

Léna Sophia Bagutti-Khennouf, Lucas Erin, Jojo Gronostay, Barbara Hammer, Belinda Kazeem-Kamiński, Monika Emmanuelle Kazi, Taleb Lachheb, Isadora Neves Marques, Walid Raad, Carole Roussopoulos, Elisabeth Subrin, Umyimeabasi Udoh

C-A-L-M
CALM/Centre d'Art La Meute

a project by Théo-Mario Coppola
and Oriane Emery & Jean-Rodolphe Petter

5 DÉCEMBRE 2025 — 1^{er} MARS 2026

towards an affinity of hammers

6 DECEMBER 2025 — 1 MARCH 2026
OPENING: 5 DECEMBER – 16:00

Curated by guest Curator and Arts Writer Theo-Mario Coppola and CALM – Centre d'Art La Meute co-curating leadership Oriane Emery & Jean-Rodolphe Petter, Towards an Affinity of Hammers is a curatorial project consisting of a group exhibition and a public programme.

CURATORIAL STATEMENT

*An affinity of hammers does not assume we will automatically be attuned to others who are stopped by what allows us to pass through, even when we ourselves have the experience of being stopped. We have to acquire that affinity. It is what we work toward' – Sara Ahmed**

Towards an Affinity of Hammers, the title of the project, refers to 'An Affinity of Hammers', a seminal essay by prominent figure in intersectional studies and feminism Sara Ahmed addressing the silencing and censoring of critical feminist speech. From the idea according to which affinity can be acquired through the work of chipping away at the system in relation to endured transphobia and adversity as examined by the author, the project addresses idiosyncratic contexts where the power of struggle is a vehicle for self-existence.

As a curatorial team, we are aware that giving voice to critical, rigorous and emancipatory aesthetic practices needs to be done from a firmly intersectional perspective. We consider the underlying issues of suffering and distress and emphasise the striking emotional force of struggle in what unites rather than divides. The reference to the hammer draws attention to the working tool, its powerful impact through its repetitive use, the noise and energy it generates, as well as the metaphors, comparisons and equivalents it evokes. Through the process of hammering, we learn the patience of struggle, its humility and the joy of being connected to other struggles. At the same time, we recognise other struggles that converge in our direction. In a tireless effort, we attune ourselves, as members of the same musical ensemble would, to the score and interpretation of a great global revolution or an aggregate of numerous and diverse uprisings.

Hammering is a manifestation of the tenacious insistence that characterises movements of struggle, initiatives of resistance and long-term protests. In contrast to the one-off, spectacular, high-profile events that most often define the discourse and portrayal of uprising. Here, time and action are not seen as distinct, special moments. Rather, they are seen as a continuous stream that flows across many lives, converging into a bigger scale of meaning that surpasses individuality and ego, and which reflects a shared state of being and its interconnectedness. In the selected works, empowerment and recognition of others, and the insurgent spirit that drives them, is reflected alternatively in individual fate, collective labour, community solidarity, shared loss and grief endured with others, whether it be an intimate experience or that of another person or group.

This project as such could be considered as a form of hammering urging unconditional respect for others, improvement in the living conditions of the most vulnerable, and prioritising solidarity with people at risk in all aspects of life, including art as a place of work, production and discourse. Towards an Affinity of Hammers is also intended as a tribute to perseverance of principle and to obstinacy through action, which are reminders that history has no ending, struggle is repeated and perpetuated in the tiny becoming the great, and individuality converging into collective achievement.

Theo-Mario Coppola and Oriane Emery & Jean-Rodolphe Petter
Towards an Affinity of Hammers', in Tala M. Betcher and Susan Stryker, eds., *Trans/Feminisms*, Transgender Studies Quarterly (TSQ), Volume 3, Issue 12, May 2016

ACKNOWLEDGEMENTS

CALM – Centre d'Art La Meute thanks its main partners, Oriane Bellevaux and Oriane Spoutnik, for the screenings and encounters as part of the programme, as well as Art Genève for the special evening dedicated to the work of Elisabeth Subrin, the round table discussion on ethics in the art world, and EQAL for Elisabeth Subrin's intervention.

The curatorial project, the curatorial and critical texts, the visual communication and the art works are subject to copyright. Please ensure that you comply with the appropriate use of names, captions, and credits when referring to them.

