

Humaine

Dance and Performance Festival
17-20 September 2026

Échelle

LAFAYETTE
ANTICIPATIONS

Fondation Galeries Lafayette 9 rue du Plâtre, Paris 4*

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Ewa Dziarnowska, *This resting, patience* (2024). © Ewa Dziarnowska. Photo: Spyros Renit

ÉCHELLE HUMAINE

Dance and Performance Festival

17 → 20 September 2026

The artists taking part in this 9th edition of the **Échelle Humaine** festival transform the performance space into a place of shared encounters, permeated by the experiences and presences that inhabit them, and sometimes haunt them.

Their bodies open a path for forgotten or unfinished figures, stories and events. Through dance and performance, the artists bring these latent elements to the surface, informing collective imaginations, both fleeting and fierce.

In partnership with the **Festival d'Automne**, Lafayette Anticipations presents the French premiere of *This resting, patience* (2024) by choreographer **Ewa Dziarnowska**.

Supported on stage by performer **Leah Marojević**, Dziarnowska creates a dance in which gestures, like time, stretch out and loop. New dimensions emerge, fostering connections woven through the tenderness and care shared between the performers and the audience members, who become witnesses to a spectral ceremony.

The artist **Tai Shani** immerses us in a unique listening experience with her new sound piece, *M.I.A.S.M.A. The 12 Choruses for Antigone*. A choir of twelve female singers performs a text by Shani that reinterprets the myth of Antigone in light of contemporary human and environmental disasters. The revolutionary figure of Antigone embodies a message of resistance and radical love, to which the artist gives voice, set to a musical composition by **Aga Ujma**.



Boglárka Börcsök and Andreas Bolm, *Figuring Age* (2021). © Andreas Bolm

Also on the first floor of the Fondation, dancer and choreographer **Catol Teixeira** presents their new solo piece *ODE* (2025), which revisits the traces of dances that have been abandoned over time. The solo is thus composed of fragments, protocols and choreographic experiments that had been left in limbo, and into which the artist breathes new life.

Le Ciel (3rd floor) hosts the 'fictional séance' activated during *Figuring Age*, conceived by the artist duo **Boglárka Börcsök** and **Andreas Bolm**. On this occasion, the artists revive a little-known chapter of history: that of modern dance in Hungary in the 1930s. After meeting three of the last remaining dancers from that era, now aged between 90 and 101, the artists gather their memories, which become the material for a subtle and poignant performance of embodiment, led by Börcsök.

These imaginative worlds are also brought to life during events open to the public.

A screening and discussion with the artist and director **Laura Huertas Millán** offers an opportunity to look back on the ten-year journey of her film *Black Sun* (2016). Centred on the protagonist, Antonia, an opera singer in rehabilitation following a suicide attempt, the film blends fiction, auto-ethnography and music to sketch the portrait of an artist returning to the world of the living.

The practical workshop led by dancer, sound documentary maker and author **Myriam Rabah-Konaté** offers an opportunity to discover her artistic practice, situated at the crossroads of improvised dance, sensory mapping and sound creation – ways of reviving life that is fading away.

In partnership with
Festival d'Automne 2026

**Festival d'
Automne**

In partnership with the Festival d'Automne, Lafayette Anticipations presents This resting, patience (2024) by Ewa Dziarnowska.

Programmation

Madeleine Planeix-Crocker is the curator of performance and live arts at Lafayette Anticipations. She has been programming the Échelle Humaine festival since 2023. Having previously taught art theory at the Beaux-Arts de Paris as co-head of the 'Troubles, alliances et esthétiques' Chair, Madeleine now teaches the 'Performance Studies' seminar at EHESS. She is currently working on a PhD in performance and gender studies at the EHESS (CRAL).

ÉCHELLE HUMAINE PROGRAMME

Dance and Performance Festival

17 → 20 September 2026

Thursday 17 September 2026

- 7-10 pm • **Ewa Dziarnowska – *This resting, patience*** • *French premiere*
Performance by Ewa Dziarnowska, with Leah Marojević
The audience can enter and exit at any time during the performance.

Friday 18 September 2026

- 7-10 pm • **Ewa Dziarnowska – *This resting, patience*** • *French premiere*
Performance by Ewa Dziarnowska, with Leah Marojević
The audience can enter and exit at any time during the performance.

Saturday 19 September 2026

- 3-4.15 pm • **Boglárka Börcsök and Andreas Bolm – *Figuring Age*** • Performance
- 5-6.30 pm • **Laura Huertas Millán – *Black Sun*** • Screening and Public Talk
- 7-8.15 pm • **Tai Shani – *M.I.A.S.M.A. The 12 Choruses for Antigone*** • Listening Session
- 9-10 pm • **Catol Teixeira – *ODE*** • Performance

Sunday 20 September 2026

- 11.30-1 pm • **Myriam Rabah-Konaté – *I Don't Always Know What My Skin Remembers*** • Workshop
- 3-4.15 pm • **Boglárka Börcsök and Andreas Bolm – *Figuring Age*** • Performance
- 5-6 pm • **Catol Teixeira – *ODE*** • Performance
- 7-8.15 pm • **Tai Shani – *M.I.A.S.M.A. The 12 Choruses for Antigone*** • Listening Session

The full programme is available on

lafayetteanticipations.com and festival-automne.com*

Performances and Listening Session:

FULL PRICE €15 • REDUCED €8

Workshop, Screening and Public Talk:

FREE (BOOKING REQUIRED)

* For Ewa Dziarnowska – *This resting, patience*



Ewa Dziarnowska, *This resting, patience* (2024). © Ewa Dziarnowska. Photo: Spyros Benit

Performance *French premiere*

This resting, patience

Ewa Dziarnowska

→ Thursday 17 September, 7-10 pm

→ Friday 18 September, 7-10 pm

Audience members may come and go at any time.

Part ghostly repository of unconsumed sensuality, an installative kinetic fadeout, part somatic (strip)tease, *This resting, patience* addresses attraction, voluntary objectification, proximity and the aesthetics of bareness.

Over the course of three hours, Ewa Dziarnowska and Leah Marojević, dance solo and in unison across the blue carpet laid out at the heart of the Fondation. Employing an experimental format, the performance upsets the passivity of installation, as well as the time-delineation and dramaturgical resolution of performance, stepping away from the tradition of viewing dance as an alienated spectacle, emphasizing instead its immanent sociability.

In partnership with

Festival d'Automne 2026

**Festival d'
Automne**

In its devotion to the body, *This resting, patience* proposes sensuousness and dancing as timeless and democratically available technologies of undoing the world and projecting the continuous present into a future that lasts, quintessentially tender, infatuated, attentive.

By Ewa Dziarnowska, with Leah Marojević. Sound: Krysztof Bagiński. Lighting: Jacqueline Sobiszewski. Costumes and styling: Nico Navarro Rueda, Franziska Acksel. Dramaturgical support: Jette Büchsenschütz. Artistic dialogue: Suvi Kemppainen. Special thanks to Maciej Sado. Co-production: Sophiensaele (Berlin). With the support of the Senate Department for Culture and Social Cohesion and the Capital Cultural Fund (HKF). With the kind support of Tanzfabrik Berlin e.V. and the Theaterhaus Berlin Mitte.



Ewa Dziarnowska, *This resting, patience* (2024). © Ewa Dziarnowska. Photo: Spyros Remit

Artists

Ewa Dziarnowska



Ewa Dziarnowska is a dancer and choreographer based in Berlin.

Her recent projects — *This resting, patience*, and *A Room With a Better View* (Display Gallery x Berlin Art Week) – reflect her sustained inquiry into improvisation as both method and philosophy.

Her practice unfolds in real time, balancing precision and spontaneity while questioning the social and aesthetic frameworks through which dance is produced, witnessed and circulated.

Leah Marojević



Leah Marojević's practice spans performance, choreography, teaching, dramaturgy, mentorship and support for other artists.

Choreographic commissions include Pre-Professional Year, Sydney Dance Company (2019), London Contemporary Dance School Graduating Season (2020), Mass Hysteria Collective (2020) and Matilde Cerruti Quara, Jupiter Woods (2020). Marojević collaborates regularly and has worked and performed for visual artists, companies and choreographers; Colette Sadler, Ola Maciejewska, Theo Clinkard, Jefta Van Dinther, Megan Rooney, Ewa Dziarnowska, Paulina Olowska, Emmilou Röbling, Sarah Browne, Sam Williams, Holly Blakey, Candoco Dance Company, Joe Moran among others. In 2019, Leah created *Elsewhen Series* in collaboration with choreographer Theo Clinkard, as well as collaborated on the creations of commissioned works for Tanztheater Wuppertal Pina Bausch (2015), Danza Contemporanea de Cuba (2016) ; Candoco Dance Company (2019), among others.



Ewa Dziarnowska, *This resting, perfence* (2024). © Ewa Dziarnowska. Photo: Spyros Renitt

Artists

Jacqueline Sobiszewski



Jacqueline Sobiszewski is a visual artist who works with light, video, film and photography.

Born and raised in the Netherlands. She studied at the Cinematography Department of the State Higher School of Film, Television and Theater in Łódź.

Sobiszewski combines various techniques, always looking for a new visual language in various fields of art, while cooperating with directors, musicians, choreographers as well as leading a solo practice . Her work has been shown in NYC, Los Angeles, Sydney, London, Paris, Vienna, Madrid, Lisbon, São Paulo. At the 15th International Small Scene Theater Festival in Rijeka, Croatia, she was awarded for light direction of *Medea* (awarded with the Nestroy Preis) by Grzegorz Jarzyna. She also received a distinction for lighting design at The Divine Comedy International Theater Festival "for creating a coherent landscape in which individuality manifests itself through a powerful emotional charge".

Krzysztof Bagiński



Krzysztof Bagiński is a Berlin-based artist and organiser working across sound, video and performance.

He is the co-curator of W Brzask (At Dawn), an experimental music concert series in Warsaw. As a sound artist, he collaborates closely with choreographers and performers, including Alex Baczyński-Jenkins and Ewa Dziarnowska, among others.



