



9 RUE MÉHUL 93500 PANTIN FRANCE

BREAD & SALT 22 MAY — 20 JUNE 2021

OPENING WEEKEND
SATURDAY, 22 MAY 2021
12H – 20H30
SUNDAY, 23 MAY 2021
12H – 19H

ETHAN ASSOULINE
LAËTITIA BADAUT HAUSSMANN
JULIE BÉNA
CHRISTIANE BLATTMANN
VIOLET CHEVEREZ
LÉA DOMINGUES
BRENDAN FOWLER & CALI THORNHILL DEWITT
MAR GARCIA ALBERT
TOM GODFREY
JASON HENDRIK HANSMA
THOMAS JEPPE
KYLE KEESE & MICHAEL PRICE
ALEXANDER KELVY
EMANUELE MARCUCCIO
DANIELE MAINETTI & ELEONORA SUCCI
PEPO SALAZAR LACRUZ
DANIEL SANSAVINI
NICK SETHI
TENANT OF CULTURE
SHAUNA TOOHEY & MISHA HOLLENBACH
EVITA VASILJEVA

BREAD & SALT

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To mark the new chapter in the journey of The Community, we asked 25 artists to propose permanent works and installations in the art centre. Bread & Salt, the title of the inaugural exhibition, draws inspiration from the home: blessing it with family, neighbours, strangers, old and new friends.

What makes the home feel like home? What would be the first thing you would install when moving in? With a carte blanche invitation and these questions in mind, the artists started a dialogue with the new space, resulting in works that differ in scales, practices, and functions.

The exhibition takes as its starting point the social dynamics of creating a shared space and showing hospitality. Traditionally bread and salt were welcome greetings in various cultures. Bread would have usually been associated with hospitality, whereas salt symbolised a long-lasting friendship. Our wish is to share the space with everyone and invite them to enjoy it as a home for experimentation. During the spring and lockdown months, we worked together to renovate the space and remembered its past as a mineral paint shop by keeping remnants of it alive and visible. Artists, friends, and neighbours worked alongside each other, feeling the space, making it a home, and simultaneously reflecting on how it can evolve.

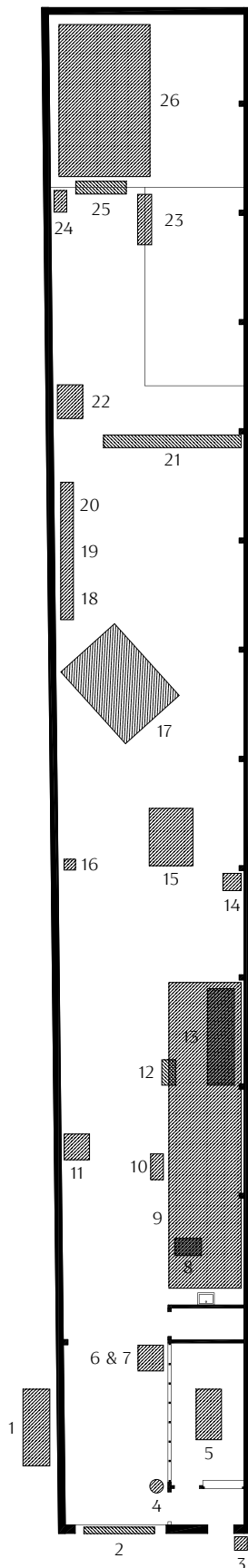
Many of the works have been built on-site in The Community Centre and the garden two doors away: a collaborative body at work, slowly moving from individual practices to a collective effort. Experimentation, in its loose and associative forms, and questioning the notion of ownership and authorship have been on the minds of many participants. Some artists have been lingering on the architectural shapes, forging new structures, creating new soundscapes and offerings that resonate. Some have approached the collaboration via graphic sensibilities and printed ephemera, while others have considered the new home with performative rituals. Several artists of the show focused on the recycling and repurposing of materials, sometimes sourced from the streets of Pantin or neighbouring associations that specialise in the reuse of materials. Sometimes the chosen material bears memories from The Community's previous location via specific colours and tactile elements. Some reference our past exhibitions, reapproaching ideas and creating new contexts and narratives around them. Together they form an organic, transdisciplinary collection of works.

