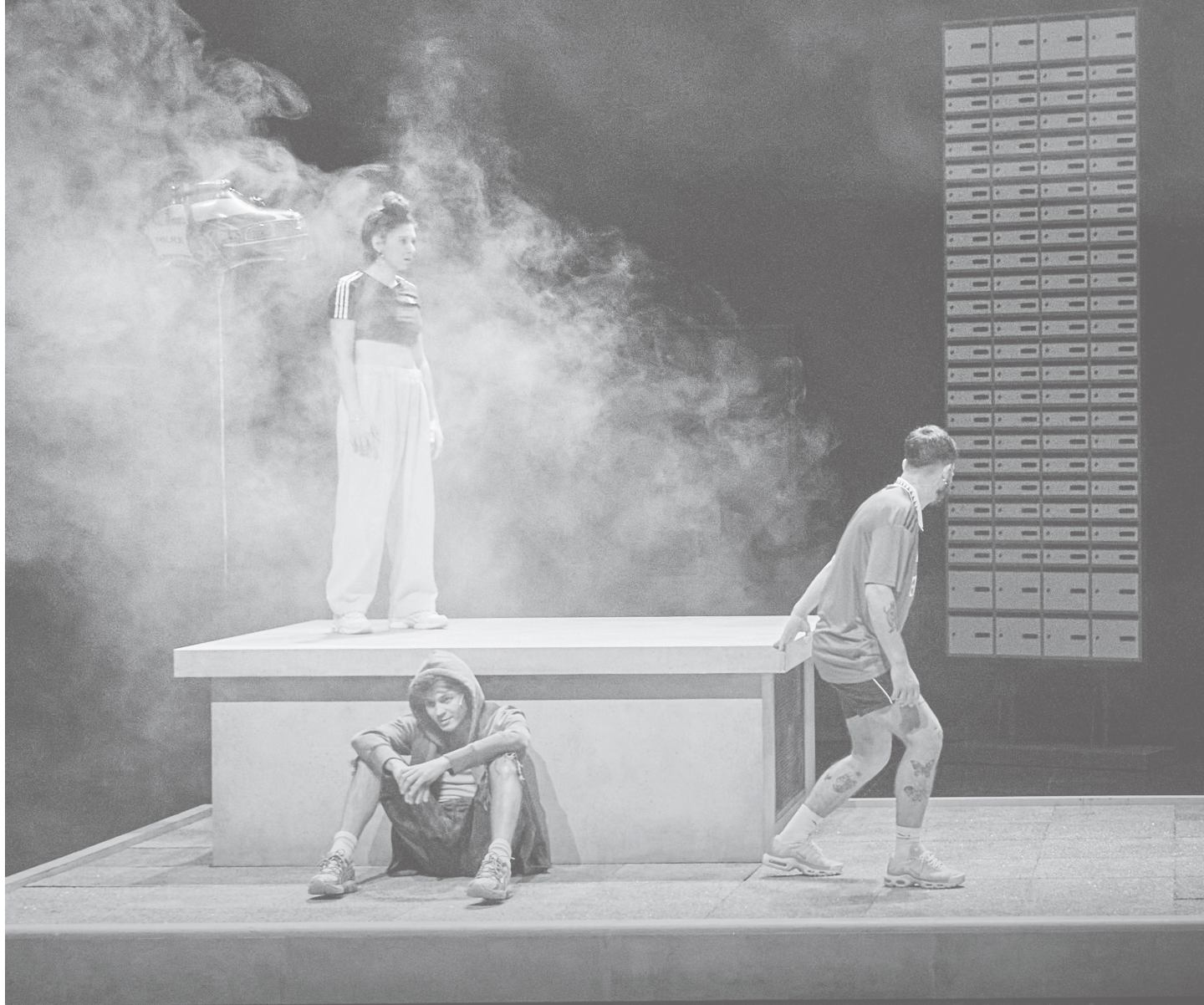


Like Spring, I will be many, a group exhibition with and around Sonia Chiambretto, with Ouassila Arras, Agata Ingarden, Hannan Jones, Samir Laghouati-Rashwan, Luna Mahoux, Josèfa Ntjam, Fanny Souade Sow, Virgil Vernier, from February 8 to June 8, 2025.