Boglárka Börcsök and Andreas Bolm. *Figuring Age* (2021). © Andreas Bolm

Performance

Figuring Age

Boglárka Börcsök and Andreas Bolm

→ Saturday 19 September, 3–4.15 pm

→ Sunday 20 September, 3–4.15 pm

***Figuring Age* is a transgenerational, immersive and haunting performance-installation set at the liminal space between film, dance, and theater.**

In a fictional ghost séance visitors encounter three elderly dancers, Éva, Irén and Ágnes, aged between 90 and 101 years old, and who were part of the development of modern dance in Hungary in the 1930s. Based on recordings of the dancers filmed in their private homes, Boglárka Börcsök and Andreas Bolm have sculpted a meticulous choreography of embodiment that lets their protagonists return on stage through Börcsök's body and voice.

The collaboration between Andreas Bolm and Boglárka Börcsök began in 2017 with *The Art of Movement*, a documentary focusing on these three dancers. Through a series of meetings and during filming, Börcsök engaged with them in a process of physical transmission and the reactivation of movement, which continued well beyond the film.

From this immersion emerged *Figuring Age*, which was presented at festivals including Moving in November in Helsinki and ImPulsTanz in Vienna, where it received several awards.

In *Figuring Age*, the artist duo retraces how each of the interviewed women transformed their life and dance practice to survive the socio-political changes of the 20th century. The performance therefore explores how resilience, silence, and trauma are inscribed in the body and in movement.

Concept, choreography and production: Boglárka Börcsök and Andreas Bolm. Senior dancers: Éva E. Kovács, Irén Preisich, Ágnes Roboz. Performed by: Boglárka Börcsök. Lighting and sound: Andreas Bolm. Costumes and set design: Boglárka Börcsök and Andreas Bolm. English translation: David Robert Evans. French translation: Kenza Latfi. Performance produced by: Boglárka Börcsök and Andreas Bolm. Performance supported by: Die Irritierte Stadt Arts Festival, Moving in November Festival in Helsinki, Montag Modus, Collegium Hungaricum Berlin, PACT Zollverein Atelier No. 63 – Experimental Platform for the Arts, Hellerau – European Centre for the Arts – Residency programme, Neustart Kultur – an initiative of the Federal Commissioner for Culture and the Media as part of the DIS-TANZEN support programme. Part of the work was developed as part of the exhibition-performance *20 Dancers for the 20th Century* by Boris Charmatz/Terrain.



Boglárka Börcsök and Andreas Böhm: *Figuring Age* (2021). © Andreas Böhm

Artist

Boglárka Börcsök



Boglárka Börcsök is a performing artist and choreographer who grew up near the Romanian and Serbian border in the lowlands of South-East Hungary.

She studied contemporary dance at Anton Bruckner Private University in Linz, and at P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels. Currently, she is based between Berlin and Budapest.

Her work draws from archival research, personal encounters, as well as from the practices of listening and looking. She is interested in how memory and history are accessible not only in archival form but can be expressed through voices, gestures and movements, as a coexisting dimension of the present.

As a dancer and performer, she participated in the works of Tino Sehgal at documenta (13), Stedelijk and KIASMA – Contemporary Art Museum. Börcsök has been performing and collaborating with Eszter Salamon for several years in her acclaimed *MONUMENT* series shown at RuhrTriennale, Centre Pompidou, Festival d'Avignon, Kunstenfestivaldesarts, and Tanz im August, amongst others. Since 2016, she has been featured in several editions of *20 Dancers for the XX Century* by Boris Charmatz/Terrain. Currently, she is performing in *Still Not Still* and *Study Now Steady* by Ligia Lewis.



Boglárka Börcsök and Andreas Bolm, *Figuring Age* (2021). © Andreas Bolm

Artist

Andreas Bolm



Filmmaker and producer Andreas Bolm was born in Cologne, Germany, to a Hungarian mother and a German father.

After working as musician and sound engineer in Manchester, England, he began to experiment with photography, sound, and video. He studied film at the film academy FAMU in Prague and at the documentary department of the University of Television and Film in Munich. Andreas is currently working between Germany, Hungary and France.

His films portray people in their social and familial environments, examining the fine line between documentary and fiction.

His works have been screened at many festivals worldwide. His short film *Jaba* (2006) was presented at the Festival de Cannes and won the "Golden Mikeldi" for best documentary at the Zinebi film festival in Bilbao. In 2009, Bolm attended the renowned Cinefondation Residence Festival de Cannes where he developed his first feature *The Revenants* (2013), which premiered at the 63rd Berlinale, and presented at MoMA in New York. In 2014, he was invited for a fellowship at the artist-residence Akademie Schloss Solitude in Stuttgart, where he developed and shot his second feature film *Le Juge* with the French actor and film director Jacques Nolot in the leading role.



Catol Teixeira, ODE (2026). © Birta Kopp

Performance

ODE

Catol Teixeira

→ Saturday 19 September, 9-10 pm

→ Sunday 20 September, 5-6 pm

Synonymous with homage, an "ode" is a poem traditionally accompanied by music, dedicated to a person or event. Here, *ODE* by Catol Teixeira unfolds as a dance dedicated to gaps, ruptures, and transformations.

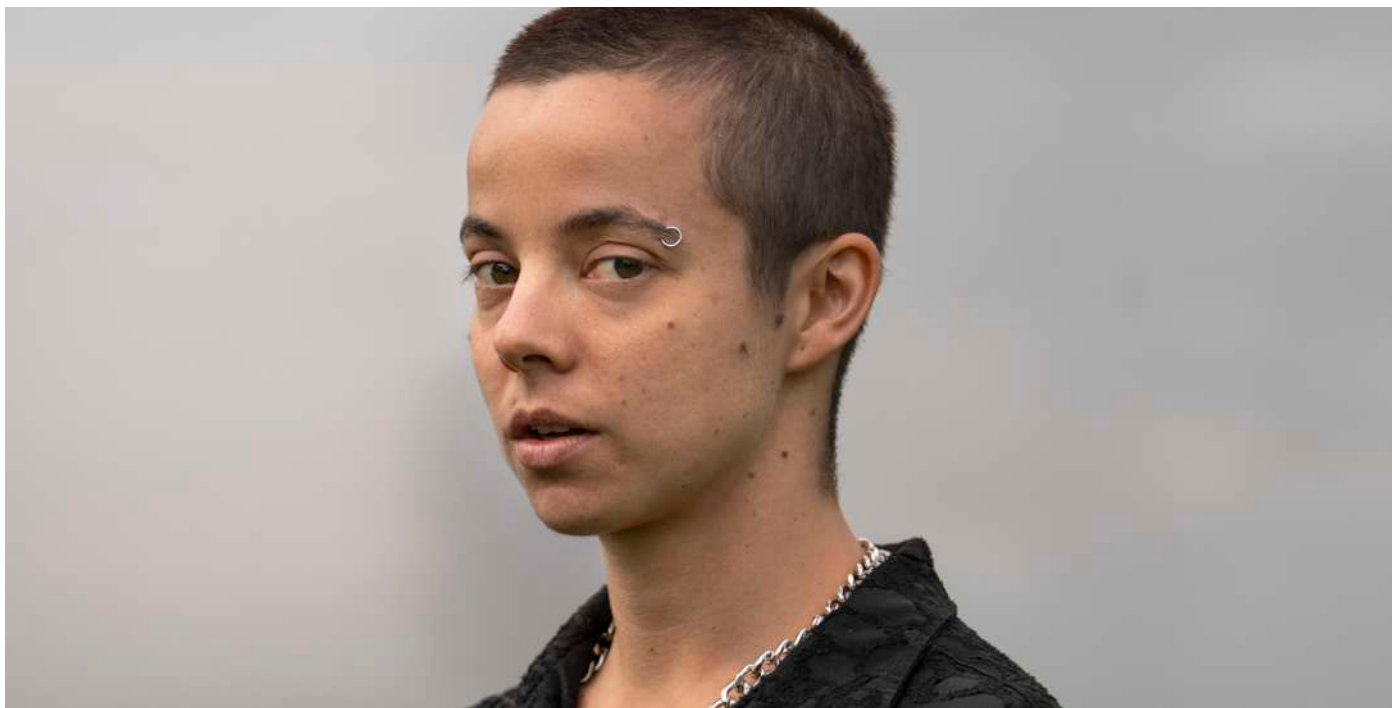
Catol Teixeira's choreographic research becomes a lament for what slips through the fingers, for what never arrives, for what once was almost here. *ODE* becomes a rehearsal for farewells. Teixeira's body, caught between what was and what will be, bears the weight of what was loved and abandoned, and absorbs the tension of what longs to break free.

This solo revisits choreographic remains left along the way: fragments of previous works, procedures, and unfinished experimentations. Alongside their ongoing research into collective composition, initiated in 2023, Teixeira continues

to investigate the spaces in between collaboration and the shifting forms dance can take.

ODE inhabits the raw space where traces linger, where each movement seems haunted by what came before. The residue of a movement, the echo of a decision, the memory of a contact all remain within the body. Dance unfolds in this tension between disappearance and grace: not to resolve or to conclude, but to stay a little longer in the process of change.

Concept, choreography, dance: Catol Teixeira. Sound design: Mbé and Luisa Lemgruber. Poetic dialogue: Gabriela Perigo. Lighting: Catol Teixeira and Gautier Teuscher. Technical direction: Gautier Teuscher. Production: Rabea Grand and Cynthia Naef. Co-production: Théâtre Vidy-Lausanne. Residency support: Espaço do tempo. Support: Swiss Fondation for Performing Artists (SIS). Acknowledgements: Cristina Teixeira, Maikon K, Juan Ferrari, Luana Bezerra, Fabi Barba, and Ayla Gabriela



Catol Teixeira, 2025 © CEPV Vidy, Solène Hoffmann

Artist

Catol Teixeira

Catol Teixeira is a dancer and choreographer based between Geneva and Rio de Janeiro.

Born in Porto Alegre and living in Rio de Janeiro since their adolescence, Teixeira went through technical training in ballet and circus, while also being initiated to certain contemporary dance approaches. They currently develop a compositional practice as a means of translation.

