

SALON DE NORMANDY
22ND-25TH OCTOBER 2020



THURSDAY
OCTOBER 22, 2020
5 PM - 8 PM

FRIDAY,
OCTOBER 23, 2020
10 AM - 8PM

SATURDAY
OCTOBER 24, 2020
10 AM - 8PM

SUNDAY
OCTOBER 25, 2020
10 AM - 8PM

NORMANDY HÔTEL
7 RUE DE L'ÉCHELLE, 75001 PARIS, FRANCE

[THECOMMUNITY.IO/SALONDENORMANDY](http://thecommunity.io/salondenormandy)

SALON DE NORMANDY

22ND-25TH OCTOBER 2020

EXHIBITORS

6TH FLOOR

SHIMMER (ROTTERDAM)

UMWELT PR (PARIS)

NO CONFORMISM (MILAN)

427 (RIGA)

HB PEACE (MELBOURNE/PARIS)

RED LEBANESE (PARIS)

5TH FLOOR

VOITURE14 (MARSEILLE)

33-33 (LONDON)

SIC (HELSINKI)

THE COMMUNITY (PARIS)

4TH FLOOR

DEBORAH BOWMANN (BRUSSELS)

TG (NOTTINGHAM)

TREIGNAC PROJECT (TREIGNAC)

SISSI (MARSEILLE)

CLASSIC (PARIS)

1ST FLOOR

RAREBOOKSPARIS (PARIS)

GROUND FLOOR

BOOTH3000

DASHWOOD BOOKS

MILES GREENBERG

PALAZZO LIVE PROGRAMMING

NORMANDY HÔTEL

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THECOMMUNITY.IO/SALONDENORMANDY

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COVID-19 SAFETY GUIDELINES

**MASKS MUST BE WORN AT ALL TIMES WITHIN SALON DE NORMANDY
AND INSIDE THE NORMANDY HOTEL.**

**YOUR MASK NEEDS TO COVER YOUR MOUTH, NOSE, AND FACE AT
ALL TIMES.**

**PLEASE KEEP A DISTANCE OF 1.5 METERS TO OTHER GUESTS AND
STAFF AT ALL TIMES.**

**DURING YOUR VISIT PLEASE USE DISINFECTANT STATIONS ON EACH
FLOOR AND BEFORE ENTERING A NEW ROOM. PUBLIC SPACES WILL BE
DISINFECTED REGULARLY EVERY DAY.**

**PLEASE FOLLOW THE ONEWAY CIRCULATION AT THE TIME WITH A
SEPARATE PATH FOR INCOMING AND OUTGOING VISITORS.**

**FOLLOW AT ALL TIMES THE INSTRUCTIONS OF MEDIATORS, STAFF AND
NORMANDY HOTEL EMPLOYEES.**

**THE FLOORS, SPACES, AND ROOMS HAVE LIMITED CAPACITY, PLEASE
BE CONSIDERATE AND WAIT FOR ENTRY UNTIL THE ROOM HAS
AVAILABLE SPACE.**

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DAILY PROGRAMMING

THURSDAY 22ND - SUNDAY 25TH

ROOM 510, 5TH FLOOR

VOITURE14

BY MYRIAM MOKDES AND LUCAS JACQUES-WITZ

PRESENTS A SPECIAL SOCIAL DISTANCING TATTOO STUDIO WITH:

LOÏC LEHECHO

MARIO MELIS

LOMÉ LUS

**THE FEE IS FIXED AT 50€. LIMITED SPOTS AVAILABLE. FULL INFO AND
PRE-BOOKING OF YOUR TATTOOING SESSION VIA @VOITURE14LELIEU**

FRIDAY 23RD

16H30 - 19H30 PALAZZO, GROUND FLOOR

LIVE MUSIC PERFORMANCE BY AMOSPHERE (PARIS)

CURATED BY 33-33

SATURDAY 24TH

13H30 - 14H30 & 17H30 - 18H30 PALAZZO, GROUND FLOOR

LIVE MUSIC PERFORMANCE BY

STILL HOUSE PLANTS (GLASGOW/LONDON)

CURATED BY 33-33

14H30 - 17H30 PALAZZO, GROUND FLOOR

DJ SET BY 33-33 (LONDON)

SUNDAY 25TH

12H00 - 17H00

PALAZZO, GROUND FLOOR

KAMILYA KUSPANOVA & FRIENDS (PARIS)

18H00 - 19H00 PALAZZO, GROUND FLOOR

LIVE MUSIC PERFORMANCE BY AHO SSAN (PARIS)

CURATED BY 33-33

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Consider the hotel a portrait of its occupants: not trapped in the limitations of a frame but enclosed into a representation of an ideal that edges the real. Très Henry James. Like an elusive scent that envelops its wearer in senses of transience and ineffability, ambiguity, and promiscuousness, spritzing to mind Dominique Ropion's Portrait of a Lady, the hotel sets adrift images of otherness that blend and distort (over) time. Meaning is made malleable in the hotel-goer's fluid mind. The space takes over as a centre of consciousness. Inside the hotel one sees their character develop in the vagaries, or vagueness, of social experience. Hotels frame the desire to dwell in the deliciousness of leaving home, or leaving behind ideas of home, and so certain versions of ourselves, in order to momentarily curb the platitudes of being, feel out one's foreignness, and experience the pleasure of being alone in a crowd: the peak alterity of all manners of space that refuse to settle into any specific signification. The deep interiority of the home is cast aside to make space for flirtation, disposable assignations, restless ideas. Set against the psychopathology of the streets, hotels offer the shimmer of psychic respite. Though the potential for alienation is high, these lobbies, reiterated rooms, and dimly-lit bars provide splendid vistas for, if not experiencing, then observing—or lingering within an ideal of—life. Vista here is the commanding word: more than denoting the mere panoramic in its Italianate sense, the hotel opens a mental view to a succession of events, memories and anticipations, possible escapes, alternatives: "the infinite vista of a multiplied life," as James would have it. He goes on to describe such swindling existential vistas as dimly-lit dead-ends, as a realist quand même, yet for present purposes we might consider hotel vision on par with perfume's catoptric notes and impressions: absolute, reflective, drunk on its own scents. In hotels we ask nothing of life but linger in its felt diffusions.

Now let us check into the Normandy Hôtel.

Imagine its perfume as constructed in the synaesthesia of rosewood-coloured carpets, diaphanous curtains, and peeling wallpapers, and the surrounding city's late-autumn petrichor, cigarette smoke, dust, and decomposing leaves. Cloying roses steal the air from small suites, within which beds are clad in floral voile; the balustrades leading to them are waxed lyrical: a shining. Doused in this twilight atmosphere is the second iteration of the Salon de Normandy at the eponymous hotel on rue de l'Échelle, organised by The Community, an independent and collective-run institution devoted to the espousal of emerging artists. Neither directly public nor private, the hotel's digressive hallways became the locus of The Community's fair format from a desire to infuse the act of viewing art with an ambiance of intimacy. Basking in the hotel's historical imaginary, its instabilities, drifts and digressions, and eerie ability to make social boundaries dissolve, the Salon sought to provide a platform for art within the contained comforts of a place where certainty could safely fall apart. Such idealised expressions are necessarily luxuriant but at least provide a pale flame to hold against the cold mien of a contemporary world where certainty has indeed fallen apart. The city has dulled to a halt. Yet as the atmosphere outside hangs heavy with precariousness, chaos, and continued seclusion, the hotel remains fixed in its convictions, or, to paraphrase Chandler Burr's perfect line: 'implacably refuses to surrender its smell.'

The Salon is ultimately an experiment in proximity, depth and diffusion, slightly stunted due to the global crisis. The format has inevitably changed in response to the ongoing pandemic. But central to the organisers' logic, even—or especially—with limited numbers, distance, and curfews in mind, is the characterisation of a space capable of blurring categorical distinctions: self and stranger, seclusion and togetherness, assurances and equivocations, as well as those between various cultural sectors. Projects range from community building efforts, like exchanges and swaps, screenings, a tattoo studio, t-shirts, and reconstitutions of the suites, to more classical interventions, exhibitions, interactive sculptures, mixtapes, experimental music, live sets, and displays of archives and ephemera. Private encounters and soft exchanges, basically, laid out in the afterglow of a long year. The art fair's exhaustion complexions are revived by giving the rigid format a rest.

