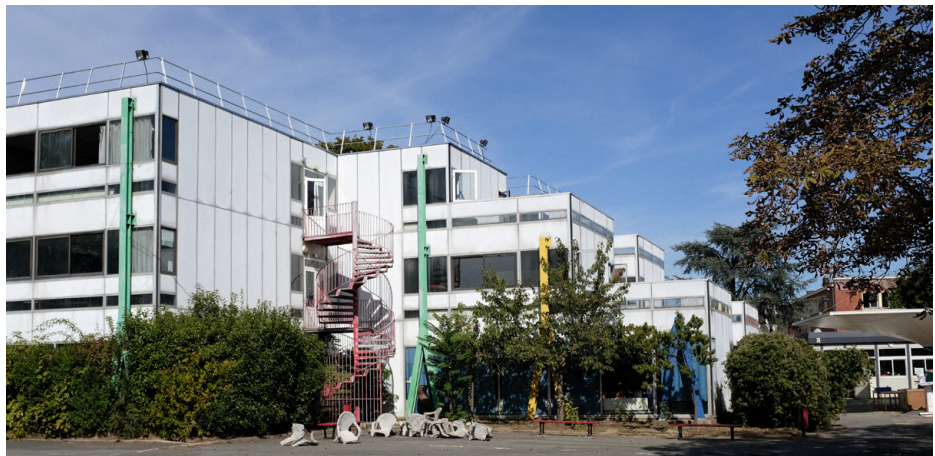
# THE VENUE

Artagon Pantin is located in the former Jean Lolive secondary school in Quatre-Chemins, made available by the City of Pantin. It includes a main building and several secondary buildings, with a total surface area of over 6,000 m<sup>2</sup>, plus around a hectare of outdoor space.

On the first floor, the main building (A) includes technical workshops, a sound studio, a video studio, a training room, a staff room, a projection room, several meeting rooms, a workshop room for projects with different audiences, a kitchen, the Artagon team's office, the game library of Quatres-Chemins and the Pam! employment company. The 1st floor includes vast shared offices, which occupy the former library and teachers' lounge, a publishing studio and 7 studios. The 2nd floor comprises 8 studios and a dance studio.

A secondary building (B), located in the courtyard, houses two other collective workshops and is home to two local organisations: L'École des Actes, and l'Outil en main de Pantin.

The former refectory (C) has been transformed into a neighbourhood canteen by the Pas Si Loin association.



View of Artagon Pantin by Clémence Rivaller, 2022 -2023 resident

## THE FORMER JEAN LOLIVE SECONDARY SCHOOL IN PANTIN

Named after the mayor of Pantin, who was active from 1959 to 1968, and who initiated the project, the former Jean Lolive middle school was part of a school complex originally named “Les Allumettes”, due to its location on the site of the former SEITA match factory, which operated until 1962.

Built between 1969 and 1972, this complex is an example of the principles of architectural innovation developed by the French Ministry of Education in the late 1960s, to encourage a more flexible organisation of spaces and the development of new teaching methods. The project was led by architects Jean Perrottet and Jacques Kalisz, who also designed another iconic Pantin building: the “cité administrative”, now the “Centre national de la danse” (CND).

Metal construction and lightweight materials were highlighted in a didactic architectural expression revealing the building’s skeleton, made up of Y-shaped metal beams painted in different colours. The main feature of the architecture is the organisation of the premises around a central atrium that runs the full height of the building and, thanks to ramps and galleries, distributes the different floors and areas.

The Jean Lolive secondary school, which became inadequate due to the growing number of pupils, moved to a new building nearby in spring 2022.

View of Artagon Pantin by Clémence Rivaller, 2022 -2023 resident



# THE 2022-2023 RESIDENTS

The 50 residents of 2022-2023 make up the first class of Artagon Pantin. They were selected in spring 2022 by a selection committee made up of art and culture professionals, following a public call for applications from local artists and professionals, which attracted 850 applications.

Together, they form a committed, multidisciplinary artistic and cultural community, offering a sample of the vitality and diversity of the young scene in Greater Paris. For a period of 18 months - from September 2022 - the residents of Artagon Pantin will be offered studio or office space, access to shared production, experimentation, meeting and presentation areas, as well as personalised professional support to help them structure and develop their research and practice. Finally, they are encouraged to get involved in the life and programming of the space and to devise projects in conjunction with the residents of the neighbourhood and surrounding area.



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\*Artagon Pantin is also hosting a 3-month mobility residency for 2 artists [from September to December 2023], in partnership with the Fondation Culture & Diversité.

# ISMAIL ALAOUI FDILI

[sculpture - photography - performance - film]

Ismail Alaoui Fdili's artistic practice is protean, crossing sculpture, photography, performance and film. In his work, he is interested in the margins and in people living in the interstice between social inclusion and exclusion. His experimental sites are rubbish tips and car parks, where he engages in dialogue with people whose occupations are socially underestimated, such as ragpickers, car guards and lookouts. Ismail Alaoui Fdili is also the founder and dean of the Université Internationale de Gardiennage de Voitures, based between Marrakech and Seine-Saint-Denis.

Ismail Alaoui Fdili was born in Casablanca, Morocco, in 1992. A graduate of the École nationale supérieure d'arts de Paris-Cergy and the Institut supérieur des arts et du design de Toulouse, he explores creation and artistic direction before joining the École Kourtrajmé in 2020 in the directing section, under the direction of Ladj Ly. In 2021, he is a resident at the Ateliers Médicis (Clichy - Montfermeil) and the Fondation Fimincio (Romainville). In 2023, he will take part in the exhibition "Gunaikeion" to mark the 40th anniversary of the Frac île-de-France, and will begin a residency at the Université Paris 8 to develop a mockumentary series. He is currently writing a short film about residence permits for foreign graduates.

Website : [UIGV.org](http://UIGV.org)  
Instagram: [@alafdilism](https://www.instagram.com/alafdilism)



# MIHENA ALSHARIF

[research - publishing]

Mihena Alsharif's research revolves around an approach to the social biography of things, and examines the successive resignifications that vodou cult objects from Danxomé (now Benin) undergo: ritual statues, spoils of colonial war, collector's items or museum pieces bearing witness to the slave trade, or even statues for which restitution is being claimed.

Mihena Alsharif holds a doctorate in anthropology from EHESS and is a researcher and publisher. She is a member of Shed publishing, an independent publishing house specializing in essays and children's literature. Within this publishing platform, the Arpentages collection is dedicated to texts of social and political criticism focusing on contemporary issues and their urban, territorial, political, symbolic and historical dimensions. *Entrer en pédagogie antiraciste, d'une lutte syndicale à des pratiques émancipatrices* (collective work by the anti-racism commission of the SUD 93 trade union), which proposes tools for integrating anti-racism into learning methods and welcoming pupils and their families, is the latest work on which she has collaborated as editor.

Mihena Alsharif is also working on a documentary podcast project based on accounts of trans-feminine love and emotional trajectories.

Website: [shed-publishing.com](http://shed-publishing.com)

Instagram: [@shed.publi](https://www.instagram.com/shed.publi)



# SAFIA BAHMED-SCHWARTZ

[painting - photography - music - performance]

Safia Bahmed-Schwartz writes, films, edits, photographs, composes and performs. The notion of intersectionality is predominant in her practice: bodies are multiple and intertwined, questioning the artificiality of the binarity of the world. By investing the concepts of representation and storytelling, she places women at the center of her work as active, combative and free figures. Steeped in her nostalgia for the music videos of the 2000s, Safia Bahmed-Schwartz sees the visual presentation of her songs as autonomous objects in which text, music and image balance and nourish each other.

Born in 1986, Safia Bahmed-Schwartz is a graduate of the Beaux-Arts in Paris. She lives and works in Pantin, Seine-Saint-Denis. She has exhibited in a number of art and music venues in Paris, including the FGO-Barbara center and the Point Ephémère for Nuit Blanche 2022. At the same time, she takes part in writing residencies (La Marelle, Marseille), and produces a number of musical projects with labels (Not a label).

Instagram: [@safiabahmedschwartz](https://www.instagram.com/safiabahmedschwartz)



Portrait of Safia Bahmed-Schwartz  
Photo © Léo Papin



© Safia Bahmed-Schwartz - ADAGP

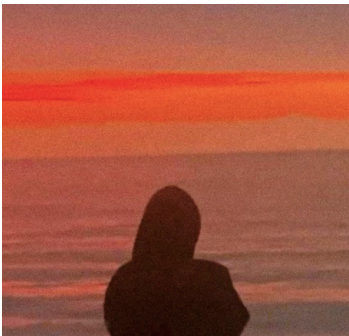
# BASTIENNE

[video - installation - photography]

Inspired by the aesthetics of the 90s and her generation born with the internet, Bastienne's work deals with subjects and themes that she draws directly from the analysis of the human and social environments in which she moves, DV camera in hand. Using video, installation, photography and sound editing, she is interested in the way in which discourse is shaped by different forms of language, particularly visual ones, especially via communication technologies and tools. She questions the needs of the soul, denied by our contemporary societies, their systems, their institutional organisations and various technologies. She questions the way in which this marks our lives and how we can extract ourselves from it. By creating spaces of fiction, mixed with documentary shooting, she invites us to move, to doubt and to change our point of view.

A self-taught artist, Bastienne joined the first class of the Kourtrajmé School in 2018. She presented the "Droits des enfants" exhibition in Clichy-sous-Bois (2019), and took part in the "Jusqu'ici tout va bien" exhibition (2020) at the Palais de Tokyo. She has also produced images for artists such as Damso and Off-White. In 2020, she co-founded the Kourtrajmeuf collective (with 8 female directors), with whom she worked for three years, notably with the artist Orelsan, and the fashion houses Balmain, Jean-Paul Gaultier and Givenchy. In 2022, they produced the cover for the soundtrack to Diam's documentary Salam and took part in an event around the "Regards du Grand Paris" exhibition at the Magasins Généraux. In 2023, Bastienne produced a series of photographs in Turkey for the XENA project by Amara Abbas, in collaboration with Skrillex and Nai Barghouti.

Instagram: [@abricotdore](https://www.instagram.com/abricotdore)



# JIMMY BEAUQUESNE

[drawing - installation]

Jimmy Beauquesne's installation and drawing work combines intimate spaces, objects from mass culture, ornamentation and the registers of science fiction and fantasy.

In his work, surfaces (curtains, wallpaper, screens) become supports for a scenic dramaturgy, featuring juvenile subjects, animals, plant and floral motifs, and popular props. By playing with the effects of opacity and transparency of the materials, reinforced by variations in the density of the lines and colours, Jimmy Beauquesne's works produce a disturbing effect on the viewer who, beyond expressing the desire of the subjects represented, in turn becomes a desirous peep-man.

Jimmy Beauquesne was born in 1991 and lives and works in Ivry-sur-Seine. He graduated from ENSAAMA in Paris and the École supérieure d'art de Clermont Métropole in 2017. His work has been shown in several group exhibitions, including at the Palais de Tokyo in Paris during "Do Disturb" and at the Magasins Généraux in Pantin in 2019, at the MAMC in Saint-Etienne during the Art Press Biennial, at La Box in Bourges and at Ygrec - Ensapc in Aubervilliers in 2020, as well as at the Institut d'Art Contemporain in Villeurbanne in 2022. He was nominated for the Prix Dauphine for contemporary art in 2019 and the Prix Sciences Po for contemporary art in 2020. In 2022, he presented a duo exhibition with the artist Camille Juthier at the 22.48 m2 gallery. In 2023, he took part in the creative and research residency "La Friche" organised at the Palais de Tokyo, culminating in the exhibition "Hors de la nuit des normes, hors de l'énorme ennui" He is currently preparing his first solo exhibition, "UNDAWN", at the Fragment Gallery (New York), due to open in 2024.

