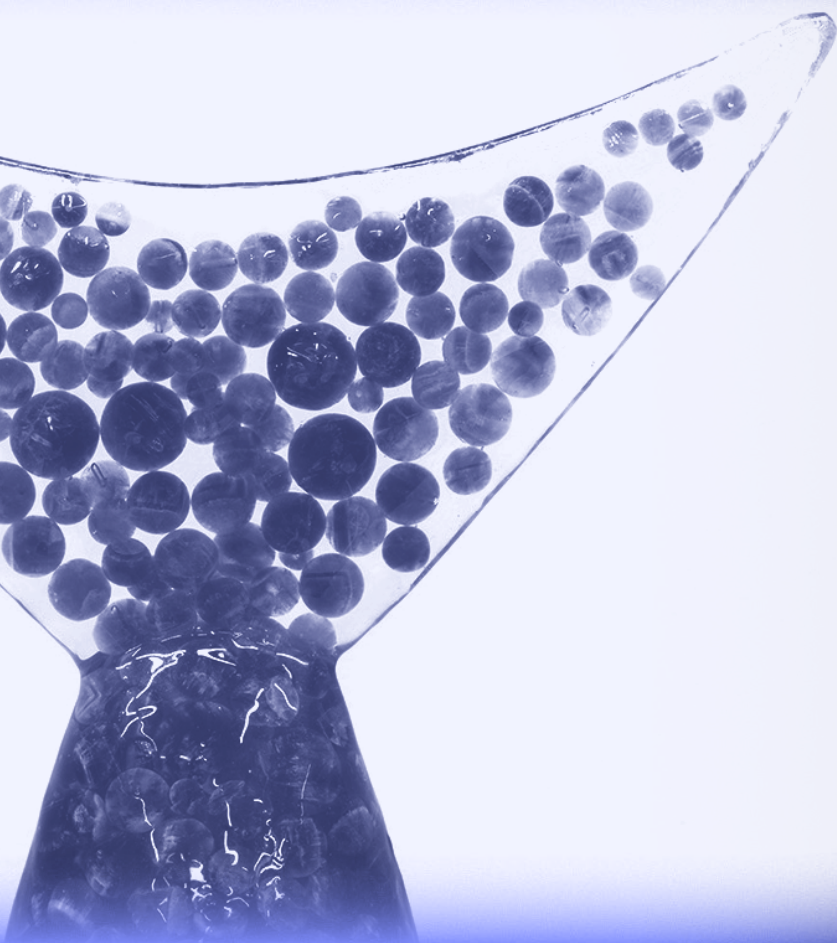


Exhibition
Amie Barouh
& Chloé Quenum
17.02.26
→ 18.04.26

Fondation
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The DREAM Argument

Very early humanity started thinking itself through dreams. They are the vital, civilizing bond, the storyline in the constitution of a shared consciousness, of a community. What is there to tell, in order to accept living together? Dreams, precisely.

Anne Dufourmantelle, *Intelligence du rêve*, 2012

This exhibition stems from a hypothesis, that of bringing up dreams again today to find out what they might say of our ways of existing, of relating to one another and of representing.

Despite our modern lifestyles, often detached from the imaginary, drawing us away from our dreams and what they sow in us (presences and omens, living beings and ghosts, lights and feelings), we could still argue that dreams never leave us: they watch over us, make reality converse with other places and temporalities.

But more than a safe place, poetic and soft, sheltering us from reality, dreams—in a series of work produced specifically for the exhibition—appear to be spaces inhabited by tensions, violences and desires, where contemporary, political and collective stakes are at play. Which importance do we grant our nights, slept or sleepless, when our senses open to other forms of knowledge? And this time of rest, a respite from the continuous acceleration of a society always more connected, more fragmented? And what about the space of the dream, as a place where our waking lives unfold differently?

The title *L'argument du rêve* (The Dream Argument) is a reference to a philosophical question on the difficulty of distinguishing dreams from reality, which can be traced back to both Greek Antiquity¹ and Chinese schools of thoughts, where it appears as early as in the 4th century BC by Zhuang Zhou. In a parable as short as mind-bending called *The Butterfly Dream*², the Taoist philosopher wonders, upon waking up from a dream in which he was a butterfly, whether he really is a human having just dreamt that he was a butterfly, or a butterfly having dreamt it was human. Through this inversion, he instantly suspends any certainty regarding the being and the concept of reality, equating the waking state and the dream state. This text is nowadays

believed to be one of the first iterations of this “dream argument”, both due to its immediacy and its ability to interrogate the meaning of existence beyond the visible. What, in fact, would be a life devoid of this share of invisible? Closing your eyes, welcoming more abstract narratives, taking a break, holding onto the dream, breathing slower, wandering away from the frames of rationality; all these gestures and encounters can unfold in the dream realm, both from a conceptual and a sensible point of view.

The Dream Argument aims to root itself in this double movement, physical and intellectual, by bringing together two artists, Amie Barouh and Chloé Quenum, and a philosopher, Mohamed Amer Meziane, who all have in common their critical use of dreams in their work. In an immersive scenography, each of them in their own way summon the dream as an argument, not in an attempt to define its share of reality and illusion, but for its ability to overcome such distinctions, partly inherited from Western thought, and to create other ways of interacting. The point here is not to turn dreams into an object of representation or a simple motif; but rather to consider—in a time when the visible and invisible ties that bind us to our environments, now as precarious as precious, are weakening—the ways in which dreams can now become a space for resistance “At the Edge of the Worlds”³.

