

# *A più voci*

## Villa Medici Fellows' exhibition

8 June – 8 September 2024

With the sixteen Fellows in residence at Villa Medici:

Pierre Adrian, Mali Arun, Ismaïl Bahri, Séverine Ballon, Hélène Bertin, Alix Boillot, Madison Bycroft, Laure Cadot, Céline Curiol, Ophélie Dozat, Hamedine Kane, Kapwani Kiwanga, Laure Limongi, Morad Montazami, Jean-Charles de Quillacq and Justinien Tribillon

Curators:

Cecilia Canziani and Ilaria Gianni, with Giulia Gaibisso (IUNO collective)



# VILLA MEDICI

As it does every year when summer is just around the corner, the French Academy in Rome stages an exhibition of the projects created by its sixteen Fellows as their year-long residency at Villa Medici draws to a close. On this occasion, the artworks leave the intimacy of the studios behind to come face-to-face with the public in the exhibition galleries.

Running from 8 June to 8 September 2024 and commissioned by the Rome-based collective **IUNO**, the exhibition entitled ***A più voci (In several voices)*** suggests one possible group score produced by individual artists. Whether artists, authors, architects, researchers or art theorists, the Fellows are linked by their shared experience at Villa Medici, which creates some unexpected resonances and collaborations.

The main features of the exhibition include the diversity of the artistic practices represented, from literature to sound creation, via sculpture, heritage restoration, architecture, photography and film. Recurrent themes emerge from the many projects: the plant world, the body and its transformations, forms of resistance, the dialectic between exterior and interior, and, of course, the figure of Rome itself, a real and imaginary city.

During their year in the Italian capital, the Fellows are encouraged to experience the residency as a laboratory in which to experiment, offering the chance to embark on long-term research, follow new paths, and to allow themselves to be surprised or guided by what the encounter with other artistic practices and geographies produces. The exhibition is the extension of this experience. It is also an opportunity to explore how to format projects that fall outside conventional exhibition categories. How can ongoing research be brought to life? How can the visual and living arts be articulated?

The exhibition includes a performative component: on Saturday 8 June, the Villa Medici will stage *La Nuit des Cabanes*, an evening of performances, concerts, readings and screenings created by the artists and researchers in residence at Villa Medici, as well as by several guests from the international cultural scene. Free entry from 5pm to 12.30am – reservation required.

As part of the exhibition, a multilingual mediation program in collaboration with NABA, Nuova Accademia di Belle Arti, carried out by the students of the two-year MA Visual Arts and Curatorial Studies program and the MA Visual Arts and Curatorial Studies program on the Rome Campus.

### **Fellows' publication**

To coincide with the exhibition, Villa Medici is publishing a book about the research and projects carried out by the Fellows during their year-long residency in Rome, enriched with contributions from authors invited to put the Fellows' work into perspective. With contributions from: **Franck Balland, Sally Bonn, Samir Boumediene, Federica Bueti, Pierre Caye, Christophe Degeurce, Frère Renaud Escande, Oulimata Gueye, Hélène Guichard, Julie Hascoët, Stéphane Ibars, George Kafka, Cynthia Lefebvre, Horya Makhoul, Anne Montaron, Morad Montazami, Joël Riff, Maboula Soumahoro, Justin Randolph Thompson, Tanguy Viel.**

### **Video interviews with the Fellows**

Click on the following link to find out more about the sixteen:

<https://www.youtube.com/playlist?list=PLG9TvpYZ5rpYQpuLTVgl4HtTDHFQS1Hq6>

# Villa Medici's Fellows (2023-2024)

## Pierre ADRIAN

Literature



Pierre Adrian (France, 1991) is a writer. In 2015, he published his first book, *La Piste Pasolini*, a narrative of an initiatory journey in the footsteps of the Italian poet and filmmaker, for which he received the Prix des Deux-Magots and the Prix François-Mauriac from the Académie Française. Pierre Adrian then published *Des Âmes simples* (Prix Roger-Nimier), *Le Tour de la France par deux enfants d'aujourd'hui* (with Philibert Humm) and *Les Bons garçons*, also published by Les Équateurs. In 2022, his novel *Que reviennent ceux qui sont loin* was published by Gallimard. On its release, Marine Landrot wrote in *Télérama*: “Writing that is so clear and elaborate, capable of evoking an emotion close to tears, is a rare thing.” A trained journalist, football fan and cycling enthusiast, Pierre Adrian has been a columnist for the newspaper *L'Équipe* since 2016.

