

OFAJ
DFJW

Centre
Pompidou



HKW
Haus der Kulturen der Welt

CCCB Centre de Cultura
Contemporània
de Barcelona



cultures d'avenir

Workshop in Paris
1 – 5 November 2021



cultures d'avenir

Students in France, Spain and Germany design a curriculum for the future.

Rethinking the way artistic creation addresses societal issues with young, committed artists – that's the goal of the Cultures d'avenir project. How can a framework of new knowledge about art and the society be produced? How can culture and youth become a transformative engine through mindset renewal and networks? In a transnational model project, Centre Pompidou in Paris, Centre de Cultura Contemporània de Barcelona (CCCB) and Haus der Kulturen der Welt (HKW) in Berlin are collaborating to enable students to develop experimental new curricula and artistic ideas with a large financial and intercultural support from the French-German Youth Office (FGYO).

Cultural institutions, universities and art schools tend to reinforce the status quo and to consolidate and reiterate knowledge. But the pressing issues that are important to younger generations now and that will ensure their survival in the future often don't find enough their way into these structures. Effectively countering climate change or understanding and combating discrimination and racism – the tasks are complex. How can we think and act across disciplines? How can we incorporate fight against entangled forms of discrimination into our own work – and do so in a creative way that doesn't get bogged down in political trench warfare? The heart of this program is to address four pressing contemporary challenges through the artistic practice of 25 youngsters: parity and gender, discrimination, the environmental emergency, and knowledge sharing and inclusion. How is it possible to bring together, think, share, and act?

With the support of a dozen universities and art schools, the Centre Pompidou, the CCCB, the HKW and the FGYO will generate an international creative network of 25 young art students from different disciplines, ranging from drama and dance to visual arts and architecture. During five months, they will develop a series of online creative projects with the support of a wide group of international experts and mentors. Apart from discussion in the digital space, they will also be meeting physically in Paris in November 2021 and in Barcelona in March 2022, and will be holding a virtual workshop in January 2022.

The ultimate goal is for the students to further develop, modify or discard the ideas they bring with them, to gain new expertise, and to take their project experiences and results back to the universities. The various new networks – between the students themselves, between universities, between institutions, and any hybrids of these – should have a lasting effect to create a real European network.

Founding partners

OFAJ / DFJW
Centre Pompidou
Haus der Kulturen der Welt
Centre de Cultura Contemporània de Barcelona

Partners

Germany
Braunschweig University of Art (HBK), University of Duisburg-Essen, HFBK Hamburg, Filmakademie Baden-Württemberg, Bielefeld University of Applied Sciences, Faculty of Design

France
Villa Arson, ICI CCN, Master Exerce, Université Paris 8, Master Théâtres, performances et sociétés, UFR Arts, Philosophie, Esthétique, Association 1 000 visages

Spain
EINA – UAB. Màster universitari de Recerca en art i disseny d'EINA (MURAD), ETSAB. MBArch (Màster Barcelona Architecture. The Contemporary Project., Institut del Teatre – UAB. Màster Universitari en Estudis Teatral (MUET), Universitat de Barcelona. Màster de Producció i Recerca Artística.

Media partner: Arte

Common project assignment

Cultures d'avenir is an experiment of creative cooperation between young people with different backgrounds and sensibilities but with a common goal: using the notion of avenir/future as an oblique approach to imagine or represent alternative or ignored presents.

We are asking you, the participants, to imagine new ways to tackle the main project themes and take a few steps towards creative research about them, each with your own background and expertise.

You will shape this process as a conversation and what we call a 'research proposal', even though we will actually encourage you to take shortcuts and follow your instinct, skipping the procedures and formalities that often accompany academic research.

Practically speaking, you will form small teams and exchange ideas that will be eventually wrapped up as a final result, to be shared during the final workshop in Barcelona (March 9-11, 2022).

The exchange and its timeline

Between November 2021 and February 2022 you will be welcome to join online conversations with experts.

At the same time you will engage in a creative exchange of ideas and visions with your peers.

These exchanges will take place over the internet - more specifically on the project platform - and are meant to be a collaborative effort of a team of two or three (from different countries), where each contributes with information, thoughts, vision, or expertise.

You will capture this process in images, sound, words, or any other medium that can be shared with others from afar, such as diagrams, cartographies, software, or else.

Please consider that during this process you are not meant to produce a new project, but rather sketch alternative approaches to the main project themes (environment and climate collapse, knowledge sharing and inclusion, parity and gender, discrimination).

This is an opportunity for you to test your ideas, learn from others, satisfy your curiosities, establish new collaborations, or just tickle your imagination.

