

22.09. – 15.12.2024

CORRESPONDANCES. READING ANGELA DAVIS, AUDRE LORDE, TONI MORRISON

With: Annouchka de Andrade et Mathieu Kleyebe Abonnenc, Joan E. Biren, Krista Franklin, Jean Genet, Kapwani Kiwanga, Jill Krementz, Paul Maheke, Sarah Maldoror, Pope.L, Faith Ringgold, Céline Sciamma, Paula Valero Comín

Curatorship: Elvan Zabunyan and Claire Le Restif
Coproduced by the Festival d'Automne à Paris

Dans le cadre du 2024
Festival d' Automne

CENTRE D'ART CONTEMPORAIN
D'IVRY – LE CRÉDAC
La Manufacture des Œillets 1, place
Pierre Gosnat 94200 Ivry-sur-Seine
France +33 (0)1 49 60 25 06
www.credac.fr
contact@credac.fr

Free admission

Wednesday to Friday: 2pm to 6pm
Saturday and Sunday: 2pm to 7pm
Closed for public holidays
Metro 7, Mairie d'Ivry
RER C, Ivry-sur-Seine
Velib', station n° 42021 Raspail –
Manufacture des Œillets

CENTRE D'ART CONTEMPORAIN
D'INTÉRÊT NATIONAL

Member of the TRAM networks, DCA and BLA!, the Crédac is supported by the city of Ivry-sur-Seine, the Ministère de la Culture – Direction Régionale des Affaires Culturelles d'Île-de-France, the Conseil départemental du Val-de-Marne and by the Conseil Régional d'Île-de-France.

This project, conceived by the contemporary art historian and teacher Elvan Zabunyan, is like what an art centre should be, inclusive and experimental, while providing historical perspective.

It is a follow-up to a project jointly initiated by the Crédac and the Médiathèque d'Ivry-sur-Seine in 2013-2014, when Elvan Zabunyan gave a series of lectures exploring the links between contemporary art history, the colonial context and the legacy of slavery in the U.S. and the Caribbean. Entitled "Penser l'art à travers la mémoire de l'esclavage" (Thinking art through the memory of enslavement), it was a precursor to her book *Réunir les bouts du monde. Art, histoire, esclavage en mémoire* just published by éditions B42 as part of their Culture series whose editorial director is the artist and researcher Mathieu Kleyebe Abonnenc.

This kind of transmission of awareness is in line with the Crédac's goal of promoting art and art education, which falls under the responsibility of its Bureau des publics, but it also pertains to another of the centre's missions, supporting the work of artists and researchers. In addressing the correspondences, in the dual sense of the intellectual connections and the literal correspondence between three writers and educators, Angela Davis, Audre Lorde and Toni Morrison, it seemed to us only natural to invite first and foremost contemporary artists with whose work we are in dialogue, such as Krista Franklin, Kapwani Kiwanga, Faith Ringgold, Pope L., Paul Maheke, Paula Valero Comín and Mathieu Kleyebe Abonnenc. The latter in turn invited Annouchka de Andrade to celebrate the memory of the filmmaker and activist Sarah Maldoror.

While the work of Angela Davis, Audre Lorde and Toni Morrison is explicitly political, dealing with injustice, oppression and the fate of African-American communities, their thoughts echo in the work of artists who can further share it with the public, especially teenagers. The new generation needs access to role models who have used knowledge and history to construct a more just world. Overall, this project, where poetry and music carry the memory of oppression, seeks to fight determinism.

In November 2023, our partner the Festival d'Automne invited Davis to take part with Zabunyan in a conversation about art and activism. That was a springboard for this current collective project. Given the attention so many young people paid to that talk, our hope is that this exhibition will open up avenues of reflection, awareness and hope.

Claire Le Restif
Director of the Crédac

MASTHEAD & ACKNOWLEDGEMENTS

Elsa Aupetit & Martin Plagnol (Kiösk), graphic conception of the exhibition — graphic designers.

Camille Breyse — intern in charge of documentary research.

Christian Giordano, scenography conception — set up, artist.

Thomas James, producer of the archives slide show — video maker.

Julia Leclerc, programmer of the playlist in the exhibition and coordinator of the secondary schools workshops — Crédac cultural outreach coordinator.

Claire Le Restif, co-curator of the exhibition — director of Crédac.

Esteban Neveu Ponce — stage manager.

Josselin Vidalenc, set up — artist.

Elvan Zabunyan, co-curator of the exhibition — art historian, professor at Paris 1 Panthéon-Sorbonne University and art critic.