Co-curators
Assisted by
Production
Technical production

Victorine Grataloup and Camille Ramanana Rahary
Léo Ferreira and Clara Juan

Camille Ramanana Rahary and Florence Gosset
Jean-Christophe Aubert, Hugo Bonifait, Simon Bryckaert, Géraldine Charmadiras, Benoît Fremaux, John Girard, Matthieu Girard, Margaux Louveau, Crao Man, Thibaut Magnan, Laurence Merle, Thomas Meysson, Reinier Sagel, Caroline Selig, Vincent Sojic, Laurence Verduci

Cultural mediation
Reception

Capucine Tible, Key Soulié
Youmna Ali, Aude Bourhis, Tatiana Calderon Ellis, Elisa Cardeilhac, Elsa Gasnault, Rachid Hogas, Charlotte Kinon, Agathe Mirafiore, Yoen Murray Burke, Romane Philippe, Souvenir Sitty Bahiya, David Soriano, Mia Suau
Annabelle Verhaeghe

Conception
and production



Co-production



Partnerships



actoral Parallèle

Networks

TRIANGLE
NETWORK

Association française
de développement
des centres
d'art contemporain
DCA



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DU RHÔNE



VILLE DE
MARSEILLE

A slab of concrete and a smoking air vent occupy the middle of the exhibition space. These are the set pieces for Sonia Chiambretto's *Oasis Love* (2023). Like all of the author and poet's texts, this play multiplies points of view and features several voices, often childlike or youthful. Some of them appear in the bay window and on the facing wall, in the form of quotes.

On *Oasis Love*, Sonia Chiambretto writes:

"It all started with a poem.

I was in residence in Seine-Saint-Denis in a youth hostel. It was springtime, and I was walking between the apartment buildings with Bintou and two of her school friends. We went into a grocery store to buy cans of Tropical Oasis. After leaving, we stumbled on the brutal arrest of some local youths. We got closer, and the girls recognized one of their cousins. ...

I list, I count, I take inventory.

Using a montage of documents, archives, and collected lyrics, in a syncopated chronology, I seek a poetic form, rejecting the linearity of a story or a demonstration, which reveals the ambiguity of our relationship with authority. ...