Instagram: [@jimmybqsn](https://www.instagram.com/jimmybqsn)



© Jimmy Beauquesne



Portrait of Jimmy Beauquesne

# BIM

## Bureau Indépendant de Médiation culturelle

[cultural mediation]

Founded in 2018, BIM is a consultancy specialising in the creation, support and management of cultural mediation projects.

Favouring a global approach to the profession, BIM's activity is made up of two poles: 'Research' and 'Action'. As a team, they work passionately to create spaces for listening, dialogue, exchange and education. They see cultural mediation as a theoretical and practical discipline at the service of people. Social responsibility and an unconditional acceptance of otherness are fundamental principles that the office places at the heart of its actions and organisation.

BIM currently works with a number of institutional partners on mediation research and training projects and/or actions on the field, including Aix-Marseille Université, the Maison des arts de Malakoff, the Centre d'art Triangle - Astérides, the Ateliers Médicis, Emerige mécénat, the Magasins Généraux, the Collection d'art Société Générale, the Fondation d'entreprise Hermès and 19M.

Instagram: [@bim\\_mediationculturelle](https://www.instagram.com/bim_mediationculturelle)





# FLORA BOUTEILLE & COMPAGNIE ETHICS ANGEL'S

[performance - staging]

Flora Bouteille is director of the performance company Ethics Angel's, which she founded in 2023. In the introduction to its manifesto, the company defines itself as follows: *"We are an artistic as well as a political project that mobilises an international network of agents. We set up multimedia devices that allow us to collectively re-enact different social contexts and experiment with roles. By replaying these fragments of life through collective devices, we can experiment with the political and social configurations that bind us together. Our devices are made of psychological, aesthetic and sensitive high technology: they are effective, sharp and acute. The results of our experiments are intended to inform fields other than art, such as applied research, teaching, psychology and the social sciences - we produce living, situated knowledge that can and must circulate within society."*

Flora Bouteille - along with Ethics Angel's - are guests on the Pernod Ricard Foundation's Paris Performance programme for the 2023-2024 season. In 2024, they will also be in residence at La Villette as part of the "Initiatives d'Artistes" programme, a project supported by the FoRTE grant, funded by the Île-de-France Region. Flora Bouteille has presented her work at the "La Fugue" event organised by Artagon Pantin as part of "100% L'EXPO" at La Villette (2023), and at the Biennale d'art et d'architecture du Frac Centre-Val de Loire (2022), at the Crédac in Ivry-sur-Seine (2022), during the Trajectoires festival at the LU, Scène Nationale, Nantes (2022), during the "Étoiles distantes" tour at the Frac des Pays de la Loire, Nantes (2021 and 2022).

Instagram: [@florabouteille](https://www.instagram.com/florabouteille)



# AÏDA BRUYÈRE

[publishing - installation - printed image  
performance - sound - video]

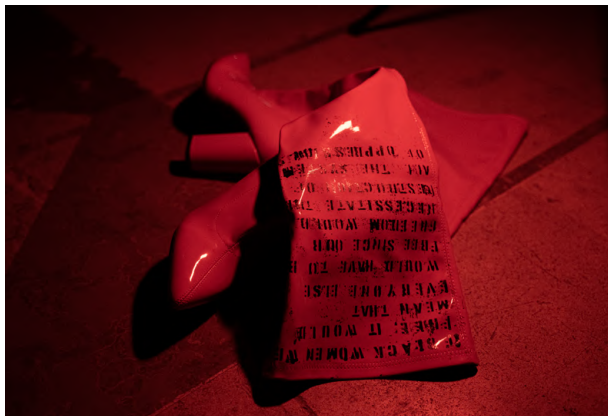
Through publishing, installation, printed images, performance, sound and video, Aïda Bruyère explores the issues surrounding the representation of individual and collective identities in the public space. She examines the performative attitudes nourished and activated by dance and feminine pageantry. More recently, she has focused her visual research on the practice of make-up as a tool for female emancipation. Repertoires of accessories and cues from the night and the party, such as stilettos, sequins, nightclubs and sensuality, nourish the artist's visual universe and echo her childhood memories of her stepfather's bar, Le Blabla, on a busy city street. Aïda Bruyère is currently making the film *Make Up Destroyerz III*, a co-creation with schoolchildren from the 93 department, which looks at the identity transition during adolescence.

Born in Dakar in 1995, Aïda Bruyère lives and works in Paris. She graduated from the Beaux-Arts de Paris in 2020 and won the grand prize at the 64th Salon de Montrouge in 2019. Her work has been shown at the Palais de Tokyo (Paris, 2022), La Station - Gare des mines (Paris, 2020) and in various group exhibitions, including "100% L'EXPO" at La Villette (Paris, 2022) and "Sweet Harmony/Rave Today" at the Saatchi Gallery (London, 2019). In 2023, she will be taking part in a number of exhibitions, including "Nouveaux Hérauts" at the Centre Culturel Jean Cocteau (Les Lilas), "Clubs Art a la Pista" with the Meteoro association (Barcelona), and "2019" at the Galerie Zilberman (Istanbul). Her work will be shown at Galerie PACT (Paris) in October 2023, curated by Elora Weill-Engerer.

Website: [aidabruyere.com](http://aidabruyere.com)  
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Portrait of Aïda Bruyère - Photo © Léa Scheldeman



© Aïda Bruyère - Photo © Katia Benhaim

# LUCIE CAMOUS

[curating - research]

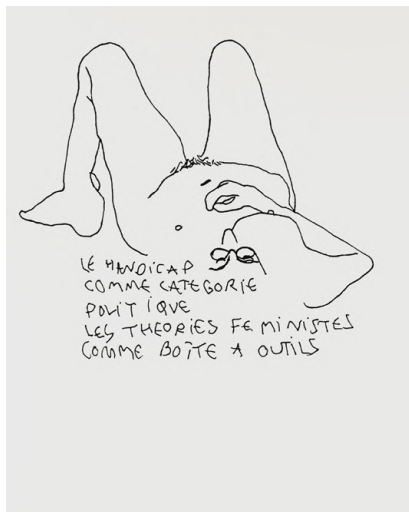
In their artistic and curatorial practice, Lucie Camous adopts a political point of view and is at the crossroads of artistic, theoretical and activist forms. The mechanisms of power, the dynamics of resistance and situated knowledge are the notions that question and fuel all their artistic commitments. Their approach, rooted in intimate narratives, revolves around norms, their boundaries and the sensitive issues involved in crossing them. Lucie Camous' next curatorial project, "Au-dehors", is scheduled for the CRAC in Sète in summer 2024.

In 2019, they founded *Modèle vivant-e* alongside Héléne Fromen (artist and researcher) and Linda DeMorrir (DJ and model). *Modèle vivant-e* is a trans-feminist collective for the drawing and representation of dissident bodies. In partnership with the Beaux-Arts de Marseille, *Modèle vivant-e* will be in residence at SOMA, pushing back the boundaries of the studio as a space-time for political practices of sharing and radical tenderness.

In 2022, with No Anger (PhD in political science, artist and author) and as a person concerned by disability, they created *Ostensible*, a research and creation structure active in the fields of crip/disability studies and contemporary art. In 2022 and 2023, *Ostensible* will be working with the ENS Lyon, the CAC Brétigny and the Palais de Tokyo, and is currently in residence at the Crédac in Ivry-sur-Seine.

Website: [luciecamous.com](http://luciecamous.com)

Instagram: [@luciecamous](https://www.instagram.com/luciecamous)



© Héléne Fromen



Portrait of Lucie Camous - Photo © Céline Fantino

# L. CAMUS-GOVOROFF

[installation - performance - writing - curating]

Committed to questioning the individual and collective body, L. Camus-Govoroff is interested in different systems of domination and power dynamics, including biopolitics. Their visual research is informed by eco-trans-feminism, pop culture and softcore BDSM, in order to imagine possible transgressions and other emancipatory scenarios. Notions of community and passage (rituals, evolutions, transitions) play an important role in the fictions in which they create their work. The collective also plays a key role in their creative process. In 2019, L. will be taking part in the development of Alien She, created by Cléo Farenc, a socio-cultural association in which they will act as curator and general secretary.

L. Camus-Govoroff was born in Paris in 1997. A graduate of the École des Arts Décoratifs in Paris, they live and work between Pantin and Rémalard-en-Perche. Winner of the FORTE Île-de-France grant in 2022, their work has been shown in various group and solo exhibitions in France, including "Les Vagues" at the Centre d'Art de L'Onde (Vélizy-Villacoublay) in 2023, "100% L'EXPO" at La Villette (Paris) in 2022, "Des soleils encore verts" at Mains d'Œuvres (Saint-Ouen), the CAC Brétigny (Brétigny-sur-Orge), Bétonsalon and DOC! (Paris) in 2021, but also internationally at the BOE Art Prize exhibition at the Alte Münze in Berlin in 2020, at Hošek Contemporary in Berlin in 2022 with "In this room, I feel home", or at the ITHE DIVISION/RAPID REORGANIZATION OF TERRITORIES at the Botanic Garden in Suncheon in 2019.

Website: [camusgovoroff.xyz](http://camusgovoroff.xyz)  
Instagram: [@reinelouve](https://www.instagram.com/reinelouve)

Portrait of L. Camus-Govoroff - Photo © Zoé Chauvet



© L. Camus-Govoroff - Photo © Clément Boute

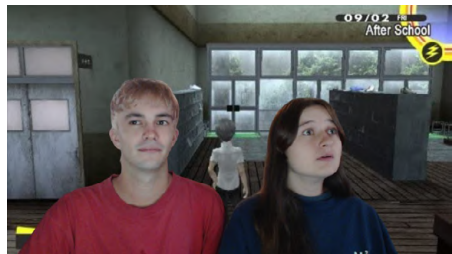
# VINCENT CAROFF & JULIETTE JAFFEUX

[video game - video - installation]

Vincent Caroff and Juliette Jaffeux use the mediums of video games, video and installation to develop a practice of storytelling that mirrors contemporary visual culture. Drawing on television and digital influences such as reality TV, investigative series, conspiracy theories, internet forums, fandom culture and scare stories, their characters explore, through quests, the different levels that link popular cultures to historical narrative forms such as quests, tales and prophecies, while also drawing on references from art theory and critical thought. The materials used in the installations that embody their universes reflect an interest in craft and lo-fi.

Juliette Jaffeux was born in Clermont Ferrand in 1995, Vincent Caroff in Morlaix in 1997. They met while studying in Clermont Ferrand, and began working together during their 3rd year. They graduated in 2021 from the École Supérieure d'Art de Clermont Métropole. Between 2021 and 2022, they made two videos: *Sword Stories*, presented at the "Première" exhibition at the Centre d'art contemporain de Meymac, and at the "Trolling the Sneaky Kingdom" exhibition at Normaal Gallery in Brussels, and *Infinite Mana*, presented for an event/concert during the "Swamps Filling" exhibition at Galerie 22.48 m2 in Paris. In 2023, they took part in the exhibition "Les Sillons" at the Centre d'art contemporain La Ferme du Buisson. They are currently preparing to take part in the "UNDAWN" exhibition, due to open in 2024 at the Fragment Gallery in New York.

Instagram: [@vincent\\_caroff](https://www.instagram.com/vincent_caroff/) / [@couchninj4](https://www.instagram.com/couchninj4/)



# LIONEL CATELAN

[graphic design]

Lionel Catelan works as a freelance graphic designer, collaborating with artists, institutions, publishers and music labels. His research into editorial design is concerned with the construction of the eye and of knowledge, where books are conceived as sensitive objects of transmission. His works focus on the image-document, access to text through typography, and significant printing and manufacturing techniques.