Romain Rolland secondary school in Ivry-sur-Seine

The teachers: Paul Maquaire, fine arts; Marie Thuret, history-geography; Anissa Belhadi, English; Salomé Deman, French.

The students from the class of 3^e 2: Arsenii Akimov, Zakarya Ammour, Dieuville Balongassana, Mohamed-Djalil Benedjen, Rania Bounab, Lassana Correi, Angelyna Damiao-Bossard, Acctore Danthial, Foulémata Dioubate, Rihab Djeddi, Lucie Dubern, Laurina Fisbach, Esmat Islam, Flora Julien, Youssef Lajnef, Alegria Luyeye, Aneerat Madayany, Pascal Montils, Amin Popelier, Cherie Samba, Diana Sobreira, Cyrine Termoul, Lena Weglarska, Qianhni Wu.

Danielle Casanova secondary school in Vitry-sur-Seine

The teachers: Nicolas Melin, French; Antoine Goupil, fine arts.

The students from the classe 4^e A and B: Mathilde Baffert-Forge Beaudan, Silvana Castro Nieto, Enzo Brouta, Romain Gassmann, Kamilla Grendene, Mohammed-Amine Jabri, Adama Kante, Anastassia Korovic, Jean-Emmanuel Kouame, Saofelya Laouari, Sonam Lhawa, Lucas Lindor, Kellyah Lopes, Mamou Diana, Mody Marega, Elissa Marinetti, Laura Matusinska, Rym Mazouzi, Marouane Mechrouki, François Divin Modhua, Thérèxiane Moella, Ines Moulouai, Farah Mzaloit, Quoc Bao Ngoc Nguyen, Kalina Rajaonah, Victor Roucher-Thomassin Lavergne, Dihiya Sadi, Luna Santos Sousa, Enzo Simao, Yanis Smaani, Ritchie Suama Makiese, Hatoumata Sylla, Esteban Vandromme.

The exhibition benefits of the loan from Centre Pompidou - Musée national d'art moderne / Centre de création industrielle; La Contemporaine: bibliothèque, archives, musée des mondes contemporains; Pinault Collection; fonds *Mémoires d'Humanité* the archives of the Parti communiste français stored at the Archives départementales de la Seine-Saint-Denis and private collections.

The archives of Angela Davis are stored in USA at the Schlesinger Library, the ones of Audre Lorde at the Women's Research and Resource Center, Spelman College, Atlanta, and the ones of Toni Morrison at the Princeton University Library.

The Crédac thanks La Ferme du Buisson; Sarah Clément Colas, cultural outreach coordinator from *Cours de Recréation*, and Akemi Cauvé, in charge of artistic initiatives and audience diversity at the Festival d'Automne à Paris until spring 2024. Thomas Bertail from Centre Pompidou; Maxime Courban from Archives départementales de la Seine-Saint-Denis; Franck Veyron from La Contemporaine; Catherine Bastide; Galerie Poggi, Paris; Galerie Sultana, Paris.

Mathieu Kleyebe Abonnenc thanks Lucie Abonnenc, Armelle Caron and Esther Dufour Caron. Annouchka de Andrade thanks Clara Maffre, Emma and Clément.

Dans le cadre du Festival d'Automne 2024



Elvan Zabunyan is dedicating this exhibition to all the children who have been bruised, injured or killed in conflicts around the world.

EXHIBITION

Dear visitors,

The exhibition *Correspondances. Reading Angela Davis, Audre Lorde, Toni Morrison* that you are about to see is a journey through four intertwined temporalities.

This project sprang from a desire to consult the archives of three American authors who have inhabited my work and thinking for a long time, and to share the results with eighth and ninth grade students. In January 2024 I visited the U.S., principally to focus on the letters kept by Davis (born 1944), Lorde (1934-1992) and Morrison (1931-2019). Lorde is the only one to have saved copies of her own letters. The idea was to study not only the content of these missives but also the different kinds of handwriting, the colour of the paper and envelopes, the choice of postcards and greeting cards, the stamps featuring famous African-Americans, birds and flowers, the authors' plans driven by both educational and social concerns, the children's drawings and the geographical provenance of these letters.

Another aim was to bring out the resonances running through the friendships and professional relationships between these three writers, highlighting the richness of the unique cultural, literary and political context of the 1960s and 1990s. This stands out particularly in the letters and postcards that the poet June Jordan (1936-2002), who was Davis's close friend, wrote to Morrison and Lorde; Lorde's 1974 letter thanking Morrison on the occasion of the publication of *Sula*; the many letters and postcards by the celebrated poet Gwendolyn Brooks (1917-2000); and the correspondence sent to Morrison by the historian, writer and civil rights activist Paula Giddings (born 1947). The postcards to Morrison from Amiri Baraka, bell hooks, Homi Bhabha, Gayatri Spivak and Toni Cade Bambara; Lorde's correspondence with Langston Hughes, Michelle Cliff and Adrienne Rich; and Rich's teenage poems. Davis luminous presence at Lorde's funeral in November 1992...