As part of his residency at the French Academy in Rome, Pierre Adrian attempts to carve a book out of Carrara marble. By following the marble route, examining the very essence of the mineral and its use by man, he wants to write a novel that interweaves the history of the place with the political and ecological struggle in the heart of a wounded mountain, a paradise that has become a white hell. The quarry will serve as a site of fantasy and secrecy, of creation and destruction, of enslavement and resistance, of man's finest and most debased ambitions. By telling the story of the marble in Carrara, he tries to write the stone, the territory of the imaginary, “unchanging in the inexhaustible, like poetry”, in the words of Roger Caillois.

## Mali ARUN

Screenwriting



Mali Arun (France, 1987) is a videographer and director. Her work is situated between fiction, documentary film and video art, it questions and explores spaces on the margins, in movement or in conflict. Mali Arun has exhibited in numerous venues and festivals in France and internationally, including the Palais de Tokyo (Paris) in 2019, the Foam Museum (Amsterdam) in 2020 and the Lyon Biennale in 2022. She graduated from the École nationale supérieure des Beaux-Arts de Paris in 2013 and won the Grand Prix du Salon Montrouge in 2018.

As part of her residency at the French Academy in Rome, Mali Arun is writing the screenplay for a film, a documentary essay in a long format, which mixes reality and fiction. This narrative will tell the story of her family and her ancestors: she grew up in a family split between France, Germany, Turkey, Thailand and China. Each member of her family has been in exile, on both her mother and her father's side, for more than three generations. All of them live far from their roots; all of them have rewritten their history, reinvented their identity and their territory, for personal, historical

and economic reasons. This film tells the story of a complex and fascinating epic. A singular family story that spans the 20th century, which was plagued by wars, and a contemporary globalised world where roots and landmarks are disappearing in favour of streamlining and standardisation. Mali Arun's work also focuses on the Chinese community of Prato (Tuscany), which embodies these issues related to identity, migration and globalisation, as a mirror of her own story.

### **Ismail BAHRI**

Visual arts



Ismail Bahri (Tunisia, 1978) uses video, drawing, sculpture and sound, with no one specialisation. He positions himself as an observer to set up a device for capturing gestures and empirical experiments, paying attention to “what happens”. His work is interested in the meaning that emerges at the periphery of the gaze, in the presence of the surrounding world that emerges and reveals its presence.

Ismail Bahri's work has been shown at the Jeu de Paume (Paris), the Reina Sofia Museum (Madrid), the Centre Pompidou (Paris), La Criée (Rennes), La Verrière (Brussels), the Beirut Art Center (Beirut) and the Staatliche Kunsthalle (Karlsruhe). His films have been selected for festivals such as TIFF (Toronto), NYFF (New York), IFFR (Rotterdam) and FID (Marseille).

At the French Academy in Rome, Ismail Bahri wishes to develop a research project based on Lucretius' *De rerum natura* (On the nature of things). This poem serves as a primer for sculptural, graphic and, above all, film experiences. Between investigations in the studio and investigations outside, the residency opens up a time of fermentation that is conducive to the daily observation of natural phenomena. In direct contact with the elements, the empirical methodology proposed by the poem will activate various avenues of research and fiction.

### **Séverine BALLON**

Musical composition



Séverine Ballon (France, 1980) is a composer and cellist. These two activities are mutually nurturing in the musical research she conducts. In her work as a performer, she favours collaborations with composers, in the intimacy of musical creation. She has premiered solos and concertos by Rebecca Saunders, Chaya Czernowin, Mauro Lanza, Philippe Leroux and Francesca Verunelli, among others.