The artworks will stay with us in the space for the years to come: we will move them around like our favourite furniture and dearest objects. For future years on Rue Méhul, we hope to gather friends, neighbours, friends of friends, and strangers to create new meaningful ways to be together. From pausing to light a candle, sinking into conversations on the sofa, to steaming in the sauna, all this and more is for everyone to discover how the space feels, sounds and looks. All the works hold the space together, punctuate it, and guide our navigation. Bringing together its intrinsic layers of history, the space evolves into one, sometimes active, body of work, nurturing, witnessing, and holding the souvenirs to come from our new home.



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1. BRENDAN FOWLER & CALI THORNHILL DEWITT
GO!, 2021 (ONGOING)
2. NICK SETHI
WELCOME2YOU, 2021
3. DANIEL SANSAVINI
VISUAL IDENTITY FOR THE COMMUNITY CENTRE, 2021
4. PEPO SALAZAR LACRUZ
ALL YOU LOVE IS NEED, 2021
Audio, 3:03
5. ALEXANDER KELVY
A PLACE FOR COMMUNAL DESIRES, 2021
Upcycled steel tube, nuts, bolts, timber, nails, vintage tablecloths, cotton fabric, cotton and polyester thread, plastic, wire, metal, candles, and lighters
- 6 & 7. EVITA VASILJEVA
UNTITLED VII, 2021
Steel rebars, concrete, Rosso Veneto pigment, wood, gutter, plastic, red wall, window, floor, and office ceiling

SEVEN REASONS WHY YOU SHOULD MAKE TIME FOR THE SUNSETS I, 2020-2021
Soap, flies from Latvia, plastic, metal, pigments, paper, wires, and lamp, dimensions adjustable to the surroundings
8. VIOLET CHEVEREZ
DRAWING PAGE, 2021
Collage and ink pen
9. DANIELE MAINETTI & ELEONORA SUCCI
THREE STEPS, 2021
Wood, metal, and plastic
10. TOM GODFREY
TG_02, 2012-ONGOING
Archival ink, primer paint, drawing pins, and air-rifle pellet tin
11. EMANUELE MARCUCCIO
MAILBOX, 2021
12. CHRISTIANE BLATTMANN
UNTITLED (PARIS), 2021
Resin and lacquer
13. SHAUNA TOOHEY & MISHA HOLLENBACH (P.A.M.)
COUCH WITH A VIEW, 2021
Polyester, neoprene, and styrofoam
14. JULIE BÉNA
33, 2020
Handmade lace work
15. PEPO SALAZAR LACRUZ
FLAT ATTEMPT LEVITATION (HALF BURIED), 2021
Assemblage, variable dimensions

LIVRAISON (POINT RELAIS), 2021
Collage
16. KYLE KEESE & MICHAEL PRICE
THE SWEAT TEMPLE, 2021
Mixed media
17. MAR GARCIA ALBERT
DUSTPAN PAINTING N°1 (CLUB), 2021
Oil on laminated canvas, green plastic dustpan*, 62 x 23 cm

DUSTPAN PAINTING N°2 (LANDSCAPE), 2021
Oil on laminated canvas, yellow plastic dustpan*, 62 x 23 cm