These archives hold rare documents and letters that were, for the most part, intended to be private. Now that they can be consulted, they have a certain public status, while they are still preserved as the treasures they are.

A selection from these archives was presented to young students during writing and creativity workshops held in Ivry-sur-Seine (at the Romain Rolland secondary school) and Vitry-sur-Seine (at the Danielle Casanova secondary school) between the end of February and the end of March 2024 in partnership with their teachers. I participated in them with the Crédac's cultural outreach coordinator Julia Leclerc, and other members of the Crédac and Festival d'Automne teams. The students knew that their work would be shown alongside the work of contemporary professional artists. They quickly understood that these three authors had struggled against racism, sexism, homophobia and social and cultural exclusion, turning their philosophical, literary and poetic production into a political force. In this sense, the exchanges in these workshops were based on a boundless trust placed on these young people, with all their diversity. The remarkable guidance provided by the teachers is reflected in the results, the art made by the students.

Our three authors themselves were strongly concerned with the transmission of consciousness, political activism and youth. As a teenager Davis took part in the struggle against racism in segregated Birmingham, Alabama, and when she became a philosophy professor at age 25, her teaching emphasized the importance of public education. Lorde began writing poems when she was 13 after the death of her best friend, and started publishing then when she was 16. Later, in high school and college, she became involved in inclusive experimental writing workshops. Morrison's first novels, *The Bluest Eye* (1970) and *Sula* (1974), are about childhood and adolescence, fully depicting the violence her characters endure but also

their hopes and freedoms. Morrison taught university students for many years.

As I exchanged ideas with the Crédac's director Claire Le Restif, we quickly agreed on holding an exhibition featuring student work paired with examples from these archives and contemporary art.

The installation of the archives in the form of slideshows in the middle of the art centre's first room introduces the exhibition by bringing out new correspondences from the start, allowing visitors to actually see the three authors' exchanges, and understand what the texts and artworks they will see have in common. Placed face to face, these various objects almost literally resonate.

Piercing women's gazes and drawings of flowers Rosa Luxemburg made in prison, both chosen by Paula Valero Comin to constitute her *Herbier Résistant Rosa Luxemburg*, serves as an homage to the affective links between the three authors and other friends at their sides. A poetic work by Mathieu Kleyebe Abonnenc and Annouchka de Andrade incarnates Mediterranean dreams with hundreds of shellfish and a fishing net. Another installation evokes the spirit and even the body of Sarah Maldoror with a photo of her dozing on a woven mat during the filming of her 1971 movie *Des fusils pour Banta* in Guinea Bissau. The horizontality and verticality of these two installations are matched by the equally poetic work of the students whose own powerfully revealed feelings produce a forcefield that encompasses the exhibition's three rooms. Their work in these three rooms is distinguished by mounting them on sheets of blue paper placed on sheer wooden stands.

The first room is dedicated to the power of these three figures whose striving for freedom led to an intellectual and collective engagement. Photo portraits by Jill Krementz and Joan E. Biren show Davis, Morrison and Lorde at work. We can see their intense concentration. A photo of Lorde's radiant smile leads us towards the exhibition's second room.

In that second room, the showcase presenting pieces by Krista Franklin brings out both their frailness and their force. This artist, who lives in Chicago, is also a poet. She makes the sheets of paper she uses in evanescent photomontages where their thin layers cover - or reveal - cut-out pictures of women and men's faces. A diptych called *The Lovers* is comprised of almost transparent portraits of Davis and George Jackson, an exemplary political and epistolary love affair. In 1971, Jean Genet wrote an introduction to Jackson's book *Soledad Brother*, and a brief excerpt from Genet's *Chant d'amour* (1950), the only film he ever made, shows two prisoners exchanging a bouquet of flowers. A photo of Morrison, with a wide smile and a colourful bouquet in her hand, matches this clip perfectly.