Lionel Catelan was born in 1983 in Gap in the Hautes-Alpes. He graduated in graphic design from the École Supérieure d'Art et Design de Valence in 2010 and completed a post-graduate diploma at the École supérieure d'art et design de Saint-Étienne. He works with art centres and institutions such as the Centre national des arts plastiques (Cnap) and Ateliers Médicis; publishing houses such as Dilecta, B2 and L'arachnéen; artists such as Pierre Paulin, Hélène Bertin and Camille Llobet; and music labels such as La Novia, Standard In-Fi and Désastre records. In 2021, he published the Journal de l'Université d'été de la Bibliothèque Kandinsky, followed by a reprint of Victor Papanek's Design pour un monde réel (Presses du réel), and Blizaard Ball Sale sur David Hammons by Elena Filipovic (Dilecta). His book Grenoble un modernisme olympique is published by Building Books and supported by Cnap. It is due to be published in November 2023 as part of the Offprint exhibition in Paris.

Instagram: [@lionel\\_catelan](https://www.instagram.com/lionel_catelan)



# CHOUF

[poetry - music]

CHOUF is an artist working in the contemporary poetic tradition of intimacy. Her sung declamations, accompanied by guitarist Trustfall, form a hybrid between spoken word and sentimental raï. Her writing subtly plays with love and despair, speaks of the living and the dead, of the loneliness of being oneself, of the courage to say things.

CHOUF was born in Algiers in 1993. A special education teacher since 2014 alongside her artistic practice, she first became interested in the issue of drug addiction and parenthood as part of her research dissertation at the Regional Institute of Social Work. In 2020, she took up her post as a youth worker in the Goutte d'Or district, focusing her work on young people from the ZUPs. Her work focused on the links between violence, delinquency (particularly in the context of brawls) and emotional and sexual insecurity in so-called sensitive neighbourhoods. In 2022, she performed at a number of cultural institutions and artistic events, including the Théâtre de l'Usine in Geneva, the "TYPO" festival at the Ateliers Médicis, and the "Hors pistes" festival at the Centre Pompidou. She is currently working on several projects, in collaboration with Dynamo de Banlieues Bleues.

Instagram: [@canalchouf](https://www.instagram.com/canalchouf)



# CONTEMPORAINES

[activism - mentoring - event - media]

Contemporaines is an association that has been committed to gender equality in contemporary art since 2019. It fights to offer the same opportunities, better representation and equivalent remuneration for contemporary artists in a caring environment. The association brings together around twenty volunteers, both professionals and non-professionals from the art world, between Paris and Marseille, who are working for a fairer artistic landscape that is more representative of the diversity of our society. Contemporaines focuses on three areas of activity: mentoring, events and media. It supports artists in their careers, promotes their artistic creations and gives them a voice. In 2022, the association supported more than 450 artists through its activities.

Website: [contemporaines.fr](http://contemporaines.fr)  
Instagram: [@contemporaines](https://www.instagram.com/contemporaines)

POUR DONNER AUX  
ARTISTES FEMMES LES  
SAVOIRS ET OUTILS  
POUR DÉVELOPPER  
LEURS PROJETS.



# JOËL DEGBO

[painting - video]

In his pictorial and video work, Joël Degbo questions the adage: “the past advises the future...”. (Sofiane Zermani, Pégase). Using landscape, he shows the present at work. His main preoccupations are our attitudes to the environment and the reservoirs of stories that feed it. Everything is calm in these places where the different colours of the night shed light. In collaboration with his architect brother, he is developing a reflection on the fluctuations that animate space, questioning the experience of the neighbourhood where they grew up, connected to their more recent experiences, with the tools and knowledge of their respective fields.

Joël Degbo was born in Paris. He currently resides in Villepinte, where he grew up and conducted his research. He graduated from the Beaux-Arts de Paris and the Beaux-Arts de Nantes Saint Nazaire, and also pursued studies in painting and video at the Central Saint Martins School in London. In 2022, he held two solo exhibitions at the SEPTIEME Gallery in Paris and as part of the OFF EXPO in Chicago, United States. He has participated in numerous group exhibitions at the Fondation Donwahi (Abidjan, Côte d'Ivoire, 2021), Espace 29 (Bordeaux, 2021), and “100% L'EXPO” at La Villette (Paris, 2020). Concurrently, he led the Mayotte Urban and Architectural Dictionary Project residency in Mayotte in 2022, and the Mana Contemporary Chicago residency in 2021.

Instagram: [@joeldegbo](https://www.instagram.com/joeldegbo)



# REGINA DEMINA

[writing - music - performance]

Regina Demina is a multidisciplinary and transmedia artist, encompassing roles as a singer, director, actress, and author. Her work emerges between night and dawn, weaving contemporary tales that blur the lines between reality and virtuality, enchantment and the fantastic, delving into the unsettling strangeness of a morbid romanticism. Her creations draw inspiration from her family's Eastern European folklore, the atmospheres of the forests of her childhood, and the rave culture that shaped her adolescence in the city.

Born in Kaliningrad, Russia, Regina Demina arrived in France at the age of four, growing up between two cultures: that of her parents (her mother being a Jewish Ashkenazi from Uzbekistan and her father a Siberian Orthodox) and that of her adopted country. She is a graduate of the Fresnoy National Studio of Contemporary Arts and was awarded the ADAGP Young Talent Prize in 2016 as a revelation in digital arts for her piece *ALMA*. In 2021, her first solo exhibition at Le Confort Moderne, titled "CRAUSH," brought together the cycle of pieces *ALMA*, *Crush for Crash*, and *Phaeton*, along with videos, sculptures, and sound works titled *Sick of Love*. Her artistic approach involves translating artifacts from her research into art videos, transforming them into material and sources for live performances. Currently, she is completing a film for the exhibition "Pasolini en clair obscur" at the National Museum of Monaco in February 2024 and working on the release of a musical EP titled "Tomie" under Faeries Records in January 2024. Additionally, she is currently in residency at the C.N.D for her performance, "LIMINAL SPACE (Ondine)," the first series of research performances scheduled for 2025.

Instagram: [@regina\\_demina](https://www.instagram.com/regina_demina)



Photo © Tristan Savoy | Direction artistique : Regina Demina

# ALASSAN DIAWARA

[photography]

Alassan Diawara is an image collector who seeks to capture the world around him in his photography. He engages in aesthetic contemplation through documentary images. While he refuses to be confined to a single genre or to everyday topics, objects occupy a central place in his work.

His penchant for exploration has led him to question the regime of representation and examine the roles of canonical categories and figures within the history of art and pop culture. In his photographs, Alassan Diawara reinterprets the genres of portrait, landscape, and reenacts vernacular images or domestic scenes, consistently aiming to create an intimate connection between the viewer and the photographic snapshot. Presented serially with compositions that vary based on the exhibition context, his photographic collections reveal a poetic harmony and a rhythmic pattern inspired by the practice of sampling, which shapes sounds by borrowing and assembling preexisting material.

Born in Belgium in 1986, Alassan Diawara discovered photography during an introductory workshop while studying communication at IHECS in Brussels. He completed his first internship with Malick Sidibé in Bamako in 2012, followed by a second experience alongside Daniel Sannwald in London in 2013. He then enrolled in a training program at the Royal Academy of Fine Arts Antwerp. Since late 2019, he has been working at the intersection of documentary and artistic photography. In 2021, he exhibited his project *Polska*, created with Ewa Kluczenko and Florine Bonaventure. For the art magazine 90 Antiope, he collaborated with Marie Quéau on the series *North Fiction* in Charleroi. He was one of the laureates of the 2020 edition of the national photographic commission "Regards du Grand Paris," enabling him to create his series *Navigo*, which was the subject of an exhibition and a collective publication. From August to September 2022, he participated in the research residency "Transat" at the Clinique FSEF Neufmoutiers (77) - a Medical and Educational Center for Adolescents (CMPA).

Instagram: [@alassan\\_diaw](https://www.instagram.com/alassan_diaw)



# CÉLINE FANTINO

[video - installation]

Céline Fantino creates films intended for projection or augmentation within installations. In her work, she explores the concept of “hypnagogic cinema” (hypnagogy refers to the state that oscillates between sleep and wakefulness, a state conducive to generating fleeting visions). It is within this space of in-between that she constructs her films. Close to magical realism and science fiction, her narratives create spatiotemporal games, questioning the relationship with individual and collective memory and recollection. She advocates for an immersive filming practice, where the gaze is inside the subject, and the camera serves as a tool for enhancing perception. Her films document the environments and subjects she encounters daily, from which she draws poetic strength.

Born in Nice, Céline Fantino joined Villa Arson and developed a video and installation practice around the concept of hypnagogic cinema. From 2015 to 2019, she co-directed a self-managed art space in Bagnolet and a music studio dedicated to minors in irregular immigration situations. In 2022, she curated the exhibition “Born Again, Raised by You” at POUH (Clichy) with the Eaux Fortes collective. Her work has been exhibited at Grande Halle de la Villette (Paris), Radicants (Paris), POUH (Clichy), and MAMAC (Nice).

Instagram: [@iococcodrillo](https://www.instagram.com/iococcodrillo)



Portrait of Céline Fantino - Photo © Silina Syan



© Céline Fantino - Photo © W.L.V.

# AURÉLIE FAURE

[curating - art criticism - writing - publishing]

Aurélie Faure, co-president of C-E-A and active member of AICA France, is a curator, editor, author, and performer. Driven by the humanities, politics, and social sciences, her commitment translates into the conception and production of exhibitions, publications, and texts conducive to the analysis of societal mechanisms. Her theoretical reflections analyse and question the methodologies and ethics of contemporary art workers, the tradition of orality in art criticism, and silence and night as sites of resistance and emancipation.

Since 2020, her practice of writing holds a significant place. In collaboration with artist-authors, she writes and performs radio, audiovisual, and performative creations. She is currently working on the writing and staging of the opera-video *Le fantôme de l'Impero* with Tony Regazzoni, a forthcoming creation with the collective 16am-seize heures du matin, and the dissemination of the performance *Les mots qui tranchent* written and directed with Eva Anna Maréchal and Matthieu Foucher.

From 2010 to 2019, Aurélie Faure directed the coordination and production of numerous international exhibitions for institutions such as Institut Français, Emerige, Hermès, Universcience, Nuit Blanche, Palais de Tokyo, and Villa Arson. Since 2019, she has been responsible for the artistic direction and curation of exhibitions in France and abroad (CACC Clamart, 2022; CAC Meymac, 2021; Friche la Belle de Mai - CWB, Paris, 2020; Art Vilnius, 2019). In 2022, she was the recipient of the Special Prize for Art Criticism.

Instagram: [@katarinastella](https://www.instagram.com/katarinastella)



Tony Regazzoni, On achève bien les discos,  
2022, CACC, Clamart  
Photo © Alexis Leclercq



Portrait of Aurélie Faure  
Photo © Romain Guédé

# LOU FAUROUX

[video - sculpture - installation - 3D]

Through the mediums of video, sculpture, installation, and 3D art, Lou Fauroux explores the ethical implications of artificial intelligence and technology on humans. She decrypts the social power structures within pop culture and media, including music and video games. Her queer experience is integrated into a multi-layered narrative and representation. With poetry, Lou Fauroux reclaims the images she grew up with, transforming them and constructing new mythologies.