Then, by early March you will deliver a simple representation or wrap-up of these exchanges as a short video, a sound piece, visual work, or text-based work.

Please remember that this final output is meant to give an idea of what you have been sharing, talking about, and working on during these few months, shaped as a potential creative research that you may carry out in the future.

So, don't worry if it will not look perfect or if you feel there are still lots of loose ends!

In any case, during the whole process three **mentors** will be available to help, answering your questions and addressing your team's concerns.

Guidelines, formats, and practical suggestions

First of all, we encourage you to choose a topic or an issue you are interested in and that you think deserves more attention or a different gaze.

All participants will do the same and teams will form around similar or compatible ideas.

Once you start an online conversation with your team we suggest you to choose one, and only one, of these basic approaches:

- **Build unusual or experimental representations** of information, social relationships, or collective emotions, either from your own or your peers' point of view.
- **Suggest possible steps towards an innovative way to investigate a social, aesthetical, technical, or political issue.**
- **Imagine, discuss or build a scenario where actual solutions can be found.**
- Give hints about **the exploration of a relevant place** (online or offline).
- Imagine, discuss or build **a speculative scenario** ('speculative' meaning that it should be rooted in the material characteristics of this planet or galaxy, not based on fantasy).

Format

As for the **format** of your exchanges, you can adopt different styles to make sure that you and your team are effectively sharing ideas and building knowledge:

- A 21st century epistolary correspondence
- An archive (conventional or not)
- A brainstorming process that turns more and more focused as you go
- An ideas that would help sketch a plan for action

Some practical comments

Your research proposal can be visionary and even counterintuitive, but in all cases it should be affirmative.

Think about this 3-month long conversation as an opportunity to start working on something that at some time could be presented to an audience (you decide which one).

This assignment may or may not be related to your already existing interests, up to you!

You may reference issues, projects and creative strategies that have been introduced over the meetings with experts. However, this is not a school assignment so explicit references are not mandatory. You can use those meetings as starting points or sources of inspiration that you adapt to a different subject matter.

The final output can be

- **A video** (5 minute long or less), a short text can be included to further clarify aspects of the process.
- **An audio or sound piece** (5 minute long or less), a short text can be included to further clarify aspects of the process or the result.
- **Visual work**, a short text can be included to further clarify aspects of the process or the result.
- **Text-based work** (at least 1000 words)

Curriculum

1. INTRODUCTION PHASE

- 4-6weeks / 1 November to 3 December 2021
- Goal: Establishing a common ground to start from.
- Formats:
 - Workshop in Paris – 1 to 5 November 2021
 - Online meetings with mentors and experts

2. REFLEXION PHASE

- 2 weeks / 5 - 17 December 2021
- Goal: Guided by mentors, students reshape their initial projects according to the input received. They also give input about what they are interested in in terms of resources of the institutions and in terms of content. On the base of these comments, coordinators will formulate and release the next phase of experts.
- Format: Online meetings with mentors and experts

3. ACTION PHASE

- 6 weeks / 3 January - 11 February 2022
- Goal: Intense working phase, mentoring and input "on demand", plus input on transnationalism
- Formats :
 - Digital Workshop from Berlin
 - Online meetings with mentors and experts

4. SHAPPING PHASE

- Duration: 2 weeks / 14 - 25 February 2022
- Goal: Mentors connect to high ranking art professionals for reviewing the projects developed thus far.
- Format: Online meetings with mentors and experts

5. FINAL PHASE

- Duration: 2 weeks / 28 February - 11 March 2022
- Formats
 - Online meetings with mentors and experts
 - Workshop in Barcelona at the CCCB - 9 to 11 March 2022
 - Closing event in Barcelona

Monday 1 November

5 pm – 6.30 am

YOUTH HOSTEL

WELCOMING WORD WITH THE PROJECT TEAM FROM CENTRE POMPIDOU, HKW AND CCCB (30 min) AND THE MENTORS

LEILA HAGHIGHAT studied cultural and political science at the Université Paris VIII as well as Japanese and international economics at the University of Bremen. From 2013 to 2017 she was the coordinator for cultural education at the HKW. She is currently writing her PhD on intractable dilemmas in socially engaged art in the context of gentrification processes at the Academy of Arts in Vienna. In her theoretical and practical work, she is particularly interested in the emancipatory political and social impact of art, focusing on the power structures of the art field and the paradoxes these structures entail. She also tries to implement this critical attitude towards power structures in her teaching practice and therefore act more as a critical friend rather than imparting her knowledge as an absolute.



