



SOME
OF US

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Eternal Network

SOME OF US

Editorial publication dedicated to
contemporary women artists in France

2000-2020

bilingual French and English, 520 pages

@someofus21

Editorial project

While the 2021 Generation Equality Forum organized by UN Women was held in Paris, **SOME OF US** is an opportunity to reflect on the methods, tools to be developed for a better equality.

SOME OF US is an aesthetic and societal statement on the emerging generation of Women artists over the past twenty years in France.

Since 2019, the collaborative curatorial platform **SOME OF US**, in collaboration with Eternal Network, aims to raise the question of the under-representation of Women in arts and culture since the early 2000s. Two independent curators, Jérôme Cotinet-Alphaize and Marianne Derrien, are engaged in a close collaboration with artists, curators, art critics, institutions, gallery owners, collectors. Beyond the inherent deafness of history, a first chronological and iconographic narrative dedicated to these contemporary Women artists in France emerges.

More than 300 contemporary Women artists will be highlighted through 1,500 iconographies of artworks – produced and exhibited between 2000 and 2020. **SOME OF US** is conceived as a display of images and as a photographic landscape of the French art scene. It is therefore through the image that this theoretical research proposes to consider a new way of writing a multitude of contemporary stories. The quality of the iconography chosen and of the edition are based on scientific research and on funds or resources allowing a very complete panorama of the art scene of the 21st century.

Conceived with Eternal Network and in collaboration with graphic designers Huz and Bosshard for a wide distribution in France and internationally, this book questions precisely contemporary practices and their relationship to documentation and their traces. This unique editorial project will make a major contribution to gender equality in the cultural and artistic field: today women are less exposed in institutions or galleries, their rating is lower in sales and yet they are very numerous in all art schools.

This independent project is dedicated to a wide audience, for both specialized and novice audiences, open to all..

Alongside public and private partners who join us at every stage of this editorial project, it is a heartfelt cry for more equality, more visibility and more actions for contemporary Women artists in France and abroad.

Our methodologies for an archive on contemporary Women artists in publishing

As a critical re-reading between art and its images, this project proposes a historical panorama of a part of the art scene in France;

Our methodology has been to define a very precise framework for this research with rules coming from methods relevant to art history, sociology, feminist theories and studies as well as curatorial practices. The main challenge is to strive for completeness through the plurality of the paths of each of these artists, the diversity of their practices throughout the French territory and its overseas territories. Also, special attention is paid to the geographical origins of each artist beyond nationalities (with the presence of artists working or having resided in France). An acuteness to all these human, aesthetic, political and societal parameters, form one of the ambitions of this project: to **write a common history through generations of contemporary Women artists in France**. This work can only exist with and alongside other researches, other looks that will give it all its meaning in order to allow the appearance of a “Us” or a “plural community”, what the title of this project seeks to experience.

This methodology was punctuated by a meticulous and rigorous exploration of the presence of Women artists in public collections in France. Thanks to the databases and other online networks available, among *Videomuseum* as well as the exhibition’s programs within FRACs, art centers. It has made it possible to collect the names of more than 1000 artists (active, resident or having resided and working in France). These lists of artists have been enriched by the daily work of many networks of artists and the contribution of professionals (curators, art critics, etc.). Our methodology will be made readable by an appendix at the end of the catalogue and will specify these selection logics.

In order to overcome the austerity of these innumerable lists created from the rich network of structures in France, it is important to make this research more alive – even incarnated – by asking contributors to set up an editorial committee. With the aim of pooling views, of considering adjustments in a co-construction logic, this editorial committee plays a role of authority, that of dialogue and consultation in order to establish - with someone among us, the diversity of this contemporary narrative. The editorial committee thus constitutes the plural and concerted network of these recent stories, of those views that accompany contemporary artists, the main actresses of the book through what they do: their works, their artistic productions.

Many questions have been raised since the beginning of this research and some remain difficult to identify. But it seems necessary to understand quite quickly how to link all these artists together from their works, with the shortcomings, the absences of some artists.

