

ABC

Anne Bourrassé Curator

Anne Bourrassé is an independent curator,
fostering intersections of visual arts with humanities.
She defines new *exhibition* formats designed as experiences.
She regularly contributes to contemporary
art journals and exhibition *texts*.
She also initiates custom *projects spaces*.

annebourrassé.com

Selected **EXHIBITIONS**

Room 236

Gallery Chloé Salgado, Paris

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«*The issue is not to invent space and certainly not to re-invent it, the problem is rather to question space, or more exactly, to read space; for what we call everydayness is not the obvious, but opacity: a kind of blindness, or deafness, a sort of anesthesia*»

The absence of perception which Georges Perec speaks of in his book *Species of Spaces* is the result of our indifference to what is the most ordinary in this world. When we wake up in the morning, our eyes open and our vision is blurred. Each element that makes up our living rooms, our dining rooms, our kitchens, our gardens and our bathrooms disperses and fades away as we use them. The curves and hollows disappear from the everyday lives of our interiors. The curatorial concept for Room (*Room 237 – Le salon, Galerie Bubenberg, June 2019; Room 236 – La salle d'eau, GALERIE CHLOE SALGADO, January 2020*) was born from a desire to awaken our affects surrounding the home, and to formulate new alphabets to read these living spaces through art.

Do you see these signs, street-side gables, illuminated night and day, that present a large repertoire of furniture,

accessories, and garments? Showrooms congregated on the same walkways, like on the Boulevard Saint-Germain in Paris, where the store fronts succeed one another? The street becomes a catalogue of styles and taste, commercial galleries slick and icy. That was the inspiration for *Room 236*. Presented as a display, the exhibition distorts objects and function to compose a bathroom from the past and the future, across various contradictory aesthetic eras. In antiquity, it was the Greek, Roman and Egyptian civilizations that popularized the social ritual mixing the body and water in thermal and public baths. This heritage was the birth of the bathroom.

Through contemporary evocation or translation, water is omnipresent amongst the works in the exhibition. It welcomes us with the steady sound created by *Arthur Hoffner* whose motif of the fountain is obsessive within his artistic production. By its side, water is frozen in multiple facets, as if seized by its entire colored spectrum, respecting the liquid movement of the glass manipulated by *Flavie Audi*. The space is accessorized to accompany the corporeal hygiene in the works of

ROOM 236 • 16.01 → 15.02.20

Hélène Garcia in the mesh ornaments borrowed from medieval times and the precious natural sponges. Humid, the room transpires in the states of synthetic materials that mimic natural phenomena with the work of *Jonathan Bréchignac*. *Jenna Kaës*'s hanging sheets hammered with natural flowers invite us into the privacy of the bath, some of the visible and fragile petals distilling odorless fragrances. *Hugo Avigo*'s undulating paintings use a puzzle system to form suspended scenes, from high altitude lakes to pearly puddles. As for *Amandine Maas*, she draws the palettes and materials for her ready-to-wear sculptures from her attentive observation of the body and its care.

The works form ephemeral dialogues amongst themselves, reenacting the conventional and historical dispositions of the bathroom. Through a strange familiarity, we strive to reread the contours of these works confused for objects, and attend to our regard to enjoy the most ordinary of things.

Translated by Katia Porro

WITH
Flavie Audi
Hugo Avigo
Jonathan Bréchignac
Arthur Hoffner
Hélène Garcia
Jenna Kaës
Amandine Maas

SET DESIGN
Mathilde Rouiller

WITH
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SET DESIGN
Mathilde Rouiller



ROOM 236 • 16.01 → 15.02.20



Room 237
Gallery Bubenberg
Paris

WITH
Sharon Alfassi
Jeanne Berbinau Aubry
Lena Marie Emrich
Marion Flament
Sophie Kitching
Rosanna Lefeuve
Amanda Moström
Caroline Reveillaud
Chloé Royer
Anna Ternon

SET DESIGN
Mathilde Rouiller

CATALOGUE
Flora Fettah

GRAPHIC DESIGN
Ariane Delahaye

in collaboration with
Contemporaines.

Extract

[...] Everyday, we live a daily ritual with the objects that surround us in our interiors. Each one of them has its place, its history, its memories, its esthetics, all of which represent its owner. In Room 237, the single owner becomes a number of owners. Ten, to be exact. Ten contemporary female artists that divert and appropriate domestic elements, through shape, material or symbolism, in order to merge into the interior space's imagination, both sensitive and mystical. Within this confined space, the art pieces coexist silently and form a living room, day and night. [...]

ROOM 237 • 07.06 → 22.06.19




© Exhibition views

ANATOMIE DU SECRET

PAR TANIA BRASSEUR-KERMADEC
SUR UNE PROPOSITION
DE CHLOÉ ROYER

20



N SECRET, ÇA N'A NI QUEUE NI TÊTE. MAIS CERTAINS ONT MILLE-PATTES, ILS PASSENT TRÈS LENTEMENT ENTRE LES PIEDS DES GENS SANS QU'ILS S'EN APERÇOIVENT.

UN SECRET A L'APPARENCE QU'ON LUI DONNE. AINSI IL Y A DES SECRETS DE TOUTES LES TAILLES ET DE TOUTES LES FORMES : DES SECRETS EN FORME DE LETTRES D'AMOUR, D'AUTRES DE REVOLVERS. DES SECRETS EN FORME DE CLÉS DE SOL OU DE CLÉS À MOLETTE. ILS PEUVENT ÊTRE GRANDS, GROS, PETITS, POINTUS, RONDELETS, ORBONQUES, ORLIQUES, ODOUS, COURTS SUR PATTE OU PRESQUE TOUT ÇA À LA FOIS. CA DÉPEND, VRAIMENT.

LES SECRETS SONT DE GRANDS VOYAGEURS. OU AU CONTRAIRE ILS SONT TRÈS CASANIERS. CERTAINS NE CONNAÎTENT QUE LE CŒUR D'UN HOMME DE TOUTE LEUR VIE, ET D'AUTRES SAUTENT SANS ARRÊT DE BOUCHE EN BOUCHE, COMME SUR UN TRAMPOLINE. CEUX-LÀ VIVENT MOINS LONGTEMPS EN GÉNÉRAL.

LES SECRETS VIVENT AUX PHYS DU SILENCE, UNE GRANDE STEPPE GLACÉE OÙ LE VENT FAIT « CHHHHHH... » ET OÙ LE SOLEIL NE SE LÈVE JAMAIS.

CERTAINS SECRETS SONT BI-CENTENAIRES, COMME LES ARBRES OU LA RÉVOLUTION, ET SE PASSENT DE GÉNÉRATION EN GÉNÉRATION. D'AUTRES S'ÉTEIGNENT

AUSSITÔT QU'ILS SONT NÉS. D'AUTRES ENCORE SURVIVENT PÉNIBLEMENT DANS LES OUBLIETTES DE LA MÉMOIRE, OÙ ILS N'ONT NI À MANGER NI À BOIRE.


IL Y A LES SECRETS DE FAMILLE, QUI AIMENT BIEN PRENDRE L'AIR PENDANT LE DÎNER DE NOËL OU À LA MORT DES GRANDS-PARENTS.

