

Chap. II

Du 15 mai au 12 juillet 2024



# Naughty little girl theory

Exposition

*Ellen Carter*

15.05

12.07

2024

Par *Margaux Bonopera* et  
*Jean-Baptiste Carobolante*

**Vernissage le mardi 14 mai 2024 à 18h**





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## PRESS RELEASE

Montreuil, the 13th of May 2024

### **THE MAISON POPULAIRE ART CENTER HAS THE PLEASURE TO PRESENT KUTSCH, A PROGRAM CURATED BY MARGAUX BONOPERA AND JEAN-BAPTISTE CAROBOLANTE FOR 2024.**

Since 1995, the Art Centre has hosted contemporary art exhibitions bringing together internationally renowned artists and young artists supported in their creation. Designed like a laboratory, the Art Centre is a place for research and experimentation, for testing working hypotheses. Each year, the Art Centre hosts an artist and a young curator (or duo) in residence whose mission is the creation of a cycle of three exhibitions, production of works and around ten associated events including Nuit Blanche and a festival in July.

For its 2024 cycle, the Maison pop is pleased to welcome a duo of guest curators Margaux Bonopera and Jean-Baptiste Carobolante.

Entitled Kutsch, the cycle designed by the duo highlights their interest in specters who appear to them as essential figures, both phantasmagorical and political, of our contemporary societies.

Naughty Little Girl Theory, the second exhibition of the cycle is presenting for the first time in France, a solo show of american artiste Ellen Cantor (1961-2013). Questioning the haunting of the feminine figure as a place for projecting monstrous and despicable fantasies, her work explores and maintains a space of tension from fiction to reality.

## SUMMARY

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The 2024 cycle of the Maison Populaire Art Centre, entitled Kutsch and designed by guest curators Margaux Bonopera and Jean-Baptiste Carobolante, includes three exhibitions and a public program.

Through the exploration of different scales of representation, Kutsch focuses on strategies used by artists attempting to counter the injustices developed within the systemic structures of our societies. This attempt thus wishes to reverse the relationships of domination which deprive them of one or more spaces of movements, actions and/or discourse.

Through the scales of model and miniaturization, body and stage set, the three exhibitions become spaces haunted by spectres taking root in our fears, our projections and our collective denials. Within an original scenography evolving through the cycle, the conjuring of the spectres will transform them into vigilante figure.

A kutsch is a ruler with several sides allowing to appraise different scales on the same plane. The object thus becomes a symbol and concept, affirming the possibility of living together according to a plurality of rules, levels and rhythms. The fear that concerns us is, ultimately, the pressure exerted by the vanquished to transform the uniqueness of the norm into a cohabitation accepting multiplicity. For this 2024 cycle, the duo of curators selected the artist Clarisse Ain for a research residency throughout 2024, Samuel Chochon for the scenography of the exhibitions and Le Garage de Recherches Graphiques (GRG) for the graphic design residency.

## Exhibition

# NAUGHTY LITTLE GIRL THEORY

May 15th - July 12th 2024  
Vernissage May 14th 2024

The exhibition takes as its starting point the video *If I Just Turn and Run* (1998) in which, facing the camera, the artist recounts her life through several significant events.

The confidences she delivers, as sincere as they are perverse, clash directly with our contemporary sensibilities, doped by TikTok and continuous stream confessions, from loved ones or strangers. This work is accompanied by paintings, one of which shows the burial of a child and the escape of his ghost into limbo. The series of drawings and the sculpture testify of an unknown aspect of the artist's work : her taste for esotericism, whether through the Marseille tarot or the aesthetics of idols.

Ellen Cantor combines here the female body with divination, with the strange and the awful, bringing together the visceral and the astral, the despicable of the body and the dreamlike hope. This alliance of the invisible and the "over-present" is at the heart of our research on spectrality and specifically its physical incarnation through the motif of possession, present in all cultures and religions.

Ellen Cantor is possessed by conservative white America, by its tragedies, by its melancholy, and by the cancer that will ultimately kill her.

The title of this exhibition is an echo of the theory developed by the English psychologist Franck Podmore (1856-1910) who explained the commonly known phenomenon of "poltergeist" or "poltergeists" by the characters or deceptions of adolescents and especially young girls.