Text by Sabrina Tarasoff

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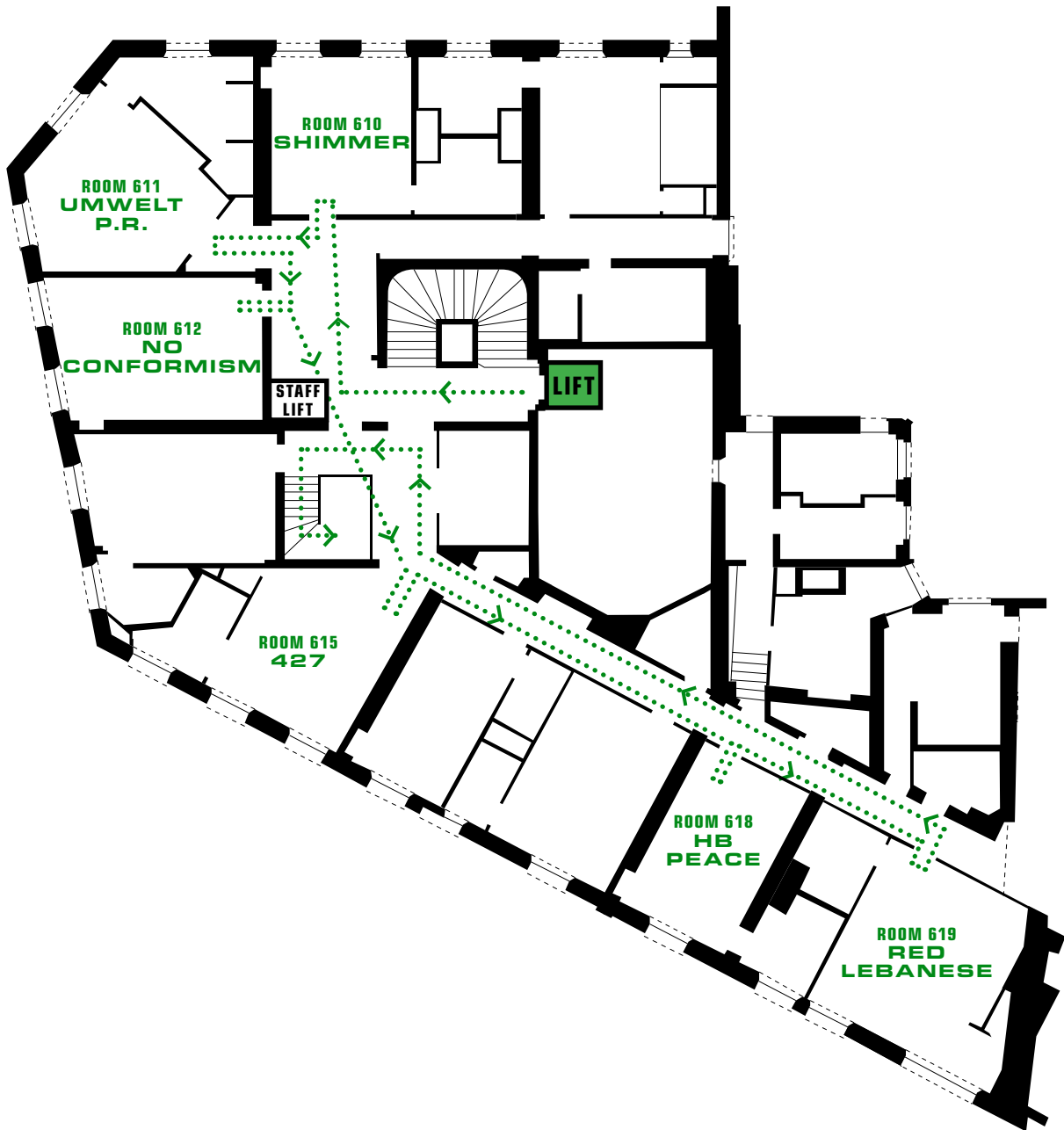
SALON DE NORMANDY

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ALL GUESTS MUST PROCEED DIRECTLY TO THE 6TH FLOOR BY THE ELEVATOR AND WORK THEIR WAY DOWN TO THE OTHER FLOORS BY THE STAIRS.

SALON DE NORMANDY IS FULLY WHEELCHAIR ACCESSIBLE. WHEELCHAIR USERS CAN USE THE STAFF LIFT TO GO DOWN TO EACH FLOOR.

6TH FLOOR



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ROOM 610

SHIMMER (ROTTERDAM)

BY ELOISE SWEETMAN AND JASON HENDRIK HANSMA

SHIMMER PRESENTS THE GROUP EXHIBITION
"MY MEMORY'S SKY" CURATED BY ELOISE SWEETMAN

WITH ARTISTS:

GWENNETH BOELENS
JASON HENDRIK HANSMA
SHANTA RAO

"My Memory's Sky" presents two polymer artworks by Shanta Rao installed on a window and a dresser door. On the balcony are two glass works by Jason Hendrik Hansma and draped on the back of a chair is Gwenneth Boelens' woven textile works made of electro-conductive and reflective fibres. On the bedside table a wireless speaker quietly plays "On the Waves With" - a program of playlists made by members of Shimmer's community including PUBLICS in Helsinki and creatives from Rotterdam: Ada M. Patterson, Bert Scholten, Danny Giles, Sharmyn Cruz Rivera, Ulufer Çelik, Yin Yin Wong, and Yoeri Guépin.

About Shimmer:

Shimmer is influenced by anthropologist and feminist theorist Deborah Bird Rose's talk 'Shimmer, when all you love is being trashed.' Her learning pushes us to pay attention. In this way, Shimmer hopes the artworks and the multifaceted others gather and stretch across and over time with us.

Alongside our experimental exhibitions, are programs such as the events program Sunday Mornings with..., as well as informal online reading aloud program Across The Way with.. and an online mixtape On the Waves with... to move with both the personal and the public space.



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ROOM 611
UMWELT P.R. (PARIS)
BY THOMAS JEPPE AND REBECCA LAMARCHE-VADEL

UMWELT P.R. PRESENTS "A/W 2020/21"
CURATORIAL PROJECT

WITH CONTRIBUTIONS:
SANDRA BERREBI
AMOSPHERE
PHILIPP TIMISCHL
LEOPOLD BREKKE
TRUSTFALL
LAFAWNDAH
THOMAS JEPPE
REBECCA LAMARCHE-VADEL

Umwelt P.R. is a project space in La Plaine Saint-Denis, founded by Rebecca Lamarche-Vadel and Thomas Jeppe. Umwelt P.R. follows on from a series of shows organised by Thomas Jeppe under the "Umwelt" name since 2016, and serves as an auxiliary platform for the exhibition-making practice of Rebecca Lamarche-Vadel, who worked as a curator at the Palais de Tokyo from 2012-2019, and is now the director of Fondation Lafayette Anticipations.

The works presented in "A/W 2020/21" for Salon De Normandy form a limited overview of the activities that have taken place at Umwelt P.R. this year.



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ROOM 612

NO CONFORMISM (MILAN)

BY EMANUELE MARCUCCIO

NO CONFORMISM PRESENTS "ABSENT BODIES"

WITH A SOUNDTRACK BY DAVIDE STUCCHI

AND A SCENOGRAPHY BY

DANIELE MAINETTI & ELENORA SUCCI

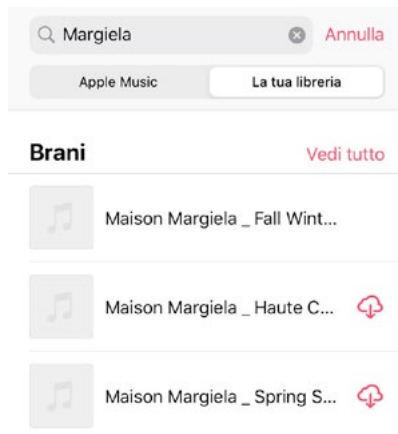
Absent bodies is an archive of soundtracks and recordings captured online. These soundscapes portrays the aggregation rituals of the fashion system: the catwalks. If there is something that has never changed in decades of eclectic evolution, it is that models walk. Walking knowing that you are being watched by an audience is an important factor, which continues to justify the presence of the catwalk as the focal point of a fashion show. Now more than ever we hardly can attend event and when looking what we see is style without bodies. Each track is a collage—songs, camera shutters, the voices of the audience and finally the applause—which tries to reach those bodies that cannot be seen here. Absent bodies manifest themselves and can be heard moving. 5 soundscapes, an auditory-only fashion week, whose events span back and forth in time but were all happening in Paris.

Davide Stucchi (born 1988) is an Italian artist living and working in Milan. Working mainly in sculpture, his works involve minimal interventions in and subtle manipulations of existing materials to investigate the body, its social functions and representations. Stucchi's installations follow directed movements and set ups, where objects follow traces and materialize absent bodies inscribed with private and intimate feelings and memories. The confrontation of exterior realms such as fashion or advertisement and domesticity, in Stucchi's work, is often drawn upon to question and interfere in representations of queer masculinity, sexuality and intersecting class relationships.

Eleonora Succi and Daniele Mainetti (born in 1987) are Italian architects living and working in Paris. After graduating they started a varied professional career. Today they work as set designers, mostly in the fashion and advertising industry. Their relation to architecture and domestic spaces it's still very present through renovation projects for private clients and a 10 years long continuing interior's research, Paradise Backyard.

About No Conformism:

No Conformism is an artist-led project founded by Emanuele Marcuccio in 2016. Originally located in a compound of artist studios on the outskirts of Lausanne. No Conformism facilitates exhibitions and promotes critical discourse around contemporary art practice.



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ROOM 615
427 (RIGA)
BY MARTA TREKTERE AND KASPARS GROŠEVS

427 PRESENTS THE GROUP EXHIBITION
“MOVEMENT, DETECTORS, POTATOES, LAMPS”

WITH ARTISTS:
EVITA VASIĻJEVA
KASPARS GROŠEVS
GINTS GABRĀNS

About 427:

427 is an artist-run gallery that was opened in April 2014 by Kaspars Groševs and Ieva Kraule-Kūna. Since 2016 Marta Trektere has been involved in programming at 427.



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ROOM 618
HB PEACE (MELBOURNE/PARIS)
BY HUGH EGAN WESTLAND AND BLAKE BARNS

Continuing their exhibition "Apparel" earlier in 2020, HB Peace will be exploring the Ghost form in Dress.

If there wasn't so much foam
On my rooms contents
Id see pointed objects everywhere
Mountain joy covers low ground sorrows
Laying my self
On warm black car bonnets
Love capitals it's duties
And tells me about
O Goodness O

About HB Peace:

H. B. Peace produces clothing as supports for curating into exhibitions, performances and collaborations.
With a focus on fashion communications and language. They operate between Melbourne, Australia and
Paris, France.



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ROOM 619
RED LEBANESE (PARIS)
BY PABLO JOMARON AND QUENTIN LEROY

RED LEBANESE PRESENTS
"RED LEBANESE / STUDIO X8"

RED LEBANESE in Room 619 welcomes a dialogue between two friends questioning values such as family and intimacy. In the room is a selection of vinyls produced by Mad Rey as well as a series of photographs by Pablo Jomaron.

About Red Lebanese:

RED LEBANESE is an independent publishing house and a music label founded in 2012 under the artistic direction of Pablo Jomaron and Quentin Leroy. RED LEBANESE promotes artists work by production and distribution of limited series publications. The music label, also known as "Studio X8", develops and produces artists such as Mad Rey, Pira Pora, Adriano bico, Joey Le Soldat, and more.