Born in Mulhouse in 1998, she lives and works between Saint-Ouen and Pantin. She graduated from the École des Arts Décoratifs de Paris in 2022, following an exchange program at ECAL (Lausanne, Switzerland). She began her artistic journey with video work, starting in the independent film industry in California. In 2020, she won the MK2 short film editing competition for "ThisIsHowTheWorldEnds". In 2021, her film *TakeMe2UrDreamz* became part of the FRAC Poitou-Charentes collection. In 2022, she joined Artagon Pantin and participated in group exhibitions such as "Bureau du sacré" (Grandes Serres de Pantin), "Vidéos" (Galerie Eva Vautier, Nice), and "Final Girls" (DOC!, Paris). She was a finalist for the SCAM Émergence Prize (2022), winner of the Crous "Court 2050" award (2021), and recipient of the AG2R "Jeune création artistique" grant (2019). In 2023, she had her first solo show titled "WhatRemains" at the Crous gallery and exhibited at "100% L'EXPO" at La Villette. Her film *WhatRemains, Genesis* was shown at Cinéma du Réel (2023) before being screened at various festivals in Thailand, Spain, and New York. She also founded the experimental electronic music label FÆRIES, hosting events at Palais de Tokyo (Paris, 2023), Station Nord (Aubervilliers, 2023), and Sample (Bagnole, 2023). Currently, she is preparing for a group exhibition at the Chantal Crousel gallery.

Instagram: [@loufauroux](https://www.instagram.com/loufauroux)



© Lou Fauroux

# ALEXIA FIASCO & FILLES DE BLÉDARDS

[photography - video - curating]

Always dedicated to social justice issues and firmly believing in the importance of providing access to culture for the most vulnerable individuals, Alexia Fiasco serves as the coordinator of Fauvettes, a socio-cultural project in Pierrefitte-sur-Seine, Seine-Saint-Denis. This same commitment influences her video-photographic practice; her work lies at the intersection of documentary photography and fine art photography. Driven by the desire to recreate post-colonial archives, she explores themes of denial and duality, but more importantly, the power of representations of post-colonial diasporas. In line with this vision, she co-founded the collective Filles de Blédards, which provides spaces for exhibitions, reflections, discussions, and celebrations around immigration and its representations.

Born in 1990, Alexia Fiasco grew up in Seine-Saint-Denis and studied photography at the Ostkreuzschule für Fotografie in Berlin in 2013. She is currently represented by Galerie No. In 2023, the Filles de Blédards collective presented the exhibition "Mauvaises Herbes: Decolonial Ecology and Popular Neighbourhoods" at the Centre Culturel Maurice Utrillo in Pierrefittes-sur-Seine.

Instagram: [@alexiafiasco](https://www.instagram.com/alexiafiasco/) / [@fillesdebledards](https://www.instagram.com/fillesdebledards)



# MATTHIEU FOUCHER / CAMILLE DESOMBRE

[writing - cinema - video]

At the crossroads between writing, documentary and cultural journalism, the work of Matthieu Foucher / Camille Desombre intertwines text, video report and radio documentary. Imbued with the critical approaches of cultural studies, his research subjects are gay and queer cultures and memories, fantastic and speculative political imaginations, post-humanist metamorphoses and identities as well as the political dimensions of the night. In recent years, he has become interested in gay spectralities, queer witch practices, mermans and “xeno-leprechauns”, avatars and virtual worlds, as well as queer diversions of bio technologies. He writes fiction and poetry, and mixes under the name *mary emö*.

Born in 1989 in Madrid, Matthieu / Camille graduated with a Master's degree in Media & Cultural Studies from the University of Amsterdam, where he wrote his dissertation on the art and literature magazine *Monstre*. He has worked for Tracks (ARTE) and VICE. In 2020, he trained in documentary cinema at Ateliers Varan and directed *Nos nuits saturnides*, presented at the Geneva international queer cinema festival, and then at Videodrome 2 in Marseille. His text *Pédés* in *la peau* appears in the collection *Pédés* in June 2023, and *Feux follets* in *Sabir* magazine the same month. His first radio documentary *Alain Pacadis: gonzo poet and punk dandy* was broadcast on France Culture in October 2023.

Website: [matthieufoucher.com](http://matthieufoucher.com)

Instagram: [@matthieufoucher](https://www.instagram.com/matthieufoucher)

Twitter: [@matthieufoucher](https://twitter.com/matthieufoucher)

Portrait of Matthieu Foucher – Photo © Laura Lafon



© Matthieu Foucher



# GREEN RESISTANCE

[landscaping - construction - design - crafts]

Green Resistance is an association dedicated to preserving the environment and biodiversity, as well as promoting culture in all its forms.

The team comprises cultural mediators, landscapers, environmentalists, and scenographers from diverse backgrounds, ranging from music festivals to horticultural and landscaping schools such as École du Breuil, École de Versailles, AgrosParisTech, and Les Compagnons du Devoir.

In 2023, the collective established numerous collaborations with public partners and associative actors, including the Department of Seine-Saint-Denis, the City of Châtillon, art & jardins | Hauts-de-France, ESG Act - School of Sustainable Development Management, and the Textile Ecomuseum of Parc de Wesserling.

Website: [green-resistance.com](https://green-resistance.com)  
Instagram: [@green.resistance](https://www.instagram.com/green.resistance)

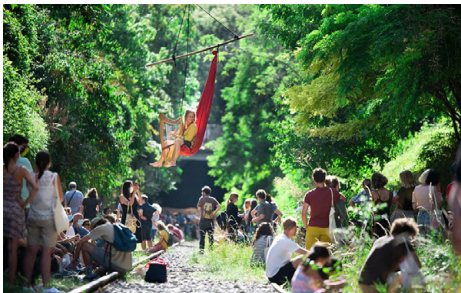


Photo © Juliette Jern



Portrait of Green Resistance

# AGATA INGARDEN

[sculpture - collaborative works]

Agata Ingarden works across multiple media, with her sculptural practice extending to collaborative works combining video, performance, sound, and writing. Her work is motivated by material research as well as explorations in post-humanities, sociology, science fiction, and mythical narratives. Her recent projects focus on societal structures, ideas of intersubjectivity, and group dynamics.

Born in 1994 in Krakow, Poland, Agata Ingarden graduated from the École des Beaux-Arts de Paris in 2018 and the Cooper Union School of Art in New York in 2016. Her works have been exhibited in group exhibitions at venues such as Palais de Tokyo (Paris, 2019), MOCO. Panacée (Montpellier, 2019), and Frac Île-de-France (Paris, 2019), as well as internationally, including Museum unter Tage (Bochum, Germany, 2022), Silesian Museum (Katowice, Poland, 2020), Nassauischer Kunstverein Wiesbaden (Germany, 2020), Künstlerhaus (Vienna, 2020), Kunstfort bij Vijfhuizen (Netherlands, 2021), Muzeum Sztuki Lodz (Poland, 2021), and Art Encounters Biennial (Timișoara, Romania, 2021). She has had solo or duo exhibitions such as “Heartache at Soft Opening” (London, 2019), “Hot House at Berthold Pott Gallery” (Cologne, Germany, 2019), “The Future in Reverse Together” with Agnieszka Polska at eastcontemporary (Milan, Italy, 2020), and “Warm Welcome” with Konstantinos Kyriakopoulos at Exo Exo (Paris, 2020). She received a special prize at the Future Generation Art Prize in 2021.

Instagram: [@agingarden](https://www.instagram.com/agingarden)



Portrait of Agata Ingarden - Photo © Boris Camaca



© Agata Ingarden

# CAMILLE JUTHIER

[sculpture - installation - video]

Camille Juthier practices sculpture, installation, and video art. She is interested in how our bodies and psyches, in their porosity, are transformed by post-industrial environments in which they evolve. She explores areas of disturbance, such as intensive agriculture and methods of psychic care, and presents their aggregates as if pulling the threads of other possible narratives.

Born in 1990 in Sainte-Colombe, Camille Juthier has exhibited her work at venues including Exo Exo, 22.48 m2, Espace Voltaire, Nuit Blanche, Frac Pays de la Loire, Fondation Fiminco, Iveco Nu, Fondation Pernod Ricard, Magasins Généraux, galerie Michel Journiac, Glassbox, Biennale de Dakar, l'Annexe, IAC Villeurbanne, Budapest Gallery, and the 64th Salon de Montrouge. In 2023, Camille Juthier is conducting a research and creation residency at Glassbox, where she presents the exhibition "À voux qui m'êtex cherx" alongside invited artists.

Website: [camillejuthier.com](http://camillejuthier.com)

Instagram: [@camgugu](https://www.instagram.com/camgugu)



# KOURTRAJMEUF

[video - photography - installation]

The story begins in 2019 in Montfermeil, within the Kourtrajmé film school founded by director Ladj Ly. It is within the first-year class that the members of Kourtrajmeuf meet. Audrey, Bouchra, and Ghizlane aim to collaboratively produce multimedia artistic projects, including videos (fiction, documentaries, music videos), photos, installations, scenography, choreography, and editing. These projects critically question their relationship with the contemporary world. Their works explore themes such as representation, identity, freedom, migration, and the relationship with new technologies.

Instagram: [@kourtrajmeuf](https://www.instagram.com/kourtrajmeuf)



# MAÏA LACOUSTILLE

[sculpture - installation - publishing]

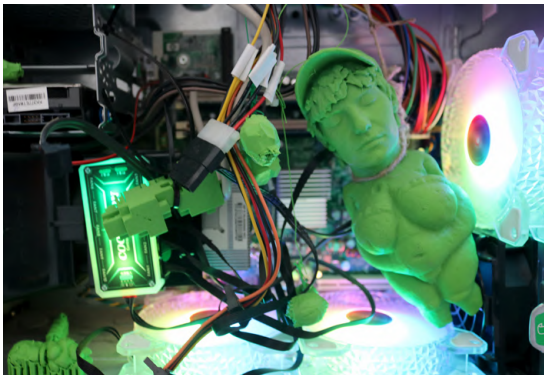
“We hear ‘dégueu’ (disgusting), but Maïa Lacoustille’s inquiries go beyond a mere aesthetic issue [...] The medieval Court of Miracles brought together nomadic populations, the poor, and those with disabilities, and it is this space that the artist seeks to extend with her characters. [...] If the figure of the beggar today merges with that of the homeless person, if the figure of the witch can find an extension in that of the hacker; the margins lead us to analyze the societal systems in which we operate. During performances, or in photographs, the artist embodies these figures and emphasizes attention on non-verbal modes of expression. Their testimonies have been lost, and the writing of history, from a feudal model to a capitalist one, aligns with that of the powerful. The role of debt is foundational; it governs social relations and is transmitted through generations. It is this relationship with the flow that Maïa Lacoustille shows by employing images, creating relationships between each of her pieces in her installations where medieval symbolism intersects with computer towers.”

– Henri Guette

Maïa Lacoustille was born in Boulogne-Billancourt in 1995. She grew up in the Basque Country in Ciboure and studied at the Beaux-Arts de Paris, where she graduated in 2021. She has exhibited, notably at CAC Brétigny during the exhibition “Des soleils encore verts” (2021), at Galerie Air de Paris (2022), and in the artist-run space Julio (2023). Upon the invitation of artist Camille Juthier, she presented several pieces in the exhibition “A voux qui mêtex cherx” at Glassbox (2023).

Website: [maialacoustille.com](http://maialacoustille.com)

Instagram: [@ellistuocal](https://www.instagram.com/ellistuocal)



© Maïa Lacoustille - Photo © Corentin Darré



Portrait of Maïa Lacoustille - Photo © Corentin Darré

# LAURA LAFON

[photography - artistic direction]

Laura Lafon has a passion for images—creating them, collecting them, producing them—and sees photography as a game with enormous power: the power to transgress the roles assigned to us. Her work exists within a territory explored through cultural and gender studies. Through everyday or imagined rituals, confessions, accidents, and symbols can emerge. Intimate themes such as love are invoked, revealing their political dimensions. Laura engages with the camera to create images in which we would want to believe. Many of her works take the form of books. *Je ne veux plus vous voir (mais c'est provisoire)* is a return to her roots after changing social classes. *You could even die for not being a real couple* discusses the intersection of struggles in Kurdistan. In *Aimer Manger* she enters the kitchen to discuss love. She is preparing *Présage Tirage Mirage*, a photographic oracle created in Chile. Laura Lafon is also the artistic director of images for *Gaze*, a magazine focusing on feminine and non-binary perspectives, and a member of *Lusted Men*, a participatory collection of erotic photographs of men.

