

**villa**

**identity unknown  
2017-18 season**

**press kit**

***Ailleurs est ce rêve proche***

**An exhibition imagined by  
Sonia Recasens**

**from 13rd january to 17th  
march 2018**

**du**

**with**

**Héla Ammar, Malala Andrialavidrazana,  
Fayçal Baghriche, Cathryn Boch, Marta  
Caradec, Julien Creuzet, Ninar Esber,  
Binelde Hyrcan, Sigalit Landau, Golnaz  
Payani, Caroline Trucco**

**parc**

**contemporary art center**

**parc montessuit,**

**12 rue de genève 74100 annemasse, france**

# Ailleurs est ce rêve proche

Ailleurs reste mobile  
le long de nos remparts  
ailleurs est ce rêve proche  
de murmures d'eaux confiantes

je suis charnière  
j'article

Amina Saïd, *Paysages, nuit friable*, 1980

*Ailleurs est ce rêve proche*, "Elsewhere is that dream near" is like an Oasis of blank pages to be covered with new narratives and cultures in order to reinvent the world. On the threshold of the exhibition, the artist Golnaz Payani's immaculate sculpted atlas, which hollowed out at its center, forms a lacework of abstract borders, allowing visitors to plunge into a void of potentialities waiting to be filled.

Nearby Fayçal Baghriche's *Souvenir* (2012) is seen emitting its bluish light, a distant childlike memory of the artist's. The globe is whirling too quickly. Indeed it could make visitors' heads spin. Lands blur and blend into one another, borders disappear and cancel each other out. The earth, "blue as an orange<sup>1</sup>," glows, giving rise to a blue sky covered with stars in a poetic and pacific *Épuration élective* (Elective Purification, 2009) of the globe's flags. In counterpoint, the continents are adorned with familiar *Figures* (2015 - in progress). The symbols of power and conquests borrowed from banknotes, stamps, atlases, and so on, create forceful visual compositions in a subversion of geographical manipulations and the lies of history. With the video *Blending Figures* (2017), the artist Malala Andrialavidrazana compels us to look straight at the truth of a world torn by the violence of power relationships. A world that is constructed, deconstructed, baptized, drawn, and molded by economic and political forces as conquests, conflicts and wars wax and wane.

The Gaza Strip, a conflict around belonging and identity, the result of immigrations, is a territory that is guarded and seized by arms, like the knife being thrown by men to trace new borders on a beach located between Gaza and Ashkelon. Two cities separated by one border yet sharing the same beach. Watching Sigalit Landau's video *Azkelon* (2011), which is gently

punctuated by the rhythm of the waves on the shore, we are reminded of these words by the writer Léonora Miano:

"Borders evoke relationships. They tell us people have met, sometimes in violence, hate, contempt, and in spite of that, they have given birth to meaning<sup>2</sup>."

In search of meaning, the rhythm of the waves accompanies us to the first floor, where we are met by the Tunisian seascapes of Héla Ammar. Here the horizon seems to play tricks on us, creating an optical illusion as if drunk with the despair the dreams and other pleasant illusions of candidates for migration, who are seeking not meaning but simply a future, were running into an elusive horizon. A litany of disillusion echoes throughout the space, "Because I am already dead here"; "because nobody is interested in us"; "because I had no other choice"; "because it's my only way out..."

On the other side of the Mediterranean on the shores of Europe, the horizon is filling with frustration and tensions. Caroline Trucco's postcards, ironically entitled *Bons Baisers de Vintimille* (From Vintimille with Love), conjure up the immigration situation in the Mediterranean zone, i.e., the closing of borders and the hunting down of migrants as well as those who are welcoming them or providing them with help. Facing these names written on the rocks, with clothing strewn the beaches, these words by Aimé Césaire ring out:

"My castaway eyes search the horizon. The sky gapes with a black absence."

In Marta Caradec's drawings that sky is indeed dark and threatening. *Oronte* (2017) is an artificial landscape that is in fact a collage of images of the Orontes River borrowed from Google Maps in satellite view. The Orontes has its source in central Lebanon and flows to the Mediterranean, passing through Homs and Antioch. The course of the river is a metaphor of the flow of refugees, whose stories sketch out a counter-geography in a book called *Aller simple* (One Way, 2017). The rigidity of maps and borders is set off against personal stories, the individual experiences of men and women who are ready to sacrifice everything to reach an elsewhere that is so close yet strewn

with traps. The trajectories become intertwined at the borders like sutures of a geography that has to be mended and cared for.

