CATHERINE RADOSA

Portfolio, texts

Web site
Vimeo

RESISTANT PLANTS 1 - the action performing a painting by Catherine Radosa, with Nathan André, Christophe Domino, Simona Dvořák, Tania Gheerbrant during the ZADimanche on the Triangle de Gonesse, Paris region, in June 2021 (performance, painting on fabric (10m x 1.5m), photograph (printed on cotton), video (4K 4'54''). The video also appears in the performing film 'Campagne de Paris, paysage triangulaire' (2017-2026).

THE GOLDEN MANURE REVOLUTION

Ongoing project since 2025 (video, watercolor, performance, writing, composting, gardening, public space installation). The project stages were presented at Pragovka Gallery (Prague), Uroboros festival / AVU (Academy of Fine Arts in Prague) / ABIS (Ars Biologica Independent Studies) / Multispecies Ecologies and Practices research group (lead by Markéta Dolejšová), my scientific references and sources include OCAPI/LEESU, RAE, CIRCULUS, ENVILLE, AESN, Musée des égouts de Paris, Terre de liens, Eautarcie, Victor Hugo (Les Misérables).

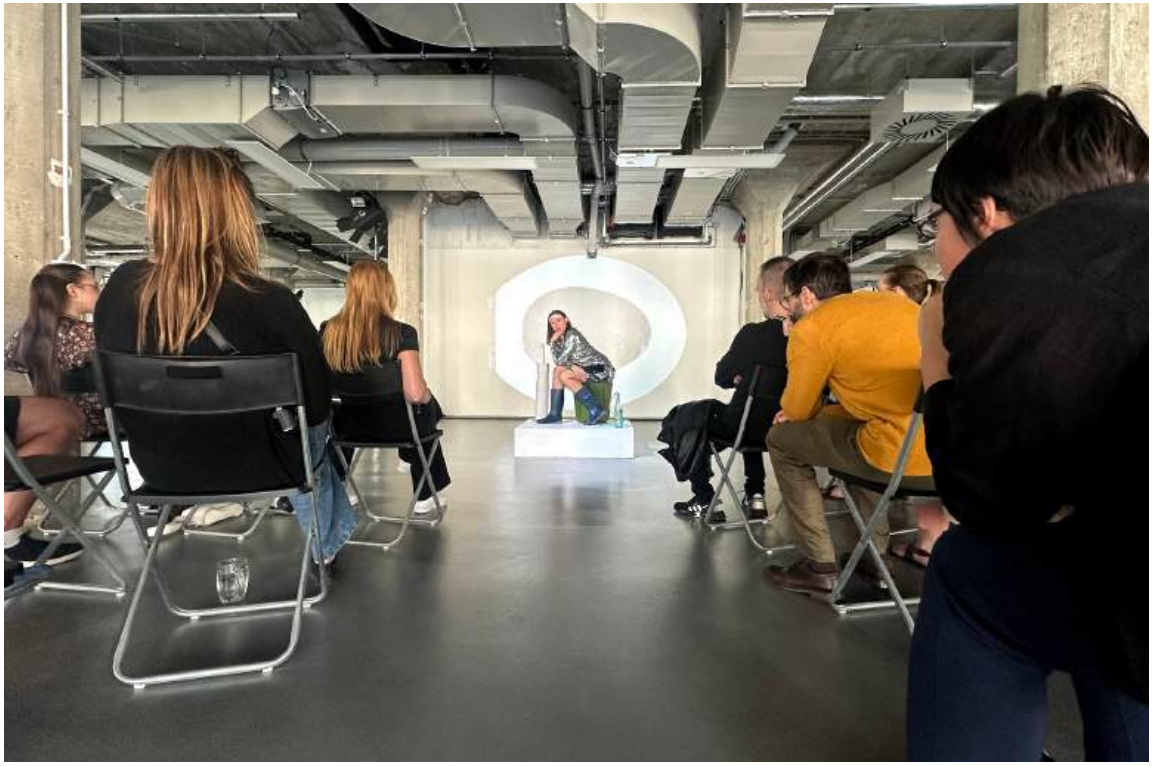
The increasing scarcity and pollution of water, along with soil degradation, demand a shift in how we represent and manage human excrements and transform it into a collective resource usable in agriculture. This ongoing project, comprised of transdisciplinary research and collaborations, site-specific, process-based, and participatory artistic interventions, writing, performances, and audiovisual and visual art creations, seeks to evolve our perceptions of the matter produced by our digestive system, currently considered waste. It explores connections and interdependencies at different scales and across various species, between the gut microbiota and the soil microbiome, and between urban network infrastructure and waterways, with the aim of renewing the nutrient cycle disrupted by modernity. Its various phases and forms will be shared and exhibited in artistic and cultural contexts as well as in public spaces, in partnership with organizations involved in the management of excrement, water, and agricultural soils.

Sketches

THE GOLDEN MANURE REVOLUTION – Thoughts from the Throne

Performance (45', with sound video, lecture of artist's texte written on recycled toilet paper, flower pot, apples)

The performance 'The Golden Manure Revolution – Reflections from the Throne' is an imaginary journey from the toilet down into the sewers (the 'bowels of the city', in the words of Victor Hugo) and on to the rivers and oceans. In it, I play a character who narrates and weaves connections between the intimate and the ecological cycle of water and nutrients, of which we are a part. From the position of the 'throne', or Rodin's 'Thinker', I think aloud about a subject that is not spoken of and not looked at. Fragments of research, imagination and ideas linking soil, water, the body, language, compost, bacterias, agriculture, extraction, excrements, ecology and the economy take us on a journey through the strata of the Anthropocene and the possibilities for the future.



PARIS COUNTRYSIDE, TRAINGULAR LANDSCAPE (Ongoing project, 2017-2026)

Performing film (evolving, actually 72', 4K 4096 × 2160 px, sound) ; multimedia installation ; photographic series ; peinting (1,5 x 10 m) ; on-site collective actions and performances.

Paris countryside, triangular landscape is a long-term multi-media process project. It is being built over a long period of immersion, meetings, filming, participatory actions and multidisciplinary research into art, agriculture, ecology and urban planning.

We are in the Triangle de Gonesse - a disputed landscape, a vast agricultural area shaped by motorways, airports and other signs of urban sprawl, on the fringes of the Paris region, beyond its northern suburbs which are being absorbed by the Grand Paris project. Various projects, abandoned (EuropaCity mega-complex) and prospective (metro station; CARMA alternative agricultural project), confronting worlds and visions, between urbanisation and peri-urban agriculture, sketch out the contradictory futures of this landscape. Caught between a future of urban conquest and the principle of soil preservation, citizens are taking action to oppose a reasoned perspective of responsible use of land and landscapes to urban encroachment.

I am gradually creating a multimedia archive about this place, in order to formulate its sensitive, dynamic and layered cartography, its memory and its topicality. Through investigation and immersion, regular filming, workshops, participatory performances and fieldwork, I am focusing on the various elements, facts and characters, human and more than human, that pass through or inhabit this area at different times. I write a diary of my filming based on encounters, personal accounts and my own experience of the place. I sow seeds and document the transformation of the flora from one season to the next. I am building up a herbarium of 'resistant plants'. I design studio experiments by transforming materials and traces (earth, seeds, vegetation, minerals, wood) that become "witness" objects to be performed.

WEB SITE AND TEASER OF TEH FERFORMING FILM - link
PDF FOLDER ON THE FILM - link
Artistic creation and the ecological emergency, Culture and Research n°145, automne-winter 2023, 160 pages. - link
Article from the newspaper Le Parisien "Gonesse : screening and discussion of the feature film by Catherine Radosa who films the Triangle since 7 years", by Anne Collin. - link

CENTRE POMPIDOU, *Climate Forum : what culture for what future?* (03/12/2022).

Videogram

Videogram

Videogram of the collective happening on theTriangle de Gonesse (2021).

Videogram, ZAD for the preservation of agricultural land in the Gonesse Triangle (February 2021).

Videogram, Bernard Loup - president of the Collective for the Gonesse Triangle during ZAD (February 2021).

Videogram, recultivation of land by the Colective of the Gonesse Triangle (mai 2025).

Videogram, performance *Resistant plants III* (2025).

Resistant plants II - Exhibition-action *in situ*, photographic series and installation.

Videogram of the collective performance *RESISTANT PLANTS II* - publication of a series of activatable image-objects - participative intervention on the Triangle de Gonesse on 8 May 2022 on the occasion of the citizens' assembly organised by the CPTG - the images were collectively implanted in the landscape, forming an exhibition-occupation of the land of the Triangle.

Video cartography produced with students from the Malala Yousafzai School (Aubervilliers) as part of the CULTURE(S) DE DEMAIN workshop at the Fabrique du regard at LE BAL art centre (2018), videogram.

Film performed as part of the exhibition The Crown Letter (Photo Days, Fondation Fiminco, November 2021).
Photo : Lucie Cermakova

Film performance/debate at the Maison de l'ours (Paris, June 2021). Invited by Kristina Solomoukha&Paolo Codeluppi, and curator Simona Dvorak. The event brought together members of the CPTG Collective, artists, theoreticians and passers-by.

Artistic performance, Triangle de Gonesse (2021).

Presentation withf the Initiative for Practices and Visions of Radical Care as part of Documenta 15 CAMP notes on education (14 July 2022 in Kassel).

FRATERNITÉ · E STREETS

Produced as part of the year-long creative residency (2023) at Maison Pop art center and the curatorial project "acts of language" by simona dvorák & tadeo kohan.

- Participatory performance and sound and visual installation in the public space, Place de la Fraternité, Montreuil, Nuit Blanche 2023.
- Film (65', HD, colour, sound 5.1)
- Installation multimedia : 10 text banners (length 3m50, large between 1m and 1m50) ; 4 sound sculptures broadcasting a soundtrack (65')
- Radio sound piece (65', stereo)

Project note by tadeo kohan & simona dvorak, curators

In 2013, Catherine Radosa began the first part of a future trilogy linked to urban topographies and their names. Exploring the fractures, histories and collective representations of the words "égalité", "liberté" and "fraternité", this trilogy consists of a series of filmed performances, encounters and collective situations in the public space.

In 2023, *Rues de la Fraternité ·e (Fraternité-e treets)* work with residents, associations and the topography of the Montreuil area to deploy, question, appropriate, update and set in motion the word "fraternité". In a profoundly feminist, political, situated and collective approach, this project is the sound and visual result of the artist's research, interviews and reflections. Catherine Radosa deploys a polyphony of words and voices: the testimonies of seventeen women from Montreuil (activists, artists, historians, jurists, high-school students, residents) question the representations and alternatives of the symbolic and gendered term "fraternité".

