

November 10 - November 26 2017

Exhibition
VISUAL ARTS

QUART D'HEURE AMÉRICAIN

ARTISTS

Robert Filliou

Joël Andrianomearisoa & Ivan Krassoievitch

Alex Ayed & Georgia Dickie

Cécile Bouffard & Matthieu Cossé

Corentin Canesson & Bastien Cosson

Martin Chramosta & Martina-Sofie Wildberger

Charlie Jeffery & Joshua Schwebel

Christopher Kulendran Thomas & Thu-Van Tran

PERFORMERS

Kim Bradford & Joseph Perez, France Besnier & Julien

Gasc, Jérémie Gaulin & Bertrand Poncet, HERSHEY

/ HITO (Catherine Hershey & Yohanna My Nguyen),

Joshua Schwebel & la MOMO

A PROPOSAL BY HEIWATA

PARTNERSHIP

On the occasion of the 50th AICA (Association International of Art Critics) International Congress in Paris

With the support of Pro Helvetia, Fondation suisse for the culture

M  **d'Œ**
Lieu pour l'imagination artistique
et citoyenne

CONTENTS

COMMUNIQUÉ

3-4

ARTWORKS SELECTION

5-12

EVENTS

13

AFTERNOON OF PERFORMANCES, CONCERTS & POETRY

14

HEIWATA

18

AICA

19

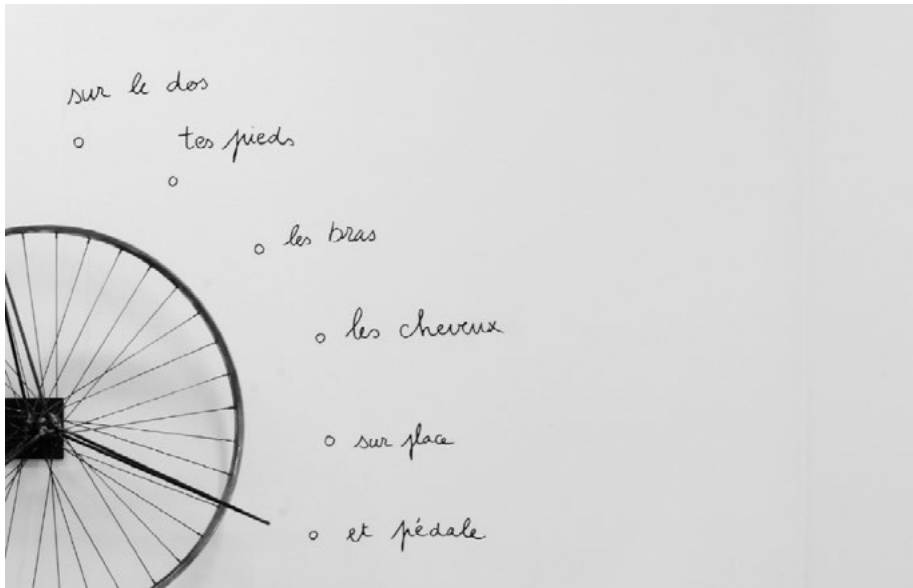
MAINS D'ŒUVRES

20

INFORMATION

21

COMMUNIQUÉ



Robert Filliou, *Danse-poème collectif* (à performer deux par deux, chacun(e) tournant une roue), 1962. Courtesy de Peter Freeman, Inc. New York / Paris © Estate Robert Filliou — Photo: Florian Kleinfenn

QUART D'HEURE AMÉRICAIN

The expression quart d'heure américain refers firstly to a short period of time, a reversal of the rules of seduction during surprise-parties at the turn of 1960s-70s in France : a brief moment when girls invited boys to share a dance within a codified society. A popular practice soon obsolete in turn despite an apparent progressivism.

It also refers to the famous quote by Andy Warhol, "In the future, everyone will be world-famous for 15 minutes" — a programmatic phrase which defines as much the access to this glory as its inevitable end.

Finally, in this moment it can refer to Robert Filliou's work *Danse-poème collectif* [Collaborative Dance-Poem] (1962), performed by two people, each spinning a wheel. The activated work generates combinations of poems by the artist, a self-proclaimed "genius without talent" who continues the concept of the *Fête Permanente* [Permanent Party] and for whom time was a changing and subjective phenomenon.

