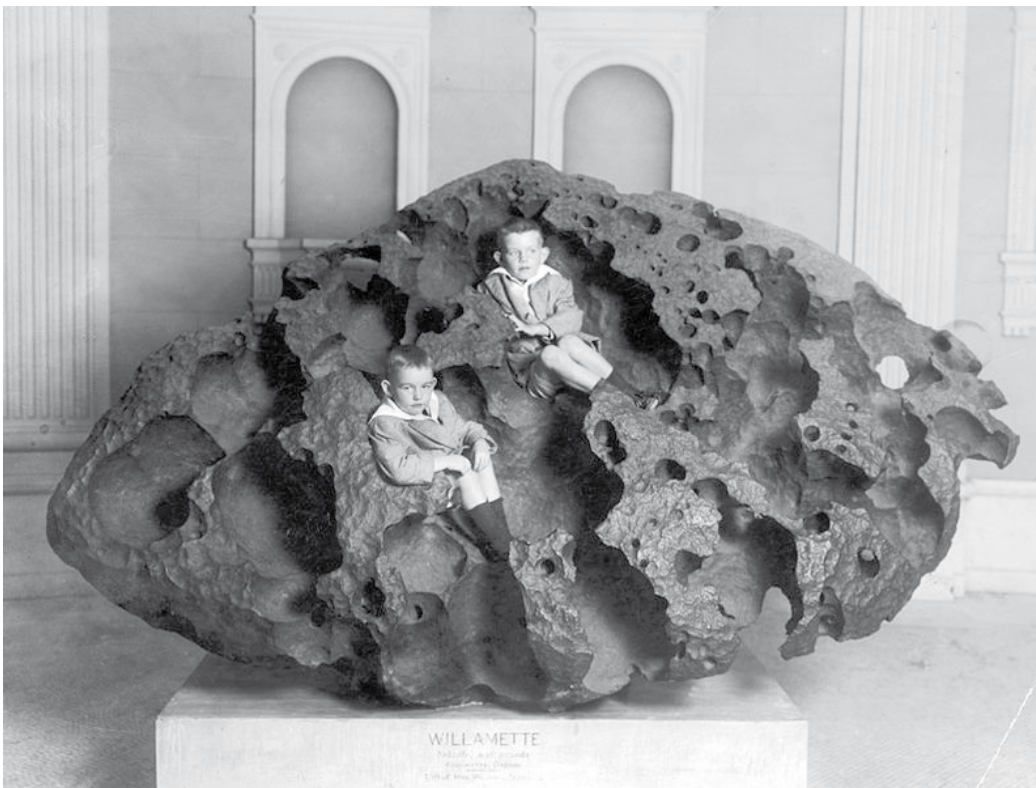


One caption hides another



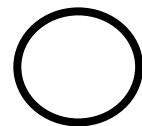
Tomanowos, sacred object dedicated to cult by the Clackamas indians, Confederated Tribes of the Grand Ronde Community of Oregon, United States

Willamette, iron meteorite, discovered in 1902 in the State of Oregon. Rare specimen that reveals the importance and role of the meteorite in the formation of the solar system.

with:
Agency
Daniel Boyd
Peggy Buth
Jimmie Durham
Kiluanji Kia Henda
Camille Henrot
Patrizio di Massimo
Uriel Orlow
Francis Upritchard
Françoise Vergès (MCUR*)
Susan Vogel

*Maison des civilisations et de l'unité réunionnaise

From 16 November 2011 to 28 January 2012
Opening on Tuesday 15 November from 6pm to 9pm



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PRESENTATION OF THE EXHIBITION

When men die, they enter into history. When statues die, they enter into art. This botany of death is what we call culture.