CAROLINE DELBOY is an independent documentary maker based in the south of France. Her current work focuses on social issues such as invisible workers or social diktats on women bodies. She also conducts media education workshops in schools. In a previous carrier, she has co-founded makesense, a global NGO that supports the engagement of citizens, social entrepreneurs and organizations for positive impact. Within makesense, she developed social innovation programs for post-graduate European students, where she has become an expert in facilitation and group training. She also co-founded Disco Soupe, an international community that aims at raising awareness about food waste. She has an educational background in Management studies in Paris, London and Berlin. Her latest work will be shown at *Freelens, la nuit photo*, a festival dedicated to the photographic film on 5-6 November (Espace Jemmapes, 116 Quai de Jemmapes, 75010 Paris)



BANI BRUSADIN is a Barcelona-based independent curator, educator and researcher. He holds a BA in Communication (University of Bologna) and a PhD in art production (University of Barcelona). He currently teaches about network cultures at the University of Barcelona as well as in Elisava Design School and Esdi (Barcelona). Together with artists Eva & Franco Mattes, he founded The Influencers a festival about unconventional art, guerrilla communication and radical entertainment. In the last few years he has been co-developing Masters & Servers (2014-2016) and The New Networked Normal (2017-2019), two European cooperation projects focused on art communities and the commission of new work focused on art and critical digital cultures. Since 2018 he also collaborates with Matadero Madrid co-curating the Tentacular festival and Freeport project, an independent study program about creative & critical strategies for a world of humans and machines (and else).



PRESENTATION OF THE COMMON ASSIGNMENT by **BANI BRUSADIN**, Spanish mentor
PROGRAM AND THE OBJECTIVES OF THE WEEK
Q&A

ICE BREAKER (1h)
Animated by **LYDIA BOEHMERT** and **ANNE FAVRE**, intercultural facilitators

DINNER
8.30 pm

Tuesday 2 November

9.30 am – 11 pm

 **CENTRE POMPIDOU / ECOLE PRO – Museum Level 4**

INTRODUCTION TO INTERCULTURAL COOPERATION

Animated by **Lydia Boehmert** and **Anne Favre**, intercultural facilitators

Lydia Böhmert works as Theatre Educator, Director and Actress in multilingual contexts. Following her studies in French Language and Culture in Berlin and Aix-en-Provence, she has worked in diverse multicultural contexts (Project Assistant in a Franco-German theatre association, University Lecturer at the University Lumière Lyon 2), exploring pedagogical, intercultural and creative issues. After a long journey around Latin America where she met people from different communities searching for legal appreciation in their own countries together with several women tackling social and ecological issues, she began to think about creating circumstances and contexts where people can interact at eye level without hierarchical obstacles. She is currently working on creating multilingual theatre plays (especially in French, German and Spanish) including interactive parts, carrying out "theatre-training" for German Teachers in France and setting up workshops for pupils and students who want to learn German through acting.

Anne Favre works as an intercultural trainer and a youth worker on European and international projects. She studied Foreign Languages at the Université Lyon III as well as Project Management at the Université Montpellier III. During the last years, she lived and worked in Germany, Poland, France and Austria, where she still lives. She focuses her work on civic education and participation.



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 **CENTRE POMPIDOU / MUSEUM**

THEMATIC VISIT OF THE MUSEUM

9.30 am

Welcoming of the participants and repartition into 2 different groups

#environment

#gender

#women

#social cohesion

10 – 11 am

Visit of the museum



PAUSE

11 am – 11.30 pm

Tuesday 2 November 11.30 am – 1 pm

📍 CENTRE POMPIDOU / ECOLE PRO – Museum Level 4

INTRODUCTION TO INTERCULTURAL COOPERATION

Animated by **Lydia Boehmert** and **Anne Favre**, intercultural facilitators

**OR a scientist collaborating with the TARA OCEAN FOUNDATION
working on the effects of climate change on oceans**

#environment - TBC

// visio //



*Antarctica Flag,
Lucy+Jorge Orta, 2007-2020*

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📍 CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

**SAMUEL VALENSI, Author and director,
member of the think tank “The Shift project”
#environment**

Samuel Valensi is an author and a director. He is also in charge of the cultural department within The Shift Project, a think-tank working for the decarbonization of the economy. He graduated from HEC Paris and obtained a degree in Philosophy from the Sorbonne Paris IV. He started working together with Philippe Tesson at the Théâtre de Poche-Montparnasse before founding the company La Poursuite du Bleu in 2014. He wrote and directed *The inversion of the Curve* (created at the Théâtre de Belleville), then *Melone Blu* (created at Théâtre 13). He is currently working on a new play, *Coupures*, as well as on audiovisual creations. Simultaneously, he teaches live performance production and environmental issues in culture, notably at HEC Paris and ICART.