Born in 1989 in Toulouse, Laura Lafon holds a degree in Gender & Cultural Studies from Sciences Po Toulouse and ESA le 75 in Brussels. She currently lives in Paris and works as an editor for artists or publishing houses.

Instagram: [@laura\\_\\_lafon](https://www.instagram.com/laura__lafon)



Portrait of Laura Lafon



© Laura Lafon

# JULIETTE LÉPINEAU

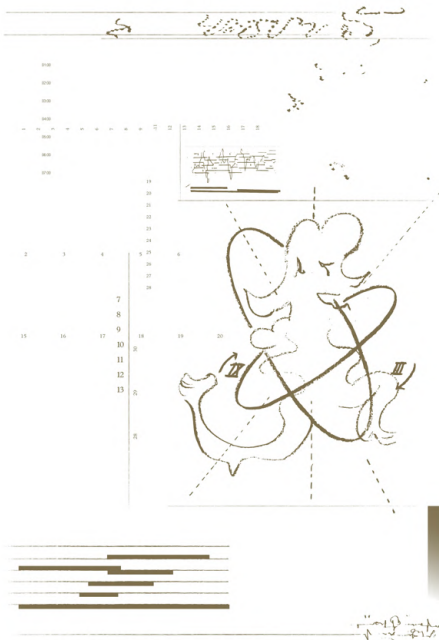
[graphic design - publishing]

Juliette Lépineau is a graphic designer and illustrator. She imagines printed and digital objects for the cultural, institutional and artistic world. Through drawing, which has an important place in her work and guides her personal and graphic projects, she explores the different perceptions of a space over time. Her practice encompasses printed (editorial projects, posters, etc.) and digital objects. Through her graphic design work she also collaborates with artists to make their projects visible (editions, websites, etc.). She recently co-created Bureau Double which focuses on the creation of visual identities, websites and editions for cultural and institutional projects.

Juliette Lépineau was born in Nantes in 1996 and is an independent graphic designer based in Paris. In 2018, she obtained a Bachelor's degree in visual communication at HEAD Geneva, and completed a one-year exchange in 2017 at the Kyoto University of Art and Design. She graduated from the Gerrit Rietveld Academie in Amsterdam in 2021.

Website: [juliettelepineau.net](http://juliettelepineau.net)

Instagram: [@juliettelepineau](https://www.instagram.com/juliettelepineau)



# AUDREY LIEBOT

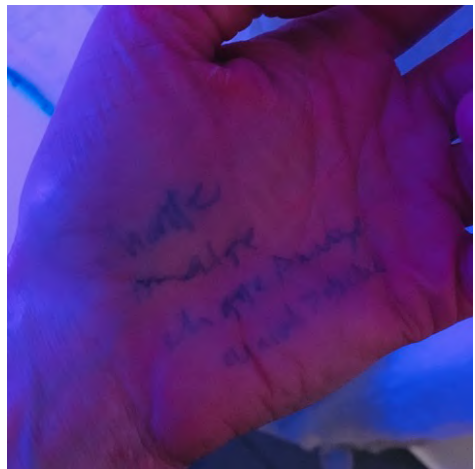
[writing - performance - installation]

audrey liebot's work follows a long-term dramaturgy, marked by absence and the experience of illness as praxis. She explores the chemistry of smells, writes, embroiders, creates and destroys, seeking to circulate affects through copies and samples. Her performances, designed in extreme proximity, invite others to share time in the interstitial zones of memory and sexuality, where "we let the other live" (Judith Butler). Her exploration of surfaces – labels, fabrics, skins – speaks of lacks, of the need to be touched.

audrey liebot a Master of Arts degree from La Manufacture, Haute école des arts de la scène de Suisse Occidentale (2019). She resides in Seine-Saint-Denis. She created "J'ai faim j'ai froid" (Lausanne, 2018), "Memento" with the Blitztheatregroup (Institute of Global Solitude | Belluard Fribourg, 2018), "Prenez soin de vous" (Lausanne, 2019), and collaborates with Radio 40 for the series "Untitled" (2020/22). In 2022, she created "on se connaît de la nuit", a performance in response to her reading of Élisabeth Lebovici's book "Ce que le sida m'a fait" (What AIDS Has Done to Me), with which she maintains an invisible dialogue. Invited to a residency at Palais de Tokyo in spring 2023 as part of "Exposés-es," she created "je te sens encore," a collective embroidery realisation. Conceived as a surface of erotic and addictive repair, the fabric is touched, pricked, altered by the hands that touch it and the traces left on it. Audrey will be in residence at onegeeinfo (GE) in November in a duo with the artist Wesley Roque for the creation of something. She is preparing read my lips" an embroidered lesbian comic, and envisioning the outlines of an upcoming project: jours zéros, a chronology haunted by hacking, climate disruption, and the death of Carlo Giuliani.

Website: [magnoliacie.wordpress.com](https://magnoliacie.wordpress.com)

Instagram: [@bijoubijou.x](https://www.instagram.com/bijoubijou.x)





# MANIFESTO XXI

[media]

Manifesto XXI is an online media established in 2014 with the aim of providing an unprecedented space for marginalized audiences such as women, LGBTQIA+ individuals, people with multiple cultural identities, as well as journalists and precarious artists. This media platform critically examines the contemporary world, emphasizing long-form content, taking a step back, and allowing for thoughtful reflection. Its objective is to offer a broader and more inclusive perspective on cultural and social news.

In addition to its editorial content, Manifesto XXI also organises artistic and cultural events, including exhibitions, conferences, and photo shoots, as a physical extension of its editorial mission. Furthermore, the editorial team produces podcasts such as “Lesbiennes au coin du feu” (Lesbians by the Fireside) and “Paye ta vie d’artiste” (Pay Your Artist Life). Starting in the fall of 2023, the Mécéantes media outlet has joined Manifesto XXI’s ecosystem to develop a YouTube channel project.

Website: [manifesto-21.com](http://manifesto-21.com)  
Instagram: [@manifesto21](https://www.instagram.com/manifesto21)



# EVA ANNA MARÉCHAL

[writing - publishing]

Eva Anna Maréchal's writing practice encompasses various forms, ranging from novels to shorter and more performative pieces. The articulation of her texts is particularly concerned with context and the physical world, with a desire to establish a sense of reality rather than impose order on the world. She often writes about weather, the mass of things and people. Eva Anna Maréchal is committed to the idea that writing should be taught as a full-fledged artistic medium and conducts writing workshops, especially in art schools. She also engages in literary performance practice, through readings, sometimes accompanied by musicians. She is a member of the Para collective, focusing on the question of literature beyond books, from exhibitions to the stage. Additionally, she works as a web developer. This activity informs her writing, and her texts reflect an interest in the digital realm, what it reveals about our societies, and how to narrate the uses we make of it. The predominance of the image regime on the Internet is a subject of reflection for her, and all her literary and editorial activities modestly attempt to restore the balance between images and words.

Eva Anna Maréchal is a graduate of the Atelier des Écritures Contemporaines at La Cambre in Brussels. Her texts have been published in journals and collective works (such as *Librarioli* by the *Silo* collective, "Approches" by the Acédie 58 collective, etc.). In 2018, she co-created *Sabir*, a magazine and collective of active authors in various artistic domains, which has been organising performance reading nights, *Les Sabir La Nuit*, in Brussels and Paris since 2018. In 2022, she was involved in organising *Sturmfrei*, a festival of writing in presence, blending celebration and poetry. Following the trajectory of the magazine, she has recently initiated a publishing project that intersects with her various interests: offering short books, small spaces of resistance to the capitalization of our concentration.

Instagram: [@eva.anna\\_marechal](https://www.instagram.com/eva.anna_marechal)

Portrait d'Eva Anna Maréchal  
Photo © Camille Poitevin



© Eva Anna Maréchal - Photo © Alice Pallot

# ALICE MARTINS / OBJET GLOBAL

[dance - choreography - performance]

Trained as an architect and dancer, Alice Martins creates hybrid forms that all have in common the questioning of the body - individual, social, political - in relation to its context - environment, architecture, norms, etc. - and to the other. Beyond objects, installations, or the movement of bodies, she attempts to provoke moments to be shared. Seeking to leave traces of these fleeting instants, she develops her research on the inscription of these events in our memories and on the documentation that could make them resurface. As a multidisciplinary artist engaging in numerous collaborations, she founded the structure *Objet Global* in 2017: a platform for research and experimentation around the body, space, and languages. Among other projects, she developed *Galerie Cuissard*, *Passion Passion*, and *A au Carré - Alice & Adrien*, projects committed to the question of the body in its spatial, social, and symbolic environment.

With a degree in architecture and training in dance, she founded the structure *Objet Global* in 2017: a platform for research and experimentation around the body, space, and languages. With *Passion Passion*, a company-workshop founded in 2018, she composes and creates performative pieces, on stage or *in situ*. Their piece *Tenue* is presented, among others, at the Fondation Louis Vuitton, Palais de Tokyo, and the International Design Biennial of Saint-Étienne. As part of *A au Carré*, a dance duo and performance with her brother Adrien Martins, she is currently co-writing *Echoes' Fantasy - Extended*, a project for which they are in residence and supported by the Centre national de la danse in Pantin in 2022-2023. Committed to transmission, she regularly designs and shares her research and creation protocols in museums (Fondation Louis Vuitton, Centre Pompidou), theaters, or art schools (École supérieure d'art et de design de Saint-Étienne).

Website: [ititalice.com](http://ititalice.com)

Instagram: [@alicetavu](https://www.instagram.com/alicetavu)



# RAYANE MCIRDI

[video]

“From *Le Toit* à Asnières-Gennevilliers, passing through *Love Will Come Later*, *Legba*, and *One Two Three*, Rayane Mcirdi’s short films are the cinematic transcriptions of personal and anecdotal stories entrusted to the artist in the form of confidences by his close ones - friends, cousins, neighbors. They constitute the material of a collection, in the ethnographic sense of the term, which, put together, forms a collection, outlining the contours of a community made of inheritances, stories, and cultures, sometimes distant but constitutive of singular identities. At the heart of the very language in which the stories are expressed, their implicit components are revealed: within them, touches of French, Arabic, Mina, slang from the three and Darija blend, elevating this ‘suburban language,’ stigmatized everywhere else, to the level of poetry.”

– Horya Makhoulouf

Rayane Mcirdi graduated from the Beaux-Arts d’Angers and later from the Beaux-Arts de Paris in 2019. His work has been showcased in several group exhibitions, including at the Jeune Création salon (Romainville), DADA (Marrakech), Les Magasins Généraux (Pantin), Fondation Pernod Ricard (Paris), Centre Pompidou (Paris), and at the Sharjah Biennial (United Arab Emirates). He held his first solo exhibition in 2021 at Galerie Edouard-Manet in Gennevilliers, followed by a second one at Galerie Anne Barrault in Paris in 2022. Rayane Mcirdi is a resident of Ateliers Médicis (Clichy – Montfermeil) in 2022-2023. In 2023, he participated in numerous group exhibitions at Le Magasin in Grenoble, Grand Palais Éphémère, and Les Magasins Généraux in Pantin. Several solo exhibitions are dedicated to his work, including “Rayane Mcirdi” at Ateliers Médicis, “Prospectif cinéma” at Centre Pompidou, and “B93 Prequel” at Sample in Bagnolet. He is represented by Galerie Anne Barrault (Paris).