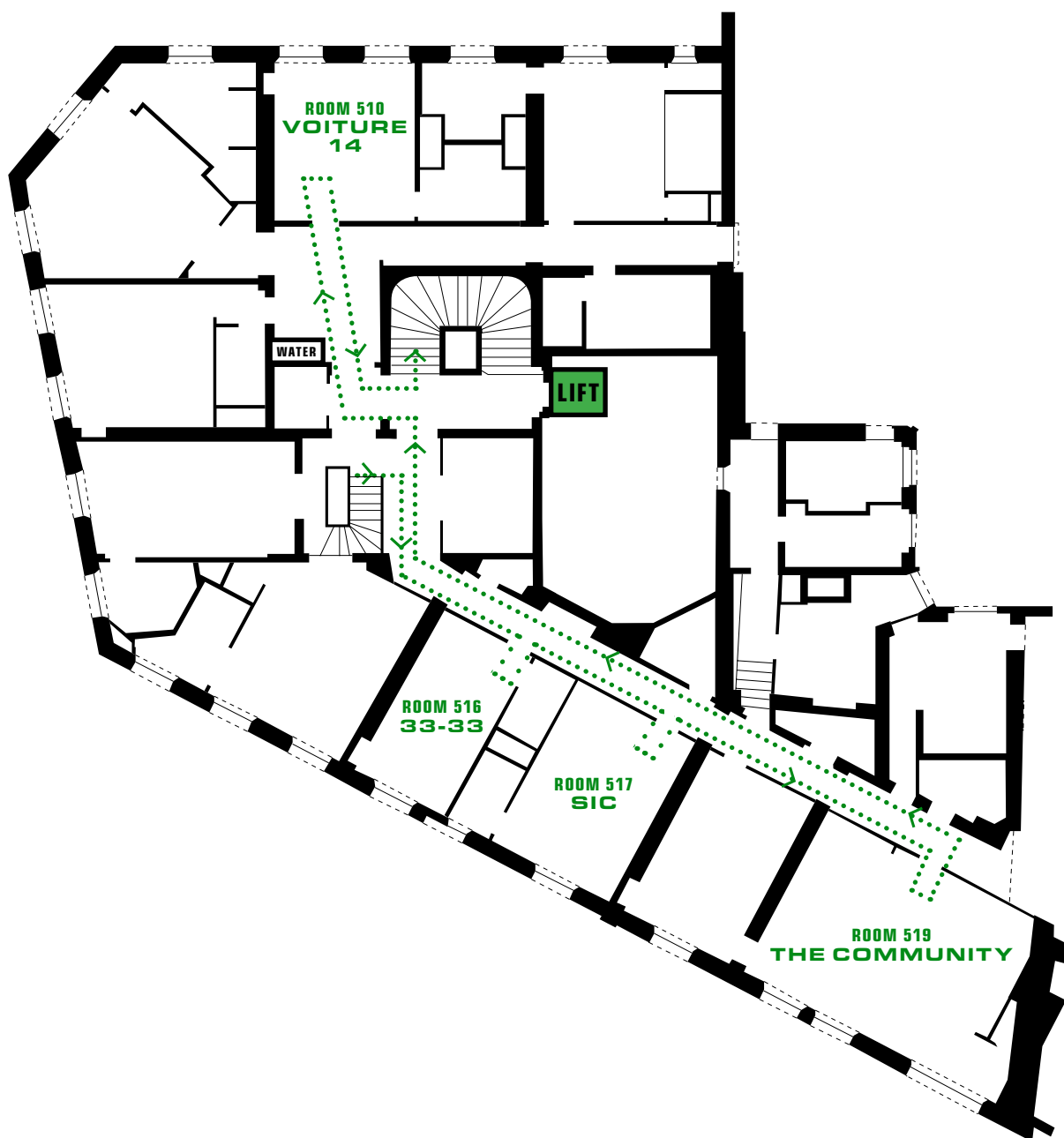
Quentin Leroy (aka Mad Rey) runs the label and Studio X8 and Pablo Jomaron runs the editorial part of Red Lebanese.



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5TH FLOOR



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ROOM 516
33-33 (LONDON)
BY CHRIS VAUGHAN, CHRISTINE PONT, NATHAN COMER,
EMILY MOORE, AND GARETH HORNER

33-33 PRESENTS THEIR LABEL SHOWCASE

In Room 516, 33-33 displays a small selection of records released on the 33-33 record label. This includes El Hardwick's 8, a dystopian suite of electronic pop songs with an accompanying 40-page book of photography and poetry – upcoming in November 2020 – alongside a limited edition selection of prints by the artist themselves. Additionally, 33-33 presents have a number of LPs from Ryuichi Sakamoto, Keiji Haino, Oren Ambarchi and more.

As well as the artworks and vinyl, 33-33 will be screening a number of 33-33 performances from over the years – including an exclusively filmed performance from El Hardwick, made especially for the Salon de Normandy.

33-33 are also presenting live music at the Salon de Normandy, and have selected a number of exclusive mixes and audio works that will be looped throughout the hotel.


About 33-33:

33-33 is a co-operative founded in 2016 to promote exploratory and experimental music and arts around the globe, engaging with the rapidly changing social and material conditions of contemporary culture. They produce a year-round events programme, release records via the 33-33 label, and work closely with artists to create bespoke projects.

As an organisation, 33-33 grew out of the events series St John Sessions, a flagship programme of concerts taking place in a dilapidated church in East London since 2014. 33-33 have programmed events in Ghana, Tokyo, Beirut and Cairo, where in 2016 they established Masâfât, an open-ended international platform fostering artistic and professional exchange between independent artists and arts professionals across the Arab world and the UK.

Since 2018, 33-33 have presented MODE, an annual series of events, staged in collaboration with multiple organisations in different venues across London, featuring a diverse mix of music, visual art, performance and film. The inaugural MODE programme has been curated by Oscar-winning composer, pianist and electronic pioneer Ryuichi Sakamoto. In 2019, electronic musician Laurel Halo curated the series, with performances from Wolfgang Voigt/GAS, Eli Keszler, Julia Holter and many more.

In 2019, the 33-33 record label was relaunched with releases from Keiji Haino & Charles Hayward; Oren Ambarchi, Mark Fell, Will Guthrie & Sam Shalabi; and The Clandestine Quartet. El Hardwick's 8, an interdisciplinary sci-fi concept album, is forthcoming in October 2020.



33-33

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ROOM 517
SIC (HELSINKI)

SIC PRESENTS THE GROUP EXHIBITION
“LUNAR”

WITH ARTISTS:
**OLLI KERÄNEN, AINO LINTUNEN, MAI-
JA LUUTONEN, KONSTA OJALA, NIINA
TERVO WITH YOUNGEUN SOHN, TIMO
VAITTINEN, LAURA WESAMAA, AND
BOGNA WISNIEWSKA**

Lunar is a spontaneous gathering from the artist collective SIC.

About SIC:

SIC is an artist initiative and space for contemporary art in Helsinki. SIC was founded in 2012 and opened its first gallery space in the attic of a former harbour warehouse the same year in Jätkäsaari. After operating there for six years the gallery space moved outside of the city center to the suburbs of Helsinki, Kannelmäki, where the current space is located in the middle 70's architectural housing complex.

SIC has focused on offering a free and interesting space to exhibit contemporary art and to host cultural events. Throughout the years SIC has hosted many exhibitions, performances and musical events by local and international artists.

The current members are: Olli Keränen, Aino Lintunen, Maija Luutonen, Konsta Ojala, Mika Palonen, Sauli Sirviö, Niina Tervo, Timo Vaittinen, Laura Wesamaa, and Bogna Wisniewska



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ROOM 519

THE COMMUNITY (PARIS)

**BY AAPO NIKKANEN, BENJAMIN PÖNTINEN, JUSSI KANTONEN, OSMA
HARVILAHTI, SINI RINNE-KANTO, TUOMAS AUTIO,
AND TUUKKA LAURILA**

THE COMMUNITY PRESENTS THE GROUP EXHIBITION “THE COMMUNITY CENTRE”

WITH ARTISTS:

**AARON WIGGS, JESUS BUBU NEGRON
VIOLET CHEVEREZ, LELE SAVERI
BRENDAN FOWLER, MARISA TAKAL**

During these challenging times, we believe that the notion of the community has become more urgent than ever: we need to turn towards new models of support and collaboration amid the ongoing political and social upheavals. The current climate demands us to be more abundant in the ways in which we think about creativity and support.

For the Salon de Normandy, The Community takes over room 519 with the exhibition “The Community Centre”, in which six artists were invited to reflect upon the notion of community, and what it entails and symbolizes for their artistic practices. Brendan Fowler, Marisa Takal, Jesús ‘Bubu’ Negrón, Lele Saveri, Aaron Wiggs, Andrew Price, and Violet Cheverez all work with different collaborative practices and media. We asked them to contribute to the exhibition by asking them to present something that speaks of their personal relationship with their communities: for one, this means sharing a warm meal with neighbours in the nearby parking lot, for other, organising a side-walk sale event with friends to raise money in support of Black Lives Matter. One creates limited t-shirt editions for fundraising events, another organizes an art exhibition with friends in a nearby park. What combines them is the accessibility and open-mindedness of their actions: anyone around them can participate and contribute the way they wish. Their work shows that connecting with one’s chosen family can be done in multiple ways and various spaces: taking over the streets, parks, parking lots.

By presenting these works and diverse ways of community engagement, The Community wishes to urge dialogue that resonates widely across geographies, languages, cultures and aesthetics, as well as personal and political contexts. In The Community’s future space in Pantin, which will be opened later this year, we wish to contribute to mutual respect and understanding among our (future) community members, which will hopefully, in turn, bring forward positive actions and social change within our communities. This can move us toward positive social change and restructure our relationships and ways of thinking.



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ROOM 510
VOITURE14 (MARSEILLE)
BY MYRIAM MOKDES AND LUCAS JACQUES-WITZ

LIST OF PERFORMERS (TATTOO ARTISTS):

LOÏC LEHECHO

MARIO MELIS

LOMÉ LU

To address the current social distancing context we are all living in, Voiture14 have decided to work in proximity with the public. As close as a sterile needle that pierces skin.

