



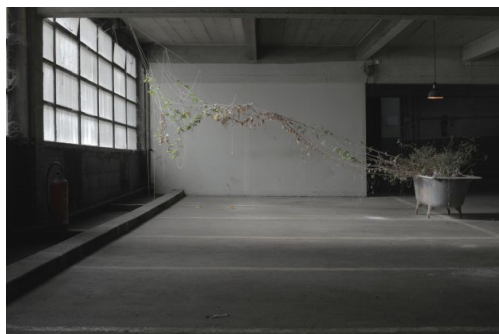
# Musée Transitoire



## PRESENTATION

The Musée Transitoire invests the architecture and acoustics of transitional spaces. Suspended between two uses, these places temporarily lend themselves to a transformation devoid of functionality. Conceived as an institution-artwork and founded by artist Romina Shama, the project questions exhibition and conservation formats, as well as the place of authors in the field of art.

For its fourth edition, the Musée Transitoire is moving into the belfry of the former town hall of the 1st arrondissement of Paris, on the Place du Louvre, opposite the Louvre colonnade, future entrance to the Louvre museum.



MT#1 : *I would prefer not to*  
October to November 2019

The first edition took place in Autumn of 2019 in Paris, in a disused 4,000 m<sup>2</sup> garage. The exhibition welcomed over 4,000 visitors and received significant media coverage, including a co-produced podcast with France Culture and articles in *Mediapart*, *Le Quotidien de l'art*, *Purple Magazine*, and *Le Journal du Dimanche*.

The Musée d'Art Moderne de la Ville de Paris acquired one of the artworks, by artist Guillaume Maraud.



MT#2: *O*  
June to July 2021

The second edition was held in a magical location discovered in Geneva, in a radically different setting from the Parisian edition: a 17,000 m<sup>2</sup> site. A greenhouse. A garden. A bamboo forest. The public was warmly welcomed into this private and secluded location, which was open only during the exhibition. We received notable press in *Le Temps*, *La Tribune de Genève*, *La Tribune des Arts*, *Mediapart*, *Le Courrier*, and on the radio RTS.



MT#3: *The right to be forgotten*  
October 2023 to March 2024

The third edition took over a 7-story building at 44, boulevard de la Bastille in the 12th arrondissement of Paris — the former headquarters of the RSI (Social Security for the Self-Employed) — with an exhibition exploring bodies at work within the constraints of administrative systems. The possibility of action. And the possibility of remaining silent, or requesting to be forgotten.

The Bibliothèque Kandinsky (Centre Pompidou) acquired the archive collection of the three editions.



MT#1



MT#2



MT#3





## VENUE

The Belfry, located between the Saint-Germain-l'Auxerrois Church and the Town Hall of the 1st arrondissement of Paris, on Place du Louvre, is an emblematic architectural element of the city. Its construction, carried out between 1858 and 1863, was part of a project to create visual harmony between the two buildings.

The French word *beffroi* comes from the Old French *berfroir*, itself derived from the Frankish *bergfrid* (*berg* meaning «to protect» and *frid* «peace» or «protection»). Originally, a belfry was a wooden defense tower used to watch over and protect a town.

In the DNA of the Musée Transitoire, the venues occupied are inseparable from the exhibition and vice versa: most of the works are created in situ after a residency by the artists, and the themes addressed are also intrinsically linked to them.

What better place than a belfry, the ultimate venue for civil and political life, to develop an analysis of the links between values, power and social organisation? Located opposite the Louvre, symbol of the organisation of a nation and a territory, a place of power that has become a place of culture, this location is ideal for the fourth edition: *The Transitory Ministry*.







*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

The Musée Transitoire is both a witness to, and actor, of a time under tension. It carries an artistic current in transit — that of the 2020s and 2030s.

Following the exhibition *The Right to Be Forgotten*, which took place in the former RSI offices and examined how administrative systems create divisions within society, the fourth edition of the Musée Transitoire will take 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.

Through a selection of works and reflections, this edition invites the exploration of these tensions and contradictions by observing the lessons learned from moments of rupture.

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.

