

# Prat- I tiques Cosmo- mor- phes

**(Ré)générer  
le vivant**

**Une proposition  
du Laboratoire espace  
cerveau à partir  
de la collection IAC**

# Cosmomorphic Practices

## **(Re)generating life**

A proposition by the Brain Space Laboratory  
based on the IAC collection

**March 21 –  
July 28 2024**

# Pratiques cosmomorphes

## (Ré)générer le vivant

Une proposition du Laboratoire espace cerveau  
à partir de la collection IAC

For spring 2024, the IAC presents an exhibition of recent acquisitions from its collection related to the research of the Laboratoire espace cerveau. Since 2016, in the era of the Anthropocene and within the framework of the cycle *Comment habiter des mondes cosmomorphes* (Living in cosmomorphic worlds) the Laboratoire espace cerveau extends its field of exploration to the organic connections that unite humans with the cosmos to reassess its place within the living and learn to recompose a common, human, and non-human world. From biology to geology, passing through anthropology, numerous research studies reveal the porosity and interdependence of beings and environments. Gradually, our conceptions are changing: the dualistic principles of a Western approach give way to another «future» opening up towards a view no longer anthropocentric but «cosmomorphic» of the world. Throughout the laboratory's research, more than the change in our worldview, it is the necessity to profoundly disrupt our ways of being that has emerged. How does the planetary crisis we are going through impose a metamorphosis of our ways of being in the world and how does it urge us to action? Also, how do we learn to transform ourselves, individually and collectively?

The exhibition *Pratiques cosmomorphes – (Ré)générer le vivant* (Cosmomorphic practices - (Re)generating life) considers the multiplicities of artistic practices gathered here as potential modes of this necessary transformation: creation, sensibility, and imagination as tools for renewing our visions of the world. Sometimes political, scientific, or spiritual, each of the exhibited works reveals a unique perspective while advocating a common idea: the regeneration of life will be both intimate and collective, human and non-human, centered and decentered.

# Laboratoire espace cerveau

## (Brain Space Laboratory)

Initiated in 2009 by artist Ann Veronica Janssens and Nathalie Ergino, the Laboratoire espace cerveau brings together artists, scientists, and researchers from various backgrounds, spanning from biology to neuroscience, philosophy, and anthropology. Initially, it explores the body's relationship to space through the processes of immersion and perceptual experience. Then, starting from 2016, facing the Anthropocene, it delves into the vital coexistence links that bind beings together. Rooted in artistic experimentation, it favors intuition as a driving force, shared imaginaries as a foundation, and collective intelligence as an operational mode. Collective and cross-disciplinary, the Laboratory evolves in stages, in the form of «stations.»

Transdisciplinary by nature, the Laboratory aims to participate in reflections on the upheavals in our relationship to the world. It thus contributes to the development of artistic research and seeks to influence the programming of IAC exhibitions.

The Laboratory develops in stages, in the form of «stations.» These mobile exploration units consist of study days and «works under study,» among other components. They take place both *in situ*, at the IAC, and *ex situ*, in other locations.

The exhibition *Pratiques cosmomorphes – (Ré)générer le vivant* offers an interpretation of the works through the research and stations of the Laboratoire espace cerveau:



refers to a specific station



highlights one or several other stations that intersect with the artwork.

## IAC collection

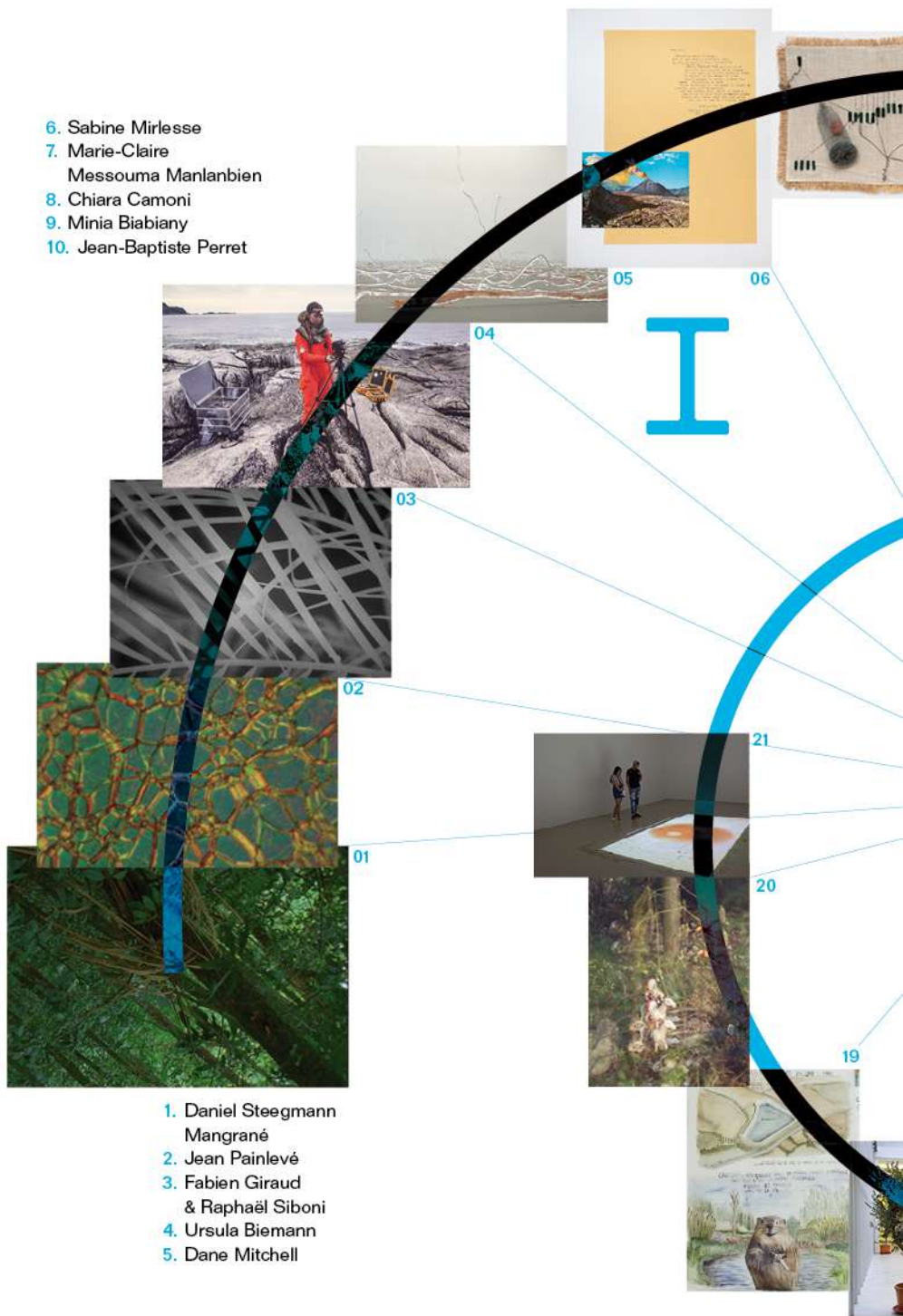
The IAC collection, boasting nearly 2000 works by nationally and internationally renowned artists, is part of France's major public collections of contemporary art.

The collection's orientation, initially conceptual and forward-thinking, is now perpetuated and enriched through the regular acquisition of works in dialogue with exhibitions, in line with the idea of correlation between creation and collection, and with exhibitions serving as a conduit for the collection.