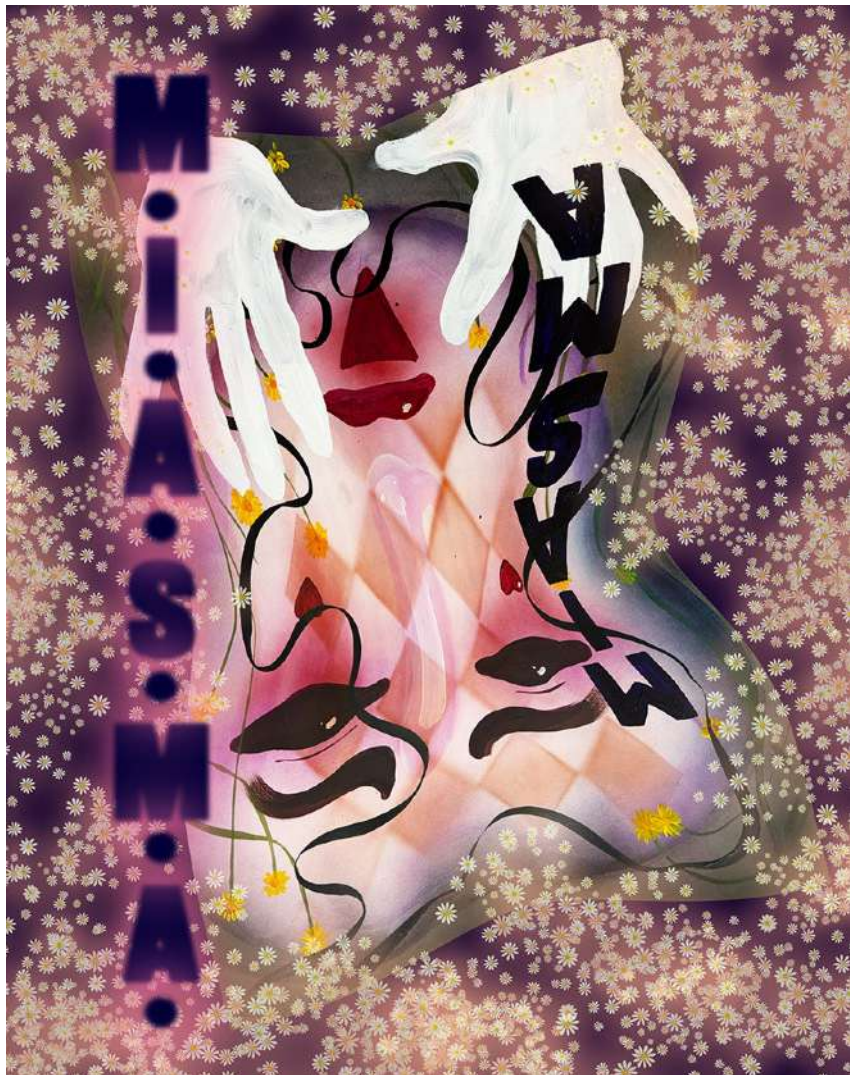
Teixeira worked with dance companies in Belo Horizonte (BR) from 2013 to 2015 (Palácio das Artes, SESC MG, Mário Nascimento), as well as with the group Intrépida Trupe in Rio de Janeiro between 2010 and 2016. In 2016, Teixeira began their journey of studies and work outside Brazil—initially in Salzburg, Austria (SEAD-Bodhi Project), and later in Berlin, Germany (ROAR). In 2021, they earned a bachelor's degree in Contemporary Dance from La Manufacture Haute École des Arts de la Scène in Lausanne, Switzerland, and studied in the "work.master" program at the Geneva School of Arts (HEAD).

Since then, they have been developing choreographic and performance practices that shape the body of their dance works.

Their choreographies have been presented at Pavillon ADC in Geneva, Théâtre Vidy in Lausanne, La Ménagerie de Verre in Paris, Points Communs in Cergy, Festival Rakete/Tanzquartier in Vienna, Festival Actoral in Marseille, Festival Santarcangelo, Sélection Suisse at the Avignon Festival, Gessnerallee in Zurich, Istituto Svizzero in Rome, 8:tension ImPuls Tanz festival in Vienna, and Lafayette Anticipations in Paris, among others.

Teixeira's choreographic experimentations with dance serve as a channel for revealing nuances and tactics of coexistence and relationship. Their work weaves collaborative processes and personal inquiries. It seeks to establish an intimate dialogue between *kuir* ("queer") and trans- (dis)orientations, to recall the obstinate dream of escaping the given-created plot of modernity-coloniality.

Their first group choreographic direction, *arrebentação*, premiered at Pavillon ADC, in November 2024, and their last solo *ODE* was premiered in May 2025 at Théâtre Vidy Lausanne. In 2026, Teixeira will be premiering *BABY TEETH*, produced in collaboration with the Comédie de Genève.



Tai Shani, M.I.A.S.M.A. (2026) © Kunsthalle Bern

Listening Session

M.I.A.S.M.A. The 12 Choruses for Antigone **Tai Shani**

→ Saturday 19 September, 7–8.15 pm

→ Sunday 20 September, 7–8.15 pm

This listening session features a new sound piece by artist Tai Shani. A chorus of twelve singers brings to life a text penned by Shani and scored by Aga Ujma.

Shani revisits the story of Antigone, a figure of rebellion guided by deep moral conviction and by love for her brother Polynices, who has been denied a proper burial.

The myth of Antigone is reinterpreted here through a necropolitical lens, revealing the violence of current systems of power that determine which lives may be protected and which are bound to die.

In the face of environmental disasters, genocides, and the inequalities produced by global capitalism, Antigone's revolutionary spirit carries a message of resistance and radical love. In *M.I.A.S.M.A. The 12 Choruses for Antigone*, Shani transforms this narrative into a collective meditation on violence, mourning, and solidarity, driven by the fervent desire to act otherwise.

The listening session is in English, with French subtitles.

Artistic director, writer: Tai Shani. Composer, arrangements, producer: Aga Ujma. Additional production: Maxwell Sterling. Sound engineer: Joseph Futak. Featuring Lucinda Chua (cello and cello arrangements). CHOIR: Alice Beverley, Maïva Berthelot Ioannidis, Fran Lobo, George Lynch, Lan McArdle, Molly Moody, ELLC (Cas Olowoyo), Aria SL, Aga Ujma, Alice Winter, Keiko Yamamoto, Eleni Zachariou. Text editing: Laura McLean-Ferris. Bass clarinet: Alex McKenzie. Gamelan, synthesizers: Aga Ujma. Recorded at Super Symmetry Studios, 2026



Tai Shani, *M.I.A.S.M.A* (2024) © Kunsthalle Bern

Artist

Tai Shani



Tai Shani is a multidisciplinary artist whose practice encompasses performance, installation, film, and experimental text.

Through poetic and exuberant visual language, Shani develops feminist counter-mythologies that subvert patriarchal narrative structures. A central work is her long-term project *Dark Continent (DC: Productions)*, inspired by Christine de Pizan's *The Book of the City of Ladies*, in which de Pizan designs an allegorical "city of women."

Shani's works have been shown internationally, including at The Cosmic House, Turner Contemporary, Tate, Serpentine Galleries (UK), Fondazione Sandretto Re Rebaudengo (Italy), Grazer Kunstverein (Austria), and Tensta Konsthall (Sweden).

In 2019, Shani was awarded the Turner Prize alongside three other artists, Oscar Murillo, Lawrence Abu Hamdan and Helen Cammock. In 2023, she was the subject of solo exhibitions at KM21, The Hague, and the Contemporary Arts Center in Cincinnati.

Significant projects such as *DC: Semiramis* were presented at the Glasgow International Festival and The Tetley in Leeds. In 2025, Shani presented two highly acclaimed exhibitions, *The Sun Is a Flame That Haunts The Night* at the High Line in New York and *The Spell or The Dream*, a large-scale audiovisual installation at Somerset House in London. The *M.I.A.S.M.A* exhibition is currently on view at Kunsthalle Bern from 12 June to 23 August 2026.