Bouquets, like the student artworks, are one of several throughlines in this show. This room also contains Abonnenc and de Andrade's floral tribute to Sarah Maldoror, as well as a series of political archival photos, notably Faith Ringgold's poster *The Judson 3*, in a room marked by contrasts and convergences. Krista Franklin's sensitive works, like those by Pope L., pull on our heart strings. The video *Pierce* is about childhood abuse and violence, and faces hidden by "African" masks tell the hidden stories of endless discrimination. The eyes and mouth of the artist, visible behind a child's face, create a poignant double image. In the same way, the childish-drawn "hangmen" done with coloured glue on hand towels provide both contrast and an aura of brutality, memorializing the lynchings carried out by the Ku Klux Klan.

The third room holds works alluding to the constraints to which the human body is subject and our desire to free ourselves, especially by dancing, from all the shackles on our mental and

corporal space. Kapwani Kiwanga's pair of sculptures entitled *Glow* (2019) refers to the "lantern laws," the New York City regulation passed on 14 March 1713 that required that enslaved Black and Indigenous people out after dark carry a candle lantern to make sure that they were identifiable. The sculptures represent these supervised bodies glowing as they walk in the night. Paul Maheke's video *Mutual Survival, Lorde's Manifesto* (2015) shows teenagers concentrating as they rehearse a choreographed dance performance. The work is projected on two vertical screens on a human scale, which is also the scale of Lorde's whispered verses evoking bodies and anger. The soundtrack to an extract from Céline Sciamma's 2014 film *Bande de filles* features Rhianna's 2012 *Diamonds*. These young women are in all their empowered glory as they dance under a bluish light. Other verses by Lorde written on the wall call for a celebration of their beauty:

*Love is a word, another kind of open.
As the diamond comes into a knot of flame
I am Black because I come from the earth's inside
now take my word for jewel in the open light.*

The exhibition continues in a fourth room where your body can let go and relax in a lounge filled with the sound of almost two hundred tunes. A few books are on hand for perusal during this moment of music and concentration. I'll leave it to the Crédac cultural outreach coordinator Julia Leclerc, who set the playlist to describe the plan for this room.

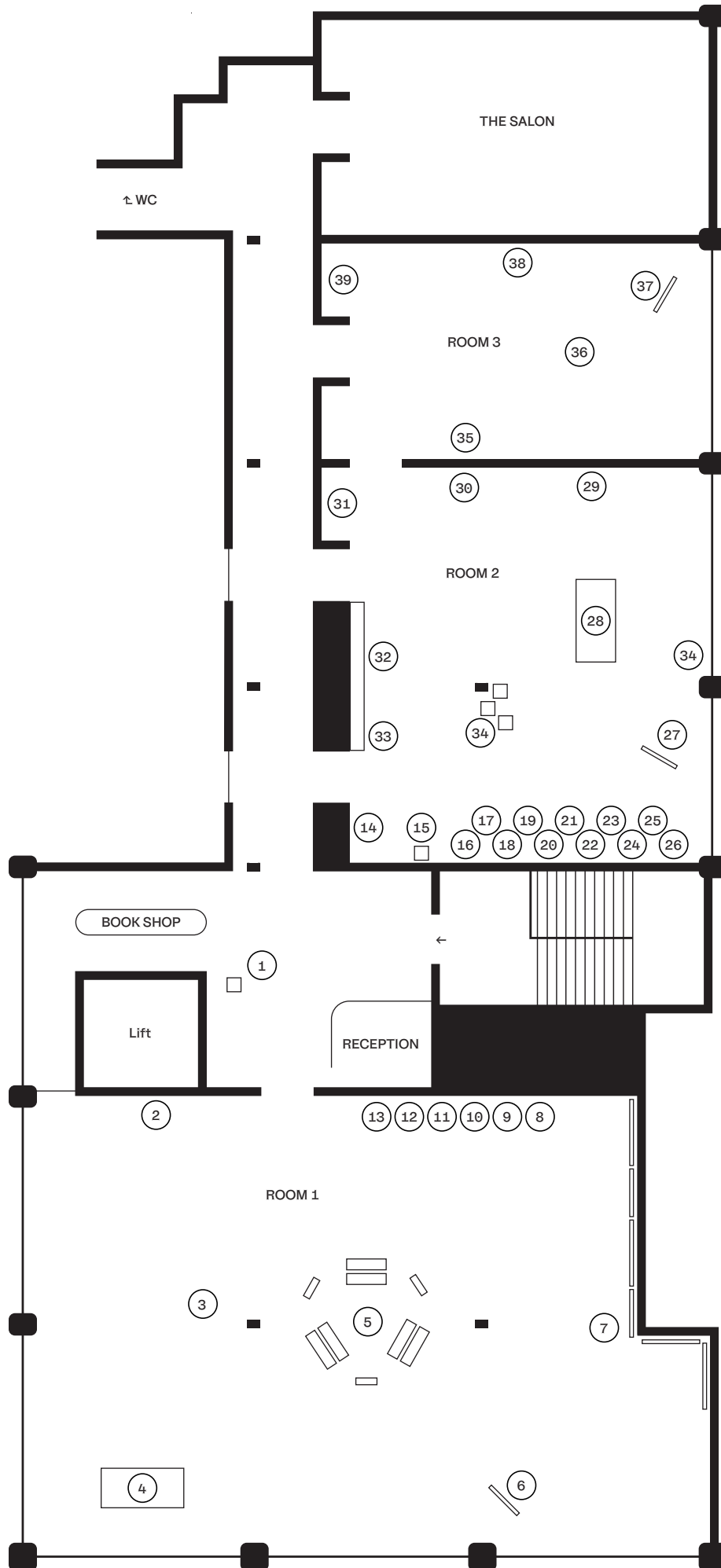
Correspondances. Reading Angela Davis, Audre Lorde, Toni Morrison is a long-term collective endeavour where harmony and utopia have come together in these troubled times. I would like to thank each and every one of the people with whom, and thanks to whom, this exhibition has been born.

