

## EVENT DESCRIPTION SHEET

PROJECT	
Project name and acronym:	Rescue Memory - Activism, Arts and Public Remembrance – ReActMem
Participant:	JUDISCHES ZENTRUM SYNAGOGE FRAENKELUFER E. V (LABA)
PIC number:	883130778

EVENT DESCRIPTION	
Event number:	WP 29
Event name:	Public Arts Event in Paris
Type:	[EVENT, ART EXHIBITION]
In situ/online:	in-situ
Location:	France, Paris
Date(s):	November, 18th, 2025
Website(s) (if any):	<a href="https://labalab.org/paris/">https://labalab.org/paris/</a> <a href="https://www.instagram.com/labaparis/">https://www.instagram.com/labaparis/</a> <a href="https://reactmem.difficultheritage.eu/blog/event/prezentacja-dzialan-pierwszej-edycji-programu-rezydencyjnego-laba-paris/">https://reactmem.difficultheritage.eu/blog/event/prezentacja-dzialan-pierwszej-edycji-programu-rezydencyjnego-laba-paris/</a> <a href="https://reactmem.difficultheritage.eu/en/blog/event/presentation-of-the-activities-of-the-first-edition-of-the-laba-paris-residency-program/">https://reactmem.difficultheritage.eu/en/blog/event/presentation-of-the-activities-of-the-first-edition-of-the-laba-paris-residency-program/</a>
Participants	
Female:	67
Male:	44
Non-binary:	3
From country 1 [France]:	112
From country 2 [Netherlands]:	1
From country 3 [Switzerland]:	1
Total number of participants:	114
From total number of countries:	3
Description	

### 1. Objective and context

LABA PARIS : Repair, Displace, Transmit

LABA Paris x HINENI brings together creators from diverse backgrounds to explore classic Jewish texts as artistic catalysts. The program values plural voices and encourages curiosity, experimentation, and dialogue.

Founded in New York in 2007, LABA is an international laboratory dedicated to contemporary Jewish culture, with hubs in Buenos Aires, Berlin, San Francisco, and Barcelona. It draws on the depth of Judaism to nourish artistic creation, reflection, and dialogue.

In 2025, LABA launches in France for the first time, in partnership with Hineni — an open, engaged Jewish space founded by Tamia Menez B'Chiri. Open to artists from all backgrounds, with no requirement of religious or cultural affiliation, LABA Paris invites participants to explore Jewish texts — Torah, Talmud, Midrash, Zohar — as sources for rethinking the contemporary world and transforming ancient narratives into living creative material.

#### 1. Preparatory phase

For six months, the artists of the first edition of LABA Paris — dedicated to the theme of change — worked with Rabbi Mira Neshama Niculescu, Talmud scholar Sophie Bigot-Goldblum, and philosopher David Lemler, reading and discussing Jewish tradition as a living material: something to test, undo, and recompose. A shared question emerged: What happens to a tradition when it enters the field of artistic creation? How can we change without destroying, repair without turning things into relics, transmit without freezing what is still in motion?

Their creative journey is shared with the public throughout the program.

#### 2. Implementation : exhibition & round table

The event was organised as part of the project "ReActMem: Rescue Memory - Activism, Arts and Public Remembrance", which is being implemented by Laba Paris together with twelve European partners, thanks to funding from the European Union under the Citizens, Equality, Rights and Values (CERV) programme,

The Paris event stands at the center of this first edition: a flagship evening in an emblematic Paris venue where artists present their newly created works—performances, installations, readings, films, and more.

In the exhibition, each artist had a dedicated space to show their art and process. Some were installations in progress, part of a larger project, others completed pieces.

During the event, a round table discussion with the artists was organized. The moderator, Anaëlle Gobinet Choukroun invited them to reflect about heritage, renewal, roots, artistic expression... and share with the audience. The audience was a mix of art professionals, cultural institutions and civil society interested in the emergence of this new space in the French artistic scene.

The event becomes a space where contemporary art meets Jewish imagination, offering the Parisian public a vivid encounter with a renewed cultural scene.

After the talk, the artists had the opportunity to present their individual work to the participants - on the evening of the 18th of November and the 19th of November in the morning.

### 3. Artistic contribution

#### Julie Rebecca Poulain

The Talit Was a Woman. A series of oil paintings on canvas, various sizes This set of oil paintings on canvas intertwines multiple gestures and concerns, blending Jewish studies, philosophical questions, and family histories. Its anchor is an object: a talit found by the artist's family following the death of her grandmother Suzanne. Julie Rebecca imagines that this prayer shawl belonged to her ancestor, Meriem Sberro, grandmother of the deceased relative, born in Sousse in the 1880s, who passed away in Tunis.

The idea that it was worn by a woman in early 20th-century Tunisia is the backbone of her research. This hypothesis is subversive since Jewish women traditionally do not wear the talit, an object related to a mitzvah (commandment), from which they are considered exempt under Talmudic law.

In many forms, it is braiding that is at issue here. Starting from fragments, Julie Rebecca seeks weavings, pulls threads, braids curls, scrutinizes knots... A plurality of voices intertwine in her work, collected over many years of investigation. The talit always provokes strong and singular reactions: it is “a fabric-text, textile, inexhaustible.”