Myriam Rabah-Konaté © Courtesy of the artist

Workshop

I Don't Always Know What My Skin Remembers

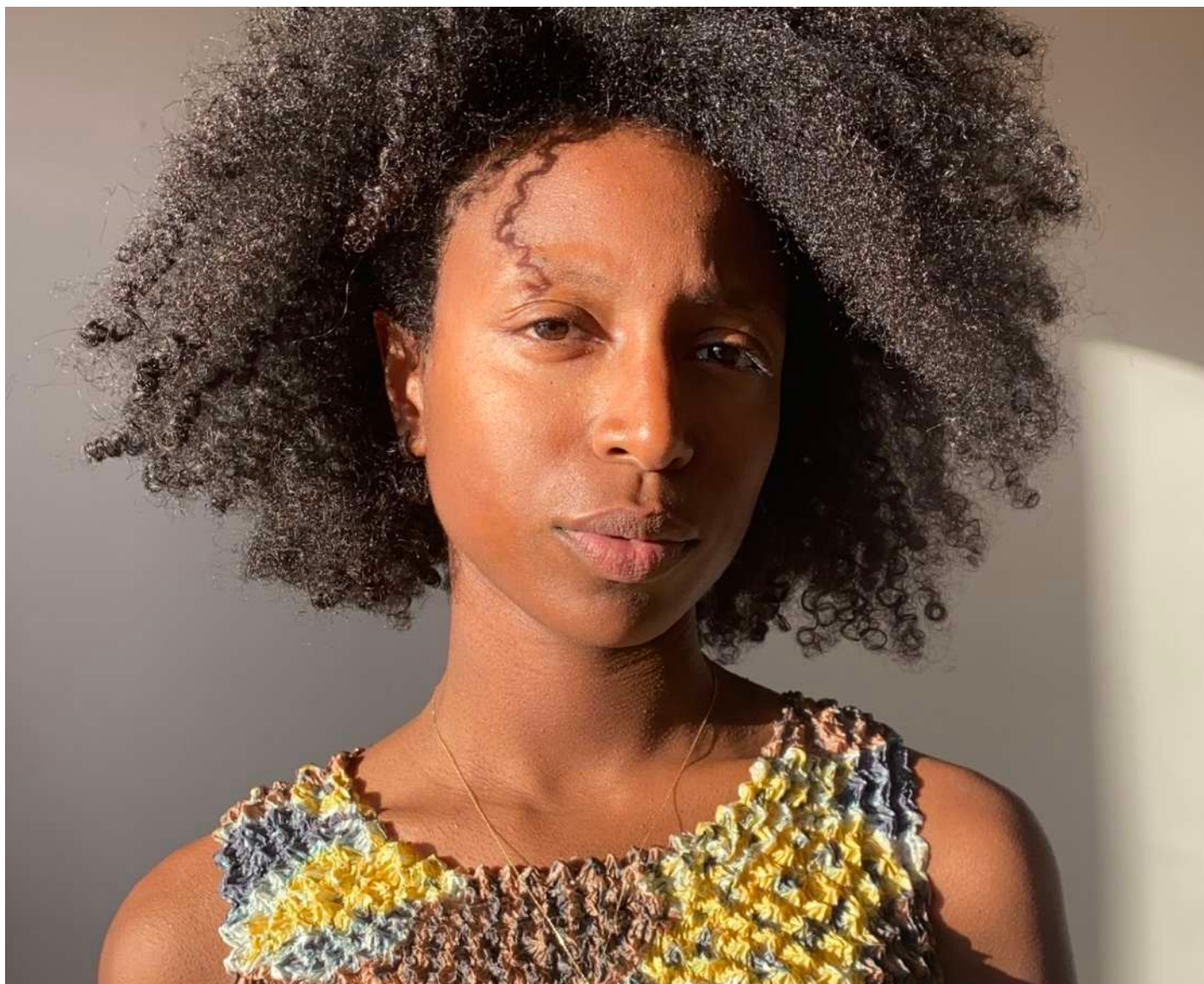
Myriam Rabah-Konaté

→ Sunday 20 September, 11.30 am-1 pm

Myriam Rabah-Konaté offers a workshop exploring touch as a practice of memory, resistance, and connection.

Drawing on the work of Afro-feminist thinkers and somatic practices developed from Black perspectives, this practical workshop entitled *I Don't Always Know What My Skin Remembers*, combines physical, listening, and writing practices to explore improvisation as a fleeting gesture.

The workshop is open to everyone, no prior movement experience required. We recommend wearing comfortable clothes.



Myriam Rabah-Konaté © Courtesy of the artist

Artist

Myriam Rabah-Konaté

Myriam Rabah-Konaté is a sound documentary maker, dancer, writer, and translator.

Based in Marseille, her work spans a variety of geographical and diasporic spaces (Seine-Saint-Denis, Rabat, London...).

In her documentaries for France Culture – notably *Écouter La Muette, the story of memories from a housing estate in Drancy*, and *Maryse Condé en sororité. Au fil des pages, des gestes, des Invisibles*, she brings together voices reflecting on the memories and territories that shape us.

Together with her long-standing artistic collaborator Nezha Rhondali, she develops participatory projects blending dance, somatic and collective practices.

Rabah-Konaté is co-translator of the book *Undrowned. Black Feminist Lessons from Marine Mammals* by Alexis Pauline Gumbs and is co-author of the children's book *Le Nil, fleuve des pharaons*. She regularly leads workshops on dance, writing, sound creation, as well as sensory mapping in various educational, social, and cultural settings.



Laura Huertas Millán, *Black Sun* (2016). © Evidencia Films - Les Films du Worso

Screening and Public Talk

Black Sun

Laura Huertas Millán

→ Saturday 19 September, 5-6.30 pm

The artist and filmmaker **Laura Huertas Millán** presents her film *Black Sun* (2016), followed by a public discussion with curator **Madeleine Planeix-Crocker**

Through a sensitive portrait of Antonia, an opera singer plagued by melancholy and depression, *Black Sun* explores with great delicacy the links between the body, the voice, artistic creation, and psychological states. Through breath, song, silences, and fragments of intimate narratives, the film creates an atmosphere that is both unsettling and deeply moving.

Through discreet and elliptical direction, Laura Huertas Millán crafts a narrative in which the intimate becomes the setting for a broader reflection on memory, vulnerability, and the forms of resistance found in living beings.

The screening is followed by a discussion with the artist about the film, as well as her ongoing visual research, and the recurring themes in her work as a whole.

The film is in Spanish with French and English subtitles.



Laura Huertas Millán, détail. Film poster *Bloed Sun* (2016). © Evidencia Films - Les Films du Worso

Artist

Laura Huertas Millán

Laura Huertas Millán is a Colombian and French artist and award-winning filmmaker.

She holds MFAs from the Beaux-Arts de Paris and the Fresnoy, as well as a practise-based PhD from PSL University (SACRe program — ENS rue d’Ulm and Beaux-Arts de Paris). She is a former fellow of the Sensory Ethnography Lab and the Film Study Center (Harvard University) where she developed her PhD research on «ethnographic fictions».

Recent individual exhibitions of her work include *After Nature Prize* at C/O (Berlin, Germany) and the *Crespo Foundation* (Frankfurt), as well as solo shows at *Western Front* (Vancouver), *MASP* (Sao Paulo), *MAMM* (Medellin), and *Maison des Arts* (Malakoff), and *Villa Arson* (Nice). Her films and installations were included in group exhibitions such as *Woven Histories* at MOMA (NY), *LACMA* (Los Angeles), *National Gallery of Arts* (Washington D.C.) and *National Gallery of Canada* (Ottawa); *Ires y Venires* and *Sembrar la Duda* at *Banco de la Republica* (Bogota); *La Buena Vida*, *MAMM* (Medellin); *Esta Historia no es la Historia*, *Espacio Odeon* (Bogota); *Le Printemps de Toulouse* (Toulouse); *Reclaiming Places*, *La Loge* (Brussels); *Working from the Future Past*, *SEMA* (Seoul); *Paroxysm of Sublime*, *LACE* (Los Angeles), and *PinchuckArtCenter’s Future Generation Prize* (Venise). She was part of the *Liverpool Biennial*, the *FRONT Triennial*, the *Sharjah Biennial*, *MOMENTA biennial*, *Videonnaie biennial*, *Videobrasil biennial*, *BienalSUR*, and *Seoul Mediacity Biennial*.



Her work is part of public and private collections, such as *KADIST*, *CIFO*, *CNAP*, *FRAC Lorraine*, *Hauts-de-Seine collection*, *Seine-Saint-Denis collection*, and *Sharjah Art Foundation* (UEA).

Huertas Millán's films were part of the official selections of film festivals such as the *Berlinale*, *Rotterdam International Film Festival*, *Toronto International Film Festival*, *New York Film Festival*, *Viennale*, *Punto de Vista*, and *Cinéma du Réel* among others. She was awarded the *Pardo di Domani Best Direction Prize* at *Locarno Film Festival*, the *Grand Prix* at *Fronteira Film Festival* and *MIDBO*, and *Grand Prix mentions* at *FIDMarseille* and *Doclisboa*. Several retrospectives of her work have been shown in cinematheques such as those of *Harvard University*, *Film Archive*, *Vienna Film Museum*, *Tabakalera*; in film festivals such as *Mar del Plata*, *FICUNAM*, and *RIDM*; and art centers such as *CA2M*, *Musée des Abattoirs*, and *ICA London*.

In 2024, Huertas Millán was awarded the *Ulrike Crespo After Nature Award*, recognizing international artists working with image-based media in response to ecological change and evolving concepts of nature and art. She was also the recipient of the *AWARE Nouveau Regard Prize*, one of France’s most prestigious honors for mid-career artists.

PRESS VISUALS

The press visuals are free of rights for the promotion of the Festival.

For any request of high definition visuals, you can contact Claudine Colin - FINN Partners:

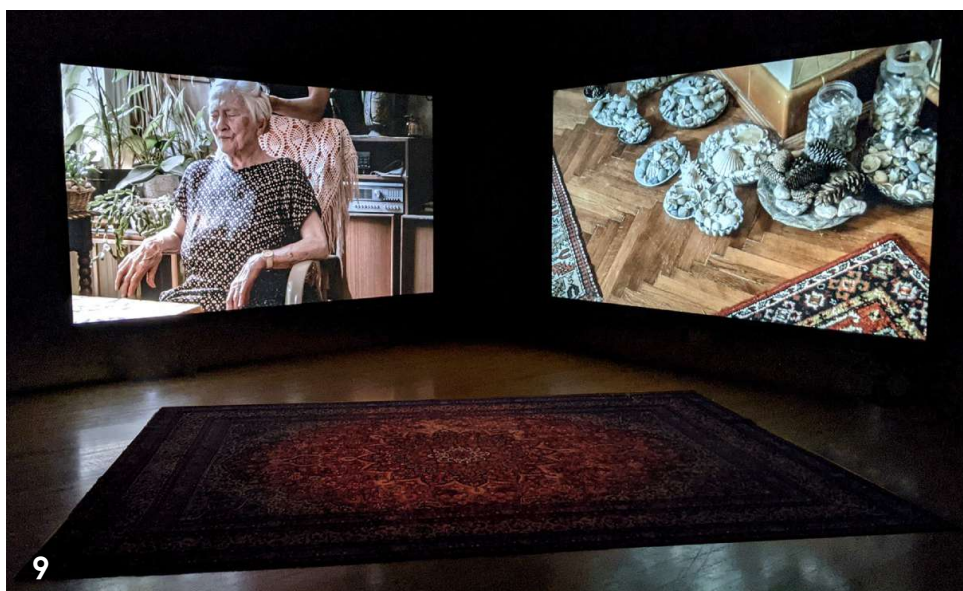
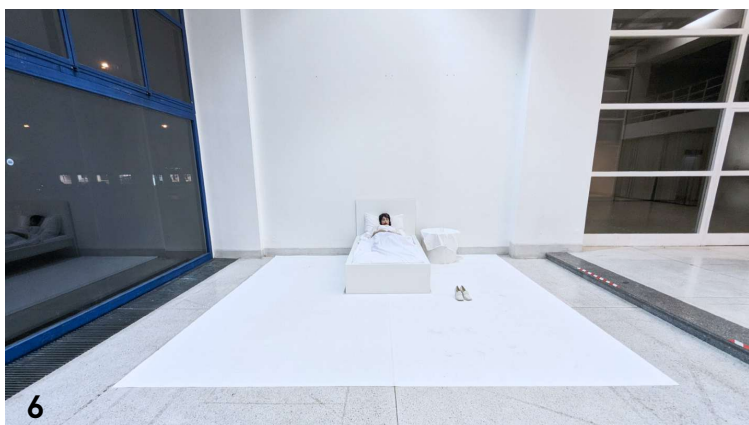
+33 (0)6 60 25 49 84 / louis.sergent@finnpartners.com