About the Tattoo artists:

Loïc Lehecho's fairy tale-ish, sophisticated, childhood-inspired illustrations often stage jester figures tormented by an existential dread mingled with a sense of fantasy defiled by true despair. Where colour expresses joy and excitement, Loïc's work highlights emotions such as empathy, sorrow, despair or tenderness.

Lomé Lu lives and works in Montreuil. She started tattooing in 2011, right before engaging herself in a tombstone engraving company. In parallel she has been producing a wide range of graphic works including paintings and drawings. Lomé focuses on uniting these different practices through a common aesthetic-gestural approach.

Mario Melis, lives and works in Paris. Her practice stems from a mixture of collected images, such as digital and analog drawings. This expanding archive spans various subjects such as femininity, subcultures and twisted shapes that she transforms into tattoos, objects, paintings, clothes and books.

About Voiture14:

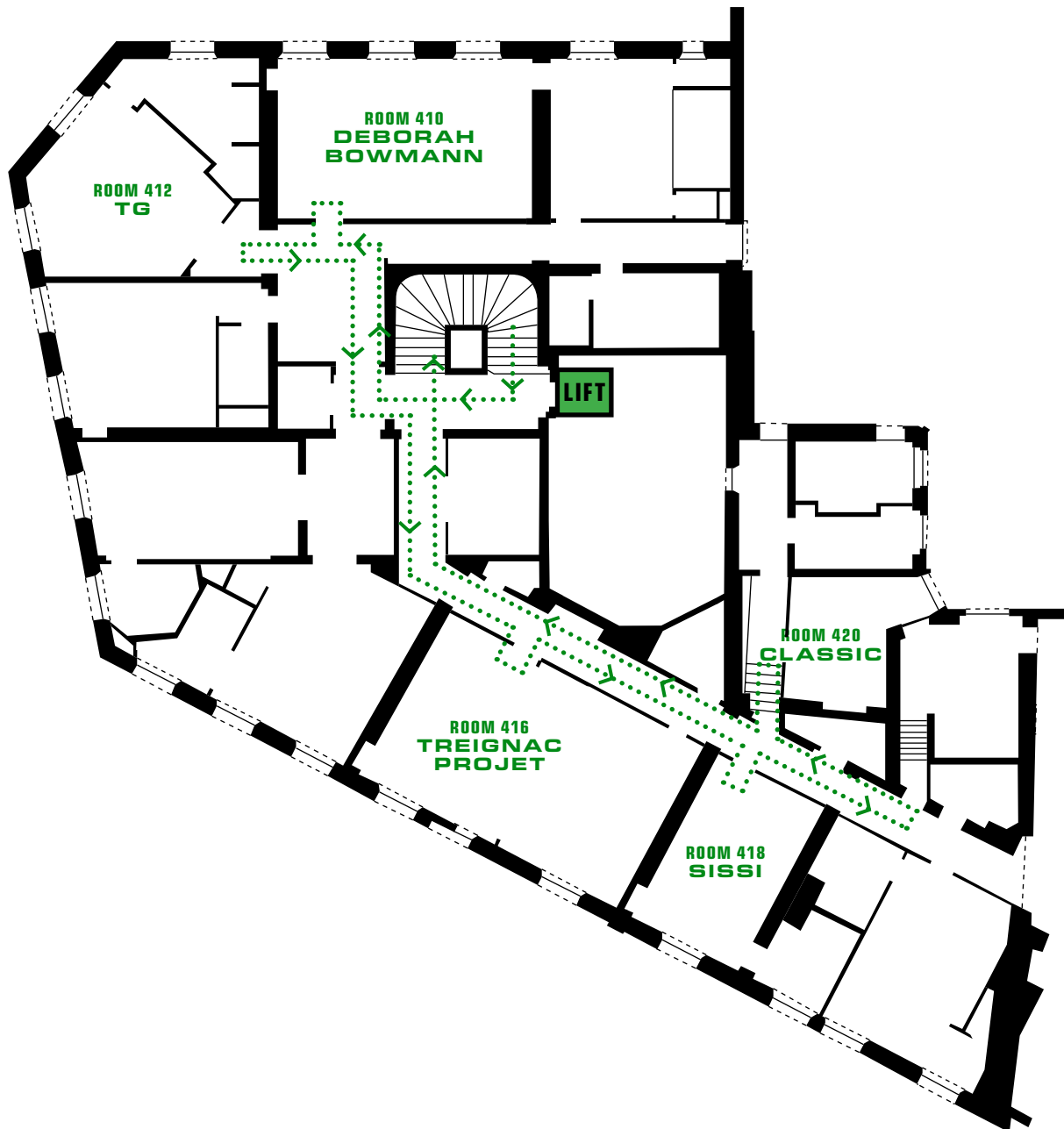
Voiture 14, situated in a former rail workers bar, at 14 Rue des Heros in Marseille, (is) a collective imaginary in constant evolution, a lively, independent place, with artists in residence and various curatorial projects. A place of production and publishing that aims to promote the emerging artistic scene, locally as well as internationally. This project is an anchor in the heart of Marseille, through a demanding and experimental programme, a display of abundant momentum and nomadic art.



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ROOM 410
DEBORAH BOWMANN (BRUSSELS)
BY AMAURY DAUREL AND VICTOR DELESTRE

DEBORAH BOWMANN PRESENTS
“CHAMBRE À COUCHER POUR HOMO SAPIENS SAPIENS”

“Chambre à coucher pour Homo sapiens sapiens” takes shape as a holistic installation: a witness hotel room, shaped by and for the duo of representatives of Deborah Bowmann. The bedroom, entirely refurbished and reappropriated by the artists, displays a variety of objects of different crafts that are both functional and nonfunctional. These objects belong to the personal mythology of Deborah Bowmann while extending it; each visitor being welcome to reinterpret the narrative of the scene. It is the fourth time that Deborah Bowmann designs and shows an entire bedroom, but for the first time it confronts personal furniture to new objects creating a context open of interpretation – in between the representation of a scene and a witness room. The two single size foldable beds have been designed in 2016 and used until 2019. They were initially installed in the basement underneath Deborah Bowmann Brussels gallery space, as a way to unofficially sleep and live there while being able to hide evidence if needed.

About Deborah Bowmann:

Founded by artists Amaury Daurel and Victor Delestre, Deborah Bowmann is a fictional identity whose aspiration is to rethink the figure of the artist. Creating works and running an exhibition space under this same name, the duo articulates a sculptural practice and a closely related curatorial practice, promoting the development of alternative contexts and modes of creation.

Started in 2014 in Amsterdam and established in Brussels since 2015, Deborah Bowmann offers a renewed form of art total based on collaboration, where distinctions between the different participants are often blurred, embracing, challenging and merging the diverse activities of studio practice, project management, exhibition curation, and set designing.



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ROOM 412
TG (NOTTINGHAM)
BY TOM GODFREY AND JOSHUA LOCKWOOD-MORAN

TG PRESENTS "BLACK & WHITE SURVEILLANCE" BY ALAN LODGE

Black & White Surveillance is a presentation of photography and archive material surveying Alan Lodge's extensive counter-documentation of police surveillance and his past involvement in legislative action and activism.

Alan 'Tash' Lodge (born 1953 in Luton, Bedfordshire) is a photographer based in Nottingham who has focused on alternative movements since the mid 1970s. After a short career as an emergency paramedic in the London Ambulance Service, Lodge took up photography and documented the early 'free festivals' in 1978. In 1985 Lodge joined the Peace Convoy on its way to Stonehenge where a festival was planned to take place and he photographed The Battle of the Beanfield. In 1987 Lodge published the booklet Stonehenge: Solstice Ritual, a photographic account of the rituals taking place at Stonehenge. Since the events at Stonehenge, Lodge has covered a range of issues including the Travellers movement, Reclaim the Streets, the road protests in the mid 1990s and the campaign against the Criminal Justice and Public Order Act 1994. Lodge is also well known for his documentation of police surveillance, in which he received a 'Winston Award' for in 1998. Since the late 1990s Lodge has been a major contributor to the media network Indymedia.

In recent years Lodge has continued to extensively document his involvement and attendance of public demonstrations and festivals, and has actively involved himself in various welfare and advice agencies. He has worked as a field worker for the Release organisation and has sat on the management committees of several charities, including Festival Welfare Services, the Travellers Aid Trust and the Standing Conference on Drug Abuse (Scoda).

Lodge's website One Eye on the Road operates as an extensive archive of his prolific photographic career, as well as an essential resource providing legal information and advice. Lodge has successfully taken the police to court and won damages for false claims made against him on two occasions.

Lodge's work has appeared in publications & journals including The Guardian, Independent, i-D, Select, Sounds, DJ, Radio Times, New Statesmen & Society and Squall. His photographs have also been used in TV documentaries across the BBC and Channel 4, including most recently for Jeremy Deller's BBC documentary piece Everybody in the Place: an Incomplete History of Britain 1984-1992. A publication focussing on Lodge's Stonehenge photographs will be published by Café Royal Books in October 2020.

About TG:

TG is a gallery based in Nottingham, England that opened in 2014. The programme consists of solo & group exhibitions, publications and off-site projects.



NORMANDY HÔTEL
7 RUE DE L'ÉCHELLE, 75001 PARIS, FRANCE
THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY
22ND-25TH OCTOBER 2020

ROOM 416

TREIGNAC PROJET (TREIGNAC)
BY SAM BASU, LIZ MURRAY, AND SABRINA TARASOFF

TREIGNAC PROJET PRESENTS
A GROUP EXHIBITION "UPLIFT OF LUCIFER"

WITH ARTISTS:
SCOTT BENZEL
CHRYSTÈLE LERISSE
LIZ MURRAY
CHARLOTTE HOUETTE
BENJAMIN SWAIM
SAM_LIZ
MAXIME BICHON
FRANCOIS LANCIEN-GUILBERTEAU

Treignac Projet is housed in an old hospice whose chapel and graveyard were demolished when it was converted into a factory. They removed the headstones, but not the graves...

