

Towards an Affinity of Hammers

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

Opening, Friday 5th December 2025.

Exhibition from 6th December 2025 to 1st March 2026.

The art center's opening hours correspond to the opening hours of the Café du Loup. Guided tours can be booked by email at calm.centreartlameute@gmail.com

Curated by guest Curator and Arts Writer Théo-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.

The project Towards an Affinity of Hammers is grounded in a concept formulated by Sara Ahmed: the idea that affinity—alliances, the act of holding together—is never given, but must be cultivated through the patient erosion of the systems that constrain lives.

Towards an Affinity of Hammers brings together an exhibition and a public programme composed of screening evenings and discussions, a roundtable, and a workshop in Lausanne and in Geneva. The exhibition at CALM – Centre d'Art La Meute gathers five artists—**Lucas Erin, Jojo Gronostay, Belinda Kazeem-Kamiński, Monika Emmanuelle Kazi** and **Unyimeabasi Udoh**—whose works explore forms of struggle, attention, and repair, not as heroic gestures but as persistent, subtle, sometimes quiet acts, always deeply situated. Echoing the curatorial text developed in the exhibition leaflet, the project considers “hammering” not as a spectacular breaking gesture but as a repeated, everyday action that shapes narratives, solidarities, and relationships.

The works presented in the exhibition space include loans of existing pieces as well as new productions and works adapted specifically for the project. Entering from the Café du Loup, a first strong visual signal stands out against the white walls: the green background of the first photograph (from a series of three) by the Vienna-based artist **Belinda Kazeem-Kamiński**. The image shows a figure turned toward something invisible to the audience. Moving in the direction of this gaze reveals the other two photographs in the series—set against black and red backgrounds—on a wall further away. The three images, almost identical, activate the legacy of the Pan-African flag and the histories of Black emancipation struggles. Their combination may also evoke the Palestinian flag, reminding us that the struggles for freedom and self-determination for peoples remain unfinished. The upward orientation of the gaze, directed toward the horizon, expresses the hope generated through collective struggle.

The repetition of a motif, a gesture, or a posture is central to the exhibition. Hammering, a key theme in Sara Ahmed's essay, finds a direct echo in several works. Suspended from the ceiling, four wired microphones drop toward the floor like raindrops. In front of each microphone stands a glass filled to the brim with water, placed on a mound of coarse salt. Printed texts on acetate sheets are laid atop these glasses. In them, the Geneva-based artist **Monika Emmanuelle Kazi** recounts her story: her movements from the place of her childhood, Tchimbamba in Pointe-Noire, to Paris, Brussels, and finally to Champel in Geneva. The whole installation is enveloped by a sound piece titled *Salé*, a reworking by the artist of a song by Mbililia Bel, played by shower speaker. Symbolically and metaphorically, water irrigates Kazi's thoughts and displacements between Africa and Europe, as well as her reflections on the forms of pouring-over and displacement generated by contemporary societies.

Stepping out of this immersion, the viewer's gaze falls upon words: two expressions in french articulating the same negation, ‘pas encore’ [not yet] **Unyimeabasi Udoh**, a Nigerian-American artist based in London, maintains

through their father an emotional and research-oriented connection to the French language. The artist is interested in linguistic effects and double-entendre expressions that maintain an ambiguous relationship to hope and expectation. Produced specifically for *Towards an Affinity of Hammers*, this work adopts the aesthetic of festive garlands used for family celebrations such as birthdays, births, or New Year's gatherings. Yet here, the message is ambiguous. It signals a problem of temporality, refusing to situate itself in the present. The repetition may herald a joyful conclusion—or, conversely, an exhausted hope. Subtitled *Futur antérieur* [future perfect simple], the piece insists on the cynical dimension of our relationships with one another, particularly regarding class, gender, or cultural domination. The celebratory aesthetic amplifies both disappointment and the fragility of hope.