#### **Frieda Guerson**

re.memberings: a topography of forgetting

Audiovisual installation, mixed media. This creation is a social and artistic research on the disappearance and desecration of ancient Jewish cemeteries, exploring how we inherit and transmit our stories and ties to the land. The artist questions the transformation of territories, the progressive erasure of histories, names, and connections.

#### **Sharon Alfassi**

Neshama, My Soul. Painting, ceramics, textile, and flowers Through the installation of a monumental embroidered and painted tapestry, completed by a series of glazed earthenware vases, the artist stages childhood memories from the Valley of Springs (Galilee) עמק הגליל. These phantasmagorical and dreamlike images are meant to be seen from the perspective of a little girl, with the scale deliberately shifted and distorted. The vases distorted by the artist's body are traces of warm embraces, a sensual imprint frozen in material. This project is exhibited here as a work-in-progress.

#### **Miléna Kartowski-Aiach**

History Is Embroidered in Golden

Thread. Sound installation for one person, accompanied by a traditional exhibition of a Jewish liturgical object confiscated during World War II and subsequently restituted by the French state. On November 2, 2025, artist Miléna Kartowski-Aiach returned to live in Israel, Jerusalem, to begin training to become a Rabbi. She wondered whether or not to pack her great-grandfather's prayer pouch (תיק טלית). In a nocturnal dialogue, the artist speaks to the pouch while addressing her great-grandfather. What parts of history must sometimes be left behind to live? And what does it mean to choose life in times of war?

#### **Caspar Noyons**

The works Microcosm and Macrocosm revisit the vision of the “Divine Chariot” described in the Book of Ezekiel. This passage, a foundational narrative of early Jewish mysticism, shaped centuries of cosmic imagery: hybrid creatures, wheels in motion, a celestial throne. Drawing on this archetypal iconography, Caspar Noyons explores how ancient Middle Eastern traditions (Judea and Babylonia) conceived the human being as a microcosm — a mirror or synthesis of the entire creation.

#### **Rachel Marks**

Books and organic materials crystallized in salt: earth, snake skeleton, preserved butterflies and cicadas. LED light. Suspended between sky and earth, HaKol Hevel unfolds like a celestial seed—a meditation on creation, breath, and spiritual renewal. Composed of elements crystallized in salt, the work evokes salt as a symbol of preservation, purification, and the eternal bond between the material and the divine. To crystallize is to suspend time, inhabiting the present moment.

#### **Sarah Makharine**

In her installations that weave together photography, video, and sound pieces, Sarah Makharine interrogates identity, gender relations, and the ways society shapes our perceptions. Mixing analog and digital techniques,

her photographs aim to deconstruct stereotypes and prejudices—highlighting bodies and stories that are often rendered invisible, questioning social norms throughout her artistic practice.

The work *My Mother and the Sea* explores the artist’s Jewish identity, with a particular focus on the geographic origins of her family roots. Behind the scenes, Sarah tells the story of her ancestors: her grandmother, her mother, her aunt, and her twin sister. “Through this narrative of connections, I understood that I carry traces of a past that my mother herself bears: that of Algerian Jews.”

Through images, Sarah examines this cultural heritage, continuing the thread from her work *Mikveh* (2021)—named after the ritual purification bath in Jewish tradition. Blending ritual and introspection, she questions how religious perspective has shaped the female body, and how one might break free to reclaim power and freedom. She plunges her own body into water in search of purity, and, for the first time, photographs her mother’s body in the sea.

### **Nathalie Rodach**

Exalted Future: Burying the Tree of Memory

This installation continues a project begun in 2009 with *Lignes de vie*, six trees symbolizing the human journey. Here, the Tree of Memory—created as a fragile funerary monument for those who never had one—becomes a site of transformation. The act of burying it raises questions about memory, mourning, and the possibility of transmission without fixation. Hovering between the sacred and the profane, this gesture returns to the earth what has come from it, so life can begin anew. Burying the Tree of Memory is neither erasure nor denial but a gesture of closure and opening: to end a cycle of creation shaped by wounds and questioning, while restoring to the earth the capacity to give birth to something else—a living tree, a new artwork, or simply an open space. What you see here is a trace of this anticipation: the projected image of a tree already buried, symbolizing a gesture yet to come.

### **5. Audience and Participation**

The opening attracted a diverse audience, including:

- Artists, curators, and cultural workers
- Members of organizations engaged with cultural heritage
- Representatives of partner institutions and international visitors

### **6. Outputs and Impact**

- Successful public presentation of new artworks developed by 8 artists through the fellowship
- Inaugurating LABA Paris and envisioning its future role in supporting contemporary Jewish culture
- Increased awareness of the complexities surrounding Jewish memory, diaspora, historical rupture, and cultural entanglement
- Establishment of new connections between artists, scholars, and Berlin-based cultural institutions
- The exhibition can be visited the 18th until 19th of November 2025

Communications: [Announcement of exhibition opening](#), [Thank you for coming post](#)

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2024	Initial version (new MFF).