She studied composition at the Musikhochschule in Freiburg with Johannes Schöllhorn and cello at the Hochschule für Musik in Berlin and Lübeck with Joseph Schwab and Troels Svane. Winner of the Luc Ferrari competition in 2019, in 2021 she composed the literary show *Je suis*

*honorée d'être née dans ta tête*, based on texts by Babouillec. Her recent projects include a piece for cello and electronics for the Transit festival (Leuven, 2022), as well as a piece for cello and clarinet for the musicians Åsa Åkerberg and Shizuyo Oka (Ensemble Recherche). She has composed two original scores for feature films by director João Pedro Rodrigues: *L'Ornithologue* (2016) and *Où est cette rue?* (2022), co-directed with João Rui Guerra da Mata. Her solo album *Solitude* was released on the Aeon/Outthere label and her first album as a composer, *Inconnaissance*, was released on the All That Dust label.

At the French Academy in Rome, her project brings together two research projects that have been carried out in parallel for several years: the first examines singing as memory, matter and state; the second focuses on encounters and sharing in the context of music workshops organised in places of reception and accommodation for disadvantaged people. The songs and stories collected during these workshops will give rise to a musical fresco that will question what differentiates singing from speaking.

## Hélène BERTIN

Visual arts



Hélène Bertin (France, 1989) claims a “deliberately bastardised approach”, which she deploys both as an artist and researcher. She lives in Cucuron (France) and develops her practice by forging bonds and engaging in working adventures with passionate people, always activating the notion of otherness.

Contrary to any disciplinary reading, she approaches gesture and matter as strategies for bringing practices together. In her exhibitions, this enmeshing of different types of objects and postures creates a collective narrative. In her books, she focuses on marginal personalities to transport the reader and convey parallel stories. For Hélène Bertin, the sensitive relationship to the facts of living and working is played out in the cooperation between the “kingdoms” of each person. It was her encounter with the practice of the artist Valentine Schlegel that forged this vision of art. She dedicated a bio-monographic book to the latter in 2017, radically renewing the conception of this artist.

At the French Academy in Rome, Hélène Bertin is developing a project devoted to the figure of the hunter-gatherer, around which three approaches are articulated: the collection of the gestures of the gatherers in the Roman countryside, the participant observation of the *Tammurriata* – a traditional dance of Campania – as an attempt to liberate the gesture, as well as her own collection of materials for future sculptures. While foraging may once have been associated with a way of life based on the harvesting of readily available natural resources, it now takes on an archaic, unconventional, anarchic dimension and constitutes a tenacious resistance to progress. Foraging can thus be a survival practice, a challenge, like the ultimate game.

## Alix BOILLOT

## Scenography



Alix Boillot (France, 1992) designs sculptures, installations, scenographies, performances and publications. She is a graduate of the École Nationale Supérieure des Arts Décoratifs in Paris. She creates ephemeral pieces and collects the traces, the relics of what defines our humanity, with a preference for what has no other value than the one we give it – the imaginary, the simulacrum, the belief, the immaterial. On another scale, she designs unprofitable, potential spaces

that she offers to be inhabited: the void becomes an invitation.

Her work has been displayed at the Ménagier de Verre (Paris), the SUBS (Lyon), the Fondation Ricard (Paris), the Saint Ignace church on the occasion of the Nuit Blanche (Paris), Plastique Danse Flore (Versailles), the CND (Pantin), the CNDC (Angers), the Festival d’Automne (Paris) and the Festival d’Avignon.

Among many collaborations, she has worked with César Vayssié, Ivana Müller, Ola Maciejewska, Robert Cantarella, Dominique Gilliot, Anaïs de Courson, Émilie Labédan, and Julien Lacroix.