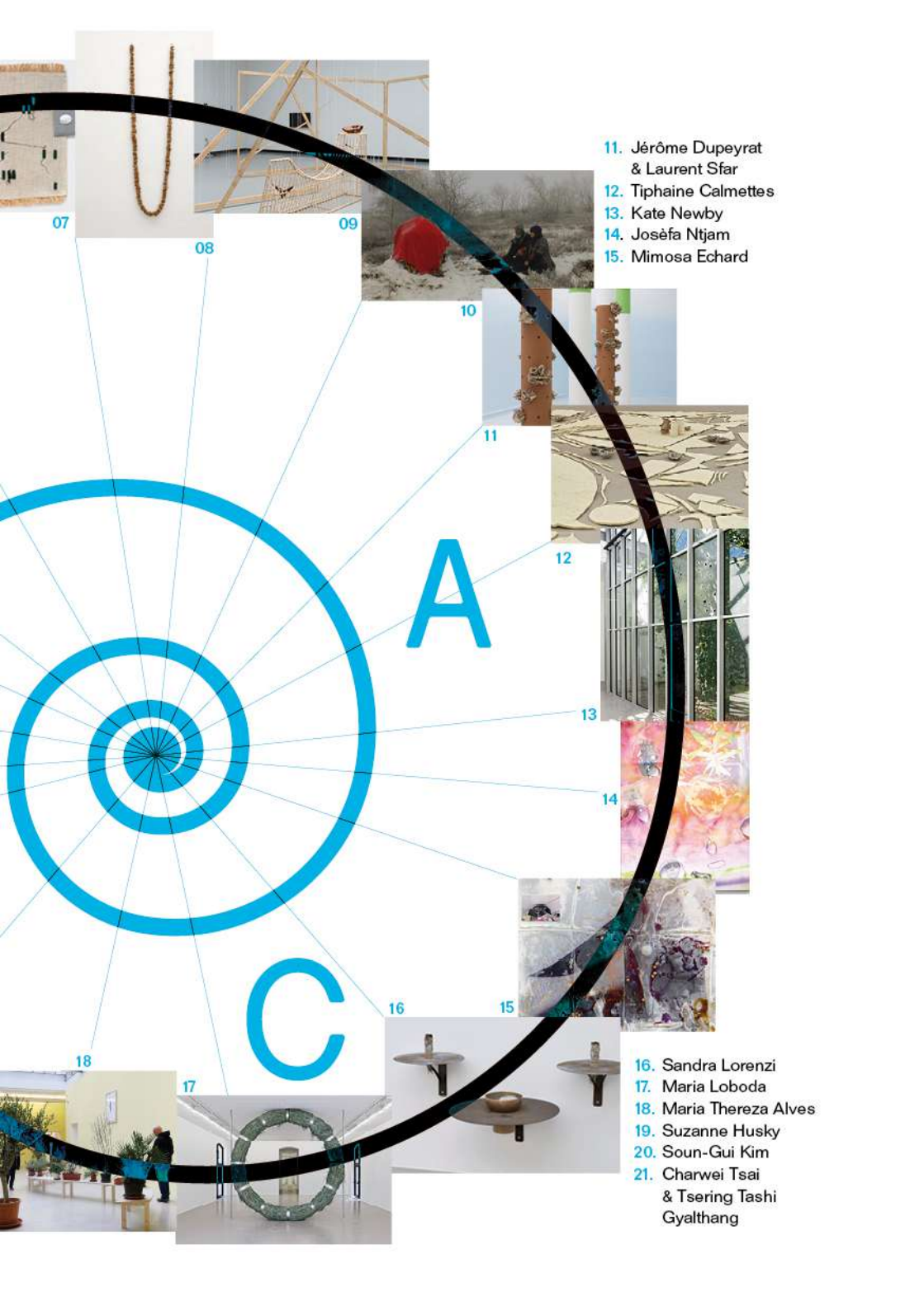
Over the past decade, influenced by the research of the Laboratoire espace cerveau, the collection has opened up to new artists and new works, particularly exploring questions of space and perception and challenging alternative worldviews, in a cosmomorphic spirit. Since 2018, the collection has thus welcomed artists such as Katinka Bock, Daria Martin, Kapwani Kiwanga, Marie Preston, Apichatpong Weerasethakul, Pauline Julier, or Irene Kopelman, whose works could have resonated with this exhibition.



- 6. Sabine Mirlesse
- 7. Marie-Claire  
Messouma Manlanbian
- 8. Chiara Camoni
- 9. Minia Biabiany
- 10. Jean-Baptiste Perret



- 1. Daniel Steegmann  
Mangrané
- 2. Jean Painlevé
- 3. Fabien Giraud  
& Raphaël Siboni
- 4. Ursula Biemann
- 5. Dane Mitchell



07



08



09



10



11



12

- 11. Jérôme Dupeyrat & Laurent Sfar
- 12. Tiphaine Calmettes
- 13. Kate Newby
- 14. Joséfa Ntjam
- 15. Mimosa Echard

A



13

14



15

C



16



17



18

- 16. Sandra Lorenzi
- 17. Maria Loboda
- 18. Maria Thereza Alves
- 19. Suzanne Husky
- 20. Soun-Gui Kim
- 21. Charwei Tsai & Tsering Tashi Gyalthang

# Daniel Steegmann Mangrané



## Spiral Forest (Kingdom of All the Animals And All the Beasts Is My Name)

2013–2015

16mm color video, silent

Duration: 11 minutes

Filmed from a fixed point yet operating with incessant rotations, *Spiral Forest* depicts the forest along unpredictable trajectories, nullifying the usual spatial coordinates. There is no longer a horizon line or eye level. No left or right, up or down, front or back. The disorientation cancels the tacit pact whereby the camera's «eye» provides the comfort of human vision. This skewed perception reveals a decentered perspective: Daniel Steegmann Mangrané shows us a world, not stable and objective, but composed of a shifting fabric of relationships. Far from any cliché about the tropical forest, the artist invites us to immerse our gaze into a universe of leaves, mosses, and stems, echoing the words of the poet Stela do Patrocínio: «the kingdom of all animals and beasts is my name.»

Born in 1977 in Barcelona (Spain), Daniel Steegmann Mangrané currently lives and works in Rio de Janeiro (Brazil). His arrival in Brazil in 2004 was partly motivated by his fascination with the tropical forest - as a child, he had wanted to become a biologist, entomologist, or botanist. There, he explores the intertwining of living beings with their

environment, experimenting with space as a zone of sensitivity and relationship. His work blurs the boundaries of traditional dualisms: between the animate and the inanimate, the non-human and the human, the organic and the geometric, chaos and order, and more broadly, between nature and culture.

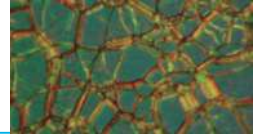
## Station 15

Entitled *Faire chair, comment changer de paradigme dans des mondes enchevêtrés ? (Making flesh: how to change paradigms in tangled worlds?)* Station 15 of the Laboratoire espace cerveau was partially conceived and developed by Daniel Steegmann Mangrané following his exhibition *Ne voulais prendre ni forme, ni chair,*

*ni matière* in 2019 at the IAC. This station drew upon the work of Eduardo Viveiros de Castro, a philosopher and anthropologist whose work inspires Daniel Steegmann Mangrané's practice, particularly around the perspectivism of indigenous societies in Latin America. The aim was to speculate on ways of living in common worlds and to consider new conditions of cohabitation that engage with multiple subjectivities.



# Jean Painlevé



## Transition de phase dans les cristaux liquides

1978

16mm color digitized video, sound

Duration: 6'06

The images captured using a polarizing light microscope by Jean Painlevé stem from research on Antarctica by biologist Yves Bouligand, whom the filmmaker encounters in the late 1960s. This film's subject matter distinguishes itself from the wildlife documentaries typically associated with Jean Painlevé. The work, which joined the IAC collection in 2022, revisits techniques dear to the filmmaker, such as loss of scale, abstract forms in motion, and a succession of colors. The scientific explanation of the phenomenon is reduced to an introductory caption emphasizing that certain liquids adhere to the laws of crystallization. They are distinguishable under the polarizing microscope by variations in shapes and colors when physical factors such as temperature or pressure are altered. The saturated tones and hypnotic movements of the forms emerging and dissolving are reminiscent of psychedelic aesthetics. With this quasi-pictorial composition of life, Jean Painlevé offers us a perceptual experience, heightened by the rhythmic musical composition of François de Roubaix (1939-1975), an avant-garde musician, film composer, and French director.

Trained as a biologist, filmmaker, and photographer, Jean Painlevé (1902-1989) is considered a pioneer of documentary cinema. From the early 1920s, he used the cinematic medium as a tool to explore living organisms, particularly marine fauna, to which he dedicated numerous films. Close to experimental cinema and surrealist artists, he revolutionized the

genre of scientific documentaries both technically and aesthetically, employing cinematic means to fictionalize science.

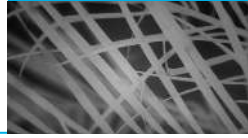
## Station 16

By probing matter, Jean Painlevé's film resonates with Station 16 entitled *Métamorphose et contamination, la permanence du changement* (Metamorphosis and contamination, the permanence of change). Curated by Raphaël Brunel and artist Julien Discrit, this station

continued the exploration of matter as a vector and result of contaminations. Physical realities as well as boundless sources for literary, cinematic, and artistic imagination, metamorphosis and contamination offer an opportunity to reassess the autonomy and stability previously assumed of forms and beings. Nothing would be entirely fixed; everything would be subject to change.

→ [Station 14](#)

# Fabien Giraud & Raphaël Siboni



## The Everted Capital - The Axiom Saison 2, Prologue

2018

Black and white video, sound, HD

Duration: 24h

*The Axiom* serves as the prologue to the project *The Everted Capital*, constructed around a narrative exploring the survival of values (both monetary and moral) in an apocalyptic future where the sun has extinguished. The film depicts a fragmented landscape entirely composed of elements that have served as currency throughout human history. Its rocky terrain is made up of a wide range of minerals used in the production of pre-metallic currencies. Its flora is an assemblage of heterogeneous plants whose fruits or fibers have been transformed into currencies worldwide. Its fauna is an improbable juxtaposition of living species whose shells, teeth, fur, or feathers have served as currency. The video was shot in total darkness, revealing the internal heat of all the elements composing its impossible ecosystem and the temperature exchanges between them. With a duration of 24 hours, the film, elusive in its entirety, showcases the extent - and vibrancy - of a milieu exploited by humans.

Fabien Giraud and Raphaël Siboni, born in 1980 and 1981, respectively, live and work in Paris. They form an artistic duo whose practice explores possible worlds, alternative narratives of past, present, and future events. Films, sculptures, performative devices, and

installations make up an ambitious body of work that tirelessly questions the powers and limits of technology. Since their inception, their practice has drawn from cinematic techniques and new technologies while interrogating them.