Have a great visit.

Elvan Zabunyan

BIOGRAPHIES OF THE ARTISTS

Mathieu Kleyebe Abonnenc (France, 1977). Lives in Sète.
Annouchka de Andrade (Russia, 1962). Lives in Paris.
Joan E. Biren (USA, 1944). Lives at Silver Springs, California.
Krista Franklin (USA, 1970). Lives in Chicago.
Jean Genet (France, 1910-1986).
Kapwani Kiwanga (Canada, 1978). Lives in Berlin.
Jill Krementz (USA, 1940). Lives in New York.
Paul Maheke (France, 1985). Lives in Montpellier.
Sarah Maldoror (France, 1929-2020).
Pope.L (USA, 1955-2023).
Faith Ringgold (USA, 1930-2024).
Céline Sciamma (France, 1978). Lives in Paris.
Paula Valero Comín (Spain, 1976). Lives in Paris.



RECEPTION

- 1 Annouchka de Andrade & Mathieu Kleyebe Abonnenc, *Èia pour Sarah (2)*, 2024.
Green cabbage, grapes, cherry tomatoes or apples, quinces, pine cones, squash depending on the season.
Production: le Crédac.

ROOM 1

- 2 Image from the film shooting *Des fusils pour Banta*, 1971.
Digital print, 2024.
☒ Suzanne Lipinska.
- 3 Annouchka de Andrade & Mathieu Kleyebe Abonnenc, *Èia pour Sarah (1)*, 2024.
Peach fillet (Mediterranean), star anise, cinnamon, shellfish (Mediterranean), eucalyptus, gourds.
Production: le Crédac.
- 4 Students from Danielle Casanova & Romain Rolland secondary schools.
- 5 Slides show of archives from Angela Davis, Audre Lorde, Toni Morrison 2024.
17 min 30 s.; 23 min 30 s.; 16 min 50 s.
- 6 Students from Romain Rolland secondary school, Ivry-sur-Seine.
- 7 Paula Valero Comín, *Herbier Résistant Rosa Luxemburg / Correspondances*, 2024.
Installation. Production: le Crédac.
- 8 Joan E. Biren, *Audre Lorde reading her poetry, Washington D.C. 1980*.
- 9 Joan E. Biren, *Audre Lorde in her home studio, Staten Island, NY*.
Digital print, black and white, 2024.
☒ JEB (Joan E. Biren).
- 10 Jill Krementz, *Angela Davis writting, March 29, 1974*.
- 11 Jill Krementz, *Toni Morrison on her way to Yale, April 14, 1978*.
- 12 Jill Krementz, *Angela Davis, March 28, 1974*.
- 13 Jill Krementz, *Angela Davis and Toni Morrison taking a stroll, March 28, 1974*.
Digital print, black and white, 2024.
☒ Jill Krementz.