Samuel Valensi will present the challenges of ecological transition in the cultural sector and share his experience in implementing solutions for designing and producing of shows within his company.



**LUNCH
1 pm – 2.30 pm**

**📍 Restaurant
nearby the Centre Pompidou**

Tuesday 2 November 2.30 am – 4 pm

 CENTRE POMPIDOU / ECOLE PRO – Museum Level 4

CAROLINA ARANTES
Documentary photographer
#gender #discriminations
// visio //

Carolina Arantes is an independent Documentary photographer based in Paris, France.

As a Storyteller, she develops long-term documentary works based on themes that aim to help us reflect about crucial subjects of our contemporaneity: gender, race and environment. As a Brazilian naturalised French, she has a special interest on the consequences of the colonial legacy on our globalised world and searches to understand the structures of these legacies that lies still under our social identities and activities today.

Carolina received the Jean-Luc Lagardère Grant in 2015, the Firecracker for Female Photographers in 2017 and recently got the a National Geographic Explorer (2020). She is part of the international group Women Photograph and collaborates with the Centre Pompidou

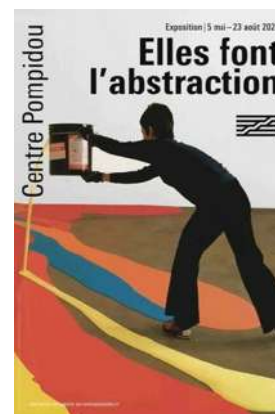


 CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

CHRISTINE MACEL, Curator at the Centre Pompidou
#women

In 2000, Christine Macel joined the National Museum of Modern Art - Centre Pompidou in Paris, where she created the Contemporary and Prospective Creation department. She has produced numerous group exhibitions there, including *Dionysiac* (2005), *Airs de Paris, changes in the city and urban life* (2007), *The Promises of the Past. A discontinuous history of art in Eastern Europe since 1956* (2010), « *Danser sa vie, art et danse au XX and XXIème siècles* » (2011), *The Thea Westreich Wagner and Ethan Wagner collection* (2016), *Cher (e) s Ami (e) s* (2016) and *Polyphonies* (2016). She has also organized several monographic exhibitions dedicated to Raymond Hains (2001), Nan Goldin (2002), Sophie Calle (2003), Philippe Parreno (2009), Gabriel Orozco (2010), Anri Sala (2012), Melik Ohanian (2016), Franz West (2018). She was the artistic director of the 57th Venice Biennale in 2017. She previously curated the French pavilion in 2013 (Anri Sala) and the Belgian pavilion in 2007 (Eric Duyckaerts). She recently produced the ambitious exhibition *They Abstraction*, presented at the Center Pompidou from May to August 2021, then from October 2021 to February 2022 at the Guggenheim Bilbao.

Through a presentation of exhibition *Women in abstraction* showed at the Centre Pompidou in 2021, Christine Macel will discuss the place of women in the history of art.



PAUSE
4 pm – 4.30 pm

Tuesday 2 November

4.30 pm – 6 pm

CENTRE POMPIDOU / ECOLE PRO – Museum Level 4

LUCY ORTA, Visual artist
#environment

Lucy Orta's visual arts practice investigates the interrelations between the individual body and community structures, exploring their diverse identities and means of cohabitation. She uses the mediums of drawing, textile sculpture, photography, film and performance to realise singular bodies of work that include: 'Refuge Wear' and 'Body Architecture', portable and autonomous habitats that reflect on issues of mobility and human survival; 'Nexus Architecture', clothing and accessories that shape modular and collective bodies through the metaphor of the social link; and 'Life Guards', wearable structures that portray both human vulnerability and resilience. Her process of representing communities often incorporates co-creation and inclusive methods, and she has collaborated with a wide range of people, often those on the margins of exclusion such as prison residents, asylum seekers, homeless and care hostel residents, to empower participants through creative practice.

Lucy co-founded Studio Orta with her partner the Argentine artist Jorge Orta in 1992 and since 2005 they co-author Lucy + Jorge Orta. Their collaborative long-term projects include: 'HortiRecycling' and '70 x 7 The Meal', interrogating the local and global food chain and the ritual of community dining; 'OrtaWater' and 'Clouds', visualising water scarcity and the problems arising from pollution and corporate control, for which they received the the Green Leaf Award for artistic excellence with an environmental message, presented by the United Nations Environment Programme in partnership with the Natural World Museum at the Nobel Peace Center in Oslo, Norway (2007); 'Antarctica', considering the effects of climate change on human migration; and 'Amazonia' that explores interwoven ecosystems and their value to our natural environment. She is currently working on projects involving students of Glasgow School of Art and University of the arts London that will presented during the COP 26 in Glasgow.



CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

// SESSION FOR SCHOOL REPRESENTATIVES AND PARTNERS //
HOW TO SUPPORT A NEW GENERATION OF COMMITTED ARTISTS?

Partners : Anne Tallineau, General secretary, OFAJ / DFJW, Judit Carrera, Director, CCCB, Daniel Neugebauer, Head of Department of communications and cultural education, HKW, Mathieu Potte-Bonneville, directeur, département culture et création, Centre Pompidou

School representatives :

- France : Leslie Somé, head of development, 1000 visages, Katrin Stroebel, professor, Villa Arson
- Germany : Katharina Bosse, Professor, FH Bielefeld, Maren Ziese, Professor, Universität Duisburg- Essen
- Spain : Tània Costa, Master's coordinator, EINA – UAB. Màster universitari de Recerca en art i disseny d'EINA (MURAD), Xavi Llobet, director, ETSAB. MBArch (Màster Barcelona Architecture. The Contemporary Project., Helena Tornero, playwright, stage director, teacher, Institut del Teatre – UAB. Màster Universitari en Estudis Teatral (MUET)

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FREETIME
6 pm – 8.30 pm

DINNER
8.30 pm

YOUTH HOSTEL

Tuesday 2 November

9.30 am – 11 pm

 **CENTRE POMPIDOU / ECOLE PRO – Museum Level 4**

INTRODUCTION TO INTERCULTURAL COOPERATION

Animated by **Lydia Boehmert** and **Anne Favre**, intercultural facilitators



 **CENTRE POMPIDOU / MUSEUM**

THEMATIC VISIT OF THE MUSEUM

9.30 am

Welcoming of the participants and repartition into 2 different groups

#environment

#gender

#women

#social cohesion

10 – 11 am

Visit of the museum



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PAUSE

11 am – 11.30 pm

Wednesday 3 November

11.30 am – 1 pm

📍 CENTRE POMPIDOU / ECOLE PRO – Museum Level 4

NICOLAS FLOC'H,
artist collaborating with the TARA OCEAN FOUNDATION
#environment

The Tara Ocean foundation is leading a scientific revolution around the ocean. It is developing an open, innovative and unprecedented science of the ocean that will enable us tomorrow to predict, anticipate and better manage climate risks. To explore and share, each schooner mission is a cross between artists, scientists and sailors. The Tara Ocean Foundation is not only a carrier of scientific knowledge through its expeditions, it is also a place of artistic residence. Science has always been a source of inspiration for artists. On board the schooner, they observe and rewrite, according to their sensitivity and their imagination, the richness of the oceans, research, daily life behind closed doors.

Nicolas Floc'h's installations, photographs, films, sculptures and performances question a time of transition where flows, disappearance and regeneration hold an essential place. For the past ten years, his work focused on the representation of habitats and the underwater environment. It has given rise to a documentary photographic production related to global warming and to the definition of the notion of underwater landscape.

Nicolas Floc'h's work is currently exhibited at the Galerie Maubert near the Centre Pompidou and the youth hostel (20, rue Saint-Gilles - 75 003 Paris)



📍 CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

HAITHAM KARACHAY, Syrian chef from REFUGEE FOOD PROJECT
#socialcohesion #knowledge sharing

The Refugee Food project is a citizen project born in 2016 with the conviction that cooking brings people and cultures together, breaks stereotypes, and constitutes a tremendous lever for integration. In the midst of the "migratory crisis", the founders wanted to take the opposite of the miserable and anxiety-provoking speeches about refugees fleeing persecution or conflict to save their lives. The initial idea is simple: to offer culinary collaborations between refugee cooks and restaurateurs, and thus showcase their talents and cultures.

Since 2017, the organisation has been producing the Refugee Food Festival in 15 French and European cities during the World Refugee Day (June 20), and more than 200 restaurants are opening their stoves to refugee cooks for unprecedented collaborations. Beyond this annual festival, the association has developed other activities to fulfill its mission of raising awareness and informing the general public, professional integration, food aid but also to have a global impact for help build a more united and open world.

This initiative is a demonstration that culture and solidarity can be combined together to imagine a more inclusive and sustainable world.



LUNCH
1 pm – 2.30 pm

📍 RESTAURANT
nearby the Centre Pompidou

Wednesday 3 November 2.30 am – 4 pm

📍 CENTRE POMPIDOU / ECOLE PRO – Museum Level 4

IT I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION
#gender # #knowledge sharing - 3 hours workshop

part 1/2

Established in 2005, IF I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION is an arts organisation based in Amsterdam, which is dedicated to exploring the evolution and typology of performance and performativity in contemporary art.