The *Transitory Ministry* wishes to examine these three functions and question the notion of value — not only economic, but also ethical and political.

Given the small area (30 m<sup>2</sup>), ceiling height, and unique architecture of the Belfry, the exhibition format is designed to adapt fully to the specific characteristics of the space.

Artists and performers will successively occupy the venue and the outdoor space, allowing the overall exhibition to take shape over time. A movable scenography composed of modular physical objects will allow for easy reconfiguration based on the installations and performances that will follow one another within the space.

## ARTISTS LIST

### ONGOING PROGRAMMING

Eva Barto (Villa Arson, Kadist Foundation, musée de la Sécession)  
Mégane Brauer (Magasins Généraux, Air de Paris, MAC Marseille)  
Marcel Broodthaers (collection Pinault, Monnaie de Paris, Kunsthaus Zürich)  
Florian Fouché (Palais de Tokyo, Centre Pompidou Metz, MoMA, Mucem)  
Bastien Gachet (FRAC Lorraine, FRAC Bretagne, Thaddaeus Ropac Paris gallery)  
Douglas Huebler (MAMCO Genève, Centre Pompidou Paris, Paula Cooper gallery, MoMA)  
Caroline Poggi & Jonathan Vinel (Centre Pompidou Metz, Fondazione Prada, Festival de Cannes)  
Mika Rottenberg (Tinguely Museum, Laurent Godin gallery, MAC Montréal, Palais de Tokyo, Hauser & Wirth)  
Seth Siegelaub (MoMA, librairie Yvon Lambert, Jan Mot)

## WRITERS

Hannah Arendt (writer, politolog, philosopher)  
René Daumal (poet, writer, pataphysician)  
Roger Gilbert Lecomte (poet, writer, pataphysician)  
François Le Lionnais (mathematician, writer, Oulipo member)  
Emmanuel Levinas (philosopher, phenomenologist)  
Simone Weil (humanist philosopher)

## PERFORMERS

### ONGOING PROGRAMMING

Etay Axelroad (Batsheva Dance School)  
(LA)HORDE (Ballet National de Marseille, Théâtre du Châtelet, Centre Pompidou, Louvre)  
Somme Sensible (Centre Pompidou, Centre d'art contemporain de Malakoff)

## INSTITUTIONAL PARTNERS

Paris City Hall  
City of Paris  
Paris+ par Art Basel  
Saint-Germain L'Auxerrois Church  
SLA of the City of Paris  
DILT of the City of Paris

Eva Barto (1987, France) employs strategies that resist any fixed description. By provoking a crisis of representation, her works act as instruments of disruption, interfering with the flows of production, distribution, and exchange that sustain systems of capital accumulation. Her practice questions and deconstructs existing mechanisms of exchange and power.

Mégane Brauer (1994, France) draws on her own experiences and those of people close to her to address social violence in an intimate way. She explores the materials around her to create a body of work that is rooted in its time — both sensitive and political. Her work intensely expresses the instability of a present in constant redefinition.

Between 1968 and 1972, Marcel Broodthaers (1924-1976, Belgium) was the director of the Department of Eagles at the Museum of Modern Art, an institution that questioned the value of artworks both in themselves and within their exhibition context. Through a blend of fiction and reality, he interrogated the notion of the museum and its role.

Florian Fouché (1983, France) conducts a sensitive investigation into “assisted life,” exploring the duality between assistance and dependence. He sheds light on the idea that we are all both assisted and assisting, revealing the power and powerlessness inherent to this dynamic. Roles and relationships are in constant redefinition.

Bastien Gachet (1987, Switzerland) examines the boundary between the real and the fake by exploring what makes a situation believable. His work focuses on ambiguous objects that sit between two poles: the fake-found (fake-real) and the fake-made (fake-fake). His approach challenges perceptions of truth and authenticity in a world of constant change.

According to Douglas Huebler (1924–1997, USA), the world is already full of objects —though not all of them are interesting— therefore there is no need to add more. For him, the goal is rather to observe the existence of things in relation to time and place. His work focuses especially on the relationships between objects that escape immediate perception.