## Station 17

As part of their exhibition *INFANTIA (1894-7231)* at the IAC in 2020, Fabien Giraud and Raphaël Siboni were invited to conceive Station 17, *Une très longue éclipse. Une expérience de pensée sur l'économie, le jeu et leurs limites (A very long eclipse. A thought experiment on economics, play and their limits)* in collaboration with

economist and poet Anne-Sarah Huet and philosopher Anna Longo. Similar to the protocol of a game, our interactions and exchanges are conditioned by rules: can we, however, contemplate a collective way of life under the rule of the unconditional? This question precisely formed, and still forms, the core of the artists' reflections. Station 17, like the prologue presented here, offered a axis of reflection, akin to speculation on the future of exchange value.

# Ursula Biemann



## Acoustic Ocean

2018

Color video with sound, silent color video, hydrophones, electronic materials, cables

Duration: 18'50

Variable dimensions

In the 1940s, a layer of underwater water allowing sound to travel over long distances was discovered: it was named the SOFAR channel. Initially used for military purposes, this channel harbors previously unknown sounds and reveals the richness of an environment while indicating the partiality of our scientific knowledge. With *Acoustic Ocean*, Ursula Biemann follows the movements of a young Sami woman, an indigenous people of northern Scandinavia. Clad in an orange suit adorned with reindeer fur, the scientist employs hydrophones, parabolic microphones, and other recording devices to probe the underwater space in search of acoustic and biological expressions. By representing this sonic study of the environment, Ursula Biemann underscores the political, societal, and scientific dimensions embedded in our relationship with the ocean. The work thus becomes a means to bridge the gap between different forms of thought, whether scientific, aesthetic, or traditional.

Ursula Biemann was born in 1955 in Switzerland, and she currently lives and works in Zurich, Switzerland. As an artist, video documentarian, and essayist, she conducts socially engaged research on issues such as migration, climate change, and the devastation of ecosystems by multinational corporations. Through her films or « video essay ,»

she interrogates the scales of representation concerning the major challenges of our time. From the Arctic Circle to the Amazon rainforest, traversing the Sahara, the Caspian Sea, Bangladesh, or the Mexican border, she sheds light on the connections between environmental and social issues, while closely engaging with local populations.

## Station 24

*Acoustic Ocean* resonates with the inquiries of Station 24. Titled *The Listening Effect*, this station outlined the possibility of deep listening as a tool for mutual transformation, capable of constructing a common world of

interdependencies and resonances. It questions listening in its transformative and emancipatory dimension. How could such a practice foster relationships of mutual transformation? What effects could it have on our relationship with ourselves, with others, and with the environment?

→ [Station 21](#)

# Dane Mitchell



## Aeromancy (Sketches of Meteorological Phenomena)

2014-2017

Sand, glass

Variable dimensions

In *Aeromancy (Sketches of Meteorological Phenomena)* Dane Mitchell channels invisible forces into tangible forms. A large number of delicate-looking elements are arranged on the ground akin to an archaeological discovery. The artist had these objects crafted by master glassmakers, inspired by fulgurites or « lightning stones » which are fragile concretions that form naturally and instantaneously when lightning strikes sandy soil. It's the impact, a particularly fleeting burst of energy, that transitions from formlessness to form and allows for, as an echo, the drawing of the lightning. Dane Mitchell explores a form of « plastic invisibility » which is the transformation of an elusive event into stable material. The title *Aeromancy* refers to the divinatory method involving the observation and interpretation of aerial phenomena such as cloud formations, bird flight patterns, or lightning.

Dane Mitchell was born in 1976 in Auckland, New Zealand, where he currently lives and works. His work delves into elusive realms, exploring the transitions between materiality and immateriality, intuition and knowledge, absence and presence. Using natural elements such as light, rain, or vapor, his research aims to push the boundaries of our perceptions. Mitchell's artworks, minimalist and discreet, emerge from capturing organic and fleeting

substances. Through these interventions, the artist plays with scientific principles based on sight, the permanence of matter, and our objective conceptions of the physical phenomena we experience daily. With lightness, he subverts and repurposes scientific vocabulary to distance our discernment and awaken our imagination.

## Station 15

Station 15, *Faire chair, Comment changer de paradigme dans des mondes enchevêtrés ? (Making flesh: how to change paradigms in tangled worlds?)*, explored notions of perspectivism, animism, and subjectivity with the aim of recognizing all subjectivities. Echoing these various

streams of thought, Dane Mitchell establishes connections with the environment by embracing a principle of interrelation. The title of his work underscores a form of humility in the face of the elements. To the question «How to change paradigm in intertwined worlds?», the artist seems to propose an answer: to defer to the world and the cosmos so that they may impart their knowledge onto us.

# Sabine Mirlesse



## Postcards to Volcanoes

2020-2022

Set of 12 framed postcards

Ink on paper, postcards

61.5 x 45.5 x 3 each

Sabine Mirlesse grew up in California, a state frequently shaken by earthquakes. A persistent interest in seismic and tectonic phenomena emerges from her work, particularly through her curiosity about volcanoes. In 2020, while confined, she began corresponding using a collection of postcards. Each image is accompanied by a typewritten text addressed to the volcano with a sense of familiarity, blending poetry and love letter. The artist admires the snow or rock on its slopes, questions it about the legends attached to it or its most famous eruptions, but also about reincarnation or the creation of the world. By addressing these entities on matters of the unknowable, Sabine Mirlesse abolishes scales of time and geological eras. She adopts an animistic attitude, as an address to the world itself.

Sabine Mirlesse was born in 1986 in the United States and lives and works in Paris. Her research focuses on the visibility of thresholds and the interiority of the landscape, with a particular interest in how geological sites are guessed, interpreted, and narrated. Weaving her way through narratives and mineral cosmologies, the artist's multidisciplinary approach is manifested by an accumulation

of layers, complementing sculpture with photography, installation, video, and writing. Just as the ancients scrutinized the sky and the entrails of animals to detect signs of the divine, Sabine Mirlesse seeks on the surface of the earth and in its depths the inscription of cosmic phenomena.

## Station 15

Station 15 provided an opportunity to question the links between the living and the non-living in order to surpass our anthropocentric view of the world. Sabine Mirlesse, by writing to the volcanoes, establishes an affective, personal

relationship with a non-human element of the cosmos, thereby breaking away from traditional classifications. She opens up the realm of possibilities towards new modes of communication. Neither distant nor mysterious, nor domesticated, the cosmos becomes a friendly and familiar presence.



# Marie-Claire Messouma Manlanbien



## MAPS #16 & #17

**2019**

Sewing, embroidery, jute fiber sculpture with hair, scraper, raffia fiber, aluminum, plaster  
58 x 78.5 x 6 cm & 56 x 73 cm

## Sans titre

**2021**

Ink on paper  
15 x 11 cm & 22 x 15 cm

## Paysage et mamelles

**2020**

Ink on fabric and Guta  
35 x 28 cm

Marie-Claire Messouma Manlanbien's work is enriched by the diverse cultures that make up her identity. She draws particularly from the history of her female ancestors within the matriarchal Caribbean societies of Guadeloupe and the Akans of the Ivory Coast (an ethnic group originating from Ghana, her father's homeland). In her works, the artist blends representations of the female body (whether abstract or figurative) with plant elements to create a fantasized topography where body and environment form a single entity. While her drawings' fine lines and precision may evoke natural history illustrations, the overall imagery evokes dreamlike locations such as caves, deltas, or mountains. In her "Maps" series, she envisions a territory where organic and artisanal elements intersect with industrial objects. Textile work—a historically feminine practice—is combined with everyday objects and hair to narrate the solidarity between human and non-human bodies and traditional and contemporary practices. The boundary between organs, the nurturing nature, and the cosmos that accommodates them is thus abolished.

---

Marie-Claire Messouma Manlanbien was born in Paris in 1990, she lives and works between Paris, France and Abidjan, Ivory Coast. Her work spans across a multitude of mediums and draws from numerous cultural references. Through installations where diverse materials meet, assemble, and converse, the artist explores a form of creolization, blending cultures she associates with her

Caribbean mother and grandmother. Marie-Claire Messouma Manlanbien creates poetic narratives by mobilizing figures from both Western popular cultures and objects or characters from Guadeloupe and Côte d'Ivoire. Identifying as a poet-storyteller, she activates ephemeral narratives of political or philosophical nature.

---

## Station 22

Since 2016, the evolution of reflections at the Laboratoire espace cerveau has followed four axes: the decentering of the human perspective, the extension of perception, the capture of a world in the making (rather than static), and finally, the role of collectives in this reappropriation of the world. Station 22,

*Comment réclamer la terre ? (How to claim the land?)* outlines the contours of a common world and cosmomorphic solidarities. Weaving new relationships with the environment helps to overcome a Eurocentric and anthropocentric view of the world. Marie-Claire Messouma Manlanbien blends fauna, flora, and spiritual objects in a hybrid weave nurtured by her roots, with a desire to creolize the world and thus surpass the barriers of archaic dominations.