IL Y A LES SECRETS DE FABRICATION. TRÈS SNOBS, CEUX-LÀ NE SE MÉLANGENT ABSOLUMENT PAS AVEC LE COMMUN DES MORTELS, SAUF QUELQUES RARES ÉLUS QU'ILS ESTIMENT ASSEZ BIEN POUR EUX.

IL Y A LE SECRET PROFESSIONNEL. CELUI-LÀ EST TRÈS SÉRIEUX ET PASSE SA VIE EN RÉUNION. UN BAL QU'ON NE LA PAS VU.

MAIS SURTOUT, LE SECRET EST UNE ESPÈCE EN VOIE DE DISPARITION. CHAQUE JOUR, DES MILLIERS DE SECRETS MEURENT DANS LES PAGES DES JOURNAUX EN PAPIER ET SUR LES RÉSEAUX SOCIAUX.


ALORS CHÉRISSEZ VOTRE SECRET, PROTÉGEZ-LE, IL N'APPARTIENT QU'À VOUS.



UNE VIE ORDINAIRE

PAR ROSANNA LEFEUVRE

14




HAQUE MATIN, CHAQUE SOIR, C'ÉTAIT LE MÊME RITUEL. JANE ÉTAIT ASSISE LÀ, DEVANT LE MIRROR DE SA COIFFEUSE, UN BUREAU EN BOIS SURMONTÉ DE PETITS TIROIRS ET D'UN MIRROR INCLINÉ. LA LAMPE POSÉE À SES CÔTÉS DIFFUSAIT UNE LUMIÈRE ORANGE, ÉCLAIRANT SON BUSTE PENCHÉ VERS LA GLACE AFIN DE SCRITER SON REFLET DE PLUS PRÈS. ELLE PORTAIT LE PLUS SOUVENT UN SOUTIEN-GORGE CLAIR EN TRÈS FINE RÉVILLE DONT SEULE LA BRILLANCE DES BRIEDELLES EN SATIN EN INDICAIT LA PRÉSENCE. LA TABLE ÉTAIT JONCHÉE DE BÔTES EN VERRE COLORÉ, TOUTES DÉPARÉILLÉES, ET DE MAQUILLAGE QU'ELLE SEMBLAIT ACCUMULER COMPULSIVEMENT AU FUR ET À MESURE DU TEMPS. ELLE AVAIT VIVRE ENTOURÉE DE TOUTES SORTES DE CHOSSES : LA PIÈCE ÉTAIT ENCOMBRÉE, SES VÊTEMENTS ÉTAIENT ÉPARPILLÉS AU SOL ET SUR LE LIT, DES TISSUS RECOUVRaient LES MURS. SEULE SA FENÊTRE DE MEURANT NUE.

UNE TACHE ORANGE DANS LA PÉNOMBRE, C'EST CE QU'ELLE AVAIT VU LA PREMIÈRE FOIS. DEPUIS, ELLE VIVAIT À SON RYTHME, ATTENDANT SON APPARITION AVEC IMPATIENCE. PENDANT LA JOURNÉE, ELLE JETAIT UN ŒIL PAR SA FENÊTRE, PARFOIS TOUTES LES HEURES. LE MATIN ET LE SOIR ÉTAIENT DES MOMENTS PARTICULIERS : COMME DANS UNE SALLE DE CINÉMA, ELLE ÉTEIGNAIT SOULENNELLEMENT LA LUMIÈRE ET ATTENDAIT QUE CELLE DE LA FENÊTRE S'ALLUME. ELLE TRAVAILLAIT LE PLUS SOUVENT CHEZ ELLE ET NE SORTAIT QUE TRÈS PEU. ELLE RENTRAIT TOUJOURS AVANT JANE. SES DERNIÈRES RELATIONS AMOUREUSES, BIEN QUE DE COURTE DURÉE, L'AVAIENT BEAUCOUP AFFECTÉES ET ELLE NE PRENAIT PLUS VRAIMENT PLAISIR À SORTIR.

AU DÉBUT DU MOIS DE MARS, ELLE DÛT PARTIR QUELQUES JOURS, POUR LE TRAVAIL. ELLE N'AVAIT PAS PU REFUSER, ELLE NE GAGNAIT PAS BEAUCOUP D'ARGENT CES DERNIERS TEMPS. UN JOUR L'ATTENDANT EN BAS DE CHEZ ELLE, TROP TÔT POUR QU'ELLE

PUISSE VOIR. JANE AVAIT SON DÉPART. ELLE AVAIT ANGOISSÉ À L'IDÉE DE SE RETROUVER SEULE DANS UNE CHAMBRE D'HÔTEL. ELLE L'ÉTAIT CHEZ ELLE, MAIS C'ÉTAIT DIFFÉRENT. POUR L'OCCASION, APRÈS PLUSIEURS HEURES DE RECHERCHES SUR INTERNET, ELLE AVAIT COMMANDÉ UN SOUTIEN-GORGE IDENTIQUE DONT LA COULEUR CHAÎRE ET LA MATIÈRE TRANSPARENTE DISSIMULAIENT À PEINE SES TÊTONS. ELLE N'AVAIT PAS BESOIN D'EN PORTER MAIS AIMAIT LE SENTIMENT DE PROTECTION QU'IL PROCURAIT. ELLE EN AVAIT PROFITÉ POUR S'ACHETER UNE NUISSETTE POUR LA PREMIÈRE FOIS, COMME SI CET ACHAT POUVANT FAIRE DE L'ADOLESCENTE UNE FEMME.

DANS LA CHAMBRE QU'ON LUI AVAIT RÉSERVÉ, LA 247, ELLE AVAIT SORTI SUR LE LIT, DE FAÇON DÉSORDONNÉE, LES QUELQUES AFFAIRES QU'ELLE AVAIT EMPORTÉ. PUIS ELLE S'ÉTAIT DIRIGÉE VERS LA FENÊTRE. ELLE DONNAIT SUR LE PARKING DE L'HÔTEL. LA NUIT Y SERAIT NOIRE ET SANS VIE. LE LIT ÉTAIT PARFAITEMENT FAIT ET LES DRAPS, REPASSÉS, SENTAIENT LE PROPRE. ELLE AVAIT FERMÉ LES RIDEAUX, ASSEZ OPAQUES POUR PLONGER LA PIÈCE DANS LE NOIR. EN SE COUCHANT, APRÈS AVOIR REGARDÉ UN FILM SUR SON ORDINATEUR, ELLE SE SENTAIT ÉTRANGÈMENT BIEN. ELLE SE RÉVEILLA SANS PENSER À JANE.





Converse Faubourg, Paris

LAUNCHING OF
Contemporaines

Extract

[...] So numerous in art schools and yet so absent from museums and galleries programmes, it is women artists. On the occasion of *International Women's Rights Day*, *Someone is missing* is a way to question their positioning in contemporary art and to discover the work of 13 emerging artists. [...]

WITH

Elsa & Johanna

Jeanne Briand

Agathe Joubert & Pauline
de Pémille

Julia Gault

Alice Girard

Pauline Lavogez

Ji-Min Park

Marilou Poncin

Camille Potte

Cécilia Poupon

Chloé Quenum

In collaboration with
Contemporaines.