Film synopsis

As they stroll through the streets of Montreuil, somewhere between a casual demonstration and a joyful procession, some fifty people march along, holding up banners. We follow their route, which loops from the Fraternity Square, via Liberty Street, Egality Street and Street of the Future. There, they set up banners bearing inscriptions and words that soon float in the wind. Then they set up in the square, which has become a place of shared listening thanks to this artistic occupation. Seventeen women decline the word "fraternité" in a polyphony of emancipated words: they open up as many plural, interdisciplinary, intersectional perspectives. Off, they are superimposed on a multiplicity of listening faces; they project the possibilities of fluid portraits, opening up a popular, feminist thesis. Night falls, passers-by come and go. Hypotheses, memories, affirmations; grammar, law, history; requests, journeys, protests, characters; fraternity becomes feminized. Words water the square, and water nourishes vegetal fictions. From stories to ideas, for the they, the them and the others, the Place de la Fraternité expands and becomes green with an -e.

WEB SITE AND TEASER OF THE FILM

Excerpt from the catalog "Actes du langage" attached at the end of the file.

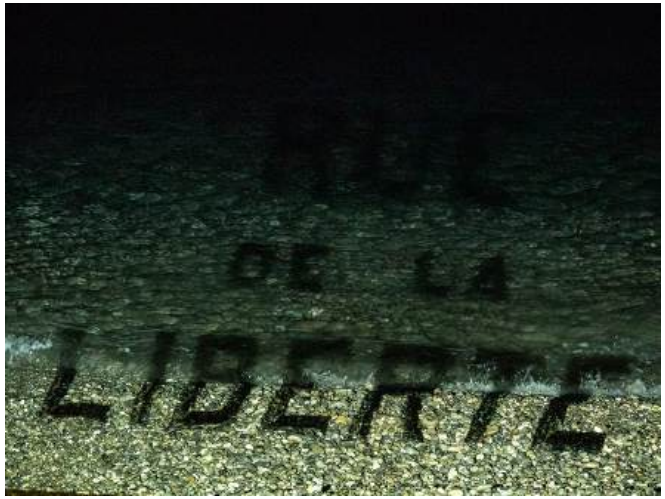
Tu as parlé d'un rapport de force.
La vertu du soin, est-elle cette force ?

Videograms

RUES DE LA LIBERTÉ (STREETS OF LIBERTY)

Intervention in the public space / 4K sound video with lyrics / Photographic series, (2017/2018).
Shot during the creative residency in Nice, at the invitation of Éclat and Mathilde Roman (art critic and curator), as part of Movimenta, in collaboration with the Judicial youth protection in Nice.

Liberty Streets travels through the city of Nice (France), with an projected image of the "Rue de la Liberté" street sign between two topographical points linked by name: Liberty Street (Jean-Medecin district) and Liberty Bridge (Ariane district). As we move through the streets, the image is superimposed on the city's different realities and materials, revealing them through light, reframing them, sliding from one surface to another, becoming a guide to the urban skin, its folds, its signs and signals, its scars, its zones of sensitivity. Through encounters with the places, passers-by and young people from the Judicial youth protection organisation who take part in the project, the work questions, through images as well as words, personal and collective representations of freedom and its fractures in the urban fabric as well as in people's minds.



VIDEO (passeword : radosa)

Photographic series

RUES DE L'ÉGALITÉ (STREETS OF EQUALITY)

Performance in the public space, print on fabric, video HD 7'54'', Photographic series, 2013.

On her bike, the artist carries a large flag with the image of a Parisian street sign: Rue de l'égalité. The image follows its course through Paris, a solitary demonstration or a dreamy walk. The flag, anchored in the realities of the city, leaves passers-by perplexed, questioning, serious and amused in front of this dynamic and mobile form of shared topographical and cultural identity.

Videograms

Performance made in Madrid, at the invitation of Proyector (2019), videogram taken from a TV report.

Solo exhibition ***What are you thinking about***? at Galerie Gabrielle Maubrie (Paris, 2013/2014).

WEB SITE AND TEASER

ECHO OF AFTER TOMORROW (OZVENA POZITRI)

In-situ performance in the former Praga automobile factory dating from the First Czechoslovak Republic, now the Pragovka Art District (18.9. 2021 in Prague).
Video recording of the performance, 4K video, 19'13''; series of original water-cathedral candles (architecture exists on site); image print from a found archive.

More than three years of interest in the site of the former factory resulted in a contextual performance in the space of the former Pragovka canteen. It is no coincidence that Catherine choses to intervene in a place that, in addition to its function as a factory canteen, also fulfilled a cultural and political activist function (let us not forget that after 1989 it ceased to fulfil this function). From the stage, the artist has delivered a text based on research conducted since 2018, boldly mixing fact and fiction, scenes from the future, the present and different plausible versions of the past in a magical, or if you prefer, mystifying realism of the echo of the aftermath. The rabbits take the role of salamanders, and although some of the data is absolutely correct, we will be exporting carbon dioxide in the future. The impulse for this show came from a lunch ticket that the artist found in Hall 19, which was built according to the Nazi architectural plan after the war by the communist regime and is now a listed building. The scenic presentation with the arrangement of tables with candles in the shape of a chimney, also still present on site, led the spectators to the ceremony of a dinner, only to be deceived, as no dinner took place, just as the owner of the found lunch ticket never got to consume it.

Lucie Novackova (curator)

+ INFOS

Video on VIMEO (free access)-link

Photo : Lukas Cetera

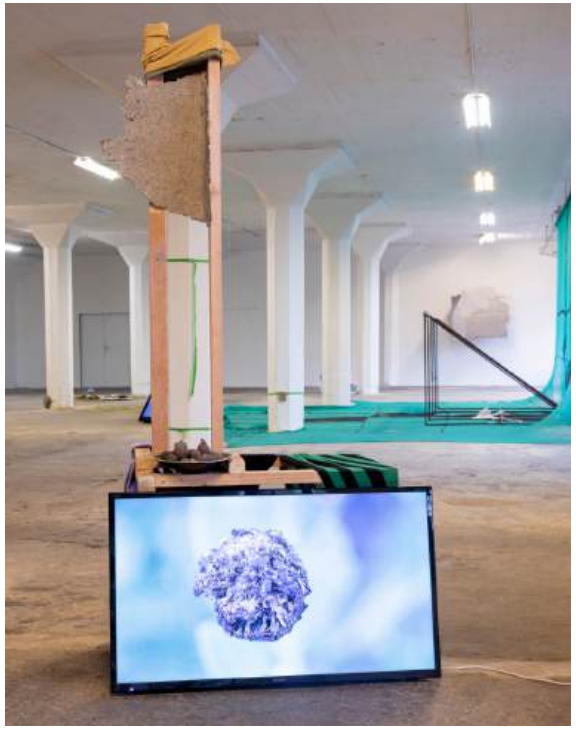
EXTRAORDINARY ENTRIES IV (MIMORADNE VSTUPY IV)

Co-creation and co-commissioning with The Collectif W.
Catherine Radosa's initiative, with the support of Pragovka Gallery (Prague) and the French Institut "Artist collectives: the 2019 winners".

The result of a year-long collective research project and a month-long residency on the site, *Extraordinary Entries IV* is a reaction to the context of Pragovka, a former industrial zone in transformation. Today, temporarily and partially, a place for art and creation within a large area under construction, with factory halls listed as historical monuments and others recently demolished, the transformations visible on a daily basis summon up the working-class past, a real-estate dream and various visions of the city of tomorrow.

Collective W : Sylvain AZAM, Ana BRAGA, Fanny CHÂLOT, Judith ESPINAS, Sophie LAMM, Yannick LANGLOIS, Céline NOTHEAUX, Catherine RADOSA, Clément ROCHE, Giuliana ZEFFERI, guest : Ondřej HOMOLA

Photos : Marcel Rozhon, Catherine Radosa, Fanny Châlot



The research residency and exhibition were conceived as a protean process, an experimental encounter between artistic gestures and the site, transforming materials found on site. The project was punctuated by a number of performative and participatory forms and moments, in situ interventions and the final exhibition.

The final exhibition was conceived as a participatory performance. The gesture consisted in dismantling the exhibition, depositing its elements back into the ground.

In this way, the soil of this former industrial site in the midst of transformation, between art site, place of memory and site of property speculation, retains its artistic value as one of the strata of its archaeological memory.

COLUMN / REVOLUTION

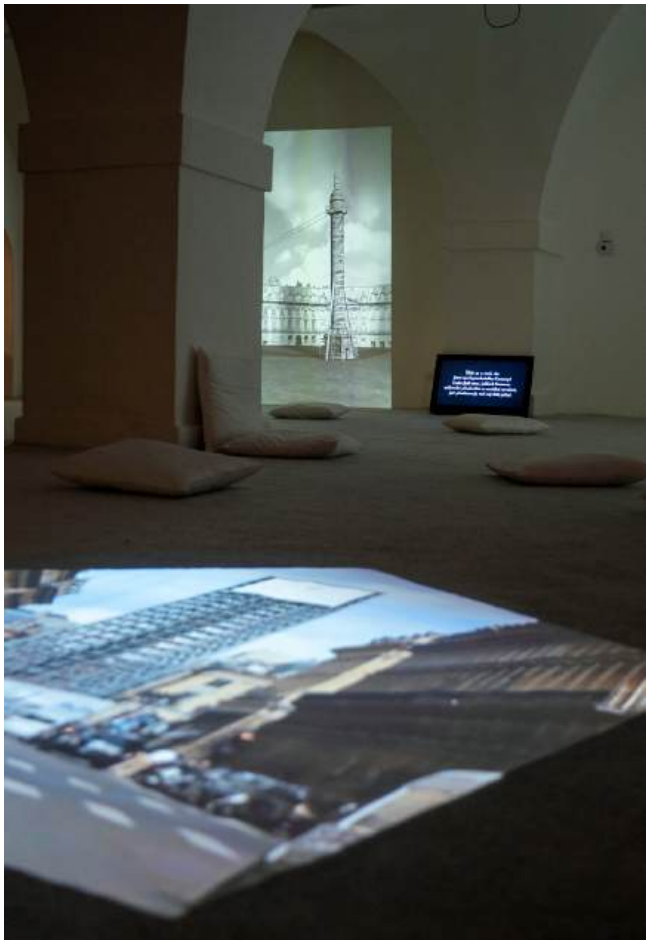
Installation (2015/2021) :
1/ projection of 3 videos (wall-mounted, floor-mounted, wall/floor-mounted) - 2 videos, 11' looped, rotating 360° (approx. 2m in size) - 1 3D video-animation, 40'' looped (approx. 2x2m in size)
2/ soundtrack (spatialized stereo, 47')

