

June 17 2023
 5pm
 Opening

Every day of the exhibition
 3pm

Students on a mediation course at Villa Arson will create guided tours of the exhibitions, sometimes with performances, evoking their personal interests in relation to the artistic issues of the program.
 Free admission.
 No reservation needed.

Practical informations

Exhibitions opened every day (except on Tuesdays) from 2 to 6 pm; and from 2 to 7 pm starting July 1st.

Villa Arson is a public institution of the ministry of Culture and a legal member of Université Côte d'Azur. It is supported by the City of Nice, the Alpes-Maritimes Department, the Region Sud Provence-Alpes-Côte d'Azur, Villa Arson is a network member of Ecoles(s) du Sud, BOTOX(S), Plein Sud, d.c.a, ANDEA and ELIA Art Schools.

This exhibition has received support from the French government, managed by the National Research Agency under the Future Investments UCA^{19th} project bearing reference number ANR-15-IDEX-01.



Image [recto 1] Pejvak (Rouzbeh Akhbari, Felix Kalmenson) Shokouk, 2022. Courtesy Pejvak
 [recto 2] Allan Sekula, Waiting for Tear Gas, 1999–2000, MACBA Collection, MACBA Foundation.
 [verso] Pejvak (Rouzbeh Akhbari, Felix Kalmenson) Shokouk, 2022. Courtesy Pejvak Design. In the shade of a tree
 Impression Perfectmix-Photofset



Exhibition curator and researcher at the Van Abbemuseum in Eindhoven (Netherlands) since 2012, doctoral candidate at the University of Göteborg since 2018, author and member of the editorial committee of the museum network L'Internationale, Nick Aikens' curatorial and scientific activity is recognized internationally, notably for his work on Black artists in the United Kingdom in the publication *The Place is Here. The Work of Black Artists in 1980s Britain* (Sternberg Press, 2019).

Press the rewind button and you move back in the song or film that is playing. While it is rewinding, the magnetic cassette or video tape is scrambled. The section of the song, played out of sequence, becomes abstracted. In the context of an exhibition dealing with the 1990s, the word "rewind" invites us to revisit and rethink stories and concepts once they are "played" out – in order to open them to new interpretations in the framework of a continuous present.

Rewinding Internationalism is related to a research project conducted by Nick Aikens exploring the construction of internationalism through several artistic scenes in Europe and in the world. Internationalism refers to a form of imagination and of practicing relationships across space and time. The exhibition features the production of five new works, as well as loans and archival documents from public and private collections. The project's starting point is the 1990s, a time when internationalism was in flux in numerous and various political and cultural contexts. Rather than presenting a history of this decade, the exhibition brings together different ecosystems linking the 90s to our own era, traversed by still deeper and continuous ecological, biological and geopolitical crises – an era when the notion of internationalism is in flux once again. Finally, *Rewinding Internationalism* can be understood as an experiment in mobilizing history, knowledge and subjectivity through the prism of an exhibition.

Nick Aiken's research for the exhibition was conducted notably between November 2020 and 2021, in the context of a program for advanced research at the IdEx UCA JEDI of the Université Côte d'Azur, following a proposal by Sophie Orlando, professor and researcher in the history and theory of art at the Villa Arson, and in dialogue with Christian Rinaudo, researcher at URMIS (Migration and Society Research Unit), UCA.

N.A.

This exhibition is in partnership with the Van Abbemuseum, Eindhoven (Netherlands).

Research projects: *AIDS Anarchive* with Equipo re (Aimar Arriola, Nancy Garin and Linda Valdés); *Revista de Crítica Cultural*, *The Three Ecologies* and *Internationalist Feminisms* with Paulina E. Varas (Red Conceptualismos del Sur); *Keepers of the Waters* (Chengdu and Lhasa, China, 1995–1996) with Sebastian Cichocki; *Contemporary Art of the Non-Aligned Countries. Unity in Diversity in International Art* (Jakarta, 1995) with Bojana Piškur, Grace Samboh and Rachel Surijata; *ADN (Association pour la Démocratie à Nice)*, *Carnavals Indépendants* and *Les Diables Bleus* (1991–2001).



