

The Economy of Living Things

Jumana Manna

With Ali Cherri, Oscar Murillo and
Steffani Jemison

11/30/2017 – 02/04/2018

**SATELLITE
10TH EDITION**

PRESSKIT

#Satellite10



MAISON D'ART BERNARD ANTHONIOZ

16, rue Charles VII - 94130 Nogent-sur-Marne

**JEU
DE
PAUME**

**A
M BA**

Maison d'Art
Bernard Anthonioz

● Partners

The exhibition is co-produced by the Jeu de Paume, the FNAGP and the CAPC musée d'art contemporain de Bordeaux.

JEU DE PAUME



The Fondation Nationale des Arts Graphiques and Plastiques contributes to producing works from the Satellite events programme.

The Friends of CAPC contribute to the production of works in the Satellite programme.

LESAMISDU**CAPC**

The Jeu de Paume is member of Tram and d.c.a, association française de développement des centres d'art.

With the support of the Cité internationale des Arts.

● Media partners

artpress, paris-art.com, Souvenirs from Earth TV

● And also

Exhibition at CAPC musée d'art contemporain de Bordeaux from 05/18/2017 to 08/27/2017

The Jeu de Paume receives public funding from the **Ministère de la Culture et de la Communication**.

It is supported by **Neuflize OBC** and the **Manufacture Jaeger-LeCoultre**, its principal partners.

Cover : Jumana Manna, *Wild Relatives*, 2017, film set photography. Coproduction : Jeu de Paume, Paris, Fondation Nationale des Arts Graphiques et Plastiques and CAPC musée d'art contemporain de Bordeaux
© Jumana Manna

The Economy of Living Things

Jumana Manna

With Ali Cherri, Oscar Murillo and
Steffani Jemison

11/30/2017 – 02/04/2018

● Curator

OSEI BONSU

● Contents

- 4** SATELLITE 10 PROGRAMME
- 5** THE CALENDAR AND THE BIOGRAPHY OF OSEI BONSU, CURATOR
- 6** THE EXHIBITION
- 7** BIOGRAPHY OF JUMANA MANNA AND CATALOGUE OF THE EXHIBITION
- 8** PRESS VISUALS
- 9** PRACTICAL INFO

THE ECONOMY OF LIVING THINGS

SATELLITE 10 PROGRAMME

Presenting the work of four international artists “The Economy of Living Things” draws upon fields of visual art, archaeology, music and literature to reveal an alternative map of modern migrations. The exhibition is concerned with the constant flow of bodies and the movements of plants, animals, artefact and other cultural products found in everyday life. Composed as a series of four solo exhibitions, it takes as its point of departure the recording of lived experience and the state of human progress in the twenty-first century. It is through the lens of the present that artists frame their own subjectivity while considering the deepening relationships between memory and fiction, communities and civilisations, the dead and the living.

“The Economy of Living Things” concerns the value of undocumented peoples, the flights of birds pushed by high winds, the pathways of dreams and the songs and stories of freedom. In a broadening geo-political landscape, we can observe the routes of traffic forcing the movements of people, goods and processes into phases of conflict and agitation. In this existing world of hegemonic borders and empires drawn by war, we can understand the need for places of worship and spaces of encounter in our common reality. To admit history is a fragile space is to listen to the little known personal stories that tear through imposed narratives. From here we begin an archaeology of time that renders visible things unseen; an alternative territory; a transnational imagination.

In a series of newly commissioned works, lens-based media is used to re-enliven events of histories rooted in personal, political and collective experience. Together the artists share an interest in the living histories of the communities and cultures to which they belong, capturing those intangible and immaterial expressions of life and livelihood. Beyond defining comprehensive narrative structures, spaces are often left open only to be filled by the emptiness of words, gestures and encounters. Entering these worlds we often find that we are awoken to the clamour of our own reality, the lives of unknown others, erasures and displacements, the pains of exile and the loss of traditions.

While being rooted in the medium of film, “The Economy of Living Things” will take on an interdisciplinary program inviting performative and site-specific encounters with the moving image. By accommodating the complexity of contemporary practice, the framework will be an essential entry point to a breadth of interests from ethnomusicology and archaeological systems to colonial discourses and utopian conceptions of racial progress. Opening with Ali Cherri and closing with Jumana Manna, Satellites 10 will be oriented towards the tradition and preservation of histories as containers of living memory. Such encounters will open the space for the elaboration of temporality by Steffani Jemison and Oscar Murillo whose formal practices emphasize the poetics of physical gestures informed by wider socio-economic conditions such as industrial factories, urban high-streets and public parks. Moving beyond the notion of physically mapping history, “The Economy of Living Things” moves toward a consideration of the political body’s movement through material, local, and symbolic time and the impossibility of controlling living things.

