

TROPICOMANIA: THE SOCIAL LIFE OF PLANTS



Colonial Garden, 1934 : Practical work on the conditioning of coffee seedlings in Wardian cases, glass plate photograph © Bibliothèque Historique du Cirad.

From 20 April to 21 July 2012
Preview on Friday 20 April from 11am *
Opening on Friday 20 April from 6pm to 9pm

*Curated by Mélanie Bouteloup and Anna Colin, assisted by Flora Katz
Scientific curators: Françoise Vergès and Serge Volper
In the framework of La Triennale*

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Tropicomania: the social life of plants

Tropicomania: the social life of plants proposes to recount the trajectory of a few tropical plants such as the banana, the pineapple and the rubber tree, from their place of origin to our local grocery store. Using anthropologists Arjun Appadurai and Igor Kopytoff's concepts of "social life" or "cultural biography" of objects, the exhibition sets out to map the socio-economic, cultural and political implications behind the circulation of tropical plants since the end of the 16th century. If the cultivation and consumption of produces from the tropical world have spread to the entire the planet, what are the implications of this expansion? Within the four commonly accepted stages used to represent the path of economic plants (i.e. domestication, exchanges, modes of production and regulation), what are the differences and singularities experienced by each of these? At what point does a plant enter a commercial circuit or acquire a symbolic dimension?

Starting from the archive of the Historical Library of the Cirad (Centre for International Cooperation in Agronomic Research for Development) located in the former Garden of colonial experimentation in the bois de Vincennes, the project *Tropicomania* aims to question the role played by the network of gardens of experimentation in globalisation. Bringing together artworks, scientific illustrations, archive documents, literary accounts and films produced in a variety of contexts, *Tropicomania* addresses the interrelation between science, exoticism and commerce, and the power relations engendered by this very alliance.

Knowledge networks

Since the very first expeditions to other worlds, Europe has been interested in plants: curiosity, fascination for diversity and a desire to increase profits from unknown treasures have converged. Botanists and naturalists drew, reported, studied, named and classified tropical flora. In Europe, botany became a science and gardens were created in order to analyse, transform and acclimatise tropical plants destined to be cultivated in the colonies, which in turn, hosted gardens of experimentation and stations to test their capacity of adaptation.

This networking is concomitant with the development of research, be it in tropical agronomy, through the eponymous Garden, or in ethnobotanics, notably with the creation of the IFAN (Institut Français d'Afrique Noire) in 1936. What are the projects that have been put into place by these two institutions and to what extent have they contributed to communicating knowledge linked to plants through different cultures and spheres of activity? How do they facilitate the understanding of human behaviour towards the environment and the European desire to get closer to a distant 'elsewhere'?

The Garden of Tropical Agronomy

In 1899, the Garden of colonial experimentation, known today as the Garden of Tropical Agronomy, was created in the bois de Vincennes, on the outskirts of Paris. Simultaneously functioning as an agronomical research, teaching and information facility, the garden also had the mission of promoting tropical produces to businessmen and to the wider public. It is with this goal in mind that colonial exhibitions, whose remains can still be found in the garden today, were organised in 1905 and in 1907. Abandoned for many years and re-opened to the public in 2004, this largely unknown site is an archive of 'greater France' as shown by the collection of the Historical Library of the Cirad located on the grounds of the garden. While the site is in the process of being redeveloped, the question of how to make its memory public is being posed. Tensions have emerged between the desire to silence the garden's colonial history and the awkward presence of a few ruined pavilions and other sculptures dedicated to colonial glory, which are disseminated in the garden.

A key economic issue

From the 18th century on, the cultivation of tropical plants became a key economic and political issue, and led to rivalries between the European powers. The capitalistic enrichment of France through tropical plants was first enabled by their cultivation in American slave plantations until the mid-19th century. With the advent of the Third Republic, the colonisation of countries on the African and Asian continents very rapidly modified the conditions of production and of distribution. After a first period of exploitation of resources with often disastrous consequences for the environment and for populations, a new management under metropolitan capital, less brutal but as coercitive, was put in place in order to meet Europe's main needs for tropical produces.

Tropicomania aims to give a voice to those who observed the plantations or worked in them. For Amilcar Cabral (1924-1973), an agronomist and the leader of the liberation movement in Guinea-Bissau and Cape Verde, plants and land constitute the very root of resistance. It is through the agricultural survey of Guinea started in 1953 that Cabral came to witness the everyday realities of the Guinean people and formed the organisational basis of the political struggle against colonial domination.