**NOVEMBER 10 –
NOVEMBER 26 2017**

A PROPOSAL BY

heiwata [heiwata Elsa Delage,
Anaïs Lepage, Alma Saladin &
Auréli Vandewynckele]

OPENING

Friday November 10 from 6pm

EXHIBITION

Free entrance
From Wednesday to Sunday from
noon to 7pm and by appointment.

PARTNERSHIP

On the occasion of the 50th AICA
(Association International of Art
Critics) International Congress in
Paris

With the support of Pro Helvetia,
Fondation suisse for the culture

CONTACTS

• **heiwata**
contact@heiwata.org

Anaïs Lepage
anaïs.lepage1@gmail.com
+33 6 01 05 58 60

Alma Saladin
alma.saladin@gmail.com
+33 6 22 53 15 79

• **Communication**
Blandine Paploray
communication@mainsdoeuvres.org

• **Visual Arts**
Ann Stouvenel
ann@mainsdoeuvres.org

COMMUNIQUÉ

“Quart d’heure américain” deals with the phenomenon of disuse as a counterpoint. The term refers to the lapse of use of a word, but also to the sense of a word, thing or social habit which is no longer in use. It describes a feeling, rather than the idea of technical obsolescence. It evokes what has disappeared and what belongs to the past, in contrast to something topical.

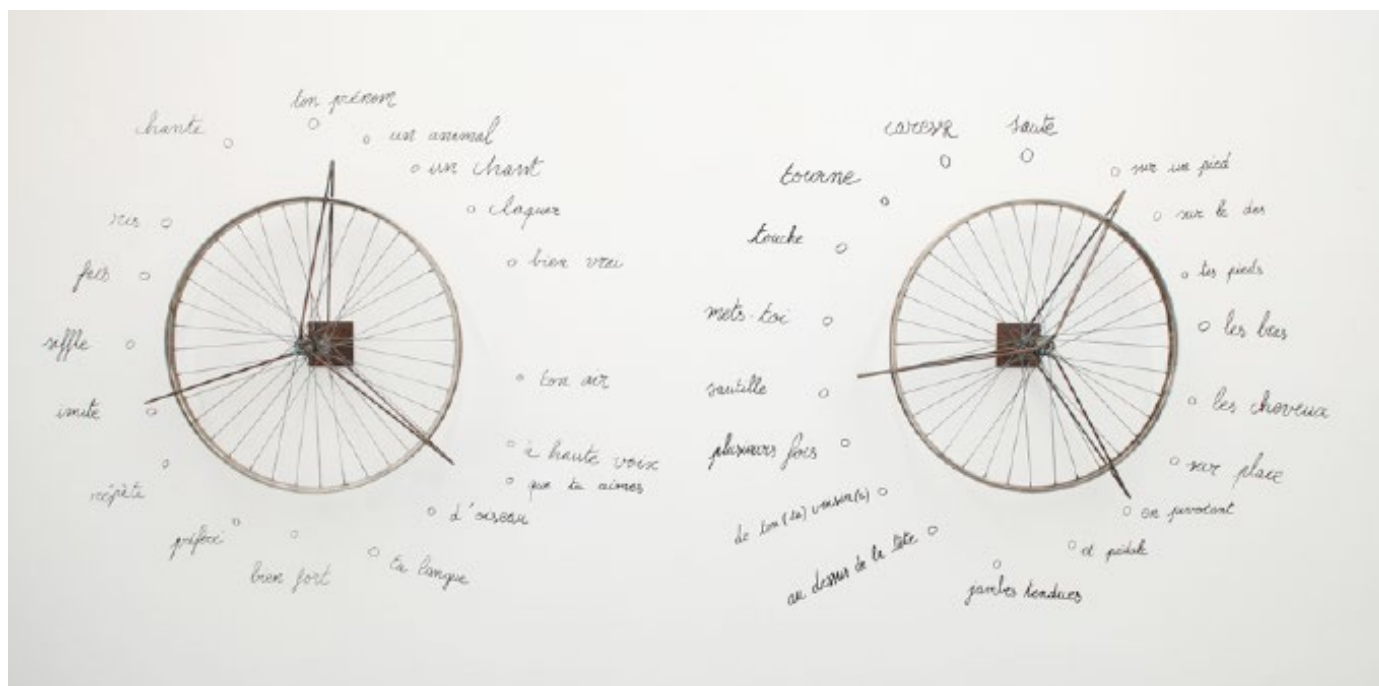
“Quart d’heure américain” is based on the concept of disuse as a positive notion, a need, an attraction, a contest, and an opposition in relation to art.