Caroline Poggi and Jonathan Vinel (Ajaccio, 1990 and Toulouse, 1988) are known for combining themes of resistance and revolution with hybrid multimedia forms. Their work explores utopian intimacy in dystopian settings. In *Comment ça va?*, a group of animals live on a wild coastline and try to heal their ills, caused by the contemporary world.

Mika Rottenberg (1976, Argentina) creates videos that offer a critical and humorous perspective on contemporary society, exploring absurd production chains, labor, globalization, the economy, and the monetization of emotional relationships, all while exposing dynamics of power and consumption.

In 1971, Seth Siegelaub (1941–2013, USA), in collaboration with lawyer Robert Projansky, created and made publicly available a standard contract for the transfer and sale of artists’ reserved rights. This initiative helped redefine the relationship between artists and collectors and transformed the dynamics of the art market at the time.





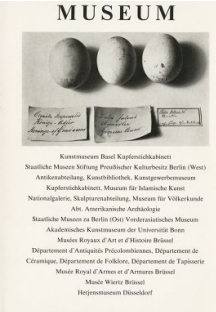
Rottenberg



Gachet



Brauer



MUSEUM



Fouché



Gachet



Huebler



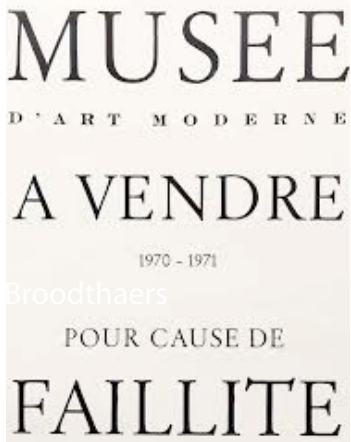
Heintz



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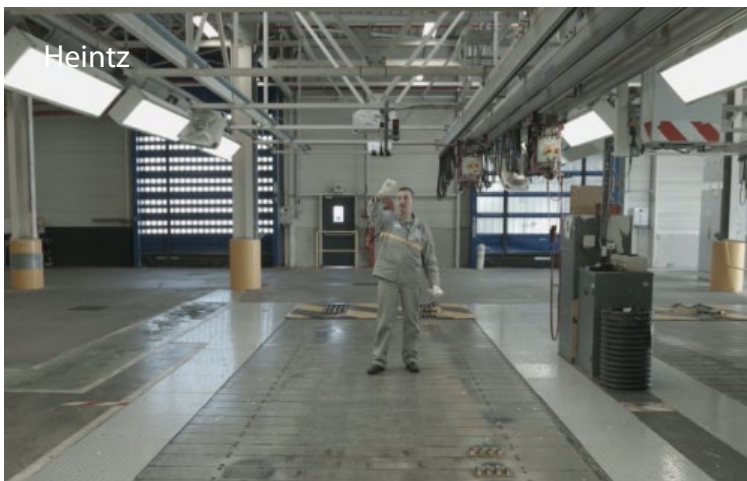
Fouché



Barto



Brauer



Heintz



BRAUER

ACTIONS	<ol style="list-style-type: none"> <li>1. Payment of artists and contributors (based on DCA rates)</li> <li>2. Free legal support by jurist Caroline Schirman</li> <li>3. Training program by our advisory committee with MasterclassworkshopCulture (Qualiopi certified)</li> <li>4. Multilingual mediation (English, French, German, Italian, Spanish, Catalan, etc.) aimed at schools, children, students</li> <li>5. Partnerships with cultural associations and institutions</li> <li>6. Performance program (readings, performances, sound art...)</li> </ol>
PUBLICS	<p>The exhibition is free and accessible to all. Special attention is given to mediation. Various mediator profiles offer guided tours — in several languages, performative formats, for children, and for people with disabilities (where the venue permits it).</p> <p>We are proud to welcome a mixed audience of both art professionals and journalists (invited via our 4,000-subscriber newsletter and/or social media) as well as people with no specific connection to the art world. We invite local schools, cultural and community centers, neighbors, and families to our events and guided tours.</p> <p>Word of mouth and sharing of our programming by visitors and/or media allow us to reach not only a targeted audience of professionals but also tourists, families, and curious individuals drawn by the venue's unusual transformation.</p>
TENTATIVE TIMELINE	<p>_ July to September 2025: residencies for artists, writers, scenographers, and performers</p> <p>_ October 2025 to March 2026: site occupation</p>