Fields of Zombies

Globalisation is often a source of socio-economic, political, legal or ethical conflicts, which endanger biodiversity. Faced with this ecological challenge, what kind of alternatives to the homogenisation of crop growing, intensive agriculture and GMOs can be devised? In her article *Fields of Zombies* (2009), artist and author Claire Pentecost contrasts two types of solutions. She shows that the seed reserve *Svalbard Global Seed Vault* in Norway is nothing more than a form of privatisation of knowledge, whilst *Navdanya*, a cooperative for seed exchange created by Vandana Shiva in India, is inscribed in the framework of experiments carried out by numerous activists for the fair and ecologically-sound management of natural resources. Should seeds be freed? And to whom do these plants truly belong? Such are the questions that motivate the activities of multiple initiatives, amongst which one could cite the 'Semences Paysannes Network'.

With: Hendrick Danckerts, Édouard Bouët-Willaumez, Germaine Krull, André Lassoudière, Lois Weinberger, Amos Gitai, Claire Pentecost, Dan Peterman, Dominique Juhé-Beaulaton, Mark Dion, Maria Thereza Alves, Otobong Nkanga, Yo-Yo Gonthier, Pablo Bronstein, Marie Preston.

Tropicomania: the social life of plants is accompanied by a publication and a series of events developed in collaboration with associate venues and partners.

Associate venues and partners: La Triennale Intense-Proximity 2012, Historical Library of the Centre de coopération internationale en recherche agronomique pour le développement (Cirad – Agricultural research for development); Ecole du Breuil; Garden of Tropical Agronomy and the City of Paris; musée du quai Branly (salon Jacques Kerchache); Museum of National History; Paris Diderot University.

Bétonsalon is one of the Associated venues to La Triennale, a demonstration organised, at the initiative of the Ministère de la Culture et de la Communication / DGCA, the Centre National des Arts Plastiques and the Palais de Tokyo.

Françoise Vergès is Consulting Professor at Goldsmiths College, London and President of the Committee for the Memory and History of Slavery (www.cpmhe.fr). She receives proposals to collaborate with artists - Isaac Julien, Cécilia Tripp, Sylvie Blocher, Yinka Shonibare... -, and with numerous art projects and exhibitions (recently, *One caption hides another* at Bétonsalon). She is the author of Maryse Condé's 2011 portrait for the collection *Empreintes*. She is preparing, in the framework of La Triennale, guided tours at Le Louvre with invited artists and authors on the subject of « The Slave in the Louvre ». Françoise Vergès publishes in French and English on slavery and its heritage today, abolitionist doctrines, Frantz Fanon, Aimé Césaire and the « postcolonial » museum.

Serge Volper, in charge today of the historical library of Cirad (Centre de coopération internationale en recherche agronomique pour le développement), has dedicated his research career to the improvement of cultivation techniques for subsistence agriculture plants, especially rice. He has lived in many African countries, such as Mali, Togo, Madagascar, Rwanda, Cameroon, Senegal and Guinea. During more than twenty five years of experience in the field, he developed a passion for the history, products and commerce of these countries.

Hendrick Danckerts was born in the Hague in 1625 and died in Amsterdam in 1680; he was a painter and engraver. Along with his brother Johannes Danckerts, he was an important figure in the artistic life of the Dutch Golden Age. He worked in the Netherlands, in Italy and finally in England, where he was in the service of Charles II.

The subjects of his paintings and engravings include natural and urban landscapes, architectural views, as well as portraits and scenes of life in the royal court. After leaving England in a tense political and religious atmosphere, Danckerts lived the rest of his life in Amsterdam.

Édouard Bouët-Willaumez was born in Brest in 1808 and died in Maisons-Laffitte in 1871. He took part in the battle of Navarino and the conquest of Algiers. Bouët was passionate since then for steam shipping. He became a specialist of the western coasts of Africa, where he passed long periods of his life. As the Governor of Senegal in 1842, he endeavoured to develop French trade in the gulf of Guinea. These long years of experience in Africa are the bases for Bouët-Willaumez's 1848 work *Commerce et traite des Noirs aux côtes occidentales d'Afrique* (Black trade on the western coasts of Africa), which is still a source of interest as it was re-edited in 1978. The second part of Bouët-Willaumez's career took place in Europe and in 1865 he became admiral, a position that automatically gave him a seat in the Senate.

