

**PRESS RELEASE**

EXHIBITION - GALERIE CARRÉE

**JANUARY 31 – APRIL 30, 2016**

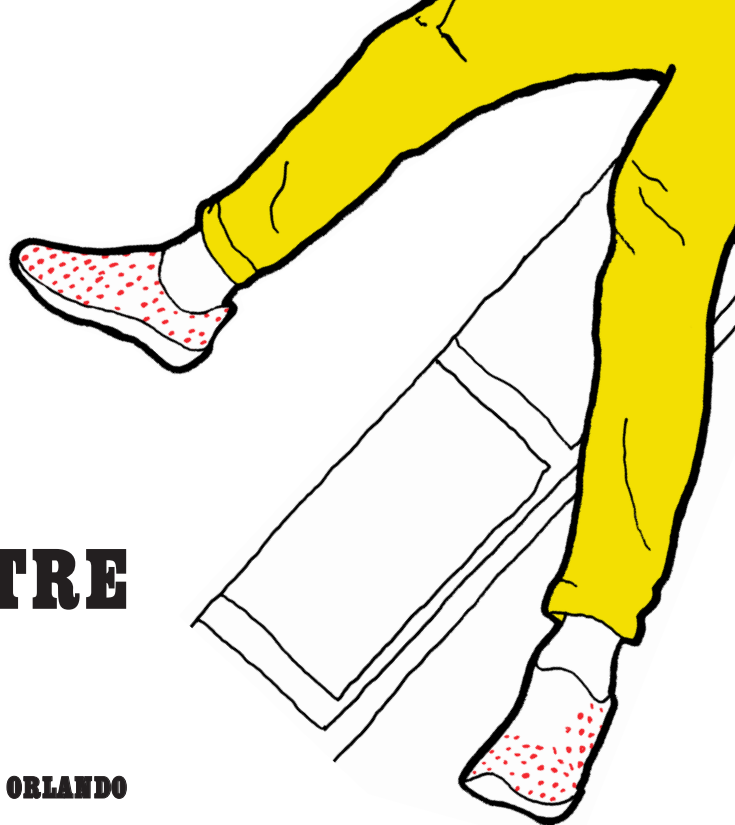
OPENING ON SATURDAY JANUARY 30 AT 6:00 PM

**TIGER**  
**PAPER SOAP** **whisky**  
**THEATRE**

**[DADA NICE]**

**SONIA BOYCE**

CURRATOR: **SOPHIE ORLANDO**



**PRACTICAL INFORMATION SCHEDULES**

Open every day, except on Tuesday, from 2 to 6 pm.  
Free entrance

**VILLA ARSON**

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servicedespublics  
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www.villa-arson.org

**FOR PUBLICS**

Meeting/an outlook on the exhibition, a guide from the Villa Arson will offer interpretations of a personal choice of works. Open to all, these meetings will provide a specialized outlook enabling all to comprehend the issues addressed in the exhibition. On demand.

Reservations can be made for **group visits** every day :  
servicedespublics  
@villa-arson.org

**PRESS CONTACT**

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Visuals on demand.

The first exhibition of the year (January 31 - April 30, 2016) **Paper Tiger Whisky Soap Theatre (Dada Nice)**, installed in the Galerie Carrée of the art center, is dedicated to British artist **Sonia Boyce**.

A proponent of collaborative practices including music, performance, video and installation, Sonia Boyce is in residence at the Villa Arson from October 2015 to January 2016 during which time she has produced, in collaboration with choreographer **Vania Gala**, hip-hop singer **Astronautalis** and the students of the school, a performance at the heart of the Villa Arson's brutalist architecture. A film has been produced and edited. An installation with videos and drawings components will then form an installation.

Entitled **Paper Tiger Whisky Soap Theatre (Dada Nice)**, the exhibition focuses on the links between jazz-scat (vocal jazz) and the Dada inheritance of bodies in movement.

This dialogue is the continuation of the artist's work in *Exquisite Cacophony*, a filmed performance produced for the Venice Biennale 2015.

The exhibition curator is art historian **Sophie Orlando**, a researcher and Associate Professor at the Villa Arson. She has been conducting research on British Black Artists since 2006.

**ASSOCIATED PROGRAM / MEETINGS**

Meetings around the exhibition are organized on March 3 and 4 2016 with the participation of Cécile Bargues, Sonia Boyce, Lotte Arndt, Bonaventure Soh Bejeng Ndikung and Latifa Laâbissi (program on verso).

**TO FOLLOW**

The exhibition will continue in various forms until May 2017 in the following art centers: Institute of Contemporary Arts ( London), East Side Project (Birmingham), Tyneside (Newcastle) + Mewo Kunsthall (Memmingen).

A publication is planned.

**INFORMATIONS & DOCUMENTATION**

All about the exhibition, the artist, the guided visits and the program :  
**guide.villa-arson.org**

For this project Sonia Boyce is supported by Arts Council England and Sophie Orlando by the Centre national des arts plastiques. The exhibition is supported by British Council.

The Villa Arson is a public institution belonging to the Ministry of Culture and Communication.

It is supported by the Conseil général des Alpes-Maritimes, the Région Provence-Alpes-Côte d'Azur and the city of Nice. The Villa Arson is a member of UCA - Université Côte d'Azur and the BOTOX[S] network- www.botoxs.fr.