Panoramas and artistic itineraries of the French Art scene: for another Art History

This editorial project is part of the reframing work carried out over the last forty years by feminist reviews in Art History. The visibility of Women artists in contemporary art, the opening of debates on equality encourage projects to highlight the professional carrier of women. It is of course the social identity of women as an artist, of this acquired status that makes this story possible, essentializing this approach would be to embark on another path. We share the idea that there are as many practices as there are individuals.

This book is undertaken alongside complementary and analogous approaches, in a filiation of texts. But this project remains unprecedented since it broadens the narratives of art in our present and thus proposes new images, new visions with the hope of renewing little by little the dominant narratives in France. In our current era of intense image circulations, how can we say anything with them? How can they be placed in the status of archives or witnesses of their time?

Like a chronological exhibition - from 2000 to 2020 -this book proposes a reading of the artistic itinerary of more than 400 contemporary artists. With graphic designers Huz & Bosshard, the editorial space becomes an imaginary space where encounters and cohabitations are possible between artworks. The book is made by these interlacing iconographies of artworks and exhibitions' views.

SOME OF US offers this opportunity to see a history of the present or a very close past unfold, before its eyes, in a living approach nourished by the skills and knowledge of each member who composed the editorial committee. Only this teamwork gives the thickness of the work to «make history».

Le corpus d'images proposées par les auteur.rices de l'ouvrage ne cherche pas à réduire le parcours des artistes à des images dites iconiques mais à relater les micro-histoires entre les artistes, les commissaires, les lieux d'expositions (galeries, centres d'art, FRAC, lieux autogérés par des artistes, ateliers...). L'ouvrage est fait de toutes ces collaborations et de ces attachements partagés.

The corpus of images proposed by the authors of the book does to relate micro-stories between the artists, the curators, the places of exhibitions (galleries, art centers, FRAC, artists-run spaces, studios...). The book is made up of all these collaborations and shared attachments.

By making itself the voice of a plurality of views, of ways of existing in the density and variety of representations, bodies, identities and life stories of these contemporary women artists, this book - iconographic exhibition - already implies a strong desire, that of considering a second book consisting of interviews with artists (conducted in part with the help of methods and practices borrowed from close reading, work sessions during which we focus on a work of art, with people who occupy very different positions in the hierarchy of institutions trying to understand what relationship each has with the work).

Eternal Network - production and publishing

Founded in 1999 and based in Tours (France), the Non Profit Organization ETERNAL NETWORK implements and organises projects within the field of contemporary art from its definition toward its completion and transmission.

For more than ten years now, ETERNAL NETWORK has been inventing new ways of producing and disseminating contemporary art projects that involve famous and recognised artists not only from France but also from overseas. Having the ambition to offer more opportunity to discover different forms of artistic creation today, Eternal Network has continued to face the outside context that is the real space with its various aspects - the urban environment, historical monuments, and even the countryside and the landscape.

ETERNAL NETWORK brings artistic creation at the heart of current concerns as urban development issues, new ways for social development, economics and environment innovating programs, the process of learning and knowledge sharing or even though focusing on the understanding of memory and its implications on identity. In other words, this philosophy leads toward a contextual analysis from a human and geographical to a cultural dimension, wherein artists' expertise and mediation are supporting the comprehension of these interconnected issues.

The strategy behind ETERNAL NETWORK is to develop its activity by forming new partnerships and collaborations with other public and private organizations connecting these societal and cultural concerns with contemporary art related institutions, in an attempt to federate complementary strengths all together and thus better understand the overall picture and the process behind these issue.

www.eternalnetwork.fr



Partnerships ***SOME OF US***

SOME OF US is supported by:

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ADAGP - Created in 1953, the ADAGP is the French society for the collection and distribution of copyright in the field of graphic and plastic arts. With a worldwide network of nearly 50 sister societies, it now represents more than 180,000 authors in all visual arts disciplines

The Friends of NMWA Support Committee to the National Museum of Women in the Arts, was established in Paris in late 2002. Its objective is twofold: to promote the mission of the Washington Museum, created in 1987 and which for more than 30 years, defends exclusively the works and the place of women artists of all nationalities and all epochs, of museum quality, in the fields of painting, sculpture, photography and videos. contribute to a better visibility of women artists creating and living in France, and facilitate the links between the two continents for the promotion of these artists.