Around Robert Filliou and aligned with Fluxus, the exhibition brings together fourteen international artists in pairs. They update objects, forms, language and knowledge for which use is now neglected.

Collaborating in symbiosis, coincidentally or formally associated, they combine drawing, sculpture, video, installation, poetry and performance. Sharing a same area for a period of time, they propose fictional or documentary stories with a diffuse geography celebrating the power of the useless against automatic productivity. Using works tainted with melancholy and absurdity, the artist duos produce dissonance and changing perceptions. They question main artistic, cultural and social values. The disuse becomes an act of resistance by dreamers, poets and outsiders. A step to the left in a world of speed.

Conceived in motion, the exhibition is activated in a performative, discursive or sound way. On November 18th 2017, artists-thinkers, performers and musicians offer an interpretation of a duo, an artist or the notion of disuse.

ROBERT FILLIOU



Robert Filliou, Danse-poème collectif (à performer deux par deux, chacun(e) tournant une roue), 1962.
 Courtesy de Peter Freeman, Inc. New York / Paris
 © Estate Robert Filliou — Photo: Florian Kleinfenn

Robert Filliou. Born in 1926 in Sauve, France. Died in 1987.

A self-proclaimed “genius without talent” who continues the concept of the Fête Permanente [Permanent Party] and for whom time was a changing and subjective phenomenon.

Joël Andrianomearisoa & Ivan Krassoievitch



from top to bottom :

Joël Andrianomearisoa, *Labyrinth of Passions (Black series)*, 2016, Papier de soie sur toile, 150 x 100 cm. Courtesy of the artist and Sabrina Amrani.

Ivan Krassoievitch, *barabara (I, II & III)*, 2017, various objects on felt, 90 x 90 cm. Courtesy of the artist.



Evoking something far away and missing, in a sentimental way for Joël Andrianomearisoa and in an usual way for Ivan Krassoievitch, their works in the show are associatively linked. Le labyrinthe des passions is a reference to Oscar Wilde's letter "De profundis", written to his lover Lord Alfred Douglas in 1897, and reuses the romantic topic of impossible love and sentimental detours. In the work Barabara, all objects have lost their original function because they need another object or context in order to be functional. These installations are based on the informal booths of Mexican street markets (called tianguis in Mexico). "Barabara" is the contraction of barato which means cheap.

Joël Andrianomearisoa. Born in Antananarivo in 1977.
Lives and works between Paris, France and Antananarivo, Madagascar.

Ivan Krassoievitch. Born in 1980 in Mexico.
Lives and works in Mexico City, Mexico.

Alex Ayed & Georgia Dickie



from left to right, top to bottom:

Alex Ayed, 23 kg, 2016
Alex Ayed, Soap on a soap on another soap, 2017.

Courtesy of the artist.

Georgia Dickie, Those Who Feed Birds, 2017
Georgia Dickie, Saint Ed (my body is saying no to it all, how delicate), 2016.

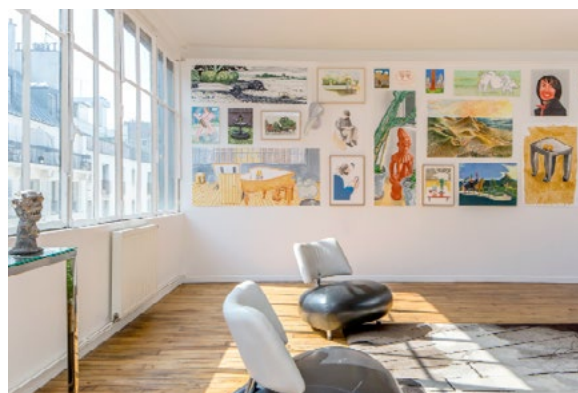
Courtesy of the artist and Cooper Cole, Toronto.

Georgia Dickie and Alex Ayed are both collectors of found objects. Georgia Dickie accumulates them in her studio to create unexpected confrontations between hybrid materials from their formal properties. Alex Ayed keeps them in a small suitcase which doesn't exceed 23 kg and arranges them as evidence of his various trips.

Alex Ayed. Born in 1989 in Strasbourg.
Lives between Brussels, Belgium; Paris, France; and Tunis, Tunisia.

Georgia Dickie. Born 1989 in Toronto, Canada.
Lives and works in Toronto, Canada.

Cécile Bouffard & Matthieu Cossé



from left to right :
Cécile Bouffard, *Serrez pas trop*, 2017. Courtesy of the artist.