In this workshop we explore different modes of knowledge production and transmission, which performance – as a practice and as a lens on the world – proposes, and what archival practices can learn from this. In particular, we focus in particular on methods taken up by If I Can't Dance artists and researchers, with special attention for how they unfold the multi-faceted contours of liveness and the live encounter in their projects, as well as, by extension, the relational and embodied lives of archives.

The four projects from the If I Can't Dance archive we will look at include: the speculative-fiction approach of Basque artist Isidoro Valcárel Medina in his 18 Pictures, 18 Stories (Edition IV – Affect; 2010-12); curator Grant Watson's method of using the interview format to register embodied queer histories in his ongoing How We Behave project (Edition V – Appropriation and Dedication; 2013-14); the role of storytelling in the transmission of inter-generational trauma in Lebanese in diasporic communities in Mounira Al Solh's Freedom is a Habit I'm Trying to Learn (Edition VII – Social Movement; 2017-18); and finally, we will navigate the Gift Science Archive database, a dynamic structure developed to archive the relational nature of Sands Murray-Wassink's artistic practice (Edition VIII – Ritual and Display; 2019-21). During the workshop we will dig into the material and methods of these case studies together and question to what extent they can be mobilized and made to intersect with other archival methods, bodies of performance work, and institutional contexts within the arts and humanities more broadly.

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📍 CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

FLORIAN GUYOT, General manager, Aurore
#social inclusion

Aurore is a French association created in 1871. It works for the social support, care and socio-professional reintegration of people in situations of exclusion or precariousness.

While working in partnership with the State, local authorities, regions, departments and municipalities, the action of the Aurore association revolves around 3 complementary missions: accommodation, care and integration in a multidisciplinary approach. The welcome is unconditional and the support is individual and global. The public is diverse and includes people in a situation of addiction, in a situation of insecurity or job loss, women victims of violence, people with disabilities, etc. Since 2015, the association has been experimenting welcoming and supporting vulnerable people within temporary urban occupation projects, bringing together social business, solidarity and culture.

Using the example of *Grands Voisins*, a project led by the association, but also other cases, we will examine the impact of this type of project on their neighborhoods and the vulnerable people who are accommodated there.



PAUSE
4 pm – 4.30 pm

Wednesday 3 November

4.30 pm – 6 pm

 **CENTRE POMPIDOU / ECOLE PRO – Museum Level 4**

IT I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION
#gender # #knowledge sharing - 3 hours workshop

part 2/2

.../...

The workshop is led by Megan Hoetger, curator at If I Can't Dance, and Anik Fournier, curator of the archive and research at If I Can't Dance, who together with director Frédérique Bergholtz and curator Sara Giannini comprise the If I Can't Dance Artistic Team. Since 2020 Fournier and Hoetger have worked together toward several If I Can't Dance projects in which they, together with artists, researchers and students, experiment with various modes of archival activation across digital, pedagogical and, most recently, exhibitionary platforms.



 **CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5**

ERIC FASSIN, Sociologist
#gender #discriminations

Eric Fassin is a French sociologist. His research focuses on contemporary sexual and racial politics in France and the United States and their intersections (in particular, concerning immigration issues in Europe) in a comparative perspective. He is author of *L'inversion de la question homosexuelle* (2005), *Droit conjugal et unions de même sexe: mariage, partenariat et concubinage dans neuf pays européens* (with Kees Waaldijk, 2008) and *Le sexe politique. Genre et sexualité au miroir transatlantique* (2009), *Homme, femme : quelle différence ?* (2011), *Populisme : le grand ressentiment* (2017), *Le genre français* (2020).



FREETIME
6 pm – 7 pm

Wednesday 3 November

7 pm – 8 pm

📍 CENTRE POMPIDOU / FORUM – Level 0

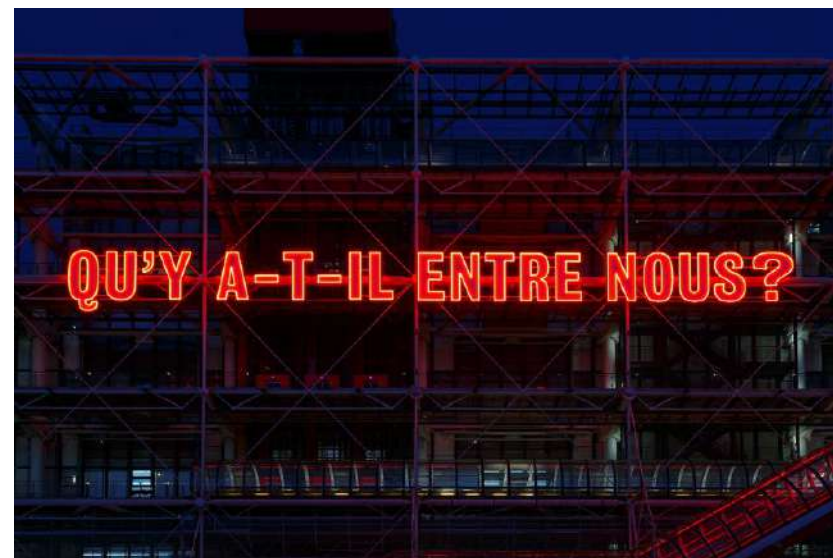
QU'Y-A-T-IL ENTRE NOUS ?