Osei Bonsu
Exhibition curator

THE CALENDAR

- ALI CHERRI / 14 FEBRUARY — 28 MAY, 2017

JEU DE PAUME, PARIS

- OSCAR MURILLO / 13 JUNE — 24 SEPTEMBER 2017

JEU DE PAUME, PARIS

- STEFFANI JEMISON / 17 OCTOBER, 2017 — 21 JANVIER 2018

JEU DE PAUME, PARIS

- JUMANA MANNA WITH ALI CHERRI, OSCAR MURILLO, STEFFANI JEMISON / 30 NOVEMBER, 2017 — 4 FEBRUARY, 2018, MAISON D'ART BERNARD ANTHONIOZ, NOGENT-SUR-MARNE

BIOGRAPHY OF OSEI BONSU, CURATOR



© 2016. Osei Bonsu.

Osei Bonsu is a British-Ghanaian independent curator and writer based in London.

His writing has been included in a number of museum and exhibition catalogues including the 56th Venice Biennial Exhibition and Milan EXPO « Arts and Food » at La Triennale di Milano. He is the founding director of CRANE, and has developed a number of projects focused on international art, including «Pangea II: New Art from Africa and Latin America» (Saatchi Gallery, 2015) and 1-54 Art Fair (2013 - 14). He advises private and not-for-profit arts organizations and contributes to publications such as *New African*, *NKA: Journal of Contemporary African Art*, *Mousse Magazine*, and *Art Review* among others.



THE EXHIBITION

WILD RELATIVES

MAISON D'ART BERNARD ANTHONIOZ

Jumana Manna's newly commissioned feature *Wild Relatives*, follows a matrix of hierarchies and relationships involved in a transaction of seeds between Svalbard, an island under Norwegian custody in the Arctic Circle, and the Bekaa Valley of Lebanon. The film travels the path of these seeds, capturing subtle connections of human and plant lives between these two distant spots of the earth.

The traveling seeds are associated with the International Center of Agricultural Research in the Dry Areas (ICARDA), home to the largest crop gene bank in the Middle East. ICARDA was established in Lebanon in 1976, but due to the escalating Civil War, it sought to relocate its headquarters. In 1977, Hafez al-Assad would offer ICARDA 948 hectares of land south of Aleppo. These fields would serve as a primary research base for the next forty years. But the rise of the revolution in Syria reversed ICARDA's fate, forcing it to evacuate from Syria back to its original research station, in the Bekaa valley of Lebanon. While it brought along partial staff, some livestock, and equipment, ICARDA was unable to move its gene bank of over 140,000 seed samples, collected from small farmers and the wild. In order to recreate the gene bank, ICARDA began withdrawing copies of its accessions stored in the Svalbard Global Seed Vault: a back-up storage facility for many of the crop gene banks of the world.

In Lebanon, viewers are introduced to different kinds of agricultural workers: the daily laborers in the fields – teenage refugee girls – whose status echoes the displaced seeds they plant into the earth. In the lab, ICARDA's scientists breed pure lines of "improved seed varieties", and a van driver, Youssef, brings the seed shipments from and to the airport. Youssef is a son of local farmers, and like many of his generation, has given up agriculture. Instead, he runs a small transportation business – driving kids to school, delivering various goods and people from one place to another.

In a nearby village, a Syrian refugee named Walid cares for an organic garden that multiplies traditional varieties of seeds from the region and abroad. He doesn't support the modern seed varieties bred by scientists like those in ICARDA; the chemical inputs that accompany these methods erode the soil, as well as the biodiversity in the fields. The seeds that Walid and his friends tend to are kept in a small clay-walled room, accessible to anyone who wishes to farm organically: the embodiment of an alternative to the industrial farming model. In Svalbard, viewers are privy to the playful banter of Norwegian miners, extracting coal out of the very same mountain range that also stores the world's crop seeds. Outside of these cavernous tunnels, on the surface of the mountain, a jogger makes her way through the industrial Arctic landscape, and a priest and scientist ponder the future of the earth.

Based upon extensive research, *Wild Relatives* might be read both as fieldwork and as a response to the dark irony of an important collection of seeds for humanity's future being lodged in Aleppo, a city where weaponized starvation was being deployed. Combining staged and documentary footage, the film tackles such intertwining global environmental and political issues through the simple quotidian lives of people. It traces motifs of extracting and placing life forms from and into the ground, from dry lands to permafrost, in cycles of birth, growth, death and rebirth.