Stitches proliferate in and even take over Cathryn Boch's topographical and maritime charts and ripped, abraded and grafted maps. Working in a place between wounds and healing, disintegration and reconstruction, the artist, born on the French-German border, deploys a network of territories in transformation, where "grafting is to affirm a host of possibilities in order to give rise to a world<sup>3</sup>." Boch's fragile pieces display an emotional experience of geography that beautifully illustrates that inner elsewhere, not distant and foreign, but private and familiar, like a deep meditation, an inner drive to articulate a relationship between oneself and the other, oneself and the world. It is a mediation to which the artist Julien Creuzet seems to invite viewers with the photograph *Horizon introspectif* (*Introspective Horizon*, 2010). Steeped in the thought of Edouard Glissant<sup>4</sup> and *Tout-Monde*, this West Indian artist defines himself "as a maker of form-worlds, of little bits of artwork-islands composed in an archipelago<sup>5</sup>." It is an archipelago drawn with the ends of his feet on a white-rice beach stretching out over a sea of blue cloth, producing *Opéra archipel, île blanche, riz bleu, la piste de danse...* (*Archipelago Opera, White Island, Blue Rice, Dance Floor*, 2015). A danced cartography, a performative geography, to mentally span territories like in the game of dominoes, imagined and activated by Caroline Trucco. Further along in the show this artist from Nice invites us to traverse the furrows and folds of *Deception Island* in the Antarctic Ocean, a desolate island inhospitable to man. It is a place that is the antithesis of the *Terre promise* (*Promised Land*, 2018), the mirage of a lost paradise whose intoxicating perfume, lingering in the wake of a performance by the artist Ninar Esber, teases our senses and drives us wild.

For four kids sitting on a beach of Luanda, Angola, America embodies the *Promised Land* they have long fantasized about. Sporting flip-flops they see themselves "turning" the world in a taxi, transcending their reality for a few moments while they imagine their wealth and success. In a video called *Cambeck*

(2011), the artist Binelde Hyrcan conjures up the situation in his native country scarred by 25 years of civil war, where America represents the only possible horizon for many young people.

"Hanging the horizon  
Is the flight of the world<sup>6</sup>"

Although ever since the Donald showed up, the *Promised Land* has no longer been so providential. The mirage is crumbling. So help yourself to a little of the *Poétique de la Résistance* which is scattered around the exhibition space and the City of Annemasse to conjure up a tortured geography.

Sonia Recasens  
Curator of the exhibition

<sup>1</sup> Paul Eluard, *L'Amour la poésie*, 1929

<sup>2</sup> Léonora Miano, *Habiter la frontière*, 2012, p.25

<sup>3</sup> Cathryn Boch, *Une approche de la nécessité d'un processus créatif*, 2016

<sup>4</sup> Edouard Glissant, *Tout-Monde*, 1995 et *Traité du Tout-Monde*, 1997

<sup>5</sup> Julien Creuzet, *Les Inrockuptibles*, mars 2015

<sup>6</sup> Amina Said, *Nul Autre lieu*, 1992

*Ailleurs est ce rêve proche  
Elsewhere is that dream near*

from 13rd january to 17th march 2018

with the works of Héra Ammar, Malala Andrialavidrazana, Fayçal Baghriche, Cathryn Boch, Marta Caradec, Julien Creuzet, Ninar Esber, Binelde Hyrcan, Sigalit Landau, Golnaz Payani, Caroline Trucco...

L'exposition *Ailleurs est ce rêve proche* est réalisée avec l'aimable autorisation des artistes, de la galerie Jérôme Poggi, Paris, de la Galerie Papillon, Paris et du FRAC Poitou-Charentes, Angoulême. Cette exposition est présentée en partenariat avec la Graineterie à Houilles en lien avec l'exposition « Poétique du geste » et s'inscrit dans le cadre de l'événement Racines 2018 de la ville d'Annemasse.

# Artists

**Héla Ammar born in 1969 in Tunis, Tunisia where she lives and works.**

**Malala Andrialavidrazana (born in 1971 in Antananarivo, Madagascar) lives and works in Paris, France.**

**Fayçal Baghriche (born in 1972 in Skidda, Algérie) lives and works in Paris, France.**

**Cathryn Boch (born in 1968 in Strasbourg) lives and works in Marseille, France.**

**Marta Caradec (born in 1978 in Brest, France) lives and works in Munich, Germany.**

**Julien Creuzet (born in 1986 in Blanc Mesnil, France) lives and works in France.**

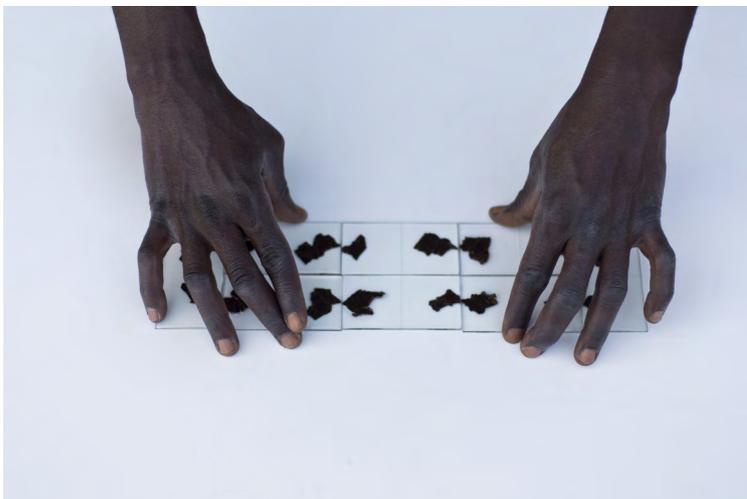
**Ninar Esber (born in 1971 in Beyrouth, Liban) lives and works in Paris, France.**