Chris Marker and Alain Resnais, *Statues die too*, 1953

On 9 May this year, a Maori warrior head that had entered the collections of the Rouen Museum of Natural History in 1875 was restituted to its people during a traditional ceremony. It was the very first Maori head kept in a French collection to be returned to its ancestral home, New Zealand, and to be buried according to customary funeral rites. It took five years of ethical, scientific, political and legal debate to reach this agreement.¹

Taking this topical and timely matter as a starting point, *One caption hides another* proposes an exploration of the range of issues that arise from cases of restitution.² This exhibition and accompanying series of events further aim to problematise the displacement between traditional and cult object, on the one hand, and historical and museological object, on the other. Can an object have different statuses? Who can legitimately make this decision? Are there different possible narratives to understand and read these objects? A critical deconstruction of these questions will make visible and legible the fact that a caption on an exhibition label often hides another beneath it.

Ambitioning to expand the field countering official history by drawing attention to other accounts, written by multiple hands and following various methodologies, *One caption hides another* creates a meeting point for artworks, ethnographic and juridical documents, films and museographic projects. Documenting real situations, making use of fiction or radicalising one's relation to heritage, the artists, researchers and platforms invited in this project are all engaged in reflexive endeavours concerning the museological object and challenging ethnographic representation.

1 These debates, in and of themselves, helped the effort of New Caledonia, to whom the head of Grand Chief Kanak Atai should be also restituted by France in autumn 2011. Among other famous restitution cases, we can also mention that of Saartjie Baartman, known as the Hottentot Venus. The restitution of her remains was a matter of debate during nine years, before it led to law n°2002-323, allowing the transfer of her body parts from the National Museum of Natural History in Paris to the Khoikhoi community in South Africa in 2002.

2 These questions are among other things inspired by the actions of the international symposium 'From anatomical collections to objects of worship: the conservation and exhibition of human remains in museums', which took place in 2008 at the musée du quai Branly on the initiative of Christine Albanel, who at the time was the French Minister of Culture and Communication.

BIOGRAPHIES

Agency is the generic name of a Brussels-based agency that was founded in 1992 by Kobe Matthys. Agency constitutes a growing list of things that resist the division between ontological categories of culture and nature. These things are derived from juridical processes, lawsuits, cases, controversies and so forth, around intellectual property (copyrights, patents, trademarks, etc.). Agency calls things forth from its list via varying assemblies inside exhibitions, performances, publications, etc., most recently at Objectif Exhibitions (2011); The Showroom, London (2011); Venice Biennale (2011); Contemporary Art Museum, St. Louis (2010); Le Plateau, Paris (2010); Animism at Extra City / M HKA, Antwerp, Kunsthalle Bern and Generali Foundation, Vienna (2009, 2010 and 2011).

Jimmie Durham was born in the USA in 1940; he lives and works in Berlin and Rome. He has exhibited in venues around the world, including the Whitney Biennial (1993 and 2005), Documenta IX, ICA London, the Museum of Contemporary Art, Antwerp, the Venice Biennale (1999, 2001, 2003, 2005), the 10th Biennale de Lyon (2009) and the 29th Biennial of São Paulo (2010). He will take part in dOCUMENTA (13) in 2012. A retrospective of Durham's work will begin at M HKA in May 2012.

Durham's recent work has focused on the relationship between architecture, monumentality and national narratives. In 2005, he co-edited and wrote *The American West*, an attack on the mythology of the American West published for the exhibition of the same name at Compton Verney, UK. In 2009, the Musée d'Art moderne de la Ville de Paris presented a retrospective of his work.

Daniel Boyd was born in Cairns, Australia in 1982; he lives and works in Sydney. His work has been exhibited at a national and international level since 2005.

In 2007, he was selected for the first Triennale of National Indigenous art, *Culture Warriors*, at the National Gallery of Australia, Canberra. He has participated in the exhibitions: *Contemporary Encounters: A selection of works from the Victorian Foundation for Living Australian Artists*, National Gallery of Victoria, Melbourne (2010-2011); *If you see something say something*, Gallery 4a, Sydney (2007); and *Right Here Right Now*, National Gallery of Australia, Canberra (2006).

