

Xinyi Cheng, *Coiffeur* (Barber), 2017, oil on linen,  
80 x 140cm. Courtesy Balice-Hertling, Paris.



## Lateral Recovery Position from Jan. 30<sup>th</sup> to April 20<sup>th</sup>, 2019

with Thelma Cappello, Xinyi Cheng, Nathanaëlle Herbelin, Liverpool Black Women Filmmakers & Rehana Zaman, Georgia Lucas-Going, Adrian Mabileau Ebrahimi Tajadod, Dala Nasser, Kameelah Janan Rasheed, Hamid Shams, Patrick Staff

Opening on Tuesday, January 29<sup>th</sup>

Press visit from 5 to 6 p.m. ; public opening from 6 to 9 p.m.

Curated by Guslagie Malanda & Lucas Morin

Bétonsalon - Center for Art and Research is pleased to present *Lateral recovery position* (*Position latérale de sécurité*), a collective exhibition that questions the place of violence and conflict in social and political spheres. The ten artists presented in this exhibition explore the connection between affects and violence, with an emphasis on how it is embodied in singular and intimate narratives. The exhibition presents both new works and existing works that have been adapted to the space. It is the first time that the works of Liverpool Black Women Filmmakers & Rehana Zaman, Georgia Lucas-Going, Dala Nasser, Kameelah Janan Rasheed, and Patrick Staff have been exhibited in France.

Be it social or physical, violence is a controversial mode of discourse that highlights societies and individuals in conflict. Violence marks a break in dialogue and the establishment of new relationships of strength, domination, and resistance that places those implicated in a position where neutrality is no longer possible. Be it violence through class, race, or gender, one will always be a victim or an accomplice, but never an innocent bystander. Artists aren't above this relationship but are part of it, giving them a certain degree of responsibility.

The artists participating in *Lateral Recovery Position* (*Position latérale de sécurité*) explore the role and the construction of violence in their societies. They question the legitimacy of those who exercise it, blurring the binary status of victim and perpetrator. Each of the works looks at, with various degrees of engagement, conflicts that artists do not shy away from watching. They choose to take a close look at bodies and emotions, understanding them as intimate spaces where violence and power struggles unfold.

The exhibition establishes formal dialogues between young and established artists, provoking intimate, personal exchanges. The artworks presented here fuel much needed conversations between artists influenced by queer and feminist theory, in the context of a French scene that struggles to adapt those concepts and practices.

Some of these works focus on collective political practices, including the video *How Does an Invisible Boy Disappear?*, produced by the collaboration between artist collective **Liverpool Black Women Filmmakers** and artist **Rehana Zaman**. The work deals with racial and urban violence in England; building on the personal stories, fears, and desires of a group of teenagers from the low-income neighborhood of Toxteth, Liverpool. Artist, poet and educator **Kameelah Janan Rasheed** covers the large windows of Bétonsalon with slogan-poems that challenge the public directly, countering narratives that deny oppressed groups the legitimacy of their rage. The paintings of **Xinyi Cheng** and **Nathanaëlle Herbelin** connect bodies with their environment, paying attention to the everyday gestures, power plays, and tragedies that they experience. **Patrick Staff's** film, *depollute*, unflinchingly looks at the materialization of politics in violence done to one's own body. **Georgia Lucas-Going's** performative short videos make use of a scathing and personal humor that simultaneously counterbalances and supports the gravity of the themes evoked; a humorous manner also present in the sculptural installations of **Thelma Cappello** and **Adrian Mabileau Ebrahimi Tajadod**. In **Hamid Shams's** *Comfort Zone*, an installation made of urinals and a delicate back-room sling highlights the ambiguity of the concepts of domination and submission, through an environment both public and domestic. Finally, **Dala Nasser's** abstract banners offer a more distant but no less incisive look at the raw materials that make up violence in the world.

The curators of the exhibition are **Guslagie Malanda**, independent curator, and **Lucas Morin**, curator at Bétonsalon – Center for Art and Research.

The exhibition will be accompanied by a program of workshops, lectures, and performances.



*Lateral Recovery Position* is sponsored by **Fluxus Arts Projects**, a Franco-British program for contemporary art supported by the French Ministry of Culture and Communication, the Institut français, and the British Council.

Dala Nasser, *Untitled (detail)*, 2018, summac, mint, coal, liquid latex, scaffolding fabric, resin, 190 x 130cm. Courtesy the artist.