**Binelde Hyrcan (born in 1983 in Luanda, Angola) lives and works between Nice and Paris, France.**

**Sigalit Landau (born in 1969 in Jérusalem, Israël) lives and works in Tel Aviv, Israël.**

**Golnaz Payani (born in 1986 in Téhéran, Iran) lives and works in Saint-Ouen, France.**

**Caroline Trucco born in 1987 in Nice, France where lives and works**



**Caroline Trucco, *Intense Aimantation*, 2016-2017, crédit Caroline Trucco**

# Events

## Opening :

**Saturday 13 January 2018 from 6 pm with several artists of the exhibition.**

**Dans le cadre du programme d'événements *RacineS 2018* organisé par la ville d'Annemasse.**

## Guided tours :

**Quick tours Friday 2 February and Friday 2 March from 12:15 to 12:45 pm  
A 30 minutes tour for discovering a selection of artworks and for understanding the main subjects of the exhibition.**

**3€, free for members and children less 12**

**Long tours for everyone Wednesday 7 February at 4:30 pm and Saturday 3 March at 4 pm**

## Outside projects :

**screening in BIMA, city library in Ambilly  
Friday 19 January 2018**

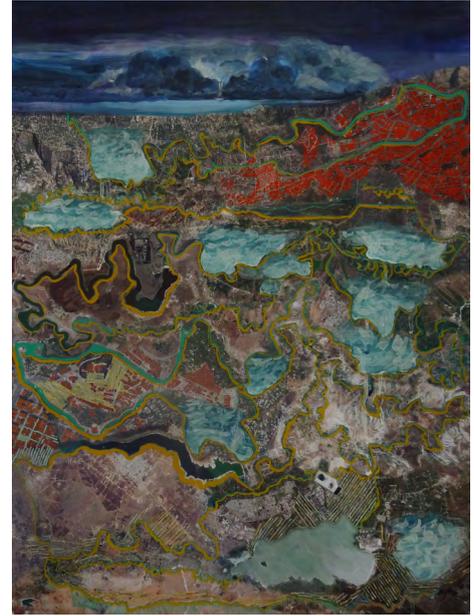
**Program to come.**



**Cathryn Boch, Sans titre, 2017, crédit JcLett**



**Golnaz Payani, Oasis détail, 2015, crédit Golnaz Payani**



**Marta Caradec, Oronte, 2017, crédit Marta Caradec**



**Fayçal Baghriche, Souvenir, 2012, crédit Didier Plowy**

**informations and pictures on request:  
communication@villaduparc.org**

# **villa du parc**

**identity unknown  
2017-18 season**

**The contemporary art center Villa du Parc is an exhibition venue dedicated to today's visual and artistic practices and located in Annemasse (the city bordering Geneva). Steadfastly focused on contemporary artmaking, the Villa du Parc is a hub for artists and the production and creation of art, as well as a center for promoting and transmitting contemporary art to the general public. The creation of works of art is part of the main concerns of contemporary art that the Villa du Parc actively supports. Invited artists contribute to the vitality of contemporary art and enjoy national and even international exposure.**

**The Villa du Parc is committed to a program of events that is grounded in a diversity of practices, just as the field of contemporary art (painting, drawing, photography, video, writing, etc.). Each year a particular theme for the season is addressed, through 4 or 5 solo or group shows, whether esthetic, societal or geographic, making it possible to tackle a notion or field of activity from several points of view and timeframes.**

*La villa du parc benefits from the precious support of The French Ministry of Culture - DRAC Rhône-Alpes, The Région Auvergne Rhône-Alpes, The Département de la Haute-Savoie, and the City of Annemasse.; la villa du parc is a member of French organization for developpement of art centers/dca, of altitudes/contemporary art network in the Alps and of Geneva contemporary art network/gac.*

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contemporary arts center  
parc montessuit,  
12 rue de genève 74100 annemasse  
+33(0) 450 388 461, [www.villaduparc.org](http://www.villaduparc.org)  
open from tuesday to saturday from 2 pm  
to 6:30 pm and with appointments**

**Ailleurs est ce rêve proche**

**from 13 January**

**to 17 March 2018**

**opening on Saturday 13/01 at 6 pm**

**screening**

**performance**

**guided tours**

**[www.villaduparc.org](http://www.villaduparc.org)**