DUSTPAN PAINTING N°3 (BOUQUET), 2021
Oil on laminated canvas, purple plastic dustpan*, 62 x 23 cm
- 18, 19, & 20. LÉA DOMINGUES
QUITE A GOOD MATCH, 2021
Patchwork of upcycled textiles: old bed sheets and tablecloths, lace, pieces of clothing and decorative elements
21. PEPO SALAZAR LACRUZ
NATURE, 2021
Collage and found object
22. TENANT OF CULTURE
UNTITLED, 2021
23. JASON HENDRIK HANSMA
UNTITLED (TRAVERSE) 10, 2021
Cast pigmented concrete
24. THOMAS JEPPE
AWNING (VI), 2021
Enamel on canvas and wood
25. LAËTITIA BADAUT HAUSSMANN
65 RUE DU CHÂTEAU D'EAU, PARIS, 10E, 2021
Tiles, glue, joint, paint, and various elements
26. ETHAN ASSOULINE
PORTE-CLÉS(1-...)(9,13 RUE MEHUL 93500), 2021

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ETHAN ASSOULINE



Photo by Yasmira Gonin

www.ethanassouline.fr
www.instagram.com/ethanass

Ethan Assouline lives in Paris and works in Saint-Denis. His practice deploys through sculpture, installation, writing, and publishing and deals with notions emanating from contemporary apprehensions of the modern city and the corporate world (speculation, exclusion, domination). With assemblages and associations of objects and images he tries to create spaces of circulation of speech and thoughts to think about the links woven by our time between violence, décoration, power and representations. He is associated with different collaborative projects such as Revue Show and the structure of diffusion and production, Massage Production. He has published since 2019 the revue Disparaitre which reflects on the modern city, its language and symbols.

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22 MAY — 20 JUNE 2021

LAËTITIA BADAUT HAUSSMANN



Photo by William Simon

www.laetitiabadauthaussmann.com
www.instagram.com/laaaaabiidhussettmann

Laëtitia Badaut Haussmann is a Paris-based visual artist. Initially centred on cinematographic and historiographic approaches, her practice has been hybridised and expanded to include numerous forms, all of which bear witness to a desire to disrupt our reading of reality. She works within fields of sculpture, installation, image, text, video, and sound - the exhibition itself being her principal medium. Revolving around the notion of para-architecture, her artistic approach is often similar to an archaeological one, using the memory of a place as a starting point for its fictionalisation and her intervention. Badaut Haussmann's research is situated at the intersection of several fields, including domesticity, psychology, and feminism, while her practice is centred around the concept of design and its history as a social and political expression.

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JULIE BÉNA



Photo by Margot Montigny

www.juliebena.com
www.instagram.com/juliebena

Julie Béna is an artist currently living and working between Prague and Paris. Béna's work is made from an eclectic set of references, combining contemporary and ancient literature, high and low art, humour and seriousness, and parallel times and spaces. Comprising sculpture, installation, film, and performance, her work often seems to float in an infinite vacuum, unfolding against a fictional backdrop where everything is possible. Over the past years, Béna has developed a range of personal cosmologies in which she stages seemingly banal characters and objects that have enigmatic conversations and interactions with each other. From Pantopon Rose (a character taken from William S. Burroughs' 'Naked Lunch') to Miss None and Mister Peanut (a disembodied floating wig and the iconic monocled anthropomorphic peanut), Béna lends her characters a singular agency and voice, which defines them by what they are not.

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CHRISTIANE BLATTMANN



© Christiane Blattmann

www.christianeblattmann.de
www.instagram.com/tuuerme

Christiane Blattmann is a Hamburg and Brussels-based sculptor who studied Fine Arts in Hamburg and Berlin. Her work as a sculptor, but also as a publisher and founding member of the former "Betongalerie", a temporary artist-run, open-air exhibition space that was created in 2013 in Hamburg Sankt-Pauli, circulates ideas of alternative architectures - both deconstructing the existing ones and proposing new utopian architectural concepts, especially concerning affordable social housing. Doing so, Blattmanns practice always dissociates existing borders, such as those between the in and outside. While the construction of the described public gallery can be seen as an approach of opening up the art world's structures to a wider public, her sculptural work internalises its surrounding architecture and transfers it into the exhibition space.