At the French Academy in Rome, Alix Boillot is furthering her research into water and the containers (natural or artificial) that define its form. From lakes to fountains, water settles heavily, horizontally. Her research extends to the water that overflows these rational limits: holy water, that of the rituals of all religions; the water of springs that irrigates many myths; the wet and moving souls of melancholy. Rome, born of the Tiber and master of water management, Villa Medici, its gardens and ponds and the ceremonies of the neighbouring Vatican, make up an ideal field of research and experimentation to approach this poetic and political body. Flowing and eroding sculptures will emerge.

## Madison BYCROFT

Visual arts



Madison Bycroft (Australia, 1987) lives and works in Marseille. A graduate of the University of South Australia and the Piet Zwart Institute in Rotterdam, they work with video, sculpture and performance. Madison Bycroft’s research extends to forms of reading and writing, expression and refusal, exploring how we might reimagine “reading” (in its broadest sense) and understanding, not as achievement, but as relationship.

Madison Bycroft has displayed their work in Beirut, Singapore and New York, but also in France, notably at the CAC Brétigny, the Rennes Biennale and the Palais de Tokyo. In 2022, several performance projects led them to present their work at the Art Basel fair in Switzerland, in the botanical gardens of Cordoba, and at MAXXI L’Aquila. More recently, they introduced *Joystick*, a video game created in collaboration with Ubisoft.

At the French Academy in Rome, Madison Bycroft conducts a three-part research project to develop a film entitled *Cena Trimalchio*, an adaptation of fragments 28 to 79 of Petronius' *Satyricon*. The first part of the research focuses on Roman elegance in the time of Nero and Petronius, and includes a study of the *Satyricon*. The second part concerns the dinner table and the feast, while the last part concerns the "augury", a figure of ancient Rome capable of interpreting incidental phenomena considered as omens. Attention to the horizon, goal-oriented thinking, errant narratives and disorientation will link these different forms of research together.

### **Laure CADOT**

Restoration of works of arts or monument



Laure Cadot (France, 1980) is a conservator-restorer specialising in the treatment of organic materials and human remains in particular. A graduate in art history, museology and applied research from the École du Louvre and in conservation-restoration and preventive conservation (University Paris 1 Panthéon-Sorbonne), she has been working independently for fifteen years with the French and European public collections. Her research on the status and

conservation of collections of human remains has led her to work on these little-addressed questions within the archaeology and ethnography department of the Centre de Recherche et de Restauration des Musées de France as a project manager, and to publish regularly on the subject in specialised journals and books.

As an extension of her research and professional practice, Laure Cadot's residency at the French Academy in Rome aims to gather and lay the methodological foundations of a field with multiple ramifications and complex issues. In parallel with bibliographical research, meetings and interviews with various Italian figures involved with these particular collections (curators, restorers, anthropologists, archaeologists, etc.) will enable a comparison between the French and Italian approaches in order to define the common features and particularities of this field, which has been evolving rapidly since the beginning of the 2000s, in particular through the issues of restitution and respect for the human body in cultural institutions. The aim of this work will be to propose practical guidelines adapted to the sensitivities and singularities of each typology according to their materiality, provenance, dating, preparation technique, heritage history, etc., as well as to their scientific uses for a better handling of this fragile and in many ways precious heritage.

## Céline CURIOL

Literature



Céline Curiol (France, 1975) is a novelist and essayist. She has published a dozen books, including *Voix sans issue*, *Permission*, *L'Ardeur des pierres*, *Un quinze août à Paris – histoire d'une dépression*, *Finir par l'éternité* and *Les lois de l'ascension*, several of which have been translated abroad. She regularly contributes to journals and anthologies related to literature or the humanities. A graduate of the *École nationale supérieure des techniques avancées* and the Sorbonne, she worked as a reporter abroad for over ten years before returning to live in France, where she teaches creative writing and written communication.

Her research and writing project at the French Academy in Rome revolves around the figures of the jellyfish and the chicken. It focuses on situations and works of art where both have arisen as a result of their relationships and entanglements with a human being. Using a guiding element, that of the fringe, Céline Curiol examines the off-limits, the invasive, the monstrous. It is within a novel-narrative that the writing of this project will strive to take place, where three fictional women should appear, each evolving at different distances from the heart of Rome – and from the author's heart -, and from their own natures. The stakes of this work will be poetic and political, ecological and feminist, as well as humorous.