SOMEONE IS MISSING • 08.03.19



Up : Julia Gault - Left : Jeanne Briand & Ji-Min Park - Right : Pauline Lavogez performance

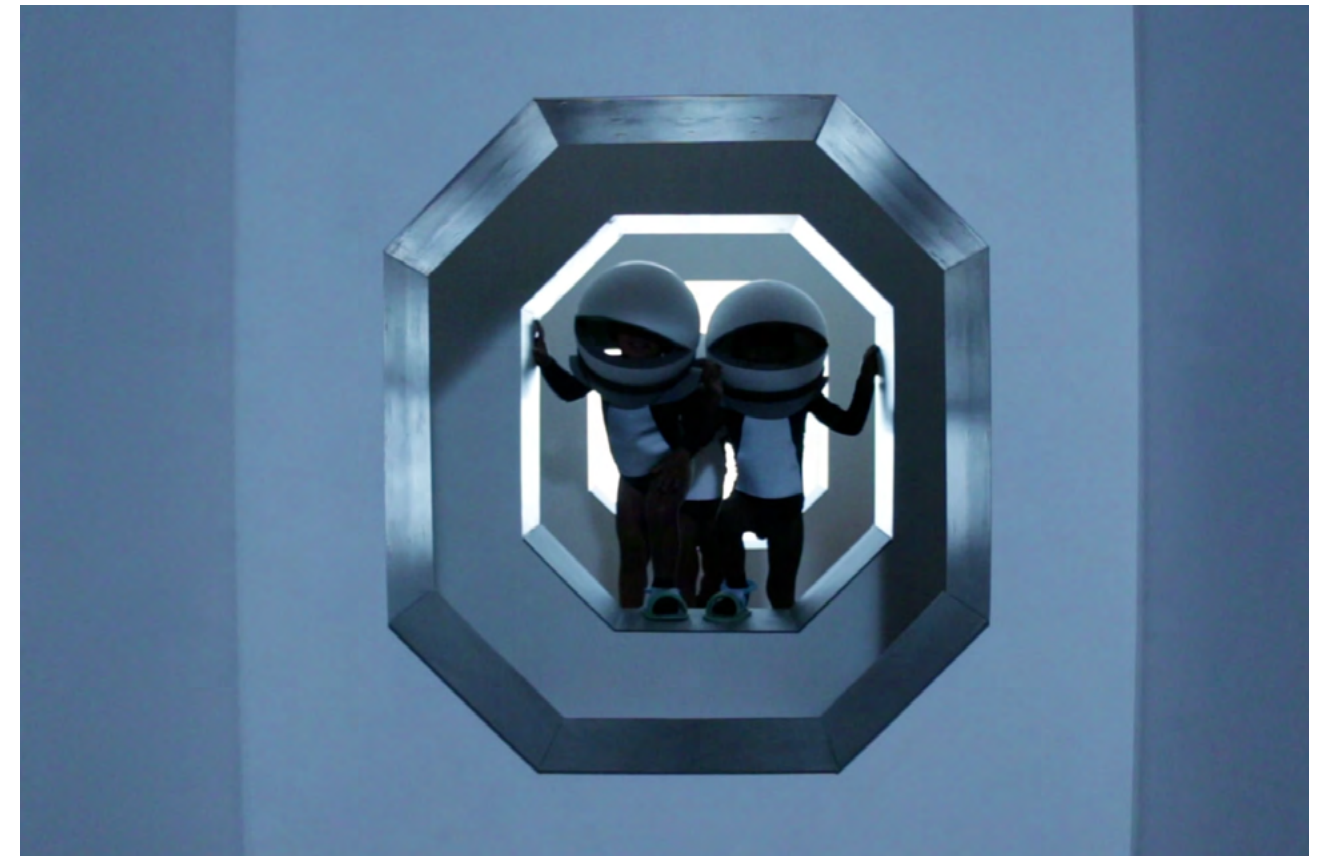
Squaresquaresquare
Paris

Extract

[...] *Figures Sonores* is an immersive experience that invites duos of video artists and musicians for a live performance of projection and concert. The atmosphere of «Figures sonores» immerses the spectator in an observation, listening to the singular music in a changing sound space. It is an invitation to travel generated by the encounter of live music and video. Two artists, a musician and a videographer, engaging for the first time. *Vijing* (video jockey anglicism) is a term which designates visual performance in real time in synchronization with music. *Figures Sonores* reverses the *Vijing* process, the musician composes his music in relation to the image. This experience is between the art installation and the concert. Short films, fictions, experimental videos. Electronic, classical, ambient music. It is in the mixture of styles that a new work is formed, at the crossroads of the two mediums: image and sound. Through interpretation or reinterpretation, the musical performance re-enacts the story unfolding on the screen. [...]

WITH
Elsa & Johanna
Eva Medin
Pauline Lavogez
Saou Tanaka
&
Edgar Hemery
Pointe du Lac
Stefan Cassar
Irwin Barbé

FIGURES SONORES [SOUND FIGURES] • 30.03.17



Figures Sonores I took place in February 2015 at Le Huit gallery in Paris, during the Ecran Total Festival, and brought together two pairs of artists and musicians for a 2-hour live performance.

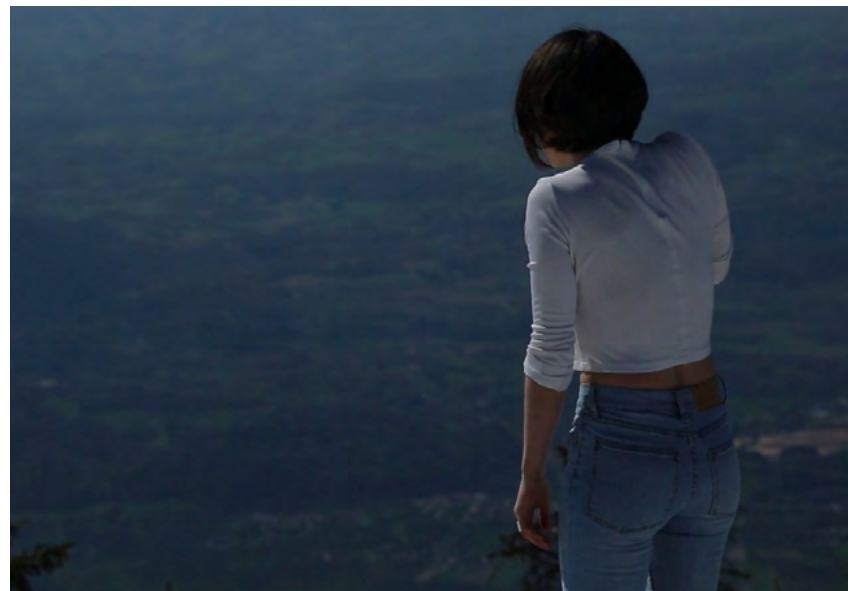
Figures Sonores II took place in March 2017 at the Squaresquaresquare gallery in Paris and brought together five artist/musician pairs for a two-hour live performance.