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VIOLET CHEVEREZ

© Violet Cheverez



www.instagram.com/lotsaanimation

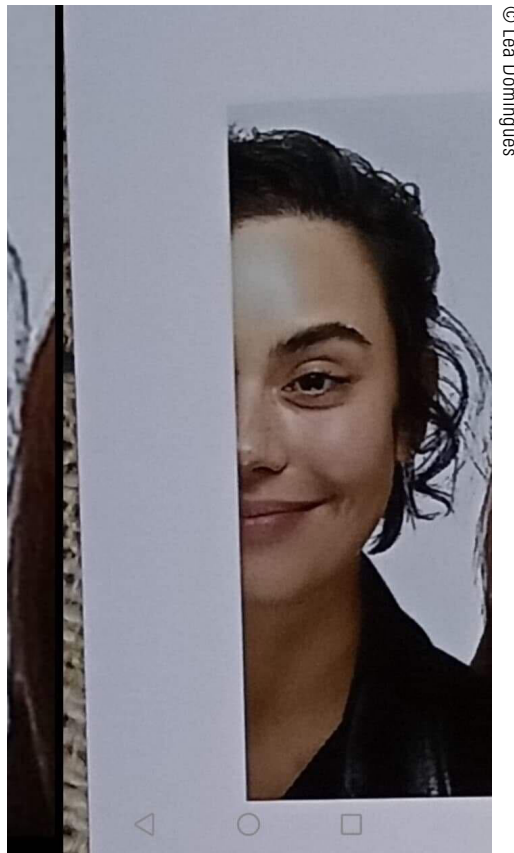
Violet Cheverez is an animator and illustrator based in New York City. A recent graduate at Pratt Institute, Brooklyn, NY, with a BFA in Sculpture, Cheverez tends to begin her work alone but ultimately collaborates with artists working in other mediums to add sound and visual elements. In the past she has organised guerrilla-style art exhibitions, inviting artists to show work in a public space. The public aspect thus welcomes passersby to come in, interact with, and become a part of the project. Cheverez's work is collaborative in the sense that the friends, the people, and the space that she works with becomes a part of the making process. Local stomping grounds are often the subjects for her creative projects; what is seen and heard within these spaces becomes the material with which she creates.



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LÉA DOMINGUES



www.instagram.com/dominguesleea

Léa Domingues is a French artist who works between fashion and fine arts. Her training as a stylist and designer at LISAA and MOD'ART in Paris was followed by various international practical experiences, such as a two-year assistantship with the designer Faustine Steinmetz in London and, back in Paris, with the fashion designer Véronique Leroy. An assistantship with The Community was followed by numerous collaborations between the artist and the collective which continue to this day. In her personal and professional work practice, Domingues, who now works for the young brand Marine Serre, deals with subjects around upcycling, the social and cultural history of second-hand materials and their transformation. Her different projects deal with clothing and intimacy with the objective of promoting a more personal approach and consumption of fashion, as well as a social impact triggered by this sensitisation.

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BRENDAN FOWLER & CALI THORNHILL DEWITT



Photo by Sam Massey

www.instagram.com/brendanfowlerdm8h943
www.instagram.com/caramelbobby

Brendan Fowler is a Los Angeles-based artist, who's work spans numerous media and traditions working between fashion and arts. While he has a background as a musician, for many years he broadened his practice to the visual arts, combining both perspectives, until venturing into fashion design. An ongoing series of embroidered portraits he started in 2012, can be considered an example of this approach, using deadstock fabrics and an industrial embroidery machine to create art pieces that range from abstractions to portraiture. The "crash piece" series presents another example for his practice as a visual artist: Assemblages of framed photos that appear to have been violently smashed through one another. Fowler has interfaced with the worlds of contemporary streetwear and fashion through both the Election Reform! Project, which uses the formal language of fashion as a pathway to start a dialogue around the flaws of the American electoral system and the innovative upcycling project Some Ware, which he runs in tandem with the artist Cali Thornhill DeWitt.