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Editorial Direction & Graphic Design

Jérôme Cotinet-Alphaize

Jérôme Cotinet-Alphaize has studied the notion of “Specificity” in Donald Judd’s artworks, and taught contemporary art history at the François Rabelais University in Tours and at various art schools in France. He co-founded and co-directed the art magazine «LAURA» and was in charge of the conference «AC/DC: Contemporary Art/ Contemporary Design» for HEAD in Geneva. In 2009, he became director of the «Fort du Bruissin» contemporary art centre in Lyon where he participated in the official program of the Biennale de Lyon with the exhibition «Not Music». In 2011, he took over the management of the contemporary art center TRANSPALLETTE in Bourges where he developed in addition to exhibitions within the building the program “RESIDENTES: artworks in residences” with artworks installed on the territory constituting a “permanent” exhibition where artworks change regularly. Since 2013, he has developed his work independently. In 2019, Jérôme Cotinet-Alphaize is curator of **SOME OF US: an overview on the French art scene** with more than a hundred contemporary artists in Germany as part of ADAGP’s “Connexion” grant with the support of the French Institute. President of c|e|a / Association Française des Commissaires d'Exposition, he is also vice-president of CIPAC/ Fédération des professionnels de l'art contemporain; member of IKT; member of AICA

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Marianne Derrien

Marianne Derrien is an independent curator, art critic and teacher. After having been in charge of exhibitions at the Académie de France in Rome - Villa Medici, she collaborates as guest curator with independent institutions and off spaces in France (Mrac Sérignan, La Halle des bouchers, Cité internationale des arts, Musée Picasso, La Générale en Manufacture, Le Wonder,...) as well as abroad (Mudam in Luxembourg, Unosunove in Rome, Wooyang Museum in South Korea, Plataforma Revolver in Lisbon, The Pill in Istanbul...). She teaches art theory and curatorial practices at the Sorbonne and regularly publishes critical texts on emerging and confirmed artists. After having coordinated the YCI (Young Curators Invitational) program, she is vice-president of the association c|e|a/ Association française des commissaires d'exposition. Marianne Derrien is the winner of the Young Curators Grant from the French Institute in Germany to co-curate **SOME OF US: an overview on the French art scene** with more than a hundred contemporary artists in Germany as part of ADAGP grant “Connection”. Since February 2020, she is in residence at the Wonder/Fortin, an artist-run space.

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Adrien Elie, associate curator and archivist

Adrien Elie is curator and archivist. From 2014 to 2015, he participated in the curatorial programs of the University of Tours with the Museum of Fine Arts of Tours and the CCC OD. After studying Art History at the University of Tours and curating exhibitions in Paris I – Ecole des Arts de la Sorbonne in Paris, he organized several events with his collective “Empreinte” and developed independent exhibition projects. He is currently in charge of the archives of artist Jean-Michel Othoniel’s studio.

Huz & Bosshard

Graphic designers. Ariane Bosshard, a graduate of the Cambre Bruxelles and Olivier Huz, a graduate of the Decorative Arts of Strasbourg, has been designing together, since 2009, editions for artists and institutions such as the Centre Pompidou or the Réunion des musées nationaux. They also invest themselves in graphic design research through teaching, collaborating with artists (Matthieu Saladin) or researchers (Julie Martin, Jérôme Dupeyrat). They recently wrote and designed the monograph of Parisian graphic designers ABM Studio «Une direction graphique» and participated in Bruno Peinado’s Hacienda at the Mrac de Sérignan.

Recent Publications: :

Rouge, Art et utopie au pays des Soviets, Réunion des musées nationaux – Grand Palais (2019)

Peter Saul, Pop, Funk, Bad Painting and More, Hatje Cantz / les Abattoirs (2019)

Anita Molinero, Galerie Thomas Bernard (2019)

20 ans d’art en France, Une histoire sinon rien 1999-2018, Flammarion (2018)

Delphine Reist, *Mitarbeiter denken positiv*, Verlag Für Moderne Kunst (2017)

Atelier National de Recherche Typographique, *Archives 1985-2006*, Les presses du réel (2016)

<http://huz-bosshard.com/>

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