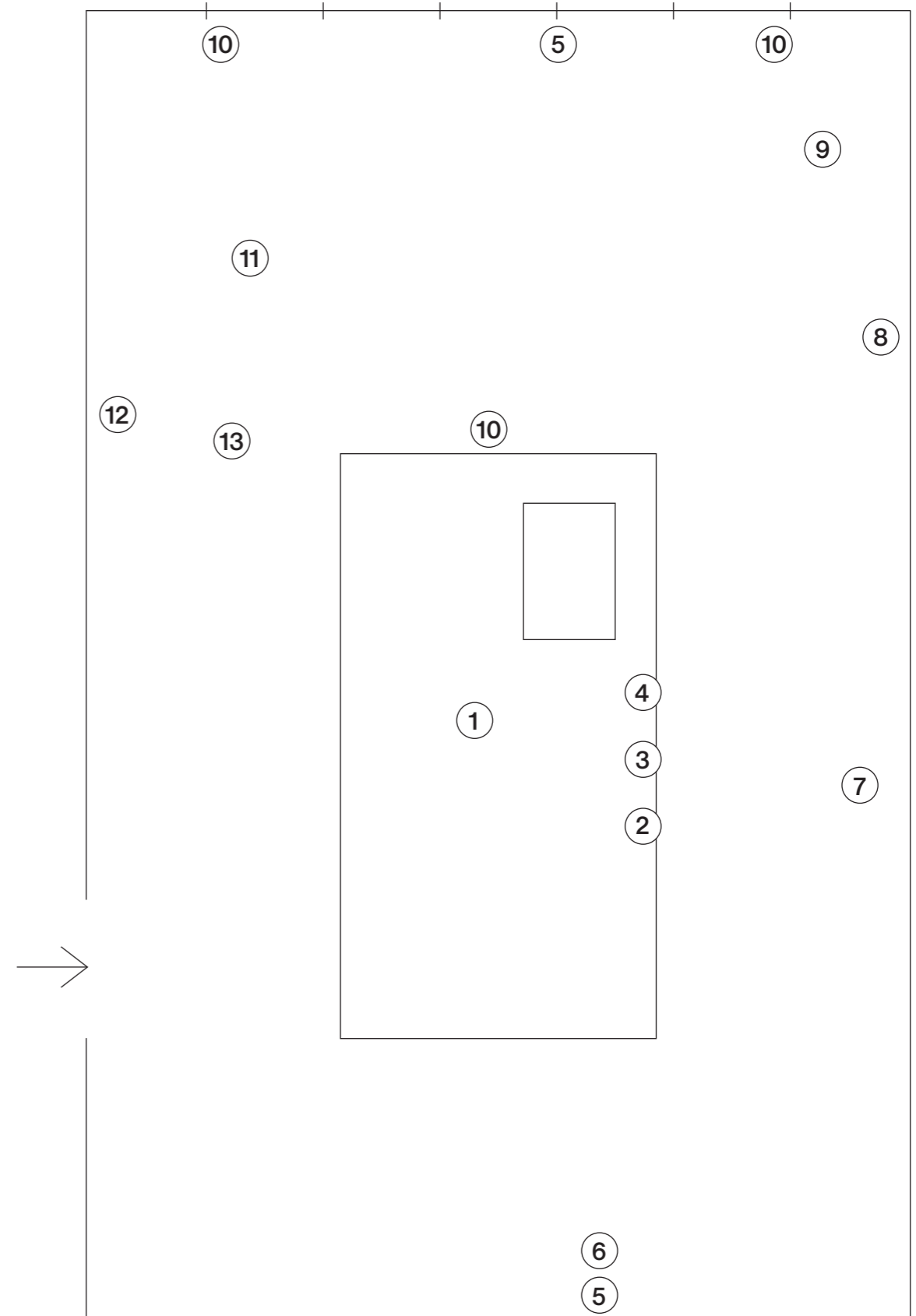
Writing moves the framing; it's visual, almost plastic, I think. I like to say that a word, a single, specific word, depending how it's placed on the page, can cause an explosion. ...

From the experience of the page to the performance space to the stage, *Oasis Love* is nothing more than the continued exploration that I collectively carry out with my tools: writing, performing arts, and more recently, visual arts. It's also a way for me to reconnect with my own family history, repeatedly traumatized throughout history by the French police force's wrongdoings."

Twenty years after the 2005 urban riots—a significant event in contemporary French history, following the deaths of Zyed Benna and Bouna Traoré, who, with Muhittin Altun, were fleeing a police checkpoint in Clichy-sous-Bois—the exhibition brings together artists close to Sonia Chiambretto as well as new collaborations. The eight visual artists share not only Sonia Chiambretto's interest in working-class, urban neighborhoods and the issues specific to their youth, but also some of the author's methodologies: collecting archives, testimonies, amplification through repetition.

In the Panorama, the centrality of the theater set, of a *stage*, materializes the ambition—dear to Sonia Chiambretto's writing and directing—to place the spoken word at the heart of the exhibition *Like Spring, I will be many*, and to experience its proximity with visual artworks. This stage, on which anyone can stand, will be regularly activated by performances, readings, and workshops.

V.G.