# Chiara Camoni



## Grandi Sorelle

2018-2022

Pumice, seeds, chestnut husks, porcelain, wild grasses, stoneware glazed with plant ash, sand and soil from the artist's garden  
Variable dimensions

This set of four oversized necklaces, made with natural materials collected in the mountains of Versilia in Tuscany, where Chiara Camoni lives, bears witness to her «situated» aesthetic. The repeated gesture, inscribed in the everyday, is characterized by great attention to detail. The artist also evokes her fascination with the sacred and funerary art of antiquity, objects whose conception required long and patient efforts to then be forever enclosed in tombs. The *Grandi Sorelle* appear to be adornments of female divinities, both powerful and protective. The title, meaning « big sisters » in English, also evokes the notion of sisterhood, claimed by Chiara Camoni. The specific shape of the necklace seems to trace a chain, like a link of transgenerational solidarity, holding an occult knowledge passed down from woman to woman.

Chiara Camoni was born in 1974 in Plaisance, Italy, and she lives and works in Fabbiano, Italy. Intuition and attention are at the heart of her approach, focused on doing and doing together. Her practice, rooted in the everyday, draws as much from her family and friends as from an ancestral know-how from which she draws inspiration, including vernacular art objects and artifacts from prehistory and antiquity. By invoking this distant past where art

and craftsmanship were one, the artist creates organic works reminiscent of utensils (vases, plates, cutlery) or totemic forms evocative of myths linked to the earth. The object's destination or the distinction between noble and practical, useful and useless, does not matter. What matters is the spiritual charge and the slow, patient, luxurious gesture in the literal sense.

## Station 22

Chiara Camoni's installation aligns with the reflections developed by Station 22 *Comment réclamer la terre ? (How to claim the land?)*, which drew upon the works presented in the exhibition *Réclamer la terre* at the Palais de Tokyo in 2022. The station explored the eco-feminist movements that attribute to the same

patriarchal dynamics both the exploitation of the earth and the domination of women. Between offering, transgenerational connection, and the materialization of a form of sisterhood, Chiara Camoni's necklaces resonate with the questions posed by this station: How can one exist in the world and on the earth beyond existing dualisms and power relations ? How can we outline the contours of a common world ?

→ [Station 21](#)

# Minia Biabiany



## Musa Nuit

2020

8 wooden sculptures (mahogany, local apricot), 5 white wicker pedestals, wood, braided cotton thread. Variable dimensions

## Musa

2020

Color video with sound. Duration: 14'07

*Musa* is the scientific name for the banana plant, whose flower is recurrent in Minia Biabiany's work. The installation *Musa Nuit* revolves around this botanical element. It consists of cotton threads stretched in space and minimalist wooden structures, conceived as shelters. Five woven wicker pedestals, resembling boats or cradles, hold sculptures created from drawings of female genitalia. Minia Biabiany explores the relationship of Caribbean women to their sexuality, marked by colonization and bodily control. Thus, the video *Musa* shows hands engaged in tying, braiding, unfolding, placing, touching, caressing, but also cutting and slicing the various parts of a banana plant. The banana flower, reminiscent of menstrual blood with its red color, has medicinal properties for the uterus. But it also evokes the brutal exploitation of nature: imported to Guadeloupe where it is not an endemic species, the banana plant is linked to the scandal of chlordecone poisoning the waters, soils, and inhabitants of the island, affecting their reproductive faculties. Minia Biabiany emphasizes the need for a reinterpretation of history through sensations to finally restore what has been damaged.

Minia Biabiany was born in 1988 in Basse-Terre, Guadeloupe. She lives and works between Mexico and Guadeloupe, territories whose past, culture, and language inform her research. She situates her practice at the intersection of languages, history, and sensations. Minia Biabiany seeks to embody the ideas of major authors of decolonial and postcolonial thought, to render their concepts without distinguishing between intuitive and scholarly

approaches. Her works are imbued with careful gestures, subtle forms, and details that reference the memory of slavery, the exploitation of territories, and bodies. In her installations, braiding as a technique and motif is not solely about reclaiming a secular gesture; it is also for her a symbol of an interweaving of narratives that opens up to the multiplicity of modes of knowledge.

## Station 22

Just like Chiara Camoni's *Grandi Sorelle*, Minia Biabiany's artwork *Musa Nuit* echoes the reflections addressed by Station 22. By creating a correlation between the exploitation of the land and that of women, ecofeminism demands a reexa-

mination of history, patriarchy, and colonization through a common lens. The banana flower, as an object of exploitation and a symbol of the instrumentalization of women's bodies, becomes the embodiment of a shared struggle: to liberate bodies and land from the dominations that constrain them.

# Jean-Baptiste Perret



## Pratiques de réduction du malheur

2018

7 color videos, sound  
Variable dimensions

For two years, during short filming periods, Jean-Baptiste Perret filmed some of his close relatives in the mountains of the Massif Central. Christiane, Jean-Marc, Marion, and Jean-Claude each discuss their methods for warding off misfortune: picking St. John's wort, talking to the birds, building a sweat lodge, and more. Despite the isolation that characterizes this territory, many of these practices are communal, with each person taking turns as the healer for the others. Drawing from the real experiences of his characters, Jean-Baptiste Perret creates intimate scenes inspired by the aesthetic of Flemish primitive painters and their attention to detail.

Jean-Baptiste Perret was born in 1984 in Montbrison, France, and currently lives and works in Lyon. For several years, he has been involved in environmental protection in the Livradois-Forez Regional Natural Park. The artist readily engages with those who inhabit this familiar territory, exploring their worldviews, challenges, and the practices of care and mutual aid they develop. Jean-Baptiste

Perret sees himself as an heir to a documentary cinema that draws on the raw material of reality as a resource for the imagination. The conventional opposition between fiction and documentary is abolished, along with the separation between the subjective and objective, the human and non-human world.

## Station 21

In 2021, Laboratoire espace cerveau organized Station 21 *Cartographie des nous #2 - Le ménage de la Terre* (Mapping us #2 - Caring for the Earth). Following on from Station 18, which explored the way in which certain artists seize upon ritual to reappropriate their bodies and revalue the relationship with the earth and the living, Station 21 seeks to imagine new relation-

ships. Through practices rooted in an intimate relationship with the land, the works under study at this station invite us to share a poetic view of the environment, while promoting a policy of attention and «care». Here, Jean-Baptiste Perret anchors himself in a territory close to his own, to show us a community bound together by the land, the environment and, above all, by the care each individual shows towards his or her surroundings.



# Jérôme Dupeyrat & Laurent Sfar



## Pleurotus cornucopiae

2020

PVC, paint, oyster mushroom substrate  
Variable dimensions

*Pleurotus Cornucopiae* is the scientific name of the oyster mushroom, a fungus that grows on trees in forests and can also be cultivated. This installation is the combined result of an investigation into agro-ecology involving producers, breeders, and agronomists, as well as a collection of documentation on mushrooms. These research efforts form part of *La bibliothèque grise* (The Gray Library), which was presented at La Ferme du Buisson, a vast project aimed at sharing knowledge led by Jérôme Dupeyrat and Laurent Sfar. Mushrooms are of particular interest to them because they are well known to both casual walkers and amateur botanists, as well as research laboratories. As essential actors in the interdependence of living environments, mushrooms form organic sculptures here in constant evolution. The colors of the pillars and walls create a schematic environment in which the life cycle of mushrooms can be observed throughout the exhibition.

Jérôme Dupeyrat was born in 1984 in Périgueux, France, and currently lives and works in Toulouse, France. He is an art critic, exhibition curator, researcher, and educator. He reflects on the relationships between art, language, images, media, and pedagogy.

In this perspective, he regularly collaborates with artists and graphic designers. For Jérôme Dupeyrat, the assimilation of knowledge through objects and images is what underpins the connection between art and pedagogy.

Laurent Sfar was born in 1969, and he currently lives and works in Paris. Using diversion, orchestrating small catastrophes, playing with encounters and the unexpected, Laurent Sfar introduces disruptions into the course of reality to playfully reorganize our mental and

spatial territories. Many of his works proceed from this principle of contrast between places organized according to different rules. Laurent Sfar's approach aims to uncover new potentialities within the seemingly serious world of adults.

## Station 21

The work of Jérôme Dupeyrat and Laurent Sfar also echoes Station 21. It focuses on the practices of artists who, through study and deep involvement in the heart of a territory, help to measure our attachment to the land. How can new relationships between humans and non-humans be forged through sensibility and crea-

tion? How can the art of regenerating the earth emerge from the cartography of living communities? By growing and harvesting oyster mushrooms in an exhibition space, Jérôme Dupeyrat and Laurent Sfar imagine a crossroads of knowledge, research and individuality to reinvent, in their own way, new relationships with others and with the earth.

# Tiphaine Calmettes



## Cartographie d'un possible repas

2018-2020

Scrap felt, stoneware, concrete, earthenware  
Variable dimensions

Tiphaine Calmettes's installation gives the impression of being in a state of anticipation. Here, on a fragmented floor reminiscent of the plots of archaeological excavation sites, it seems that something has happened. Or perhaps something is about to occur. The materials used, whether recent or millennia-old, perishable or enduring—concrete, wood-fired stoneware, felt—come together to form a heterogeneous ensemble. The dishes borrow anthropomorphic forms from votive offerings, while the alembic evokes the mythological chimera, a fantastical creature composed of disparate elements. The artist sometimes stages «edible performances,» during which her guests participate in a meal, a privileged moment of conviviality that encourages dialogue.