DISCLAIMER

Social or historical issues addressed either directly or indirectly in the works may be sensitive for people exposed to trauma and for the younger viewers. The screening sessions are preceded by a reminder in this regard.

ACCESS

The CALM – Centre d'Art La Meute exhibition space is accessible to people with reduced mobility. For access to the exhibition or events in the programme if you encounter any difficulties and require assistance, please email us at calm@centreattiamete@gmail.com.

DOCUMENTATION

Events listed in the programme may be recorded by sound, video and photography by the art centre or its partners, if you do not wish to be included, please notify us at centreattiamete@gmail.com.

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PRACTITIONERS

Léna Sophia Bagutti-Khemouf (b. 1992)

Léna Sophia Bagutti-Khemouf is a contemporary dancer, performer and live arts choreographer and interpreter. Mindful of the fractures caused by colonial violence and of diasporic destinies, she creates work that considers the body as a form of living archive where recollections, dreamscapes and entrenched narratives are revisited and transformed. She is primarily drawn to the realm of bodily expression, consistently broadening her dance practice by incorporating various disciplines such as scenography and her journey, including elements of clowning, mime, and notably, voice techniques. Absence, uncertainty, injury, reminiscence and missing threads are motifs in her practice, intricately entwined with the vicissitudes of life.

Towards an Affinity of Hammers features Léna Sophia Bagutti-Khemouf's work 'XS' (2025) as part of its international programme. – Performance at the opening of the international programme. – Performance at the opening of the international programme. – Performance at the opening of the international programme.

Lucas Erin (b. 1990)

Lucas Erin is a visual artist whose work encompasses installation, sculpture and video. He has a pronounced attraction for casting imagery in context and assessing cultural, transitional and power-related issues, both assumed and acknowledged. Informed by postcolonial studies and theories, his works prompt the consideration of one's position and stance given circumstances, whether through the act of denying one's assumptions or the process of placing a marginalised narrative at the centre of the work, fostering encounters and contributing to greater dignity of oppressed lives. In his works, every object conveys a distinct emotional register, ranging from the dazzling to the vulnerable, from the loud to the quiet.

Towards an Affinity of Hammers features Lucas Erin's work 'La Crique' (2025) and 'La Cité et le' (2025) in the exhibition.

Jojo Gronostay (b. 1987)

Driven by a personal concern for his own background, which links him to Europe through Germany and to Africa through his mother, Jojo Gronostay also considers the transnational condition of other individuals and groups of people in his works. It unveils with local-based portraits, installations and lens-based pieces. His approach brings to the forefront what has been brushed aside, excluded from recognition, or truncated due to the biases and assumptions that shape our contemporary lives, and perpetuate oppression in multiple guises. Traces, objects and fragments serve as evidence and become the main protagonists of his works. These set up a bridge between the viewer and the larger world that binds us to the envelope and the feeling and translate a fragile state of being.

Towards an Affinity of Hammers features Jojo Gronostay's work 'Rouge' (2025) and 'Rouge' (2025) as part of its international programme. – Performance at the opening of the international programme. – Performance at the opening of the international programme. – Performance at the opening of the international programme.

Barbara Hammer (1939-2019)

By generating a physical pit in those who experience them as opposed to a proper representation, the images, sounds, and camera movements in Barbara Hammer's films and videos are alternately brutal experiments, flashes of rare ecstasy, manifestos bursting with exuberance, outbursts of lesbian eroticism. Her strikingly powerful artistic activism mobilises a vivid visual language. The insidious effect of the montage and the vitality of the soundscape contribute to a state of personal awakening and collective shock. Her practice, her words and her ambition, both political and aesthetic, imbue our present and our future with her liberating aura.

Towards an Affinity of Hammers features Barbara Hammer's work 'The History of the World According to Lesbian' (1989) as part of the programme. – Screening at Oriane Bellevaux (Lausanne) on 17 January 2026.