Continuing this thread, **Jojo Gronostay**, a German-Ghanaian artist based in Vienna, engages through photography with urban aesthetics and with the street vendors commonly referred to as 'informal sellers', due to lacking official authorisation. The persistence of systemic racism in Western countries with colonial histories has led to the multiplication and concentration of this survival economy in certain peripheral neighbourhoods. *Chateau Rouge Displays* draws its iconography from the Barbès-Château Rouge district in Paris's 18th arrondissement. The photographed cardboard displays, sometimes held in place by strapping bands, are each fitted with an additional plate on top, functioning as a portable counter in these streets, increasingly nicknamed 'Little Africa' since the 1980s due to the significant presence of West African immigrant communities.

Finally, the gaze rests on the two rocking chairs created for the exhibition by Lausanne-based artist **Lucas Erin**. His work engages with colonial architectures—their forms and functions. The veranda in particular, as it embodies an ambivalent use and discourse from the seventeenth century to today. In Martinique, where the artist's family originates, the veranda was used by French colonisers to oversee labour performed in the fields, since colonial homes were located on higher ground. Today, and since the development of modern Caribbean architecture, the veranda has evolved into a social space, a place of gathering and rest. It extends the domestic sphere, becoming an area for vigilance and observation. The architecture of CALM, recognisable by its large south-to-north windows spanning the eco-district, provided an ideal context for reconsidering these interior/exterior dynamics through the medium of exhibition-making. The red and black garments underline the semantic duality of the chairs; they follow the curves of the metallic structures, whose backrests are topped with bronze elements—two-metal alloy—whose sculpted forms recall flowers. Evoking the passage of time and perhaps frozen in a memorial action of rumination.

Towards an Affinity of Hammers raises aesthetic, social and political issues that fall outside the realm of the spectacular or the obvious. The project, and more specifically the exhibition, brings together practices that strongly question the way we look at an object, a subject, a situation, and the hierarchies, power struggles and frictions that narratives combine. Amidst the noise and energy of hammering, that is to say, an irrepressible need for insistence and persistence, we think ahead to all those who are yet to come and the lineages they will need to experience in order to endure the unbearable or to enlighten their lives.

Théo-Mario Coppola and Oriane Emery & Jean-Rodolphe Petter

*
**

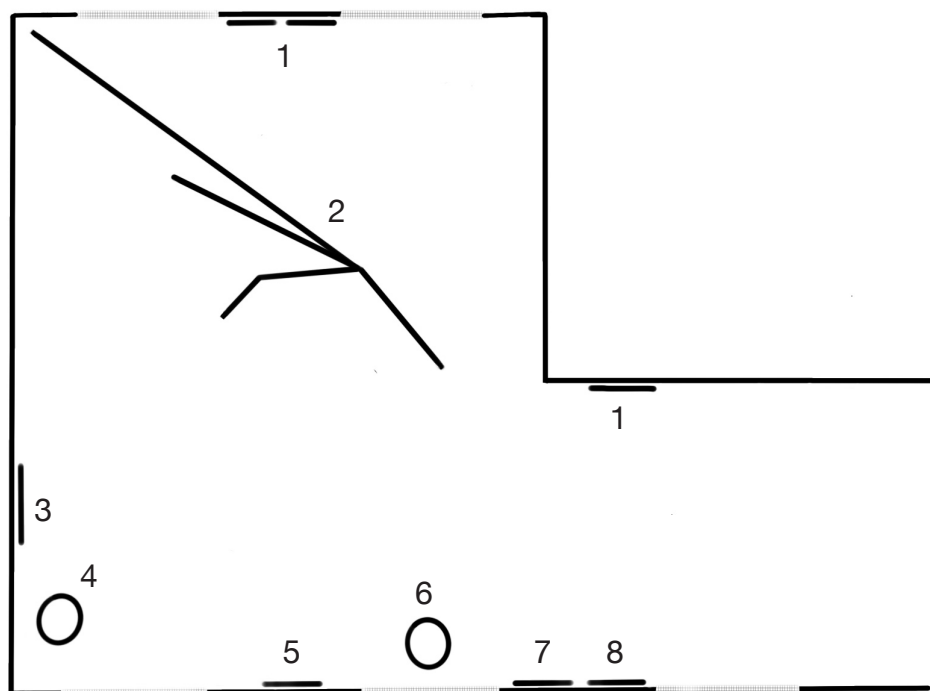
The performance *R.u.in.es – XS version* (2025) by Lausanne-based artist **Léna Sophia Bagutti-Khennouf** will be presented at the opening on 5 December 2025.

