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© Euridice Zaituna Kala



I, the Archive

Euridice Zaituna Kala

from 09.19 to 12.19.2020

Villa Vassilieff

On a proposal by Mélanie Bouteloup
Curated by Camille Chenais

Opening : 09.19.2020, 2 pm – 8pm
Press breakfast : 09.18.2020, at 9am

In September 2020, the artist Euridice Zaituna Kala takes over the space of Villa Vassilieff with the exhibition *I, the Archive*. Under the fellowship initiated on the occasion of the ADAGP - Villa Vassilieff research grant. This project takes as its starting point the archives of the Marc Vaux collection kept at the Centre Pompidou. Kala was invited to consult this archive and the artist immersed herself in it in search of familiar figures by intersecting her personal memories with constructed references.

The result of this exploration is an exhibition that is built as a mental and sonic peregrination, combining personal and intimate memories with reflections on the archives themselves, their fragility, porosity and absences. Playing on the idea of *off-screen*, Euridice Zaituna Kala is interested in the bodies that reflect her own, in their presence, but also in their absence from the archives and from which a certain history of monolithic modern art is written. By inserting herself, with all her subjectivity and the characters that populate her intimate sphere, into the interstices of history, the artist wishes to bring to light people whose bodies have been frozen and crystallized in images, trapped in projections and fantasies imposed by others. Through this narrative and sensitive rereading of an archive, Euridice Zaituna Kala reappropriates the writing of history, including figures with singular individualities and complex journeys from her own family album or from the Marc Vaux collection, showing, through the interweaving of these destinies, that another shared and collective history is possible.

One of the central elements of the exhibition, which will accompany the wanderings of the visitors, will be a soundtrack whose text has been written by the artist.

« Vaux as my father were keepers, protectors, minders. And I think even though he has lived more than him, they both fulfilled the same life gesture. I had to enter Vaux's archive, that was requested of me. I had known it well. I had to master it. I do. I know it. I know it, because the clues towards finding myself in it, although not clear, are there:

Aicha

Jean de Button

Baker

James Baldwin = No request

Jazz = No request

Bal Blomet = No request

(...) »

Euridice Zaituna Kala, *Stranger, Danger, wait it's just a prayer room, Performance, sound, light, dance*. 45 min, 2019 - Ernest Mancoba, *I shall dance in a different society*, Centre Pompidou. Image : © Kitso Lynn lelliott



Euridice Zaituna Kala is a Mozambican artist based in Paris. Her artistic work focuses on cultural and historical metamorphoses, its manipulations and adaptations. The artist seeks to highlight the multiplicity of historical periods and social relations within the African continent which is at the heart of her reflections. These narratives take place in spaces of departures, encounters... in the form of installations, performances, images and books.

Euridice Zaituna Kala was trained in photography at the Market Photo Workshop (MPW-2012) in Johannesburg. She has participated in several collective exhibitions including the 1st edition of the Stellenbosh Triennial (2020), the second edition of the Lagos Biennial (2019), *Hubert Fichte : Love and Ethnology* at the Haus der Kulturen der Welt, Berlin (2019-2020), the 14th Fellbach Triennial for Small Sculpture: *40,000 - A Museum of Curiosity* (2019), *The Power from Within*, La Galerie, Noisy-le-Sec (2018), *Mistake! Mistake! Said the Rooster... and stepped down from the Duck*, Lumiar Cité, Lisbon (2017), *Infecting the City*, Cape Town (2017) and *(Co) Habitar*, Casa de America Latina, Lisbon (2017). Her many performances include *Mackandal Turns into a Butterfly: a love potion*, La Galerie, Noisy-le-Sec (2018) and *Euridice Kala Shows and Doesn't Tell*, galerie Saint-Séverin, Paris (2018).

She has been nominated for the SAM Art Projects Award (2018) and the François Schneider Foundation's Contemporary Talent Award (2018).

She is also the founder and co-organizer of *e.a.s.t. (Ephemeral Archival Station)*, a laboratory and platform for long-term artistic research projects, established in 2017.

Euridice Zaituna Kala. *Will see you in december... Tomorrow*. Installation, mixed techniques, variable dimensions, Museo di arte, Maputo, Mozambique, 2014.
Image : © Euridice Zaituna Kala





Euridice Zaituna Kala, *I have changed in every way, way of it - #2*, Various woods, mirrors, paintings, lemon, 180 x 60 cm, 2018 - Cac-La Galerie, Noisy-le-Sec, Velvet, Thrones, Love. Image : © Pierre Antoine



Euridice Zaituna Kala, *Medicine as Trees*, Installation of 3 LED billboards, MAGCP International Artist Residences, Cajaro, France, 2018. Image : © Yohann Gozare

ABOUT ADAGP - VILLA
VASSILIEFF GRANT

ADAGP & Villa Vassilieff, sharing common vocations - working closely with artists, highlighting visual heritages and art history - co-created a research program that aims at developing the work of an artist on the circulation and reproduction of images, in relation to the research on the **Marc Vaux archive led with Centre Pompidou**.