© Eva Medin - © Elsa & Johanna

© Stefan Cassar
© Pauline Lavogez
© Eva Medin
© Edgar Hemery
© Louise Hernandez
© Elsa & Johanna

FIGURES SONORES [SOUND FIGURES] • 30.03.17



LES CONVERSATIONS PRODUISENT DES RÉALITÉS [CONVERSATIONS PRODUCES REALITIES] • 26.01 → 29.01.17

SquareSquareSquare, Paris

With 56 artists, thinkers and authors
(non-exhaustive list)

David Abiker, Jean-Michel Alberola, Archibald Apori, Jean Baptiste de Beauvais, Frédéric Bernardaud, Edwin Bonnaffé, Melvyn Bonnaffé, Claire Bourrassé, Jimme Cloo, Stéven Coëffic, Pascale Consigny, Pierre-Alexis Dumas, Mylène Escande, Marion Flament, Antoine de Galbert, Julia Gault, Charlotte Halpern, Sandra Hegedus, Florent D'Heilly, Agathe Joubert, Philippine Klahr, Laurent Le Bon, Victor Levai, Maximilien Pellet, Sophie Potié, Camille Potte, Tadzio, Pauline Vialatte de Péville, Louis Ziégélé, etc.

CURATION IN
COLLABORATION WITH
Thierry Consigny, Chloé
Curci, Rémi Dias Das
Almas.

GRAPHIC DESIGN
Agathe Joubert, Cyril
Quenet, Pauline Vialatte
de Péville

SET DESIGN
Jimme Cloo, Stéven Coëffic,
Marion Flament, Camille
Zonca

Extract

[...] From the sentence, *Conversations produce realities*, which gives the exhibition its title, groups of three individuals who do not know each other: artists, writers, journalists, designers... interpreted one after another this expression in forms ranging from text to image or product. Carried from an art piece to the following, the sentence *Conversations produce realities* is known only of the initiator of the chain. This first actor will produce the first impulsion that will then flow through the all process. As it passes on from individuals to others, the original sentence is being transformed and from this transformation raises a silent conversation from which emerge a new reality as a response to the previous ones.

Through the filter of several sensibilities, steps of the process and potential misinterpretation, the sentence shall evolve, contradict itself, or disappear to reveal new and different works brought into being. The locution, practiced is such a way, surely generate the statement it is exposing. Conversations produce realities. [...]



© Sophie Potié, Jimme Cloo, Camille Potte, Julia Gault

Festival Écran Total
Le Huit, Paris

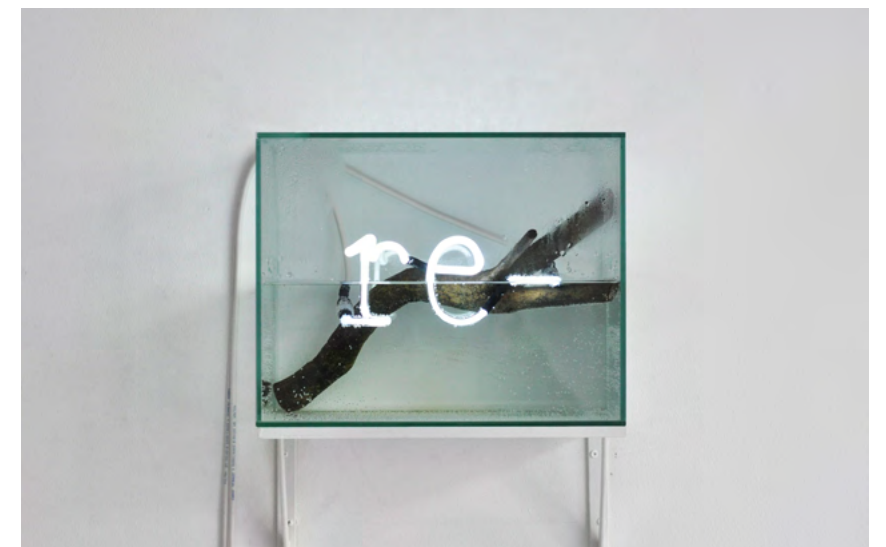
Extract article “Écran total : un festival jeune et chaleureux” [Fullscreen: a young and friendly festival] LES INROCKS by Anna Hess

«10 days, 30 artists: the gallery Le Huit is preparing to present a panorama of young video creation. (...) Bringing together some thirty artists, all students or young graduates of art schools, the Ecran total program is intended to be dense, moving and eclectic: «a journey around the medium of video through installations, performances, projections, short films and Vjing». «The idea is that each evening should be different», says Anne Bourrassé. The festival will therefore be inaugurated on Thursday, February 5th with an installation by Marion Flament and Jimme Cloo before giving way the next day to an exhibition composed of a «video ping pong» by Guillaume Delaforestdivonne and Pauline Lavogez, a conversation in images constructed over time to the rhythm of one video per week. The basement of the gallery will be occupied by an installation by the enigmatic secret society Solomon Coster & Associates. After a stopover on Thursday, February 12 on the work

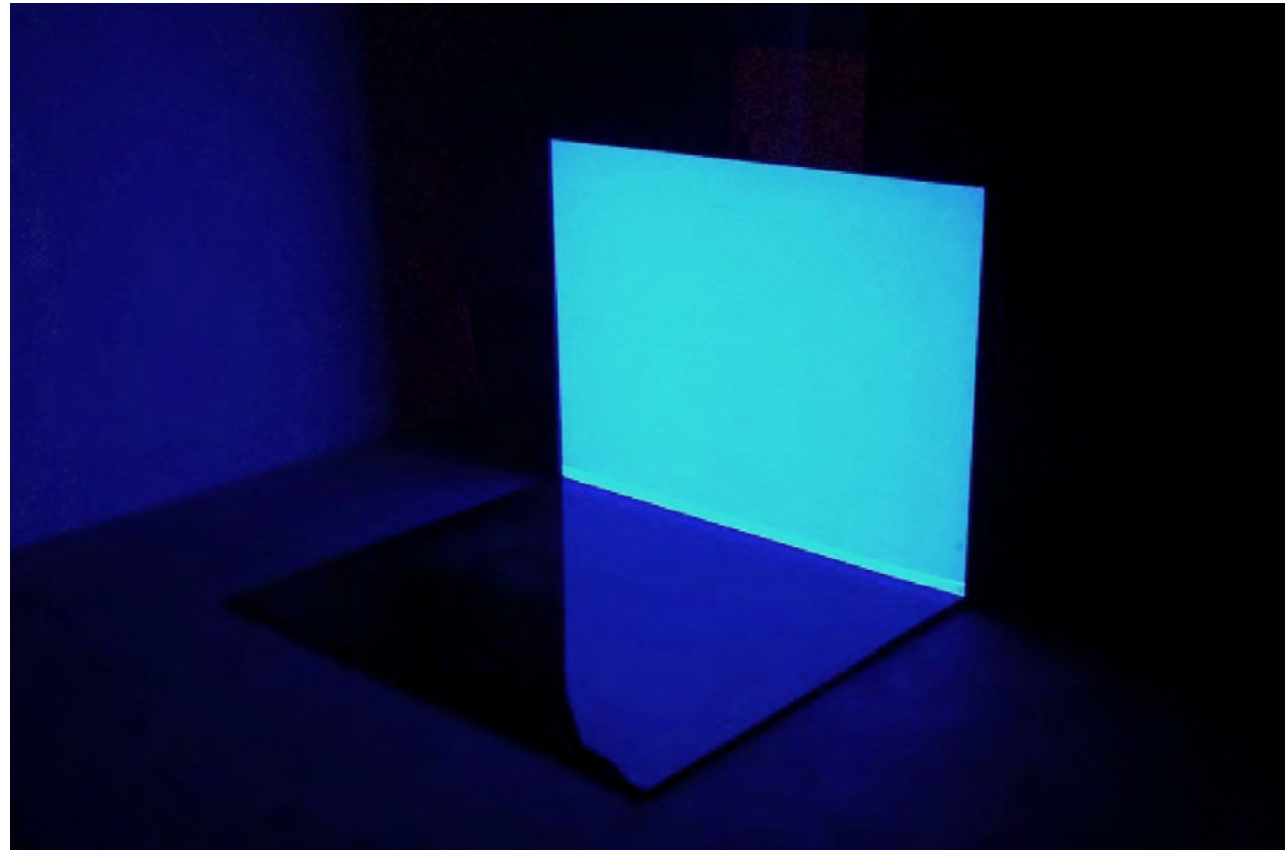
WITH
Raphaël Fabre
Marion Flament
& Jimme Cloo
Sophie Kitching
Pauline Lavogez
& Guillaume de la Forest
Divonne
Louise Hernandez
Irwin Barbé & VRGR
Ethan Assouline
Mathieu Merlet-Briand
Collectif Polychrome
& more

