



**nice**

Agenda		Practical information
February 11	<ul style="list-style-type: none"> <li>6 pm Opening, with a performance by the artist Danielle Brathwaite-Shirley</li> </ul>	Exhibitions open every day (except on Tuesdays) from 2 to 6 pm.
May 6	<ul style="list-style-type: none"> <li>6 pm Closing, with a performance by the artist Fátima Maynala, <i>Sensing Satellite</i>.</li> </ul>	
February 23 and 24	<p>As part of the Study Room programme, Mona Verhoun and Nicolas Fournet will run</p>	
Every day of the exhibition	<p>3 pm Meeting around the exhibitions</p>	



12.02-07.05.23

# "the fire to the next time"

Neïla Czernak Icthi,  
Kyo Kim, Animata Labor,  
Fallon Mayanja,  
Ibrahim Meïté Sikily,  
Joséfa Ntjam,  
Olu Ogunnaike, Jazil Santschi,  
Sandar Tun Tun,  
Mona Varichon

Curators  
Mawena Yehouessi  
& Rosanna Puyol  
assisted by Noémie Pirus-Hassid  
and Daisy Lambert

in which we live too, leftovers and heritage, toxic or fertile, aural reminiscence with an a whatever stays in the ear all the things you may not succeed in catching but you keep the sound print from which *minor noise*, our environment and what makes us in a studio there was this guy who had tiny speakers around him made of wood they looked like tiny huts

I'm using mixing tables as instruments for composition a small gig

We went to a restaurant in marseilles called the splendido if you want to go to the bathroom you need to enter the mouth of a lion

utter euphoria

I had a vision yesterday you were walking and walking and walking all along there were speakers all along you were coming across stuff it was a journey but you had to walk until the end of the tunnel a little bit

you made a piece to listen to underwater put like that *Sensing Satellite* continues , stems from Julius Eastman's composition *The Holy Presence of Joan d'Arc* that I associate with characters or music pieces Malcom Ferdinand, decolonial ecology the way he talks about creating another world I intertwined this with other passages from *Undrowned Mammals* by Alexis Pauline, let bodies be inhabited by different beings when I am standing in front my body will be inhabited by several souls not only me deepen this idea of coexistence in some material Becoming a sort of material canal linked to an earthy humanity what world can it inhabit? If we're on earth, what is that world the canals of those new bodies I'm a sucker for rimes many perceptible sounds water sounds but also sounds of fire burning bodies rising ships the bodies that will rise from all those souls and materialize this new world Eastman he always does Disintegration at the end What sound universe did exist inside this visual disintegration?

*The Rain Is Born Again from the Depths.* —Skyseas, many voices.

## Sandar Tun Tun

Born in 1989. Lives and works in Geneva (Switzerland) and Marseilles (France).

An artist, composer, and DJ, Sandar often works in collaboration with other artists, writers, dancers, or choreographers. They reflect on education and transmission issues, on residual presence, spiritual and minoritarian existence, but they also wonder about language and paranguages, in relation to hearing and voicing or vocalizing.

Music means that which is voluminous always playing at full blast you enter this space and it's SO loud but there are breaks as well in a movie someone's walking on the street a moment kind of nothing MINOR NOISE amplifying what is minor I thought I'd go to Myanmar but no can do I am going for option 2 about residue roughly residue of something and symbolic

forms of multivocal writing. She is the spokesperson for mutant existences and ghosts of the Resistance; her art allies practice and memory, serving incandescence and possibilities yet to come, opaque, realized.

"In the abyssal darkness, I found a way to express myself, from the sleepy night to the unaligned lights of my invertebrate friends. I am diving in, throbbing from bass to bass, accompanied by the Drecxiyan people.

My head is not the one I once knew. Gills, fins, scales have replaced the body I've longed to forget. No need to crawl on all fours anymore so that you hear me, the waters carry my singing now: some well-adjusted ultrasounds.

Give us bits from your hurting soul and we will soothe it. The world is upside down here, a troubled soul eroded by time." —Joséfa Ntjam, "Conversation with Mami Wata #2," performance, 2022

I mixed the siphonophore with the digital underwater you never know if it's a plant or an animal something inter-species?

"Slowly, one's sinking into the much too ordered pores of this story. Navigating through space-times, galaxies, and black holes. Some fractured quantum-system. My boat-body, wood-body, mussel-body, this knockout-word, arrow-word, flows down on this water, bloodred coloured, robin redbreast, red. Our liquid-bodies, Casamance-bodies, our bodies, betsiboka-bodies, Amazonian-bodies, Congo-bodies, Sébou-bodies, these bodies, Sanaga-bodies, Nyong-bodies, Our river-bodies Our Chari-bodies, Tana-bodies, Comoé-bodies, Ogooué-bodies, Saloum-bodies. Shipwrecked, adrift upon the waters and the sands, Relics from the past, on this leaded earth now, this Niger.

If you put the stone in your eyes, you can see the potentials of the magical blindness I don't see anymore, the differences of yours Dancing waves, In my ghostly shapes of water" —Joséfa Ntjam, "Conversation with Mami Wata #2," performance, 2022

## Fallon Mayanja

Born in 1990. Lives and works in Paris (France).