Instagram: [@rayane.mcirdi](https://www.instagram.com/rayane.mcirdi)

Portrait of Rayane Mcirdi  
Photo © Mohamed Bourouissa



© Rayane Mcirdi ADAGP

# GABRIEL MORAES AQUINO

[installation - video - dance - photography]

“Photographic plasticity is often found in Gabriel Moraes Aquino’s practice. Whether capturing a Parisian wandering during the commemoration of Brazil’s independence in *Parada Crua* (2020) or installing prints of European palm trees in *Negative Palms* (2021-2022), it’s a look at tropicalism and mobility that he manipulates with this medium. The artist’s simple actions - exchanging words and coconuts in *Fortune Coconuts* (2021) or a *Friendly Haircut* (2018) - significantly counterbalance questions of geographical distance and cultural displacement, while physically and conceptually creating spaces of conviviality. For *Battle Piece* in 2022, he collaborates with a community of dancers from hip hop and other diverse performative styles. For the artist, gesture becomes dialogue, and dance is the language we all speak”.

– Alexia Pierre

Born in Rio de Janeiro, Brazil, in 1994, Gabriel Moraes Aquino lives and works in Paris. He graduated from the Beaux-Arts de Paris in 2020. After graduating, he took up several residencies, including at the Cité internationale des arts in Paris, the Fondation Fimincio and now Artagon Pantin. In 2021, he took part in collective and collaborative projects such as the inclusive project for schoolchildren *L’Autre cet Extraordinaire*, a partnership between the Fondation Fimincio and La Villette; the 71st edition of the Jeune Création art festival; and the “U Otro Lado” exhibition at the DOC in Paris, organized by Persona Curada. His work has also been shown at Espacio Temporal in Pantin, Vila Nova de Cerveira in Portugal, as a book project at the A4 Art Museum in Chengdu, China, and at Offshoot Gallery in the UK. In 2022, he presents his *Fortune Coconut* installation at the “100% L’EXPO” exhibition at La Villette.

Instagram: [@gabrielaquinomoraes](https://www.instagram.com/gabrielaquinomoraes)



# SARAH NASLA & MARGOT ROUAS

[curating]

Sarah Nasla and Margot Rouas have developed a curatorial practice that they consider as a hybrid exchange with artists, audiences, and cultural spaces. They prioritize the importance of engaging in situated reflections, always proceeding through field investigations and encounters with the concerned actors. Their curatorial projects lead them to work in different territories where they establish numerous collaborations and diverse formats. In 2023, they are the curators of exhibitions for the first Sheds Contemporary Art Prize in the city of Pantin, organise the duo show SAD VACATION in Brussels, and collaborate with the Departmental Collection of Contemporary Art of Seine-Saint-Denis. They are currently curators of the traveling exhibition “Là-haut, le sta7” which opened last May at Parc du Vélodrome in Casablanca, in collaboration with the Casamémoire association and the French Institute of Morocco. Sarah Nasla and Margot Rouas also lead mediation projects, both in Seine-Saint-Denis with young audiences kept away from cultural offerings and in Paris, within a penitentiary center.

Sarah Nasla (born in 1995) & Margot Rouas (born in 1996), graduates in history, history and philosophy of art from Sorbonne University, have been working as a duo since 2020. They founded Studio Interface in 2021, an association with the ambition to create artistic actions for various audiences in France and abroad, aiming to initiate a conducive environment for new interactions.

Instagram: [@srhnasla](https://www.instagram.com/srhnasla/) / [@margrouas](https://www.instagram.com/margrouas/)

Portrait of Sarah Nasla & Margot Rouas  
Photo © Pénélope Marcadé



© Sarah Nasla & Margot Rouas

# TALITA OTOVIĆ

[sound - video - installation - performance]

Talita Oтовиć is a sound artist, producer and performer. She uses a wide range of musical tools and media such as video, installation and performance in her research. At the heart of her questioning is the manipulation of sound as a narrative of multiple states of consciousness, but also as a way of inhabiting spaces and bodies or amplifying them through recording and sound systems. Along the sound landscape she wears many hats, from electronic composer to sound engineer, enabling her to claim her influences in high-intensity music, soundtracks and other video game ost (original sound track), or even the lesser-known gender nested in her Yugoslavian culture. She is actively involved in the hardcore scene with the Explitly label, co-founded with her partners KimberlaID and Karlfroye. She's also involved in writing cathartic performance pieces as part of the duo Otto+Gata, alongside Paulo Gatabase. On Station Station Radio, she curates the "Radioslavija" programme devoted to Yugoslav music. And on all other occasions, she assists artists and organisations with the creation and recording of their soundtracks. Finally, when the conditions are right, she takes part in the creation of workshops that allow her to share her passion for electronic music and the manipulation of sonic waves.

Talita Oтовиć was born in 1996 and lives and works in the Paris suburbs. She trained as a designer before exploring a variety of artistic media. Alongside Pauline Cormault, she performs and composes pieces combining textual essays, electronic music and fight choreography. She co-founded Événement O, a platform for showcasing young artists, and then joined the Ateliers Médicis with the program Création en cours. She recently joined the Parisian open-source label Club Late Music. She can be heard on Station Station with the podcast "Radioslavija", dedicated to the music of the Balkans.

Instagram: [@talitaotovic](https://www.instagram.com/talitaotovic)



© Talita Oтовиć



Portrait of Talita Oтовиć  
Photo © Sidonie Ronfard

# CHRISTELLE OYIRI / CRYSTALLMESS

[music - video - installation - performance]

Christelle Oyiri (also known as Crystallmess) is a DJ, composer, writer, performer and visual artist. Aiming to highlight former and current subcultures, her work brings together personal and collective memories to fight against the forgetting of knowledge, beliefs, practices and spiritualities, thanks to artistic experience. Her areas of research are genealogy, the creation of the archive, the anthology, as well as forgotten, little-known or marginal iconographies and mythologies, generally native to the internet or working-class neighbourhoods. Throughout her projects, which take the form of investigations combining film, music and performance, she has come showcase the forgotten history of *logobi*, an Afro-French urban dance from the mid-2000s fusing techno hardcore and *coupé-décalé*, or the links between music, spirituality and Afrofuturism through the lens of her Guadeloupean and Ivorian origins.

Christelle Oyiri was born in 1992 in the Paris region, where she currently lives and works. Her work has been shown in several institutions such as the Centre Pompidou (Paris), Lafayette Anticipations (Paris), Haus der Kunst (Munich, Germany), Auto Italia (London), Gladstone Gallery (New York City), Los Angeles Nomadic Division, Musée Espace Arlaud (Lausanne, Switzerland), Tramway Glasgow, Ars Electronica (Linz, Austria) and HeK Basel (Basel, Switzerland).

Instagram: [@crystallmess](https://www.instagram.com/crystallmess)



© Christelle Oyiri & Gladstone Gallery - Photo © David Regen



# NEFELI PAPADIMOULI

[architecture - sculpture - installation - performance]

Nefeli Papadimouli's works ranges from participatory actions in public spaces to sculptures and moving images. Textile creation, installation and performance are at the center of her current practice. Drawing inspiration from the tradition of the avant-garde, her work blurs the boundaries between categories of artistic practices and presents itself as a fusion of "intermediate" media. Through her research, the artist is tempted to question the notions that inhabit our societal systems - such as activity/passivity, difference/repetition, union/opposition, the individual/the collective, the human/the non-human, and to explore where these dichotomies break down. Her projects, designed as radically inclusive meeting spaces, aim to bring together performers and spectators invited to partake in actions.

Nefeli Papadimouli was born in Athens in 1988, she lives and works in Paris and Athens. She graduated from the School of Architecture of the National Polytechnic University of Athens, from Beaux-Arts de Paris (with honors from the jury), and from École nationale supérieure d'architecture de Paris La Villette. Since 2018, she has completed residencies at the Cité internationale des arts in Paris, at Archipel - Frac Grand Large in Dunkirk, at Villa Belleville in Paris and at RAVI-Liège. She has exhibited in various public and private institutions, alternative spaces and galleries including the Palais des Beaux-Arts in Paris, the Fiminco Foundation, the Museum Leuven in Belgium, the Frac Picardie, the Frac Grand Large, DOC!, Atopos CVC, Enterprise Projects and the MOMUS in Greece, the Louvre Museum, the 6th Thessaloniki Biennial of Contemporary Art in Greece, Istanbul Modern in Turkey, etc. Her practice has been rewarded by the ARTWORKS grant (2018), the Prix Dauphine pour l'Art Contemporain (2019), the Matsutani Prize (2022), the 6B and the 47 during the 72nd edition of Jeune Création (2022). Her works are part of private and public collections including the Musée de la Chasse et de la Nature in Paris and the Frac Grand Large in Dunkirk.



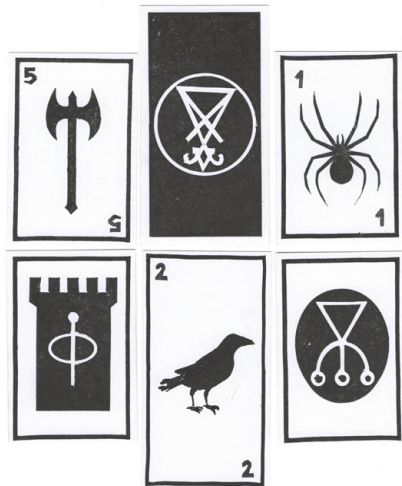
# FRANÇOIS PARMANTIER

[graphic design - board game - edition]

François Parmantier is interested in language and signs as graphic and narrative elements that offer an infinite potential. In his work, this translates into the designing of random generators, both on digital and physical media (especially playing cards and everything close to board games). The production of paper editions is also an important element in his work: they nourish and support his artistic statements, while bringing a humorous and casual aspect to it, but no less serious in the subjects covered.

François Parmantier was born in Courcouronnes in Essonne. He graduated from the Ecole Supérieure d'Art et de Design d'Angers in 2018. In 2023, he participated in the event "La Fugue" organised by Artagon Pantin, as part of "100% l'EXPO" in La Villette.

Portrait of François Parmantier



© François Parmantier

# GLADYS PELTIER

[documentary - video workshops]

Gladys Peltier explores and poetizes reality with her camera. She is committed to show humans' multiple potentials and realities. In her documentary portraits, the videographer immerses herself in daily life with the people she meets during her experiences. She admires them all: Alex, a homeless man from Toronto, Noura, a painter in the making, the seaward journey of a group of children from Créteil, Moroccan musicians trying to break through beyond borders... Her chronicles of reality question the relationships between a person and where they live, whether it is to be protected, transformed or left. All the journeys she chooses to film are invested in active struggles for equality and visibility.

Gladys Peltier was born in 1989 in Paris. Since 2017, she has directed several films, including *Alex* which received the Urban Film Festival Documentary Prize, but also *Crossing Borders - NAAR* (2019), *Youv Dee* (2021) and *Ici commence la mer* (2022). Driven by an urgency to promote new stories, the videographer set up an image education workshop for young audiences in 2016: *Filmer le réel*. On this occasion, the videographer supervises the collective production of a documentary on their environment, their emotions and their dreams.

Website: [gladyspeltier.com](http://gladyspeltier.com)  
Instagram: [@belhanicordy](https://www.instagram.com/belhanicordy)



# MARILOU PONCIN

[multimedia installation - video  
photography - painting - ceramics]

Marilou Poncin explores our fantasies when they interact with new technologies. She features camgirls, avatars, love dolls or influencers, these female characters populating the digital collective imagination. Each of the phantasmagorical worlds that she explores reveals our individual and collective relationships with societies, between tastes, desires, scarcity and prejudices. Manipulating video installation, photography, painting and ceramics, her works intertwine several formats and mediums. Through the enlargement and the accumulation of images, the artist reduces the distance between his subjects and the viewer, thus offering them a tactile experience of images and bodies.