On 17 January 2026, an evening of screenings will take place at Cinéma Bellevaux (Lausanne), extending the exhibition into the medium of moving images, with videos and short films by **Barbara Hammer, Taleb Lachheb, Isadora Neves Marques, Walid Raad, and Carole Roussopoulos** (with Fatxiya Ali Aden and Sarah Osman).

On 30 January 2026, in the exceptional presence of Academy Award-winning New York filmmaker **Elisabeth Subrin**, Cinéma Spoutnik (Geneva) will host an evening of screenings and encounter around three of her short films made between 1997 and 2024.

*
**

Our work began in September 2024, when we first met **Théo-Mario Coppola** in Barcelona, Spain. Our individual and shared concerns shaped the beginning of a long-term dialogue and, through these exchanges, revealed a mutual desire to collaborate on a project deeply rooted in the most significant aspects of the present. Our collective approach incorporates the practices of recent decades, which have seen the emergence of strong artistic forms, methodologies, and viewpoints—often involving the mobilization of other disciplines, other forms of knowledge, as well as an awareness of others that is frequently shaped by activist movements or spontaneous engagement. Since Théo-Mario Coppola has worked extensively on the connections between aesthetics, social realities, and political theory, we chose to build our project around a text by Sara Ahmed, which became the conceptual grounding of our curatorial reflection. By resisting mere illustration or thematic framing, we sought more subtle, personal, and complex modes of expression. By affirming openness and dialogue as core priorities of our mandate at CALM, together with our colleagues, we aim to shape this space into a working tool that welcomes other ways of thinking and acting. Working alongside Théo-Mario Coppola allows us to extend this intention through a project that resonates with both our shared and individual practices that we wish grounded, committed, and rigorous.



1. **Belinda Kazeem-Kamiński**, *In Search of Red, Black, and Green*, 2021, photography (triptych), 106 x 71 cm each, C Prints on Alu Dibond. Loan from the artist.
2. **Monika Emmanuelle Kazi**, *eaux et atopie*, 2019, variable dimensions, glasses, water, salt, 4 acetate texts, 4 microphones, soundtrack (6 min 26 s). Loan from the artist.
3. **Unyimeabasi Udoh**, *Untilted (Futur Antérieur)*, 2025, variable dimensions, Die-cut acrylic and retroreflective glass beads on matte Duralar, polyester twine. Loan from the artist.
4. **Lucas Erin**, *La Crique II*, 2025, 126,5 x 47 x 113 cm, steel, cotton, bronze. Loan from the artist.
5. **Jojo Gronostay**, *Chateau Rouge Displays I*, 2020, 100 x 70 cm, pigment print. Loan from the artist and Galerie Hubert Winter, Vienna.
6. **Lucas Erin**, *La Crique I*, 2025, 126,5 x 47 x 113 cm, steel, cotton, bronze. Loan from the artist.
7. **Jojo Gronostay**, *Chateau Rouge Displays IV*, 100 x 70 cm, pigment print. Loan from the artist and Galerie Hubert Winter, Vienna.
8. **Jojo Gronostay**, *Chateau Rouge Displays II*, 2020, 100 x 70 cm, pigment print. Loan from the artist and Galerie Hubert Winter, Vienna.

Léna Sophia Bagutti-Khennouf (b. 1992)

Léna Sophia Bagutti-Khennouf is a contemporary dance, performance 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 diverse disciplines she has encountered on her journey, including elements of clowning, mime, and notably, voice techniques. Absence, uncertainty, injury, reminiscence and missing threads are all motifs in her practice, inextricably entwined with the vicissitudes of life.

Towards an Affinity of Hammers features *R.u.in.es - version XS* (2025) as part of the performance programme.
– performance at the exhibition's opening.

Lucas Erin (b. 1990)

Lucas Erin is a visual artist whose work encompasses installation, sculpture and lens-based works. 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 in given circumstances, whether through the act of defying 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 *La Crique I* (2025) and *La Crique II* (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 Ghana, Jojo Gronostay also considers the transcultural condition of other individuals and groups of people in his works. It unveils with label-based platforms, 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 fleeting and translate a fragile state of being.