## Jean-Charles DE QUILLACQ

Visual arts



Jean-Charles de Quillacq (France, 1979) develops sets of sculptures that are both organic and abstract, conceptual and fetishistic, which he presents by inviting others to take part in their exhibition protocols. He has produced several performances including *Transport Amoureux* at Triangle France in 2018 and *Fraternité Passivité Bienvenue* at the Palais de Tokyo in 2016.

His work has been the subject of several monographic exhibitions, including in 2021 at Art 3 Valence, in 2020 at the Marcelle Alix gallery which represents him, in *Bétonsalon* in 2019 and at La Galerie, a contemporary art centre in Noisy-le-Sec in 2018. He has recently exhibited at the Bemis Art Center (Omaha, USA), the Musée d'Art Moderne in Paris, the Palais de Tokyo, the Matter of Art Biennale in Prague and the last Rennes Biennale.

Jean-Charles de Quillacq graduated from the *École des Beaux-Arts* in Lyon and continued his artistic training at the *Weißensee Kunsthochschule* in Berlin and the *Rijksakademie* in Amsterdam, where he was a resident in 2010 and 2011.

Through his sculptures, Jean-Charles de Quillacq questions the relationship to the body, whose penetrability and porosity he likens to our capitalist economies. For his project at the French Academy in Rome, he is interested in the Italian concept of *morbidezza* (softness). While the term "morbide" in French always tends to denote a malady of some sort, the Italian derivation of *morbidezza* in the 16th century evolves rather towards a positive appreciation of softness, at the same time as the representation of a new body, much younger and of an



indistinct gender, appears. The softness of these reborn bodies is linked to the way we think about our relationship to the world, and Jean-Charles de Quillacq's project aims to deploy all the positive potential of being soft, if we accept other logics than those validated by our capitalist systems.

## **Ophélie DOZAT**

Architecture



Ophélie Dozat (France, 1993) is an architect, teacher and researcher. A 2018 graduate of ENSA Versailles and the EHESS, she is pursuing a doctorate in architecture at the École nationale supérieure d'architecture de Versailles (ENSA-V) and the University of Cergy-Pontoise with a research project that questions the aesthetic role of the retaining wall in landscape construction.

Trained at 2A+PA (Rome) and DOGMA (Brussels), she co-founded her architecture agency MATERRA in Paris in 2022. Her practice develops around an acute analysis of inhabited and natural environments with the strong intention of connecting architecture to its soil. A lecturer at ENSA-V, she also collaborates on research projects on territorial and urban planning, which have been the subject of exhibitions at the Biennale d'Architecture et de Paysage (2019), and indeed at the Pavillon de l'Arsenal with the project *Scénarios Futurs*, winner of the FAIREPARIS competition (2020).

Her project for the French Academy in Rome, entitled *Substruction*, proposes a re-reading of the support structures of Rome, considering them as aesthetic objects of the urban space, support structures of narratives and collective interactions. Through a survey of the city's palimpsest-like walls and the production of metaphorical objects inspired by them, her project aims to appropriate these walls that surround us in an attempt to qualify them and reinscribe them in the field of aesthetics. From the structural arts to the work of art, the support goes beyond its initial technical function, as a tangible element that opens up new habitable potential in the urban space.

## **Hamedine KANE**

Visual arts



Hamedine Kane (Mauritania, 1983) is a Senegalese artist and director living between Dakar, Brussels and Paris. His work focuses on exile, wandering, inheritance and the awareness that stems from the post-independence political experiences of some African countries. He questions their recent history, particularly that of Senegal, and reports on its upheavals and aspirations around the notions of Afro-nostalgia and Afro-utopia. Hamedine Kane is also interested in the influence of African, African-American and Afro-diasporic literature on political, social and environmental activism. Hamedine Kane has recently participated in numerous festivals and biennials in France and internationally, such as the Dakar and Berlin Biennials in 2022,

Momenta Biennial in 2021, the Taipei Biennial in 2020, and numerous exhibitions as part of the Africa2020 season in France.