Marilou Poncin was born in 1992 and graduated from Beaux-Arts de Lyon. Following her breakthrough in 2015 when she was awarded the news video creation prize from Inrocks Lab, her work was then be exhibited at Espace témoin (Geneva), at the Frac Île-de-France, at La Villette, at Magasins Généraux, at the Gaîté Lyrique, at the Ricoh Art gallery in Tokyo or during festivals such as the Créteil Women's Film Festival or Videoformes in Clermont-Ferrand. In 2022, she was selected for the Prix Sam pour l'art contemporain and received support from the Fondation des Artistes for her video installation project *Liquid love is full of ghosts*. She also created a multimedia installation for the CAC Passerelle in Brest, which she is currently showing an extension at the MAC Lyon.

Website: [marilouponcin.com](http://marilouponcin.com)  
Instagram: [@marilouponcin](https://www.instagram.com/marilouponcin)



Portrait of Marilou Poncin



© Marilou Poncin

# PREMIERS FILMS

[cinema - video]

Since 2017, Premiers Films has been organising screenings of video works and artistic films. Its artistic line showcases independent productions that stand out for the topicality of their subject and the way in which they renew the language of video and more generally that of contemporary art.

As a nomad festival, Premiers Films has broadcast the work of a hundred artists in 10 different locations in France (Ortiz Foundation, Les Rencontres d'Arles, FRAC Bourgogne, la superette - maison des arts contemporain de Malakoff, Nuit Blanche, Artagon Pantin...). The goal is to create dissemination spaces dedicated to these rare forms on the occasion of an annual festival, various tailor-made programs for exhibitions or festivals and a podcast: the Premiers Films conversations.

Website: [premiersfilms.fr](http://premiersfilms.fr)

Instagram: [@festivalpremiersfilms](https://www.instagram.com/festivalpremiersfilms)



# HARILAY RABENJAMINA

[video - performance - installation  
sculpture - singing]

Harilay Rabenjamina's work consists of films, performances, installations, sculptures and songs. By staging characters whose registers of appearance and expression remain transitory, indecisive and problematic, his work constructs stories that question the need to be audible and visible, its cost, and the tension resulting from the spectacular situation it produces, from the emancipatory nature of staging to the commodification of emotions.

Born in 1992, Harilay Rabenjamina completed his dissertation *Chiens de faïence* at the École supérieure des Beaux-Arts in Bordeaux. His work has recently been shown at Auto Italia (London), Goswell Road (Paris), Centrale Fies (Dro, Italy), Théâtre Arsenic - Les Urbaines (Lausanne, Switzerland), Forum des images (Paris), Den Frie Udstillingsbygning (Copenhagen), Lafayette Anticipations (Paris), Rencontres de la photographie d'Arles, Maison Populaire (Montreuil), PEACH (Rotterdam, Netherlands), Treize (Paris), and CAPC musée d'art contemporain de Bordeaux, as part of the Les Furtifs residency and the "Barbe à Papa" exhibition.

Instagram: [@harilayrabenjamina](https://www.instagram.com/harilayrabenjamina)

Portrait of Harilay Rabenjamina



© Harilay Rabenjamina



# CLÉMENCE RIVALIER

[graphic design - photography - performance]

Clémence Rivalier is a multi-disciplinary artist who designs print and digital media (posters, exhibition catalogues, fanzines and installations). Colour, the manipulation of letters and the composition of shapes play a key role in her creative work. She works as a freelance graphic designer and collaborates with artists, institutions, associations and music labels. She is also involved in experimental projects as part of residencies, cartes blanches and exhibitions. Meanwhile, she has been shifting her graphic work towards photography, taking the liminal urban spaces, under construction or in ruins, as her subject. She is also developing a performance practice through collaborative projects involving staging, scenography, writing and acting.

Born in 1993 in Clermont-Ferrand, Clémence Rivalier lives and works in Pantin. She studied graphic design in 2017 at the Paju Typography Institute in Seoul (South Korea), and graduated from the École nationale supérieure des Arts Décoratifs in Paris in 2019. Her work includes the graphic design of Ensad's gender equality charter, as well as the entire visual identity for the exhibition "The Mist" curated by Thomas Conchou. She is also co-founder of the Super Sapin association, which organises art sales outside institutional channels, with a focus on inclusivity and parity. Since 2023, she has been teaching graphic design in higher education.

Website: [clemence-rivalier.fr](http://clemence-rivalier.fr)  
Instagram: [@clemence.rivalier](https://www.instagram.com/clemence.rivalier)



# JOSEPH SCHIANO DI LOMBO

[music - performance - writing - drawing]

An album of music for dogs (*Musique de niche*, 2021), a plotless detective story published by B42 (*L'Oxymore*, 2021), an exhibition produced jointly with a late Dadaist ("Musique pour Arp", project space by David Giroire, 2019): Joseph Schiano di Lombo's multidisciplinary practice is above all a playful one. It's a game that brings together worlds, ethos, registers and styles that are a priori dissonant, and in which he sets out to thwart the rules and codes in order to question his relationship with art, its history and its forms. Between farce and seriousness, references and intuitions, grotesquerie and minimalism, popular and academic culture, he glides freely from one category and medium to another, deploying an art similar to the fugue, that musical form in which a network of independent voices creates harmony. Through these shifts, he attempts to free himself from the dominant modes of thought and creation, based on a cumbersome opposition of opposites: the artist and his audience, art and life, nature and culture, the human and the animal...

Joseph Schiano di Lombo was born in 1991 in Chambéry and lives and works in Pantin, France. He graduated from the École des Arts Décoratifs in Paris in 2017, and after extensive training as a pianist, clarinetist and visual artist at the conservatoire in Chambéry and the École normale de musique in Paris, Joseph Schiano di Lombo first worked as an art director and designer in the luxury goods industry. In 2021, he published his first novel, *L'Oxymore*, with Editions B42, in collaboration with graphic designer Fanette Mellier. He also performs on a number of Parisian stages, including the Maison de la Radio (Hyperweekend Festival), the Eglise Saint Eustache and the Gaité Lyrique.

Website: [josephschianodilombo.com](http://josephschianodilombo.com) / [beacons.ai/josephschianodilombo](http://beacons.ai/josephschianodilombo)

Instagram: [@joseph.schiano.di.lombo](https://www.instagram.com/joseph.schiano.di.lombo)

Portrait of Joseph Schiano di Lombo  
© Sophie Schiano di Lombo



Joseph  
Schiano di Lombo

Musique  
deniche



© Rebekka Deubner



# SEUMBOY VRAINOM :€

[video - media - activism - history]

Seumboy Vrainom :€ is an artist and activist. His work confronts the French colonial heritage through educational videos on his channel “Histoires Crépués” (created in April 2020 and available on major platforms), artistic videos and performed readings presented with a DIY aesthetic and inspired by the flow of images from the internet, archives and video games. By making the digital space his birthplace, he defines himself as an off-ground activist and develops a hard-hitting work that highlights the persistent relationships of racist, colonial and destructive domination of the world we live in. In 2023, he initiated a project to generate images using artificial intelligence, in order to offer a new perspective on French colonial and migratory history. These images form part of a wider multimedia saga initiated by the artist in 2022, entitled *Chroniques du Grand SEUM*.

After studying at the Beaux-Arts of Angoulême, Seumboy Vrainom :€ travelled to China and several African countries, where he came face to face with the French colonial heritage. On his return to France, he pursued his research at Sciences Po Paris and Université Paris 8, and took part in activism (Afroexploitation, Décoloniser les Arts, Génération Afrotopia and Extinction Rebellion France). Since April 2020, Seumboy Vrainom :€ has launched the *Histoires Crépués* channel on YouTube and Instagram, which allows him to question colonial history through digital space. He has taken part in the Hors-Pistes festival at the Centre Pompidou, two festivals at the Magasins Généraux (Take Care Festival by Manifesto 21 and Les Chichas de la pensée) and presented his lecture-performance *Le Grand SEUM* as part of the exhibition “Regards du Grand Paris”, the result of a collaboration between the Ateliers Médicis, the Centre national des arts plastiques and the Magasins Généraux.

Instagram: [@seumboy](https://www.instagram.com/seumboy/) / [@histoires\\_crepues](https://www.instagram.com/histoires_crepues/)



© Seumboy Vrainom :€



Portrait of Seumboy Vrainom :€ - Photo © Claire Zaniolo

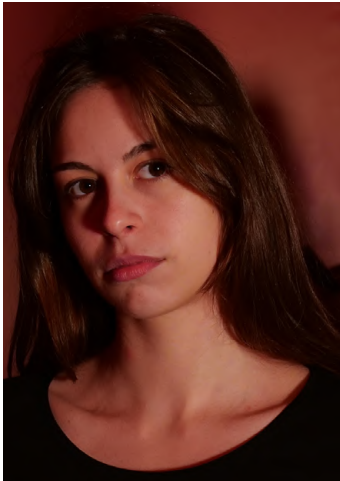
# INÈS SIEULLE

[cinema - video]

Inès Sieulle's work is an encounter with those who are trying to heal their ills. In her films, photographs and video games, intimacy invades the space. The sets are walls that unfold as we discover the characters on the screen. The skin of these raw bodies stretches and spills over. The space becomes confusion, sadness, joy and love. Through a choir of life paths intertwined by the common thread of their simple existence, the artist offers spectators a sensitive, dreamlike experience in which she pays tribute to people who are fighting to find their place, even if the question of Being remains unanswered.

Born in 1996, Inès Sieulle is a French artist and film-maker. She studied at the École des Arts Décoratifs in Paris before moving on to the Fresnoy - Studio national des arts contemporains in Tourcoing and to the École des Hautes Études en Sciences-Sociales (EHESS) in Paris. Her films and installations have been presented, screened and awarded at a number of film festivals, including Le Festival de Cannes and the International Kurzfilmtage Winterthur, as well as in galleries and museums such as Le LaM in Lille. In 2022, she won the Social Practice Arts Prize awarded by Centquatre, the Gulbelkian Foundation and the Edmond De Rothschild Foundation for her installation project *Le Journal de L'Autoroute*.

Instagram: [@inessieulle](https://www.instagram.com/inessieulle)



Portrait of Inès Sieulle



© Inès Sieulle

# SILINA SYAN

[photography - video - installation]

Silina Syan's work stems from her questioning of the notion of cultural hybridity. Her practice is transdisciplinary, oscillating between photography, video and documentary form. Using elements of kitsch and popular culture, serial motifs and dense colours, her work recreates a fantasy, a story, an almost mythological narrative generated by exile: that of migration and the cultural in-between.

Born in 1996, Silina Syan is a graduate of La Villa Arson in Nice (2020). She co-edits the media outlet Echo Banlieues, where she is also a photographer. In 2021, she was in residence at Triangle-Astérides (Marseille), and presented her work at Les Magasins Généraux (Pantin) during the "Les Chichas de la Pensée" festival, at the Art-cade gallery (Marseille), at La Villa Arson art centre in Nice, and at Les Ateliers Médicis (Clichy - Montfermeil) during *La Nuit Blanche*. In 2022, her work was exhibited at Galerie Eric Mouchet (Paris), POUCH (Clichy), as well as at La Villette (Paris) in "100% L'EXPO" and at 109 (Nice) for the Image Satellite festival. In 2023, she exhibited at the Sample (Bagnolet), Les Magasins Généraux (Pantin), and at Jeune Création festival in Paris. She won the Sheds prize for contemporary art, and presented a performance reading at Le Centre Pompidou. Since 2021, she has been in residence at Les Ateliers Médicis, with whom she is working on a project also supported by Mondes Nouveaux and the Université Côte d'Azur. Silina Syan is the winner of the 5th edition of Les Fonds régional pour les talents émergents (FoRTE #5) in 2022, in collaboration with Artagon Pantin.