Germaine Krull was born in Wilda, Poland in 1897 and died in Wetzlar. After studying at the National School of Photography in Munich, she became a fashion photographer in Paris, shoots photos for advertisements and portraits for magazines and companies such as Peugeot and Columbia Records. She was fascinated by monumental buildings such as the Eiffel tower. She exhibited her work with Abbott, Kertesz, Lotar and Man Ray in Paris. She became the head of the service of photography of France Libre in Africa in 1940. From 1943 to 1946, she becomes the first female war correspondent and works in Germany, Italy and Indochina. She retreats to India in 1965 and starts her friendship with the Dalai Lama. A large retrospective of her work was organised in 1967, opened by Malraux in Bonn in 1977. Her work was exhibited at Documenta 6 in Kassel.

André Lassoudière was born in the Poitou region in 1943. After his studies in agronomy in Paris and Versailles, he spent his career working for the Centre de coopération internationale en recherche agronomique pour le développement (Cirad). As agronomer specialised in the cultivation of bananas, he has worked in the Ivory Coast, Cameroon, Martinique, and has completed numerous scientific missions in this field, collaborating with national institutions and banana professionals in Ecuador, Costa Rica, Colombia, Senegal, Rwanda, Cape Verde, Guinea and the two Congos among other countries. He is the author of a thesis on the development and the growth of banana trees, as well as of many scientific articles and books, among which *Le Bananier et sa culture* (2007), *L'Histoire du bananier* (2010) and *Le Bananier : un siècle d'innovations techniques* (2012).

Claire Pentecost lives and works in Chicago. Her work engages a variety of strategies: collaboration, research, teaching, field work, writing, drawing, installation and photography. Her website "The Public Amateur" promotes work that disturbs disciplinary boundaries. She has exhibited and lectured in London, Copenhagen, Caracas, Paris, Zagreb, Ljubljana, Istanbul and many parts of the U.S. She has collaborated, among others, with Critical Art Ensemble and Beatriz daCosta. In the Chicago area, she collaborates with Compass, recently initiating a series of public hearings on the crimes of the Monsanto Corporation. She is currently working on a project with the Organic Agricultural Sciences program in Witzenhausen, Germany. Pentecost is Professor in the Department of Photography at the School of the Art Institute of Chicago.

Lois Weinberger was born in Stams/Tyrol in 1947; he lives and works in Vienna. Weinberger works on a poetic-political network that draws our attention to marginal zones and questions hierarchies of various types. He contributed significantly to the new discussion on art and nature. For example, at Documenta 10 he planted neophytes from southern and south-eastern Europe on a 100m stretch of railroad track, which became an internationally acclaimed metaphor for modern-day migration processes. In 2009, he was invited for the Austrian Pavillon at the Venice Biennial. His work has also been shown at, among others, the Musée d'Art Moderne of Saint Etienne, Saint Etienne (2011), Arnolfini, Bristol (2006), S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent (2005), the Tel Aviv Museum of Art, Tel Aviv (1998) and the Sao Paulo Art Biennial of 1991.

Dan Peterman was born in 1960 in Minneapolis; he lives and works in Chicago. His practice is situated on the intersection between art and ecology and interrogates central environmental issues of the post-industrial era. Some of his solo exhibitions include: *Round Trip*, Andrea Rosen Gallery, New York (2007); *Adaptations*, Galerie Klosterfelde, Berlin (2006); *Plastic Economies*, Museum of Contemporary Art, Chicago (2004); *Dan Peterman*, Galerie Klosterfelde, Berlin (2002) and *Dan Peterman: 7 Deadly Sins*, Kunstverein Hannover, Hannover (2001). He has also participated in the exhibitions (selected): *Strange and Close*, Van Abbe Museum in Eindhoven, NL (2009), *Pandora's Box: Joseph Cornell Unlocks the MCA Collection*, Museum of Contemporary Art, Chicago (2011) and *Without You I'm Nothing: Art and Its Audience*, Museum of Contemporary Art, Chicago (2010).