Thus, patriarchy gives from a very young age to the female figure, a role and responsibilities that are as incoherent as they are irrational.

This projection of our Western societies onto the bodies of women is one of the main areas of research of who will never cease to be interested in these same bodies, and in her own, as a receptacle of institutional, masculine, emotional and artistic violence.



© Raphaël Goutte

## Curators of the 2024 cycle

### **Margaux Bonopera and Jean-Baptiste Carobolante**

share a certain attraction for spectres who appear to them as essential figures, both phantasmagorical and political, of our contemporary societies. Through the question of the floating collective imagination and spectre cinema for Jean-Baptiste as well as hauntology as a curatorial process for Margaux, their collaboration also stems from a friendship that began several years ago. Seizing the precious opportunity of the curatorial residency of the Maison Populaire in Montreuil, the Kutsch cycle is an ideal way to bring research developed over several years into substance.

## Scenographer

**Samuel Chochon** (b. 1991, Auxerre) is a visual artist and scenographer. After his diploma at the Ecole Nationale Supérieure des Arts Décoratifs in Paris in 2016, he specialized in film sets and exhibition scenography, working notably at the Palais de Tokyo and on feature-length fiction films. He pursues a plastic research which is rooted in a changing domestic and urban imagination. His work has been shown in Paris, London, Jerusalem, Arles.



©Samuel Chochon

## 2024 Artist in Residence

**Clarisse Aïn** (b. 1992, Albi, lives and works in Paris). After studying at the École Nationale Supérieure des Arts Décoratifs in Paris, Clarisse devoted herself to artistic direction and video production for fashion and music industries. This gave her access to film sets where she became aware of her attraction for working with space and decor. In 2020 that she joined the Beaux Arts de Paris and developed a practice halfway between Art and Science (fiction). Her work is infused by her family circle. Between neo-shamans and conspiracy scientists, Clarisse is tossed between realities and that is the whole point of her work today.



## 2024 Graphic design residency

### Garage de Recherches Graphiques

**(GRG)** is a duo of graphic designers created in 2019 by Anaïs Vranesic and Martin Deknudt and based in the Fructôse Dunkerque workshops. GRG aims to develop an “all ground” production mechanics by approaching the creation of graphic systems through the prism of printing tools and techniques that they open up, hijack, and manufacture.

As true Swiss army knife, their practice covers electronic programming, printing, scenography, creation of interactive digital installations, web development, visual identities, playful tools, typographies and editions.



# Royalty-free visuals



(1)



(2)



(3)



(4)

1. Title Unknown 1993, carved woods, found objects 86.36 × 55.88 × 55.88 cm
  2. If I Just Turn and Run 1998, video, 22 min 39, color, sound
  3. Title Unknown ca.1991, oil on wood, beer cans, 78.5 x 78 cm
  4. Title Unknown ca.1990, oil on canvas, 162 x 122 cm
- Images courtesy Isabella Bortolozzi, Berlin et the Estate of Ellen Cantor

# Royalty-free visuals



(5)



(6)



(7)



(8)

5. Title Unknown (Tarot : Ace of Pentacles, Ace of Cups, The Sun, The Star) 2013, pencil on paper, 30 x 23 cm.  
6. Title Unknown (Tarot : The lovers) 2013, pencil on paper, 30x23 cm.  
7. Title Unknown (Tarot : The Magician, Wheel of Fortune, The Empress, The Star, The lovers, The Sun, The Empress, Four of wands) 2013, pencil on paper, 30 x 23 cm  
8. Title Unknown (Tarot : The Sun, The Moon, The Star, The Empress) 2013, pencil on paper, 30 x 23 cm  
Images courtesy Isabella Bortolozzi, Berlin et the Estate of Ellen Cantor



# THE MAISON POPULAIRE ART CENTER

## Incubator for upcoming curators

### THE CONTEMPORARY ART CENTER

Since 1995, the Art Center has hosted contemporary art exhibitions bringing together internationally renowned artists and young artists supported in their creation. Designed like a laboratory, the Art Center is a place for research and experimentation, for testing working hypotheses. Each year, the Art Center hosts an artist and a young curator (or duo) in residence who's mission is the creation of a cycle of three exhibitions, production of works and around ten associated events including Nuit Blanche and a festival in July. The latest artists welcomed during artistic residencies are Marie-Julie Bourgeois, Tarek Lakhrissi, Randa Maroufi, Harilay Rabenjamina, Lou Masduraud, Catherine Radosa and Clarisse Aïn.