About Treignac Projet:

We are an orbit of informal, temporary groups whose institutional materials are available through a matrix of sharing, hosting & careful commitment. Situated in the Limousin region of France, established in 2007 by Sam Basu and Liz Murray. Guided from 2020 by Sabrina Tarasoff.



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SALON DE NORMANDY

22ND-25TH OCTOBER 2020

ROOM 418
SISSI (MARSEILLE)
BY ELISE POITEVIN AND ANNE VIMEUX

SISSI PRESENTS "LA REINE VEUVE"

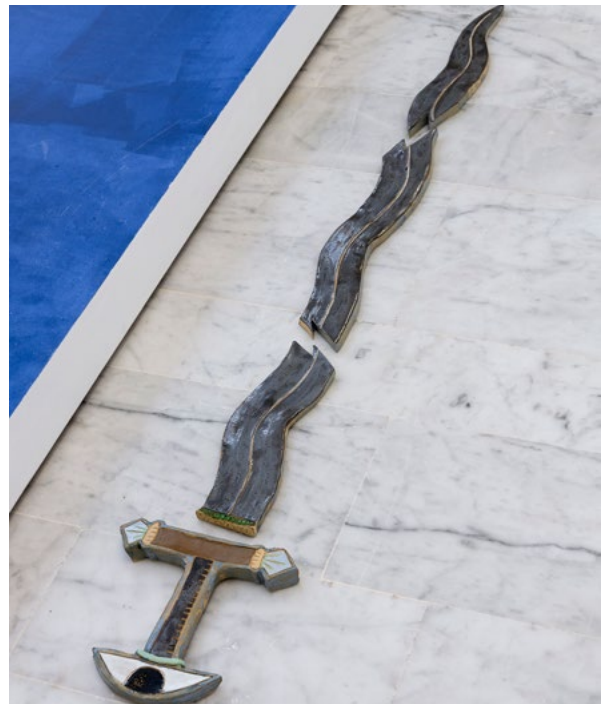
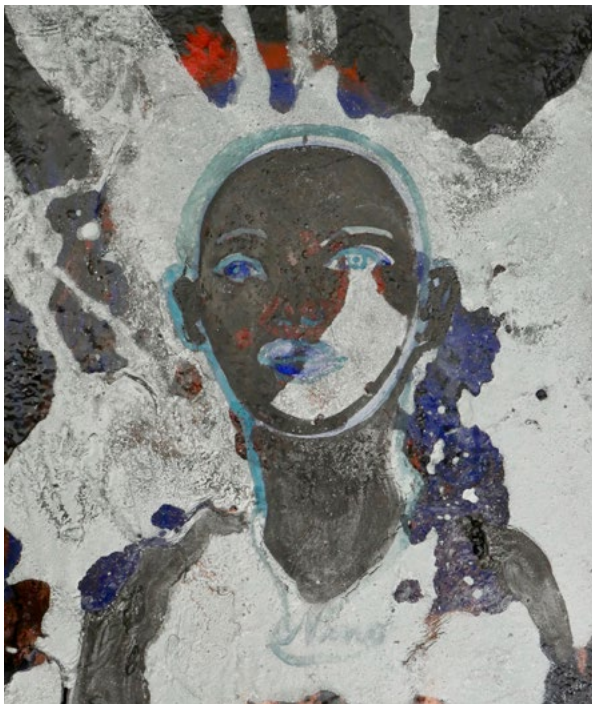
WITH ARTISTS:
INÈS DI FOLCO
LÉNA GAYAUD

Inès Di Folco's canvases are shaped like floating narratives nourished by a contextualized and recomposed heritage. Filled with references to "microscopic events", the paintings are composed like a happy blues inhabited by characters from her close circle. They are mostly women, from her family or friends, looking elsewhere, and accompanied by multiple objects, flowers and colors filled with intimate symbols. These characters open the door to an inner melancholic and melodious world.

Léna Gayaud shapes in abundance objects which she diverts from their practical function, by altering their scale, their weight, their modelling. By leaving visible imperfections and fingerprints on her ceramics, she confers a tactile, sensitive dimension to her works. Decorated with coloured enamels, and imbued with the memory of the mysterious forest of the Cévennes, where the artist partly lives in the medieval town of Sumène. Her creations populate a universe at the junction of craftsmanship and magic. Léna Gayaud revalues both a profession, but also the empowerment of the creative and mystical woman.

About Sissi:

Opened in April 2019 by art historians Elise Poitevin and Anne Vimeux, the SISSI club creates links between university research and young Marseille creation. SISSI presents exhibitions, concerts, talks and performances.



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SALON DE NORMANDY
22ND-25TH OCTOBER 2020

ROOM 420
CLASSIC PARIS (PARIS)
BY THIBAUT CHOAY

CLASSIC PARIS PRESENTS "BOULEVARD HAUSSMANN"
A COLLECTION NEWSPAPER COLLAGES BY
CHRISTOPHE BRUNNQUELL

Christophe Brunnquell is an artist extraordinaire born in 1969 living and working in Paris, with a great sense for staging and self-mockery. In his early years and for 15 years, he was AD for cult magazine Purple. Also an awarded resident of Villa Medici (year 2002-2003). He was named creative director of the Luxury section of Le Figaro from 2006 to 2018. And in 2007, he signed the art direction of the Venice Biennale French Pavillon that hosted Sophie Calle.

Boulevard Haussmann is a series of collages he made during his Figaro years. A selection of 200 works among thousands gathered in a voluntarily sober and enigmatic book. Embossed white hardcover reminiscent of an encyclopedic volume, no introduction nor text, only images all along 400 pages.

About CLASSIC:

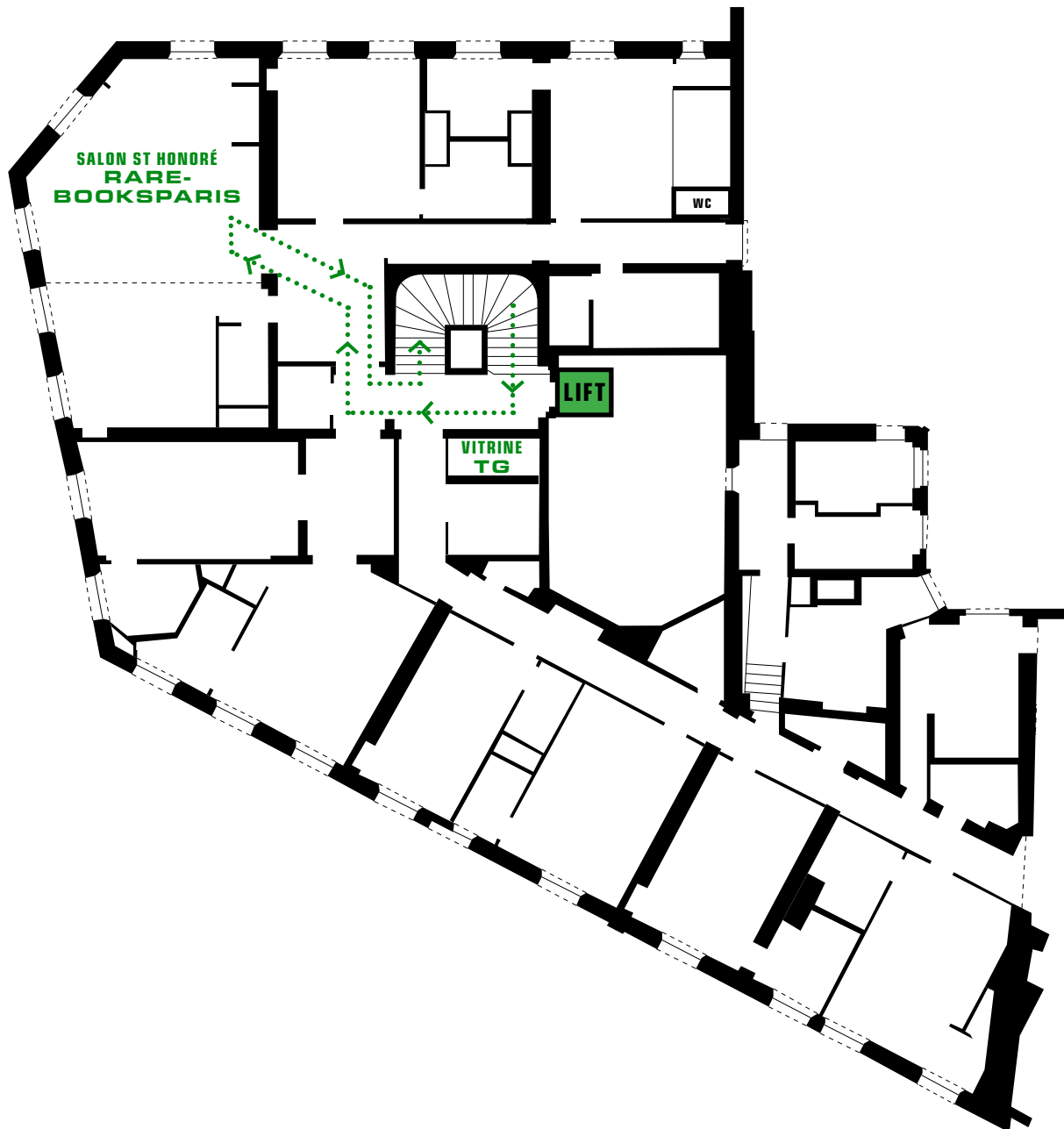
CLASSIC Paris is a creative label founded in 2010 covering art book publishing, exhibition curating and marketing advisory. We have published more than twenty publications from zines, limited edition artists books and exhibition catalogs. We also curated a few art shows for galleries, institutions or private clients. Through our activities, we are bridging the various environments of today's culture. And a bookstore opened in 2016 in Paris allows us to offer a window to the artists, brads and events we feel close to.