Instagram: [@silinasyan](https://www.instagram.com/silinasyan)



© Silina Syan



Portrait of Silina Syan

# VERGERS URBAINS

[urban agriculture]

Vergers Urbains aims to develop integrated, participatory edible ecosystems. The association supports project leaders and partners at every stage of their projects, from defining the strategy, feasibility study and programming to managing the project, designing the landscape and supervising the work site. The association puts itself at the service of the living world, both human and non-human. The collective is involved in projects such as urban farms, third places, participatory gardens on roofs and terraces, and the creation and management of edible landscapes.

In 2023, Vergers Urbains will be helping to activate Le Jardin Espérance in the Vilette-Quatre-Chemins district. Their transitional work over 3 years will involve mobilising residents and prefiguring future uses, with a view to the creation of a public park by Plaine Commune and the City of Aubervilliers. For the past 2 years, Vergers Urbains has also been running l'Agrocité community centre with the City of Gennevilliers, which includes a building with convivial areas, a workshop, a kitchen, a greenhouse and a participatory urban farm, co-managed with residents and other players involved in neighbourhood life.

Instagram: [@vergersurbains](https://www.instagram.com/vergersurbains)



# GASPAR WILLMANN

[painting - video]

Through his practice of video, painting and its occurrences, Gaspar Willmann takes hold of everyday objects, forms and images. He mobilises collective representations and behaviours in order to question their circulation and the issues at stake in the context of a technocratic society that acts on affects. For example, the artist sees his paintings as photomontages. First assembled on Photoshop, then retouched with oil paint on the printed canvas, they deliberately multiply the regimes of images to create confusion or amazement in the viewers.

Gaspar Willmann was born in Paris in 1995, where he lives and works. A graduate of Les Beaux-Arts de Lyon (2019), he was resident at La Cité internationale des arts (2020) and La Villa Belleville (2022) in Paris. He has presented his work at Liste (Basel, 2022), Art-o-rama (Marseille, 2021), the Salon de Montrouge (2021) and La Fondation Pernod Ricard (Paris, 2019). His latest research into eye tracking was the subject of a solo exhibition at Exo Exo (Paris) in May 2022. In 2023, he took part in the group exhibition “A Sedimentation of the Mind” at La Galerie Meessen De Clercq in Brussels.

Website: [gasparwillmann.com](http://gasparwillmann.com)  
Instagram: [@gasparwillmann](https://www.instagram.com/gasparwillmann)

Portrait of Gaspar Willmann  
Photo © Corentin Darré



© Gaspar Willmann

# CLAIRE ZANIOLO

[photography - graphic design - video  
artistic direction - research]

Claire Zaniolo is a multidisciplinary artist, researcher and artistic director from Guadeloupe. She was born and grew up in France. Part of her practice combines photography, video and graphic design. The other is based on her research into Afro-descendants in areas where they are considered minorities. The two aspects of her work feed off each other. Her projects often take on a militant or committed approach. She attaches great importance to prints, to the solid and tangible: film photography, printing techniques and domestic binding are regular features of her work.

Born in 1991, she studied art history and cinema and experimented with photography and fanzines. In 2020, she produced mourning, march and celebration, a book of portraits of Afro-descendants in Brazil, London and Paris. It won first prize at BAL's "Les Ondes éphémères" festival and was then published by Le Bal Books edition. It was presented in October 2021 by the Transplantation library project, at Kadist (Paris). In May 2021, her research paper *The Black Panther - Black Community News Service* was invited to join Good for a gxrl collective's selection for the exhibition "Subversif-ve-s: graphisme, genre et pouvoir" at the Mudac (Lausanne). In July, she obtained a Master's degree with honours from the Fonderie de l'Image Campus, with "*Où sont les frères+, les sœurs &= les adelphees sur le mur de la gloire?*" a project to circulate data on black graphic and plastic artists. She is working on two projects for workshops for teenagers in Ivry-sur-Seine (2022) and Clichy-la-Garenne (2023) in collaboration with Le BAL.

At the same time, she is working on various graphic redesigns and creations for committed organisations (La CAAN, La Flèche d'Or, Digital Freedom Fund, etc.). Claire Zaniolo is currently developing her photographic work around the themes of struggle and celebration in the Guadeloupean carnival.

Website: [clairezaniolo.onfabrik.com](http://clairezaniolo.onfabrik.com)

Instagram: [@zaza4evaeva\\_](https://www.instagram.com/zaza4evaeva_)



© Claire Zaniolo



Portrait of Claire Zaniolo - Photo © Céline Fantino

# FLAVIE LOREAU

[video - installation - performance]

Exploring metal, video, and performance, Flavie Loreau's artistic practice delves into the concepts of collectivity and social order. Her fascination with ruins and industrial infrastructures on the outskirts of urban areas leads her to discover and appreciate places considered undesirable, left in a state of abandonment. Flavie envisions utopias to invent a society where differences and power imbalances don't exist, and at other times, she creates scenarios where inequalities are exacerbated. Her work bridges the gap between the DIY (Do It Yourself) world and the ideas of thinkers and writers like Donna Haraway, exploring ways of positioning oneself, living better, and resisting a destructive system.

Born in Créteil in 1998, Flavie Loreau graduated from Villa Arson in 2021. Her work has been featured in various group exhibitions at Villa Arson, such as "Jusqu'au feu et Terminus mutation." She engages in personal, duo, and collective practices. For example, she collaborates with Murphy Yum, and together they created Ground motors duo. Her performative work will be showcased in an exhibition, "Burning Bridges" in December at Sywisy, South Korea. With Claire Bouffay, she leads the project *Le temps qu'on va faire* in which they reimagine agricultural traditions while exploring imaginative contemporary alternatives. This project began during the Création en cours residency with Les Ateliers Médicis in 2022. Flavie Loreau predominantly resides in Drôme, where she shares her knowledge of blacksmithing and works as a scenographer.

The mobility residency by Fondation Culture et Diversité & Artagon allows two young artists from non-Parisian art schools, beneficiaries of the Fondation Culture & Diversité's Égalité des Chances program, to be hosted and supported for three months at Artagon Pantin. The goal is to provide them with concentrated time to develop their creative projects and establish a professional network in the Parisian region.

Instagram: [@flaviefalaise](https://www.instagram.com/flaviefalaise)



# WENDY OWUSU

[video - textile - installation - publishing]

Wendy Owusu's multidisciplinary practice combines video, textiles, publishing and installations. Her research explores the fields of sociology, and more specifically the heritage of Afro-descendant cultures, focusing on notions of ritual, community and the way in which the norms of a social group are formed, invented and then passed on to future generations. Working with different techniques enables her to stimulate several senses: sight, touch and hearing. For her, the subject and the research process determine the medium chosen for each project.

Wendy Owusu was born in 1994 in the Paris region. She began studying Fine Art at Les Beaux Arts de Nantes, before leaving France for the Design Academy in Eindhoven, where she graduated in 2021. She has taken part in several international group exhibitions, notably at the Vancouver Art Gallery (2023), the Stedelijk Museum in Amsterdam (2023-2022), the New Institute in Rotterdam (2022), the Temporary Art Center in Eindhoven (2021), and the ASVOFF festival at 35/37 in Paris and the Casa del Cinema in Rome (2021). She has also been invited to a number of institutions for workshops with the public, including Le Palais de Tokyo, La Fondation Cartier, Store Projects in London, and the former Café Collective in Aubervilliers.

The mobility residency by Fondation Culture et Diversité & Artagon allows two young artists from non-Parisian art schools, beneficiaries of the Fondation Culture & Diversité's Égalité des Chances program, to be hosted and supported for three months at Artagon Pantin. The goal is to provide them with concentrated time to develop their creative projects and establish a professional network in the Parisian region.

Instagram: [@wendyowusu](https://www.instagram.com/wendyowusu)

Portrait of Wendy Owusu - Photo © Sarah Coppet



© Wendy Owusu



# SELECTION COMMITTEE

Artagon Pantin's 2022-2023 residents have been selected by the Artagon team with the support of a committee made up of:

- Renan Benyamina, *Managing Director, Ateliers Médicis*
- Sonia Chiambretto, *writer and poet*
- Ludovic Delalande, *Associate Curator, Fondation Louis Vuitton*
- Juliette Desorgues, *independent curator*
- Cyrus Goberville, *in charge of cultural programming at the Bourse de Commerce - Pinault Collection*
- Sophie Gonzalez, *founder of Artstorming*
- Jessy Mansuy, *director, galerie kamel mennour*
- Vittoria Matarrese, *Director of the Performing Arts Department and curator at Palais de Tokyo*
- Martina Mosca, *head of SHEDS and the visual arts department of the the City of Pantin*
- Juliette Pollet, *curator of the contemporary arts collection at the Center national des arts plastiques (CNAP)*
- Céline Poulin, *Director of CAC Brétigny*
- François Quintin, *visual arts delegate, French Ministry of Culture*
- Bérénice Saliou, *Artistic Director, Institut des Cultures d'Islam*
- Morten Salling, *Art Espace Public project manager, Département de of Seine-Saint-Denis*
- Anissa Touati, *independent curator*
- Thibaut Wychowank, *editor-in-chief of Numéro art and director of Reiffers Art Initiatives*
- Jeanne Turpault, *manager of Artagon Pantin*
- Aurélia Defrance, *manager of Artagon Marseille*
- Anna Labouze & Keimis Henni, *founders and directors of Artagon*

# PARTNERS

Artagon Pantin comes to life in collaboration with:

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**Pantin**

With the invaluable support of:



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# ABOUT ARTAGON

Artagon is a non-profit organization dedicated to the support, promotion and accompaniment of emerging creation and emerging cultures, founded in 2014 by the duo of artistic directors and curators Anna Labouze & Keimis Henni. It offers a wide range of programs all year round - exhibitions events, production support, grants, training, creation and management of resource centers art students, young artists and emerging cultural professionals at the start of their careers.

Today, Artagon heads up three resource centers dedicated to supporting emerging creation in France: Artagon Marseille, Artagon Pantin near Paris and Maison Artagon in the Loiret region, near Orléans. With over 7,500 m<sup>2</sup> of work, training and production space and production spaces, which simultaneously accommodate over a hundred residents, Artagon is the largest multi-disciplinary, multi-site cultural incubator in France.

Based on the vision that art and culture play a key role in the development of an emancipating, conscious and caring society, Artagon leads and supports projects in collaboration with numerous public and private players, particularly in the fields of social, educational and sustainable development, and works to strengthen the porosity of the arts with other fields. Artagon's vision is inclusive, and popular vision of creation, and works to bring its discovery and mediation to a wide range of audiences.

# TEAM

## ARTAGON

Anna Labouze & Keimis Henni  
Founders and directors

Maria Pelon  
Administrator

Grégoire Pastor  
Head of programmes

Ségolène Souloy  
Head of facilities and publics

Sophie Mortreuil  
Communication manager

Louison Bahurel  
Graphic designer

Benjamin Brault  
Technical manager

Julien Dupeu  
Technical manager

## ARTAGON PANTIN

Jeanne Turpault  
Head of Artagon Pantin

Louri Andrès Michoud  
Civic service volunteer

Ilona Delebarre  
Civic service volunteer

## ARTAGON MARSEILLE

Aurélia Defrance  
Head of Artagon Marseille

Chloé Angiolini  
Manager of Artagon Marseille

## MAISON ARTAGON

Fanny Van Opstal  
Head of Maison Artagon

# BOARD MEMBERS

Rémi Babinet  
Chairman

Jessy Mansuy  
Vice-chairman and treasurer

Alexis Fournol  
General secretary

# CONTACTS

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