Music : Opac Helmet (Sylvain Azam)
Voices : Sarah Aguilar (*L'imaginaire de la Commune* de Kristin Ross, avec des citations d'Elisée Reclus, de Georges Jeanneret, d'Elisabeth Dmitrieff, du *Manifeste de la section parisienne de l'Association internationale des travailleurs* (*The imaginary of the Commune* de Kristin Ross, with citations of Elisée Reclus, Georges Jeanneret, Elisabeth Dmitrieff, *Manifesto of the Paris section of the International Workers' Association published in the Réveil*, Gustave Lefrançais, Henri Bellenger, the *Manifesto of the Federation of Artists*, *Official journal of the Commune,* Paul Lafargue, William Morris, Karl Marx, André Léo and Benoît Malon, Pierre Kropotkine), Laura Brunellière (*Correspondances of Gustave Courbet*), Judith Espinas (*Federation of Artists of Paris, notice to artists*, Eugène Pottier), Tessa Volkine (Proces of Louise Michel)

With Column/revolution I pursues a work around the monument. It associates fixed and moving images, text and voice for a drift constructed in space as in the public imagination. A form attached to the monument, the column is anchored in culture, with the authority of the vertical. Minimal sculpture has contributed on a formal level to the modern critique of its ideological functions. Between architecture and statuary, it is a collective representation, often conflicting and antagonistic, between elevation and fall. The Vendôme Column in Paris has not finished embodying this versatility, both physical and symbolic.
The three video sequences projected in the space show three columns in perpetual movement between the vertical and the horizontal, in revolution: the Vendôme Column on 16 May 1871 (3D animation freely produced from archive photographs and engravings of the time), its granite double abandoned in Corsica on the site where it was extracted in 1839, and as it stands today in Paris. These sequence shots are in a complex, a priori contradictory relationship between fixity and movement. The body and the gaze experience a singular relationship to scale, to mobility, to the choice of viewpoints, to time. The sound part of the installation is a montage of music and voices that bring to life the context of the Paris Commune, where the revolutionary spirit was based on artistic freedom, among other things. The texts interpreted by the artists offer a personal and fragmented reading in a sound space shared with the rhythms of an original musical creation.
The historical loop between three states of the monument is constituted between documentation and fiction, between memory and presence, a distance maintained by the visitor's freedom of movement.

Videograms

Exhibition views, Gampa Gallery



LINK TO WEB PAGE AND VIDEO EXTRACT

Gallery Gampa exhibition (2019)

THE CROWN LETTER PROJECT (http://crownproject.art/)

International collaborative project for the free expression of women artists published weekly on line. initiated by Natacha Nisic in April 2020.
The Crown letter project has been exhibited at BIENAL SUR (Cultural Center in Cordoba, Argentina ; MAPI, Montevideo, curator Diana Wechsler), at FONDATION FIMINCO & PHOTO DAYS (curators Emmanuelle de l'Écotais and Camille Gajate, at INSTITUT FRANCAIS (Kyoto and Tokyo, Japan) and in Prague at GALERIE 35 (French Institute, curator Catherine Radosa, on the invitation of Sarah Doignon) and other venues and publications.

FREE COURSE, FREE CHOICE
Photography, 2020 (print 2021), 120x90 laminated on 2mm Dibond with an internal aluminum frame (3 ed.+2 e.a.).

PHOTO DAYS / HYPERFESTIVAL
Exhibition view (rue Rivoli, Jardin Villemin, Paris).

BIENAL SUR
Centro Cultural Cordoba, Argentina, 2021
curator Diana Wechsler

OFF

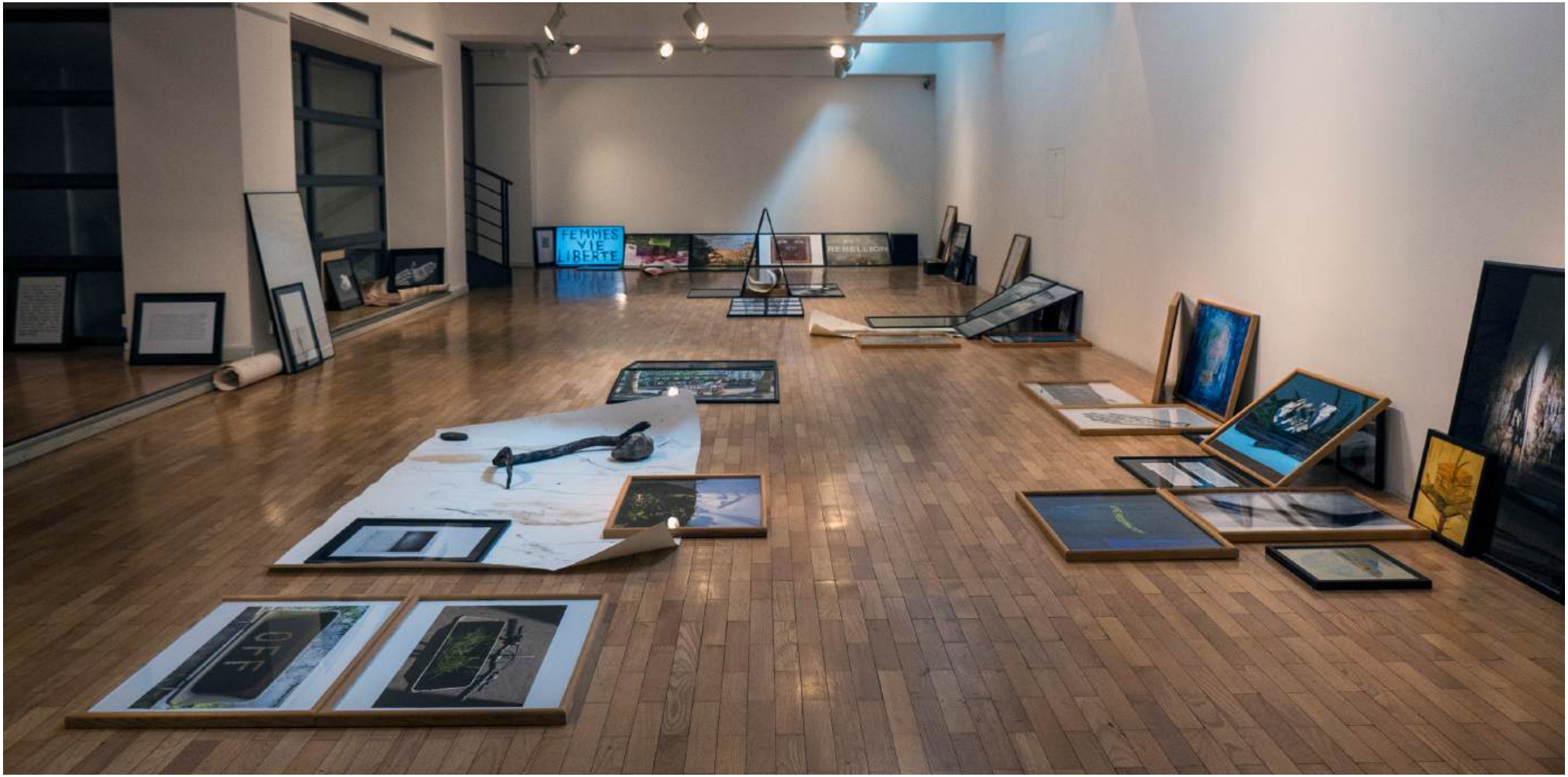
Photograph 2020 (print 2021), 170x40 laminated on 2mm Dibond with an internal aluminum frame (3 ed.+2 e.a.).

View of "The Crown Letter" exhibition at the Fiminco Foundation (Romainville) as part of Photo Days.

WILL WE STILL WANT TO DANCE TOMORROW ? TALES FOR A FUTURE.

Group exhibition The Crown Letter, GALERIE 35, French Institute of Prague, Czech Republic, 2023
Curated and designed by Catherine Radosa / The Crown Letter

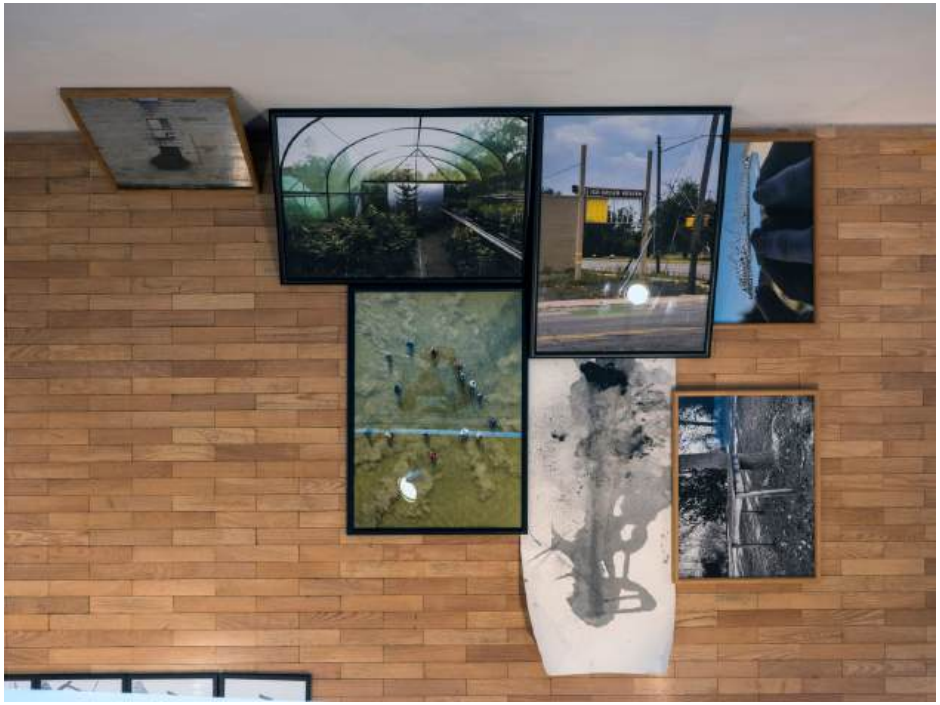
Contributing artists : Susan E. BARNET, Maithili BAVKAR, Anne BRUNSWIC, Adriana BUSTOS, Michelle DEIGNAN, Liza DIMBLEBY, Anne DUBOS, Cornelia EICHHORN, Dettie FLYNN, Claire-Jeanne JÉZÉQUEL, Kyoko KASUYA, Choi-Ahoi KYUNG-HWA, Saviya LOPES, Ruth MACLENNAN, Ana MENDES, Maricarmen MERINO, Aurelia MIHAI, Manuela MORGAINE, Neringa NAUJOKAITE, Natacha NISIC, Kasia OZGA, Sudha PADMAJA FRANCIS, Catherine RADOSA, Luise SCHRÖDER, Esther SHALEV-GERZ, Katja STUKE, Catalina SWINBURN, Valeria TRUBINA, Ivana VOLLARO, Emma WOFFENDEN.
Program of short films by artists from the collective The Crown Lette at the cinema theater Kino35 : Maithili BAVKAR, Michelle DEIGNAN, Kyoko KASUYA, Ruth MACLENNAN, Maricarmen MERINO, Aurelia MIHAI, Manuela MORGAINE, Natacha NISIC, Kasia OZGA, Sudha PADMAJA FRANCIS, Catherine RADOSA, Luise SCHRÖDER.