Amos Gitai is a film director; he lives and works in Israel. With more than forty films in his career to date, he has produced extraordinarily varied work, in which he explores the history of the Middle East and his own life through the recurring subjects of exile and utopia. After the controversy that resulted from the circulation of *Journal de campagne*, Gitai moves to Paris in 1983, where he works on documentaries such as *Ananas* - a sarcastic vision of the cultivation and the commercialisation of pineapples by multinational corporations. In 2000 he films *Kippour*, a fictional work inspired by his memories of the war. Many retrospectives of his work have been organised, in particular in Spain, in Brazil, in France (Centre Pompidou, Palais de Tokyo) and at the Lincoln Center (New York). In 2003, Gallimard published his book *Mont Carmel* in the collection Haute Enfance.

Dominique Juhé-Beaulaton is a historian, researcher at the CNRS (National centre for scientific research), and a member of the Centre for the study of the African world, where she is associate director. She is a specialist of the history of the relationship between society and nature in Western Africa (Togo and Benin). She has edited numerous books on the construction of heritage and on cuisine and was responsible for a project on sacred woods and the preservation of biodiversity. Her recent publications include: "Organisation and control of space in the Ajafon cultural area (Southern Togo and Benin - 17th-19th centuries)", *Afriques*, (2011); "A little-known urban heritage: Memory trees, sacred forests and botanical gardens of Porto Novo (Benin)", *Autrepart*, (2009).

Mark Dion was born in New Bedford, Massachusetts, in 1961; he lives and works in Beach Lake, Pennsylvania. His sculptural and architectural practice has been exhibited in many international events and is included in the collection of the Centre Pompidou.

Recent exhibitions include: *Oceanomania, Souvenirs from A Mysterious Sea, from the Expedition to the Aquarium*, Musée océanographique de Monaco, Monaco (2011); *A World For The Spoiling*, galerie In situ fabienne leclerc, France (2010) and *Mark Dion*, Kunsthalle Krems, Austria (2009). He has also presented his work at the Muséum d'Histoire naturelle and the Jardin des plantes of Paris (2011), and in the group exhibitions (selection): *The Luminous Interval: an exhibition of the D.Daskalopoulos Collection*, Guggenheim Bilbao, Spain (2011); *Investigations of a dog, works from the FACE Collections*, touring exhibition (2011) and *Classified*, Tate Modern, London (2009).

Yo-Yo Gonthier was born in Niamey, Niger in 1974; he lives and works in Paris as an independent visual artist and photographer. His work questions the fading of memory in an occidental society where speed, progress and technology seem to be essential values. In the project *Outre-Mer*, nominated for the Kodak critics prize in 2005, he was interested in the relics of the French colonial Empire and in the friction between History and memories. In 2008, he participated, at In situ, in an experimental programme of artist residencies in colleges, initiated by the Conseil Général de Seine-Saint-Denis. In 2009, the Parc de la Villette invited him to do a photographic mission on the creole world for the exhibition *Kréyol Factory*. He participated in the African Biennale of photography in Bamako, Mali, in 2005 and 2009. He currently is in residence at the City of Saint-Denis, until June 2013.

Maria Thereza Alves was born in Brazil in 1961; she lives and works in Europe. Her research focuses on social and cultural phenomena, working particularly with situations which question social circumstances about what we think we know and who we think we are; she explores instead where and how we actually are at this time.

Alves has exhibited her work at (selection): the Sao Paulo Biennale, the Lyon Biennale, the Kunsthalle in Basel, Manifesta in Trento, the Guangzhou Triennale, the Prague Triennale, the Museo Tamayo in Mexico City, the Fondazione Sandretto in Turin, the Berlin Film Festival, the Arnolfini Gallery in Bristol, the San Francisco Art Institute, and the Liverpool Biennale. Her upcoming projects include Documenta 13 in Kassel and a retrospective at the Chateau des ducs de Bretagne, Nantes.

Pablo Bronstein was born in Buenos Aires in 1977; he lives and works in London. Drawing from the practices of architecture, choreography and performance, Bronstein's work situates social and political power relations in material space.

Some of his recent exhibitions include *Sketches for Regency Living*, Institute of Contemporary Art, London (2011); *Garden a la Mode* and *A Potpourri of Shakespeare*, both at Tate Britain, London (2010) and *Pablo Bronstein at the Met*, The Metropolitan Museum of Art, New York (2009). He has also participated in Manifesta 8 (2010) and Performa 07 (2007). His work is included in the collections of the Tate Modern, London; Pinakothek der Moderne, Munich; Brooklyn Museum and Metropolitan Museum of Art, New York, among others.