THELMA

CAPPELLO

makes her own clothes and likes to Talk  
 (about problems and maybe SOLITERS)  
 She lives in Paris  
 writes POETRY and draws dogs



XINYI

CHENG

Xinyi Cheng (b. 1989, Wuhan, China) lives and works in Paris. She studied painting at Maryland Institute College of Art (USA) and attended Rijksakademie van beeldende kunsten (The Netherlands). Her solo exhibitions include: *Harnessing the Power of Wind*, Antenna Space, Shanghai, 2018; *The hands of a barber, they give in*, Galerie Balice Hertling, Paris, 2017, *Swimming Hole, Practice*, New York, 2015. Recent group exhibitions include: *Noise! Frans Hals, Otherwise*, Frans Hals Museum, Haarlem, 2018; *Painting Now and Forever, Part III*, Greene Naftali Gallery, Matthew Marks Gallery, New York, 2018; *Scraggly Beard Grandpa*, Capsule, Shanghai, 2017.

NATHANAËLLE

HERBELIN

Nathanaëlle Herbelin (b. 1989, Israel) is a painter living and working in Paris. In her research, exclusively made of paintings of her environment, Herbelin builds bridges between the personal and the political. She holds a masters degree from the Paris School of Fine Arts (ENSBA, 2016) and was a guest artist student at Cooper Union (New York, USA, 2015). Her work has been shown at Bonnevalle (Noisy-le-Sec, France, solo exhibition, 2018), In Box (Brussels, Belgium, 2018), the Rennes Museum of Fine Arts, where one of her paintings was purchased as part of the collection (France, 2018), Collection Lambert (Avignon, France, 2017), and Fondation d'entreprise Ricard (Paris, France, 2017). She is currently represented by the Jousse Entreprise Gallery (Paris).

LIVERPOOL  
WOMEN  
&

REHANA

BLACK  
FILMMAKERS  
ZAMAN

Liverpool Black Women Filmmakers are a collective of young filmmakers who came together to make films in October 2017. The collective is inspired by the work of anti-racist/womanist/feminist histories of Liverpool such as the Womens' Independent Cinema House (Witch), Black Witch and Liverpool Black Media Group. They are currently working on the development of a second short film. Current members are Hannah, Muntaz and Yasmin.

Rehana Zaman is an artist based in London. She works predominantly with moving image and performance to examine how social dynamics are produced and performed. Her work speaks to the entanglement of personal experience and social life where intimacy is framed against the hostility of state legislation, surveillance, and control. She was the recipient of a British Council research grant with Museo de Art Carrillo Gil, Mexico City (2015) and a Gasworks International Fellowship to Beirut (2013). Recent and upcoming solo exhibitions include Kochi-Muziris Biennale 2018 (Kerala, India); Liverpool Biennial 2018 (Liverpool, UK); Serpentine Projects (London, UK, 2018); Berwick Film and Media Arts Festival (UK, 2018); CCA, Glasgow (UK, 2018); and Material Art Fair IV, Mexico City (Mexico, 2017). Her films and installations have been shown at Oberhausen Film Festival, Winterthur festival (Switzerland), and ICA and Whitechapel (London, UK). In 2017 Zaman was awarded the Paul Hamlyn Award for Artists.



Liverpool Black Women  
 Filmmakers & Rehana Zaman,  
 Still from *How Does an  
 Invisible Boy Disappear?*, 2018,  
 video. Courtesy the artist.

ADRIAN  
EBRAHIMI

MABILEAU  
TAJADOD

Adrian Mabileau Ebrahimi Tajadod (b. 1991, France) lives and works in Paris. He graduated from the Fine Arts School of Angers (ESBA) and from the Paris-Cergy School of Fine Arts (ENSAPC, 2017). He spent a lonely childhood in the French region of the Vendée, a period during which he surrounded himself with his dogs, daydreamed, and surfed the Internet - slightly before it turned into a massified commodity. Based on facts and items from his everyday life, Adrian Mabileau Ebrahimi Tajadod creates stories using domestic materials (painted cardboard, paper-mache, ceramics); materials that are easy to use and transform, and also have strong symbolic meaning. His installations aim to be funny and emotional, reflecting the artist's exaltations and desires. His work makes use of references from the Italian Quattrocento, Ancient Greece, and Persia, as well as from online games such as *Age of Empires*, and from contemporary homosexual everyday life.

GEORGIA

LUCAS-GOING

Georgia Lucas-Going (b. 1988 Luton, UK) is currently Artist-in-residence at the Alexander McQueen studios in London and Wysing Art Centre, Cambridge with the collective 'FORMERLY CALLED'. She graduated from UCL's Slade School of Arts in London (MFA in Fine Art). She has also been recently selected for the Deptford X 2018 program and received the Berenice Goodwin Prize for Performance. Lucas-Going will be attending the Rijksakademie as of 2019 and has exhibited at the ICA and Tate Modern (London, UK) as well as internationally.