Kiluanji Kia Henda was born in 1979; he lives and works in Luanda. He is a photographer and visual artist; his work deals with colonial history and perceptions of modernism in Angola. In 2006, he participated in the first Triennale of Luanda, which resulted in the project *Ngola Bar*, subsequently presented at the 53rd Venice Biennale. In 2011, he undertook the project *Self Portrait as a White Man*, presented at the Bevilacqua Foundation, Venice, the Galleria Fonti, Naples and the second Triennale of Luanda.

Recent exhibitions include: *There is always a cup of sea to sail in*, 29th Biennial of São Paulo (2010); *Experimental Station: Research and Artistic Phenomena*, Centro de Arte Dos de Mayo (CA2M), Madrid (2011); *Other Possible Worlds*, NGBK, Berlin (2011).

Peggy Buth was born in 1971 in Berlin, where she lives and works. Through various media such as video, photography, installation and sculpture, Peggy Buth investigates power structures and the notion of identity. Influenced by the history of Feminism and Post-Colonialism, her work reflects on the notion of the Other and how its representation has been exploited by political powers through history. Recent exhibitions include: *Communitas. Among Others*, Austria (2011); *Peggy Buth. Desire in Representation*, Parc Saint Léger - Contemporary Art Centre, Pougues-les-Eaux, France (2011); *Self as disappearance*, Centre d'art contemporain de la Synagogue de Delme, France (2010); *Peggy Buth. Desire in Representation*, Württembergischer Kunstverein, Germany (2009) and the first Brussels Biennial (2008).

Camille Henrot was born in 1978 in Paris. Her works have been presented at numerous solo and group exhibitions in France and abroad, notably: Centre Pompidou, Paris; Palais de Tokyo, Paris; Musée d'Art Moderne, Paris; MOCAD, Detroit; *Bold Tendencies*, Londres; National Museum of Contemporary Art, Séoul; Palais des Beaux-Arts, Brussels and the Mori Art Museum, Tokyo.

Many of her films have also been presented and won prizes in festivals such as the Cannes Festival, the Hors Piste Festival at Centre Pompidou, FID in Marseille and RIDM in Montreal. Camille Henrot was one of the four finalists for the 2010 Marcel Duchamp prize. She will soon participate in the exhibition *Le Musée-Monde* at the Louvre in Paris.

BIOGRAPHIES

Patrizio Di Massimo was born in Jesi, Italy, in 1983; he lives and works in Amsterdam where he recently completed the post-graduate program *De-Ateliers*. His work has been shown at venues including the Whitechapel Art Gallery, London (2009), Witte de With, Rotterdam (2010), Stedelijk Museum Bureau of Amsterdam (2011). This year he is a finalist for the prize 'Italia Arte Contemporanea' organised by the MAXXI Museum, Rome.

Françoise Vergès has had many "careers": journalist, editor, feminist activist, academic and author. In 1995, she obtains her PhD in Political Science (Berkeley). She is Consulting Professor at Goldsmiths College, London and President of the Committee for the Memory and History of Slavery. From 2003 to 2010, she directed the planning of a museum at île de la Réunion, named *la Maison des civilisations et de l'unité réunionnaise*.

Françoise Vergès has collaborated with numerous artistic projects, documentaries and exhibitions. She has published in French and in English on slavery, abolitionism, post-coloniality, Frantz Fanon, Aimé Césaire and post-colonial museography. Her last book: *L'Homme prédateur. Ce que nous enseigne l'esclavage sur notre temps*, editions Albin Michel (april 2011).

Uriel Orlow was born in Switzerland in 1973; he lives and works in London. In 2011, Uriel Orlow's work was presented at the Swiss Pavilion of the 54th Venice Biennial; the 8th Mercosul Biennial in Porto Alegre, Brazil; Loop Festival, Barcelona; Frac Aquitaine, Bordeaux; Casa Encendida, Madrid; CIC, Cairo; ACAF, Alexandria; La Rada, Locarno and Helmhaus, Zürich among others. Previous exhibitions and screenings include: Tate Modern, London; the 3rd Guangzhou Triennial; Gasworks, London; *Les Complices**, Zurich; the Jewish Museum of New York; Argos Brussels; Whitechapel Gallery, London; Centre d'art, Geneva and the South African National Gallery, Cape Town.