Belinda Kazeem-Kaminski (b. 1980)

An artist, writer and art-based researcher, Belinda Kazeem-Kaminski demonstrates a vibrant ability to expand notions, forms, disciplines, and contexts. She is committed to understanding the aesthetic and social themes, contradictions and dilemmas of individuals caught up in their personal circumstances, as well as their roles as individuals without, and with, one or more citizenships. She is also driven by a commitment to overcoming dichotomies and the torments of justice. Examining archival materials, reprocessing them and transforming them have led her to create a body of work that engages in an intellectual discourse on learning and knowledge transmission. Her work reflects her insurgent and uncompromising stance towards art that never ends and a persistent brutal striving for liberation and autonomy.

Towards an Affinity of Hammers features Belinda Kazeem-Kaminski's work 'The History of the World According to Lesbian' (1989) as part of the programme. – Screening at Oriane Bellevaux (Lausanne) on 17 January 2026.

Monika Emmanuelle Kazi (b. 1961)

Marked by her early youth experiences in Pontre-Nôre and Paris, and her growing awareness of the cultural vulnerabilities she carries within her, the everyday that is lost, stolen or residual at the core of Monika Emmanuelle Kazi's practice. Her approach centres on the remembering, the gestural, the emotional and the relational undertones of the mundane as a fundamental aspects of human experience. Her practice mobilises installation, sculpture, text, spoken word and the performed by herself or by individuals who are invited to experience a piece. Attuned to the ways in which cultures are shaped and perpetuated between and across household, political and economic spheres, she shares memories and customs with the intention of conveying the elusive, the delicate, the almost unmovable into the realm of perception.

Taleb Lachheb (b. 2003)

Taleb Lachheb develops a practice based on research in cultural studies and the investigation of processes of disappearance, consumption, and reconfiguration of representations as a space for political protest, critical discourse and the need to tackle contemporary issues, by means of paper works, sculpture, installation, still photographs and moving images, along with text and speech. His ambition lies in revealing the trouble, the doubt, the controversy, the friction rather than seeking to synthesise or provide unequivocal conclusions, thereby revealing the underlying forces and factors of thinking and self-formation through a constant interplay of tensions and processes.

Towards an Affinity of Hammers features Taleb Lachheb's work 'Jours de l'été' (2025) as part of the programme. – Screening at Oriane Bellevaux (Lausanne) on 17 January 2026.

Isadora Neves Marques (b. 1984)

Crossing the line between fiction and theory, and producing hybridised forms through image, sound and text, for screening or exhibition environments and published writings, Isadora Neves Marques is committed to a speculation on how the present and the future, lured by the desires and emotions of minority and identity, might converge. This, futuristic theory, relationships of closeness and sensitivity between species and the realm of the living, and fictional beings from traditions of mythology, science fiction and other literary genres find their affinity in essay-like or anti-essay narrative structures, in parables centred on protagonists who are at once extraordinary and familiar.

Towards an Affinity of Hammers features Isadora Neves Marques' work 'The Middle Ages' (2025) as part of the programme. – Screening at Oriane Bellevaux (Lausanne) on 17 January 2026.

Wald Read (b. 1967)

Wald Read's works are characterised by his far-reaching diversity and visionary approach. His practice encompasses expanded new media, installations, related performances and publications. Teaching is a substantial part of his commitment as an artist and thinker. His practice is permeated by the representation of significant collective and traumatic historical events and experiences, and uses cinema, moving image and photography as documentary traces of physical violence and psychological distress. He has founded and participates in long-term projects and interconnected initiatives in the art world, reflecting his strong awareness of contemporary transnational and transitional issues.

Towards an Affinity of Hammers features Wald Read's work 'The Dead Weight of a Quarrel' (1999) as part of the programme. – Screening at Oriane Bellevaux (Lausanne) on 17 January 2026.

Carole Roussopoulos (1945-2009)

Probably the first woman to buy a video camera, Carole Roussopoulos is a prominent figure in the feminist struggle in the rebellious and activist world of alternative moving image, in protest and solidarity movements, and a key player in collective initiatives and projects, notably with the Les Insoumuses initiative in 1975 and the Centre audiovisuel Simone de Beauvoir cofounded with Delphine Seyrig et Ioana Wieder in 1982. A supporter of feminist campaigns, the social and cultural causes of the discriminated and oppressed in a transnational perspective, her seminal practice has shaped video art and socially engaged practices leaving a durable, rich legacy.

Towards an Affinity of Hammers features Carole Roussopoulos' work 'Les Insoumuses' (1975) as part of the programme. – Screening at Oriane Bellevaux (Lausanne) on 17 January 2026.