1,2 &3. Ewa Dziarnowska, *This resting, patience* (2024). © Ewa Dziarnowska. Photo Spyros Rennt

4. Portrait of Ewa Dziarnowska © Courtesy the artist

5. Portrait of Leah Marojević © Courtesy the artist



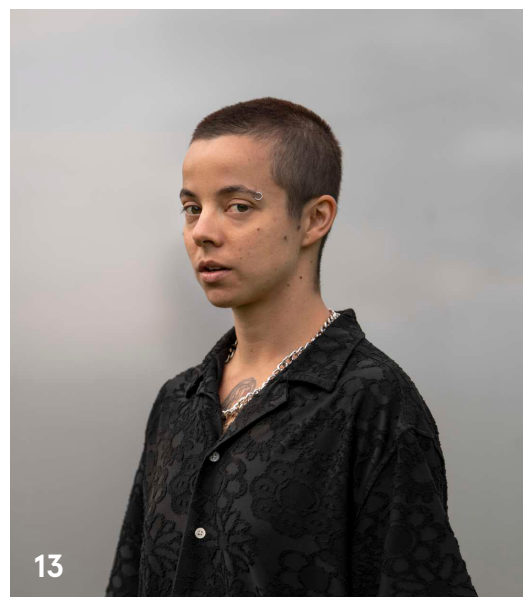
6, 7, 8 & 9. Boglárka Börcsök and Andreas Bolm. *Figuring Age* (2021) © Andreas Bolm

10. Portrait of Boglárka Börcsök © Courtesy the artist

11. Portrait of Andreas Bolm © Courtesy the artist



12



13



14



15



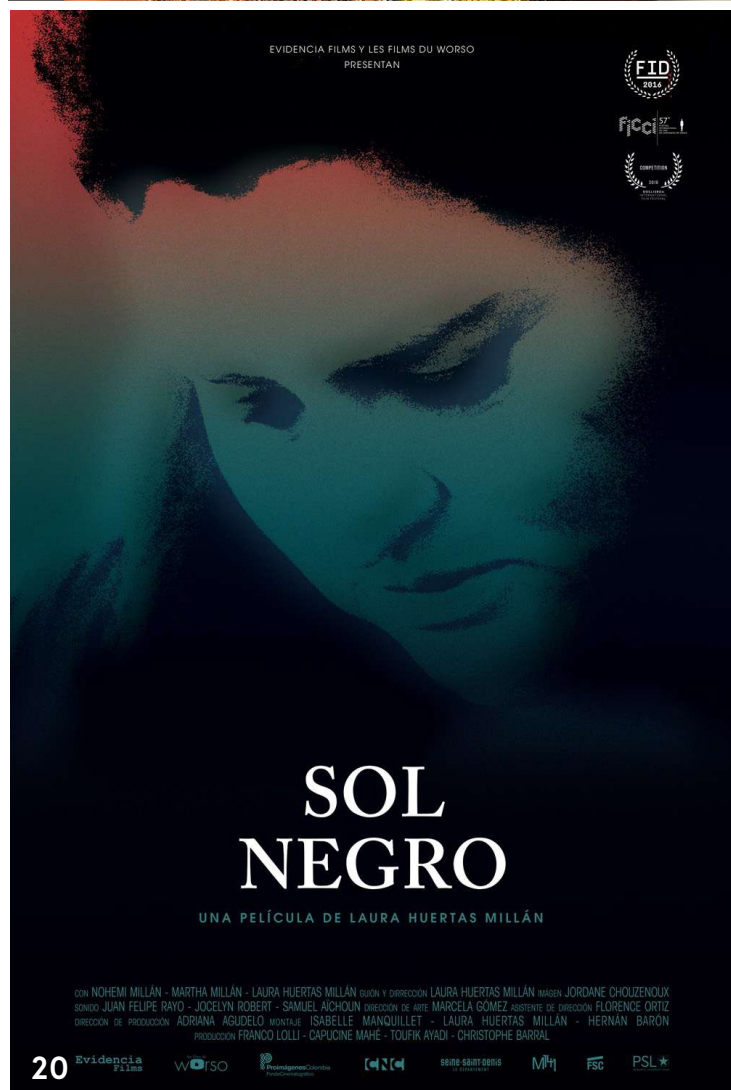
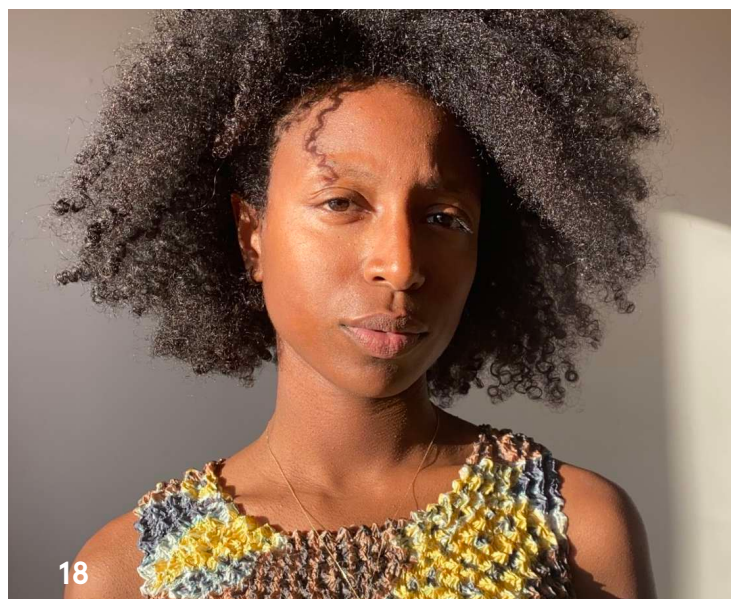
12. Catol Teixeira, *ODE* (2026) © Binta Kopp

13. Portrait of Catol Teixeira (2025) © Solene Hoffmann

14. Tai Shani, *M.I.A.S.M.A* (2026) © Kunsthalle Bern

15. Portrait of Tai Shani © Courtesy the artist

16. Poster, *Échelle Humaine* festival, Lafayette Anticipations, 2026.
Graphic design Adulte Adulte



17, 18. Myriam Rabah-Konaté © Courtesy of the artist

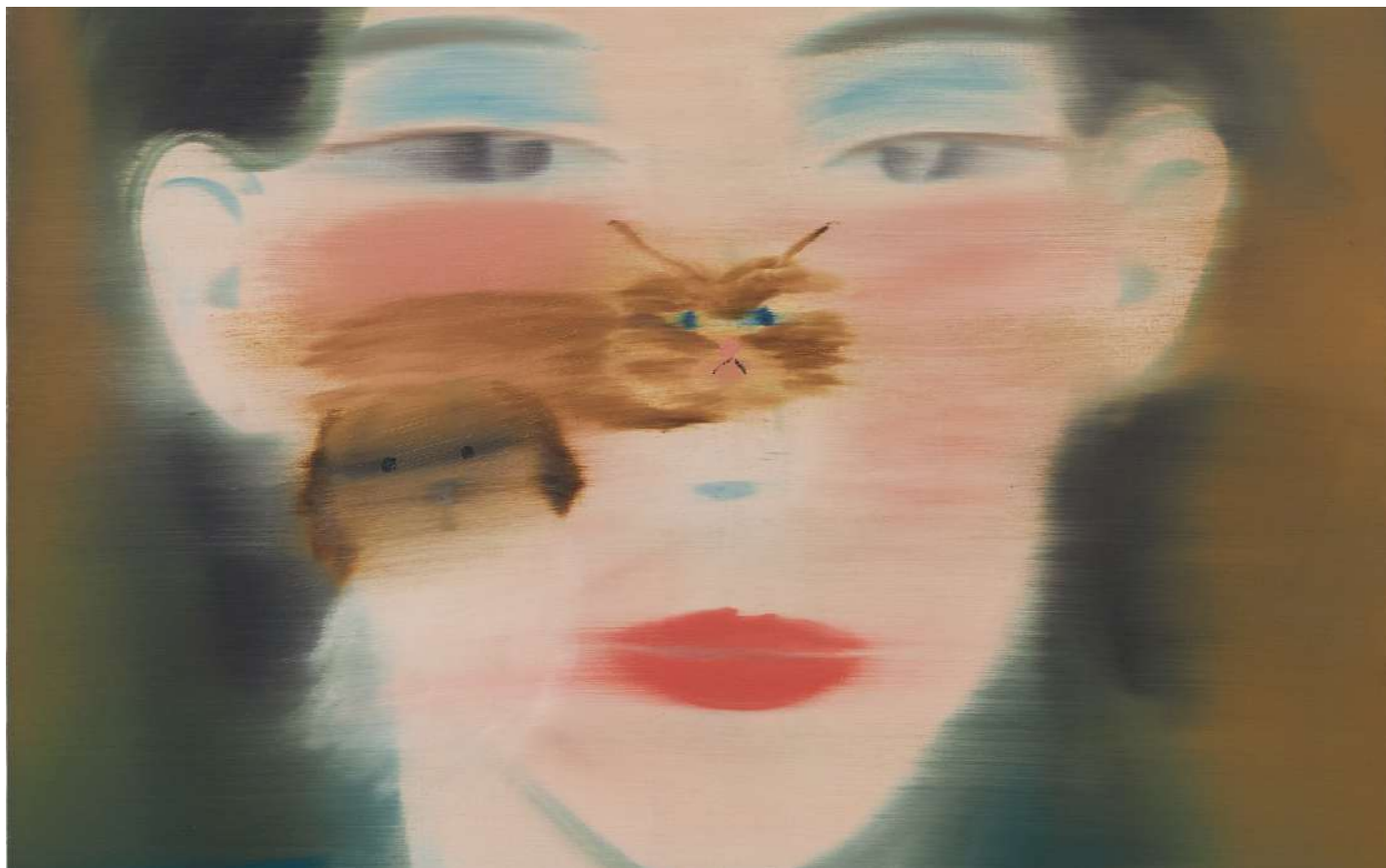
19. Laura Huertas Millán, *Black Sun*, film still (2016). © Evidencia Films - Les Films du Worso

20. Laura Huertas Millán, *Black Sun*, film poster (2016). © Evidencia Films - Les Films du Worso

21. Portrait of Laura Huertas Millán © Courtesy the artist

UPCOMING EXHIBITIONS

UPCOMING EXHIBITIONS



Yu Nishimura, *gaze*, 2023, oil on canvas, 145.5 x 112 cm. Courtesy the artist and Crèvecoeur, Paris. Photo: Alex Kostromin

YU NISHIMURA

TOWARDS A SEA

Exhibition | 21 October 2026 → 3 January 2027

Lafayette Anticipations presents *Towards a Sea*, the first institutional solo exhibition in France by the Japanese painter Yu Nishimura. It brings together a body of work comprising some fifty pieces, ranging from drawings to large-scale paintings, created over the last ten years, some of which have been created specifically for the exhibition.