Matthieu Cossé, Exhibition view *Matthieu Cossé, Appartement*, Paris, 2015. Courtesy of the artist.

Cécile Bouffard produces sculptures expressing situations that get out of control. She uses objects that recall furniture but for which the referent has been erased or the use frustrated. Matthieu Cossé's drawings mix observation and imagination, based on the disuse of the chosen subjects, comical effects and a certain melancholy. The phrases "to be in vogue" and "to have the wind in its sails" influenced the composition of the mural they created, the linguistic pun linking to the marine and aquatic imaginary of the fame.

Cécile Bouffard. Born in France in 1988.
Lives and works in Paris, France.

Matthieu Cossé. Born in France in 1983.
Lives and works in Paris, France.

Corentin Canesson & Bastien Cosson



from left to right :
Corentin Canesson, *Présence humaine*, 2014 Photo : André Morin / le Crédac. Courtesy of the artist.

Bastien Cosson, *Untitled*, 2016 & *Untitled*, 2017. Courtesy of the artist.

If he often refers to art history from the 20th and 21st century with a pleasurable notion, Corentin Canesson conceives of painting as a recreational and spontaneous act. By way of quotation, Bastien Cosson's paintings question the artwork and the status of the author. Meanwhile, they are also snapshots of life which intend to freeze a certain poetry of everyday life. Both examine the artist's posture and produce thinking on painting and its topicality.

Bastien Cosson. Born in Bayonne, France in 1988.
Lives and works in Paris, France.

Corentin Canesson. Born in Brest, France in 1988.
Lives and works in Paris, France.

Martin Chromosta & Martina-Sofie Wildberger



from left to right, top to bottom :
 Martin Chromosta,
 Fabula, les
 urbaines, Festival
 de Performances,
 Lausanne, 2013
 Martin Chromosta,
 Visitors, 2016
 Courtesy of the artist.

Martina-Sofie
 Wildberger,
 PerformanceProcess,
 Centre Culturel Suisse,
 Paris, 2015
 Martina-Sofie
 Wildberger,
 PerformanceProcess,
 Centre Culturel Suisse,
 Paris, 2015
 Courtesy of the artist.

Wildberger and Chromosta collaborate for the very first time, dealing with artificial intelligence and obsolescence. Martina-Sofie Wildberger takes the sentence by Bob and Alice (two algorithms created by Facebook) : "I can everything else balls a ball to me zero o" and transposes each word onto a t-shirt to generate new formulations of words throughout a performance. Martin Chromosta produces an installation between the mine and the construction aggregate. The various plaster elements stand for allegories of Bob and Alice, The Surprised Disuse, and Coltan (the medium used to fabricate computer chips).

Martin Chromosta. Born in 1982 in Zurich, Switzerland.
 Lives and works Basel, Switzerland and Viena, Austria.

Martina-Sofie Wildberger. Born in 1985 in Zurich, Switzerland.
 Lives and works between Geneva and Zurich, Switzerland.

Charlie Jeffery & Joshua Schwebel



from left to right :
Charlie Jeffery, Shoe circle or shoe circles, 2017, chaussures,
dimensions variables. Courtesy of the artist.

Joshua Schwebel, Subsidy, Künstlerhaus Bethanien, Berlin
2015. Courtesy of the artist.. Photo credit Sandy Volz

Processual artists Joshua Schwebel and Charlie Jeffery suggest instructions and protocols to be performed within the walls of the exhibition. Inspired by the "Manifesto on Art / Fluxus Art Amusement" (1965) by Georges Maciunas, Joshua Schwebel invites the children of the MOMO to perform a series of Fluxus scores, while Charlie Jeffery provides visitors with a series of instructions about collective creation.

Charlie Jeffery. Born in 1975 in Oxford, United Kingdom.
Lives and works in Paris, France.

Joshua Schwebel. Born in 1980 in Toronto, Canada.
Lives and works in Berlin, Germany.

Christopher Kulendran Thomas & Thu-Van Tran



from left to right:
Christopher Kulendran Thomas, *New Eelam*, in collaboration
with Annika Kuhlmann, video HD, audio, 14:46 min. Courtesy
of the artist and New Galerie.

Thu-Van Tran, *Saigneurs*, 2015, film Super 8mm transferred
in 16mm, 34:48 min. Courtesy of the artist and Meessen
Declercq.