Cali Thornhill DeWitt lives and works in Los Angeles, as a multidisciplinary artist and eclectic instigator. He runs the independent record label and publishing house Teenage Teardrops. Following in traditions of Barbara Kruger, Jenny Holzer, and Ed Ruscha, Cali Thornhill DeWitt's works, zines, artist books, prints, photographs, music videos and sweatshirts often pair provocative imagery culled from the internet with word plays lifted from news headlines, spam mail, advertising slogans, street lingo, mundane phrases and a myriad of other influences. Inspired by the direct, quickly understood images that flood today's media, especially social media, he has paired bouquets of roses with the words "TIME RUNS OUT" or the words "GLORY HOLE" with images of bullet holes. Thornhill DeWitt's unexpected juxtapositions offer a social critique using the universally understood language of mass communication.



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MAR GARCÍA ALBERT



© and courtesy of the artist and sis galeria, Sabadell

www.instagram.com/margarcialbert

Mar García Albert, born in Valencia, is a visual artist based in Paris working within painting. Her background and studies in economics led to her interest in pictorial practices as spaces to revisit the mechanism of value attribution and creation of artworks in a free market context, which is now defining her artistic practice. This inherent reflection leads to her practice often focusing on the non-visible aspects of artistic production related to the creative process in studio-areas, on minor and implausible (almost illegitimate) subjects from vital and everyday experiences.

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TOM GODFREY



© Tom Godfrey

www.tgal.co
www.instagram.com/tg_gal

Tom Godfrey is a curator and gallery director born in High Wycombe and based in Nottingham, England. He is the founding director of TG, a gallery established in 2014 within the arts organisation Primary. He is also the curator of the Bonington Gallery at Nottingham Trent University and is a contributing editor to Version Magazine, published by Foxall Studio, London. Tom ceased an art-making practice in 2012 shortly after completing his MFA at Glasgow School of Art to concentrate on curatorial and publishing interests. He continues to occasionally produce and maintain objects & multiples that reference his interest in design, co-authorship, presentation formats and distribution.



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JASON HENDRIK HANSMA



© Jason Hendrik Hansma

www.jasonhendrikhansma.com
www.instagram.com/jason_hendrik_hansma

Jason Hendrik Hansma is an artist based in Rotterdam who holds a Master in Fine Arts from the Piet Zwart Institute and is a former participant at the Jan van Eyck Academie. Utilising photography, sculpture, drawing, text, glass, video, and painting, Hansma explores the notions of the in-between, the liminal, and the nearly articulate. His work deals with standards, architectural, cultural, and physical, along with how works are made outside of standardised norms. For Hansma, a photograph might be created over months. An entire exhibition might happen in 'transitional spaces' such as hallways, doorways, or window sills. A hand-stitched curtain slows down an exhibition's motion, providing a soft cut moved from a slight breeze from outside air, or a film focuses on the moment a wave crashes into architecture. In Hansma's work, language (and the loss of language) play a key role in moving through the politics of aesthetics, to reconsider the means we use to locate ourselves through and with each other.

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THOMAS JEPPE



Photo by Say Who

www.instagram.com/thomasjeppe1789

Paris-based artist Thomas Jeppe holds a Masters Degree in Visual Arts from the Victorian College of Arts and an Honors degree in Cultural Studies from the University of Melbourne. His artistic practice, including painting, sculpture, curating and publishing, engages the social histories around cultural production. Together with Rebecca Lamarche-Vadel, Jeppe also runs the curatorial project Umwelt P.R. with exhibitions including Salon de Normandy by The Community in Paris, Curated By in Vienna, DOC Paris, Conradi Hamburg, and off-site projects in Basel. Jeppe writes regularly for 032c magazine and has designed records for the music labels Collapsing Market, Total Stasis, Efficient Space, and Cocktail d'Amore.