Susan Vogel lives and works in New York. She is a documentary film-maker and an internationally recognised curator and African art expert. She has held the positions of professor of Art History at the University of Columbia; curator for the African collection at the Metropolitan Museum of Art; Director of the Museum for African Art and Director of the Yale University Art Gallery.

Susan's book *BAULE: African Art/Western Eyes* has been translated into French and received the Herskovits Prize, the African Studies Association's highest honor for a book of original research on Africa. Her upcoming projects include a book titled *El Anatsui: Art and Life* and an exhibition of tents from the Sahara and Arabian deserts designed by Zaha Hadid at the Museum of Islamic Arts in Doha (2013).

Francis Upritchard was born in 1976 in New Zealand; she lives and works in London. She has exhibited extensively in Aotearoa New Zealand, Europe and America since graduating from Canterbury University's Ilam School of Fine Arts in 1997. In 2006 she was the winner of the Walters Prize, New Zealand's most prestigious contemporary art prize. In 2009, her work *Save Yourself* was New Zealand's national representation at the 53rd Venice Biennale.

Other exhibitions include: *H x W x D*, Wentrup, Berlin (2011); *Martian Museum of Terrestrial Art*, Barbican Art Gallery, London (2008) and *The Crown Jewels*, Salon 94 Freemans, New York (2007). In 2004, Francis Upritchard held a residency at Camden Arts Centre, London.

IMAGES



Kiluanji Kia Henda, *Balumuka (Ambush)*, 80x120cm, paper print on aluminium, 2010, Courtesy: Kiluanji Kia Henda.

IMAGES



Uriel Orlow, *The Visitor*, video (16'), 2007. Courtesy: Uriel Orlow.



Daniel Boyd, part of the series *Up in smoke tour*, 2011. Courtesy: Daniel Boyd.



Francis Upritchard, *Triangle Loos*, 26 x 22.5 x 23.5 cm, modelling material, foil, wire, paint, 2010, Courtesy: Francis Upritchard and Kate MacGarry, London. Photographer: Anna Arca

For high resolution images, please contact presse@betonsalon.net

EVENTS

Wednesday 16 November - École Nationale Supérieure des Beaux-Arts de Paris

Evening programme - "Hantologie des Colonies" / 6.30pm - 9.30pm

Meeting led by Laetitia Kugler, in the presence of Patrizio di Massimo, Brigitta Kuster and Uriel Orlow

Patrizio di Massimo, *Oae*, 13 min, french subtitles, 2009

Brigitta Kuster & Moise Merlin Mabouna, *2006-1892 = 114 ans*, 7 min, french subtitles, 2006

Brigitta Kuster & Moise Merlin Mabouna, *À travers l'encoche d'un voyage dans la bibliothèque coloniale. Notes pittoresques*, 25 min, french subtitles, 2009

Uriel Orlow, *The Visitor*, 16 min, french subtitles, 2007

Penny Siopis, *Obscure White Messenger*, 14 min, french subtitles, 2010

Elaborating on the exhibition *My Last Life* by the Belgian artist Vincent Meessen at Espace Khiasma (30 September - 12 November 2011), the association Normal proposes a choice of films focusing on the re-emergence of the ghost of colonial past in the contemporary artistic scene. Organised and produced by Khiasma, "Hantologie des colonies" spreads out to twelve art centres, intermediary spaces and cinemas in Paris and its suburbs.

Thursday 17 November - musée du quai Branly

Lecture "Mummy": an encounter with the group Artefakte//anti-humboldt / 7pm-9pm

(In the framework of the seminar *Under the free sky of history*)

Through a film-lecture, Artefakte//anti-humboldt, a Berlin-based collective of artists and academics, proposes a narrative whose central subject is the figure of the mummy in cinema. The mummy operates on a manifold site of historical coincidence, where the development of cinema, the European imperial project and the disciplines of archaeology and psychoanalysis meet. As a lifeless body that colonialism and Egyptomania have appropriated and decontextualised, the mummy opens up a field of attraction and conflict between subject (human) and object (not human), death and life, nature and culture, real and representation.