Sonia Chiambretto

1. Léonard Bougault, original set design for Sonia Chiambretto’s play *Oasis Love* by Sonia Chiambretto, which premiered at Théâtre Ouvert, in co-production with Théâtre Nanterre Amandiers - Centre dramatique national as part of the Festival d’Automne 2023.
2. Sonia Chiambretto, excerpts from *Oasis Love, 2023*, sound recording by Thibaut Langenais, with the voices of Théo Askolovitch, Sonia Chiambretto, Lawrence Davis, Déborah Dozoul, Émile-Samory Fofana, Julien Masson, Felipe Fonseca Nobre.
3. Sonia Chiambretto, “Could you draw your ideal policeman?”, 2022, a question posed to children and teenagers in the in the Pablo Picasso district of Nanterre. Followed by “Kid, do not give them an excuse to kill you” from *Oasis Love, 2023*, sound recording by Thibaut Langenais, with voices by Émile-Samory Fofana, Lawrence David.
4. Sonia Chiambretto, “Chorale Pin-pon / Papon”, 2023, sound creation with Thibaut Langenais for *Oasis Love*, with the voices of Théo Askolovitch, Sonia Chiambretto, Lawrence Davis, Déborah Dozoul, Felipe Fonseca Nobre, Julien Masson; based on the archives of the 1997 Maurice Papon trial in Bordeaux.
5. Sonia Chiambretto, poems from *Oasis Love, 2023*.

The exhibition as a whole is conceived around Sonia Chiambretto’s poetic work, which appears on the central stage and in the wall poems on the bay window and facing wall, all of which are from *Oasis Love*.

The stage is a pared-down version of the *Oasis Love* set, a 2023 play whose script was based on *Polices!* (2021, L’Arche) and *Tu me loves?* (2021, Filigranes, with photographs by Marion Poussier), with scenography by Léonard Bougault. “How do you narrate? How do you say violent things?” asks Sonia Chiambretto, questions that permeate the exhibition and that each artist attempts to answer. As for Sonia, she finds her answer in polyphony: “*Oasis Love* is a montage play.” To listen to the work, three audio recordings are available to audiences via headphones on the stage: three montages of *Oasis Love* excerpts allow the listener to hear, among others, Sonia Chiambretto and her actors, but also the children of Nanterre’s Pablo Picasso neighborhood answering the question, asked as part of a game: “Can you describe the ideal police officer?” This graphic and poetic question was asked with three others, taken from “Questionnaire élémentaire” (Basic Questionnaire, published by Les Laboratoires d’Aubervilliers with the Groupe d’Information sur les ghettos – g.i.g, founded in 2016 by Sonia Chiambretto with Yoann Thommerel) and made available to the audience on stage, to answer themselves or to bring home a poem.

The wall quotes, all from *Oasis Love*, appear in Boogy brut, typeface designed by Julien Priez. V.G.

Author of a dozen books published by l’Arche, Actes-Sud Papiers, and Nous, Sonia Chiambretto is also active in performance art. Her voice is distinctive, both for the formal originality of her writing and for the strength of and her commitment to her topic. She says she writes “foreign French languages.” Multiplying points of view by combining creative writing, personal accounts, and archival documents, she fashions a raw and musical language. In France, Hubert Colas was the first to stage her texts. During her residency at Laboratoires d’Aubervilliers in 2016, she founded the Groupe d’information sur les ghettos (g.i.g) with Yoann Thommerel, which creates fictional, poetic, and distinctly political spaces that question the mechanisms of exclusion and withdrawal: publications, installations, videos, and performances.

As a *stage director*, Sonia Chiambretto also founded the “Premier épisode” company *with Yoann Thommerel* and has staged three performances with him, including *Mineur non accompagné (Unaccompanied Minor)* in 2022. In 2023, she staged the play *Oasis Love* at Théâtre Ouvert as part of the Festival d’Automne and also staged the installation *Cœur en flammes* (Heart in Flames) with weaving artist Delphine Dénéreaz for the Nîmes Triennale d’art contemporain (Contemporary Art Triennale), commissioned by Anna Labouze and Keimis Henni.