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KYLE KEESE & MICHAEL PRICE



© Kyle Keese and Michael Price

www.instagram.com/kyle.keese
www.instagram.com/sowp_77

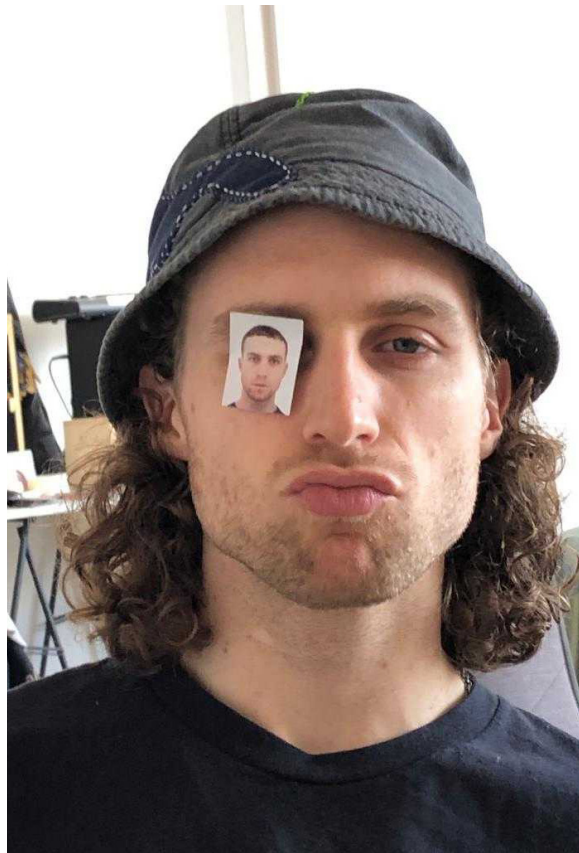
Having met at a countryside luncheon within the walls of the Château de Courances, Kyle Keese, an American artist living in France, and Michael Price, a London based designer-maker, erected sauna_000 in adherence to Kyle's working birthday tradition. Three fires tended and a fixin' for a shvitz turned an ambition born out of a hangover into the first temple of sweat, and with a red balloon through Paris and a cabin made of feathers, Keese proposed to Price the quest of bringing the country to the city and the city to the country. From the Forêt de Fontainebleau to Pantin and back again, the two strangers would spend every waking hour together, side-by-side, in an intensive labor-marathon at The Community House, a formerly abandoned house at 13 rue Méhul. Through the reparation of the property, the two fermented in the joys of labour, the act of doing, and the establishment of a community space inspired by the worker's clubs of yesteryear. This artistic act of occupation set the course for the establishment of the Church of Work. There on the street named after the "romantic" composer himself, Etienne Méhul, Keese and Price turned a house into a home and that home into The Labor Temple. A brick and mortar response to a post-human world.



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ALEXANDER KELVY



© Alexander Kelvy

www.instagram.com/rad_yakka_x_alex

Alexander Oscar Kelvy is a fashion designer and artist who was born in Melbourne, Australia. After his studies in design - fashion (Honors) at RMIT university, where he also participated in the development process and works of local dancers and performance artists Shian Law and Deanne Butterworth, he won the Australian Fashion Foundation scholarship securing an internship and subsequent CDI at Louis Vuitton in Paris as a mens footwear designer. In Paris he continued realizing several projects located between the fields of fashion, handcraft and art, that involved a wide range of media and techniques such as photography, poetry, installation, fashion-design and craft techniques. This interest also led to the creation of the so called Tissue Evolution Club (T.E.C.), an embroidery club that Kelvy, together with Zoé Renié Harris and Aapo Nikkanen, founded in Paris 2019. The club's, such as Kelvy's general work include research and practices of repurpose and recycling, always aiming to reflect on the social meaning of garments while at the same time reducing barriers and re-contextualising fashion to the domain of arts. He is a close collaborator of The Community and been showing his works in previous exhibitions such as in 2018 at Umwelt Monde in DOC and at the Salon de Normandy by The Community in 2019.