Fallon is an artist, composer, performer, and a DJ. Their compositions and performances mix various types of music and words, poetry and spoken word, incantations, vibrations, and care. They're a sort of call, like oceanic and militant waves, rainbows. Their titles: "Positions," "Sonic Healing," "The Noise of Being," Femenine," "The Time Has Come," "Black is Everything Beyond the Sun"... Reminding us that there are futures there, in between, within the interstices.

## Jazil Santschi

Born in 1992. Lives and works in Geneva and Zurich (Switzerland).

Jazil Santschi is doing research on art, centred around strategies of remembrance, following divergent trans feminist and black heritage, and through various practices, spaces, and temporalities. Their work is mainly *published* as sound compositions and collaborative texts that allow for the amplification of otherwise minorized and ostracized histories.

and how to carry these voices re-transcribe my texts writing, discourse to the heart I'm taking audio notes vocals All of my texts begin by citing people whose names I haven't forgotten trying or failing I'm wondering, in the sound composition, how to cite In the movies the credits are at the end something must be simultaneous my memory, who gave it to me, from what conversation how to create this simultaneity from the text *Breathing* I had created a sort of oval a sound system with the oval's ends the people facing each other an atmosphere softened purple light *Manifest Remembering* reappropriating narratives words honouring all these people I'm citing names something that cannot be finished, only because people change names and the process of recalling I didn't quote cis men, but then again, things change *Remembering of Sheirs* other words came back to me What is we repeat?

Çagla wrote honouring as to refuse appropriation / looping and playing back. It stayed with me for a while. It was making a loop from ma back, ma throat, ma skull, like a remanence of the vent *de feu* and *secrets d'Aramanth*. Then Léa says: "a secret's shared, from one tongue to the next."

a two-storey lung knot

## Joséfa Ntjam

Born in 1992. Lives and works in Saint-Étienne (France).

Joséfa's work is a mix of sculpture, video, collage, sound, installation, and performance. She is constantly building and renewing herself, experimenting a hybrid practice centred around the power of myth and other

Turn stories and memories into places, and the people who inhabit them, who shape them, who make them, always cooking some food together.

runaway from those smiles something that can be a surprise for me quelque chose qui peut être une surprise pour moi maybe I print you write

## Study Room

Imagined with Vitor Carvalho Rezende, Gil Lequerrec, Bastien-ne Waultier, and Tinhinane Zeraoui.

The word "study" is borrowed from Fred Moten and Stefano Harney in *The Undercommons: Fugitive Planning and Black Study*. It has to do with learning and sharing, though envisaged not in the institutional, academic, and hierarchic sense of the word "study."

"Reflecting on our use of the word 'study,' I'd say we care about this idea that we study with others. When chatting, when taking a walk with others, when working, dancing, suffering with them—an irreducible conflation of all three things, contained in the speculative, practical expression. The idea of something being repeated—being in a sort of studio, playing in a band, improvising, elderly people sitting in front of their home, or workers in a factory... these various modes of activity. The point in calling this "study" is to highlight the fact that the ceaseless and irreversible intellectuality of these activities is already there. These activities don't become nobler the minute you say 'oh if you do it a certain way, it could be called study.' Doing these things means being part of some common intellectual practice. What matters is being aware that it's already happened—because being aware of it allows (you) to access a whole history of diverse, alternative thought."

Study is happening when you meet your friends in front of the cafeteria on a Thursday morning. Study is happening whenever you're commenting a series together and exchanging memes; it's happening when you're writing or translating texts, when you're copying/pasting images and sounds. Study is what allows us to not only imagine, but also live in different habitable spaces for a moment.

Hence, the "Study Room" is an extra room within the/at school which we invited Vitor, Gil, Bastien-ne, and Tinhinane to design and inhabit together. In concrete terms, this room will be made available to the students, teachers, and staff/invited members of the Villa throughout the length of the exhibition. Maybe one day it will be booked for a meeting, for a movie projection, a poetry reading, a dance workshop, a theory class, or any other young audience activity. And when unoccupied, it could become a chilling area where you could listen to a playlist, write something for yourself, invent a collective performance, and so on.

So it's a practice room, a room for trying, rehearsal.

回り出した あの子と僕の未来が  
If the future starts spinning around them and me  
止まりどっかで またやり直せたら  
if it can stop somewhere and start again  
somewhere else  
回り出した あの子と僕が  
if, they and I, beginning to spin, can  
被害者面でどっかを また練り歩けたらな  
take a walk again somewhere as the victims,

時代に乘って僕たちは  
standing on the back of time  
変わらず愛に生きるだろう  
love will forever keep us alive  
...  
---  
which is a bad translation but close to its meaning  
I think :)"

Kyo's email to M.Y. on 1/31/22

## Olu Ogunnaike

Born in 1986. Lives and works in London (UK).