Will we want to dance tomorrow?
Tales for a future.

REBELLION

OFF



PIAZZA FANTASMA

Sound installation in public space, Piazza Fiume, Sassari, Sardinia, Italy.
Permanent broadcast in double stereo with volume variations, 1h12 loop, from 17/07 to 17/09 2014.
Organized by the Marco Magnani Association.

In nearly an hour and a quarter of sound editing combining readings, interviews, soundtrack extracts and music, *Piazza Fantasma* produces a portrait of the square, a journey between an Italian imagination nourished by cinema, by fiction, by the history and memory of the site itself. For the two months of the event, passers-by and the curious will hear and, if they linger, listen to a film without images, sequences where sounds and voices intersect - those of Monica Vitti in *Deserto rosso,* of Pasolini in *La Rabbia*, of Dostoïevski in *Memoirs Written in an Underground* or of Platons' *The Allegory of the Cave*, but also those of a speleologist, a historian, and older inhabitants evoking the *Second World War*.
Piazza Fiume speaks to itself, through the image glimpsed a few years ago: that of an underground gallery, dug as an anti-aircraft shelter in the war years, or perhaps older - versions differ, but the city has a network of such galleries - an underground gallery that has been erased by the construction of the car park.
Beneath the surface of an urbanity that seems to be missing today, mixed memories form circles and the car park itself, a cathedral almost invisible to the pedestrian, resounds with memories that the artist's external gaze brings to the surface, awakening the depth of a city that forgets itself, dreams itself: *Piazza Fantasma*.

Ch. Domino

Text by Christophe Domino attached at the end of the file.

TELL ME ABOUT LOVE

An evolving and collaborative sound project (2015-2022)
First edition produced as part of the TRIENNALE DE VENDÔME (May-October 2015)
- 42' looped stereo sound installation, monthly edition of a series of images in the local newspaper Le Petit Vendomois
Second edition produced as part of the Cultural Summer (2021-22) with the support of the DRAC Centre-Val de Loire and the Ministry of Culture, in collaboration with Valimage and the Children's Home Institution Anjorrant Orléans (France).

My long-term project *Tell me about love* is an individual and collective portrait co-constructed over time through encounters and conversations with young people about love and sexuality. A montage of testimonies, soundscapes, musical and film extracts, collected in different contexts (streets, schools, social and cultural centres and institutions in Vendôme, Paris and Orléans) offers a sound image, a contemporary imaginary of love and sexuality, rooted in reality as well as fiction. It confronts the intimate space of emotional life and the public space, including its societal, political and legal aspects.

For the Vendôme Triennial, Catherine Radosa immersed herself in the social reality of the city by interviewing teenagers about their relationship to love, sexuality and therefore their own image. Using soundtracks, she created a spatialized soundtrack in which the words mingle, respond to each other and intertwine, forming a collective portrait with, here and there, surprising singularities. By occupying an open house near one of the arms of the Loir, she reaffirms how much this place of passage, this meeting place for teenagers, this space for exchanges between gangs, also remains a space suddenly inhabited by the traces of the people who have passed through it.

Damien Sausset

LINK TO SOUND EXTRACT

Text by Alexandre Castant attached at the end of the dossier.

MONUMENT TO WITCHES

Video (performed and directed by Catherine Radosa) 4K, 10'45'', 2019.
Nomadic video-projection in public space, on an architectural scale.
The 1st projection at the invitation of Luxfer Gallery, Ceská Skalice, Czech Republic (04/30/2019), on the occasion of the popular Walpurgis Night festival.
Other screenings: Centre culturel Tchèque, Paris (2021); Parc Kampa, Prague (04/30/2022).
The piece will travel, like a nomadic monument, to appear in different parts of the world, carrying a memory and a topicality of the figure of the witch.

By taking place in the public space, in the form of a projection on the architecture, *Monument to witches* proposes a reading of the figure of the witch on several levels.

The projected video image is an ephemeral monument, a furtive apparition that slips into various points of the city, in particular on the site of a popular festival where a pyre is being burned. She stages a character whose clothing attributes, capes, dresses, serve as a support for images from all sorts of archives - 19th century engravings, contemporary press images, activists' performances, but also elements (water, fire) and attributes - in a form of liberating choreography, sequences, moments in which the staged body indulges in a playful, emancipatory, ironic but very embodied sabbat.

If today it is claimed, not without a desire to challenge, by certain feminist activists, the figure of the witch remains contradictory, provocative, paradoxical. She is never innocent, as she is carried by a history that has nothing to do with a fairy tale. To be designated as a witch is always to be accused. And first of all to be accused of being a woman. At best, under the burden of ordinary misogyny, of the banality of contempt for the feminine. But also in the criminal heritage, which is sometimes still active: for alleged witches are still burned today, as was done on a collective scale in the not-so-distant centuries when beliefs served as a pretext for male domination. From the large-scale feminicide of which Europe was capable to the carnivalesque representations, witch-hunting is never a game without consequences, nor are the attributes of its representation free.

Monument to witches, nomadic projection in public space in Ceska Skalice, Rèp. Czech Rep.

VIDEO LINK (pw : radosa)

Monument to witches, nomadic projection in public space in Ceska Skalice, Czech Rep. Czech Rep.

CLITO - INVESTIGATION AND RECONQUEST (MICROMONUMENT FOR THE CLITORIS)

- performance (30''), video (15''), woven objects, drawings, watercolors, animation (2019)

The proposal for the "Clito - enquête et reconquête (micromonument pour le clitoris)" performance lecture by artist Catherine Radosa, showing her video "Motherland" (2019) in the OSMOSCOSMOS exhibition, takes as its starting point an observation: the clitoris, despite being endowed with one in half of the human population, is invisible, or nearly so. For it is the object of an erasure, a denial of representation, a methodical invisibilization. Where the penis and phallic forms impose themselves, their feminine counterparts remain ghostly, misunderstood and demonized throughout history, and to a large extent even today. Why should we be surprised, when school textbooks have totally eradicated it? That its reappearance is recent and still timid, at least in France. That even the teaching of medical anatomy hardly gives it a place.
So what does it look like? Where is it? What does it do?
Catherine Radosa sets out to reactivate its symbolic and sensitive power. After recounting an investigation in search of the lost clitoris (in textbooks, in minds, even in the public space), but also its apparitions, the artist presents some of her research and productions on the representation of the clitoris, and proposes an instruction manual, a series of actions, objects and gestures to share (for all ages), in order to collectively create a micromonument for the clitoris.

Performance "Clito - enquête et reconquête (micromonument pour le clitoris)" as part of the exhibition OSMOSCOSMOS (2019) at the Centre photographique de Genève, at the invitation of Joerg Bader.
Link VIMEO of the capture of the performance (password : radosa).

VEILLE (WATCHING OUT)

Solo exhibition
(2016, Church Saint-Étienne, Beaugency, France)
Produced following the Valimage creative residency.

- 4 videoprojections :
Veille_ Thermic (5 min. loop, in the choir of the church)
Veille_Sunset (42 min. loop, lateral, right transept)
Veille_Switching off (20 min. loop, lateral, left transept)
Veille_Flow (7 min. loop, zenithal, nave)

- Installation on the ground video and photos :
Veille_Géo-métries - video on horizontal screen (10 min. en boucle)
+ edition of 20 postcards (300 copies each)

- Sound installation :
Veille (20 min. looped, spatialized stereo, left and right transept)

Invited by the Valimage association for a work, exchange and creation residency, Catherine Radosa was interested in the transitional spaces between the built environment, agricultural areas and nature, in the areas where urbanisation is expanding, and in the contemporary forms and uses of public space in a town deeply marked and shaped by history and topography. Starting from the specific context of Beaugency, but touching more broadly on the transformations of the condition of the contemporary city, her gaze was attached to light, both natural and artificial, to energy and their inter-relationship, based on two elements: the proximity of the nuclear power station, a few kilometres downstream in the bed of the Loire, and the total extinction of public lighting in the city, every night at midnight.

The exhibition is set in the characterful architecture of the Saint-Etienne church. Through the projection of images and sounds, it presents a series of pieces that cross the notions and unfold the perceptions of light, energy, image, point of view, time and place; everything that relates to the production of space - inhabited, shared, public, protected, monitored, marked out, experienced, in the making, suspended. The installation, conceived specifically for the exhibition site, is understood as a sound and visual journey, placing the spectator in multiple viewing and listening situations, among the projected images, on the ceiling, on the floor, or further away on the walls, here in full screen, there in multiscreen, but also, made available for new circulations beyond the exhibition, the printed image in the form of a postcard.

Full text by Mathilde Roman attached at the end of the file.

View of the Veille exhibition, Saint-Etienne Church, Beaugency, with the Veille_Géo-métries installation in the foreground.

Veille_Flot (7 min. loop, aerial shot), videogram.

WATCHING OUT SUNSET

Video HD 40" (2016)

From different points of view centred on a nuclear power plant, the landscape will gradually disappear with the natural light at sunset.
Each sequence was shot on a different day, during a month. The video consists of about 20 shots.