Elisabeth Subrin (b. 1965)

Elisabeth Subrin is a film and video director and visual artist whose experimental, daring portrait-like or narrative pieces attempt to convey the wit, verve and vitality of distinctive women, emphasising the individuality of each path, countering uniformity through even more innovative approaches. She has developed a sophisticated, incisive and polyphonic body of works featuring women from an intersectional perspective, giving voice to lesser-known figures in the history of social struggles, particularly alternative, feminist, anti-militarist, anti-capitalist activism, and in support of the rights of racialised, queer and trans people, with a view to situating them at the centre of the narrative, in images and words. Her characters, often cheekily nonchalant and atypical, are evocative of the inherent contradictions in representation, the tension between what is lost and what is remembered.

Towards an Affinity of Hammers features Elisabeth Subrin's work 'The Middle Ages' (2025) as part of the programme. – Screening at Oriane Bellevaux (Lausanne) on 17 January 2026.

Urymeabasi Udoth (b. 1996)

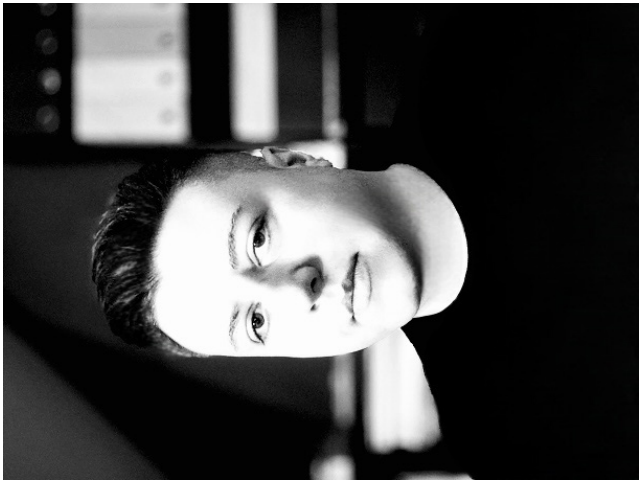
Urymeabasi Udoth is a visual artist whose work spans various media, including installation, sculpture and text. Words, their meaning, their apparent simplicity and underlying emotional intricacy all refer to the politics of memory, self-affirmation, and the search for traces and unspoken elements that inhabit or dislodge cultures exposed to violence. Using specific habit or more widely shared references, displaying out-of-lefts with simple statements, Urymeabasi Udoth's work takes over the exhibition space to create unease, surprise or irony, striving to de-spectacularise the message and infuse it with the power of introspection and contemplation. Language, history and cultural studies inform their thinking and practice, materials chosen in reinforcement and consonance with the precision and immediacy of visual poetry.

Towards an Affinity of Hammers features Urymeabasi Udoth's work 'The Middle Ages' (2025) in the exhibition.

GUEST CURATOR

Theo-Mario Coppola (b. 1960)

Theo-Mario Coppola is a curator and arts writer. Viewing aesthetic issues as inherently tied to social struggles, their curatorial and critical practice engages with research-based, experimental, narrative and political forms. The projects they have conducted deal with experiences of concrete utopia, personal and collective narratives of emancipation, as well as initiatives of resistance, and examine how these enable the transformation of values in art, governance, and society. Theo-Mario Coppola has contributed to catalogues, magazines, and online publications. They regularly lecture at art schools and universities, give public talks and run workshops for professionals. Their current research is on the notion of commons as developed by Elinor Ostrom.



Portrait of Theo-Mario Coppola, 2025

PROGRAMME

Following its opening on 5 December 2025, the exhibition is open to the public free of charge during the art centres opening hours from 6 December 2025 to 1st March 2026**.

05.12.2025/16:00–22:00
CALM – CENTRE D'ART LA MEUTE

Opening ceremony of the exhibition featuring works by Lucas Erin, Jojo Gronostay, Belinda Kazeem-Kaminski, Monika Emmanuelle Kazi and Urymeabasi Udoth, in presence of the project's curatorial team Theo-Mario Coppola and Oriane Emery & Jean-Rodolphe Petter and practitioners.

Performance by Léna Sophia Bagutti-Khemouf at 20:00.