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THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY
22ND-25TH OCTOBER 2020

1ST FLOOR



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THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY

22ND-25TH OCTOBER 2020

VITRINE
TG (NOTTINGHAM)

TG PRESENTS

THE SELF PUBLISHING WORKS OF

ALAN LODGE

Accompanying the presentation of photographic work and archive material in room 412, TG presents a selection of self-published materials by Alan Lodge that he has produced and distributed in recent years. These publications operate as a highly effective platform to present and distribute his photography, as well as promoting issues and topics that are of great importance relevance to Lodge and his networks.

About TG:

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THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY

22ND-25TH OCTOBER 2020

SALON SAINT HONORE
RAREBOOKSPARIS (PARIS)
BY ELISE POITEVIN AND ANNE VIMEUX

RAREBOOKSPARIS PRESENTS

"MODE INTERNATIONAL" BY

IRINI KARAYANNOPOULOU

Mode International is an installation of works on paper by Athens based Irini Karayannopoulou. The artist paints directly on selected images re-discovered in the international press. In this body of work, models in outdated fashion editorials obtain new faces and undergo various metamorphoses. The masked muses are no longer objects to look at but also subjects capable of looking at us. In this transformation game, the artist explores the fringes of mainstream culture, via the transfiguration of her protagonists and the deactivation of consumerism. Mode International contributes to the blurring of the boundaries between a fashion industry generated sex-appeal, a world of fantasy (the artist's own) and female empowerment. Irini underlines the everlasting motif of objectifying women while she reflects on society's expectation of perfection and the pending notion of the ideal. The army of beauties featured in the exhibition, travel through time and space, vis-à-vis each other's vulnerable and glamorous poses in newly obtained identities. Model becomes muse becomes icon becomes Goddess, in a staged situation of re-appropriation and overturning of preexisting hierarchies.

The ambiguity of these characters determines their expressive power as they fluidly transform from forgotten, superficial, unanimated puppets into powerful, quasi- supernatural women (and rarely, men). As Delia Gonzalez recently stated at the Art issue of Vogue Polska: the work of Irini Karayannopoulou achieves what all works of art aim for: entry into the world of the untouchable. Irini's sphere is filled with boundless filters that open the passage-way to the unconscious universe, where creativity and evolution preside.

Text by Sébastien Marteau, Athens 2020

About Irini Irini Karayannopoulou:

Irini Karayannopoulou is a visual artist and filmmaker who graduated from the Saint Etienne School of Fine Art and Design. Recent exhibitions of her work include Salon de Normandy, Rare Books Paris, Paint, also known as blood, Museum of Modern Art, Warsaw, The woman who gave birth to herself, Aetopoulos, Athens, The Overview Effect, MOMus Museums, Thessaloniki, Playing Ground, Automatic Transmission, Athens and Screen Compositions, Experimental Intermedia Foundation, New York.

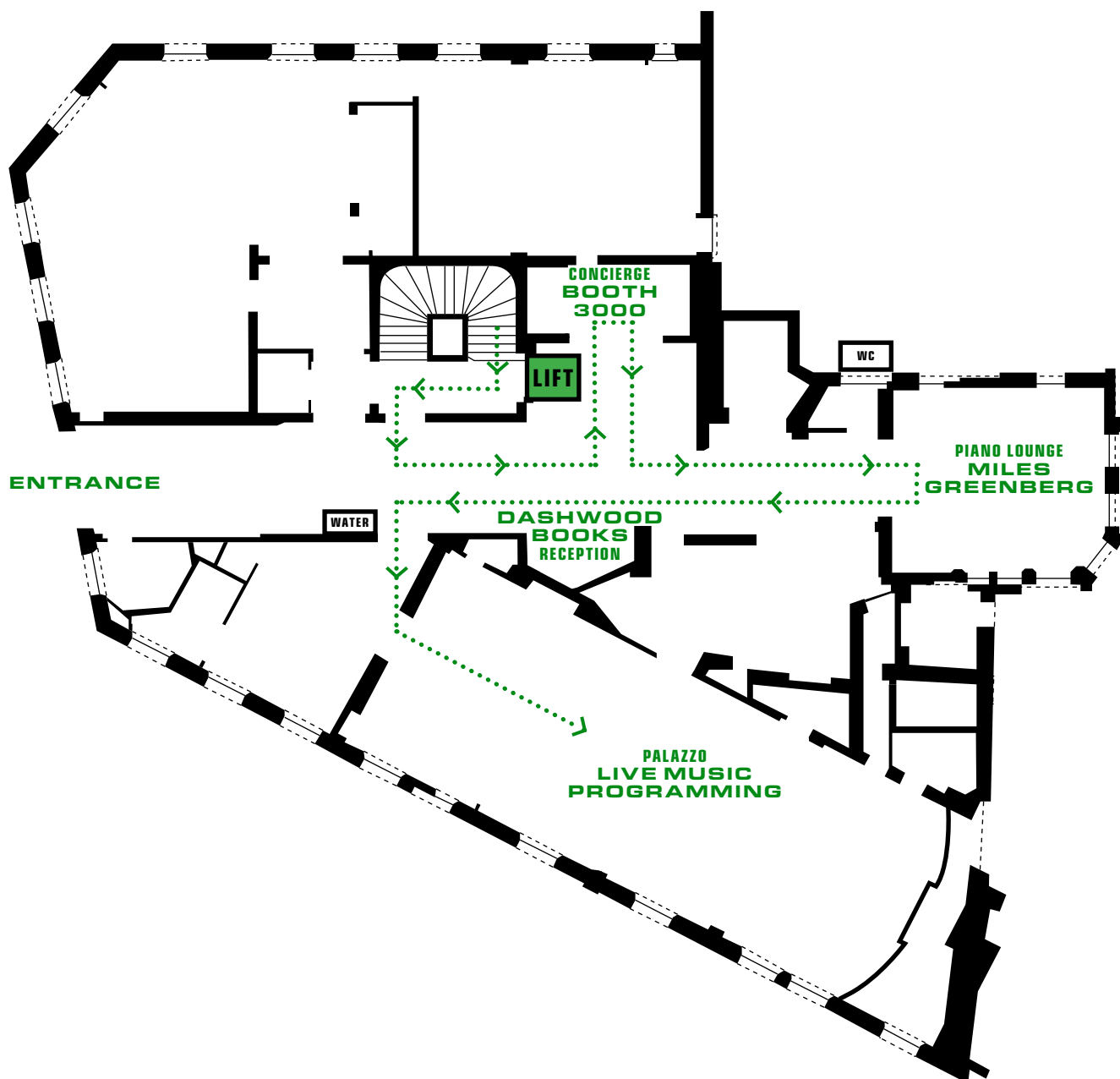


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SALON DE NORMANDY

22ND-25TH OCTOBER 2020

GROUND FLOOR



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[THECOMMUNITY.IO/SALONDENORMANDY](https://thecommunity.io/salondenormandy)

SALON DE NORMANDY
22ND-25TH OCTOBER 2020

CONCEIRGE
BOOTH3000
CURATED BY THE COMMUNITY

WITH DESIGNERS:
ELINA LAITINEN (HELSINKI)
GARBAGE CORE (MILAN)
JRAT (SEATTLE)
CELINE LOLA RUALT (PARIS)
SALON DE NORMANDY CAPSULE (PARIS)
SOLAR WALKMAN (PARIS)
TISSUE EVOLUTION CLUB (PARIS)

In addition to the group exhibition in Room 519, The Community presents an exhibition of unique pieces by some of the most exciting emerging designers working in the realms of up-cycling, repurposing, and recycling on the Ground Floor of the Normandy Hôtel.

Since 2016, The Community has had a rich resume of working with artists and designers whose practice includes an upcycling ideology and to continue their support, the experimental and contemporary showcase, entitled Booth3000, will also be available to purchase on-demand.



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THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY
22ND–25TH OCTOBER 2020

ELINA LAITINEN (HELSINKI)
BY ELINA LAITINEN

Finnish artist and fashion designer Elina Laitinen works at the junction of art and design. Laitinen's work often contemplates the value of materials and clothing. Her belief is that artistic research and creative practices should lead us towards more ethical systems. Laitinen has a master's degree in Fashion and Collection Design from Aalto University School of Arts, Design and Architecture.

GARBAGE CORE (MILAN)
BY GIUDITTA TANZI

Garbage Core is a Milan based project by Giuditta Tanzi. Tanzi creates hand made and one-of-a-kind garments and accessories from upcycled fabrics and found pieces from street markets, second hand shops, and from the closets of her friends and family members.

Giuditta's practice is based on constant experimentation through fabrics and the concepts of wearable art and sustainability that makes the project very expressive, artisanal, and sensitive. Garbage Core gives a second life to old clothes and keeps their souls intact, that's why some pieces present spots and holes, as evidence of their precedent life.

JRAT (SEATTLE)
BY JANELLE ABBOTT

JRAT presents items from her latest collection "Ugly House on the Prairie."

Janelle Abbott (JRAT) grew up in and amongst the bolts of fabric at her parents clothing manufacturing company in 1990s Seattle. Early exposure to the industry led her to Parsons School of Design, graduating in 2012 with a BFA in Sustainable Fashion. Her professor, Timo Rissanen, then employed Janelle to sew white t-shirts in Helsinki's Amos Anderson Museum as the subject of "15%" (the amount of material wasted in traditional clothing production), an installation conceived with Salla Salin—the performance was reprised at NYC's Kellen Gallery with Janelle once again playing seamstress/slave. Janelle has always been anti-slavery/human trafficking, anti-fast fashion, and fiercely committed to sustainable design methodologies such as zero waste pattern drafting, upcycling, and beyond. The materials she utilizes and her commitment to self-accountability exemplifies this. Today, Janelle creates clothing, tapestry, sculpture, wearable furniture and rugs, and more: exclusively from reclaimed materials.