Otobong Nkanga was born in Kano, Nigeria in 1974; she lives and works in Antwerp. She uses installation, photography, drawing, video and performance in order to articulate her everyday observations of our culture. In her multidisciplinary approach, works formed around chains of associations reveal the complex accumulation of histories of our society and are enriched by an observation of the world and by autobiographical traces. Nkanga's work has been presented in many international exhibitions, such as the biennales of Sharjah, Taipei, Dakar, São Paulo and Havana. Her recent exhibitions include: *Object Atlas, Fieldwork in the Museum*, Weltkulturen Museum, Germany, (2012); *All we ever wanted*, Center of Contemporary Arts, Nigeria (2011); *Outre Mesures et Programmes radio*, La Galerie, France (2011) and *Africa Remix*, travelling exhibition (2004 – 2007).

Marie Preston was born in 1980; she lives and works in Paris. She is a graduate of the École nationale supérieure des beaux-arts of Paris and holds a PhD in Visual Arts and Art Sciences. She teaches photography and video at the University Paris 1 Panthéon-Sorbonne. Through her artistic work, she develops collaborations based on encounters including activities in specific territories: knitting with the Association des Femmes Maliennes de Montreuil, trips on foot between Saint-Denis and Paris, documentary work on a ritual practice in India and shared gardens in Paris. She is a member of the collective RADO. At the same time, she elaborates artistic workshops in the social field: *Fruiter* (Michelet Highschool/Mains d'oeuvres), *Nouement* (Old people's home Croizat/Crédac), *L'usage d'un chemin* (vocational high school/Musée d'art et d'histoire de Saint-Denis/Synesthésie).



Otobong Nkanga, *Contained Measures of land*, volcanic sand, cactus, grass, wood and metal plaques, 2008, 500cm x 230 x 50 cm, Courtesy: Otobong Nkanga



Mark Dion, *Iceberg and Palm Trees*, 2007, teddy bear, tar, plastic plant, straps, aluminium box, wooden crate, 330 x 170 x 100 cm, unique piece. Courtesy: In Situ Fabienne Leclerc gallery, Paris, photograph: Rebecca Fanuele



Lois Weinberger, *Prayer Book*, 1976, folded tobacco leaves belonging to my grandfather. Courtesy: Lois Weinberger



Colonial garden, 1910s - expedition of plantations in « Wardian cases », intended for the trial gardens of Bingerville (Ivory Coast), Sor (Senegal), Papetee (Tahiti), photograph on plate glass. © Historical library of the Cirad



Claire Pentecost, *Intensive farming with plastic greenhouse effect near the sea*, Almeria, Spain, 2005; photograph. Courtesy: Claire Pentecost

For image requests, please contact florakatz@betonsalon.net

EVENTS

Saturday 2 June - musée du quai Branly

10am - 7pm *The agricultural theatre: vernacular knowledge, sustainable development and green imperialism*

Jacques Kerchache Reading Room

The agricultural theatre: vernacular knowledge, sustainable development and green imperialism is a study day dedicated to exploring the political, socio-economic and ecological stakes of the production, transformation and distribution of agriculture, historically and today. Various experts – researchers, artists, farmers and both professionals and theoreticians of food commerce and distribution – have been brought together to address themes ranging from sustainability standards to biopiracy, and to question the nuances and contradictions inherent in the idea of sustainable development. *The agricultural theatre* puts into perspective subjects located at the heart of the speculative and legal battles between multinational companies, agrarian politics and land workers, and interrogates, through the experience and research of the participants, the present and the possible futures of agricultural practice and trade.

Contributors : Benoit Daviron (researcher in research economics and management at Cirad, ‘environments and societies’ department), Max-Henri Leon (project manager working in food distribution), Birgit Müller (Research Fellow at the Laboratoire d’anthropologie des institutions et des organisations sociales, EHESS), Marie Philiponeau (associate researcher at Laboratoire Erasme de l’Institut Maghreb-Europe, Paris 8 University), Frédéric Thomas (Research Fellow at IRD, Research Institute for Development, historian of sciences and engineering, and geographer), Françoise Vergès (political theorist), amongst others.

Free admission, seating on a first-come, first-served basis.