This research grant enables artists to undertake the production of new works in a context favorable to the dissemination of knowledge. This program is conceived as an artistic research platform dedicated to the experimentation of non-linear models of knowledge production and distribution between researchers, contemporary artists, associations, cultural institutions and the general public.

This research grant is designed to enable an artist to develop a work over a period of several months (up to 12 months) around questions of **representation, production and circulation of images**. These reflections may be in the field of art (rereading art history, exploring neglected and marginalized life paths, reflection on the very making of images, ...) but also in the broader field of image production in a world saturated with information (political, economic, scientific, journalistic, ...).

ABOUT MARC VAUX

A former carpenter who took up photography after being injured in the First World War, Marc Vaux began in the 1920s to carry his photographic chamber around the various artist studios of Montparnasse and Paris. By the early 1970s he had produced over 127,000 photographs. The study of this collection, which is now housed at the Centre Pompidou and whose digitisation has just been completed, makes it possible to draw up a portrait of Paris as a creative centre with a hybrid and transnational language, nourished by individual histories or political and artistic commitments too often blended into the linearity of the official narratives of a homogenous modernity.

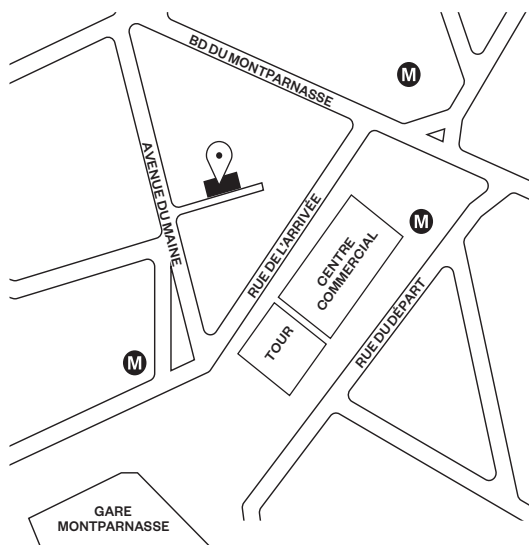
ABOUT ADAGP

Founded in 1953 by artists, ADAGP represents more than 190,000 authors around the world, in all disciplines of the visual arts: painting, sculpture, photography, design, comics, street art, video art, digital art, architecture... At the heart of an international network of 50 sister societies, ADAGP collects and distributes artists' rights, protects them and fights for the improvement of copyright. Today it is the world's leading visual arts authors' society.

ADAGP encourages the creative scene by initiating and/or financially supporting projects that enhance the value of the visual arts and promote them nationally and internationally.

Villa Vassilieff is run by Bétonsalon - Center for Art and Research. It manages two sites: Bétonsalon - Centre d'art et de recherche and the Villa Vassilieff, two cultural organizations of the City of Paris, labeled Centre d'art contemporain d'intérêt national by the ministry of Culture.

Villa Vassilieff, located in Montparnasse aims to reconnect with its history of an old artist's studio by inviting artists and researchers to take a contemporary look at this heritage. The programme of Villa Vassilieff is dedicated to un-explored resources and aims to rewrite and diversify the history of art. Villa Vassilieff leads a residency program dedicated to four international artists, researchers and curators every year.



BÉTONSALON —
CENTRE D'ART
ET DE RECHERCHE
VILLA VASSILIEFF

Villa Vassilieff

21 av. du Maine 75015 Paris
tél. : +33.1.43.25.88.32
info@villavassilieff.net

Free admission from Wednesday to Saturday from 11am to 7pm

Group visits are free upon registration.

All activities offered at Villa Vassilieff are free of charge.

Access :

Métro line 4, 6, 12 et 13 : Montparnasse - Bienvenue
(Sortie 2 - Place Bienvenue)

Find all the programming of
the Villa Vassilieff on social networks:



Bétonsalon - Center for Art and Research & Villa Vassilieff are supported by the City of Paris, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture and Communication, the France Region, and the Paris Diderot University.

Bétonsalon – Center for Art and Research & Villa Vassilieff are members of d.c.a. / association française de développement des centres d'art, Tram, réseau art contemporain Paris/ Île de France, and of Arts en résidence - Réseau National.

Bétonsalon - Center for Art and Research & Villa Vassilieff are cultural institutions of the city of Paris, certified institutions of national interest by the Ministry of Culture.



Île de France



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TRAM Réseau art contemporain Paris / Île de France



Press contact Villa Vassilieff :

Amélie Coutures
Communications and
outreach officer
Villa Vassilieff

tél. +33.1.43.25.88.32
ameliecoutures@villavassilieff.net

Press contact ADAGP :

Marlène Chalvin
Communication Manager
ADAGP

tel. +33.1.73.79.56.41
marlene.chalvin@adagp.fr