ÉCRAN TOTAL FESTIVAL [Full Screen Festival] • 05.02 → 15.02.15

of Sophie Kitching, inspired by a story by Chateaubriand, Le Huit will host a *BYOB* («Bring your Own Beamer») on Friday evening. Invented by the Dutch-Brazilian artist Rafaël Rozendaal, BYOBs are participatory evenings during which artists are invited to come with their own video projector to show their work, filling the space with images and sounds as the participants arrive. Change of universe for Valentine's Day with the collective Polychrome who will present a selection of experimental erotic and pornographic short films. Finally, on Sunday 15th, the music video directors Louise Hernandez and Irwin Barbé will propose a contemplative end of the afternoon to the rhythm of a VRGR dj mix. A well-deserved rest after a full week!



© Sophie Kitching - © Marion Flament & Jimme Cloo



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ELSA & JOHANNA → *Rosarium, c'est le soleil qui finira par nous perdre* [*Rosarium – It is the sun that will eventually lose us*]

*Rosarium – C'est le soleil qui finira
par nous perdre. [Rosarium – It is the
sun that will eventually lose us]
Exhibition text
Mains D'Œuvres, Saint-Ouen, France
2019*

Extract

[...] Strange strangers live between these walls. Each of them has been summoned into this room suspended outside time, outside borders. Hotheads from the south meet teenagers from the north. Surrounded by the portraits, plunge into their eyes to try to understand what brings them together here. Let the minutes flow, absorb the atmosphere. See the lines that unite as the images scroll and form two faces: those of *Elsa Parra and Johanna Benainous*.

They borrow customs that are not their own, they meddle in exotic routines. They give substance to lives that thrive on unknown shores. Their hair takes on a thousand colors. Slipping into the skin of others, they recreate expressions, gestures and stories that would belong to them only for a few minutes, or even hours– the time of the pose. Few things are left “at random”. Everything that seems obvious lies to us. Only the landscape imposes its contours

and becomes the backdrop for scenes of an unreal reality, from the Canada firs to the burning ground of Fuerteventura.

Look for the friend, the confidant, the mentor, the distant cousin. Look for any seemingly familiar thing in the foreigner. In the shade of skin that has been exposed for too long, in a worn-out garment, in a deformed mouth. It is only then that an elusive sensation enters our thoughts: “I know her” or “I feel like I’ve seen her before.” *Elsa and Johanna* are contemporary impressionists. They invite sensation into representation and create this zone of ambiguity where doubt interferes. Men or women? Who are they? Where do they come from? What are they thinking about? What do they do? [...]



© Elsa & Johanna

Synthetic bodies

Exhibition text

Rue des Ursulines, Paris 13, France

2019

Extract

[...] On screen, the flesh loses its colour and the garden loses its outlines. The performance merges from human to machine to form a new digital body. The body goes from its natural state to a fictional one. These two states are parallel and can be observed in the same space-time. The virtual representation imitates the body's real image, which is photographed and printed on scarfs nearby. Each image reveals a new one. These new technologically translated avatars transcend the garden's framework. They use space, or *species of spaces* that are neither closed, nor palpable. In the context where our presence is defined within reality's limited area, this interaction with the virtual world allows to create other worlds, and to broaden the body and the imagination's possibilities. [...]

SALOMÉ CHATRIOT & SAMUEL FASSE → Synthetic bodies



© Victor Malecot

Lambda Pictoris
Exhibition review
magazine Point Contemporain
FRAC Normandie Rouen, France
2019

Extract

[...] Élodie Lesourd translates her passion for music into her works. She has made it her concept, *hyperrockalism*, a neologism constructed from two terms — hyperrealism —which defines her painting - and rock('n'roll) - her main subject of inspiration. Having practiced music since her teens, her experiences in concert halls and on stage have given her a vocabulary of sensations that she translates in her works. Black metal, she says, has lots in common with contemporary art. It is just as extreme. The spirit of punk is do-it-yourself, a motto that she uses in her artwork. [...]

ÉLODIE LESOURD → *L'hypperockalisme*



© M. Damage - Élodie Lesourd

L'Ombre de la vapeur
[The Shadow of Steam]
 Exhibition review
 magazine *Point Contemporain*
 Fondation Martell, Cognac, France
 2019

Extract

[...] The story begins a year ago, behind the walls of the Martell Foundation, still under construction, in the town of Cognac. After crossing the entrance, doors open onto a huge hall, several central pillars and a blackened concrete structure. Obscure particles are spreading accross the building's surface. The living organism propagating itself in the air is a microscopic fungus called *Torula*. It feeds on cognac vapours, a regional speciality. The House's former cognac bottling activity has left traces of this natural, peripheral micro-organism, whose presence inspired the artist duo *Adrien M & Claire B.* Invited to conceive a work for this space, the duo pays homage to the fungus, completely evacuated since, with their immersive and technological installation *L'ombre de la vapeur*. [...]

ADRIEN M. & CLAIRE B. → *L'ombre de la vapeur* [*The Shadow of steam*]



© AdrienM&ClaireB

*Échos**Exhibition review**magazine Point Contemporain**Abbaye de Maubuisson,**Saint-Ouen-l'Aumône, France**2018**Extract*

[...] The works presented here are titled after the material they are made of. Wax hands, those of a woman who prays or cries. The Crystal armor of a lying knight, whose white feathers escape from his armor. Straitjacket, made of bees' wings, assembled with surgical precision using nail polish, during a five years long process. These clothes are imbued with memories of a bygone era; histories and characters that could come from medieval times, haunting the works. These clothes are reminiscences, worn and lived in by others. Blond, brown and black «hair veil», certainly thousands of them, assembled in an almost invisible drapery, thanks to a custom-made looming technique. The delicate and fragile combination of materials and technical know-how is characteristic of his work. *Fragile, like life* says Patrick. [...] *Patrick Neu* invites us on a pilgrimage whose religion remains to be invented. [...]