ROOM 2

- 14 Anonymous, Toni Morrison, 4 July 1986, Ruby Dee and Ossie Davis Party.
Digital print colour, 2024.
Toni Morrison Papers, C1491, Manuscripts Division, Department of Special Collections, Princeton University Library.
- 15 Jean Genet, 1910, Paris (France) 1986, Paris (France), *Un Chant d'amour*, 1949-1950. Extract of 25 s.
Film 35 mm digitised, black and white, silence. 26 min 26 s.
Centre Pompidou - Musée National d'Art Moderne / Centre de création industrielle.
- 16 Anaïs-Nicole Brunel, Portrait of Angela Davis and Jean Genet during a press conference for the released of the Wilmington Ten. Paris, 02 may 1977.
Digital print, black and white, 2024.
☒ Anaïs-Nicole Brunel - Mémoires d'Humanité / Archives départementales de la Seine-Saint-Denis.
- 17 Faith Ringgold, *Judson 3*, 1970.
Sérigraphie.
La contemporaine: bibliothèque, archives, musée des mondes contemporains.
- 18 Jean Marie Del Moral, Angela Davis during the 10th World Youth Festival. Next to her is a young Asian woman, "the only survivor of the Song My massacres [in Vietnam]". (from l'Humanité, 1st august 1973 p.1). Berlin (RDA), 28 July-05 August 1973.
Digital print, black and white, 2024.
☒ Jean-Marie Del Moral - Mémoires d'Humanité / Archives départementales de la Seine-Saint-Denis.

- 21 *Angela Davis*, 1972. Prensa Latina.
Collection privée.
- 22 Anonymous, Fête de l'Humanité: Angela Davis and a man sat at the Fête de l'Humanité. La Courneuve (93), 8-9 september 1973.
Digital print, colour, 2024.
All rights reserved - Mémoires d'Humanité / Archives départementales de la Seine-Saint-Denis.
- 23 Anonymous, Fête de l'Humanité: On a scaffolding, a painter coloured the word "Communist" on the stand of the Hauts-de-Seine departmental federation. A banner bears the portrait of Angela Davis and the words "Agissons pour sauver [cont'd truncated]" S.I. [La Courneuve (93), parc des Sports] s.d. [sept. 1971],
Digital print, black and white, 2024.
All rights reserved - Mémoires d'Humanité / Archives départementales de la Seine-Saint-Denis.
- 24 Parti communiste français (PCF), Free Angela Davis, 09/1971.
Archives du PCF / Archives départementales de la Seine-Saint-Denis.
- 25 Angela Davis defence committee, Poster of the Wanted by the FBI. Interstate flight - murder, kidnaping. Angela Yvonne Davis [...]. - ([vers 1970])
All rights reserved - Paris Province impression (PPI) / Archives du PCF / Archives départementales de la Seine-Saint-Denis.
- 26 Synopsis of an unmade film by Sarah Maldoror about Angela Davis, 2009.
Digital print, 2024.
Archives des Amis de Sarah et Mario.
- 27 Students from Romain Rolland secondary school, Ivry-sur-Seine.
- 28 Students from Danielle Casanova secondary school, Vitry-sur-Seine.
- 29 Pope.L, *Hang Man 1; Hang Man 2; Hang Man 3; Hang Man 4*, 2000.
Coloured glue on a framed towel.
Private collection.
- 30 Pope.L, *Pierce*, 2004-2008.
Vidéo, 9 min 45 s.
Pinault Collection.
- 31 Students from Danielle Casanova secondary school, Vitry-sur-Seine.
- 32 Krista Franklin, *Auburn In Abaca*, 2019.
Collage of handmade papers in a box.
Courtesy of the artist.
- 33 Krista Franklin, *The Lovers*, 2019.
Collage of handmade papers in a box.
Courtesy of the artist.
- 34 Annouchka de Andrade & Mathieu Kleyebe Abonnenc, *Èia pour Sarah (3)*, 2024.
Sunflowers, lilies, amaryllis, pine cones, depending on the season.
Production: le Crédac.

ROOM 3

- 35 Céline Sciamma, *Bande de Filles*, 2014.
Extract of 2 min 08 s.
Film, 1 h 52 min.
Coproductio: Hold Up Films et Lilies Films; ARTE France Cinéma.
Courtesy de Céline Sciamma.
- 36 Kapwani Kiwanga, *Glow #1; Glow #2*, 2019.
Wood, stucco, steel, LED lights, acrylic.
Courtesy of the artiste and Galery Poggi, Paris.
- 37 Students from Danielle Casanova secondary school, Vitry-sur-Seine.
- 38 Paul Maheke, *Mutual Survival, Lorde's Manifesto*, 2015.
Video, colour, sound. 17 min 50 s.
Courtesy Paul Maheke & Galerie Sultana, Paris.
- 39 Students from Romain Rolland secondary school, Ivry-sur-Seine.

THE SALON

Serious and hushed, light and joyful, enraged and combative, this exhibition's soundtrack reflects the range of feelings and the bitterness provoked by many kinds of injustice. This music, a vector of social change, invented a kind of freedom that Black people could not yet possess. *I Wish I Knew How It Would Feel To Be Free*.