BIOGRAPHY OF JUMANA MANNA



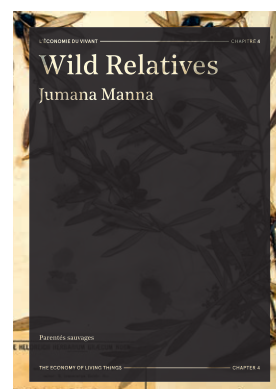
Jumana Manna © Photo Michel Koczy. DR

Jumana Manna makes films and sculptures that explore the ways in which social, political, and interpersonal forms of power, interact with the human body. Her films weave together fact and fiction, biographical and archival materials, to investigate constructions of national and historical narratives. Her sculptures, more abstract by comparison, take interest in the calcifications of memory, as represented by the artefact real or forged. Recent projects have examined the erasures that accompany various scientific “preservation” practices in the Levant, while going beyond binaries of supposedly “pure”, “authentic”, unchanging heritage one hand, and the embrace of modernisation on the other.

Born 1987, Jumana Manna is a Palestinian artist based in Berlin. She is a graduate of CalArts (MA) and a graduate of the National Academy of the Arts Oslo (BA). Recent solo exhibitions include venues such as Chisenhale Gallery, London, UK (2015); Malmo Konsthall, SE (2016); Beirut ArtCenter, Lebanon (2015); and Sculpture Center, New York, USA (2014). She has participated in group exhibitions at Kunsthalle Wien, Liverpool Biennial, 20th Biennale of Sydney, Marrakech Biennale 6, The Jerusalem Show VII, Al Ma'mal Foundation, and Henie Onstad Kunstsenter, Bærum. Her films have been screened in festivals such as the 54th Viennale International Film Festival, 66th Berlinale Forum and IFFR Rotterdam. Manna was awarded the A.M. Qattan Foundation's Young Palestinian Artist Award in 2012, the Ars Viva Prize for Visual Arts 2017, and is a nominee of the Preis der Nationalgalerie für junge Kunst in Berlin.

CATALOGUE Jumana Manna. Wild Relatives

Texts by Osei Bonsu, Jumana Manna and Sheila Sheikh
French / English, 15 x 21 cm, 64 pages, €14
Coédition Jeu de Paume /
CAPC musée d'art contemporain de Bordeaux
Diffusion-distribution: Les presses du réel
ISBN : 978-2-87721-235-9



PRESS VISUALS

The copyright-free reproduction and display of the following selection of images is permitted solely as part of the promotion of this exhibition at the Jeu de Paume and only while the exhibition is in progress.

Press visuals to
download on
www.jeudepaume.org

ID: presskit
Password: photos

1.



1. Jumana Manna © Photo Michel Koczy. DR

2.



2. Jumana Manna, *A magical substance flows into me*, 2015, video, 67 min.
Courtesy of the artist © Jumana Manna

3.

3. Jumana Manna, *Wild Relatives*, 2017, film set photography.
Coproduction : Jeu de Paume, Paris, Fondation Nationale des Arts Graphiques et Plastiques and CAPC musée d'art contemporain de Bordeaux
© Jumana Manna



**PRACTICAL
INFO**

#Satellite10

MAISON D'ART BERNARD ANTHONIOZ

16, rue Charles VII - 94130 Nogent-sur-Marne

01 48 71 90 07 / <http://maba.fnagp.fr/>

Open Monday to Friday from 1 pm to 6 pm, Saturday and Sunday from 12 pm to 6 pm.

Closed on Tuesdays and bank holidays.

ACCESS

RER A : Nogent-sur-Marne and bus 114 or 210, stop Sous-préfecture

RER E : Nogent-Le-Perreux then direction Tribunal d'instance

Métro ligne 1 : Château de Vincennes and bus 114 ou 210, stop Sous-préfecture

ADMISSION

Free entrance

PRESS VISUALS

Copyright-free press visuals can be downloaded from www.jeudepaume.org

login: presskit | password: photos

CONTACT JEU DE PAUME

Press: Annabelle Floriant

T. +33(0)1 47 03 13 22 | +33(0)6 42 53 04 07 | annabellefloriant@jeudepaume.org

Communication: Anne Racine

T. +33(0)1 47 03 13 29 | anneracine@jeudepaume.org

CONTACT MAISON D'ART BERNARD ANTHONIOZ

Press: Lorraine Hussenot

t. 01 48 78 92 20 / 06 74 53 74 17 / lohussenot@hotmail.com

MAISON D'ART BERNARD ANTHONIOZ

16, rue Charles VII - 94130 Nogent-sur-Marne

JEU
DE
PAUME

A
M B A

Maison d'Art
Bernard Anthonioz