At the French Academy in Rome, Hamedine Kane is developing a research project on three great black American writers exiled in Paris in the second half of the 1940s: Richard Wright, Chester Himes and James Baldwin. His project takes the form of action-based research on the mode of speculative inquiry that pays close attention to “situated knowledge”, and is based on the testimonies of researchers, literary critics, publishers, historians, theorists, geographers, city specialists and tourist guides, as well as hoteliers, inhabitants and tenants of places of life and celebration. Following what the anthropologist Anna Tsing calls “the art of observing”, this composition of witnesses will form the basis of a work in which Hamedine Kane will enhance the narratives of the so-called protest novel specific to the three writers, paying close attention to the experience of violence experienced and suffered and the refusal of designation that are expressed in their works.

### **Kapwani KIWANGA**

Visual arts



Kapwani Kiwanga (Canada, 1978) is a French-Canadian artist living and working in Paris. Kiwanga studied anthropology and comparative religion at McGill University in Montreal and studied art at the École des Beaux-Arts in Paris.

In 2022, she won the Zurich Art Prize (CH). She is the winner of the Prix Marcel Duchamp (FR) in 2020, the Frieze Artist Award (USA) and the Sobey Prize for the Arts (CA) in 2018.

She will represent Canada at the 60th Venice Art Biennale in 2024. Kiwanga is represented by Galerie Poggi, Paris; Goodman Gallery, Johannesburg, Cape Town and London; and Galerie Tanja Wagner, Berlin.

As part of her residency at the French Academy in Rome, she is developing *Remédiations*, a performance project dealing with the theme of toxicity and anchored in the history of Rome, Italy and beyond. Toxic or contaminated land can be cured, just as our toxic habits can be changed to be healthier. Some poisons have antidotes: a dual force is exerted here. A force that exposes the structures and reasons why we poison ourselves; but also the gestures and forms that allow us to recover, and perhaps remedy, our toxic world.

The artist’s proposal is in line with her artistic gestures or “exit strategies”: works that invite us to multiply perspectives in order to sharpen our view of existing structures and to envisage the future in a different way. Thus, *Remédiations* aims to expose not only the environmental toxicity that characterises our current reality, but also other forms of social and structural toxicity.

## Laure LIMONGI

Literature



Laure Limongi (France, 1976) develops a transdisciplinary work forging links with music, performance and visual arts, as well as history and science. Laure Limongi's predilection for inquiry, words, expression and languages is expressed through various artistic acts. She writes books – novels, documentary fiction, essays, poetry – and stages them in the form of performed lectures. Her most recently published works include the diptych *Ton cœur a la forme d'une île* and *On ne peut pas tenir la mer entre ses mains* (Grasset, 2019 and 2021), as well as the collection *J'ai conjugué ce verbe pour marcher sur ton cœur* (L'Attente, 2020). A devotee of collective odysseys, Laure Limongi develops artistic collaborations and teaches creative writing at the École nationale supérieure d'arts de Paris-Cergy, having been a publisher for some fifteen years and having co-directed the Master's degree in creative writing at Le Havre.

As part of her residency at the French Academy in Rome, Laure Limongi is developing the project *The Panacea Service*, built around three proposals between writing and performance. Through the alternative use of tools and medical symbols, Laure Limongi intends to propose participatory performances whose purpose will be to prescribe books. In public or in private consultation, one or more books, with their dosage, will be proposed in response to the statement of a "disorder". In parallel, Laure Limongi will write a novel that will embody this approach – the book as a panacea – and which will take place in the Italy of the Middle Ages at the heart of the School of Salerno. These three acts (performance, novel writing, classification) are a response to the desire to propose a form that rethinks chronology by building on exchange, living matter, Italian history, the palimpsest... because what better way than through a book to escape the tyranny of temporality?