Towards a Sea showcases the artist's explorations of the landscape through spaces inhabited by different presences and often framed by the sea on the horizon. Bordered by sand or mountains, viewed from a train window, concealed by trees or houses, the blue expanse has accompanied Nishimura since his childhood. Conceived as a meditative stroll, the exhibition is interwoven with human and animal figures, as well as plant and mineral motifs that overlap with the marine element. In his works, as in our memory, the imaginary merges with reality in enigmatic representations in which the locations permeate and haunt the figures.

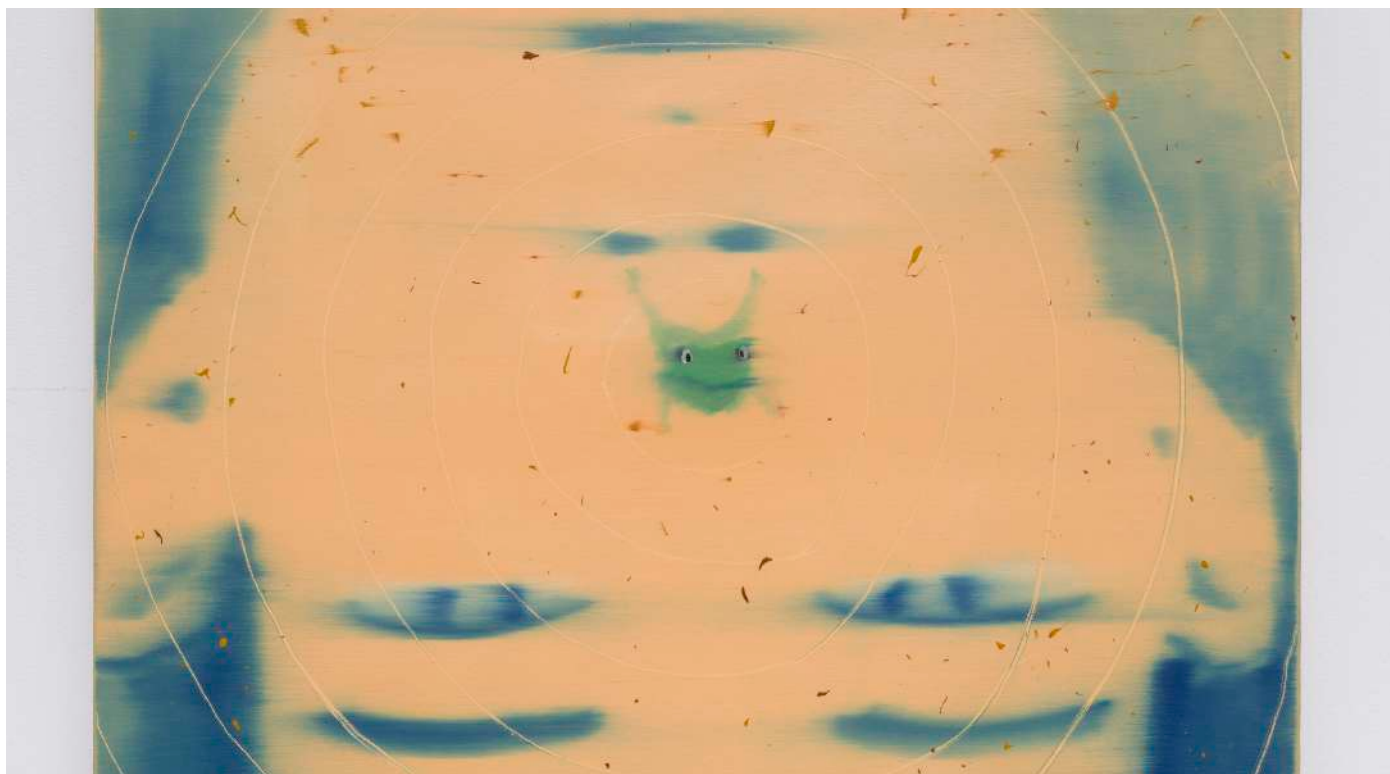
Working in oil and tempera, Nishimura transposes photographic and cinematographic principles into painting, thereby revisiting the Western pictorial genres of portraiture, landscape, and still life. Through blurring and layering effects, he imbues his works with a dreamlike and evanescent quality, lending them a certain sense of strangeness. Drawn to multiple details at once, the eye glides from one motif to another, from a close-up portrait to a full-length silhouette, from a human face to an animal head, from a bicycle wheel to the clouds reflecting on the sea.

Towards a Sea reveals the artist's focus on the beauty of the ordinary and the minute, and on the mysterious and complex nature of beings and things. Each work speaks to the transience of what surrounds us and passes through us, capturing a suspended world.

Curator: Elsa Coustou

Publications: Exhibition Catalogue and Notebook, Editions Lafayette Anticipations

**LAFAYETTE
ANTICIPATIONS**
Fondation Galeries Lafayette



Yu Nishimura, *boundary*, 2023, huile sur toile, 53 x 65,2 cm. Courtesy the artist

YU NISHIMURA

Biographical Highlights



Yu Nishimura was born in 1982 in Kanagawa, Japan, where he lives and works. Nishimura's painting practice often references the notion of the "portrait", which extends beyond the human portrait to a perceptible quality across various pictorial situations—a person walking alone in a forest, animals going about their activities, a car moving at full speed, or specific elements of the landscape.

Recent solo exhibitions include shows at Crèvecoeur, Paris (FR), David Zwirner, New York (US), Castle, Los Angeles (US), ARCH, Athens (GR), Sadie Coles HQ, London (UK), La Società Delle Api, Monaco (MC), Kanazawa 21st Century Museum, Ishikawa (JP), and Museum of Contemporary Art Busan (KR).

Recent group exhibitions include shows at David Zwirner, New York (US), White Columns, New York (US), Rubell Museum, Miami (US), 21st Century Museum of Contemporary Art,

Kanazawa (JP), Società delle Api, Rome (IT), Institut Français de Tokyo (JP), Long Museum, Shanghai (CN), Taguchi Art Collection, Fukushima (JP), Nezu Museum, Tokyo (JP), National Art Center, Tokyo (JP), Ueno Royal Museum, Tokyo (JP), Hiratsuka Museum of Art, Kanagawa (JP), National Art Center, Tokyo (JP), Museum of Contemporary Art, Tokyo (JP), and La Società Delle Api, Monaco (MC).

His work is part of institutional collections including Centre Pompidou, Paris (FR), Musée d'Art Moderne de Paris (FR), Pinault Collection, Paris (FR), AMOCA Wales – Artistic Museum of Contemporary Art (UK), Guggenheim Museum, New York (US), LACMA – Los Angeles County Museum of Art (US), SFMOMA – San Francisco Museum of Modern Art (US), ICA Miami (US), Rubell Museum, Miami (US), MACAM – Museu de Arte Contemporânea Armando Martins, Lisbon (PT), Long Museum, Shanghai (CN), M Woods Museum (CN), Kanazawa 21st Century Museum (JP), Kiyosu City Haruhi Art Museum (JP), and the Taguchi Art Collection.



Hélène Fauquet, *Untitled*, 2024. Courtesy the artist © Hélène Fauquet / ADAGP, Paris, 2026

HÉLÈNE FAUQUET

VIVRESSE

Exhibition | 21 October 2026 → 3 January 2027

On the Fondation's top floor, Lafayette Anticipations presents *Vivresse*, the first institutional exhibition in France dedicated to the artist Hélène Fauquet.

Vivresse—a contraction of *vie* (life) and *ivresse* (intoxication)—invites visitors to discover a state in which vital force and desire become one. Hélène Fauquet's distinctive body of work illustrates a tension between ornamental forms and a conceptual dimension bordering on Surrealism. Her recent work intensifies her own formal languages, exploring the themes of decoration and art, nature and artifice, history and the present. The shell has taken the measure of the work and is ready to absorb it.

Hélène Fauquet's sculptures explore shells and the questions their forms raise. The genesis of these sculptures lies in the act of obscuring her photographs with a three-dimensional object—that of the shell. Extravagantly framed, these objects exude the shimmering allure of opaline niches.