Towards an Affinity of Hammers features *Chateau Rouge Displays I* (2020), *Chateau Rouge Displays II* (2020) and *Chateau Rouge Displays IV* (2020) in the exhibition.

Barbara Hammer (1939-2019)

By generating a physical jolt 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 incisive 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 *The History of the World According to a Lesbian* (1988) as part of the programme. – screening at Cinéma Bellevaux (Lausanne) on 17 January 2026.

Belinda Kazeem-Kamiński (b. 1980)

An artist, writer and art-based researcher, Belinda Kazeem-Kamiński 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 injustice. Examining archival materials, repurposing 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 a past that never ends and a present so brutal, striving for liberation and autonomy.

Towards an Affinity of Hammers features *In Search of Red, Black, and Green* (2021) in the exhibition

Monika Emmanuelle Kazi (b. 1991)

Marked by her early youth experiences in Pointe-Noire and Paris, and a precocious awareness of the cultural vulnerabilities she carries within her, the everyday that is lost, stolen or residual is 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 unnoticeable into the realm of perception.

Towards an Affinity of Hammers features *eaux et atonie* (2019) in the exhibition.

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 *Le Meilleur Spectateur de la Pièce Historique qui se Joue sur Terre* (2024) as part of the programme. – screening at Cinéma Bellevaux (Lausanne) on 17 January 2026.

Isadora Neves Marques (b. 1984)

Crossing the line between fiction and theory, and producing hybridized 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, fuelled by the desires and emotions of interiority and intimacy, might converge. Thus, futuristic theory, relationships of closeness and sensitivity between species and the realm of the cyborg, 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 *Becoming Male in the Middle Ages* (2022) as part of the programme. – screening at Cinéma Bellevaux (Lausanne) on 17 January 2026.

Walid Raad (b.1967)

Walid Raad's work is characterised by its 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 transcultural and transnational issues.

Towards an Affinity of Hammers features *The Dead Weight of a Quarrel Hangs* (1999) as part of the programme. – screening at Cinéma 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 and 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 *Femmes mutilées, plus jamais !* (2007) in co-authorship with Fatxiya Ali Aden et Sarah Osman as part of the programme. – screening at Cinéma 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 ever-new 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 cheeky, 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 *Shulie* (1997), *Maria Schneider, 1983* (2022) and *Manal Issa, 2024* (2025) as part of the programme. – screening at Cinéma Spoutnik (Geneva) on 30 January 2026.

Unyimeabasi Udoh (b.1996)

Unyimeabasi Udoh 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 or more widely shared references, displaying cut-out letters with simple statements, Unyimeabasi Udoh'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, materialising in retrenchment and conciseness with the precision and immediacy of visual poetry.

Towards an Affinity of Hammers features *Untitled (Futur Antérieur)* (2025) in the exhibition.

Critical texts on the practitioners were written by Théo-Mario Coppola.

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.



We thank our main partners, Cinéma Bellevaux and Cinéma Spoutnik, for the screenings and encounters and gratefully acknowledge Ville de Lausanne, Ernst und Olga Gubler-Hablützel Stiftung, Fonds Cantonal d'Art Contemporain Genève, the Bundesministerium Wohnen, Kunst, Kultur, Medien und Sport of Austria, Canton de Vaud, Art Genève, ECAL – École cantonale d'art de Lausanne for their generous support to the project.



**Ernst und Olga
Gubler-Hablützel
Stiftung**

F C A C Genève
onds antonal d'rt ontemporain



= Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria

**Art\Genève
Salon d'Art**

éc a l

BELLEVAUX
CINEMA, ART & ESSAI / LAUSANNE

SPOUTNIK

www.c-a-l-m.ch
instagram: @calm_ch
email: calm.centreartlameute@gmail.com
Parc du Loup 3, 1018 Lausanne

The art centre's opening hours correspond to those of the Café du Loup.

Tues, Wed: 8:30-19:00; Thurs, Fri: 8:30-22:00;
Sat: 12:00-18:00; Sun: 10:00-16:00