Born in 1988 in Ivry-sur-Seine (France), Tiphaine Calmettes currently lives and works in Paris. Sensory experience holds a central place in her work. She creates sculptures or installations that incorporate various performative actions. Tiphaine Calmettes seeks to question our relationships with the artifacts that surround us and their uses. By activating these objects or tools, the artist prompts us to reflect on our collective practices—often descended from ancient rituals—and on the array

of symbolic gestures and words associated with them. Tiphaine Calmettes' work is geared towards collective action, whether it involves sharing a meal or rethinking concepts such as conviviality, sharing, and community. Thus, the spaces hosting her works become places of experimentation, often evolving, allowing for the sharing of traditional practices and ancestral knowledge.

## Station 21

Tiphaine Calmettes was a participant in Station 21 *Cartographie des nous #2 - Le ménagement de la Terre* (Mapping us #2 - Caring for the Earth). Her work *La terre embrasse le sol* created in 2019 in the gardens of the ENS de Lyon, was the subject of study. Drawing from her expe-

riments with raw earth, she advocated for the development of conviviality on the ground and the sharing of transformation tools in the creation of a situated work. With *Cartographie d'un possible repas*, the artist sets a table as a tool for relationships: the elements in clay, created using traditional know-how, become instruments for a future sharing experience.

→ [Station 18](#)

# Kate Newby



## Wild was the night

2019

Silk, gold and silver threads  
Variable dimensions

## Wild was the night (2)

2019

Set of 9 glass panes  
Glass, fusing technique  
Variable dimensions  
Courtesy of the artist and Art Concept gallery

*Wild was the night* is a series of discreet works, akin to micro-interventions, produced at the IAC for the exhibition *Otium#4* in 2019. They are situated in the space of the south hall, chosen by the artist for its windows and imposing glass roof. Kate Newby aimed to mobilize local craftsmanship by linking her work to the skills of several artisans. She enlisted a master glassmaker to help her design these glass surfaces, whose cavities bear the trace of her fingers in fragments of glass, subsequently fused. Kate Newby blurs the boundary between the interior and exterior, intertwining them by connecting them with a thread of gold and silver crafted in a traditional silk workshop in Lyon. Her work, simultaneously airy and grounded, encourages us to turn our attention outward. In her installations, Kate Newby strives to reveal the unique aspects of the spatiality of the place. Her work offers a reverie on our way of inhabiting space.

Born in 1979 in Auckland, New Zealand, Kate Newby currently lives and works in Brooklyn, New York, United States. The artist focuses on the small objects of our daily environment, aiming to slow down time to appreciate the value of a moment or detail. Using simple materials and gestures, often involving her own body, Kate Newby explores ephemeral situations to produce subtle interventions that

she deploys with precision and sensitivity. Her work seamlessly blends into the site of its realization and is entirely dedicated to it. Kate Newby designs her sensitive environments after intensely scrutinizing the place and all its components. It is only by actively engaging with the space that one accesses micro-revelations to experience the cohesion that the artist shapes between the location and the artwork

## Station 22

Presented during the exhibition *Réclamer la Terre* at the Palais de Tokyo, some of Kate Newby's productions were subjects of study during Station 22. With simple and measured gestures, Kate Newby seeks to initiate other

modes of being, in porosity with her environment to which she devotes care and attention. She thus develops, as stated during this station, « new relationships with the environment, contributing to our awareness that we are not only 'facing the landscape' or 'on earth' but 'among a set of coexisting entities'. »

# Josèfa Ntjam



## Underground Resistance – Living Memories [#1-#4]

2023

Digital montage printed by sublimation on aluminum

120 x 80 cm each

A wallpaper imagined from views under the microscope was produced for this exhibition and is paired here with the *Underground Resistance* series composed of four photomontages. Each of them brings together images from scientific books, aquarium photographs, family or historical archives. Josèfa Ntjam modifies them to recompose them into digital collages where parallel narratives intersect. She creates overlays of layers of textures and readings, variations in scale, blur effects, and sharpness. The aquatic element evokes versatility, power, transformation, and adaptation. In this universe, the figure of Mami Wata, a female deity of voodoo worship, is present, embodying both goddess, mermaid, and witch. Also featured is Elisabeth Djouka, a figure in the armed struggle of the Union des populations du Cameroun (UPC) for the independence of the country, as well as Yasuke the samurai, a former slave born on the East African coast in the mid-16th century and the first foreign samurai in Japanese history. By superimposing heterogeneous representations on the same plane, Josèfa Ntjam establishes an analogy between environments, myths, and revolts. These always stem from underground movements, and like water, they continually redefine and reform themselves.

Josèfa Ntjam was born in 1992 in Metz, France, and currently lives and works in Saint-Étienne. Her multidisciplinary practice immerses us in a tangle of signs, symbols, and references to popular culture and the history of anti-colonial struggles. At the core of her production lies writing that is both poetic and manifest, embodied in immersive performances where

music, video, and sculptures intertwine. Afrofuturism manifests in Josèfa Ntjam's work through the invention of emancipatory fictions set in landscapes and universes sometimes aquatic, sometimes extraterrestrial.

## Station 16

This series of digital collages by Josèfa Ntjam resonates with Station 16. Under the title *Métamorphose et contamination, la permanence du changement* (Metamorphosis and contamination, the permanence of change), it explored matter as a vector and product of contamination. This phenomenon was thus considered as a possible model to acknowledge the permeabi-

lity and intertwining between beings, materials, and elements. Moreover, the ongoing exchanges induced by any form of coexistence were to be envisaged from the perspective of perpetual mutual contamination. Through the superimposition of ostensibly distinct elements, Josèfa Ntjam shows us a permeable history, affected by the narratives, myths, and organic elements that shape and reshape it.

→ [Station 18 + 22](#)

# Mimosa Echard



## Telos

2019

Silver prints, cherry pits, fern, stickers, calendula petal, capsules, snail shells, figurine, glass beads, clitoria flower, fabric, latex, blue glue, vinyl glue, latex  
146 x 341 cm

Three silver gelatin prints show the artist's fingers performing the fertilization of orchids; barely visible, they have been covered with fabric and coated with latex. These milky bandages contain not only flower petals and snail shells but also capsules, photographic vignettes, and small cheap plastic objects. Calendula, cherry pits, or clitoria flowers are known for their soothing and medicinal properties, making the artwork a gigantic poultice. But their confrontation with chemical glues and various artificial components creates ambivalence. *Telos* means in Greek « the highest power » but also the idea of the cause that produces effects; those of the artwork will remain unknown.

Mimosa Echard was born in 1986 in Alès (France), and she lives and works in Paris. She draws from research in biology, the history of experimental cinema, and her personal biography to create works that blend sexuality, perception, and artifice. Working across different mediums—from sculpture to installation to video games—her work is guided by continuous and contradictory processes of

absorption, accumulation, and circulation observed in diverse domains such as popular cultures, metabolic systems, or electromagnetic phenomena. Attentive to the invisible—or latent—potential of the materials she uses, her assemblages and installations interrogate the capacity of language to apprehend its objects, thus allowing for the proliferation of novel and non-normative associations

## Station 16

Station 16 featured *Telos* as a work under study, and Mimosa Echard was an intervener. Much like the artist's work, this station questioned, among other things, the ambiguity of contamination,

sometimes positive or negative, referring to the Greek term *pharmakon*, which denotes both remedy and poison. This station rehabilitated it as a primary form of exchange, as inevitable as it is beneficial.



# Sandra Lorenzi



## Bol chantant et psaume

2016

Brass discs, wood and steel bases, salt, patinas, Tibetan bowl, motor, sage, rope, wall stencil, graphite  
Variable dimensions

*Bol chantant et psaume* is an encounter between a mural text and the tools of an intriguing ritual. Inspired by a medieval prayer, the finely lettered text on the wall summons the sea and the salt it carries, an ambivalent element that preserves or degrades. Near the floor, a « singing bowl » made of bronze, a meditation object originating from the Himalayan regions, is installed on a brass disk. Driven by a discreet motor, the salt it contains moves imperceptibly and gradually causes corrosion of the vessel. Half-consumed, two sticks of white sage evoke purification rituals conducted for therapeutic or religious purposes in several indigenous cultures of North America, such as the Cree or the Ojibwe. The ensemble invites attention to invisible energies while questioning the nature of our beliefs and the contemporary tendency towards a form of spiritual eclecticism.

Sandra Lorenzi was born in 1983 and lives and works in Nice and Montreuil, France. Her drawings, sculptures, installations, and texts delve into our collective memory and the history we create of the world. Referencing mythology, philosophy, literature, and popular culture in her work, the artist engages in dialogue between different modes of thought and action. The works, composed of chance encounters of elements with strong symbolic

charges, resemble alternative narratives. As a poet, Sandra Lorenzi writes new fictions filled with numerous references, within an indefinite space-time where particular attention is paid to notions of care and healing. The installations she creates form environments, scenes where sculptures made of hybrid materials—bronze, aluminum, concrete, volcanic rock, or vegetation—are connected by subtle processes.