She offers Wardrobe Therapy as a service for private clients looking to transform old beloved garments into new, wearable pieces. Teen Vogue named Janelle and her collaborative venture, FEMAIL, one of 2019's Emerging Designers. FEMAIL has been featured in Interview Magazine, Nylon, and in a solo exhibition at the Bellevue Arts Museum (2018).

CELINE LOLA RUALT (PARIS)
BY CELINE LOLA RUALT

Taken from a series entitled "Natural Feelings," Celine Lola Ruault's garments exhibited at the Salon de Normandy were made during confinement in France. Orientated on accessible pieces, with a special care on color, detail, and waste, Ruault adapts her intentions and current state of mind on each piece. This year was about feeling easy and comfortable, in garments that fit into her daily-life. Adapting emotions and rhythm to design will be an ongoing application of thought to her practice.

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THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY

22ND-25TH OCTOBER 2020

SOLAR WALKMAN (PARIS)

BY AAPO NIKKANEN

The fashion industry is often seen as the shallow embodiment of the biggest problem of the century: it produces 10% of the world's greenhouse gas emissions, which is more than all flight and marine transportation combined, it's also responsible for 17-20% of all industrial water pollution. Only 15% of all textiles are being recycled, meaning that an astonishing 85% ends up in landfills or are burned. This doesn't only apply to used clothes, in 2018 H&M reported that they had amassed a mind-boggling \$4.3 billion in unsold stock. Solar Walkman started in Spring 2020 as Aapo Nikkanen's research project dealing with ecological problems in the fashion industry.

The clothing produced through Solar Walkman are not mere garments, nor are they art, but ambiguous objects somewhere in between art, design, and recycling that can be understood in myriad ways. They are about finding joy in the process of making something that directly proposes an alternative to contemporary consumer fashion, both practically and ideologically. Nikkanen concludes "I feel that one way towards sustainability is authenticity; small productions, including the visibility of a real person; not some celebrity 'designer', not solely created to feed the market and not some fake dream sold via social media. What everyone needs is fewer garments with more meaning. I hope mine could replace something less meaningful in someone's wardrobe and be sneaky little agents for value recalibration while doing it."

TISSUE EVOLUTION CLUB (PARIS)

BY AAPO NIKKANEN, ALEXANDER KELVY, AND ZOÉ RENIÉ HARRIS

Jung Thug is a series of garments based on the teachings and ideas of the 20th century psychologist C. G. Jung. The piece could be seen as an act of popularizing knowledge in a (very personal) space that's generally reserved for advertisements, brand logos and fashion consumerism, or, as re-contextualising fashion to the domain of arts, thus introducing it to new meaningful concepts and contents.

The work is made by T.E.C. (Tissue Evolution Club), an embroidery club founded by Alexander Kely, Zoé Renié Harris and Aapo Nikkanen in Paris in 2019. T.E.C. was founded as an open-for-all embroidery club in which we repurpose old clothing and use it to make pieces which exist somewhere in between art, fashion, handcraft and repaired second hand clothing. Jung Thug is a result of our mutual interest towards C. G. Jung and the desire to create a body of work as a collective that would incorporate our common values and interests.

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THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY

22ND-25TH OCTOBER 2020

SALON DE NORMANDY CAPSULE (PARIS) **BY DANIEL SANSAVINI X LÉA DOMINGUES X CAMILLE ROMANI** **PROVIDED BY CARHARTT WIP**

The Community is delighted to team up with Carhartt WIP, the multi-faceted legendary workwear label, to create a collaborative capsule collection for BOOTH3000 at the Salon de Normandy. Sharing similar values of multidisciplinary and inclusivity with The Community and the Salon de Normandy, Carhartt WIP will be supporting the second edition by collaborating on an exclusive capsule collection for the 2020 Salon.

The resulting collaboration sees 100 long-sleeve t-shirts from the Carhartt WIP warehouse repurposed and altered into one of a kind pieces by Italian art director and graphic designer Daniel Sansavini, fashion designer Léa Domingues, and embroidery-artist Camille Romani.

Dyed in a purple hue, the capsule uses a print based on the new Salon de Normandy by The Community identity made by Daniel Sansavini, the mastermind behind Lorenzo Senni's (WARP Records) visuals. Accompanied by hand-made details, each piece will be unique and true to The Community's founding values, all pieces are produced with a circular economy approach.

25 pieces will be gifted to staff and exhibitors, while the remaining 75 pieces will be a part of The Community's experimental space at the Salon entitled BOOTH3000, where pieces by emerging designers working in the realms of up-cycling, repurposing, and recycling will be exhibited and available to purchase.

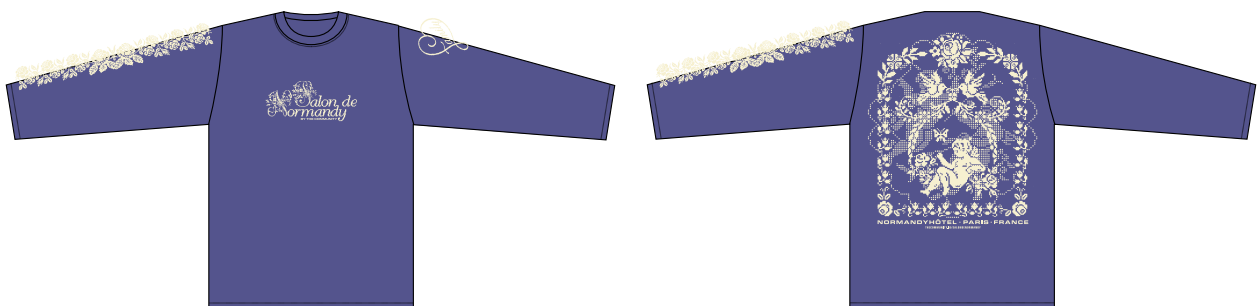
About Daniel Sansavini:

Daniel Sansavini works extensively with the underground scene, including Warp Records, Terraforma festival, and Club Adriatico. He has been working closely for many years with the Italian artist-musician Lorenzo Senni, art directing his projects and creating a very distinguished visual identity for the artist. Daniel's previous work for fashion brands include collaborations such as United Standard and Supreme.

About Carhartt Wip:

Carhartt Work In Progress (Carhartt WIP) forms a division of the American brand Carhartt, one of the first companies to pioneer workwear in the USA. Founded in Europe in 1989, 100 years after Hamilton Carhartt established his business in Detroit, Carhartt WIP has been carefully adapting and modifying Carhartt's core product characteristics for a different audience of consumers who value refined design and quality while still remaining true to Carhartt's brand origins.

Since the beginning, Carhartt WIP have built a strong, organic relationship with unknown, inspiring, provocative and upcoming figures in music and sport, becoming an iconic and well respected brand in underground scenes, from hip-hop to skate, from graffiti to cycling, as well as working with labels such as A.P.C., Neighborhood, Patta, Vans, Junya Watanabe and many more.



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SALON DE NORMANDY
22ND-25TH OCTOBER 2020

RECEPTION
DASHWOOD BOOKS

DASHWOOD BOOKS PRESENTS
ARI MARCOPOULOS

Dashwood Books presents an exclusive corner at the Salon de Normandy to launch their exciting collaboration of t-shirts and tote bags with photographer Ari Marcopoulos to accompany the release of his latest books Polaroids 92- 95 (NY) and (CA), published by Dashwood Books. A selection of zines and books by the photographer, curated by Dashwood Books, will also be available to purchase.

Within the corner Ari Marcopoulos presents a slideshow of his Polaroid archives exclusively for the Salon.

The artist Ari Marcopoulos came upon the Polaroids reproduced in this volume and its' companion, Polaroids 92- 95 (CA), while moving studios in 2018. Only a few have ever been published before, and the decorated box that housed them, long forgotten. They depict an iconic period of skating from the early nineties with the same ease, grace and affection for his subjects that Marcopoulos is known for. Shot mainly at the Brooklyn Banks in New York it features some of the best known skaters of their generation including Justin Pierce, Harold Hunter, Maurice Key and Jeff Pang, amongst others. "As time has passed there are many names that I remember but some unfortunately I can no longer recall. These images are a result of a collaboration and understanding between the subjects and the observer. I want to thank everyone that appears in them." - Ari Marcopoulos

About Dashwood Books:

Opened in September 2005 and located in NoHo at 33 Bond Street between Bowery and Lafayette, Dashwood Books has become a destination for artists, collectors and art directors from all over the world as well as a valued source for the fashion, advertising and film industries, and anyone interested in artist's books and monographs. Dashwood Books' main specialty is in contemporary photography. Beginning with Ari Marcopoulos' The Chance is Higher in 2008, Dashwood has pursued an extensive publishing program, collaborating with internationally recognized artists and graphic designers to produce monographs on photography and drawing, anthologies on youth culture, and a plethora of artist's zines and posters.



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SALON DE NORMANDY

22ND-25TH OCTOBER 2020

PIANO LOUNGE

MILES GREENBERG

MILES GREENBERG PRESENTS "OYSTERKNIFE"

On July 16 & 17, 2020, Miles Greenberg presented OYSTERKNIFE, his longest performance to date and his most physically challenging by far. For an uninterrupted 24 hours (July 16 at 4pm-July 17 at 4pm), Greenberg walked consistently atop a flat conveyor belt in an enclosed, empty theater space inside Montreal's Centre Phi. The performance was broadcast on screens around the Centre and was presented live online by MAI (Marina Abramović Institute). The title OYSTERKNIFE derives from Zora Neale-Hurston's seminal 1928 essay *How It Feels To Be Colored Me*, in which she famously states that she does not "weep at the world [...] I'm too busy sharpening my oyster knife."

Soundtrack by Kelsey Lu.