Samir Laghouati-Rashwan

6. *Let your thug cry, 2025*, video installation. Courtesy of the artist

Let your thug cry (referencing *Thugs Don’t Cry* by American rapper Mistah F.A.B) is an installation that plays on the contrast between the soft, comforting figure of a teddy bear and the ironic brutality of the messages written on its T-shirt, taken from TikTok compilations. The work falls within Samir Laghouati-Rashwan’s larger research into specific projections that weigh on racialized male bodies, on the one hand producing fetishization in contexts of desire, and on the other, forms of endangerment in public spaces. The video shows the artist—staging himself, as he did for the first time in the performance *ON VOUS VOIT, 2023*—dancing in slow motion, in contrast once again with the codes of a performed masculinity (nude torso, chain). V.G.

Samir Laghouati-Rashwan creates narratives based on archives, using mediums such as film, photography, and sculpture. His work explores the politics of space and the body, with a particular focus on representations of minoritized people in cultural media productions and institutional art spaces. With a tone that oscillates between amusement and vulnerability, it retraces marginalized or forgotten histories and explores geographic displacement and linguistic reappropriation as testimony to systems of domination. His installations are characterized by fluorescent and acid colors, creating situations at once realistic and phantasmagorical.

Born in 1992, Samir Laghouati-Rashwan, who lives and works in Marseille, is a Franco-Moroccan-Egyptian artist. He graduated from the Institut national supérieur d’enseignement artistique Marseille-Méditerranée (INSEAMM) in 2020.

Luna Mahoux

7. *Bienvenue en France, ici on passe la vie à courir* (Welcome to France, Here We Spend Our Lives Running), 2023, wallpaper. Courtesy of the artist

From an online video to the walls of an art center, the displacement of this screenshot from the *MBIYO* (“fast” in Como-rian) clip by rapper RDJB and his son Rayad, also a rapper and six years old at the time, allows Luna Mahoux to make visible the cultures and practices usually absent from places where cultural legitimization processes lead to their eviction. The work on the image, from its selection to its enlargement and printing, contributes to the development of references and archives of Black communities and their cultures, notably musical, whose presence is affirmed through each pixel kept visible. The refrain, sung from the rooftop of a building in Sevran, bears witness to the realities of life after leaving one country for another. C.R.R.

Luna Mahoux works with Black culture archives, with a particular focus on music and the Black communities that she encountered on her research trips to Chicago and Memphis. Using amateur and popular images from personal archives and the internet, she draws upon Hito Steyerl’s theories of “the poor image.” The low-resolution aesthetic is a tool to create archival artworks that render invisibilized communities visible. How can you reappropriate your identity when white, popular culture appropriates elements of it?

Luna Mahoux graduated in painting from the École nationale supérieure des Arts visuels de La Cambre in Brussels and pursued a double degree at the École nationale supérieure d’arts de Paris-Cergy (ENSAPC). In fall 2023, she began post-master’s program at Fresnoy – Studio national des arts contemporains in Tourcoing, France.

Virgil Vernier

8. *Kindertotenlieder*, 2021, video, 28'00". Courtesy of the artist and Petit Film

Based on archival footage from television network TF1's archives documenting the riots in Clichy-sous-Bois between October and November 2005, following the deaths of two teenagers, Zyed Benna and Bouna Traoré, Virgil Vernier edited his film to remove the journalistic commentary that originally accompanied the images when they were broadcast on Journal de 20h (the 8 o'clock news). Successive accounts of local residents are central to the film, contributing to the complex narrative surrounding their lived experiences, far removed from the media's sensational and stigmatizing coverage and depiction of the suburbs. By removing the authoritative narration from the original reports, *Kindertotenlieder* reverses their dynamic of manipulation, attribution, and stereotypical projections, instead advocating for self-representation and reappropriation of the discourse by the people who actually experienced these weeks of revolt. The film title, *Kindertotenlieder*, means "Songs on the Deaths of Children." It refers to the eponymous work by German poet Friedrich Rückert, popularized by German composer Gustav Mahler's musical adaptation in 1904. C.R.R.

Virgil Vernier has set himself apart from the new voices of French cinema, offering a unique and penetrating viewpoint on a globalized Europe.