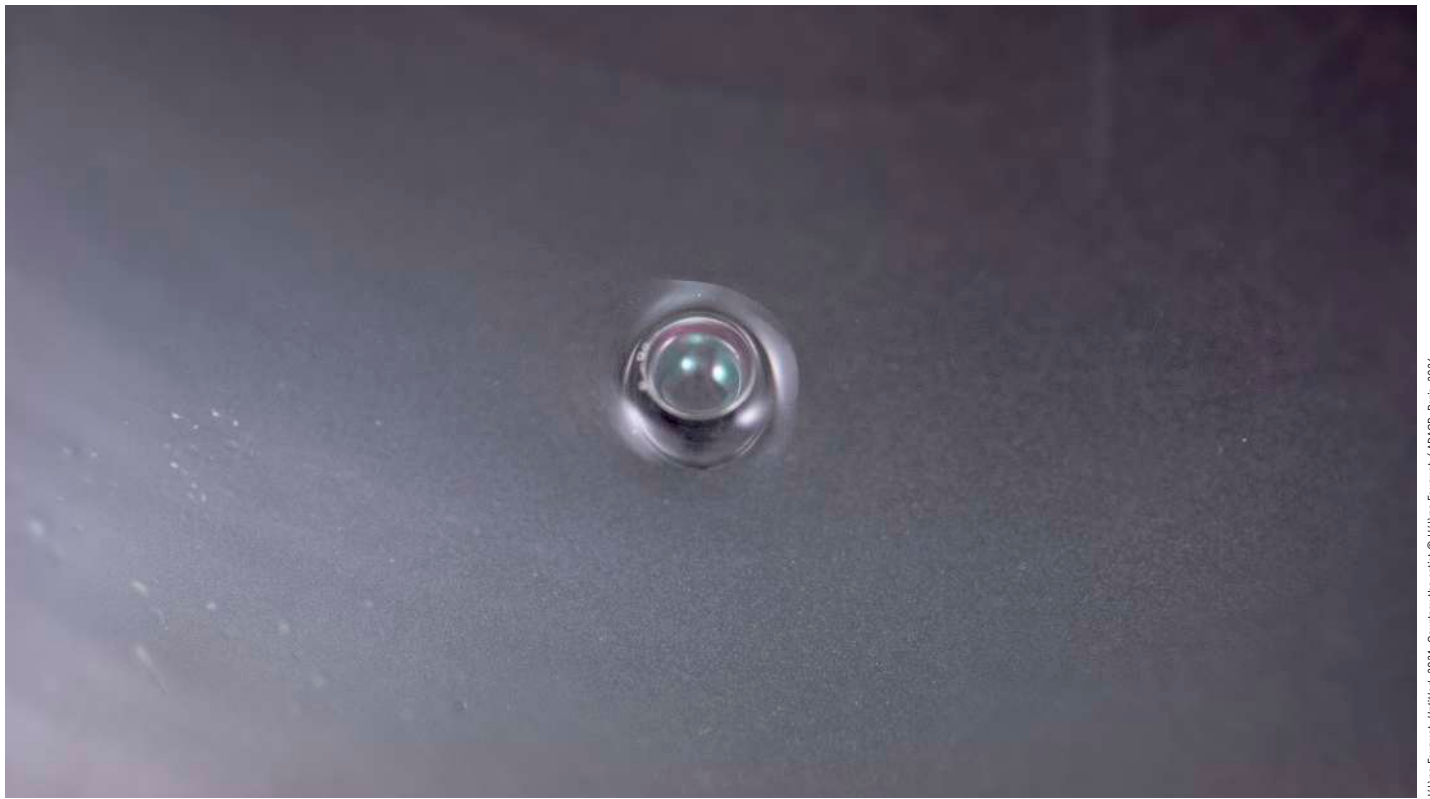
The frames transcend their function as mere display devices to become a portal into a sensitive and symbolic space.

Her work focuses on the residues of photography and the movement of images. In her 2023 exhibition *Phenomena* at the Kunsthhaus Glarus in Switzerland, she developed a phenomenological approach to perception, reflecting on how information is stored.

Since 2023, Hélène Fauquet has incorporated the motif of the bubble, inspired by the world of advertising, scientific photography, and domestic trinkets. Conceived as an unstable form, the bubble oscillates between transparency and reflection, with no fixed shape, appearing as an organism in perpetual motion... until it disappears.

Carte blanche to Hélène Fauquet

Publication: Éditions Lafayette Anticipations



Hélène Fauquet, *Unifried*, 2024. Courtesy the artist © Hélène Fauquet / ADAGP, Paris, 2026

HÉLÈNE FAUQUET

Biographical Highlights



Born in 1989 in Saint-Saulve (France), lives and works in Paris. Hélène Fauquet studied at the École supérieure des Beaux-Arts in Valenciennes and graduated from the Städelschule Academy of Fine Art in Frankfurt (2015).

The artist's work has been featured in numerous solo exhibitions, notably at: Dansk Datahistorisk Museum, Copenhagen (2026); Galerie Édouard Montassut, Paris (2026, 2022, 2020); Galerie Meyer Kainer, Vienna (2025, 2019); Ronadale, Crayville (2025); Galerie Max Mayer, Düsseldorf (2024); H.G. Will Center, Stanford, Berlin (2024); Rodeo, London (2024); Ulrik, New York (2024); Kunsthaus Glarus (2023); Alienze, Vienna (2022); Schiefe Zähne, Berlin (2020); and Kunstverein Nürnberg (2019).

Recent group exhibitions have been held at: Kristina Kite Gallery, Los Angeles (2026); Damien & The Love Guru, Brussels (2026); Bodenrader, Chicago (2026); Kunsthistorisches Museum, Vienna (2025); Hoffman Donahue and Marc Selwyn Fine Art, Beverly Hills (2025); a. Squire, London (2025); Stazione Rogers, Trieste (2025); Layr, Vienna (2025); Terminal Projects, London (2025); Kunstverein Ludwigshafen (2025); Joy, Paris (2025); Kunstverein Nürnberg, Nuremberg (2024); Le Bourgeois, London (2024); Frac Lorraine (2024); Galerie Chantal Crousel, Paris (2023); Frac Alsace (2023); Rodeo, Piraeus (2022, 2021); Campoli Presti, Paris (2022); Maison R&C, Marseille (2021); Bonner Kunstverein (2021); Tokyo Arts and Space, Tokyo (2020); and Fondazione Morra, Naples (2019).

Fauquet's work has been featured in *Artforum*, *May Revue*, *ArtReview*, *Artribune*, and *Frankfurter Allgemeine Zeitung*.



Mungo Thomson, *Volume 15: Monument to a Period of Time in Which I Lived*, 2025. 4K video with sound, 1:54 minutes. Soundtrack: vinyl crackle ASMR. © Mungo Thomson. Courtesy the artist, galerie frank elbaz, and Karma

MUNGO THOMSON

MONUMENT

Exhibition | 21 October → 29 November 2026

Lafayette Anticipations presents the solo exhibition ***Monument*** dedicated to Mungo Thomson. Through two emblematic works, the Californian artist inscribes within the long-term structures of time ephemeral images and objects destined for abandonment.

Using video, sculpture, and installation, Thomson explores popular cultures and shifts our perspective on the familiar, rendering it suddenly strange. Erected in the courtyard of Lafayette Anticipations, *Snowman* is a monumental tower inspired by cardboard shipping and postal tubes. Here, packaging materials destined to circulate and then disappear are transformed into a slender bronze sculpture meant to endure.

The film *Time Life Volume 15. Monument to a Period of Time in Which I Lived* is the fifteenth installment in a series of stop-motion animations, each composed of thousands of images taken from books.

A succession of candles flashes by like a series of snapshots, drawn in particular from religious texts, art history books, and interior design publications. With *Snowman* and *Time Life Volume 15*, Mungo Thomson subverts the very concept of the monument. Inspired by the massive circulation of parcels and images in the contemporary era, these monuments do not commemorate historical events, but rather the everyday experience of a generation—that of the artist—shaped by print media and the transition from the analogue to the digital world.

Carte blanche to Mungo Thomson



Mungo Thomson, *Monument to a Period of Time in Which I Lived*, 2025, 4K video with sound, 1:54 minutes
Soundtrack: vinyl crackle ASMR. © Mungo Thomson. Courtesy the artist, galerie frank elbaz, and Karma

MUNGO THOMSON

Biographical Highlights



Born in 1969 in Woodland (USA), lives and works in Los Angeles. Mungo Thomson's artistic practice encompasses film, sound, sculpture, photography, and installation. His work is characterized by the exploration of cultural signs and analogue materials, which he reinvents to create optical and kinetic experiences.

His recent solo exhibitions include shows at: the Walker Art Center in Minneapolis, the Aspen Art Museum in Aspen, and Karma in New York. A recipient of the John Simon Guggenheim Memorial Foundation Fellowship in 2025, his work has also been featured at the New York Film Festival. Thomson's work *Time Life Vols. 1–7*, first shown at the Karma gallery in 2022, was the subject of a solo exhibition in 2024 at the Walker Art Center in Minneapolis. In 2025, Thomson produced a capsule collection in collaboration with Japanese fashion house sacai.

Mungo Thomson's works have been featured in numerous solo exhibitions: Karma, New York (2025) and Los Angeles (2025); Isetan Shinjuku, Tokyo (2025);

Maki Gallery, Tokyo (2025); the Aspen Art Museum (2022–23); Galerie Frank Elbaz, Paris (2022); Henry Art Gallery, Seattle (2018); Museum of Fine Arts, Houston (2018); Contemporary Art Gallery, Vancouver (2015); and High Line, New York (2013).

He took part in the Anozero Biennial (2026), the CAFAM Biennial (2014), the Istanbul Biennial (2011), the Whitney Biennial (2008), Performa (2005–6), and the Biennale of the Moving Image (2001).

Thomson's works are held in numerous public collections, including: By Art Matters, Hangzhou; FRAC Île-de-France, Paris; GAMeC, Bergamo; Henry Art Gallery, Seattle; Hirshhorn Museum and Sculpture Garden, Washington; Los Angeles County Museum of Art; Museo Jumex, Mexico City; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Miami; Museum of Fine Arts, Houston; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.

LAFAYETTE ANTICIPATIONS

Galleries Lafayette Fondation

Lafayette Anticipations, art for another experience of the world

Created on the initiative of the Galleries Lafayette group, the Fondation is a place of exhibition and sharing dedicated to the visual and performing arts. Located in the heart of Paris in the Marais district, Lafayette Anticipations invites visitors to discover other ways of seeing, feeling, and listening to today's world in order to better imagine, thanks to artists, the world of tomorrow.

Expanding horizons

Each year, the Fondation presents several exhibitions of daring, inspiring, and moving works, offering as many visions of the world as ways of living in it. The emerging music scene is invited to the Closer Music Festival, and the performing arts meet the visual arts during the Échelle Humaine festival. The public programme reflects, through talks, conversations, and performances, the ideas that shape and shake up our time.

Free admission for all

The exhibitions are free of charge and can be viewed alone, in groups, or accompanied by mediators who encourage sharing, for a lively and accessible visit. The Fondation provides events and workshops for young and old alike and opens its doors in order to encourage the expression of all different sensibilities, welcoming the most diverse audiences.

Artists and creation at the heart of the Fondation

The workshop in the basement of the Fondation is a place of experimentation and creation for artists, with custom tools dedicated to production. Each year a new design studio is invited to create visual identities in connection with the exhibitions and festivals.