Last admission at 21:45.

The opening ceremony and performance are part of the OFF festival Les Urbaines, | urbaines.ch

06.12.2025/14:00–15:00
CALM – CENTRE D'ART LA MEUTE

Guided tour of the exhibition by Theo-Mario Coppola and Oriane Emery & Jean-Rodolphe Petter.

Please confirm your attendance by emailing us at calm.centreattiamete@gmail.com. The guided tour will be conducted in French, and in both French and English upon prior request.

07.12.2025/14:00–15:00
CALM – CENTRE D'ART LA MEUTE

Guided tour of the exhibition by Theo-Mario Coppola and Oriane Emery & Jean-Rodolphe Petter.

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17.01.2026/20:00
CINÉMA BELLEVAUX, LAUSANNE | CINÉMA BELLEVAUX, CH

Screening night:

Presentation by Theo-Mario Coppola and Oriane Emery & Jean-Rodolphe Petter, with screenings of films and videos by Barbara Hammer, Taleb Lachheb, Isadora Neves Marques, Wald Read and Carole Roussopoulos (with Fatylya Ali Aden and Sarah Osman).

The event at Oriane Bellevaux is open to the public free of charge, subject to availability. The bar will be open before the start of the programme. The introduction, which will be in French, and the screening will start at 20:00. The films and videos will be screened in their original language, with subtitles where applicable.

18.01.2026/14:00–15:00
CALM – CENTRE D'ART LA MEUTE

Guided tour of the exhibition by Theo-Mario Coppola and Oriane Emery & Jean-Rodolphe Petter.

Please confirm your attendance by emailing us at calm.centreattiamete@gmail.com. The guided tour will be conducted in French, and in both French and English upon prior request.

A chargeable brunch*** is available at Café du Loup upon reservation. | cafedeloup.ch

30.01.2026/19:30
CINÉMA SPOUTNIK, GENEVA | SPOUTNIK.INFO

Screening and discussion with artist and director Elisabeth Subrin. Presentation by Theo-Mario Coppola and Oriane Emery & Jean-Rodolphe Petter. Swiss premiere screening of *Stulle* (1997) by Maria Schneider, 1993 (2022) and *Maral Issa, 2024* (2025) by Elisabeth Subrin in her presence, followed by a conversation with the curatorial team.

The event at Oriane Spoutnik is accessible upon purchase of a ticket from the cinema and subject to availability. The ticket office will be open on the day, from 19:00 to 19:30. The introduction and screening, which will be in English, will start at 19:30. As part of the partnership with Art Genève, a complimentary drink will be offered before the start of the programme. The films and videos will be screened in their original language, with subtitles where applicable.

31.01.2026/17:30–18:30
ART GENEVE, PALEXPO, LE GRAND-SACONNEX | ARTGENEVE.CH

Round table *Ethics in Action: Shaping Visions in Today's Art World* moderated by Jean-Rodolphe Petter with Theo-Mario Coppola, Liana Fokianaki (Curator and Executive and Artistic Director, Kunststhal Bern), Andrea Rodriguez Novoa (Curator and Co-Founder and Co-Director, BAR Project) and Maya Stephan Kazoun (Collector, Patron and Philanthropist).

Access to the round table requires a valid ticket to the Art Genève fair and is subject to availability. The round table will be held in English.

22.02.2026/14:00–15:00
CALM – CENTRE D'ART LA MEUTE

Guided tour of the exhibition by Oriane Emery & Jean-Rodolphe Petter.

Please confirm your attendance by emailing us at calm.centreattiamete@gmail.com. The guided tour will be conducted in French, and in both French and English upon prior request. A chargeable brunch*** is available at Café du Loup upon reservation. | cafedeloup.ch

** Monday Closed / Tuesday, 08:30-19:00 / Wednesday, 08:30-19:00 / Thursday, 08:30-22:00 / Friday, 08:30-22:00 / Saturday, 14:00-20:00 / Sunday, 10:00-18:00. The art centres opening hours correspond to those of the Café du Loup. Opening days and hours are subject to changes during school holidays and certain public holidays.

*** To book a table for brunch at the Café du Loup, adjoining the art centre, please contact the café directly at contact@cafedeloup.ch or on +41 79 401 43 21. Availability is subject to confirmation.

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