His work, which combines fiction, documentary, and myth, captures contemporary figures with a discreet sensibility, attentive to the landscapes and history that have shaped them. He thus gives his subjects the freedom to surprise and captivate us.

His films have appeared in prestigious festivals such as the Quinzaine des réalisateurs (Cannes), ACID (Cannes), Locarno, IndieLisboa, Berlin, Rotterdam, and San Sebastian. Among other accolades, he won the Prix Jean Vigo in 2022 for *Kindertotenlieder* and the Grand Prix of the Côté Court festival in 2021, which led to his César nomination for best short film.

Ouassila Arras

9. *Les Voisines* (The Neighbors), 2020, group of sculptures of variable dimensions. Collection Frac Champagne-Ardenne

Despite the rust that covers them, the scattered satellite dishes have withstood the ravages of time. Perched on the buildings and houses of many cities since the 1990s, these antennas mark the rooftop terraces of the Mediterranean Rim, as widely documented by Ouassila Arras. Satellite dishes have been used to develop new image-distribution channels, permitting increased access to cultural content that had previously been restricted by the distance from its production context. In France, satellite dishes have regularly been the subject of public controversy related to the stigmatization of the suburbs, even though they offer the possibility to access and appropriate cultural references that were missing from the French audiovisual landscape as well as to circulate new information or forms of expression. Multiplying and vibrating in unison, the satellite dishes testify to a kind of link that is equally cultural, temporal, generational, and geographic. C.R.R.

Born in France in 1993, Ouassila Arras lives and works between Paris and Berlin. Her artistic work, centered upon themes of identity and memory, unfolds organically from simple materials and ordinary household objects. Delving into the complex tapestry of Franco-Algerian history, her story is fragmented by echoes of exile, war, silence, and societal taboos. She draws inspiration from her family's personal history, stories often disregarded in official documents but profoundly entwined in the complexities of identity and politics. Guided by trips to Algeria, Marseille, Chicago, Beirut, and Berlin, she engages in a continuous process of "deterritorialization," skillfully navigating between the past and present. Collecting archival records and personal accounts has become a powerful means to update and reshape her understanding of history.

Hannan Jones

10. *The Site of Sound*, 2023, sound installation (2025 version). Courtesy of the artist

Broadcast throughout the exhibition on two visible speakers, made for public spaces, the sound installation *The Site of Sound* was recorded on cassette in Marseille in 2023, during the successive riots following the death of Nahel Merzouk. Hannan Jones chose to exclude the noise of the violence from his field recordings and to instead compose a fragmentary sound portrait of Marseille, in which you can hear the sea, the celebrations of July 14 and July 5 (Algerian Independence Day), as a reminder that, for the artist, "the past is entwined with the present." V.G.

Hannan Jones is an interdisciplinary artist of Algerian-Welsh origin, raised in Australia and based in Glasgow. Her current research expands concepts of hybridity, language, and rhythms associated with cultural and social migration, and psychogeography. Practicing at the intersections of sculpture, sound, moving-image and performance her intention is to find togetherness, even if temporary. Underpinning her practice is an evolution of sound, Hannan works with electronics, music concrete, improvisation and analogue recordings. Using samples and layering of audio material, she reclaims parallel histories, and reimagines connections between them. In 2023, she became a recipient of the Oram Awards, a platform to elevate the work and voices of women and gender non-conforming artists innovating in sound, music and related technology.

Agata Ingarden

11. *Social Security (Grandma's cupboard) and Social Security (Bathroom fridge)*, 2022, sculptures. Courtesy of the artist and Berthold Pott gallery

Sécurité sociale: ironic yet troubling, the title of this duo of sculptures by Agata Ingarden examines the illusion of security created by the surveillance of private spaces. Between the two sculptures made of glass panels, household security cameras are agglomerated and pointed outwards, towards the spectators: they invert the burden of the gaze. As if set on fire, sugar—chemical alterative of our emotional states—runs slowly all around them, gradually changing their shape. V.G.