Saturday 10 December - Bétonsalon

How to conceive of a post-colonial museum? / 2pm-7pm

2pm-4.30pm: The circulation of objects as a post-colonial lever.

"The objects found in ethnographic collections in Europe are key elements in the articulation between colonial past and present memory" (Lotte Arndt). Proposed by the researcher Lotte Arndt, the first part of this day will be devoted to a discussion on the issues arising from the circulation of artifacts in the post-colonial context, with, among others, the political scientist Françoise Vergès.

5pm-7pm: Assembly (One caption hides another)

In *Assembly (One caption hides another)*, Agency speculates on the question: "How can objects be included within art practices?". *Thing 001635 (Australian Coat of Arms)* will convene an assembly to bear witness. *Thing 001635* concerns the conflict between indigenous elders and the Commonwealth about the use of totems in the Australian Coat of Arms. Agency invited a diverse group of concerned guests (a lawyer, an activist, an ethnologist and a designer) to "respond".

Tuesday 10 January - Fondation d'entreprise Ricard

Aide-Mémoire (v.8) : a lecture performed by Uriel Orlow / 7pm-8pm

In *Aide-Mémoire* Orlow presents salvaged visuals of a possible film, reflects on blind-spots of history and explores the territory between travelogue, slide-show and immersive sound-scape. Chains of association, visual clues and narrative fragments are woven into new configurations of past and future and reconstructed meanings. Biblical Mount Ararat, a Ghost Town in Northern Armenia on the site of an earthquake, a Kurdish village in Turkey built out of the rubble of an ancient Armenian monastery, death masks of Soviet luminaries - all conjure symbols, ghosts from the past and the future of History.

ABOUT BETONSALON

Bétonsalon is a non-profit organisation created in 2003 and turned into a centre for art and research in 2007. Located within the premises of Paris 7 university at the heart of a neighbourhood currently undergoing reconstruction, Paris Left Bank Development Zone in the 13th arrondissement, Bétonsalon proposes a programme that is context-sensitive and engages the daily meeting between cultural practitioners, researchers, students, teachers, locals and the general public.

Bétonsalon has been particularly committed to developing a space of reflection and confrontation at the confluence of art and academic research, giving expression to various discourses – whether aesthetic, cultural, political, social or economic. Over the years, Bétonsalon has experimented with various formats including exhibitions, workshops, lectures, seminars, publications, neighbourhood tours, festivals and residencies developed on processual, collaborative and discursive levels according to different time scales and in cooperation with a variety of local, national and international organisations.



PRACTICAL INFORMATION

TEAM

Mélanie Bouteloup, director
Anna Colin, associate director
Flora Katz, in charge of exterior relations
Agnès Noël, in charge of educational projects
Anna Leon, intern

ADVISORY BOARD

Cyril Dietrich, artist and president of Bétonsalon
Bernard Blistène, cultural development department director - Centre Pompidou
Paolo Codeluppi, photographer
Marie Cozette, director of the art centre La Synagogue de Delme
Laurent Le Bon, director of the Centre Pompidou-Metz
Marc Maier, lecturer and researcher at the Université Paris Diderot

Opening times :

Tuesday to Saturday, 11am to 7 pm

FREE ENTRY

Access: metro line 14 or RER line C

Stop Bibliothèque François Mitterrand



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OUR PARTNERS

Bétonsalon is supported by the City of Paris, the Department of Paris, the Université Paris 7 – Denis Diderot, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture and Communication, Conseil régional d’Île-de-France, the Ministry of Youth and Sports, Hiscox and Leroy Merlin (Ivry/Seine).



Bétonsalon is a member of TRAM, network for contemporary art in Paris/Île-de-France



In partnership with the association Khasma for the production of Uriel Orlow's film in the framework of Hantologie des colonies

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