Galleries du patio et des cypres

(en)

rewindings internationalism

Curators: Nick Aikens in collaboration with Sebastian Cichocki, Equipo re, Bojana Piškur, Grace Sambon and Rachel Surijata

Set design: Natascha Leonie Simons

Act Up-Barcelona, Christine Baemler,

18.06 –

27.08.23

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Nadiah Bamadhaj, Cecilia Barriga*, Miguel Benloch, Jean-Claude Boyer, CADA, Tony Cokes, Betsy Dammon, Les Diables Bleus, Eugenio Dittborn, Diarmela Eliti, Gorgona Group, Bath Grossman, Dai Guangyu, Félix Guattari, Lubaina Himid et Magda Stawarska*, Li Jixiang, Julie Knifer, Ivan Kozaric, Chengying Liu, Miguel D. Norambuena, Olu Oguibe, Miguel Parra Urrutia, Pejvak*, Didem Pekün*, Wang Peng, susan pui san lok/lok pui san*, Nelly Richard, Sandra Rylvlin Rinaudo, Christian Rodriguez/CEPSS, Lotty Rosenfeld, Allan Sekula, Semsar Siahaan, Lamnu Suri, Norbert van Onna, Xavier Vaugien/Filmotec-Nice, Yin Xuzhen, Zeng Xun *New works



Shokouk is a new video work by Pejvak, a duo that has been researching the relationship between West Asia, present-day Russia, and parts of the former Soviet Union. Typical of Pejvak’s work, the film is a mix of historical research and fiction.

— French philosopher Félix Guattari visited Chile in 1991 and gave a lecture entitled *The Three Ecologies*. This lecture, also published as a book, was prophetic in terms of understanding the connection between our natural, social and personal worlds. This room features photos from Guattari’s visit to Chile, including diagrams by his friend Miguel D. Norambuena.

There are also a number of issues of the journal *Revisita de Crítica Cultural*, founded in 1990 by Nelly Richard. It became an internationally focused platform for artists, writers, and thinkers in Chile after Pinochet’s dictatorship. There is also work by artists related to this magazine, including artwork made in the 1970s during the struggle against Pinochet. A new film by artist/activist Cecilia Barriga deals with various feminist and internationalist issues. She combines film material from the 1990s with recent material. In this way, Barriga shows how questions from the 1990s are still relevant today.

This room has been developed with Paulina E. Varas.

♦ Tony Cokes’ black-and-white video *Mikrohaus, Or the Black Atlantic?* consists of music and spoken and written texts from the 1990s and early 2000s. The video shows a rhythmic alternation of white and black images. As a visitor, you are invited to watch, read and listen simultaneously. It has been said of Cokes’ work that “it is a theory you can dance to”. The texts in the video partially originate from music critic Philip Sherburne, who used the term Microhouse for a combination of minimalist techno and house music. Other quotes come from sociologist Paul Gilroy’s book *The Black Atlantic: Modernity and Double Consciousness*, published in 1993. In this book, Gilroy introduces the idea of a shared Black consciousness as a legacy of the Transatlantic slave trade. Moving from one text to the other, the video evokes connections between transnational events and types of music, between German techno and its precursors in the US cities of Detroit and Chicago.

REPLAY, she digitized VHS and cassette tapes from the Gate archive. A new sound installation includes samples from this material alongside recordings of a script rehearsed with actors. The multi-channel video piece includes stills from the work of Ho Tam. Images, sounds and lights from different sources form a strange, new mix. Magnetic tapes taken from cassettes hang scattered around the room whilst music stands and microphones give the sense of a performance about to take place.

○ This room includes work by artists who participated in the 1995 exhibition *Contemporary Art of the Non-Aligned Countries: Unity in Diversity in International Art*. This exhibition took place in Jakarta, Indonesia, and showed art in different styles and from all continents. A few years earlier, in 1992, Jakarta hosted a summit of Non-Aligned Countries. These countries did not feel politically related to the superpowers like the United States of America or the Soviet Union.

On display here are paintings, a sculpture and a collage by artists from the Gorgona group. They were active in the 1950s and 1960s in the former Yugoslavia, which disintegrated in 1992. The Non-Aligned Countries movement was founded in the capital Belgrade in 1961. The conceptual work of the Gorgona group contrasts sharply with Belkis Ayón’s figurative prints and Semsar Siahaan’s paintings. Archival material refers to the historical relationship between Yugoslavia and Indonesia and the exchange of gifts between the leaders of these countries.