Tim Etchells, performer, has imagined a monumental lighting installation that will be revealed on the front of the Centre Pompidou during the Nuit Blanche 2021 (Event dedicated to contemporary art in the public space in Paris in October). His sentence, "Qu'y a-t-il entre nous ?" (What is between us?) will stay from October to February and will come with weekly talks inviting artists, intellectuals, researchers... to wonder « What is between us? ».

**A PUBLIC TALK WITH
ERIC FASSIN, Sociologist**
Animated by **MATHIEU POTTE-BONNEVILLE, Director, culture and
creation department at the Centre Pompidou**
#gender #discriminations

Eric Fassin is a French sociologist. His research focuses on contemporary sexual and racial politics in France and the United States and their intersections (in particular, concerning immigration issues in Europe) in a comparative perspective. He is author of *L'inversion de la question homosexuelle* (2005), *Droit conjugal et unions de même sexe: mariage, partenariat et concubinage dans neuf pays européens* (with Kees Waaldijk, 2008) and *Le sexe politique. Genre et sexualité au miroir transatlantique* (2009), *Homme, femme : quelle différence ?* (2011), *Populisme : le grand ressentiment* (2017), *Le genre français* (2020).

Language : French with English translation



DINNER
8.30 pm

📍 **YOUTH HOSTEL**

Thursday 4 November

9.30 am – 11 am

📍 CENTRE POMPIDOU / MUSEUM

THEMATIC VISIT OF THE MUSEUM

9.30 am

Welcoming of the participants and repartition into 2 different groups

#environment

#gender

#women

#social cohesion

10 – 11 am

Visit of the museum



📍 CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

EMILIE BOUGOUIN, director of Souffleurs de Sens

#social cohesion #disability

With a literary and artistic background, Emilie Bougouin has been director of SOUFFLEURS DE SENS since 2016. She manages the development strategy of the association with the objective of promoting access to culture and artistic practices for people with disabilities, by considering cultural rights and taking into account the specific needs of each individual. Thus, she is developing an Accessibility center offering support, awareness-raising and training with multiple players in the cultural sector.

Emilie is also supporting the overhaul of Souffleurs d'Images (a service dedicated to cultural accessibility for blind and visually impaired people), its digitalization and its deployment in the French territory from 2019.

Finally, she coordinates and animates the artistic component of the association. Designed as a laboratory for artistic creations and public uses, this Art and Handicap Center also participates in the Ile-de-France network for access to culture: Imago the network.



PAUSE

11 am – 11.30 pm

Thursday 4 November 11.30 am – 1 pm

📍 CENTRE POMPIDOU / ECOLE PRO – Museum Level 4

REINE PRAT, Essayist, associate professor of literature
#gender #discriminations

Reine Prat joined the Ministry of Culture and Communication in 1981. She was artistic advisor to the City of Marseille. She directed the association Arcanal under the supervision of the CNC (Centre national du cinéma et de l'image animée), then the French Institute of Marrakech. In 1998 she returned to the Ministry of Culture and Communication as General Inspector of creation, artistic education and cultural action, appointed Advisor for the theater. She coordinated the bicentenary of Victor Hugo and the Year of George Sand. In charge of a mission for equality in the performing arts, she published two landmark reports in 2006 and 2009. In Guyana, she was responsible for a project on multilingualism before being appointed director of cultural affairs in Martinique. She works on the development of the archives of Nathalie Magnan, of which she is the beneficiary.

The #MeToo and #balancetonporc movements were an opportunity to reveal how inequalities and discrimination persist in the world of culture (publishing, music, theater, cinema, etc.) and communication. In her latest essay "*Exploser le plafond*", Reine Prat looks back on the internal functioning of the sector, its structural characteristics and the recent highlighting of a long-hidden reality: supposed to promote openness and diversity, this universe actually cultivates between oneself and remains a bastion of white men, cis-straight, from the middle and upper classes, including in highly feminized professions such as books.



