



THE FOLD OF THE COSMIC BELLY

JAGNA CIUCHTA

An exhibition by Jagna Ciuchta with:

Aïcha and Sheila Atala · Miriam Cahn

Patty Chang · Arnaud Cousin · Chloé Dugit-Gros

Allal El Karmoudi · Fadma El Karmoudi · Karima El Karmoudi

Nan Goldin · Nancy Holt · Marta Huba · Suzanne Husky

Graciela Iturbide · Janka Patocka · Samir Ramdani

Martha Salimbeni · Alina Szapocznikow · Dorothea Tanning

Eden Tinto Collins · T. Venkanna

Exhibition:

From 16 September to 27 November 2021

PRESS RELEASE

Wednesday to Friday, from 11am to 7pm

Saturday, from 2pm to 7pm · Free entrance

9 esplanade Pierre Vidal-Naquet 75013 Paris

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BÉTONSALON
CENTRE FOR ART
& RESEARCH



Jagna Ciuchta and Allal El Karmoudi, Image, imatge, la sorcière Soumia, 2021
Framed drawing of Allal El Karmoudi (2018), waxed cord, chains, photocopy
Exhibition view of Jagna Ciuchta, The fold of the cosmic belly, 2021.
Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021,
Bétonsalon – Centre for Art and Research, Paris
with the reflection of:
Alina Szapocznikow, Fotorzeźby [Photosculptures], 1971.
Photo: Jagna Ciuchta. © Adagp, Paris, 2021



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Alina Szapocznikow, Fotorzeźby [Photosculptures], 1971
Twenty original gelatin-silver prints and a collage with text on paper (2007)
Images: Roman Cieslewicz
Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski /
Galerie Loevenbruck, Paris / Hauser & Wirth.
Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021,
Bétonsalon – Centre for Art and Research, Paris.
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Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Jagna Ciuchta and Janka Patočka,
The Fold of the Cosmic Belly, introduction, 2021 (detail)
Black plexiglas, lacquered panels, medium-density fiberboard,
paper cutouts, photocopies, mirrored paper, adhesive tape
Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021,
Bétonsalon – Centre for Art and Research, Paris.
Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021, Bétonsalon – Centre for Art and Research, Paris, with the work of: Jagna Ciuchta and Janka Patocka, The Fold of the Cosmic Belly, introduction, 2021 (detail) Black plexiglas, lacquered panels, medium-density fiberboard, paper cutouts, photocopies, mirrored paper, adhesive tape And the details of the work of: Alina Szapocznikow, Fotorzeźby [Photosculptures], 1971. Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Miriam Cahn, Affentochter, 2003

Print on paper, oil on canvas,
gelatin silver print, charcoal on paper, oil on wood
Collection Antoine de Galbert, Paris

Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021,
Bétonsalon – Centre for Art and Research, Paris.

Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021, Bétonsalon – Centre for Art and Research, Paris, with the works of: Graciela Iturbide, Rosa, Juchitán, México (série Juchitán de las mujeres), 1979 Arnaud Cousin, Untitled, 2017-2021.
Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Exhibition view of Jagna Ciuchta, *The Fold of the Cosmic Belly*, 2021, Bétonsalon – Centre for Art and Research, Paris, with the works of: Samir Ramdani, *Styx*, 2016-2021. Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021, Bétonsalon – Centre for Art and Research, Paris, with the works of:

on the floor:

Arnaud Cousin, Untitled, 2017-2021. Eighteen glazed ceramics
 Arnaud Cousin, Untitled, 2017-2021. Two collages and felt pen on paper

on the wall:

· Allal El Karmoudi, Untitled, 2018; Deux oiseaux se regardent, 2018; Untitled, 2018; Le chat a vu Moca et lui dit de faire attention au serpent, 2018; Untitled, 2018; Le hérisson s'est approché pour manger le serpent, la main est venue les séparer, 2018;
 Seven drawings: Ballpoint pen on paper

· Fadma El Karmoudi, Tortue de la mer, 2018; L'arbre qui donne la vie, 2018; Untitled, 2018; Three drawings: Oil pastel and pen on paper.

Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021, Bétonsalon – Centre for Art and Research, Paris, with the works of: Marta Huba, Stoned Belly, the Eggs, 2021
Nan Goldin, Self-Portrait (All by Myself), 1995 (detail)
Miriam Cahn, Affentochter, 2003.
Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Nan Goldin, Self-Portrait (All by Myself), 1995
83 slides, sound: "All by Myself / Beautiful at Forty" by Eartha Kitt, 5'30"
Collection Frac Provence-Alpes-Côte d'Azur
Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021,
Bétonsalon – Centre for Art and Research, Paris.
Photo: Jagna Ciuchta. © Adagp, Paris, 2021



Exhibition view of Jagna Ciuchta, The Fold of the Cosmic Belly, 2021, Bétonsalon – Centre for Art and Research, Paris, with the works of:
Nancy Holt, Sun Tunnels, 1978
Dorothea Tanning, Étude pour cousins, 1971
Marta Huba, Stoned Belly, the Feet, 2021
Work insitu: Romain Grateau, Grand tourisme à injection, 2021.
Photo: Jagna Ciuchta. © Adagp, Paris, 2021

Since 2011, through invitations to other artists to participate in her own practice, Jagna Ciuchta's work has developed and increased in complexity. Her scalable practice, presented as group exhibitions, is a vector for affective and aesthetic relationships that are indissociable from the economic and institutional aspects of her practice, as well as its relationship to its milieu. Driven by a desire for real, symbolic and aesthetic autonomy vis-à-vis the institutional framework, Jagna Ciuchta defines her own monstration and documentation tools. Her works stage the confusion between real and fantasised registers, internal and external spaces, the self and others in a radical form of hospitality. Using the motif of incorporating works that she immerses in her scenographies or photographs, Jagna Ciuchta dons the invisible role of the curator—she speaks of “naive curating”—playing with the fringes of the institutions where her work is displayed. Her hospitality, marked by a certain eroticism, in the sense of a desire for contact, envelopment, or even absorption, leads to a sort of self-effacement, a continual shift and unstable forms. Jagna Ciuchta's mechanisms are constantly evolving; she continually reorganises the display transforming her scenography, imbued with its own rhythm, from the opening right until the end of the exhibition. From another perspective revealed by the strong visual presence of the scenography, the invited artists are also contained within her, assimilated, or even digested by her composition. The artist's omnipotence thus emerges, her arbitrary and emotional choices, her ability to create other value systems, to do things differently to a curator, while remaining fully aware of the risk of reciprocal cannibalisation inherent to the act of welcoming or desiring the other. Jagna Ciuchta's oeuvre is located in the tension between these two extremes.

This exhibition is coproduced with the [centre d'art image/imatge, Orthez](#), where a first chapter was on display (11 June – 28 August 2021). It is supported by [Antoine de Galbert Collection](#) thanks to their loan of Miriam Cahn, Patty Chang, Graciela Iturbide, Dorothea Tanning and T. Venkanna's works, by [Frac Provence-Alpes-Côte d'Azur](#) thanks to their loan of Nan Goldin's work, by [Loevenbruck Gallery](#) and Piotr Stanislawski thanks to their loan of Alina Szapocznikow's work, by [Electronic Arts Intermix](#) and [49 Nord 6 Est – Frac Lorraine](#) for Nancy Holt's work, by [oeufs-de-yoni.com](#) shop for Marta Huba's work.

To download the journal of the exhibition, with texts by Émilie Renard, Maud Jacquin and notes on the works:
http://www.betonsalon.net/IMG/pdf/bs30_journal_exposition_le_pli_du_ventre_cosmique_petit_petit.pdf