Nadiah Bamadhaj’s installation focuses on the role of women in the history of Indonesian Independence, established in 1945 and their role in pursuing women’s rights up until 1965.

This room was developed with Bojana Piškur, Grace Samboh and Rachel Surijata.

◇ The film *Shokouk* (Doubts) is set around Baikonur Cosmodrome, a space centre and the largest rocket launch site in the world, from which all Soviet manned space flights departed. Also on display in this gallery is Sergei Krikolev’s astronaut bed from the MIR space station. He came from the city of Leningrad (today St. Petersburg) and was launched into space from Baikonur in 1991 before the Soviet Union broke up. He remained there until after the dissolution of the USS Rand that is why, back on Earth, he was called “the last Soviet”.

Shokouk opens with a gossiping crowd gathered to observe a televised rocket launch. Viewers then become acquainted with Nikitin Nikifor, a fictional archival character before joining a karaoke event celebrating the inauguration of a Chinese infrastructure company (Skybridge Unlimited) in Uzbekistan. The film ends in orbit aboard the MIR space station. The artists present a constellation of narratives from different time periods drawing on a variety of references. These include the teachings of Italian physicist Carlo Rovelli around the essence of time, their research on the harmful environmental impacts of the space industry on local livelihoods, as well as the works of 12th and 13th century Muslim astronomers and polymaths, Omar Khayam and Nasir al-Din al-Tusi.

In 1991, Damon founded the organisation *Keepers of the Waters*, dedicated to water management, educating and inspiring groups of people in this field. At the time, awareness of climate issues in dominant discourse was still in its infancy. In 1995 and 1996, Damon realised projects in Chengdu, China and in Lhasa, Tibetan Autonomous Region. She invited local and international artists to create installations and performances to draw attention to the protection of water resources, especially the Funan and Lhasa rivers. This room features documentation of those activities.

The presentation in this room was developed with Sebastian Cichocki.

□ *Disturbed Earth* (2021) is the culmination of Didem Pekün’s long term engagement with the Srebrenica genocide in 1995 – a key event in the 90s and a direct result of surging ethno-nationalism. During this event, 8,000 Muslim men and boys were murdered. Between 2018–20, Pekün digitised hundreds of documents from the *Open Society Archives*, pertaining to the moments immediately prior to the fall of Srebrenica, where thousands of Bosnians were murdered.

The script of the film is based on transcripts of UN, NATO headquarters and White House meetings. However, all references to the 1995 genocide, the names of towns and the people involved are removed. Similarly, its’ lack of specificity, of a timeless set and costume design creates a deliberate blurring between the 1990s and the present. The film becomes a stand-in for a wider reflection on how forms of state internationalism, through supranational bodies such as the UN and NATO, allow the occurrence of the very tragedies they are set up to avoid. Pekün’s film speaks across histories – the impending catastrophe could equally be the present climate emergency and the related failure of the world’s governments to act, or a future disaster yet to come.

□ Olu Oguibes’ work *Many Thousand Gone* (2000) consists of 84 painted portraits of unidentified people. It is a monument for the victims of the AIDS pandemic in South Africa. Drugs against this disease were developed as early as the mid-1990s, but these were mainly available in Europe and the US. Like the recent Covid-19 vaccines, they were not distributed fairly around the world. Oguibe began his portrait series in Maastricht in the Netherlands and continued it as he travelled through Europe. His poem in this room reflects on the loss of so many lives.

+ susan pui san lok/lok pui san delved into the archives of the Gate Foundation for her multi-media installation *REWIND/REPLAY*. The Gate Foundation was set up in 1988 to draw attention to non-Western art for a Dutch audience and to promote an exchange between different cultures. Typical of the “New Internationalism” of the 1990s, artists’ work was seen in relation to their nationality or ethnic background. This archive was moved to the Van Abbemuseum in 2006, but parts of it remained unopened.

In her work, susan pui san lok/lok pui san wants to move beyond categorizations. For *REWIND/*

✱ In this space are presented contents from the archives and activities of ADN, the Association for Democracy in Nice, founded in 1991 by Arnaud Binoche, Michel Courboulex and Teresa Maffeis, in response to the candidacy of Jean-Marie Le Pen, leader of the far right Front National, for the regional elections of March 1992. As a self-proclaimed militant organisation, ADN’s activity spanned protests, happenings, concerts, screenings and exhibitions. Key to their project was the use of the imagination as a political tool. Photographs show their involvement in anti-nationalist, anti-globalisation and anti-EU protests through the 1990s and early 2000s in Nice, Genoa and Florence. Whilst their political position was predominantly internationalist, it remained firmly tied to the context of Nice and a local community of artists, performers and gardeners.