PATRICK NEU → Échos

© C. Brossais

PROJECTS

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*Non-profit organization based in France.
Founded on 8th march 2019 by Anne Bourrassé
& Sonia Ye and joined by 30 volunteers.*

www.contemporaines.fr

Contemporaines sprung from the question: why do contemporary women artists, though numerous, see so little recognition?

As a curator and journalist, we encounter creators with very diverse practices and backgrounds, yet their stories reported by women show that their careers are strewn with gender-related obstacles.

Leafing through the pages of an art book is enough to convince oneself that history is written in masculine terms, and that it tends to more easily forget major female figures. New feminist voices are now seeking to identify the forgotten ones in art history, and from these sometimes opposing discourses a consensus is emerging: we must allow each artist to reinvent an emancipated identity for himself or herself.

There is always the fear that feminist impulses are only brief moments of history. Things won't move forward if the spotlight remains focused on a few artists of our time, making them the exception while the overwhelming majority remain anonymous.

To measure the richness of the works produced by women, we must show the extent of their presence and the diversity of their creations. Reflecting on the place of women artists in contemporary creation also means questioning the cultural field as a whole: how can we fight against artistic exile? How can we cherish the common good that is art when it excludes so many?

This is why we decided to create *Contemporaines*.

Contemporaines is a non-profit organization setting up exhibitions, workshops, think tanks and media to

CONTEMPORAINES → since 2019

highlight the work of emerging artists whose artistic practices are considered professional, without distinction of background, in France and abroad.

Contemporaines is a solidarity network involving committed participants in contemporary art.

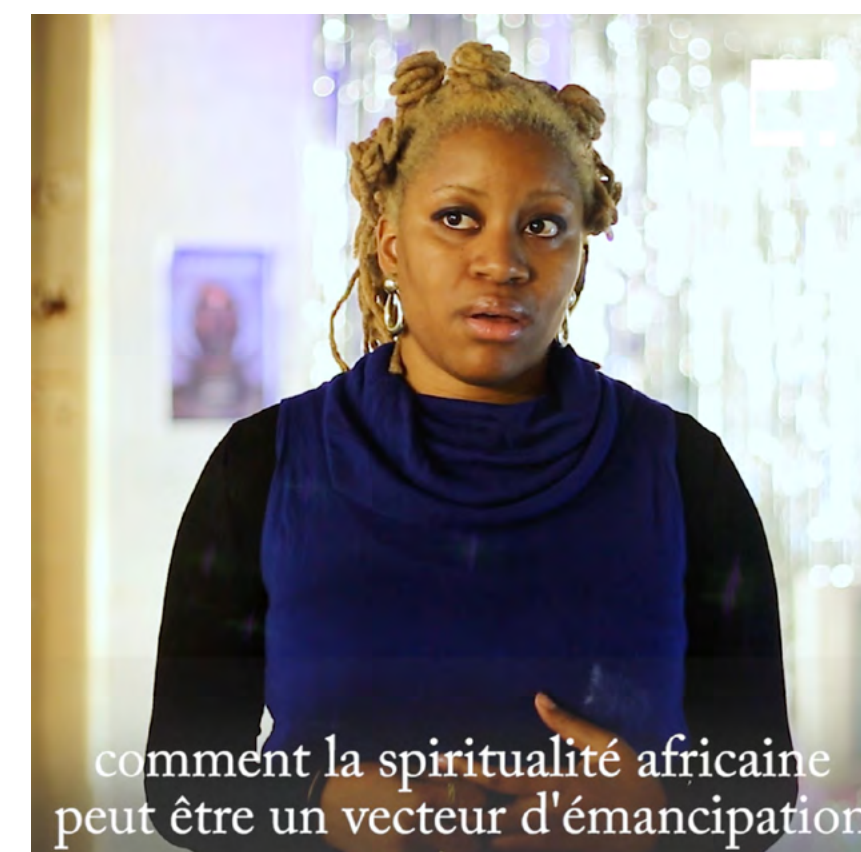
Contemporaines is a call to come together in order to build artistic landscapes more representative of our societies.

*Anne Bourrassé and Sonia Ye
founders Contemporaines.*

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CONTEMPORAINES → since 2019



Squaresquaresquare
Exhibition space

Located in the 11th arrondissement of Paris, *Squaresquaresquare* is a hybrid space that hosted a program of exhibitions from 2017 to 2018. The particularity of the space lies in the use of a single scenographic module for all the exhibitions. Architects, designers and artists have been invited to Squaresquaresquare for group and solo exhibitions, replaying the space at each exhibition.

Squaresquaresquare is an exhibition space and a non-profit organization founded in 2017 by *Anne Bourrassé*, *Label Famille* and *Saltimbanque Agency*.