📍 CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

JON DE LA RICA, Architect
#environment #social cohesion #knowledge sharing #gender

Architect graduated from ENSAP Bordeaux in 2010, he specialized in earthen architecture at the CRAterre laboratory of ENSA Grenoble in 2018.

Since 2012, he has been working with Elena Carrillo Palacios, a Spanish architect, on home improvement projects with rural communities in Mesoamerica. Both consultant members of the MesoAmeri-Kaab network, they co-founded the Zompopo collective. They support training and awareness-raising processes in earthen construction and other local materials, with a particular interest in popular education methodologies for the promotion of local knowledge and local constructive cultures.



LUNCH
1 pm – 2.30 pm

📍 RESTAURANT
nearby the Centre Pompidou

Thursday 4 November 2.30 am – 4 pm

📍 CENTRE POMPIDOU / ECOLE PRO – Museum Level 4

INTRODUCTION TO INTERCULTURAL COOPERATION

Animated by **Lydia Boehmert** and **Anne Favre**, intercultural facilitators



Round Table by CHEN Zhen, 1995

OR TEAMWORK / FREETIME

**OR a scientist collaborating with the TARA OCEAN FOUNDATION
working on the effects of climate change on oceans TBC**

#environment

// visio //

📍 CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

ISABEL MERCIER, Producer and member of the board of Collectif 50/50 #gender #discriminations

Founded in 2013 under the name Le Deuxième Regard, the association became Le Collectif 50/50x2020 in 2018 following the Weinstein affair. It was created by film and audiovisual professionals with the aim of promoting the equality of women and men in film and audiovisual. The collective acts by establishing a state of the art on parity in cinema, through actions such as the ascent of the steps in 2018 by 82 women to demand equal pay (including Cate Blanchett, Marion Cotillard...), with a charter for parity to be shared in 2020 and signed by several people in the world, and by producing statistics on the number of women in cinema.

Isabel Mercier will return to the history of the collective and how the cultural sector can raise awareness of social issues and help change mentalities.



PAUSE

4 pm – 4.30 pm

Thursday 4 November

4.30 am – 6 pm


CENTRE POMPIDOU / ECOLE PRO – Museum Level 4

INTRODUCTION TO INTERCULTURAL COOPERATION

Animated by **Lydia Boehmert** and **Anne Favre**, intercultural facilitators



OR TEAMWORK / FREETIME


CENTRE POMPIDOU / SALON DU MUSÉE – Museum Level 5

ISABEL MERCIER, Producer and member of the board of Collectif 50/50
RACHEL NULLANS, independent consultant and event content curator, assisting companies and institutions in their reflections on their place in a changing society
JULIE MENARD, author, actor and director, member of the collective #MeToo Theatre
#gender #discriminations

How to identify situations of harassment, sexual, moral or discrimination in the workplace and the cultural sector?

How to react ?

This workshop aims to share resources and tools to deal with such situations based on the study of cases encountered in the cinema and live performances sector.



PAUSE / FREETIME
6 pm – 8 pm

Thursday 4 November

8.30 pm – 10.15 pm


CENTRE POMPIDOU / GRANDE SALLE – Level -1

MAL - EMBRIAGUEZ DIVINA

Marlene Monteiro Freitas

What are the different faces of evil? Alienating suffering or Dionysian ecstasy? In her latest show, *Mal - Embriaguez Divina*, Cape Verdean choreographer Marlene Monteiro Freitas explores the many facets of this sometimes ambiguous notion.

Inspired by Georges Bataille's book *Literature and Evil*, this performance, which is both pop and minimal, baroque and carnival, reveals to us a closeness between the arts and Evil, whether political, social or physical. Mythological figures distorted by pain, possessed bodies and tormented minds. On stage, the characters installed in a tribune, immersed in a sea of paper, deliver the disturbing testimony of their pain and their dementias.

A total, poetic and overwhelming work.



DINNER

10.30 pm


RESTAURANT ?

Friday 5 November

9.30 am – 12 pm

YOUTH HOSTEL

Animated by **Lydia Boehmert** and **Anne Favre**, intercultural facilitators
With the **mentors** and the **project team** of Centre Pompidou, HKW, CCCB and OFAJ

9.30 am – 10.30 am

CHOOSE YOUR MENTOR

Participants are invited to constitute themselves into international and transdisciplinary groups and choose the mentor who will follow their work during the program.

10.30 am – 11 am

PAUSE

11 am – 12 pm

Resume of the week

Best / worse moments

Preparation of the next stages of the program

- Which topic(s) need to be enriched?
- Wishes for the next months of the program : what kind of experts can the organization mobilize?

12.00 pm

LUNCH AT YOUTH HOSTEL

+ TRAVEL