## Morad MONTAZAMI

Art history



Morad Montazami (France, 1981) is an art historian, publisher and curator. After working at the Tate Modern (London) between 2014 and 2019 as a curator for the Middle East and North Africa, he developed the editorial and curatorial platform *Zamân Books & Curating*, which explores and enhances Arab, African and Asian modernities. He has written numerous essays on artists such as Zineb Sedira, Walid Raad, Latif Al Ani, Faouzi Laataris, Michael Rakowitz, Mehdi Moutashar, and Behjat Sadr, and exhibitions including *Baghdad Mon Amour*, Institut des cultures d'Islam, Paris, 2018; *New Waves: Mohamed Melehi and the Casablanca Art School*, *The Mosaic Rooms*, London & MACCAL, Marrakech & Alserkal Arts Foundation, Dubai, 2019-2020; *Douglas Abdell: Reconstructed Traphouse*, Cromwell Space, London, 2021; *Monaco-Alexandrie: Le*

*Grand détour. Villes-mondes et surréalisme cosmopolite*, New National Museum of Monaco, 2021-2022.

Morad Montazami's project at French Academy in Rome aims to finalise two books and an exhibition project. The first work, conceived as a personal essay, *Modernités cosmogoniques ou Pétro-modernités: pour une écriture alternative du modernisme*, is a panorama of figures (painters, sculptors, filmmakers, poets of the 20th century, from Baghdad to Algiers, via Cairo, Rome and Paris), for whom oil becomes a cosmogonic matrix, linked as much to the earth as a natural deposit as to politics via coups d'état and other revolutions. The second work, conceived as a collective book/exhibition catalogue, *Routes cosmogoniques: une histoire visuelle post-pétrole*, is a panorama of (contemporary) photographers, videographers and digital practitioners concerned with the energy transition, the survival of ecosystems, resistance to wild urbanism or military-industrial colonisation.

## Justinien TRIBILLON

Exhibition



Justinien Tribillon (France, 1989) is a curator, writer and publisher whose work addresses different media and disciplines: the social sciences, photography, architecture and history. In 2021, he presented the exhibition "Welcome to Borderland", dedicated to plant migration at the Venice Architecture Biennale. In 2023, he curated and produced "Jachères", an exploration of urban and peri-urban wastelands in the North of France through art, design and architecture.

Justinien Tribillon holds a doctorate in urban planning from the Bartlett School of Planning, University College London and is the author of a thesis on the Boulevard Périphérique de Paris as a sociotechnical artifact. Co-founder of *Migrant Journal*, a six-issue magazine exploring migration in all its forms, he now contributes as a journalist and architecture critic to various publications, including *The Guardian* and *The Architectural Review*, AOC.

At the French Academy in Rome, Justinien Tribillon is continuing his research into the rich and complex subject of moonlighting, with a view to producing an exhibition devoted to this practice. The strange name, "moonlighting", refers to the activity of the worker carried out during their working hours, with the company's tools and materials, aimed at making objects or repairs for themselves. Moonlighting represents an underground act, sometimes tolerated by the management, but which is most often hidden, and reprimanded, to the point of dismissal. This is a widespread practice, yet little-known and rarely documented. Justinien Tribillon's residence in Rome will allow for a mirror reflection between France and Italy. The exhibition project will establish a dialogue between historical research and current questions about our relationship to work. It also offers particularly stimulating intellectual and curatorial challenges: what is the best way to highlight a subordinate practice without institutionalising it? How can we question a practice within a space, rather than a collection of objects?

## The curators of the exhibition

Cecilia Canzani and Ilaria Gianni accompany the Fellows during their residency year in the development of their artistic projects.