## Station 18

Designed from material, energetic, or symbolic entities that are initially foreign to each other, Sandra Lorenzi's works invite us to compose new mythologies. Her approach finds resonance in the discussions held during Station 18, for which *Bol chantant et psaume* was indeed a studied work. This station, titled [Cartographies du Nous #1 / Rituel·le·s \(Mapping Us #1 / Rituals\)](#)

took place during the event *La Fabrique du Nous* in 2021, specifically as an extension of the exhibition *Rituel·le·s* at the IAC. It allowed for an exploration of how some artists embrace rituals, ancient or new, to revalue their relationship with the living. The Cosmomorphe cycle of the Laboratoire espace cerveau is thus revisited through the lens of the commons and ecofeminism.

# Maria Loboda



## To Separate the Sacred from the Profane

2016

Rush, reeds, metal, wood, polystyrene, rope  
400 x 400 x 50 cm

This circular sculpture composed of woven rush and was imagined following the model of *chinowa*, a symbolic gate found in Shinto temples in Japan. Devotees are invited to pass through them in a figure-eight pattern to purify themselves before entering the sacred precinct. By adopting traditional forms and materials, this object introduces doubt about its origin and status in the exhibition space, as if moving the motif of *chinowa* into an unfamiliar environment blurred its symbolic significance. While visitors can perform the ritual, what should they expect from it? In this space, isn't it the object itself that takes on a sacred dimension? The sculpture places the visitor in a state of anticipation and uncertainty with which Maria Loboda plays in each of her works.

Born in 1979 in Krakow, Poland, Maria Loboda lives and works in Berlin, Germany, and London, United Kingdom. The artist's work is based on the interpretation and reappropriation of rituals and, by extension, symbols specific to various communities. Through a

reinterpretation of myths, scholarly, occult, or alchemical sciences, the artist revisits artifacts invented by humans in the face of forces that surpass them. Playing with displacement and transposition, Maria Loboda's works reveal their hidden depth as they are observed

## 🌀 Station 18

Deploying new forms of narration to outline a different relationship to our environment, Maria Loboda's approach resonates with Station 18. With the guiding thread of the idea of « us, » this station questioned how to rebuild connections

through artistic creation. Here, Maria Loboda offers a partial answer. By questioning what pertains to the sacred and the profane, she addresses the issue of the spiritual and the communal: could ritual, insofar as it creates society, not enable us to forge new relationships?

# Maria Thereza Alves



## Chanson Florale

2018

Soundtrack, wooden benches and Mediterranean plants (olive, chamerops humilis, photinia red robin, Portuguese laurel, cedar of Lebanon, rosemary, lavender, savory, *helicrysum italicum*), yellow walls

Duration: 11'38"

Variable dimensions

*Chanson Florale* is a sound piece. Like a sung encyclopedia, it features voices chanting the names of Mediterranean plants, some of which are present in the exhibition. The chosen names evoke familiar places, landscapes, and uses. However, some of the plants that are now associated with the Mediterranean environment have acclimatized over the centuries, transported there through triangular trade, colonization, and migratory phenomena. Thus, palm trees come from desert climates in Africa or South America, citrus fruits from subtropical climates in Asia, and mimosa from Oceania... A landscape that one might think is ancient has actually been reshaped by human activities.

Maria Thereza Alves was born in 1961 in Brazil and currently lives and works between Naples (Italy) and Berlin (Germany). Her artistic trajectory is inseparable from her political activism, whether in support of ecology, indigenous minority rights, or territorial and decolonial struggles. Her work often takes the form of sprawling installations combining natural and

manufactured objects, videos, texts, drawings, and photographs. These works document her explorations and actions within a given territory. Her field of research and engagement transcends geographical boundaries, whether she is working in urban environments or natural spaces.

## Station Flash

*Chanson Florale* by Maria Thereza Alves was produced during the exhibition *The Middle Earth - Mediterranean Project* by Maria Thereza Alves & Jimmie Durham in 2018 at the IAC. It was around this project that the Flash Station *Cosmopolitiques?* took place. As ecological disruptions intensify, this station attempted to

envison the possibilities of an Earth politics: how to think within the political debate about a vital coexistence among a plurality of living beings? How could minerals or plants become actors in this debate? With *Chanson Florale*, Maria Thereza Alves proposes to reexamine what we know about a nature constructed by political acts in order to imagine new relationships.

→ [Station 11](#)

# Suzanne Husky



## Pour une alliance avec le peuple des rivières

**2022 – 2023**

Set of 17 drawings  
Watercolor on paper. Variable dimensions  
Courtesy of the artist and  
Galerie Alain Gutharc

## Médecine Castor, Régénération low tech inspirée du castor

**2023**

Color video with sound  
Duration: 17'35"  
Courtesy of the artist and  
Galerie Alain Gutharc

Rich in biodiversity, wetlands naturally absorb carbon and help reduce climate change. Suzanne Husky has explored this issue by studying a hydrologist with millions of years of experience: the beaver. Blending elements of a natural sciences manual, instruction guide, and manifesto, Suzanne Husky's series of drawings showcase her research on rivers, their fauna, and the consequences of beaver activity. A video, created with philosopher Baptiste Morizot, explains how human-made structures mimicking those of beavers can be used to regenerate waterways and rehydrate vast territories. These collaborative creations enable human communities to move beyond a utilitarian or recreational relationship with the river and instead reclaim their living environments through care

Suzanne Husky was born in 1975 in Bazas, France, and she lives and works between Bazas and San Francisco, United States. Far from an idealized view of the world, Suzanne Husky implements concrete proposals to restore the connections between human activity and the environment. Her work constantly plays on the notion of displacement, alternative solutions, and the unexpected. Alongside artist Stéphanie Sagot, she created «Le Nouveau ministère de l'Agriculture,» an artistic project that humorously addresses the shortcomings

of agricultural policy. Suzanne Husky employs various mediums including painting, ceramics, weaving, and video. She is also trained in horticulture and has studied under American writer Starhawk, who bridges ecology, feminism, and neo-pagan beliefs. Informed by her activist experience, Suzanne Husky offers a political perspective on our relationship with the natural environment.

## Station Flash

By focusing on the figure of the beaver, which embodies an ecological alternative to climate change, Suzanne Husky resonates with the

Flash Station *Cosmopolitiques?* After humans, the beaver is the species that most significantly alters its environment, working not against the river, but with and for it. Emulating it constitutes a political commitment, an initiative for common worlds.

# Soun-Gui Kim



## Cavalier indien et perroquet

Double vue

1999

Indien et Perroquet

1999

Frog dans le bassin

1999

Dragon-jardin

2001

Pinhole, chromogenic print, C-Print  
100 x 80 cm each

Soun-Gui Kim's photographs primarily focus on nature in its various manifestations. Flowers, clouds, mushrooms, and mountains also reflect the artist's poetic practice. In this series of pinhole photographs, the scenes appear to be captured in a tamed and familiar nature, akin to a garden inhabited by fantastical and benevolent beings. The pinhole camera's optical device, which involves a long exposure resulting in blur and tremor in the image, suits Soun-Gui Kim's visual deconstruction endeavor. For the artist, our way of seeing, by synchronizing our two eyes and focusing our gaze, also conditions our thinking, leading to a reduction in both the field of vision and imagination. Her pinhole photographs offer an experience of sight, but from a decentered perspective where the image reveals its own dissolution.

Multidisciplinary visual artist, Soun-Gui Kim was born in 1946 in South Korea, and she currently lives and works in Paris. She is interested in the connections between art and philosophy, as well as the structural changes in our society. Informed by Taoist thought, which emphasizes the concept of «non-action,» her work creates tension between natural elements and subtle modifications initiated by

the artist. She adheres to an anarchist interpretation of Taoism and translates it into her work through a constant questioning of the limits of her mediums, demonstrating a willingness to deviate from established paths. Initially trained in painting, Soun-Gui Kim continually seeks to deconstruct the image by dissociating its components of form, color, or volume, as well as its spatial and temporal dimensions.

## Station 11

By confronting the elements to effect a transformation of perception, Soun-Gui Kim's approach resonates with the reflections of Station 11. Titled *Le vivant, du cosmos à la Terre (Life, from cosmos to earth)* it focused on the exhibition *Jardin Infini. De Giverny à l'Amazonie* at the Centre

Pompidou-Metz in 2017 to highlight the connections between humans and the cosmos. The garden, the subject of Soun-Gui Kim's photographs, became for artists a site of biological, ethical, and political experimentation. For Station 11, it became a place of all utopias: by multiplying perspectives, the garden appears imbued with infinite and cosmic forces.