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EMANUELE MARCUCCIO



© Emanuele Marcuccio

www.emanuelemarcuccio.com
www.instagram.com/em2062

Emanuele Marcuccio is an Italian artist. After graduating from the École Cantonale d'Art et Design de Lausanne (ECAL) he took up residence in Milan, where he now lives and works. In the works of Marcuccio, forms are constantly questioned and renegotiated. Making use of both minimal metal artefacts and readymades, the artist develops a strategy whereby associations take the form of allegories. From existential to trivial matters, his work is open to reinvention and surprise, using a vocabulary as close to joyful scepticism as it is to cynical laughter. Marcuccio's practice revolves around principles of reproduction, efficiency and consumption, challenging notions of authorship in art creation through materials and processes from the world and imagination of industry. He transfers this content focus on the making of his work itself, including techniques of copying and industrial (re)production and, in doing so, questioning the image of the artist as creator. To him, artistic production is defined as a collective process. This approach can be considered the artist's general Leitmotif, whose activities embrace different sectors of the creative and fashion industries and who, besides his artistic work, runs several art spaces in Milan.

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DANIELE MAINETTI & ELEONORA SUCCI



Photo by Aurélien Mole

www.instagram.com/danielemainetti
www.instagram.com/eleosucci

Daniele Mainetti and Eleonora Succi are architects living and working in Paris. After graduating, they started a varied professional career, today working as set designers, mostly in the fashion and advertising industry. Their relation to architecture and domestic spaces is still very present through renovation projects for private clients and 10-year-long research project in interiors, Paradise Backyard. The duo's understanding of architecture and interior design is formed by a personal relation to the room and surrounding they work in. Often using recycled and leftover materials, they maintain an organic way of building and developing spaces. For them, it's important to inhabit and accompany the construction process to live and understand the room they work in and adapt their sensibility in the projects. Working as an artist duo and couple, including collaborative practices and decisions both with one another as much as with other people involved are a major aspect of their approach.

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PEPO SALAZAR LACRUZ



© Pepo Salazar Lacruz

www.deadobjectstogether.tumblr.com
www.instagram.com/pepasalazar

Pepo Salazar Lacruz is a Basque artist living and working in Paris, where he also teaches at PCA Paris college of Art. During his artistic career, he has developed a multidisciplinary practice that includes sculpture and installation but has expanded to other media such as music and sound, writing, collage, performance, editions and moving image among others. Often working with everyday life objects, ranging from banal, absurd, overconceptualized or ideologically charged, Salazar Lacruz arranges them in new constellations while aiming to subvert the objects symbolic values to a new sense, a critical abstraction of reality. Doing so, his artworks contain an inherent critique, for example of capitalism, its institutions, consumer culture and the influence of mass media, but are very much avoiding stating a single perception and interpretation. The artist's rhizomatic, fluid approach rather considers the objects as their own agents, actively producing inconsistencies and an autonomous performativity. In 2015, Salazar Lacruz represented Spain at the 56 Biennale di Venezia.

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DANIEL SANSAVINI



Photo by John Divola. © Lorenzo Senni and WARP

www.danielsansavini.com
www.instagram.com/danielsansavini

Daniel Sansavini is a Graphic designer and Art Director based in Milan. Having studied in art schools in Ravenna and Milan, Sansavini mostly works with fashion, music and publishing clients. His work is influenced by his Italian background, American culture, and his passion for different subcultures, such as the punk scene, graffiti, and skateboarding. Sansavini describes his “interest in visual culture” as a fluid, organic practice driven by his curiosity in many visual forms surrounding him in his daily life. Combining and mixing up references and elements that are normally considered contradictory, his work changes the established notions of the value of design and explores new formats. Often situated between music and design, it stands for the artist’s interdisciplinary approach and collaborative practice.