DALA

NASSER

Dala Nasser (b. 1990) is a Beirut based artist centering her practice around questions of material and process, producing works that respond to their physical and contextual components, evolving autonomously over time. Having received her BFA in Fine Arts with focus in painting from UCL's Slade School of Arts in London in 2016, she was awarded the Boise Travel Scholarship and the Emerging Artist Prize at the Sursock Museum in Beirut's 32<sup>nd</sup> Salon d'Automne. Her work was featured in

Sharjah Biennial 13 ACT II curated by Hicham Khalidi, and at Victoria Miro London's cross-generational female abstract painters' exhibition entitled *Surface Work*.



Hamid Shams, *Comfort Zone*, 2018, installation. Exhibition view, Artagon, Pantin, 2018.

Patrick Staff, stills from *depollute*, 2018, video, 16mm. Courtesy the artist.

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Suture the wound

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KAMEELAH JANAN RASHEED

Kameelah Janan Rasheed (b. 1985, East Palo Alto, CA and based in Brooklyn, NY) is a learner seeking to make her thinking visible through an ecosystem of iterative projects such as “architecturally-scaled collages,” (Frieze, Winter 2018), poems/poetic gestures/words in the proximity of poems, long-form essays, publications, large-scale public works, digital archives, teaching, curriculum development, lecture performances, stand-up comedy, and other forms yet to be determined. Her past work has been presented at the 2017 Venice Biennale, Contemporary Art Gallery of Vancouver, New Museum of Contemporary Art, Brooklyn Museum, The Kitchen, Portland Institute of Contemporary Art, Institute of Contemporary Art - Philadelphia, Printed Matter, Jack Shainman Gallery, Studio Museum in Harlem, Brooklyn Museum, Bronx Museum, Queens Museum, Schomburg Center for Research in Black Culture, Brooklyn Academy of Music. Rasheed is on the faculty of the MFA Fine Arts program at the School of Visual Arts and also works full-time as a Social Studies curriculum developer for New York public schools. She holds a BA in Public Policy and Africana Studies from Pomona College (2006) and an M.A in Secondary Social Studies Education from Stanford University (2008).

HAMID SHAMS

Hamid Shams (1990, Tehran, Iran) lives and works in Paris. He is currently completing his degree at the National School for Decorative Arts (ENSAD, Paris, 2019). He holds a Bachelor in Visual Arts from the Paris 8 University in Saint-Denis (2017). Shams makes use of photographic techniques and sculptural installations to create environments where relationships of domination and submission unfold. In Iran, his practice focused on photography and the moving image, while he was studying engineering. Shams was part of Artagon 2018 (Pantin, France). His work has been shown at Cinema Galeries (Brussels, Belgium), Synesthésie (Saint-Denis, France), Médiathèque André Malraux (Strasbourg, France), Silk Road Gallery (Tehran, Iran) and LP Art Space (Chongqing, China).

PATRICK STAFF

Patrick Staff is an artist based in London, UK and Los Angeles, USA. In film installations, performances, and new-media works, Staff cites the various ways in which the queer body is embodied, interpreted, and regulated. Staff received their BA in Fine Art and Contemporary Critical Studies from Goldsmiths, University of London in 2009. Their work has been exhibited at the Museum of Contemporary Art, Los Angeles, USA (2017); New Museum, New York, USA (2017); Art Space, Sydney (2016); Spike Island, Bristol, UK (2016); and Chisenhale Gallery, London, UK (2015). They received the Paul Hamlyn Award for Visual Artists (2015).



Kameelah Janan Rasheed, *Selling My Black Rage to the Highest Bidder*, 2018, Xeroxed paper, dimensions variable. Courtesy the artist.

Adrian Mabilleau Ebrahimi Tajadod, *Strip-Tears*, 2017, sculpture, rotating column, cardboard, white laminated paper, ceramics, acrylic paint, resin, Dior™ cloth, 157 x 112cm. Courtesy de l'artiste.



Georgia Lucas-Going, *DAD*, 2017, durational performance, his last chair. Courtesy the artist.