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Sunday 3 June - Muséum national d’Histoire naturelle

2pm - 5.45pm *Ananas Connection*

Auditorium of the Grande Galerie de l’Evolution

Directed by Amos Gitai, *Ananas* (1984, 76 min) starts with the label of a preserved pineapple tin on which one can read: “produced in the Philippines, canned in Honolulu, distributed in San Francisco”, and in the corner, “printed in Japan”. A combination of historical discourse, testimonies and revealing images, *Ananas* addresses and untangles the various strands of the global spider web that makes up a multinational fruit company. Taking *Ananas* as a starting point, a number of specialists whose fields of study include rubber plants, bananas or wood have been invited to give a history of these well-travelled plants and to comment on the various issues of their industrial production.

Contributors: Dominique Juhé-Beaulaton (historian, Research Fellow at CNRS, CEMAf, Centre d’études des mondes africains), Catherine Coquery-Vidrovitch (historian), Gabriela Lamy (Head Gardener at the gardens of the Domaine de Marie-Antoinette), Françoise Vergès (political scientist), Serge Volper (agronomist and archivist at the Cirad historical library).

Free entrance, but limited capacity (120 seats).

Tickets can be collected at reception from 1.30pm.

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Every Saturday at 3pm: tours of the exhibition led by different specialists. Details will be announced soon.

For more information on dates and times will be announced on Bétonsalon’s website (www.betonsalon.net)

PARTNERS - ASSOCIATE VENUES

Organized from April 20th to August 26th, 2012, the 3rd edition of the contemporary art **La Triennale** will move into the open galleries of the Palais de Tokyo and seven institutions based in Paris and the surrounding region: Bétonsalon – Centre for art and research, le Crédac, Galliera - musée de la Mode de la Ville de Paris, Instants Chavirés, Le Grand Palais, Les Laboratoires d'Aubervilliers, and the Musée du Louvre. The close collaboration between these institutions and the Palais de Tokyo will create a unique in its kind space of exchange and debate that will make possible for La Triennale to investigate, through the concept of Intense Proximity, what it means to be active as an artist working today, in the context of a globalised and diverse French art scene.

The French Ministry of Culture and Communication has invited as Artistic Director of La Triennale Okwui Enwezor, who chose to collaborate with a team of four associate curators, strongly engaged in the contemporary scene, on which each one has a different viewpoint: Mélanie Bouteloup, Abdellah Karroum, Émilie Renard and Claire Staebler. The first major event marking the reopening of the Palais de Tokyo in 2012, La Triennale will offer a large panorama of contemporary art at the intersection of the French art scene and global sites of production. Beginning within the interiors of the expanded and refurbished Palais de Tokyo, La Triennale is set in a series of overlapping cartographies that include small-scale collaborations with emerging research, production, debate, exhibition, and performance spaces in Paris and the surrounding areas, whose scope of activities range from contemporary art to fashion, photography, music and academic research.

La Triennale is organised at the initiative of the Ministère de la Culture et de la Communication / Direction générale de la création artistique, commissioner, with the Centre national des arts plastiques (CNAP), associate commissioner, and produced by the Palais de Tokyo.

In collaboration with countries of the South, the **Cirad** (Centre de coopération internationale en recherche agronomique pour le développement) produces and transmits new knowledge, in order to support their agricultural development and to contribute to the debate concerning important global agronomical issues. It is subject to supervision by the ministry of Higher education and research and by the ministry of Foreign and European affairs. An organism of peer-reviewed research, the Cirad elaborates its programme on the basis of development, on the field and in the laboratory, from the local to the global scale. Its activities touch on the subjects of the life sciences, the social sciences and engineering applied to agriculture, food production and rural territories. The Cirad offers to readers documentary sources specialised in tropical agronomy and related sciences. Its historical library, installed at the Garden of tropical agronomy on the limit of the district of Nogent-sur-Marne, holds a collection of rare documentary sources on the history of the valorisation of intertropical and Mediterranean regions, from the end of the 19th century until the 1950s.