SQUARESQUARESQUARE → 2017-2018

2018

MAY *Foyer Primaire [Primary Fire]* • Quentin Vuong, solo show

APRIL *Melted Sun* • Marion Flament, solo show

MARCH *Les interrupteurs [The Switches]* • Stéven Coëffic, solo show

FEBRUARY *Somni Explanatio* • Jean-Benoit Vétillard, solo show

2017

NOVEMBER *Playgrounds* • Mylène Escande, solo show

OCTOBER *AE Studio* • Agoston Palinko & Émilie Doré, solo show

SEPTEMBER *Une Salle du Palais [Palace Room]* • Maximilien Pellet, solo show

APRIL *Dear Jeff Mangum* • Camille Potte, solo show

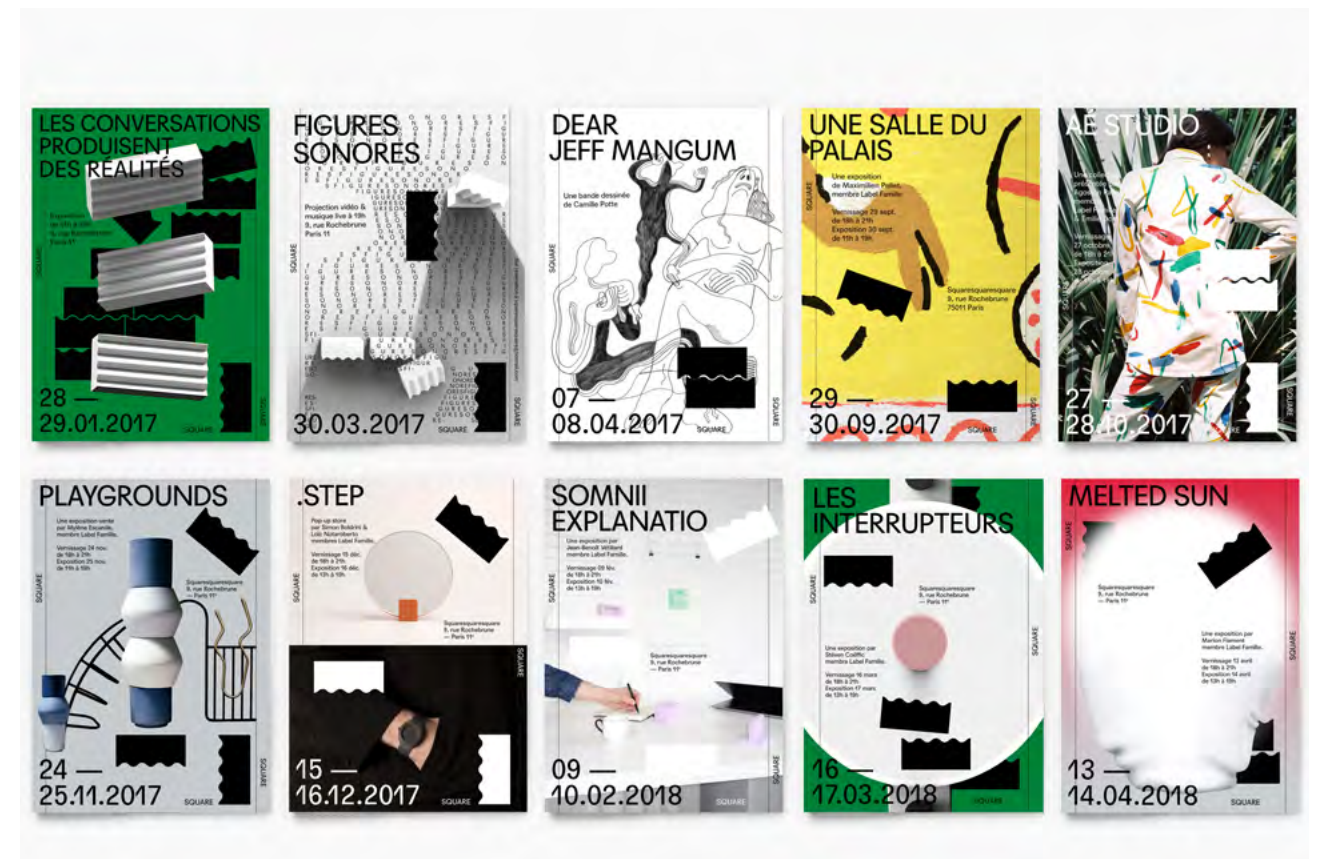
MARCH *Figures Sonores [Sound Figures]* • Group show

JANUARY *Les conversations produisent des réalités [Conversations produce realities]*
• Group show

Squaresquaresquare
Exhibition space



SQUARESQUARESQUARE → 2017-2018



Label Art & Design
labelfamille.com

Label Famille is a network of creators, artists, designers, curators, strategic planners, illustrators, video makers, scenographers. To respond to the requests of companies, brands and cultural institutions. *Label Famille* assembles groups at the crossroads of art, design, consulting and strategy. Through exhibitions, events and publications, the label also values the personal creations of their members and strives to promote a new generation of independent creators.

Label Famille is a label,
a label of creation.

LABEL FAMILLE → 2014-2018



Le Huit is a project space for artistic collaboration dedicated to young creators. Le Huit is a non-profit organization founded by Anne Bourrassé, Léo Cogos and Théodore Famery.

Lieu d'exposition

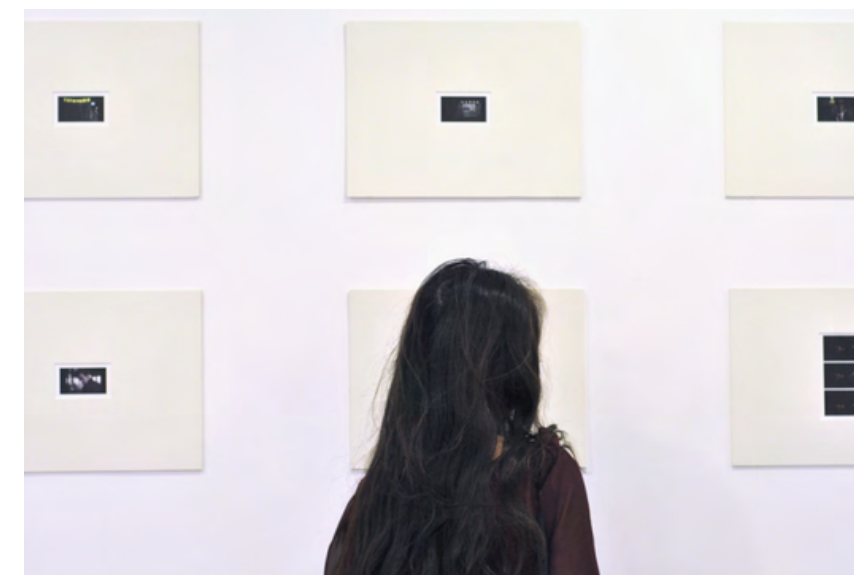
8, boulevard Saint-Martin, 75010 Paris

[...] Le Huit is a project space for artistic collaboration dedicated to young creatives. The space invites artists & designers and hosts exhibitions from a multidisciplinary perspective. Le Huit promotes young artists who are students or recent graduates, breaking away from the elaborate codes of what is expected of an art gallery. Pluridisciplinary is one of the ways to distinguish oneself by bringing new reflections on sharing and exchange between art and community. Exhibitions, workshops, gastronomic dinners, performances, short film screenings, conferences, wine tastings, concerts, we are a vector of exchange. Le Huit defends a social utopia based on reception, diffusion and sharing because we believe in a place that can live from its artistic cohabitation. Behind Le Huit there are volunteer students invested by full-time passion, and all those who gravitate around it that we no longer count. [...]

*Excerpt from
the Manifesto, 2014*



LE HUIT → 2014-2015





Anne Bourrassé is an independent, fostering the intersections of visual arts with humanities. She defines new exhibitions formats conceived as experiences, frameworks for exchanges and encounters. Concerned with current societal issues, she advocates a committed and inclusive approach to curating.

She leads artistic projects. She is programmer of the exhibition spaces *Le Huit* (2014-2015), and *Squaresquaresquare* (2017-2018) in Paris. In 2015, she co-founds *Label Famille*, a creation label composed of 40 artists and designers gathered to think and design in a multidisciplinary way. Since 2019, she co-founds and presides over the non-profit organisation *Contemporaines* which represent and support women artists.

She writes for contemporary art magazines and exhibitions.

She is a finalist for the « Entreprendre dans la Culture » prize awarded by the French Ministry of Culture in 2019. She taught at the Research Centre of Sciences Po Paris in 2017. She graduated from *Ecole Nationale Supérieure des Arts Décoratifs de Paris* (2015), *PSL-Research University* (2016), and *Sciences Po Paris* (2017) and studied at *Cornell University, USA* (2013).

She is based in Paris.