WATCHING OUT SWITCHING OFF

Video HD 20", multi-screen (2016)

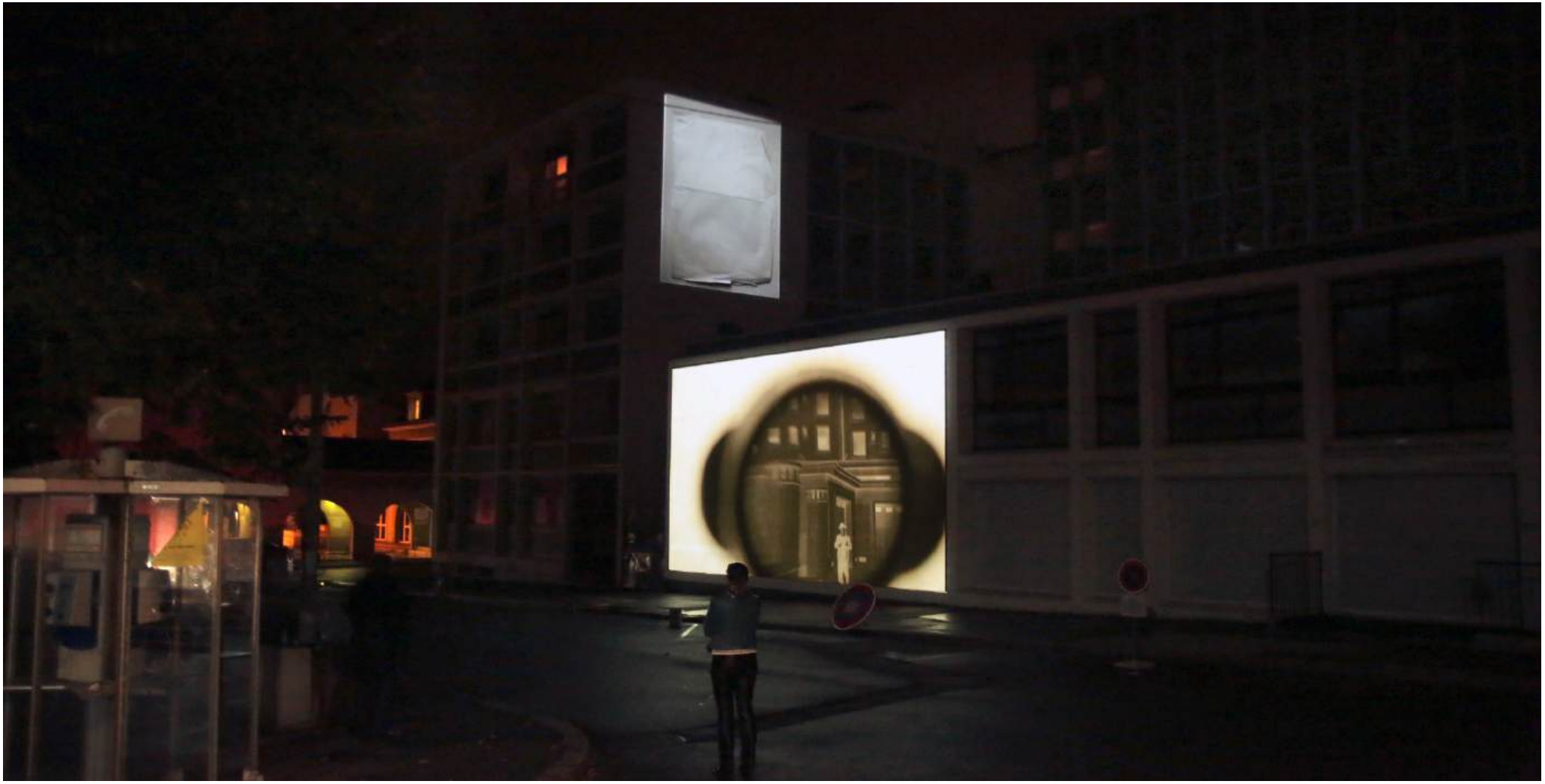
Deserted streets disappear into the night as the lights are switched off, little by little. A worrying calm sets in. The camera gaze is situated between a cinematic image and a surveillance camera view.

Examples from the series of 21 postcards *Veille_Géo-métries*.

PROJECTED VOICES

Multi-projection (image and sound) ; Medium-length film, HD (49'56''), 2013
The project was supported by the DRAC Centre (individual aid for creation). Projection *in situ* was presented during the European Heritage Days 2013, in Orléans.
It was realised in collaboration with La Maison de l'Architecture Centre and Grande Image Lab.

Jeanne D. remembers: the Loire River carrying the corpses of horses, the German bomb in her grandparents' bed, the Exodus by bicycle of the young girl she was. Between archives from the Second World War and contemporary words, the Reconstruction of Orléans is told through the crossing of voices and the confrontation of visual languages. The city of today is told through the memory of the architecture, photographic documents and the reactions of inhabitants solicited by the director. By opening up another view of history, of the way it is brought closer, of the way it is told, the narrative is produced by the shifts between situated portrait, document, subjective and collective representation constituting an open and fragmented narrative framework between times and points of view.



URBAN DISPLACEMENTS

Video (HD, colour, silent, 9/16), 29'17" (loop), site specific projection on architecture, WHITE NIGHT 2012, at the Performance Art Center *Generator* (south of Paris)

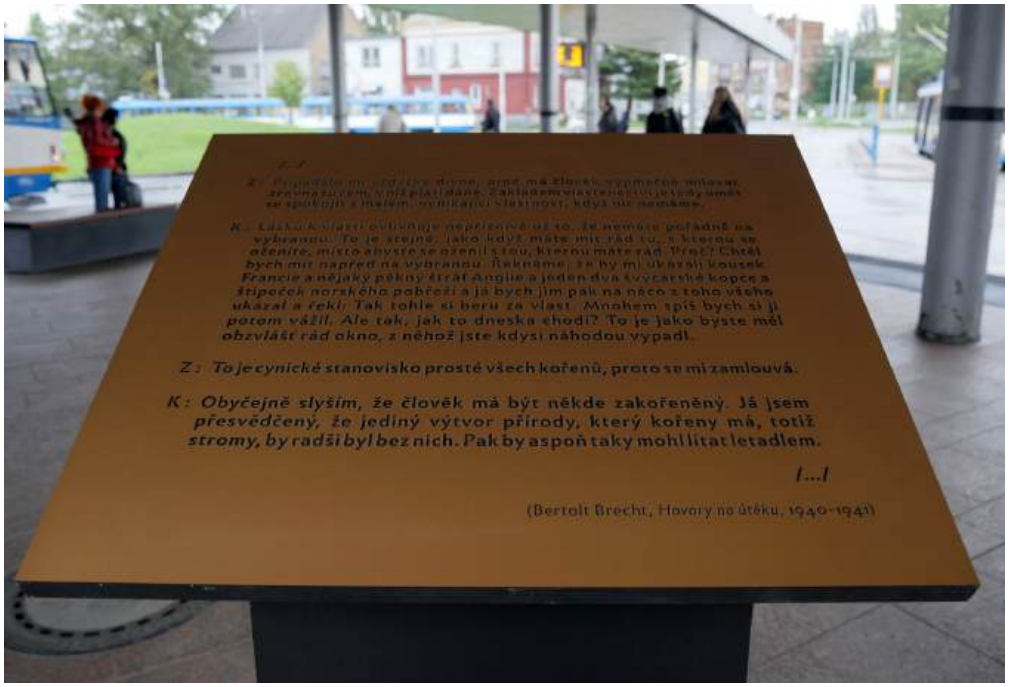
Urban displacements consists of a series of actions-performances in the urban space. At different times and places, a character comes to inhabit the street in a singular way and becomes one with it, between happening, urban drifting and free choreography, without forbidding playfulness and burlesque. The projection of these filmed performances on the façade brings these situations into the common space, playing with the shift in time, light and place.

DIALOGUE

Installation in public space, Kukacka Festival (2017), Ostrava Central Station, Czech Republic (Stainless steel, wood, gravoply), 2017/2018.

Catherine Radosa extends the typical mise-en-scène of the forecourt of Ostrava railway station with a pair of desks offering fragments of the play *Exile dialogues*. Bertold Brecht set the story in a station where two men, a physicist and a worker, engage in conversation to pass the time while waiting for asylum. In their debate, they cover everything from politics to pornography. However, only a few sentences appear on the desks. The dialogue, begun by the two men, should be completed by passers-by who can play their roles. The scene thus created leads to different ways of assessing the situation, from constraint to play or improvisation, to encounters, discussions and free expression, to the feeling of unwanted manipulation.

Tomáš Knoflíček, Libor Novotný, Curators



BEHIND THE LIGHT

Video HD, 31'48'', 2012, sound/color, single band, video-projected presentation (in French, English subtitles).

By questioning the distance between administrative identity and individual identity, *Behind the light* draws a sensitive portrait of three characters, who are barely visible but who speak out. The voices were recorded at various times, alongside the community of the collective of undocumented people in Paris (CSP 75). In discussion, the two women and one man evoke subjects such as the feeling of time, space and distance, pleasure and image, questions that do not refer directly to their administrative situation but rather to their sensitive perception of the world. In the more or less recognisable world of the darkroom of the photo lab, three black and white portraits are revealed under red light, echoing the words. The mental image of these people gradually becomes clearer, while their floating "physical" presence refers to their invisibility.

Vidéogrammes

LINK TO VIDEO EXCERPT

Video and animation, 4' 44''
White Night Paris (Nuit Blanche Paris) 2011, on the invitation of Alexia Fabre and Frank Lamy.
Coproduction Nuit Blanche de Paris / Grande Image Lab / ETC.
(Paris, rue de Rome)

The images are made to meet the "strollers" of the Parisian streets, those precisely who by a simple control could see their life turned upside down, detention centre, expulsion... Portraits that are often fragmentary, floating but very present through the gaze, expression and speech are inscribed on the walls, address the viewer and come to haunt Parisian homes, associated with this strong sign of administrative identity, the fingerprint.

UNA(s) CIUDAD(es)

Multi-projection HD video and spatialized sound, series of silver photographs, 2012.

The installation *Una(s) Ciudad(es)* places the spectator inside an urban sound and visual universe. It is made up of projected images showing filmed and frontal portraits of the inhabitants of Lima (Peru) opposite landscapes of different neighbourhoods inscribed on the same horizon line. The sound part lets us hear voices that testify to the socio-political situation of Lima and its history, soundscapes, and musical fragments. On a screen, extracts of testimonies are scrolled, transcribed and translated into French or English.

LINK VIDEO EXTRACTS

UNA(s) CIUDAD(es) - Series of silver photographs (sixteen b/w diptychs, 16x24 cm each, prints by Catherine Radosa).

ARTISTIC WORK

Catherine Radosa works at the intersection of places and images, words and situations, whether she encounters them or provokes them, often in the public space, notably through video projection on an architectural scale and performance. Her works, which are often contextual and participatory, question individual and collective representations of values and the commonplace, memory, borders, gender, the environment and landscape.

Between investigation and reverie, through the montage of images, voices, contexts and moments, she constructs figures of collective witnesses who touches on the spirit of places (Prague, Paris, Lima and numerous other residencies and invitations) and of the moment, with a distance that is her own, sensitive without effusion, direct, delicate, sometimes grating.

Depending on the piece, she uses and crosses several languages. Her works are often processual and long-term, involving encounters, participatory actions and performances on a landscape scale. She makes films, videos, multi-media installations, images for print and edition, sound pieces and situated interventions.