Agenda

Events

- Saturday 25 September
6pm to 8pm
HYPHEN#1 (Feminist economies in a prison environment). Round table with Ouhammadou, Juliette Petit, Gaëlle Renaudin, Bénédicte Ledru, Hélène Périvier, Julie Ramage. A project designed by Julie Ramage, carried out in collaboration with women prisoners at the Maison d'arrêt de Fleury-Mérogis.
- Monday 27 September
& Tuesday 28 September
at 11am, 1pm, 3pm & 4.30pm
The Bookclub, extended version. With Alkis Hadjiandreou, Julie Laporte, Myriam Lefkowitz, Simon Ripoll-Hurier and Yasmine Youcef. One-hour sessions, registration required.
- Saturday 2 October
8pm to midnight
Zizanies, a polyphonic vigil, for the Nuit Blanche 2021. A proposal by Clara Schulmann.
- Monday 11, 18 & 25 October
from 4pm to 7pm
The reversal experiment/experience. A series of workshops and events associating students, collectives, and speakers, designed by Duncan Driffort, Alexandra Mallah, Laure Manissadjian, students from the Ensa Paris-Val de Seine, in collaboration with Guillaume Meigneux, university lecturer, architect and video maker, a Bétonsalon Academy project.
- Saturday 23 October
5pm to 6pm
Talk on Alina Szapocznikow's work by Valentin Gleyze, followed by a conversation with Jagna Ciuchta.

- Saturday 30 October
5pm to 6pm
Collective sound performance by Anna Holveck.
- Saturday 18 November
6.30pm to 8pm
S'assouvir (The Satisfaction of Opening up), a performance designed and directed by Eden Tinto Collins with Nicolas Worms, Nicolas Vair and Céline Shen. Screening of the film by Suzanne Husky, *Earth Cycle Trance, led by Starhawk*.
- Saturday 27 November
5pm to 6pm
Conversation between Jagna Ciuchta, Émilie Renard and Mathilde Belouali-Dejean.

Workshops

- Wednesday 13
& Saturday 16 October
2.30pm to 4.30pm
Wycinanki, paper cutting workshop with Janka Patocka
Workshop 1: intergenerational, six years to infinity
Workshop 2: from 8 to 12 years.
- Saturday 25 September,
9 October, 13 & 20 November,
2.30pm to 4.30pm
Workshops for 9-15-year-olds, with Hélène Deléan. *Looking for the Missing Work!*
- Wednesday 29 September,
27 October, 24 November,
2.30pm to 4.30pm
Intergenerational workshops, 6 years old to infinity, with Mathilde Cameirao.
Each workshop is free and followed by a snack.

Guided tours

During the exhibition, free of charge, by appointment.

For more information and to register: publics@betonsalon.net

About Bétonsalon

Bétonsalon develops activities in collaborative ways, with local, national and international organisations. Our program includes solo or collective exhibitions, with emerging, reemerging, confirmed or forgotten artists, multidisciplinary events with the best exchange quality, actions and research focused on mediation and experimental pedagogy, research and creation residencies, outdoor projects engaged with local visitors and structures, and other actions which are yet to be defined.

Bétonsalon is a nonprofit organisation established in 2003. Inserted within the Université de Paris campus, 13th arrondissement since 2007, Bétonsalon is the only Centre of art under convention to be located inside a French University.

Informations pratiques

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Access:
Metro 14 & RER C:
Bibliothèque – François Mitterrand

Free entrance
from Wednesday to Friday
from 11am to 7pm
and Saturday from 2pm to 7pm.

Group visits are free of charge with advanced booking.
Every activity held in Bétonsalon is free of charge.

Please check our program on social media.
Twitter · Facebook · Instagram:
[@betonsalon](https://www.instagram.com/betonsalon)

Press officer

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Partners and supports

Bétonsalon is supported by the City of Paris, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture, the Île-de-France Region, and the Université de Paris.

Bétonsalon is cultural institution of the City of Paris, certified institution of national interest by the Ministry of Culture.

Bétonsalon develops partnerships with the Fondation Daniel et Nina Carasso, the ADAGP – Société des Auteurs dans les Arts Graphiques et Plastiques and the Danish Arts Foundation.

Bétonsalon is member of d.c.a. / association for the development of art centers in France, of Tram, réseau art contemporain Paris / Île-de-France, of Arts en résidence – Réseau national, and of BLA!, association nationale des professionnel·les de la médiation en art contemporain.