Exhibitions

2020

- *Fin de Production [End of Production]*, group show, **Grandes Serres**, Pantin (Fr) — 10.2020
- “*What ‘woman artist’ means in the XXI century ?*” Conversation Manifesta Biennale, **Théâtre National La Criée**, Marseille (Fr) — 09.2020
- *ROOM 236*, group show, **gallery Chloé Salgado**, Paris — 15.01 → 15.02.20

2019

- *Someone is missing*, group show, **Faubourg Converse**, Paris — 08.03.20
- *Room 237*, group show, **gallery Bubenberg**, Paris — 07.06 → 22.06.19

2018

- *Morceaux choisis*, group show, **gallery Bubenberg**, Paris — 07.12 → 23.12.18
- *Foyer Primaire [Primary Fire]*, Quentin Vuong, **gallery Squaresquaresquare**, Paris — 12.04 → 14.04.18
- *Melted Sun*, Marion Flament, **gallery Squaresquaresquare** Paris — 12.04 → 14.04.18
- *Les interrupteurs [The Switches]*, Stéven Coëffic, **gallery Squaresquaresquare**, Paris — 15.03 → 17.03.18
- *Somni Explanatio*, Jean-Benoit Vétillard, **gallery Squaresquaresquare** Paris — 08.02 → 10.02.18

2017

- *Playgrounds*, Mylène Escande, **gallery Squaresquaresquare**, Paris — 22.11 → 24.11.17

CURRICULUM VITAE

2017

- *AE Studio*, Agoston Palinko & Émilie Doré, **gallery Squaresquaresquare**, Paris — 26.10 → 28.10.17
- *Une Salle du Palais [Palace Room]*, Maximilien Pellet, **gallery Squaresquaresquare**, Paris — 28.09 → 30.09.17
- *Dear Jeff Mangum*, Camille Potte, **gallery Squaresquaresquare** Paris — 06.04 → 08.04.17
- *Figures Sonores [Sound Figures]*, projections et concerts, **gallery Squaresquaresquare**, Paris — 30.03.17
- *Les conversations produisent des réalités [Conversations produce realities]*, group show, **gallery Squaresquaresquare**, Paris — 26.01 → 29.01.17

2016

- *Diversions*, online platform, photography exhibition, **M&C.Saatchi**
- *Prix Sciences Po pour l'art contemporain*, **Sciences Po**, Paris

2015

- *Écran Total Festival [Full Screen Festival]*, **gallery Le Huit**, Paris — 05.02 → 15.02.15

2014

- *Peinture Fraîche*, **gallery Le Huit**, Paris — 10.09 → 18.09.14
- *Label Famille [Family Label]*, **La Carrière**, Gentilly (Fr) — 05.06 → 09.06.14

2013

- *Géant [Giant]*, group show, **gallery Beaurepaire**, Paris — 19.02 → 23.02.13
- *Label Famille [Family Label]*, **La Carrière**, Gentilly (Fr) — 05.06 → 09.06.14

Texts

2020

- *Find The Truth: Elsa & Johanna*, exhibition text, **rencontres de la photographie — Arles**

2019

- *Adrien M. & Claire B., La nature à l'œuvre*, exhibition review, **Fondation Martell**, **Point Contemporain Magazine**
- *Synthetic Bodies*, texte d'exposition, **gallery Privée**, 75013 Paris
- *ROOM 237*, catalogue and exhibition review, **gallery Bubenber**, Paris
- *Portrait: Raphaël Maman*, **Point Contemporain Magazine**
- *Rosarium : Elsa & Johanna*, exhibition text, **Mains d'Œuvres Saint-Ouen (Fr)**
- *Portrait : Clara Citron*, **Point Contemporain Magazine**
- *L'hyperrockalisme d'Élodie Lesourd*, exhibition review, **Point Contemporain Magazine**

2018

- *Svalbard Project*, exhibition text, **gallery Bubenber**, Paris
- *Échos: Patrick Neu*, Abbaye de Maubuisson, exhibition review **Revue Point Contemporain**
- *Life Savers: Isabella Hin & Madeleine Roger Lacan*, exhibition text **gallery Bubenber**, Paris
- *Vu à Londres: Elmgreen & Dragset, Martine Syms*, exhibition review **Revue Point Contemporain**
- *Melted Sun : Marion Flament*, exhibition text **gallery Squaresquaresquare**, Paris

Education

2018-2019

École du Louvre, Paris.

Course: Immaterial Cultural Heritage

2015-2017

*Sciences Po Paris, Master Humanities
& Creative Industry*

2015-2016

PSL-Research University, Paris

D2E Diploma Entrepreneurship

2014

Cornell University-Ivy League

(Ithaca, USA), Cinema and Sociology

2010-2015

École Nationale Supérieure des Arts

Décoratifs de Paris, Master Photo-Video

Work experience

April 2019 → today

Art Counselor « 1 immeuble, 1 œuvre »

[1 building, 1 artwork],

French Ministry of Culture

January 2019 → today

*Co-founder & President, Contemporaines, non-
profit organization*

2018 - 2019

Contributor, Point Contemporain Magazine

2018

*Member of the working group « Report on the
cultural influence of France », Institute*

Montaigne, Paris

2017

*Professor « De l'idée à la réalisation » [From idea
to realization], Research Center Sciences Po*

Paris

2015 → 2018

*Co-founder & Art Director, Label Famille,
Art & Design Label*

CURRICULUM VITAE

2017 → 2018

Co-founder & Curator, gallery

Squaresquaresquare, 75011 Paris

2014

Co-founder & Curator, gallery Le Huit, Paris

2010

*Member of « Art Session » young volunteer
curators Centre Georges Pompidou*

Press

10 artistes, 10 curateurs: la jeune création qui fera 2020 [10 artists, 10 curators: the young creation that will make 2020] **MANIFESTO XXI • 2020**

Contemporaines, pour que la parité soit le genre de l'art [Contemporaines, equality as art gender] **MANIFESTO XXI • 2019**

Work and Design **ÉTAPES HORS SÉRIE • 2018**

Génération Y [Y Generation] **ÉTAPES MAGAZINE • 2017**

Écran Total: un festival jeune et chaleureux [Fullscreen: a young and friendly festival] **LES INROCKS • 2015**

Conferences

Elle.s commissaires [She curators]
SILENCIO PARIS • 2020

De l'idée à la réalisation [From idea to realization]
CENTRE DE RECHERCHE DE SCIENCES PO • 2017-2018

Le rayonnement culturel de la France [France's cultural influence]
INSTITUT MONTAIGNE • 2017-2018

Design Talks, Paris Design Week
CITÉ DE LA MODE ET DU DESIGN • 2016

Youth in Design, World Industrial Design Day
STRATE COLLEGE • 2016

Awards

Finalist Simone Awards
CHÂTEAU DE POMMARD • 2020

Finalist Entreprendre dans la Culture
MINISTÈRE DE LA CULTURE • 2018

Label de l'Observateur du Design
APCI • 2017

CURRICULUM VITAE

References

African Artist for Development • Amis Musée Marmottan Monet • Bildung • Club 1 immeuble - 1 oeuvre • Diptyque • Fondation Carmignac • Galerie Via • GCZF Architectes • Hennessy • Lille Capitale Mondiale du Design 2020 • Ministère de la Culture • PSL-Research University • We Love Green • Wemean

ABC

Anne Bourrassé Curator

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Based in Paris, France

INSTAGRAM