Agata Ingarden, born in Poland in 1994, lives and works in Paris. Having graduated from the Beaux-Arts in Paris in 2018, she also studied at Cooper Union School of Art in New York in 2016. Her practice is guided by material research as well as investigations in the fields of post-humanism, science fiction, and mythology. She works with multiple mediums, including installation, sculpture, and video. Since 2016, her work has been shown throughout Europe, notably in France, and the United States. In 2019 and 2020, she took part in numerous group exhibitions: *Futur Ancien*, *Fugitif* at Palais de Tokyo and *Foncteur d'oubli* at the Frac, île-de-France, both in Paris; *Boom sélection* at Mo.Co, La Panacée at Montpellier; *Ei*, at Nassauischer Kunstverein Wiesbaden in Germany; and *Alles war klar* at Künstlerhaus in Vienna, Austria. Her work has also been shown in several solo exhibitions, such as *Heartache* at Soft Opening in the United Kingdom; *Hothouse* at the Galerie Berthold Pott in Germany; and *Dom* at the Galerie Piktogram in Warsaw, Poland.

Josèfa Ntjam

12. *FIRE NEXT TIME*, 2023, print on dibond. © ADAGP, Paris. Courtesy of the artist and Nicoletti & Poggi galleries

Josèfa Ntjam's digital collages regularly feature the faces of Zyed Benna, Bouna Traoré, and Assa Traoré, who became one of the faces of the fight against police brutality after the death of her brother, Adama Traoré. In *FIRE NEXT TIME*, we no longer only recognize people, but instead a historical, revolutionary movement among the anonymous silhouettes: the Black Panthers, identified through the banner in the background. In the foreground, roots or rhizomes and fire symbolize the spread of resistance, be it in space or time. V.G.

Josèfa Ntjam, born in Metz in 1992, works within a cross-disciplinary practice that combines video, writing, installation, photomontage, and sculpture. Interested in speculative notions around space, she has been working for several years on writing fiction about possible future worlds. She also does performative readings, with the intention of embodying writing and deploying modes of enunciation.

Fanny Souade Sow

13. *We'll burn everything*, 2023, sculpture. © ADAGP, Paris. Courtesy of the artist

"And if they come we'll burn everything." Engraved, as if a promise, these words refer to the scorched-earth policy, a defensive strategy that targets the destruction of land, notably by fire, to prevent the enemy from exploiting its resources. Directly echoing the hundreds of thousands of cultural objects plundered by France during the colonial period, this seat is in the shape of a West African palaver chair. In contrast to the wooden ones frequently brought back as souvenirs from travels into Western interiors, Fanny Souade Sow's chair evades all appropriation attempts, as its metal composition makes it too heavy and difficult to transport. The text evokes the inherent potential of resistance in the act of destruction when facing the threat of dispossession, directly addressing, in imperial language, the question of colonial violence, all the while affirming the possibility of self-determination. C.R.R.

Fanny Souade Sow's work is rife with sociopolitical and historical questions. Whether publications, sculptures, or performances, her works call attention to systemic and violent mechanisms of oppression while simultaneously participating in rewriting collective memory.

At Triangle-Astérides during the exhibition

Cultural mediation

- Saturday, February 8, 4 pm, Panorama: guided tour in French by Victorine Grataloup, co-curator of the exhibition, free admission, registration not required
- Thursday, March 27, 6 pm, Panorama: guided tour in English by Victorine Grataloup, co-curator of the exhibition, free admission, registration not required
- Friday, April 25, 11:30 am, Panorama: guided tour in French by Victorine Grataloup, co-curator of the exhibition, interpreted in FSL by Lou Karczynski, free admission, registration not required
- Friday, May 2, 6 pm, Panorama: guided tour in French by Victorine Grataloup and/or Camille Ramanana Rahary, co-curators of the exhibition, free admission, registration not required
- Saturday, May 17, 5:30 pm, Panorama: guided tour in French by Camille Ramanana Rahary, co-curator of the exhibition, free admission, registration not required
- Every Saturday at 3 pm, Panorama: free flash tours (30 minutes) for all ages 6 and up by the Friche la Belle de Mai mediation team, free admission, registration not required
- Monday to Friday, 9 am–5 pm, free by appointment (contact: mediation@lafriche.org): group tours (schoolchildren, secondary-school students, social and medico-social institutions, associations, works councils, and others)