Spanning the years between 1924 and 2024, this soundtrack features key popular figures in African-American music. Their voices and the weight of their words have contributed to the awakening of consciences. The political stances they adopted and their strong presence in a music world as segregated as society itself gradually broke down walls with more and more interactions between white people and African-Americans (for example, the groups Love and Sly and the Family Stone were interracial). Quincy Jones, who pioneered the integration of the music industry, was the quintessential example in this regard. World-famous icons like Billie Holiday, Sam Cooke, Nina Simone, Harry Belafonte, Roberta Flack, Stevie Wonder, Marvin Gaye, Aretha Franklin, Curtis Mayfield, Neil Young, Bob Marley, Prince, Michael Jackson and more recently Beyoncé have become so familiar that many people feel like they know them personally. With their repertoire and powerful performances, their music has filtered into every social and racial category in the United States and far beyond. Less universally known figures such as Bessie Smith, Ma Rainey, George Perkins, Manu Dibango, The Chi-Lites, The Staple Singers, The Impressions, Mahalia Jackson, The Temptations, Public Enemy and Ben Harper also marked an era, a musical genre, and a sexual revolution, and some are indelibly associated with tragic historical events.

You will hear gospel laments ("spirituals") and wistful blues born in a land wracked by segregation (*Alabama*), barbarism (*Strange Fruit*) and daily violence (*What's Going On*, *Living for the City*). Abandoned by the government, American cities became poorer (*Village Ghetto Land*) and the theatre of violent racial revolts, like Watts in Los Angeles in 1965, and Detroit in 1967 (*Motor City is Burning*). Tensions between communities resurface with every recurrence of police violence. The 1991 beating of Rodney King by four police and their acquittal a year later sparked a major uprising in Los Angeles (*Like a King*). In 2020, when police suffocated and killed George Floyd while he was under arrest, people across the country rose up to declare "I can't breathe", leading to the resurgence of the Black Lives Matter movement that had been formed in 2013. Obviously, America has not rid itself of racial discrimination.

Outstanding figures in American Black culture and the struggle for civil rights have themselves been the subjects of many songs. Among them are Angela Davis (*Ostinato (Suite for Angela)*, *Sweet Black Angel, Angela*), Rosa Parks and her rebellion against segregation (*Serenade To A Bus Seat*, *Rosa Parks*, *If you miss me at the back of the bus*), political leaders and murdered common citizens (*Abraham*, *Martin and John*, *Malcom X*, *Why The King of Love is Dead*, *I Can't Breathe*).

While starting in the 1960s song titles and words became more explicit and angry (*Southern Man*; *Slave*; *None of Us Are Free*; *Don't Call Me Nigger, Whitey*), some "Negro spirituals" sung during slavery days and the segregation era used Biblical stories and characters to convey coded messages of hope and resistance (*Mary Don't You Weep*, *Go Down Moses*). Some songs testify to the experiences of women who rejected the disappointments of married life (*Why Don't You Do Right*, *Young Hearts Run Free*) or put forward a preference for the company of women (*Prove It on Me Blues*), while others are open outcries of rage (*Four Women*, *Mississippi Goddam*) and call on listeners to fight back (*Stand, People Get Ready Wake Up*).

Still, most of this music is bursting with a hope commensurate with the misery and humiliation suffered for centuries by enslaved people and their descendants. Some songs proclaim a simple desire to live together in peace at last (*Free, Why Can't We Live Together*, *Change of Pace*), while others advocate self-affirmation (*Respect Yourself*) and Black pride (*Say It Loud - I'm Black and I'm Proud*; *To Be Young, Gifted and Black*), and speak of a wind of freedom (*Oh Freedom, Blowin' in the Wind*). Before disco became a marketing machine it was an underground New York cultural movement, a precursor to house and hip-hop, linked to the rise of clubs where Black and LGBTQIA+ communities — sometimes together — could find refuge and be who they wanted to be. So-called disco divas like Gloria Gaynor, Diana Ross, Candi Stanton and Donna Summer played a major role in the recording industry. Among a plethora of politically committed artists, they were the voice of an emancipation.

Julia Leclerc
Crédac cultural outreach coordinator and programmer
of the playlist

EVENTS AND MEETINGS

EUROPEAN HERITAGE DAYS

■ Sunday, September the 22nd ■ 2:30pm and 4:30pm

A presentation of the history and architecture of the Manufacture des Œillets, illustrated with archive material, followed by a guided tour of the exhibition.

VISITE LOISIRS & VISITE ENSEIGNANTE *

■ Thursday, September the 26th ■ 2:30pm-4pm and 5pm-7pm

Guided tours of the exhibition for professionals in the education, social and voluntary sectors. Group leaders can then book a visit and a workshop.