# Charwei Tsai & Tsering Tashi Gyalthang



## Bardo

2016

Color video with sound, sand

Duration: 5'30"

Variable dimensions

The term *bardo* refers to a transitional state in Tibetan Buddhism. There are said to be six bardos: the bardo of « birthplace, » which corresponds to what we call life, the bardo of dreams, and the bardo of meditation; the last three occur between the moment of physical death and the reincarnation of the spirit. This video installation, projected onto a stretch of sand, is a contemplative reflection on these transitional states. A voice describes the spiritual process of death and the journey of the soul to its reincarnation, based on a text inspired by the Bardo Thödol, the *Tibetan Book of the Dead*, written in the 8<sup>th</sup> century. Tibetan tradition dictates that the teachings of the bardo be read to the person approaching death to accompany them through this intermediate time. For Charwei Tsai, the mantra *ah* cut into the curtains framing the space encourages visualizing the *self* as something multiple, rather than a single identity. Recognizing existence as interdependent should help to liberate from suffering. Charwei Tsai explores the permeability of boundaries between consciousness and unconsciousness, between life and non-life

Charwei Tsai was born in 1980 in Taipei, Taiwan, where she currently lives and works. Driven by the notion of impermanence, her work intertwines artistic exploration with philosophical inquiry. The artist invites viewers on an inner journey into Buddhist spirituality, which informs her exploration of the perceptible connections between endings and beginnings, the visible and the invisible, simplicity

and perfection. She readily collaborates with artisans and artists, particularly with Tibetan filmmaker Tsering Tashi Gyalthang for her video works. Whether in film, photography, drawing, or installation, her work is conceived in coexistence with its environment and aims to reveal its essence, experience the movement that animates it, and seek out its creative vibrations.

## Station 12

Interested in the philosophical significance of Buddhist teachings, Charwei Tsai sees spirituality and art as inseparable. Through the exploration of meditative experiences, she highlights the relationships between nature and spirituality. Station 12, *Pratiques cosmomorphes et milieux asiatiques* (Cosmomorphic practices and Asian

environments), invited us to consider our position in the cosmos through the relational and experiential dimension inherent in the philosophical and spiritual practices of Asia. These practices stand apart from any strictly pragmatic aim. Through the activation of a set of relations—economic, technical, or symbolic—they initiate ways of revealing, activating, and intensifying the interdependence between body and mind, matter and life, earth and cosmos.

---

# List of artworks

---

## HALL 1

**Daniel Steegmann Mangrané**  
**Spiral Forest (Kingdom of All the Animals And All the Beasts Is My Name)**

**2013 – 2015**

**16mm color video, silent**

**Duration: 11 minutes**

Photo laboratory: Andec Film Berlin, Berlin (Germany)

Edition: 3/6 + 2 EA

Acquired from Esther Schipper gallery in 2018

n° inv.: 2018.017

---

## HALL 2

**Jean Painlevé**  
**Transition de phase dans les cristaux liquides**

**1978**

**16mm color digitized video, sound**

**Duration: 6'06**

Soundtrack: François de Roubaix

Edition: 2/3

Acquired from galerie Air de Paris in 2022

n° inv.: 2022.008

---

## HALL 3

**Fabien Giraud & Raphaël Siboni**  
**The Everted Capital - The Axiom Saison 2, Prologue**

**2018**

**Black and white video, sound, HD**

**Duration: 24h**

Writing and direction: Fabien Giraud & Raphaël Siboni

Production: Fabien Giraud & Raphaël Siboni  
Co-production with the Museum of New and Old Art

Executive Production: Florence Cohen

Narration: Vera Derrida - Bernez Moal - Maher Annab

Photography: Eponine Momencaeu

Edition: 2/5 + 2 EA

Acquired from artists in 2020

n° inv.: 2020.007

---

## HALL 4

**Ursula Biemann**  
**Acoustic Ocean**

**2018**

**Color video with sound, silent color video, hydrophones, electronic materials, cables**

**Duration: 18'50**

**Variable dimensions**

Camera: Lydia Zimmermann

Performance: Sofia Jannok

Video edition: 3/5

Complete unique installation

Acquired from the artist in 2021

n° inv.: 2021.005

---

## COUR

**Dane Mitchell**  
**Aeromancy (Sketches of Meteorological Phenomena)**

**2014 – 2017**

**Sand, glass**

**Variable dimensions**

Acquired from Hopkinson Mossman Gallery in 2019

n° inv.: 2019.008

**Sabine Mirlesse**  
**Postcards to Volcanoes,**

**2020 – 2022**

**Set of 12 framed postcards**

**Ink on paper, postcards**

**61.5 x 45.5 x 3 cm each**

Acquired from the artist in 2023

n° inv.: 2023.011 (1-12)

---

## NORTH HALL

**Marie-Claire Messouma Manlanbien**  
**MAPS #16 & #17, 2019**

**Sewing, embroidery, jute fiber sculpture with hair, scraper, raffia fiber, aluminum, plaster**

**58 x 78.5 x 6 cm & 56 x 73 cm**

Acquired from 31 Project in 2021

n° inv.: 2021.018 - 2021.019



**Marie-Claire Messouma Manlanbien**

**Sans titre**

**2021**

**Ink on paper**

**15 x 11 cm & 22 x 15 cm**

Donated by the artist in 2021

n° inv.: 2021.021 (1-2)

**Marie-Claire Messouma Manlanbien**

**Paysage et mamelles**

**2020**

**Ink on fabric and Guta**

**35 x 28 cm**

Acquired from 31 Project in 2021

n° inv.: 2021.022

**Chiara Camoni**

**Grandi Sorelle**

**2018-2022**

**Variable dimensions**

*Grande Sorella #02*, 2018

Pumice stone, seeds, 230 x 50 x 5 cm

*Grande Sorella #06*, 2018

Porcelain, wild herbs, 240 x 50 x 5 cm

*Grande Sorella #05*, 2018

Chestnut shells, 220 x 50 x 10 cm

*Grande Sorella #12*, 2022

Stoneware glazed with plant ash, sand and soil from the artist's garden, 200 x 55 x 10 cm

Acquired from Galleria SpazioA in 2022

n° inv.: 2022.001 (1) to (4)

**Minia Biabiany**

**Musa Nuit**

**2020**

**8 wooden sculptures (mahogany, local**

**apricot), 5 white wicker pedestals,**

**wood, braided cotton thread**

**Variable dimensions**

*Réponses*, 2020

30 x 13 x 9,5 cm

*La sœur*, 2020

3 x 31 x 22,5 cm

*Course du temps sur soufrière*, 2020

39 x 12 x 8 cm

*Lanmé-là ka*, 2020

33 x 17 x 10 cm

*Ko*, 2020

3 x 30 x 22 cm

*Utérus*, 2020

36 x 15 x 10 cm

*Les bouches*, 2020

30 x 15 x 25 cm

*Maman Dio*, 2020

30,5 x 16 x 15 cm

Acquired from the artist in 2020

n° inv.: 2020.003 (1)

**Minia Biabiany**

**Musa**

**2020**

**Color video with sound**

**Duration: 14'07**

Edition: 1/3 + 2 EA

Acquired from the artist in 2020

n° inv.: 2020.003 (2)

## HALL 5

---

**Jean-Baptiste Perret**

**Pratiques de réduction du malheur**

**2018**

**7 color videos, sound**

**Variable dimensions**

*Le Massage à l'œuf*

Duration: 6'20"

*Le Sorbier des oiseleurs*

Duration: 5'09"

*La Trappe*

Duration: 3'24"

*Le Millepertuis*

Duration: 5'09"

*L'Hypnose*

Duration: 2'37"

*Les Pièges*

Duration: 4'33"

*La Hutte*

Duration: 3'36"

Edition: 1/5 + 1 EA

Acquired from the artist in 2021

n° inv.: 2021.023 (1-8)

## HALL 6

---

**Jérôme Dupeyrat & Laurent Sfar**

**Pleurotus cornucopiae**

**2020**

**PVC, paint, oyster**

**mushroom substrate**

**Variable dimensions**

Unlimited edition

Acquired from the artists in 2021

n° inv.: 2021.009

## HALL 7

---

**Tiphaine Calmettes**

**Cartographie d'un possible repas**

**2018 – 2020**

**Variable dimensions**

*Tapis*, 2018

Felt scraps, variable dimensions

*Nous ne sommes pas seules*, 2018

4 stoneware basins, 60 x 60 cm

*Sympathie, contagion et similitude*, 2019

Anthropomorphic tableware, hands, forearms, breasts, tongues, stoneware, variable dimensions

*Lampes à huiles*, 2019

Concrete, dimensions variables

*Narguilé #1*, 2020

Sandstone, 60 x 30 cm

*Alambic chimère #1*, 2020

Sandstone, 45 x 24 cm

*Vaisselle*, 2020

Variable dimensions

Acquired from the artist in 2021

n° inv.: 2021.008 (1-7)

## SOUTH HALL

---

**Kate Newby**

**Wild was the night**

**2019**

**Silk, gold and silver threads**

**Variable dimensions**

Co-Production IAC and Romain De La Calle

de La Soierie Saint-Georges, Lyon

Acquired from The Sunday Painter in 2020

n° inv.: 2020.012

**Kate Newby**

**Wild was the night (2)**

**2019**

**Set of 9 glass panes**

**Glass, fusing technique**

**Variable dimensions**

**Courtesy of the artist and Art Concept gallery**

Co-Production IAC and Vincent Breed,

Atelier Le Cercle Verre, Brussieu (69)