I know at least we rose eyebrows at each other or smiled I am trying to tear a prison down too (Baldwin) everyone you're looking at is also you chacun\*e que tu regardes est aussi toi happy, relatively free bounded but infinite unbounded but finite contraint mais infini délié mais limité make people feel a bit tight just a bit

if relationship is a verb a friend two feet a stump something that can be a surprise for me quelque chose qui peut être une surprise pour moi maybe I print you write a loose framework for a conversation just for a try that's my practice juste pour essayeur

Olu works with print and wood mainly, making sculptures and installations, but doing performance also, which takes the form of political, economic, social, and friendly research. His works sometimes serve a purpose: a table, a barbecue, a door. At times, these pieces redefine the contours of a room, splitting it or opening passages between these newly erected walls.

Utilitarian and memorial forms of oriented, expanded, dense/dance, scattered/together atoms—in situ + coal prints, ashes, dust of outer memories, revisited. He makes us ponder over the trajectories materials and people take, over the frames they inhabit, the limits that constrain them, and the various links that tie them together, whether on an intimate or more global level.

with a translator of IAM lyrics, a Youtube video selection I recorded something that would be useful later Nicolas is saying *main-tenant* over and over again because right now we're together not holding hands, but it's as if mid-night no one's been invited but we're all here

à la prochaine fois le feu!  
you know here we say to "*The Fire Next Time*," about that, I'm wondering if we could find a translation—Mona was saying to me to to (she was searching till next time the fire you never know the game, as we say till next time when we see each other again the fire within also

## Kyo Kim

Born in 1991. Lives and works in Kyoto (Japan).

[4:39pm, 8/26/22] Noémie Pirus-Hassid: I'm re-reading the chatroom and I'm diving right back into this bunch of poems: *kept dream—wa(l)k(e)ing in decolonial worlds: be like me & break their things* [...] [4:55pm, 8/26/22] Mawena Y.👤: And this relation to emptiness in "things" colonial to break to ground differently, that's Kyo's work, right on 🍷💚💧 [4:55pm, 8/26/22] Noémie Pirus-Hassid: the spaces too, how they create space with their words

Kyo Kim is a "contemporary artist," a video-maker, and a writer. He first studied psychology and graduated from École National Supérieure d'Art de Bourges. He's currently doing a Ph.D. at Core Ethics and Frontier Sciences at Ristumeikan University, in Kyoto, Japan. Kyo focuses on emptiness and exclusion, effortlessly navigating from Brueghel l'Ancien, to westerns, Youtube tutorials, and Japanese romantic poetry, with a view to establishing an anthropology of the affective, capitalist, and militarist occidental decadence.

Kyo is interested in digital romanticism, which he investigates as a mode of contemporary sovereignty, whereby the individualized "empty-subject," (longing to be recognized as that unconventional art genius) is endlessly wandering the limbo of some digital, binary mythology. A mythology that's made up of groundless pixels and offers neither bearing nor friendly path, no occasion to travel across a motherland; but there are endless possibilities of emptiness, and let the horizon of conquests expand forever. Some faraway smoke: chimney, rattle.

"There was this random song on Autoplay on YouTube and the lyrics are gorgeous so I wanted to share them with you

...  
2:40—3:22

This urge to capture everything tracks me down even in my sleep. [...] It's all so quiet, now is a good time to rest, to sniff the smell of cupboards, to touch things, look out the window, think, say goodbye, grieve, peacefully, quietly. [...] Long before I found out about him, embodying this unique movie character, Bolaji Badejo moved the child I then was, who loved to remind everyone that "read backwards, my name is Alien." I found out much later, as a young adult, that he'd studied art, just like me, when he was barely older than me. [...] I won't let us fade away, because our story is unbelievable and they've tried to cancel us too many times, today. still." — Neïla Czernmak Icthi, "Homage and R.I.P. Bolaji Badejo," *Repos à nos magiques*, 2021

There, where she draws and paints, Neïla sails from diary to fiction. She elaborates ordinary scenes, dream series, and presentations/invocations of family and friends. She metamorphoses, a hybrid creature, feline, a sphinx, a human, a flower and a friend, a believer, a challenge: we are many.

and we met in front of Gare du Nord at the café Neïla had just visited an elderly uncle she'd recently met, he ran away melt the heart we say monster you know, huge or blue combat erasure as gracious as vicious & being even more the question of silence according to the words missing

## Mona Varichon

Born in 1989. Lives and works in Paris (France) and New York (United States).

A video-maker, a writer, and a translator, Mona works in collaboration with many friends who also are artists, writers, dancers, or musicians. Before studying art at the ArtCenter in California, she studied sociology and focused on the criteria defining art in the professional sense, which, following in Louise Lawler's footsteps, she calls "specialized" art—which would be one among other artforms, not necessarily more interesting than amateur art practices outside institutional circles. Mona is curious about the stuff of daily life, such as social networks and advertising, and she pays attention to what her siblings tell her. As she's also interested in art education, she documents the practices she sees around her and cares about the role of the collective and social context that lead to the creation of artworks.

In class, Mona asks the students What do we expect from an art school? and a second question, what do we expect from an artist? we'd already seen some of her movies, movies she made when she was a student, a conversation