Christophe Domino, art critic

Catherine Radosa, the French and Czech artist, works at the heart of territories, exploring places with past and present histories, places marked by their essential social functions: public spaces, former factories, threatened agricultural land, historic monuments, etc. Taking shape through encounters and immersion over a long period of time, her work is one of process and collective experimentation. Catherine Radosa is committed to giving a voice to the inhabitants of the spaces she works with. Through the research, encounters and actions that make up her work, she creates new spaces for critical reflection.

tadeo kohan & simona dvorak, curators
(excerpt from the text published in the exhibition catalogue «Actes de langage», Maison Pop, 2023)

BIOGRAPHY (summary)

The work of Catherine Radosa has been shown internationally since over fifteen years in **solo exhibitions**, eg Maison POP (Montreuil, 2023), Pragovka Gallery (Prague, 2021), Valimage (Beaugency, 2016), Galerie Gabrielle Maubrie (Paris, 2013), **group exhibitions**, eg. BIENAL SUR in Argentina and Uruguay (2021), Fondation Fiminco/Photo Days (Paris, 2021), la supérette - maison des arts de malakoff (2020), Centre de la Photographie de Genève (2016/2019), Videoformes (Clermond-Ferrand, 2017), DOX (Prague, 2014), **festivals,** eg. Centre Pompidou (Paris, 2022), Proyector (Madrid, 2019/2021), Rencontres Internationales Paris/Berlin/Madrid at the Palais de Tokyo and Haus der Kulturen der Welt (2012/2013), Côté court (Pantin, 2009), and **exhibitions in the public space,** eg. Monument pour sorcière, in coll. with Luxfer Gallery (Czech Rep., 2019), Rues de la liberté (Movimenta, Nice, 2017), Piazza Fantasma (Destinazzione Piazza Sardaigne, 2014), Nuit Blanche (Paris, 2011, 2013, 2023).

Radosa is a member and co-coordinator of an open, - created by Natacha Nisic in April 2020. She is also a member of the *Initiative for Practices and Visions of Radical Care* carried byNataša Petrešin-Bachelez, Elena Sorokina and Simona Dvorak. Between 2017 and 2020, with *The Crown letter project* (international platform for the free expression of women artists 2020-2025) and the *Collectif W* (2017-2020, Pantin, France), Catherine Radosahas initiated and co-produced a number of projects, including a cycle of research, exhibitions and artist residencies between France and the Czech Republic, supported by the French Institut (*Résidences sur mesure, 2019*).

She's graduated of the Sorbonne (Arts & Art Sciences, degree in 2009) and of the College of Art (Le Mans, France) with unanimous congratulations from the jury in 2012, She was born in Prague and lives in Paris.

TEXTS AND PUBLICATIONS

(selection)

Publication in the magazine CULTURE & RECHERCHE, Artistic creation and the ecological emergency - upload

Une écoculture en commun

Campagne de Paris, paysage triangulaire (Plantes résistantes V) Photographie réalisée lors de l'action participative sur le Triangle de Gonesse le 5 mai 2022 à l'occasion du vernissage de l'objet-organisé par le CPTG. Plantes résistantes Rest composé d'une série photographique et d'objets.

Campagne de Paris, paysage triangulaire (Terroir (cendres sauvage) Photographie et montage (2022).

Campagne de Paris, paysage triangulaire (Dans les tranchées, les ambivalences criantes) Photographie du happening collectif sur le Triangle de Gonesse (mars 2022) avec les membres du CPTG.

Campagne de Paris, paysage triangulaire (Terroir (ambivalences criantes) Photographie et montage (2022).

Une écoculture en commun

« Campagne de Paris, paysage triangulaire »

Un paysage disputé, un lieu de confrontation de visions de monde: le Triangle de Gonesse[2]. C'est en 2017 que je m'y rends pour la première fois et que j'y fais mes premières images. Depuis, j'intègre et je vis ce paysage, j'y cultive ma présence, je fais du lieu mon atelier, mon école, un espace d'exposition, un lieu de tournage et de projection.

CATHERINE RADOLA
Artiste plasticienne et réalisatrice

Par l'immersion et les rencontres, par l'enquête, en filmant, en organisant des performances participatives, des actions de terrain, je m'attache à divers éléments, faits et personnages qui traversent ou habitent cette zone à différents moments. Je filme des personnes actives au sein du Collectif pour le Triangle de Gonesse (CPTG)[3] dans sa défense des terres agricoles, dont Bernard et Michelle Loup, Aline[4], Laurence, Jeff, Jacqueline, Jean-Marc, Stéphane[5], les membres du projet alternatif Coopération pour une ambition agricole, rurale et métropolitaine d'avenir (CARMA)[6], et tant d'autres. Elles et ils deviennent les personnages de mon film, à travers un dialogue durable, ouvert, engagé, créatif. Un biotope hétérogène se constitue et résiste sur cet îlot encore organique. J'y sème des graines, j'observe la flore et la faune d'une saison à l'autre. Je constitue un herbier de « plantes résistantes ».

La pression monte, le milieu des plantes résistantes change. Le chantier en plein champ impose ses énormes outils et moyens. Devant le manque de dialogue, prend forme une zone à défendre (ZAD), bientôt balayée.

Au centre du Triangle, une tranchée est tracée, aussitôt bétonnée. Sur la plaine fertile s'érige une chaîne d'énormes monticules géométriques composés d'une terre extraite, morte. Pourtant, les chardons veillent, Bernard veille, de nombreux yeux veillent, humains et animaux. Puis, quand le mot écoterrorisme apparaît dans le vocabulaire de l'État, la question s'impose : comment retourner le miroir ? En filmant, je pourrais compter les scarifications du paysage, les rides qui apparaissent progressivement sur les visages, mais aussi les années d'inventivité et d'imaginaire politiques, écologiques, créatifs, constituant une culture permanente. J'en tiens une chronique filmée, j'en propose une image, un miroir rétrospectif comme prospectif.

Les saisons changent, les chants militants continuent à habiter ces aires, avec ceux des oedicnèmes criards et des linottes mélodieuses. Le dernier mot n'a pas été dit, le dernier chant n'a pas été chanté. ■

Campagne de Paris, paysage triangulaire (Plantes résistantes)
Photographie de l'action parlement une peinture de Catherine Radosa (1,5 m x 30 m), avec Nathan André, Christophe Comme, Simona Dvořák, Tania Oliver Israël lors de la Zadtaverne de organisée par le CPTG sur le Triangle de Gonesse en juin 2021.

1. Catherine Radosa travaille au croisement des beaux-arts, des images, des pairies et des situations, qu'elle rencontre ou provoque, souvent dans l'espace public, notamment sur l'image et le paysage urbains. À l'échelle du paysage. Ses œuvres, volontiers combattantes et participatives, sont tournées depuis plus de dix ans Europe et au-delà. Elle est FRAC d'Aquitaine, elle vit à Paris.

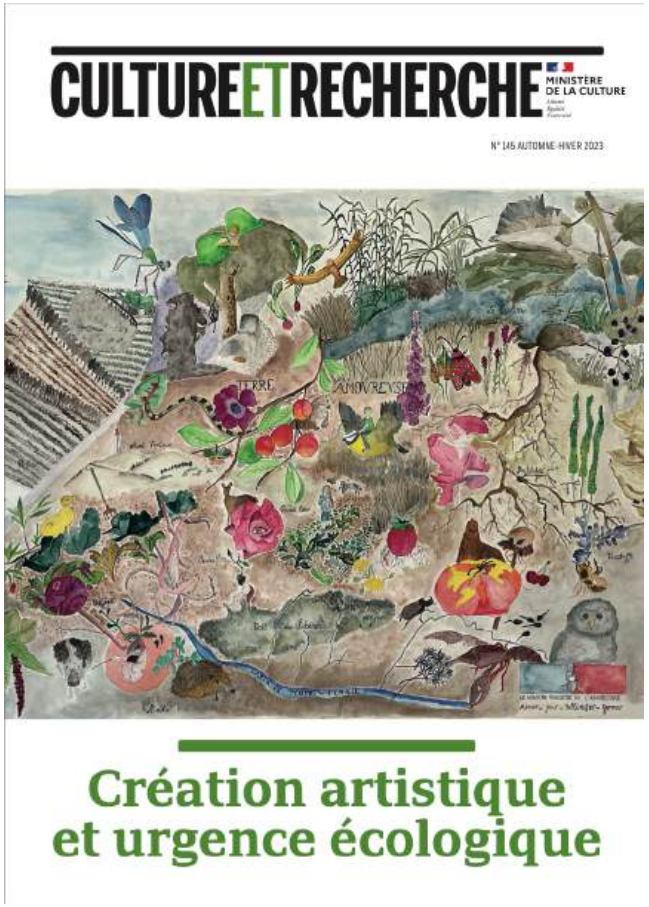
2. Reste d'une agricole avec une ferme centrale depuis le 11e siècle pour la fertilité exceptionnelle, aujourd'hui cernée par les autoroutes, les usines de l'Aéroport de Gaulle et Le Bourget) et autres marques de l'étalement urbain qui enfoncent paysage. Le Grand Paris. Divers projets – aéroportuaires (projet de Notre-Dame-des-Landes) ; un circuit de formule 1 ; comme artiste (dont le projet agricole et rural CARMA) ou la construction de la ligne 17 du métro) – tracent les dernières cicatrices et sacrifient ainsi de ce paysage.

3. Le CPTG agit pour la sauvegarde de terres agricoles fertiles du Triangle de Gonesse depuis 2011. Il est porté par Bernard Loup.
https://evaluationdegonesse.fr/

4. Aline est une artiste engagée notamment sur le Triangle de Gonesse.

5. Stéphane Ferrand, chargé de recherche au CNRS - Centre de recherche sur l'habitat (CRH) – Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Lutte contre des mutations CTGV.

6. CARMA a obtenu les 2000 à l'occasion de l'appel à projets « Inventeurs métropole du Grand Paris ». À l'initiative des bureaux demandés, CARMA a proposé un projet agricole, écologique et social circulaire pour les 400 hectares des terres agricoles du Triangle de Gonesse.



CULTURE ET RECHERCHE
MINISTÈRE DE LA CULTURE
N° 145 AUTOMNE-HIVER 2023

Création artistique et urgence écologique

Invitée à accompagner durant une année le cycle curatorial « actes de langage », l'artiste et militante franco-tchèque Catherine Radosa a mené une recherche sensible et collaborative, investissant la localité de Montreuil.

