

PRESS RELEASE

For immediate distribution

Venue: Belfry, former 1st Arrondissement Town Hall, 2 place du Louvre, 75001 Paris

Opening dates and hours: Thursday-Saturday, 2–8 pm

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Opening on the 23rd of January, 3–8 pm

Exhibition January 24–December 19th 2026

MINISTÈRE TRANSITOIRE
ACT I: MÉGANE BRAUER
STRONG MUCH, FRAIL MUCH

Musée Transitoire explores the architecture and acoustics of places in transition. Suspended between two states, two uses, these spaces lend themselves to a temporary transformation devoid of functionality. Conceived as an institution-work and founded by artist Romina Shama, the project questions the formats of exhibition, conservation, and the place of authors in art.

Musée Transitoire supports and promotes contemporary artists, through interventions that explore individuals' relationship with modern society. The transitory dimension of the project questions a certain relationship to productivism, the status of objects, and the importance we attach to them. By investing places with no heritage value, unoccupied or destined for permanent change, Musée Transitoire defines a place where we could live together, according to each one's own rhythm.

- > Free exhibition, accessible to all
- > Works designed as much as possible using materials found on site
- > Performance program (sound art, dance, readings)
- > Weekly mediation sessions for schoolchildren & in different languages
- > Remuneration for artists and speakers (DCA scale)
- > Training program by our steering committee, fully reimbursed by AFDAS
- > Partnerships: Ménagerie de Verre, Nuit Blanche, Frac Île-de-France
- > VIP tours: Art Paris Art Fair, Paris+ by Art Basel, Starting Sunday by CPGA

For its fourth edition, Musée Transitoire invests the Belfry on Place du Louvre, between the Church of Saint-Germain-l'Auxerrois and the former town hall. Built in 1858 by Jean-Jacques Hittorff, the tower creates architectural symmetry between the two institutions and highlights the rivalry between civic and religious powers. In hosting *Ministère Transitoire*, the site becomes scene of another rapprochement: that of art and institution, fiction and power, inscribing in the architecture itself a historical continuity between symbolic forms and mechanisms of domination.

The size of the belfry led to a different format to the collective exhibition: here, the simultaneity lies not in immediate juxtaposition, but in a sharing of time. Each artist appears alone, in a configuration that at first glance resembles a solo. But it is precisely the succession of these singular presences that constitutes the collective form: the exhibition becomes a shared narrative, not simultaneous but sequential. Temporality acts as an invisible but structuring space. Each exhibition bears the traces of those that preceded it and prepares the ground for those to come.

Ministère Transitoire consists of six-week 'acts', during which the belfry is occupied by one artist at a time, and weekend intermissions devoted to performances, debates, and readings.

“If everybody always lies to you, the consequence is not that you believe the lies, but rather that nobody believes anything any longer... And a people that no longer can believe anything cannot make up its mind. It is deprived not only of its capacity to act but also of its capacity to think and to judge.”

—Hannah Arendt

In *The Human Condition* (1958), Hannah Arendt distinguishes three types of human activity:

- Labor, which addresses biological needs and ensures material survival.
- Work, which produces durable objects and shapes the world we live in.
- Action, which involves speech and collective deliberation – the foundation of politics and freedom.

Musée Transitoire activates these three dimensions through the creation of a Ministry, questioning the notion of value, not only economic, but also ethical and political. Action then becomes a space of resistance against insidious forms of contemporary totalitarianism. The fourth edition of Musée Transitoire takes shape as a collection of news items reflecting current tensions: multiplying political and social crises, misinformation, and the normalization of authoritarian rhetoric. Through these events, often seen as anecdotal, emerges a landscape pointing to the gradual rise of totalitarian systems. This exhibition invites visitors to explore these tensions and contradictions. It raises the question of the possible exhaustion of existing systems and their reconstruction on new foundations, in order to redefine the relationships between individuals, communities and structures.

MINISTÈRE TRANSITOIRE ACT I: Mégane Brauer, Strong much, frail much

Dates: January 24–March 7 2026

Opening hours: Thursday–Saturday, 2–8 pm

Mégane Brauer’s works are models of amplified memories, moving back and forth between poetic writing and plastic reality, reconstructing and adding fiction to the transcription. They attempt to highlight anecdotes, objects, slices of life, habits, collective forces, shocks, and glitter. But also the reversed submissions, however tiny and derisory they may be, of those whose electricity is cut off while the washing machine is running.

An artist of Italian-Egyptian origin, Romina Shama was born in Switzerland. After earning a degree in anthropology from the University of Lausanne, she continued her studies at Central Saint Martins School in London, then moved to Paris.

In 2012, questioning modes of representation, she created her own double by inverting her name: rachel rom, which both breaks and binds her identity.

Continuing this process of erasure, the artist introduced the recurrent regeneration of her works and the appropriation of places, works or texts that do not belong to her. It is in this context that she founded Musée Transitoire in 2019 as yet another identity and extension of her practice.

PREVIOUS EDITIONS

MT#1: *I would prefer not to*

In 2019, the first edition focused on the state of limbo that the immaterial era creates within us: a gentle yet firm vertigo that sometimes paralyses us and plunges us into passivity. *I would prefer not to* echoed Bartleby, the enigmatic character from Herman Melville's eponymous short story who decides overnight to stop 'doing'. He then imposes passive resistance on his employer, a pragmatic solicitor who suffers this impediment without being able to react.

MT#2: *O*

The second edition took place in 2021 on a 17-hectare plot of land with a large greenhouse at its centre. The previous owners, a couple, lived at either end of the property and used the glass space as a free zone. If any work or idea is infinitely translatable and malleable, the free zone is the place of in-between and questioning as an end in itself.

MT#3: *The right to be forgotten*

The third edition was held in an administrative office building that housed the social security system for the self-employed (RSI) located in the 12th arrondissement of Paris. The exhibition appropriated the legal concept of the right to be forgotten to question the regimes of presence of individuals in contemporary society as well as the place of authors in the field of art. This right to be forgotten asserted itself as an idiorhythmic manifesto – in the sense that Roland Barthes gives to this term borrowed from monastic vocabulary – designating a way of life that combines isolation and coexistence, withdrawal and commitment.

SOCIAL AND INFORMATION

Website: <https://www.museetransitoire.com>

Instagram: [@museetransitoire](https://www.instagram.com/museetransitoire)

Newsletter: <https://www.museetransitoire.com/fr/1071/Souscription>

PROGRAMMING AND NEXT ACTS

Dates (subject to change):	Act I:	January 23 rd –March 7
	Intermission:	March 12–14
	Act II:	March 20–May 2 nd
	Intermission:	May 21 st –23 rd
	Act III:	May 29–July 11
	Summer break	
	Act IV:	September 4–October 18
	Intermission:	October 22 nd –24
	Act V:	October 30–December 12
	Intermission:	December 17–19