Practical information:

Garden of Tropical Agronomy
45 bis Avenue de la Belle Gabrielle, 75012 Paris
Tel. 01 49 57 15 15

Access:

Opening times : 9.30 am - 20 pm
RER: stop Nogent sur Marne (line A
- direction Boissy-Saint-Léger - La Varenne)

Founded in 1867 by Alphonse Du Breuil, the **Ecole Du Breuil's** primary mission was to train the gardeners of Paris and of the Seine district. Situated in the Bois de Vincennes, this school of the City of Paris continues its mission of vocational education in the domain of landscape. The arts and techniques of landscape are taught in a 23ha ecologically protected area which includes an arboretum open to the public, an orchard considered national heritage, a greenhouse and numerous vegetal collections. The schools welcomes about 300 students per year, divided into higher education studies and vocational training and organises continuing education courses for landscape and horticulture professionals and gardening courses for the wider public. It is an asset to the City of Paris and the Ile-de-France region in what concerns their sustainable development policy.

Practical information:

Route de La Ferme - 75012 Paris
Tel. 01 53 66 14 00
Web : www.ecoledubreuil.fr

Access:

Opening times: 9.30 am-20 pm
RER: stop Joinville-Le-Pont (line A
- direction Boissy-Saint-Léger - La Varenne)

PARTNERS - ASSOCIATE VENUES

The **Muséum national d'Histoire naturelle** is a French establishment for scientific research and dissemination of knowledge on naturalist culture created in 1793. It is one of the first establishments of this type in the world, along with the Natural History Museum in London. Today, it has the status of a major establishment, under the supervision of the ministries of National education, of Research and of the Environment. It is based in the Jardin des plantes of Paris but it includes other sites in Paris and France. With a strong interest for research and dissemination of knowledge, the Muséum national d'Histoire naturelle takes charge of major founding missions governing and nourishing its activities: theoretical and applied research, management of the collections, teaching and education.

Practical information:

Auditorium de la Grande Galerie de l'Evolution
9.30 am-20 pm
36 rue Geoffroy Saint-Hilaire
75005 Paris
Web : www.mnhn.fr

Access:

Free entrance, but limited capacity (120 seats). Tickets can be collected at the reception desk from 1.30pm.
Metro: L5 , L7, L10 and RER C

The **musée du quai Branly** or museum of the civilisations of Africa, Asia, Oceania and the Americas (non-western civilizations) is a forum open to the world, simultaneously functioning as a museum and a research and education centre. The reading lounge Jacques Kerchache, situated in the museum's main hall, proposes to all visitors numerous events free of charge: round table discussions, conferences, activities relating to works in the collections, listening sessions... It allows everyone to extend their visit and to read journals, books or comic books, to access online catalogues and a selection of CDs and DVDs.

See: www.quaibrantly.fr

Practical information:

37 Quai Branly 75007 Paris
Tel: 01 56 61 70 00
Web: <http://www.quaibrantly.fr>

Access:

Free entrance, but limited capacity (120 seats)
Tuesday, Wednesday and Sunday, 11am – 7pm
Thursday, Friday and Saturday, 11am – 9pm
Métro L9, L8 et L6 and RER C

In the very centre of the global economy of knowledge and innovation, the **Paris Diderot University** is the first French multidisciplinary university at an international scale; it offers to its 26,000 students up-to-date and diverse courses in the following fields: Arts, literature, languages – Humanities and social sciences – Economics and social sciences – Sciences, technology – Medicine, dentistry. The excellence of its 92 laboratories, associated to important organisms, give to Paris Diderot the status of a major actor in international research. The university is situated in a rapidly growing area, the 13th arrondissement of Paris, close to the Bibliothèque Nationale de France, and actively participates in the life of the Paris Rive Gauche area.

Practical information:

5 rue Thomas Mann
75013 Paris
Tel: 01 57 27 57 27
Web: <http://www.univ-paris-diderot.fr/>

Access:

From Monday until Friday from 8am until 9pm
Metro L14 and RER C

ABOUT BÉTONSALON

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, communications coordinator
Agnès Noël, education coordinator
Caroline Bléteau, intern



Bétonsalon - Centre for art and research
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Opening times: Tuesday-Saturday, 11am-7pm

Free entry

Access: metro line 14 or RER line C stop Bibliothèque François Mitterrand

Website: www.betonsalon.net

Contact: info@betonsalon.net

OUR PARTNERS

Bétonsalon is supported by the City of Paris, the Department of Paris, the Paris Diderot University, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture and Communication, Conseil régional d’Ile-de-France and Leroy Merlin (quai d’Ivry).



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Bétonsalon is one of the associate venues of La Triennale, an event organised at the initiative of the ministry of Culture and Communication / DGCA, by the Centre national des arts plastiques and by the Palais de Tokyo.



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



Media partner

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