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NICK SETHI



© Nick Sethi

www.instagram.com/sicknethi

Nick Sethi is an artist and photographer living in New York City. His work focuses on the ever-changing meanings and relationships of ideas, images, people, and materials over time as they move through both physical and digital space and is often inspired by India, the birthplace of his parents. Sethi's artistic practice focuses on the country's ubiquitous hyper-decoration and attention to detail that highlights gestures of adornment, connection, and human touch as spiritual acts. India's culture of hospitality is another important point of departure, the word and saying "Welcome" being a central aspect and theme in Sethi's work. Colourful, chaotic, sometimes contradictory, his photographs document both his own background between two cultures and a country that always changes. His recently released book, *Khichdi (Kitchari)*, published by Dashwood Books, chronicles 10 years of his photography in India, exploring a decade of changes in the country, as well as himself. In addition, he worked with 8-Ball zines to produce a zine fair, as well as *The Newsstand*, an artist-run zine shop in the NYC subway, which was since acquired by and shown at MoMA as part of the New Photography 2015 show. Sethi has been an ongoing collaborator of The Community for many years.



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TENANT OF CULTURE



Photo by Theo Christelis

www.instagram.com/tenantofculture

Tenant of Culture (the artistic practice of Hendrickje Schimmel) is a London-based artist whose sculptural practice involves garments while interrogating the fashion industry. The artist holds a BA in Womenswear at Hogeschool voor de Kunsten, Zwolle and a MA in Mixed Media from the Royal College of Art. By disassembling and rebuilding manufactured garments, the artist examines where ideological, political, or cultural perspectives materialise in the various stages of the production and marketing of apparel. Using deconstruction as a method to gain insight into industrial processes, Tenant of Culture seeks materials sourced from various stages of the garment production cycle that relate to recent trends in fashion and their socio-political histories, and interrogate the ambiguous ethics of production as well as the commercial strategy of material obsolescence that enforces capitalist overproduction. Her works examine the strategic codification of visual languages and techniques in luxury commodity production that obscure or expose dynamics of power, domination and assertion of class via a constant re-/de-valuation of goods.

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SHAUNA TOOHEY & MISHA HOLLENBACH



Photo by SHOWstudio

www.perksandmini.com
www.instagram.com/perksandmini

Perks And Mini (P.A.M) is a fashion and lifestyle brand founded in Melbourne by Shauna Toohey and Misha Hollenbach. Their products have been sold and exhibited internationally since their inception in 2000. P.A.M.'s collaborative, multidisciplinary approach to art and design, involving designers, fashion brands, and boutiques from around the world, has fuelled its international recognition. The duo's aim is to work against barriers between the fields of fashion, design and art, by not defining their artistic practice within medial borders.



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EVITA VASILJEVA



Photo by Charlott Markus

www.evitavasiljeva.com
www.instagram.com/evitavasiljeva

Evita Vasiljeva is a Latvian artist, whose multimedia artistic practice includes sculpture, installation, and sound and is driven by a deep interest in the different materials of our daily surroundings. She creates objects and devices by appropriating construction materials, as well as other found relics of the urban landscape which are given a symbolic value in their new staging. Whilst repurposing materials, Vasiljeva aims to create new aesthetics and relational dynamics with spaces, audiences, and art histories. By using tools of deconstruction to create something new, her work contains an integral reflection of the cultural and architectural history of a specific place and city. Vasiljeva is a current resident artist at Fimenco Foundation 2020-2021 in Romainville.

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ADDRESS
THE COMMUNITY CENTRE
9 RUE MÉHUL, 93500 PANTIN



METRO: ÉGLISE DE PANTIN (LINE 5)

THE COMMUNITY CENTRE WEEKLY OPENING HOURS

THURSDAY – SATURDAY
12H – 20H

SUNDAYS
12H – 18H

THE COMMUNITY CENTRE
IS ALSO OPEN BY APPOINTMENT OUTSIDE OF REGULAR OPENING HOURS.
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