SUNDAY TOUR

■ Every Sunday [except september 22nd and december 8th]

■ 4pm-5pm

Guided tour of the exhibition, with historical and artistic references.

CRÉDACANTINE *

■ Thursday, October the 3rd ■ 12am-2pm

Guided tour of the exhibition by Elvan Zabunyan and Claire Le Restif, followed by lunch.

Participation to the lunch: 8 € / members of Crédac: 5 €

RELEASE OF THE BOOK LIVRE DEREK JARMAN

(JRP|Editions et le Crédac, 2024)

■ Saturday, October the 5th ■ 16:00-17:30

Carte blanche to Clément Dirié, Editorial Director of JRP|Editions, and his guests for a reading of texts by Derek Jarman.

RELEASE OF THE BOOK RÉUNIR LES BOUTS DU MONDE

■ Wednesday, October the 9th ■ 7pm **OUTSIDE**

Meeting with Elvan Zabunyan, author of *Réunir les bouts du monde. Art, histoire, esclavage en mémoire* (B42, 2024).

Book shop Petite Égypte, 35 rue des Petits Carreaux
75002 Paris

WORKSHOPS-HOLIDAYS *

■ October, 23, 24, 25 ■ 3pm-5pm

Creative workshops for children aged 6 to 12 during the school holidays.

RELEASE OF THE BOOK DEREK JARMAN

(JRP|Editions et le Crédac, 2024)

■ Thursday, October the 24th ■ 6:30pm **OUTSIDE**

With Cy Lecerf Maulpoix, Claire Le Restif and Marco Martella, contributors to the book.

Bibliothèque Kandinsky Centre de documentation
et de recherche du Musée national d'art moderne - Centre
Pompidou, Level 3.

READING AUDRE LORDE

■ Saturday, October the 26th ■ 4pm

Carte blanche with L'Arche: a reading of poems by Audre Lorde followed by a discussion with Claire Stavaux, director *Des écrits pour la parole*.

MUSICAL READINGS

■ Thursday, November the 7th ■ 7pm **OUTSIDE**

The El Duende theatre company from Ivry-sur-Seine read texts by Angela Davis, Audre Lorde and Toni Morrison.

Médiathèque du centre-ville, 152 avenue Danielle Casanova,
Ivry-sur-Seine.

MEETING

■ Saturday, November the 23rd ■ 4pm-5:30pm

In connection with the exhibition and his book *Réunir les bouts du monde. Art, histoire, esclavage en mémoire* (B42, 2024), Elvan Zabunyan talks about the importance of the fragment as an aesthetic force.

Translation into Langue des Signes Française (LSF) by Accès Culture, supported by the Festival d'Automne.



MOVIE NIGHT ANGELA DAVIS, AUDRE LORDE AND TONI MORRISON

■ Saturday, November the 23rd ■ 8pm **OUTSIDE**

A programme of films and short films about the three writers, followed by a discussion with Elvan Zabunyan.

Le Luxy - Cinéma municipal d'Ivry, 77 avenue Georges
Gosnat, Ivry-sur-Seine.

Price: 3,50 €

ART-THÉ *

■ Thursday, December the 5th ■ 4pm-5:30pm

Guided tour of the exhibition followed by discussions about the cultural resources of the Ivry media library. Tea and pastries are available.

SOIRÉE CINÉMA SARAH MALDOROR

■ Friday, December the 6th ■ 8pm **OUTSIDE**

Annouchka de Andrade, former artistic director of the Amiens International Film Festival and daughter of Sarah Maldoror (1929-2020), will be showing films by the Guadeloupean filmmaker.

Le Luxy - Cinéma municipal d'Ivry, 77 avenue Georges Gosnat,
Ivry-sur-Seine.

Price: 3,50 €

FIGURES

■ Saturday, December the 7th ■ 4pm

Choreographer Dalila Belaza presents *Figures*, a dance solo in which she explores her relationship with traditional dances "rooted in an imagined, invented, free ceremony".

Corealisation: la briqueterie CDCN du Val-de-Marne.
40 minutes.

Free, subject of availability.

ATELIER-GOÛTER *

■ Sunday, December the 8th ■ 3pm-5pm

Families explore the exhibition with the Public team, and then take part in a workshop that extends the visit in a sensitive way. A snack concludes the session.

Created for children from 6 to 12 years old and their families.

All events are free unless otherwise stated.

* Booking essential: contact@credac.fr / +33 (0)1 49 60 25 06

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