About Miles Greenberg:

French Canadian-born Miles Greenberg (b. 1997) is a performance artist researcher in corporal movement. His practice primarily consists of immersive works of durational performance. Upon taking leave from formal education at age seventeen, Greenberg launched a four year-long independent research project studying movement and architecture they relate to the black body. This took spanned a number of solo artistic/research residencies France, the USA, Germany, Haïti and China, including École Jacques Lecoq and Musée du Palais de Tokyo in Paris, Red Gate Gallery Beijing and Long Island's Watermill Center. Meanwhile, he pursued a largely self-driven education in linguistics, perfumery, butoh and physical theatre. He has worked under figures such as Edouard Lock, Robert Wilson and Marina Abramović. His form is the result of rigorous methodology which resides at the threshold of performance and sculpture. He employs natural materials as well as new technologies, audio, visual and olfactory landscapes to create sensorially-immersive environments. These environments follow self-contained, non-linear systems of logic that are best understood in relation to one another.



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SALON DE NORMANDY
22ND-25TH OCTOBER 2020

PALAZZO, GROUND FLOOR
LIVE MUSIC PROGRAMMING

FRIDAY 23RD
16H30 – 19H30 LIVE MUSIC PERFORMANCE BY
AMOSPHERE (PARIS)
CURATED BY 33-33

ABOUT AMOSPHERE:

Amosphère aka Amo Vaccaria is a Paris-based multidisciplinary artist. Through pictorial practices, she uses a minimalist vocabulary and fictional concrete poetics to explore the sonority and functionality of immaterial illusions. By playing with combinations between analog synthesizers and contemporary technologies, the music scores — collected data and visual objects, are translated into sounds, installations and performances that exist both in the physical world and through virtual reality.



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SALON DE NORMANDY
22ND-25TH OCTOBER 2020

SATURDAY 24TH
13H30 – 14H30 & 17H30 – 18H30 PALAZZO, GROUND FLOOR
LIVE MUSIC PERFORMANCE BY
STILL HOUSE PLANTS (GLASGOW/LONDON)
CURATED BY 33-33

ABOUT STILL HOUSE PLANTS:

Still House Plants are a Glasgow and South London-based three-piece made up of Finlay Clark, David Kennedy, and Jessica Hickie-Kallenbach. During the release of their acclaimed 'Long Play' LP in October 2018, the group undertook a six-month residency at London experimental music venue Cafe Oto. 'Long Play' featured in several Best of 2018 lists, including Low Company, The Wire, and KRAAK, and the group were interviewed in The Wire (January 2019). Their sophomore album 'Fast Edit' out via Blank Forms and Bison Records won high praise in The Guardian, The Quietus, Tone Glow, Bandcamp and many more. This will be the group's debut performance in Paris.

"The trio, formed at Glasgow School of Art, have made one of the underground records of the year."
— The Guardian

14H30 – 17H30 PALAZZO, GROUND FLOOR
DJ SET BY 33-33 (LONDON)



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THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY
22ND-25TH OCTOBER 2020

SUNDAY 25TH
12H00 – 17H00 PALAZZO, GROUND FLOOR
KAMILYA KUSPANOVA & FRIENDS (PARIS)

PRESENTS “CYCLE OF WEARABLE PICTURES”

WITH:
ANTON

[HTTPS://WWW.INSTAGRAM.COM/ANTONBIAS/](https://www.instagram.com/antonbias/)

CONI

[HTTPS://WWW.FIRECAMP.FR/](https://www.firecamp.fr/)

CYRUS

[HTTPS://COLLAPSINGMARKET.COM/](https://collapsingmarket.com/)

SIDNEY

[HTTPS://WWW.LATENCY.FR/](https://www.latency.fr/)

ABOUT KAMILYA KUSPANOVA:

Kamilya Kuspanova is born in Kazakhstan, she lives and works in Paris

A FOR APOCALYPSE



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SALON DE NORMANDY
22ND-25TH OCTOBER 2020

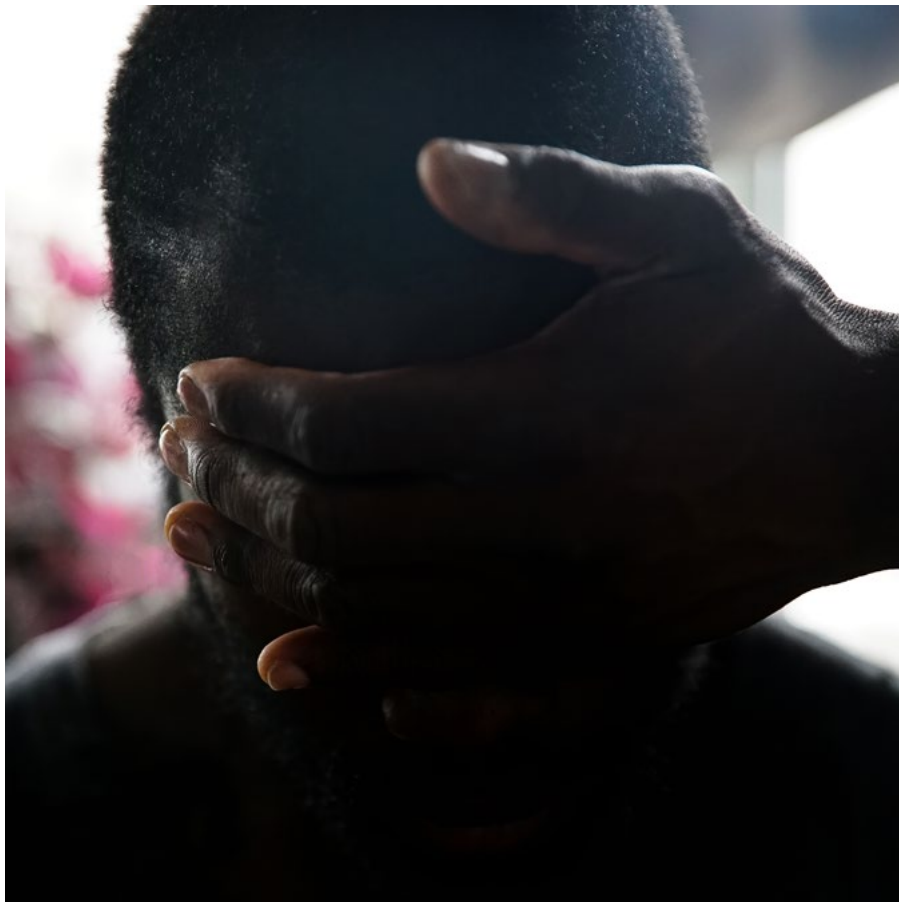
SUNDAY 25TH
18H00 – 19H00 PALAZZO, GROUND FLOOR
LIVE MUSIC PERFORMANCE BY AHO SSAN (PARIS)
CURATED BY 33-33

ABOUT AHO SSAN:

After studying graphic design and cinema, Paris-based Aho Ssan, or Désiré Niamké, started composing electronic music and creating his own digital instruments. Shortly thereafter, Niamké went on to win the Foundation France television prize for his soundtrack to the 2015 film "D'Ingha Mago," and has since worked on several projects affiliated with IRCAM.

Informed by his experiences growing up in the French suburbs, Niamké turns a critical gaze towards facades of inclusivity and equality, and how they diverge from lived experiences of discrimination and racism in France.

On October 2, 2020, released "Simulacrum", his debut LP, on the Bristol founded/Berlin based label Subtext Recordings.



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THECOMMUNITY.IO/SALONDENORMANDY

SALON DE NORMANDY

22ND-25TH OCTOBER 2020

SALON DE NORMANDY PARTNERS WITH CREATIVE-SUSTAINABILITY:

The Salon de Normandy by The Community aims to inspire dialogue and discovery during these disparate and turbulent times. Intending to make the Salon even more meaningful for the art world, The Community asks how art fairs can scale back their environmental impact, especially in response to Covid-19.

Education and awareness is the key to creating a sustainable planet, therefore The Community has partnered with CREATIVE-SUSTAINABILITY, founded in Berlin by Eilidh McLaughlin, for the 2020 edition.

Eilidh McLaughlin started the consultancy agency CREATIVE-SUSTAINABILITY to help creative individuals and cultural organisations reduce their environmental impact and challenge the climate breakdown.

The Community and CREATIVE-SUSTAINABILITY will focus on resource efficiency and utility reduction of the Salon de Normandy. Through this initiative, The Community wishes to educate visitors and other art organisations to understand sustainability better.

ABOUT CREATIVE-SUSTAINABILITY:

Glaswegian born, Berlin based environment and music industry professional Eilidh McLaughlin has over 10 years experience working in the sustainability sector, primarily within engagement, behaviour change and project management. Eilidh is a co-founder of Clean Scene, a carbon offsetting project for musicians in the dance music community, and works at POLY Artists heading up their finance and logistics department, also leading on their environmental strategy. Inspired and nourished by both the natural world and creative industries throughout her life, McLaughlin merged the two worlds together in 2020 through her consultancy CREATIVE-SUSTAINABILITY. Driven by a lifelong passion to effect change and do better for the world in which we live, she strives to find commonality (and empower action) between creative and sustainable practice.



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[THECOMMUNITY.IO/SALONDENORMANDY](https://thecommunity.io/salondenormandy)

SALON DE NORMANDY

22ND-25TH OCTOBER 2020



ABOUT THE COMMUNITY:

The Community is a collective-run, non-profit multidisciplinary art institution, established in 2016.

Founded on a long-standing need for shared space and a platform to stimulate ideas and create collaboration across different artistic disciplines, The Community opened its doors at 65 rue du Château d'Eau, in the 10th arrondissement of Paris in the Fall of 2016.

Focussing on multidisciplinary exhibitions, each event offered an alternative to traditional thinking, where especially in Paris different disciplines of art, fashion, publishing, and music were almost always categorised individually.

The Community has since organised 25+ shows, 40+ events, and one salon in Paris, Los Angeles, Basel, London, Brussels, Marseille, and Nottingham, gathering more than 250 artists from 36 different countries.

Working with international artists and collaborators, The Community represents a growing network that all naturally move between disciplines and believe in artistic work and collaborations beyond existing borders.

In 2018, The Community closed its doors in Château d'Eau in an effort to expand the institution. In early 2021, The Community will open its new home in the neighborhood of Pantin, northeast of Paris, to continue supporting emerging and established artists through interdisciplinary programming.

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