Catherine Radosa travaille au cœur des territoires, explorant des lieux porteurs d'histoires passées et présentes, des lieux marqués par l'activisme politique ou leurs fonctions sociales essentielles : espaces publics, anciennes usines, terrains agricoles menacés, monuments historiques, …
Prenant corps dans la rencontre et l'immersion sur le temps long, son travail est celui du processus et de l'expérimentation collective. Catherine Radosa s'attache ainsi à donner la parole aux habitant.e.s des espaces avec lesquels elle travaille. Au travers des recherches de terrain, rencontres et actions qui composent ses œuvres, elle crée de nouveaux lieux de réflexion critique. Composant des archives vivantes à partir d'interventions publiques, de performances, de happening, d'images, de sons et de voix, elle explore collectivement les questions d'identités, de genre, du vivant ou des frontières.
Abordant le monde par l'expérimentation et la passation de paroles, elle se saisit du langage comme d'un outil collectif pour repenser le monde et crée des œuvres comme « témoins ».

Selon le dictionnaire de langue française « Larousse », il existe plusieurs définitions du mot témoin, dont nous ne retiendrons que deux :

- 1. Personne qui a vu ou entendu quelque chose, et qui peut éventuellement le certifier, le rapporter.
- 7. Œuvre ou artiste exprimant tel ou tel trait caractéristique d'une époque : Les écrivains témoins de leur temps.

Ce qui nous intéresse dans ce mot de « témoin »[56] c'est sa relation avec la réalité et la manière dont elle peut être enregistrée, documentée et préservée. C'est sa valeur liée à l'importance des récits. Dans le travail de Catherine Radosa, c'est ce que l'on pourrait appeler une « imagination radicale » pour penser « ce qui pourrait se passer ». Comment la pratique artistique peut-elle intervenir dans la « réalité » d'un lieu donné, avec ses situations spécifiques ? Comment peut-elle contribuer à la réappropriation de l'espace dit « public » ? Comment peut-elle à la fois témoigner et devenir un réceptacle des voix ?

Pour accompagner notre réflexion sur les actes de langage, nous avons ainsi invité Catherine Radosa à endosser ce rôle de « témoin » (et ses synonymes : auditeur.ice, spectateur.ice ou observateur.ice) et à réfléchir au contexte urbain et social qui entoure la Maison Populaire. Engagée dans cette pratique depuis plusieurs années, Catherine Radosa a développé une approche artistique très singulière, se déplaçant entre images documentaires et fictions, interrogeant la relation la plus intime, la plus privée d'un individu à un collectif et à une politique de la liberté.

En 2013, Catherine Radosa entame le premier volet d'une future trilogie liée aux topographies urbaines et à leur nom. Explorant les fractures, histoires et représentations collectives des mots « égalité », « liberté » et « fraternité », cette trilogie se compose d'une série de performances filmées, de rencontres et de situations collectives dans l'espace public. Dans la première, intitulée *Rues de l'égalité* (2013), l'artiste transportait sur son vélo une grande banderole reproduisant une photographie de la plaque de la rue parisienne de l'égalité. Avec *Rues de la liberté* (2017-2018), elle reprend le principe de cette action à Nice. Déambulant de nuit entre la rue et le pont de la liberté, elle projette sur la ville l'image de la plaque portant ce mot.
Depuis le début de l'année 2023, Catherine Radosa développe sa démarche d'artiste-sociologue-témoin à Montreuil et envisage de clore cette trilogie avec *Rues de la Fraternité·e* : installation sonore et visuelle et action collective réalisées le 3 juin lors de la Nuit Blanche 2023 sur la place de la Fraternité et film diffusé au Cinéma le Méliès le 27 novembre 2023.

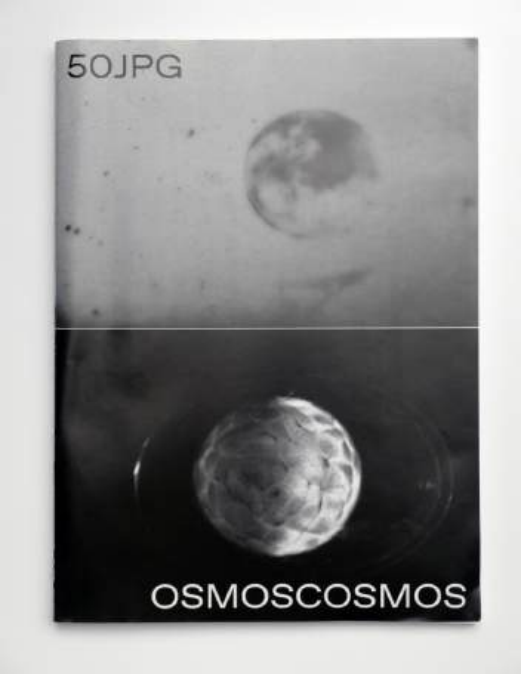
En lien avec les habitant.e.s, les structures associatives et la topographie du territoire de Montreuil, *Rues de la Fraternité·e* propose de déployer, d'interroger, de s'approprier, d'actualiser, de mettre en mouvement le mot « fraternité ». Dans une approche profondément féministe, politique, située et collective, ce projet constitue le résultat sonore et visuel des recherches, entretiens, réflexions de l'artiste. Catherine Radosa y déploie une polyphonie de paroles et de voix : les témoignages de dix-sept femmes montreuilloises (activistes, artistes, historiennes, juristes, lycéennes, habitantes) interrogeant les représentations et les alternatives au terme symbolique et genré « fraternité ».

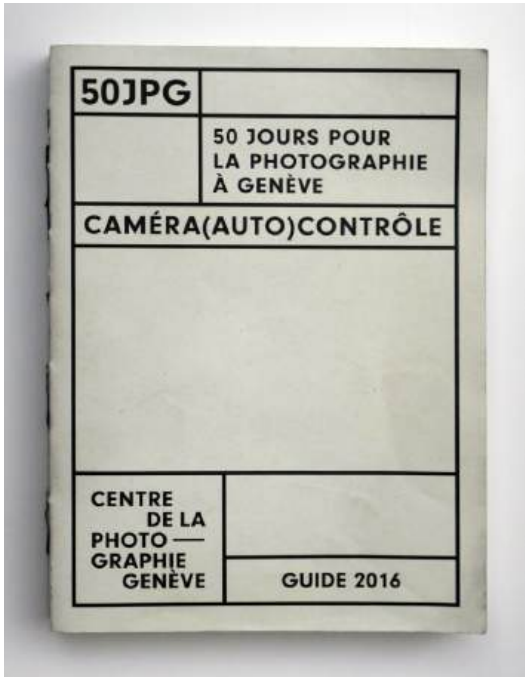
Avec les voix de Roselyne Rollier, Salika Diarra, Mbassa Sissoko de la Maison des femmes de Montreuil ; Anne Brunswic, écrivaine et Gaëtane Lamarche-Vadel, essayiste, membres de la CIMADE ; Sophie Wahnich, historienne spécialiste de la Révolution française ; Élisabeth Pelsez, magistrate ; Bani Khoshnoudi, cinéaste et plasticienne ; Samiate, Rania, Elisha, Alexiane, Léa, Kayliah, lycéennes du Lycée Jean-Jaurès à Montreuil ; V., membre des Colleur·euse·s de Montreuil ; Sophie Jankowski, fondatrice des Murs à Fleurs à Montreuil ; Sélène D.

56 Le mot « témoin » n'existe qu'au masculin ; son féminin serait « témoignesse », ou « témointe », formes anciennes qui ne sont plus utilisées.

Curatorial programme catalogue ACTES DE LANGAGE by simona dvorak & tadeo kohan
Edition by La Maison Populaire
Graphic design by Jiri Mocek

Catalogues of group exhibitions at the Centre de la photographie Génève
- 2019, Osmoscosmos, Curator : Joerg Bader
- 2015, Caméra (auto)contrôle, Curator : Joerg Bader





Mathilde Roman, art critic and curator

Text on the personal exhibition *Veille (Watching out), 2016*

Catherine Radosa. See below. See beyond.

Inviting an artist to take a look at Beaugency: the very open framework of the residency is part of a contextual approach to art, where the work is linked to an encounter with a place, a time and a people. The creative process is based on realities discovered in situ, objects and images whose poetic potential is often also permeated by social and political issues. This is how Catherine Radosa works, inscribing her work in the public space as a possible space of the common. It's here that she carries out performative actions, projects images onto the architecture, and proposes participatory situations. With restraint, she inserts the intimate into the collective, opening up memories and searching for the rough edges buried beneath a smooth urbanity.

In her desire to encounter territories and collective and individual histories, she was quickly struck in Beaugency by the lack of visible activity in the public space. Yet the tranquility of the place encouraged her not to interrupt the rhythm of an urban operation that was emblematic of an era. Since the chance of drifting did not lead her to meet the inhabitants, Catherine Radosa devised other strategies to see beyond them. Yet the aim is not so much to reveal the hidden meaning of a city as to offer self-reflexive experiences of looking. What do we see in an environment? How is the banality of everyday life constructed by collective rhythms and biases? The subjectivity of the gaze is constantly questioned by what predefines it.

When viewers bend down to see the projections on the nave ceiling, they discover images filmed from an aeroplane, replacing the upward movement of the religious representations with a downward gaze. The videos of the Loire are overexposed, blurring visual reference points. Abstraction obliterates the unity of the landscape, transforming the flow of water into pictorial matter from which the identifiable shapes of trees sometimes emerge. In an uncomfortable position, the visitor's relationship with the world is thrown into abyss, caught up in a hypnotic movement that allows him to see his own floating state caught up in its incessant displacements. The inversion of perspectives is repeated in the projection on the ground, where the César tower frames a piece of the sky, which again becomes a bottomless pit, easily trapping the viewer's gaze with the appeal of its geometric composition in which flocks of birds trace ephemeral patterns. Highly contemplative and introspective, the videos take hold of reality to explore its meditative potential, letting go for once of socio-political issues. The only bodies included in the images are those that produce heat. Catherine Radosa filmed with thermal cameras during a marathon in Beaugency, producing elusive, uncontrolled incandescent forms, an abstract memory of the human presence that everywhere else is kept out of view.

Further on, there are still shots of urban views at nightfall, giving the viewer time to read the clues that dot the landscape. Some are discreet, like the signposts, while others are highly charged, like the cooling towers of the nuclear power station, which stand out in all their aesthetic and symbolic force. The nocturnal charm of these landscapes comes to an abrupt end at midnight, when the public lighting goes out. The black screen is not totally black, however, becoming populated with shapes and traces of life once the breaking effect has passed. The montage of four projections allows us to watch together several landscapes filmed according to the same protocol, offering the strange experience of a blurring of visible reference points. In the darkness, with only a few rare car headlights, the wind and the artist's breath alone occupy the image, charged with presence without the need for any particular technicality to reveal it. The thermal trails of the bodies opened up the regime of the dissimilar, erasing identities and offering other imprints of the living. In the same way, the recent political decision to switch off public lighting opens up a completely different relationship to an urban space designed to be crossed, monitored and controlled, and which often becomes impossible to inhabit. In Veille, viewers are invited not to recognise their usual places but to drift through images that project them into the imaginary world of a sensing body. From this state of awakening of the senses, reversal of vision and shattering of perspectives, the territory represented is no longer that of a particular city, opening up a poetic experience of urbanity.