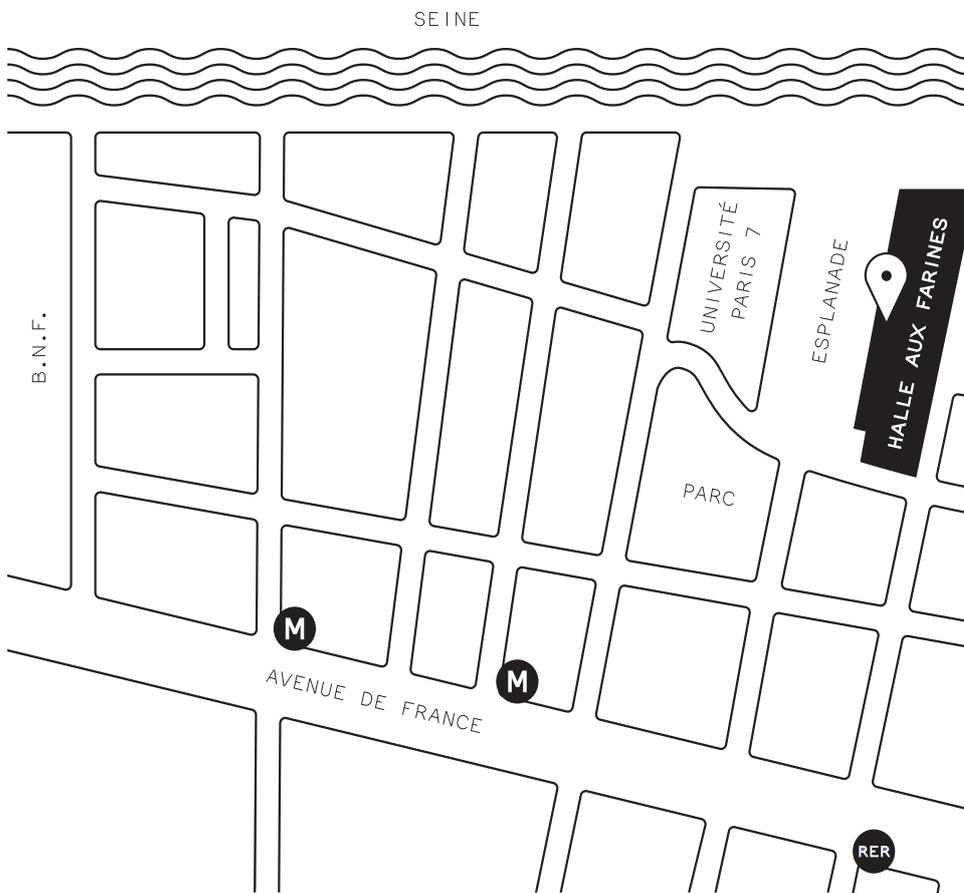
Nathanaëlle Herbelin, *Cactus, Arad*, 2018, oil on wood panel. 34 x 46cm. Courtesy the artist.



ABOUT BÉTONSALON — CENTER  
FOR ART AND RESEARCH  
& VILLA VASSILIEFF

Bétonsalon - Center for Art and Research offers a space for collective reflection that combines both artistic and academic practices, and questions the production and dissemination of knowledge. We develop our activities in a process-based, collaborative, and discursive manner, following different time spans, in cooperation with various local, national, and international organizations. Exhibitions are enriched by a program of associated events, including workshops, conferences, performances, and roundtable discussions. We organize seminars and workshops in collaboration with faculty members from the Paris Diderot University. We lead off-site research projects in partnership with other institutions, and offer residency programs for researchers, artists, and curators.

Bétonsalon is a non-profit organization established in Paris in 2003. Since 2007, Bétonsalon has been located on the campus of the Paris Diderot University. In 2016, we launched the Living Academy program, an experimental research laboratory within the Epigenetics and Cell Fate unit (CNRS / Paris Diderot University). That same year, we launched Villa Vassilieff, our second site of activities, in the former studio of artist Marie Vassilieff, located in the Montparnasse neighborhood. Villa Vassilieff is a cultural establishment of the City of Paris.



Free of charge, from Tuesday through Saturday, from 11 a.m. to 7 p.m.

Group visits are free of charge, upon registration.

All our activities are free of charge.

Bétonsalon  
Centre d'art et de recherche  
9 Esplanade Pierre Vidal-Naquet  
75013 Paris

Metro 14 & RER C:  
Bibliothèque - François Mitterrand

[info@betonsalon.net](mailto:info@betonsalon.net)

Find out more about our programs on our social networks



BÉTONSALON —  
CENTRE D'ART  
ET DE RECHERCHE  
VILLA VASSILIEFF

Press contact:

Tom Masson  
Communications and Outreach  
Officer - Villa Vassilieff  
Pernod Ricard Fellowship  
[www.villavassilieff.net](http://www.villavassilieff.net)  
tel. +33.6.70.26.53.39  
tel. +33.1.43.25.88.32  
[tommasson@villavassilieff.net](mailto:tommasson@villavassilieff.net)

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