Event

- Friday, February 7, 7 pm, Panorama: *Juste, pas juste* (Fair, Not Fair), performance reading by Sonia Chiambretto and Lawrence Davis, approximate duration 30', free admission, registration not required
- Saturday, February 8, 5 pm, Panorama: *on n'avait plus peur, on a couru* (we were no longer afraid, we ran), performance by Nesrine Salem and Fanny Souade Sow as part of Festival Parallèle, duration 20', free admission, registration not required
- Thursday, March 27, 4–8 pm, Triangle-Astérides: Open Studios, free admission, registration not required
- Saturday, April 5, time TBD, the Friche bookstore: meet-and-greet with Sonia Chiambretto and Fabien Jobard, free admission, registration not required
- Friday, May 2, 7 pm, Panorama: readings by two young authors invited by Sonia Chiambretto as part of Mercredis de Montevideo, in partnership with Actoral, free admission, registration not required
- Saturday, May 3, time TBD, Longchamp park: performance by Sarah Netter, coproduced with Sissi and PAC
- Tuesday May 6, 5:30 pm, Alcazar Library: library tour with Sonia Chiambretto, free admission, registration not required
- Saturday, May 17, 2:30 pm and 6:00 pm, Triangle-Astérides and Panorama: workshop (registration required on the Triangle-Astérides website) followed by a public event (free admission, registration not required) with Index, an independent investigative NGO
- Other events to come on the Triangle-Astérides website

Residents

Session #1, from 27/01 to 4/04
— Ayo Akingbade ^{GB}
— Lina Bani Odeh ^{PS}

Session #2, from 22/04 to 1/07
— Hannan Jones ^{AU/GB-SCT}
— Dina Mimi ^{NL/PS}

Associate Artists

A single annual session, from 13/01 to 15/12

— Jean Feline ^{FR}
— Samir Kennedy ^{UK/FR}
— Mélio Villemot ^{FR}

By appointment only:
contact@triangle-asterides.org

Online editorial programming

- Recent publications: Virginie Bobin interviews Claire Maugeais and Jean-Christophe Nourisson, Dorothée Dupuis, Sandra Patron
- To come: Cliff Tait-Jamieson, Santiago Villanueva on Liv Schulman, Léo Ferreira interviews Claude Eigan, Virginie Bobin interviews Claire Lesteven and Alun Williams, Mathilde Guyon

About Triangle-Astérides

Founded by artists between 1992 and 1994, Triangle-Astérides is a contemporary art center of national interest located in Marseille. It is unique in that it is a member of a cultural cooperative, the Friche la Belle de Mai, of which it is one of the founding organizations.

Triangle-Astérides brings together exhibitions and research residencies for French and international artists as well as local associated artists. Associated audiences, events, editorial programming, and close attention to cultural mediation to serve the largest possible audience enrich and complete the program.

To best meet the needs of each visitor, Triangle-Astérides aims for accessibility whenever possible (PRM, guided tours in FSL, and audio description or easy to read and understand upon request).

Triangle-Astérides has inherited international networks (through the Triangle Network, from which it was created and of which it remains a member organization), national networks, and local networks (through the merger of the Triangle France and Astérides associations in 2018). Connecting these different scales is at the heart of all of its activities. Within a framework of eco-responsibility, while decidedly remaining international, Triangle-Astérides is experimenting with a working regional geography for its exhibitions: Europe and the Mediterranean.

Triangle-Astérides is a nonprofit organization that receives funding from the City of Marseille, the Ministry of Culture – DRAC Provence-Alpes-Côte d'Azur, the Provence-Alpes-Côte d'Azur Region, and the Bouches-du-Rhône Department.



Triangle-Astérides
Centre d'art contemporain
d'intérêt national

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