



1. **Rosa Joly, *L'Hôtel Night*, 2025**, Plâtre et aluminium, collage, matériaux divers, dimensions variables. Courtesy de l'artiste
2. **Sebastian Wiegand, *Die Erben (R's Baby)*, 2025**, Huile sur toile, 120 × 220 cm. Courtesy de l'artiste
3. **Rosemarie Trockel, *Dry Milk (Mother's Invention)*, 2020**, Céramique émaillée, 71 × 57 × 6 cm. Collection privée. ©ADAGP, Paris, 2025
4. **Rosemarie Trockel, *Mama told me not to come*, 2002 / 2025**, Papier peint, 243 × 370 cm. Courtesy de l'artiste et Sprüth Magers. ©ADAGP, Paris, 2025
5. **Rosemarie Trockel, *Mama told me not to come*, 2002**, Impression offset et sérigraphie sur papier, 57 × 84 cm. Courtesy de l'artiste et Sprüth Magers. ©ADAGP, Paris, 2025
6. **Rosemarie Trockel, *Seeing Touch*, 2024**, Tirage pigmentaire sur papier, 32 × 36 cm. Courtesy de l'artiste et Sprüth Magers. ©ADAGP, Paris, 2025
7. **Chantal Akerman, Dossier de presse du film *News from Home* (Chantal Akerman, 1976)**, 29,7 × 42,1 cm, CINEMATEK / Collection : Archives Fondation Chantal Akerman. ©ADAGP, Paris, 2025
8. **Cudelice Brazelton IV, *Treasure*, 2023**, Tissu, aluminium, impression jet d'encre, dimensions variables. Courtesy de l'artiste et Galeria Wschód, Varsovie/New York
9. **Cudelice Brazelton IV, *Blet*, 2025**, Table en bois, image, jean brûlé, dimensions variables. Courtesy de l'artiste et Galeria Wschód, Varsovie/New York
10. **Rosa Joly, *Sarah*, 2025**, Série de 6 photographies, impression sur Rhodoïd, 21 × 29,7 cm. Courtesy de l'artiste
11. **Harilay Rabenjamina, *Le nez de ma mère*, 2021**, Vidéo, 16'36". Courtesy de l'artiste. Collection Capc musée d'art contemporain de Bordeaux
12. **Harilay Rabenjamina, *Djadja*, 2018**, Tirage numérique sur papier fine art encadré, 134,5 × 91 cm. Courtesy de l'artiste. Collection Capc musée d'art contemporain de Bordeaux
13. **Sebastian Wiegand, *13:10 (Utes Traum)*, 2025**, Huile sur toile, 220 × 120 cm. Courtesy de l'artiste
14. **Sebastian Wiegand, *La mère de l'artiste ouvrant une porte*, 2025**, Huile sur toile, 50 × 41 cm. Courtesy de l'artiste
15. **Rosa Joly, *Nymphette*, 2025**, Plâtre et papier aluminium, 400 × 130 cm. Courtesy de l'artiste

16. **Tolia Astakhishvili, *Placeholder*, 2025**, Installation en techniques mixtes avec des œuvres de Maka Sanadze, Zurab Astakhishvili et Simon Lässig\*, dimensions variables. Courtesy de l'artiste

**\* Simon Lässig, *how one learns to look through other people, how we take in, adapt, and alter their thoughts, views, and feelings. And if the rest of the film speaks about how we mimic and repeat—about how we are conditioned—then these stretched 2 minutes and 23 seconds remind us of the opposite:***

***Of a moment in which we look out into the world and do not see ourselves reflected back. A reality comes into being that is closed off and some-thing I've seen before repeats itself.*, 2023,**

Série de 3 photographies, tirage gélatino-argentique sur papier ORWO, cadre en aluminium, 43 × 60 cm. Courtesy de l'artiste, FELIX GAUDLITZ, Vienne, et LC Queisser, Tbilissi

**\* Simon Lässig, *2:23 minutes from: Anyaság, 1974, As I watch Anyaság (Motherhood) from 1974, I come to know again how one learns to look through other people, how we take in, adapt, and alter their thoughts, views, and feelings. And if the rest of the film speaks about how we mimic and repeat—about how we are conditioned—then these stretched 2 minutes and 23 seconds remind us of the opposite:***

***Of a moment in which we look out into the world and do not see ourselves reflected back. A reality comes into being that is closed off and something I've seen before repeats itself.*, 2022,**

Vidéo, 4'46". Courtesy de l'artiste, FELIX GAUDLITZ, Vienne, et LC Queisser, Tbilissi