*Christopher Kulendran Thomas and Thu Van Tran think critically about the consequences of economic trades and cultural exchanges throughout the course of history. The video *Saigneurs* from Thu-Van Tran evokes the exploitation of the rubber trees in Vietnam by French colonizers. Christopher Kulendran Thomas's display integrates works by Sri Lankan artists in the installation that answer to the codes of the global contemporary market, and transform the old Tamil land of New Eelam into a startup promoting a global citizenship without any borders.*

Christopher Kulendran Thomas. Born in 1979 in London, United Kingdom.
Lives and works between Berlin, Germany and London, United Kingdom.

Thu-Van Tran. Born in 1979 in Ho Chi Minh City, Vietnam.
Lives and works in Paris, France.

EVENTS

NOVEMBER

F 10

*Opening - From 6pm

W 15

* Performances - At 10am and 3pm
Joshua Schwebel avec la MOMO

F 17

*Exhibition tour and performances - 3:30pm
For AICA International

S 18

*Performances, concerts and poetry - From 2:30 to 6pm
Joshua Schwebel & la MOMO
Kim Bradford & Joseph Perez
Charlie Jeffery
Jérémie Gaulin & Bertrand Poncet
HERSHEY / HITO (Catherine Hershey & Yohanna My Nguyen)
Martin Chramosta & Martina-Sofe Wildberger
Julien Gasc & France Besnier

S 25

*Evening - Open until 10pm
7pm exhibition tour by the curatorsExhibition days
(from
Wednesday to
Sunday, noon
- 7pm)Quart d'heure quotidien :
*Activation of the piece by Robert Filliou by Kim Bradford & Joseph Perez

QUART D'HEURE AMÉRICAIN

AFTERNOON OF PERFORMANCES, CONCERTS & POETRY

Saturday 18 nov. '17
2:30 > 6pm

Conceived in motion, the exhibition is activated in a performative, discursive or sound way. On November 18th 2017, artists-thinkers, performers and musicians offer an interpretation of a duo, an artist or the notion of disuse.

PROGRAM

2:30pm : Joshua Schwebel & la MOMO

Joshua Schwebel invites the students of the MOMO of Mains d'Oeuvres to perform a series of Fluxus scores on a sound table, led by Thibault Saladin.

Performance - 30 min

3:15pm : Kim Bradford & Joseph Perez

Activation of the artwork by Robert Filiou, *Danse-poème collectif, (à performer deux par deux, chacun(e) tournant une roue), 1962*

Performance - 5 min

3:30pm : Charlie Jeffery

Works in circles for human participation for a group or group of people who wish to be there, 2017
N°6. Bring a stone, drop it, and leave it where it lands

Performance - variable duration

3:45pm : Jérémie Gaulin

Tout droit jusqu'au matin, 2017. Text by Jérémie Gaulin read by Bertrand Poncet.

Performance - 10 min

4:05pm : Hershey / Hito

Watching TV Lovers, 2017, 2 voices performance, electric organ and tape echo.

Concert - approx. 30 min

4:45pm : Charlie Jeffery

Works in circles for human participation for a group or group of people who wish to be there, 2017
N°5. Passing something around, passing something else around

Performance - variable duration

5pm : Martina-Sofie Wildberger & Martin Chramosta

Conversation Piece. Bob and Alice, 2017, performance with 13 performers.

Performance - 15 minutes /continuously

5:25pm : Julien Gasc & France Besnier

Concert-poem - 25 min

6pm : Kim Bradford & Joseph Perez

Activation of the artwork by Robert Filiou, *Danse-poème collectif, (à performer deux par deux, chacun(e) tournant une roue), 1962*

Performance - 5 min

QUART D'HEURE AMÉRICAIN AFTERNOON OF PERFORMANCES, CONCERTS & POETRY

Saturday 18 nov. '17
2:30 > 6pm

BIOGRAPHIES

2:30pm : Joshua Schwebel & la MOMO

Joshua Schwebel invites the students of the MOMO of Mains d'Oeuvres to perform a series of Fluxus scores on a sound table, led by Thibault Saladin.

Performance - 30 min

* Joshua Schwebel & la MOMO

Schwebel's work engages with the political circumstances currently threatening the existence of Mains d'Oeuvres, inviting music classes taught by Thibault Saladin and the MOMO to interpret selected Fluxus scores as a live performance within the exhibition.

Born in 1980 in Toronto, Canada. Lives and works in Berlin, Germany.