**Josèfa Ntjam**

**Underground Resistance –**

**Living Memories [#1-#4]**

**2023**

**Digital montage printed by sublimation on aluminum**

**120 x 80 cm each**

Acquired from Nicoletti

contemporary in 2023

n° inv.: 2023.012 (1) to (4)

**Mimosa Echard**

**Telos**

**2019**

**Silver prints, cherry pits, fern, stickers, calendula petal, capsules, snail shells, figurine, glass beads, clitoria flower, fabric, latex, blue glue, vinyl glue, latex**

**146 x 341 cm**

Acquired from the artist in 2019

n° inv.: 2019.005

**Sandra Lorenzi**

**Bol chantant et psautier**

**2016**

**Brass discs, wood and steel bases, salt, patinas, Tibetan bowl, motor, sage, rope, wall stencil, graphite**

**Variable dimensions**

Acquired from the artist in 2021

n° inv.: 2021.016

## HALLWAY

---

**Maria Loboda**

**To Separate the Sacred**

**from the Profane**

**2016**

**Rush, reeds, metal, wood, polystyrene, rope**

**400 x 400 x 50 cm**

Edition: 2/3 + 1 EA

Acquired from Maisterravalbuena Gallery,

Madrid in 2018

n° inv.: 2018.014

## HALL 8

---

**Maria Thereza Alves**

**Chanson Florale**

**2018**

**Soundtrack, wooden benches and Mediterranean plants (olive, chamerops humilis, photinia red robin, Portuguese laurel, cedar of Lebanon, rosemary, lavender, savory, helicysum italicum), yellow walls**

**Duration: 11'38"**

**Variable dimensions**

IAC Production 2018

Edition: 1/2 + 1 EA

Acquired from galerie Michel Rein in 2019  
n° inv.: 2019.001

**Suzanne Husky**

**Médecine Castor, Régénération low tech inspirée du castor**

**2023**

**Color video with sound**

**Duration: 17'35"**

**Courtesy of the artist and Galerie**

**Alain Gutharc**

**Pour une alliance avec le peuple des rivières**

**2022 – 2023**

**Set of 17 drawings**

**Watercolor on paper**

**Variable dimensions**

**Courtesy of the artist and Galerie**

**Alain Gutharc**

*Équipements pour construire un ouvrage castor*, 2023

46 x 38,5 cm

*La pratique des rivières I*, 2023

50 x 65 cm

*La pratique des rivières II*, 2023

50 x 65 cm

*Castor vs mégabassine*, 2022

76 x 57 cm

*L'importance des ouvrages castors et des petits cycles de l'eau*, 2023

51 x 43 cm

*Les vitesses de l'eau*, 2022

44,5 x 43 cm

*Sans titre*, 2023

44,5 x 35 cm

*La fabrique et la chute du sol*, 2022

47,5 x 42,5 cm

*Sans titre*, 2023

66 x 101 cm

*8 millions d'années d'expérience des rivières (frise)*, 2022

46 x 61 cm

*Des toponymes et hydronymes de castors en France (Il y en a plus)*, 2022

44,5 x 58,5 cm

*L'ainé*, 2022

61 x 45,5 cm

*8 millions d'années d'expérience des rivières (début et fin)*, 2022

46 x 30,5 cm

*Verbes de l'eau, «recharger»*, 2023

44,5 x 44,5 cm

*Verbes de l'eau, «accélérer», «ralentir»*, 2023

56 x 77 cm

*Verbes de l'eau, «étangtifier», «étangifier»*, 2023

44 x 38,5 cm

*Verbes de l'eau, «innonder»*, 2023

44,5 x 44,5 cm

**Soun-Gui Kim**

**Cavalier indien & perroquet**

**Double vue, 1999**

**Indien & Perroquet, 1999**

**Frog dans le bassin, 1999**

**Dragon-jardin, 2001**

**Pinhole, chromogenic print, C-Print**

**100 x 80 cm each**

Edition: 2/7 or 3/7 + 2 EA

Acquired from the artist in 2022

n° inv. : 2022.011 to 2022.014

## HALL 9

---

**Charwei Tsai & Tsering Tashi**

**Gyalthang**

**Bardo**

**2016**

**Color video with sound, sand**

**Duration: 5'30"**

**Variable dimensions**

Edition: 1/3 + 2 EA

Acquired from galerie mor charpentier, Paris in 2018

n° inv. : 2018.018

# Practical info

## Opening hours

**Wednesday to Friday** from 2pm to 6pm

**Weekends** from 1pm to 7pm

Experience visits with a mediator on Saturday and Sunday at 4pm, free on reservation

## Access

**Bus C3** stop Institut d'art contemporain

**Bus C9** stop Ferrandière

**Bus C16** stop Charmettes  
or Patinoire Baraban

**Metro line A** stop République

**Vélo'v station** 1 minute walk

L'Institut d'art contemporain is located

**10 min. from Lyon Part-Dieu**

## Admission

**Full price** 6 euros

**Reduced price** 4 euros

**-18 years old** Free entry

**Pass IAC 2024** 15 euros

## Library

**Specialized in contemporary art,**  
accessible during opening hours

## Experience visits of the weekend

Saturdays and Sundays at 4pm

## Visits on the go

**Visits during lunch break at 12:30pm**

Fridays March 29, May 24, June 14, July 5

## Family visits

**A family afternoon to discover the  
exhibition. Visits specially adapted for  
young visitors**

Sundays April 14, May 26, June 23

## European Museum Night

**Saturday May 18**

Nocturne of the exhibition

Free admission from 7pm

Program in progress

## Creative kid's workshop

**During school vacations**

Experience contemporary art, explore the  
senses through practical exercises and give  
free rein to your creativity!

**Wednesday mornings**

**April vacations:** April 17 & 24

**July vacations:** July 3, 10, 17 & 24

## French sign language visit

dates to come

## Info & booking

**i-ac.eu**

The Institut d'art contemporain is supported by the Ministère de la culture et de la communication (DRAC Auvergne-Rhône-Alpes), the Conseil régional Auvergne-Rhône-Alpes and the Ville de Villeurbanne.

**Subscribe  
to our newsletter!**



**i-ac.eu**

**Follow us on  
our social media**



@iacvilleurbanne



@institutdartcontemporain.villeurbanne



@Institut d'art contemporain



@Institut d'art contemporain  
Villeurbanne/ Rhône-Alpes

### **Spiral photo captions page 6 - 7**

Daniel Steegmann Mangrané, still from *Spiral Forest (Kingdom of All the Animals And All the Beasts Is My Name)*, 2013-2015  
© Courtesy de l'artiste | Jean Painlevé, still from *Transition de phase dans les cristaux liquides*, 1978 © Les Documents Cinématographiques | Fabien Giraud & Raphaël Siboni, still from *The Everted Capital - The Axiom, Saison 2, Prologue*, 2018  
© Courtesy de l'artiste | Ursula Biemann, *Acoustic Ocean*, 2018, exhibition view at the Centre culturel suisse, Paris  
© Margot Montigny, CCS | Dane Mitchell, detail of *Aeromancy (Sketches of Meteorological Phenomena)*, 2014-2017, exhibition view at IAC, Villeurbanne © Blaise Adilon | Sabine Mirlesse, detail of *Postcards to Volcanoes, 2020-2022* © ADAGP | Marie-Claire Messouma Manlanbien, *Paysage et mamelles*, 2020 © Courtesy Galerie 31 Project © ADAGP | Chiara Camoni, *Grande Sorella #05*, 2018 © Camilla Maria Santini | Minia Biabiany, *Musa Nuit*, 2020, exhibition view at La Verrière, Bruxelles, 2020 © Isabelle Arthuis | Jean-Baptiste Perret, *Pratiques de réduction du malheur*, still from *La Hutte*, 2018 © ADAGP | Jérôme Dupeyrat & Laurent Sfar, *Pleurotus cornucopiae*, 2020-2021, exhibition view at la Ferme du Buisson, Noisiel  
© Émile Ouroumov | Tiphaine Calmettes, *Cartographie d'un possible repas*, 2020, exhibition view at IAC, Villeurbanne  
© Thomas Lannes © ADAGP | Kate Newby, detail of *Wild was the night (2)*, 2019 © Blaise Adilon | Josèfa Ntjam, *Underground resistance - Living Memories #3*, 2023 © Markus Gradwohl © ADAGP | Mimosa Echard, detail of *Telos*, 2019 © Blaise Adilon © ADAGP | Sandra Lorenzi, detail of *Bol chantant et psaume*, 2016 © Thomas Lannes | Maria Loboda, *To Separate the Sacred From the Profane*, 2016, exhibition view at IAC, Villeurbanne © Blaise Adilon | Maria Thereza Alves, *Chanson Florale*, 2018, vue de l'exposition à l'IAC, Villeurbanne © Blaise Adilon | Suzanne Husky, detail of *Castor vs mégabassine*, 2022 © Courtesy de l'artiste | Soun-Gui Kim, *Cavalier indien & perroquet Double vue*, 1999 © Courtesy de l'artiste | Charwei Tsai & Tsering Tashi Gyalthang, *Bardo*, 2016, exhibition view at IAC, Villeurbanne © Blaise Adilon

### **Graphic design**

© Making Things Public, 2024