Cecilia Canzani is an independent curator and lecturer at the Academy of Fine Arts in L'Aquila. She is co-founder together with Ilaria Gianni of the contemporary art research centre IUNO and with Angelika Burtsher, Agnese Canziani and Daniele Lupo of the children's book publishing project Les Cerises. Recent independent projects include: 2023: *Roma, a portrait*, Palazzo delle Esposizioni, Rome; *Una felice corsa*, Fondazione del Monte di Bologna e Ravenna, Bologna; 2022: *Sara Basta. La prima madre*, with C. Meli, Fondazione Pastificio Cerere, Rome; *In metamorfosi*, Marta Roberti. sZo Roma; 2021: *Io dico io*, Galleria Nazionale di Arte Moderna di Roma, with Lara Conte and Paola Ugolini (2021), *Anastasia Potemkina*, MAXXI Aquila; *La giusta misura*, with Chiara Camoni, (2018- on going. Palazzo Bentivoglio, Bologna; Murate Art District Florence; Society of Bees, France, MOSTYN, UK; GAM, Turin); 2019: *Autoritratto. Bettina Buck, Chiara Camoni* (Murate Art District, Florence; *Shape, colour, taste, sound and smell. Adelaide Cioni /Guy Mees* (p420, Bologna). She regularly collaborates with Flash Art, her texts appear in catalogues and monographs.



Ilaria Gianni is an independent curator, art critic and lecturer. She is co-founder, with Cecilia Canzani, of IUNO, a research center for contemporary art and, along with Maria Alicata and Adrienne Drake, of Magic Lantern Film Festival, a research-based thematic investigation of the interstice between visual art and cinema. She has curated exhibitions and independent research projects in museums, institutions, project spaces and galleries including: Palazzo delle Esposizioni, Rome; MACRO, Rome; MAXXI, Rome; National Gallery, Rome; Matadero, Madrid; MOA, Seoul; Loop, Seoul; Villa Croce Museum of Contemporary Art, Genoa; GAMeC, Bergamo; John Hansard Gallery, Southampton. From 2016 to 2020 she was guest curator at the American Academy in Rome. Between 2009 and 2016 she was co-director, and curator of Nomas Foundation, with Cecilia Canzani, where she was responsible for the artistic programming. She has collaborated with contemporary art fairs, including ARCOmadrid, for which she curated the section "Opening" (2018-2019), Artissima, for which she curated the section "Present Future" (2019-2021), while between 2015 and 2017 she co-founded and curated the independent art fair Granpalazzo. She is Adjunct Professor at John Cabot University, IED (Rome) and at Naba (Milan), RUFA (Rome). She is a regular contributor to Flash Art and has contributed with texts to numerous art catalogs and magazines such as: artforum.com, Domus, Mousse, NERO, Cura, Arte e Critica. She is co-curator, with Lorenzo Giusti, of the podcast Radio GAMeC 30 for 2022-2023.

## The French Academy in Rome – Villa Medici:



Founded in 1666 by King Louis XIV, it is a French institution that has been housed since 1803 at Villa Medici, a 16th-century villa surrounded by a seven-hectare park on Mount Pincio in the heart of Rome. A national public institution under the authority of the French Ministry of Culture, it fulfills three complementary missions: to welcome artists, creators, and art historians of the highest caliber in residence for long stays of one year or more; to set up a cultural and artistic program that integrates all fields of the arts and creation aimed at a broad public; to conserve, restore, study, and make its built and landscape heritage, as well as its collections, known to the public.

French Academy in Rome – Villa Medici is directed by Sam Stourdzé.

The French Academy in Rome – Villa Medici is an establishment of the French Ministry of Culture.



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**PRACTICAL INFORMATION :**

French Academy in Rome – Villa Medici  
Viale della Trinità dei Monti, 1  
00187 Rome, Italy  
T. +39 06 67611  
[www.villamedici.it](http://www.villamedici.it)

**PRESS CONTACTS:**

France and international (excluding Italy)  
Dezarts : [agence@dezarts.fr](mailto:agence@dezarts.fr)  
Lorraine Tissier Rebour: +33 (0)6 75 83 56 94 Anaïs  
Fritsch : +33 (0)6 62 09 43 63

Italy

Elisabetta Castiglioni : +39 328 411 2014  
[info@elisbettacastiglioni.it](mailto:info@elisbettacastiglioni.it)

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