Joshua Schwebel is a Canadian conceptual artist. His work, primarily based in Institutional Critique, has been shown in exhibitions internationally. He has held residencies in Paris, Berlin, Beijing, Marseille, and Perth, Western Australia. He holds an MFA from NSCAD University (2008), and a BFA from Concordia University (2006). Schwebel's work has been supported by both the Conseil des Arts et des Lettres du Québec and the Canada Council for the Arts.

*The MOMO - Musique Ouverte à Mains d'Œuvres [Open Music in Mains d'Œuvres]. A new school dedicated to contemporary music that offers musical paths to kids as well as to adults, beginners, amateurs, or professionals. The learning is based first of all on the joy of playing via group courses and workshops.

3:15pm : Kim Bradford & Joseph Perez

Activation of the artwork by Robert Filiou, *Danse-poème collectif, (à performer deux par deux, chacun(e) tournant une roue), 1962*

Performance - 5 min

* Kim Bradford is an artist born in 1991. She lives and works in Paris.

Her practice mixes installation, performance, silkscreen printing and sculpture. She graduated from the Ecole Nationale Supérieure des Beaux arts from Paris in 2017. She has worked in the Atelier Claude Closky and Atelier Tania Bruguera. She won the Colin-Lefranc award in 2016 and studied at Copper Union School of the Art in New York City. She started to initiate her silkscreen printing and performance practice, mediums that will become recurring in her work at the Ecole Supérieure du Nord-Pas-de-Calais / Tourcoing.

She has participated to numerous group show in Lille, France; New York City, USA and La Havana, Cuba. In 2017, she joined the silkscreen printing collective Atelier La Banane.

Performative and plastic, Kim Bradford's art researches consider the world and human relationships as spaces for thinking and interacting as well as creation contents. Linking art and life with irony and poetry, the game occupied a prominent place in her practice. Inviting the audience to take part to her experiments, she questions its role and its decision-making power.

On the occasion of "Quart d'heure américain", Kim Bradford invites Joseph Perez to collaborate with her.

3:30pm : Charlie Jeffery

Works in circles for human participation for a group or group of people who wish to be there, 2017

N°6. Bring a stone, drop it, and leave it where it lands

Performance - variable duration

Charlie Jeffery will perform instructions and protocols that he is suggesting within the walls of the exhibition.

*Charlie Jeffery is born in 1975 in Oxford and lives and works in Paris.

His artistic practice is processual. He uses found and poor materials evoking the idea of a possible transformation, in between object and energy over time. In his videos, drawings and performances, the question of language is essential.

He graduated from the Reading School of Art at the University of Reading, United Kingdom. The two following solo-shows that took place at the Quartier, Centre d'Art Contemporain, Quimper in 2011 (cur. Keren Detton) and more recently at the Kunsthalle Lingen (cur. Peter Lütje) were particularly representative of his work. He collaborates since 2015 with Florence Loewy Gallery, Paris.

3:45pm : Jérémie Gaulin

Tout droit jusqu'au matin, 2017. Text by Jérémie Gaulin read by Bertrand Poncet.

Performance - 10 min

* Jérémie Gaulin

Born in 1985 in France. He lives and works in Paris, France. He started his studies in the Fine Arts School of Bordeaux and ended at the Head in Geneva in 2013. Several projects followed as the Pharmakon review with Lola Druilhe, a review about religion and art sociology, and conversely.

Chrématisation, a research lab about the economy of the work, completed by the donation of the archives to the CNEAI= Les ateliers populaires de Paris, a pluridisciplinary group attempt with Jean-Baptiste Naudy.

Jérémie Gaulin then tried to see his language can be translated in London, Bucarest, Bonrepaux, Tanger, Los Angeles and Mexico City where he is currently in residency until the end of December 2017. Jérémie Gaulin is represented by Martine Aboucaya gallery.

Playing with the conditions of apparition and validation, his work mixes theoretical research, curatorial practice, review publishing, installations and videos.

On the occasion of "Quart d'heure américain", Jérémie Gaulin invites Bertrand Poncet to collaborate with him.

4:05pm : Hershey / Hito

Watching TV Lovers, 2017, 2 voices performance, electric organ and tape echo.

Concert - approx. 30 min

HERSHEY / HITO (Catherine Hershey & Yohanna My Nguyen)

Catherine Hershey et Yoha My Nguyen compose and sing together, separately, and sometimes with an electric organ or a piano. They live and work between Brussels, Belgium and Paris, France.

*Catherine Hershey is a French American singer and composer.