Alexandre Castant, essayist & art critic

-text published in LA REVUE LAURA, special edition on the Vendôme Triennial, 2015

Through sound, image and performance, Catherine Radosa intervenes in the urban space. She takes hold of the city, its architecture, its inhabitants, its history, to convey an element from a collective memory. In Paris, for example, she asks passers-by: 'What are you thinking? The testimonies are transcribed and then played back. Still in Paris, she cycled with a flag bearing the image of a street sign: rue de l'Égalité. In Sassari, Sardinia, she installed a soundtrack under a gate. Film extracts, recorded interviews, readings from documents and music burst out of the floor. The fragments form a story, the story of the Piazza Fiume, which passers-by pass every day. In Vendôme, the artist reflects on love and sexuality. In a maisonpassage near the Manège Rochambeau, a sound installation reproduces the testimonies gathered in Vendôme and Paris: 'Do you love? Are there norms? Taboos? Do they change with the generations? Are all kinds of love possible? In Le Petit Vendômois, the local newspaper, the artist published a revisited love advert. She invites readers to engage in an exchange of letters. In the Manège, she will present images linked to the famous Facebook thumbs-up. The thumb means 'I like', and the artist is questioning its status and meaning. In this way, love is seen in a number of ways, both personal and collective.

Christophe Domino, art critic and theorist, curator, author and researcher.

Text on *Piazza Fantasma*, sound installation *in situ* in the public space, Piazza Fiume, Sassari, Sardinia, 2014.

Piazza Fiume, Piazza Fantasma
the ventriloquist's square of Catherine Radosa

Cities, and even more so ancient cities like Sassari, are open to archaeology, even in spite of themselves, so much so that they are made of coverings and burials, but also of outcroppings and signs of life. In the Piazza Fiume in the historic centre of Sassari, where she has been invited to propose a public work, Catherine Radosa, with an exclusively sound piece, brings sensations from other times and places into the present, restoring to the site its density of experience and imagination. Often in her work, whether with printed or projected images, filmed sequences, sound installations or participatory actions, Catherine Radosa leads the spectator towards this fold, between instantaneous presence and the depth of time.

Her own archaeological method is based on places, sites and encounters, and takes shape in all forms of narrative, drawn from the memories of witnesses and the knowledge of practitioners, but also from the twists and turns of our shared cultural memories, whether literary, musical or cinematographic. And she feeds off listening: her own, giving shape through her gestures to a part of invisibility that is gradually crystallising; and that of each spectator, through their attention, solicited and invited. In this way, the artist extends Michel Foucault's dream of a 'science - and I do mean a science - that would have as its object these different spaces, these other places, these mythical and real contestations of the space in which we live', which he called the heterotopia, a word that has been used so often since.

For Catherine Radosa, her work in Sassari is first and foremost an exercise in investigation, combining documentation and fiction. The Piazza Fiume today is an open, empty space: a slab of light-coloured stone, freshly renovated, forming a vast sloping surface. A few shrubs and benches. At its centre is the latticework of a large metal gate, through which the onlooker can see the deep ventilation shaft of a large car park. Around it, the buildings are tiered, inhabited but mute; commercial storefronts. Below, the former hospital with its strong neo-classical façade has become a university library. It's an area that we now walk through, without lingering.

During the summer of 2014, however, day and night, Piazza Fiume began to speak through the gates of the car park, with an invisible sound device beneath the surface of the ground. Day and night, passers-by came across snippets and sequences of a sound montage combining readings, interviews, film soundtrack extracts and music. In this way, the artist paints a portrait of the square, a journey through an Italian imagination nourished by literature, cinema and the history of the site itself. Made up of a presence that is at once assertive and floating, since it remains in the invisible and fleeting materiality of sound, the work is a kind of film without an image: it consists of a soundtrack fed by the vision of the place itself as the only image, alongside the mental images that pass through the ear.

Piazza Fiume speaks for itself, through the clue spotted a few years ago by curious onlookers: the entrance to an underground gallery uncovered during a major building project. Said to have been used as an anti-aircraft shelter during the war years - and probably even older - the gallery was obliterated by the construction of the car park, four storeys of a functional cathedral buried deep underground, with precise architecture but almost invisible to pedestrians. Yet beneath the surface, mingled memories form circles: the car park itself resonates, awakening the depths of a city that forgets itself, that dreams itself: Piazza Fantasma, in the words of one of the people the artist met during her research and editing stay, while preparing the piece.

Piazza Fiume becomes a ventriloquist, dispensing its spoken double throughout the day. At night, it seems to speak to every passer-by. The session is permanent. During the day, the piece is sometimes no more than a rumour, begging to be approached. At other times, it resonates throughout the space. Noises, notes, words, voices: like Monica Vitti's in Désert Rouge, Dostoyevsky's in The Notebooks from the Basement or Plato's developing the myth of the Cave. There are also the voices of a Sassarese speleologist, a historian with a good knowledge of life in the area and the gangs of young people who used to fight over it, and elderly men and women recalling the Second World War as they remember it. Suddenly, the Piazza is transformed into an opera stage, and the voices of Pagliacci's pologue cross the space: isn't life on stage truer than the real thing? Further on, a conversation between an Italian and a French woman taken from a film by Jean-Luc Godard questions the truth of the image. A letter from Gramsci to his mother intersects with the words of an old Sassarese man; a historian recounts moments in the life and activities of the square. The rumours of war, past and perhaps future, surface. Se non si grida 'Viva la libertà! ' ridendo, non si grida Viva la libertà ! '. Se non si grida 'Viva la libertà! 'con amore, non si grida Viva la libertà! 'says Pasolini with energy and vitality in La Rabbia. A rock chorus turns the tragedy of history on its head, and the spelunker recounts the expedition into the underground revealed by the building site. In the apparent emptiness of the square, but also in the suspended space of the car park, the mingling of voices and languages resonates with phrases and sounds that awaken a presence, a history, but also an attention to the present and the future.

In this way, Catherine Radosa fully occupies the Piazza Fiume, the better to return it to the passer-by, sharing with him the fragments of life that lie beneath the surface, in line with the idea that she maintains in her work, through inhabited contexts, of an art rooted in the world. It's a commitment that's all the more powerful because it's driven by the keen eye of those who, like her, come from elsewhere, wherever and whenever they are, those who travel through languages (for her, Czech, French, but also the Italian of the street and the cinema, as well as Spanish in older works) and the spaces in which they live: it's because of this eye that she's been invited to Sassari, when the city, like a living organism, is still trying to think itself, to conjugate its own archaeology in the present tense.

And the passer-by, just passing by, touched by the echo of the sound work, follows, for a few minutes or for more than an hour, this path through an invisible but very real city of life, songs, cries, games and images. And perhaps they will keep in their own memory the shared echo of their own Piazza Fantasma.

Christophe Domino, curator for Destinazione piazza
Produced with the Marco Magnani Association and the City of Sassari

Simona Dvorak, curator
Elena Sorokina, curator & art historian

TRIGGER Magazine

Waves of Care (extrait, 2021)

The purpose of this article is to situate the notion of 'care' within The Crown Letter and establish a dialogue between two initiatives that were born during the first lockdown in Paris: The Crown Letter and the Initiative for Practices and Visions of Radical Care. Both were created by women who gathered around the notion of 'care', understood as a collective process of learning new paradigms and unlearning dominant ones. Within both these initiatives, care is understood as a process of cultivating responsibility, of paying attention to spaces that lack security. This care emphasizes, as hospitality, sharing, kindness, and listening – among other values – that are needed now more than ever in this current health emergency underpinned by global inequality, racism, sexism, and a rise in fascism. The dire context gave rise to these gatherings of people, all sharing the same sense of urgency to deploy and reinvent 'care' for COVID times and beyond.

The Crown Letter was born out of the need to preserve the production and dissemination of women's art at a time when their lives, their networks, and the visibility of their work has been severely disrupted. Through virtual salons with group members and weekly online exhibitions of new artwork, published every Tuesday on the group's website since the early stages of lockdown in 2019, the women have created another form of a community or family, a refuge from the different levels of predicament each was experiencing at that time. Now, with a global network of nearly forty-five artists, The Crown Letter website holds a significant archive of women's art across boundaries.

The Initiative for Visions and Practices of Radical Care was inspired by thinking about the crisis by Elísio Macamo, Professor of African Studies at the University of Basel in Switzerland. He wrote, 'COVID-19 is a cruel reminder that crisis is us. As we brace up to look the pandemic in the eye, we would be well advised not to forget what our normal is, namely crisis. History has taught us that you do not master a crisis by setting the return to normality as your goal. You master a crisis by enabling yourself to act whatever the circumstances.'

Catherine Radosa, an activist artist based in Paris, mixes poetic and militant moments of resistance and struggle. Her works question democracy in the presence of 'liberty' within public space and the public sphere. This includes natural and agrarian spaces and the related contemporary context of their deterioration, as well as our restricted access to nature, particularly for French urban inhabitants during lockdown. Her short video Alivio (Crown Letter, week 36, 12 –19 January 2021) is a celebration of women's intimacy and sexuality, using a motif of flow with fountains as symbols of liquidity, source, and transparency. The video is also a poetic reaction to events of 2020, referring to the Strajk Kobiet (women's strike) against a conservative Polish government that wants to ban and penalise abortion and the 'green scarf' movement campaigning for abortion rights in Chile and Argentina. The Argentine Senate finally legalized abortion up to fourteen weeks of pregnancy. This decision is the culmination of a long battle marked by the rejection in 2018 of the pro-abortion bill.

Filmed in the Vosges in eastern France, Alivio was made at a time when the French government was tightly regulating the movement of people as part of COVID-19 restrictions. Featuring a fountain whose form is reminiscent of female genitalia, the video opens up multiple political questions about the female body, including the limits of women's control over their own bodies, access to abortion, and the continued persistence of taboos around female pleasure. Significantly, Alivio was created and published during a time of shared happiness, specifically with the Argentine artists of The Crown Letter, as the right to an abortion in Argentina was finally made law on 14 January 2021. Within the limpid water jet of the Alivio fountain, there is an apparition of the crowds from Argentina's green scarf movement, surrounded by the mountain flora and radiating joy.