The photographs of the independent demonstrations and carnivals organized in Nice as a counter-movement to the very commercial official Nice Carnival are by Sandra Rylvlin Rinaudo.

In addition, various documents, posters and videos associated with the Diables Bleus, a collective of artists, activists and performers are proposed. From 1999 to 2004, they occupied an abandoned military base in the Saint-Roch district of Nice, which was home to artists, performers, gardeners and ADN. The Diables Bleus was a unique social, artistic and political project in Nice, based on very localized and intimate relationships that remained non-hierarchical and open to all.

Also on display are numerous posters and prints by Jean-Claude Boyer, the graphic designer of the Diables Bleus. Presented on multiple monitors and a projection, the videos of filmmaker Xavier Vaugien are the witness of these animations and events in Nice. The videos oscillate between documentation, performance and abstract evocation.

■ Lubaina Himid: “There are paintings about cloves, about rain and closed shutters; there are paintings about the sea, fishing nets, death by malaria, and, of course, women’s tears.”

The series of paintings in this room, created by Lubaina Himid, centre around the journeys she has made. After her father’s death in 1954, she travelled with her mother from Zanzibar to England as a four-month-old baby. In 1997, she returned to the island for the first time and discovered that she had always unconsciously painted the surroundings, the sounds and her memory of Zanzibar. She also considers painting the series of works, titled *Zanzibar*, as a journey, which she describes as “an exercise in speed, daring and calm, against panic.”

The audio work you can experience in this room is by Magda Stawarska, with whom Himid has previously collaborated. It includes samples of BBC Radio 3 music from the 1990s, radio fragments from the 1950s, and music from Zanzibar. They are interspersed with the sound of water drops and rain. It also features voices reading from a travel guide of Zanzibar that Himid’s father gave to her mother.

● Betsy Damon has been fascinated by water for 35 years. Recent work inspired by water is displayed against the walls of this room. She unearths the relationship between water and the stars, between microscopic droplets and galactic eruptions.

The curators, collectives, and artists who contributed to the exhibition invite you to “rewind” to moments from the 1990s and reflect on them from today’s perspective.

▷ On 30 November 1999, photographer Allan Sekula took to the streets of Seattle, US, and joined the anti-globalisation protest marches. At the time, a World Trade Organisation ministerial summit was taking place in Seattle to launch a new round of international trade agreements. From before dawn until long after sunset, Sekula photographed participants in the marches in various states of excitement, anxiety or boredom. The result is the 14-minute slide show *Waiting for Tear Gas (White Globe to Black)* (1999–2000), at the centre of this room. Sekula calls it an anti-photojournalism essay because it goes against the rules of photojournalism of providing a single iconic image.

Norbert van Onna’s photographs show Philips factories and other buildings that became vacant in the 1990s when the company moved its headquarters from Eindhoven to Amsterdam and part of its production to countries outside of Europe. The story of Philips in the 1990s is a story of change due to globalisation.

► These rooms showcase work of three different artists and collectives in the context of the AIDS pandemic.

Spanish artist, activist and pacifist Miguel Benloch (1954–2018) responded to various internatinal issues in his work. His series of poetic posters *Epigrams against war* is on display, as well as the video performance *SIDA DA*.

Act Up-Barcelona was the local branch of the broad international network Act Up (AIDS Coalition to Unleash Power) founded in New York in 1987, where it was highly visible and well-organized. Act Up-Barcelona emerged more as a confluence of personal contacts and circumstances. Video footage, posters and other documentary material provide insight into the activities there.

CEPSS (Center for Studies and Prevention in Health and AIDS) came into being in 1989 on the initiative of Christian Rodríguez. He was a left-wing Chilean activist who had studied medical anthropology in France and was active in the local anti-AIDS movements there. This centre considered education, training and prevention as core tasks. Papers referring to the history of CEPSS are presented here.

These materials have been selected from the AIDS Anarchive by Equipo re (Aimar Arriola, Nancy Garin and Linda Valdés). This research project has been investigating the ongoing HIV/AIDS crisis, with a focus on “the South”, and particularly Chile and Spain.