* Yohanna My Nguyen is a typographer and composer. Using text in its many forms of life, she questions the notions of apparition, reappropriation and the political potential of everyday life. Her recent productions include the publishing of texts about film director Alain Cavalier, a sound installation with an embedded app for the library of the University Paris 8. She teaches theory and practical typography at the Haute école des Arts du Rhin in Strasbourg since 2012 and often gives talks at the Rietveld Academie in Amsterdam.

4:45pm : Charlie Jeffery

Works in circles for human participation for a group or group of people who wish to be there, 2017

N°5. Passing something around, passing something else around

Performance - variable duration

5pm : Martina-Sofie Wildberger & Martin Chramosta

Conversation Piece. Bob and Alice, 2017, performance with 13 performers.

Performance - 15 minutes /continuously

*Martin Chramosta is born in 1982 in Zurich and lives between Basel and Viena.

*Martina-Sofie Wildberger is born in 1985 in Zurich and lives and works between Geneva and Zurich.

Wildberger and Chramosta collaborate for the very first time, dealing with artificial intelligence and obsolescence. Martina-Sofie Wildberger takes the sentence by Bob and Alice (two algorithms created by Facebook) : "I can everything else balls a ball to me zero o" and transposes each word onto a t-shirt to generate new formulations of words throughout a performance. Martin Chramosta produces an installation between the mine and the construction aggregate. The various plaster elements stand for allegories of Bob and Alice, The Surprised Disuse, and Coltan (the medium used to fabricate computer chips).

5:25pm : Julien Gasc & France Besnier

Concert-poem - 25 min

*Born in 1980 in Castres, France. Julien Gasc lives and works in Paris, France.

He is the author of a French erudite, baroque and psychedelic pop music. Abstract and poetic, his amorous ramblings are sung in a haughty voice from beyond accuracy.

On the occasion of "Quart d'heure américain", Julien Gasc invites France Besnier to collaborate with him.

6pm : Kim Bradford & Joseph Perez

Activation of the artwork by Robert Filiou, *Danse-poème collectif*, (à performer deux par deux, chacun(e) tournant une roue), 1962



Kim Bradford & Joseph Perez, Activation of the piece by Robert Filiou, *Danse-poème collectif* (à performer deux par deux, chacun(e) tournant une roue), 1962. Photo: Jérémy Benkemoun.

HEIWATA



heiwata is an international curatorial collective with members based between Mexico City, Paris and Toronto. As a mobile project-space, heiwata conceives exhibitions, events and texts crossing various disciplines.

heiwata was founded in 2016 by Elsa Delage, Anaïs Lepage, Alma Saladin, and Aurélie Vandewynckele.

Press contact
Anaïs Lepage
+33 6 01 05 58 60
anaïs.lepage1@gmail.com

www.heiwata.org
contact@heiwata.org

Instagram : [heiwataprojects](https://www.instagram.com/heiwataprojects)
Facebook : [heiwataprojects](https://www.facebook.com/heiwataprojects)

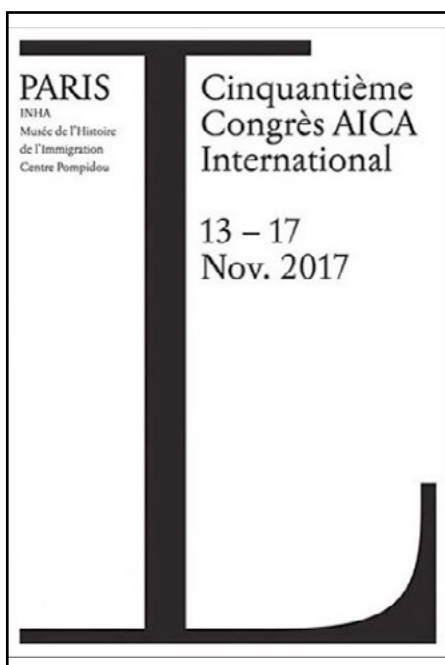
02 Impasse Germaine
93400 F-Saint-Ouen

AICA

The International Association of Art Critics (AICA) gathers today more than 5 000 membres disseminated in 63 nationals sections around the world. AICA's main objectives are to promote and defend art criticism through the organisation of cultural events (congress, exhibition, seminar, awards), a publication and fight against censorship.

> www.aicainternational.org/en

> PR congress : <http://aicainternational.org/en/congress-2017-press-release>



L AICA Congress, Paris, France, 2017.
Program's cover.