If the curators responsible for the artistic direction of the exhibitions are young, they are among the most active on the current scene. Among them: Claire Le Restif, Jean-Charles Massera, Estelle Pagès, François Piron, Emilie Renard, Aurélie Voltz, Christophe Gallois, Marc Bembekoff and Céline Poulin, Florence Ostende, Raphaële Jeune, Antoine Marchand, Raphaël Brunel, Anne-Lou Vicente, Marie Frampier, Dominique Moulon, Blaindine Roselle, Thomas Conchou, Elsa Vettier, Simona Dvorák and Tadeo Kohan. The three successive exhibitions they curate give them the opportunity to carry out a major project, with an end of cycle publication. This opportunity constitutes for them a valuable calling card in the beginning of their artistic career.

“The suburbs dare to do what we cannot see in Paris. Art centers and museums are multiplying the most experimental initiatives, just a few minutes from the capital. Montreuil. Radical biases. It is a small space at the top of a hill. But there are some very exciting things happening there. Each year inviting an independent curator to intervene within its walls, this art center organizes three exhibitions per year. Radical proposals, without concession to fashion or the spectacular.”

Emmanuelle Lequeux, Beaux Arts Magazine



#### Exhibition

I'm from nowhere good  
curator : Thomas Conchou photographer  
: Aurélien Mole

### KEY FIGURES

5,025 visitors to the Art Center in 2022

2,654 annual members

66 volunteers invested in the democratic and artistic life of the place

15 employees

93 teachers and speakers

43 curators of past exhibitions within our curatorial residence

## THE MAISON POP, A PLACE DEDICATED TO AMATEUR ARTISTIC PRACTICE, CREATION AND ARTISTIC BROADCASTING

A place favorable to artistic convergences and a prime location for popular education since 1966, the Maison Pop aims to spark astonishments and cultivates more than 120 forms of artistic, cultural and sporting practice workshops intended for adults, adolescents and children. Located in Montreuil and welcoming 2,600 members each year, it is the largest center of multidisciplinary amateur practices. Designed as a Creative Factory open to the world, the Maison Pop is a permanent laboratory developing a unique program, within a Contemporary Art Center, a concert hall for current music, a fablab and through participatory artist residencies.

## THE MAISON POP TAKES ITS NEW QUARTERS IN A BROWNFIELD IN THE HEART OF THE MURS À PÊCHE SITE

The City of Montreuil and the Maison populaire have the common wish to create a new place promoting the development of amateur and professional practices, visual and digital arts, current music and multidisciplinary performances.

The City of Montreuil is now proposing to establish the Maison populaire on rue Pierre-de-Montreuil, on the so-called "EIF" plot, 500 meters from its historic site. With an initial budget of ten million euros, this ambitious project is being developed according to the principle of architectural permanence bringing together members of Maison pop, its teams, the inhabitants of Montreuil and all partners. La Maison pop will take place in the heart of working-class neighborhoods and an area undergoing urban transformation, surrounded by the Murs-à-Pêches heritage site. It will have the makings of a moving place, inhabited by adults, children, adolescents and artists. It will be in accordance with the principles of citizen emancipation which are the foundations of the Maison Populaire and the eco-sustainability issues which drive the principles of sustainable development and the resilient city of Montreuil.

## KEY DATES

1966 inauguration of the Maison Populaire at 9bis rue Dombasle in Montreuil 1993 creation of the Contemporary Art Center

2016 creation of the FabLab, digital manufacturing laboratory

2027 moving to the EIF brownfield in the heart of Murs à Pêches site.



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The art centre is part of the Contemporary Art network Tram.



The Maison populaire is supported by :