KEY NUMBERS	Catalogue	Edition #1	Booklet printed in 3,000 copies
		Edition #2	Booklet and posters printed in 5,000 copies
		Edition #3	Catalogue: limited edition of 100 copies
	Exhibition	Edition #1	17 artists, 7 performers, 4,000 visitors
		Edition #2	11 artists, 7 performers, 3,000 visitors
		Edition #3	15 artists, 10 performers, 7,000 visitors
	Podcast / Radio	Edition #1	5 podcasts produced by France Culture in Aurélie Charon's programme «L'expérience»
		Edition #2	5 787 listeners to the independent radio programme produced by the Musée Transitoire
	Educational programmes	Edition #1	80 students, 3 workshops and residencies at ENSAD, the Pantin Conservatory and Charles Péguy Primary School
		Edition #2	70 students and pupiles, 2 workshops at HEAD, Chambésy Primary School
		Edition #3	200 students and pupils: IFM, Sorbonne, Icart, ENSAPC, Charles Péguy and Montessori primary schools
PARTNERS	Galleries	Hauser & Wirth, Marian Goodman, New Galerie, Marcelle Alix, Air de Paris, Michel Rein, mennour, mor charpentier, Loevenbruck, Laurent Godin	
	Institutions	Bibliothèque Kandinsky, France Culture, Paris City Hall, DRAC, Paris+ by Art Basel, UN, SCAM, Frac Île-de-France, Swiss cultural center, Whitechapel gallery, CPGA, Starting Sunday, la Comédie de Genève	
	Schools and centres	ENSBA, ENSAPC, ENSAD, HEAD, IFM, Icart, public schools in the neighbourhood as well as social and cultural centres	

**Claire Astier:** «Romina Shama's speculative bubble reminds me of the experiments of artists who decide to give free rein to fluctuations in attention, capital and narrative in order to have material to entrust to the market and observe, through it, the workings of capitalism.»

**Angrid Luquet-Gad:** «What is at stake here is not a simple opposition between inside and outside the art market, but an attempt to establish an operational exception zone, a temporary enclave of partial autonomy, whose rules are transparent, unstable, but upheld.»

**Nicolas Lucci-Goutnikov:** «A liminal space-statement, Romina Shama's project is part of the tradition of artists' museums, which she renews with a critical approach attentive to the current conditions of creation, visibility and impact.»

**Libération:** «With these archives, Romina Shama composes a new space populated by memories.»

**Vanity Fair:** «With her Musée Transitoire, by definition, Romina Shama seeks to 'question the notion of time in contemporary art'.»

**Slash:** «After two editions in Paris and Geneva in 2019 and 2021, the Musée Transitoire is setting up in Paris for a third edition entitled *Le droit à l'oubli (The Right to be Forgotten)*. It is taking over a strange and exceptional new venue in the Bastille district.»

**Beaux-Arts Magazine:** «Head to 44 Boulevard de la Bastille to discover a temporary museum, designed by artist Romina Shama in former disused offices...»

**RTS:** «An intense, poetic and completely exotic exhibition.»

**France Culture:** «The writing desk or the attempt to fill a space.»

**Mediapart:** «The contrast between these 4,000 m<sup>2</sup> of past life and the exhibition of rather minimalist works is striking.»

**Le Temps:** «The works of art are designed for and with the walls, according to their lines and their sounds. Instead of ignoring them, they dialogue with them, absorbing their history while helping to write it.»

**Le Quotidien de l'Art:** «The first exhibition of a new ephemeral Parisian structure, the Musée Transitoire, *I would prefer not to* is taking place in a former 4,000 m<sup>2</sup> garage at 7 Villa du Clos Malevert, in the 11th arrondissement, and brings together Melville's ideas of passivity and floating.»