THE CONGRESS

For this Congress, the association returns to Paris, the city where it was officially established as an NGO affiliated with UNESCO in 1950. Congress's main venues will include the Institut national d'histoire de l'art (INHA), the Palais de la Porte Dorée – Musée national de l'histoire de l'immigration, and the Centre Georges Pompidou.

Organised in partnership with AICA France, the 50th AICA congress has the support of the Ministry of Culture and Communication (Delegation for Visual Arts). An artistic programmation is always associated to the congresses to highlight contemporary creation. This year, one day will be devoted to gallery and museum visits, and a tour of alternative art spaces in and outside of Paris. The exhibition « Quart d'heure américain » is part of this programmation.



XLIX AICA Congress, La Habana, Cuba, 2016.
Universidad ISA Visit.

MAINS D'ŒUVRES



Exhibition
CulturePop
Marauder
©In Extenso

Mains d'Œuvres is a place of creation and broadcasting, research and experimentation, intended to host artists from all disciplines. Founded in 1998 by Christophe Pasquet (Usines Éphémères), Fazette Bordage (Confort Moderne) and Valérie Peugeot, the association has emerged of the desire to convey the capacity to imagine and feel.

Located in the former social and sports center of the Valéo factories, in a building of 4,000 m², Mains d'Œuvres is an independent project which wanted to induce other possibilities in the accompaniment of artistic practices while being constantly searching for sensitive crosses Linking art and society. Mains d'Œuvres supports contemporary art through a program of residencies of emerging artists and a program of exhibitions and events. Artists are at the heart of projects, Mains d'Œuvres boots a dynamic between the workshop and exhibition space, but also among disciplines and

territories. Three exhibitions per year, including one personal exhibition for a resident artist, that allow visitors to discover works produced in the place put in perspective with works by well-known artists. Exhibitions are also spaces for activated thoughts by speech during events (conferences, visits, meetings) or daily during the reception of visitors.

Mains d'Œuvres is an association from the law 1901, recognized of general interest, directed by Juliette Bompont. Mains d'Œuvres is supported by the city, the General Council of Seine-Saint-Denis, the Regional Council of Ile-de-France, the DRAC Ile-de-France / Ministry of Culture and Communication, Paris City Council, Seine-Saint-Denis Youth and Sports Department, BNP Paribas Foundation, Fondation France-Active, NEF.
Content coming from: www.mains-doeuvres.org

INFORMATION

PRESS CONTACT

• heiwata

contact@heiwata.org

Anais Lepage

anais.lepage1@gmail.com

+33 6 01 05 58 60

Alma Saladin

alma.saladin@gmail.com

+33 6 22 53 15 79

• Communication

Blandine Paploray

T. 01 40 11 11 51

communication@mainsdoeuvres.org

• Visual Arts

Ann Stouvenel

ann@mainsdoeuvres.org

EXHIBITION

The exhibition is open from Wednesday to Sunday, noon-7pm.

The access to the exhibitions is free.

Others events will be organised along the exhibition hours.

For more information, please see p 13 of this press release or have a look on Mains d'OEuvres website:

www.mainsdoeuvres.org

EXHIBITION TOURS

Free visits on appointment are organized for groups.

• Contact

heloise@mainsdoeuvres.org

ACCESS

Mains d'Œuvres

1, rue Charles Garnier

93400 Saint-Ouen / T. 01 40 11 25 25

www.mainsdoeuvres.org

Métro Garibaldi (ligne 13)

or Porte de Clignancourt (ligne 4)

Bus 85 arrêt Paul Bert

ACKNOWLEDGEMENTS

For their precious support:

The whole team of the Visual Arts Department from Mains d'Œuvres and particularly to Ann Stouvenel

AICA International

particularly to Marek Bartelik

The galleries and loaners:

Meessen De Clercq, Bruxelles

New Galerie, Paris

Peter Freeman, Ink, Paris, New York / Estate Robert Filliou

And every one who has contributed to this show:

Julie Borderie & Simon Zaborsky

Arsène Filliatreau

Corentin Hamel

Raphaël Hilarion

Annika Kuhlmann

Éliane Lorthiois

Emmanuel Pierrot

Thibault Saladin, la MOMO

Christian Julien Siroyt

Patrice Sour

Aline Ternon

Virgile Tron

PARTNERSHIPS

AICA International

Pro Helvetia

Exhibition installation: Beatriz Kayzel, Vincent Tronel, Jérôme Garnier, Jérémy Benkemoun, Marion Chevalier

This press release is made with a template designed by Kiösk studio.