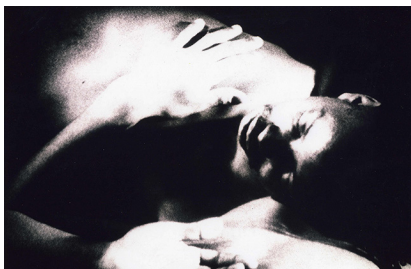
Sonia Boyce, *Dance of Belem*, with Vania Gala (performer-choreographer), 2013, video



Sonia Boyce, *Exquisite Cacophony*, 2015, video



Bonaventure Soh Bejeng Ndikung



Reece Auguiste, *Twilight City*, 52 min, 1989



Lotte Arndt

## SONIA BOYCE (born in 1962)

Sonia Boyce came to prominence in the early 1980s as a key figure in the burgeoning British Black Art scene - becoming one of the youngest artists of her generation to have her work purchased by the Tate Gallery, with paintings that spoke about racial identity and gender in Britain.

Her works have subsequently been purchased by several public collections. Since the 1990s Boyce's practice has taken a more multi-media and improvisational turn by bringing people together speak or sing about the past and the present.

Since 1983, Boyce has exhibited extensively throughout the UK and internationally. An abbreviated account of exhibitions and monographs include : *Sonia Boyce : Speaking in Tongues*, (Gilane Tawadros, Kala Press 1997), *Annotations 2/Sonia Boyce : Performance*, (Mark Crinson, Iniva - the Institute of International Visual Arts 1998) ; *Video Positive : the other side of zero*, Bluecoat Gallery, Liverpool (2000) ; *Recent Sonia Boyce : la, la, la*, Reed College, Portland - Oregon (2001) ; *Century City : art and culture in the modern metropolis*, Tate Modern, London (2001) ; *Sharjah International Biennial 7*, Sharjah, United Arab Emirates (2005) ; *Devotional*, National Portrait Gallery, London (2007) ; *Crop over, Harewood House*, Leeds and Barbados Museum & Historical Society (2007/2008), *For you, only you* (Paul Bonaventura, Ruskin School of Drawing & Fine Art, Oxford University and tour 2007/2008), *Praxis : Art in Times*

*of Uncertainty*, Thessaloniki Biennial 2, Greece (2009) ; *Like Love*, Spike Island, Bristol and tour (Green Box Press, Berlin, 2010) ; *Afro Modern*, Tate Liverpool and tour (2010) ; *The Impossible Community*, Moscow Museum of Modern Art (2011) ; *Play! Recapturing the Radical Imagination*, Göteborg International Biennial of Contemporary Art 7 (2013) ; and, *All the World's Futures*, 56th Venice Biennale (2015).

In 2007, David A Bailey, Ian Baucom and Sonia Boyce jointly received the History of British Art Book Prize (USA) for the edited volume *Shades of Black Art in 1980s Britain*, published by Duke University Press in collaboration with Iniva - the Institute of International Visual Art, and AAVAA - the African and Asian Visual Artists Archive. In the same year she was awarded an MDE in the Quenn's Birthday Honours List, for her services to art.

Boyce has recently completed an AHRC Research Fellowship at Wimbledon College Art and Design, University of the Arts London, with her concluding research project *The Future is Social*.

She is currently Professor of Fine Art at Middlesex University, in the School of Art and Design, Chair of Black Art and Design across tge six colleges of the University of the Arts London (UAL) and Principal Investigator for the Arts & Humanities Research Council funded project "Black Artists and Modernism" (UAL/Middlesex University, London). Curator, Okwui Enwezor invited Sonia Boyce as one of the artists for the 56th Venice Biennale, where she presented *Exquisite Cacophony* (2015).

## ASSOCIATED PROGRAM METTINGS & EVENTS

### March 3 and 4 2016

This program is organized for all audience in order to present Sonia Boyce's works in it's artistic, contextual and historical dimensions, by interventions of historians of arts, critics, curators and also a film and a performance.

#### Thursday Marsh 3

**14:00** : Opening by Jean-Pierre Simon, director of Villa Arson

**14:15** : introduction by Sophie Orlando, historian of arts and curator of the exhibition

**14:45** : Sonia Boyce, artist:  
« In the process, someone became a cat and another became a seal »

**15:30** : Cécile Bargues, historian of arts :  
« Dada, the danse, the gost »

**16:30** : Coffee brake

**17:00** : Bonaventure Soh Bejeng Ndikung, curator: « Akinbode Akinbiyi and Ben Patterson to Answer Curtis Mayfield's Calls in "We the People Who Are Darker Than Blue Lyrics »

**17:30** : Lotte Arndt, critic :

« Transcontinental and transhistorical connections : Sammy Baloji »

**19:00** : Film: Reece Auguiste, *Twilight City*, 52 min, 1989. Black Audio Film Collective (présented by Sophie Orlando)

#### Friday Marsh 4

**14:00** : Performance by Latifa Laâbissi, *Japonese* (full work of Valeska Gert : 5 min, performed 3 times in the afternoon).

Free entrance

Booking recommended on  
colloque@villa-arson.org

[guide.villa-arson.org](http://guide.villa-arson.org)