An open space of life

The ground floor and its agora constitute a space of life that is open to everyone. La Librairie presents the Fondation's publications, books related to the programme and to social issues, as well as design objects. At Pluto, the café-restaurant, the cuisine created by chef Thomas Coupeau is offered throughout the day and in the evenings.

A space of solidarity and care

Lafayette Anticipations cultivates a solidarity-based approach to creation: wellness-oriented visits, art therapy programmes, collaborations with partners in the medical-social field, and at-risk populations. The Fondation supports non-profit artistic projects and shares its expertise with young people from all walks of life.

Young generations and the spirit of transmission

Open to young audiences and their families, Lafayette Anticipations is a space for sharing. Texts for children, visits and workshops, festive events and activity books are provided free of charge. In collaboration with education professionals, the Fondation designs activities for visitors ranging from kindergarten to university-level students.

A collection of our times

Lafayette Anticipations continues its support for contemporary creation through its collection and acquisitions supported since 2013 by the Fonds de dotation Famille Moulin. Thanks to a committee of experts, the collection expands each year with works by emerging artists. The fund now includes 400 works which are representative of its commitment.

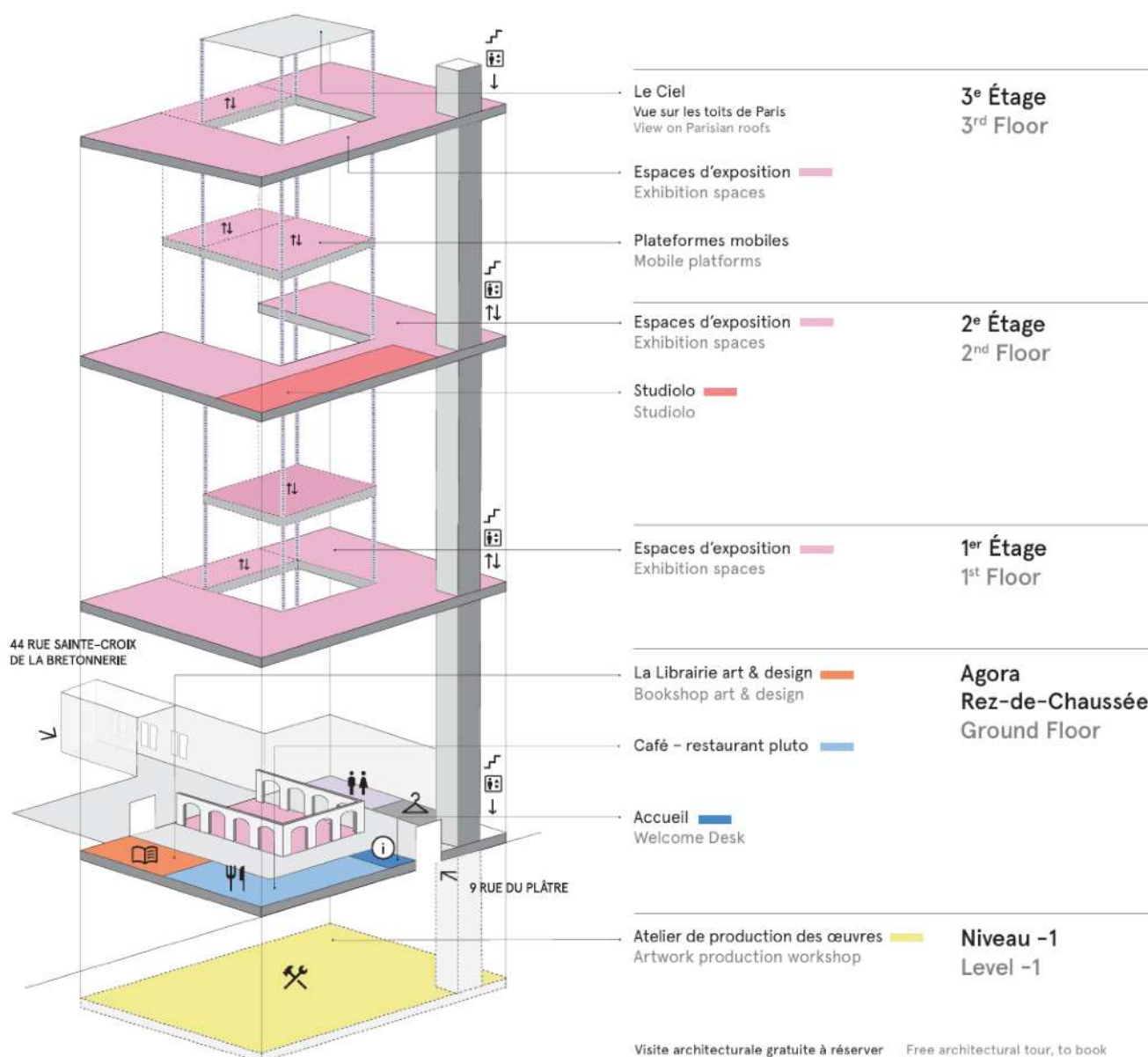
THE FONDATION

Focus on architecture

The outstanding architecture of Lafayette Anticipations provides the perfect setting for the Fondation's entire programme. The building for Lafayette Anticipations is a unique architectural project designed by architect Rem Koolhaas and his agency OMA.

Begun in 2012, the project required two years of preparation and three years of construction before the inauguration of the place on 10 March 2018. The challenge was immense: to preserve the entire nineteenth-century stone building and insert

a 19-metre-high exhibition tower at its centre, in what was formerly an inner courtyard. Equipped with four movable floors and racks installed on the pillars, this structure allows the floors to be raised and lowered using electric contrails. Thanks to this "machine building", the space can be endlessly reconfigured to accommodate exhibitions. Lafayette Anticipations also houses a fully equipped 350 m2 workshop in its basement, dedicated to the production of works by artists in residence.



Visite architecturale gratuite à réserver sur lafayetteanticipations.com

Free architectural tour, to book on lafayetteanticipations.com



© Léna Domergue / Camille Lemonnier, Lafayette Anticipations

LA LIBRAIRIE

art & design



La Librairie is an address designed for lovers of art, design, beautiful books and surprises.

Conceived as a gold mine where you can unearth nuggets, you will find Lafayette Anticipations' artists' editions, books and records that echo the programme and current ideas, as well as a singular selection of art and design objects:

- Fine books and essays related to the exhibitions;
- A selection of self-published designers ;
- A living space for publishers highlighting the new scene.

A wealth of events

The programme - book or magazine launches, signings - echoes the exhibitions, the public programme, the Fondation's editions.

Find the full programme of talks and launches at La Librairie on lafayetteanticipations.com

Open from Wednesday to Sunday: 11pm - 7pm
E-shop: <https://shop.lafayetteanticipations.com/en/>



© Cécilia Stevenard

pluto

café-restaurant



Surrounded by artists' works, the pluto café-restaurant is a place for culinary experimentation in tune with the seasons, from lunch to dinner!

The brainchild of three childhood friends: Adrien Ducouso, Pierre-Louis Hirel and chef Thomas Coupeau, pluto is a place of life and joy, where Coupeau's gastronomic offerings resonate with the effervescent creativity celebrated at the Fondation. The restaurant offers dishes that reflect the inventiveness of the chef, who celebrates flavour, curiosity and indulgence in equal measure.

Nestled in the unique architecture designed by Rem Koolhaas at Lafayette Anticipations, in the heart of the Marais, pluto is the new gastronomic landmark of the Parisian and international cultural scene.

In this exceptional setting, in the sunshine of the Fondation's hidden courtyard, or on its terrace on the quiet, discreet rue du Plâtre, you'll meet artists

passing through Paris, musicians at aftershows, local gallery owners and fashion lovers...

At lunchtime, the menu is relaxed and comforting; in the afternoon, you can stroll around, make appointments and enjoy coffee and pastries, followed by a visit to an exhibition or reading a magazine at the Librairie de la Fondation, just a few metres away; and in the evening, dine in iconoclastic bar and bistro mode.

This café-restaurant has been designed by the Hugo Haas studio, with bespoke wooden furniture and elegant chairs by Danish brand Frama. Pluto can also be transformed to accompany concerts, parties, artists' dinners and many other Lafayette Anticipations events.

Open from Wednesday to Sunday from 11am

Lunch and dinner services

All times are subject to change depending on festival programming.

[Online booking](#)

PRACTICAL INFO

PARTNER

Festival d'
Automne

Since 1972, the multidisciplinary, international, and nomadic Festival d'Automne in Paris has accompanied artists by producing and distributing their works, in a spirit of dedication, openness, and discovery. Theatre, music, dance, visual arts, cinema: the Festival d'Automne is dedicated to contemporary art and to encounters between disciplines. Each year, from September to December, it runs close to 80 projects and brings together around 200,000 spectators.

BOOKING ON festival-automne.com

MEDIA PARTNER

LIBÉRATION

ADMISSION FEES – ÉCHELLE HUMAINE FESTIVAL

Performances and Listening Session:

FULL PRICE €15 • REDUCED €8

Workshop, Screening and Public Talk:

FREE (BOOKING REQUIRED)

ADMISSION FEES – FONDATION and EXPOSITIONS

Fondation and exhibitions:

FREE ENTRANCE

Family activities: **FREE (BOOKING REQUIRED)**

Concerts: **SPECIAL RATES**

BOOKING ON lafayetteanticipations.com

PRESS CONTACTS

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Press kits can be downloaded on our website.



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ACCESS

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44, rue Sainte-Croix-de-la-Bretonnerie

75004 Paris

OPENING HOURS

From Wednesday to Sunday: 11 am–7 pm

Metro

Rambuteau: line 11

Hôtel de Ville: lines 1 & 11

Châtelet - Les Halles: lines 4, 7, 11, 14 & RER

A, B & D

Bus

Archives - Rambuteau: 29 & 75

Centre Georges Pompidou: 38, 47, 75

Hôtel de Ville: 67, 69, 76, 96

Vélib

N° 4103: Archives - Rivoli

N° 4014: Blancs-Manteaux - Archives

Parking

31, rue Beaubourg

41–47, rue Rambuteau

4, place Baudoyer