Elodie Royer
Curator of the exhibition

¹ The origin of the argument of dreams can be partially traced back to Plato, where it stemmed from a philosophical concern towards reality. Since dreams can at times seem as real as the waking state, our perceptions can fool us. This argument will later be brought up again by skeptical philosophers in a different approach aiming to circumvent the idea of a definitive certainty or knowledge, and in modern philosophy by Descartes in his thoughts on doubt.

² Zhuang Zhou, *Le Rêve du papillon*, Albin Michel, Paris, 2008

³ In reference to the latest essay by Mohamed Amer Meziane, which partly informed this exhibition. Mohamed Amer Meziane, *Au bord des mondes. Vers une anthropologie métaphysique*, Bruxelles, Vues de l'esprit, 2023

Amie Barouh

The exhibition opens with *O Suno*, a new installation by Amie Barouh, in line with the previous film-essays of the French-Japanese artist and filmmaker. Teetering the line between documentary and fiction, her works usually follow characters living in the margins of the mundane, economic and social flows of a given territory, which she films as if trying to capture within them a truth simply by telling their stories, and through them, the complexity of the spaces they inhabit.

In a similar approach, *O Suno* intertwines its own images and history with those of a video archive gathered by Albanian Roma activist Gim Furtuna. In an edit made of collages and overlays, Amie Barouh recomposes the matter of a dream where temporalities overlap, places multiply, sounds tangle. The film is guided by the voice-over of a Japanese fortune teller seemingly interpreting both one the artist's dream and the images appearing on screen. Steering clear from a purely individual approach, *O Suno* becomes, as the story unfolds, an experience able to place the individual within a wider collective through universal questionings: childhood, death, creation, belief. The film then reminds us of cinema's ability to show our relationship to reality, and the fictions we place within it—whether by being visited in our dreams or by being inhabited and shaped by the invisible strings tying us to our environments and to one another. Echoing the film, a series of works on paper called *Storyboard for O Suno* is presented, made of collages, images, paintings, quotes and prints which accompanied the making of this new installation—the exact moment where meaning arises, where the film gets edited, still bearing all its possible outcomes.

Gim Furtuna is a Roma activist, born and raised in the area of Allias, Bregu i Lumit, in Tirana, an area mostly inhabited by Roma populations, but neglected by the central power and local authorities for decades. After the fall of dictator Enver Hoxha, Furtuna created, near his home, a global education center called Rromani Baxt Albania, built for the young Roma generation facing difficult socioeconomic conditions.

The center was frequented daily by Roma and non-Roma children and teenagers, with various activities accessible to them. Facing the risks of forced mendicancy and potential human trafficking led by various

networks, with increasingly life-threatening consequences, the center focused on presenting children of every age another perspective, more positive and beneficial to their future. These archives, that he chose to make available to Amie Barouh for this film, are a testimony of it.

Mohamed Amer Meziane

In the exhibition, an excerpt from *Au bord des mondes. Vers une anthropologie métaphysique* (2023) by Mohamed Amer Meziane is made available in the form of a publication conceived by graphic designer and artist Marie-Mam Sai Bellier. Each copy features on its cover a fragment of text, set in a typeface specifically designed for the occasion. Conceived in two stages, the object unfolds both as a polyphony of voices within the exhibition space and as something visitors may choose to take with them upon leaving.

Mohamed Amer Meziane is a philosopher and historian of ideas. He is currently a lecturer in Philosophy and Francophone Studies at Brown University (Robert Gale Noyes Assistant Professor of Humanities). His latest essay, which appears in the exhibition in a fragmented form, invites readers—through a perspective of decolonizing knowledge—to expand their conception of reality by reaffirming the central place of metaphysics and invisible entities, often relegated outside the field of knowledge within Western human sciences.

In one of the chapters, “*Barzakh, or How Dreams Make Ontology Implode*,” Meziane approaches dreams through the concept of *barzakh*—meaning frontier or isthmus in Arabic—not as a mere psychological or symbolic object to be interpreted, but as an experience capable of destabilizing certain systems of thought and dichotomies inherited from Western modernity. Mobilizing the dream thus appears as a decolonial and resistant gesture, activating imaginaries and opening perspectives toward other cosmologies, without ever reducing them to a folkloric reading.

By placing this chapter in dialogue with the works of Amie Barouh and Chloé Quenum, the exhibition foregrounds the place of invisible entities that their practices also embrace and underscores the necessity of “thinking at the edge of worlds rather than merely about worlds or the world.” As the

philosopher reminds us, the crises we are currently experiencing are not only “those of capitalism, but crises of our modes of existence and our ways of thinking.”

1 Mohamed Amer Meziane, *Au bord des mondes. Vers une anthropologie métaphysique* (in French), Brussels, *Vues de l'esprit*, 2023, p. 166.

2 *Op. cit.*, p. 29.

Marie-Mam Sai Bellier (1994) is a French- and Gambian-born typographic artist, educator, and researcher based in Paris. A graduate of the *École des Beaux-Arts de Lyon*, she explores new creative pathways that move beyond the limits of the Latin alphabet. Drawing inspiration from the idea of a fusion of the arts and from the materiality of drawing, she enriches her practice by intersecting it with other media. Her approach questions typographic material and its history, considering it as a sociocultural witness to a global anthropology. She is the founder of the publishing house and type foundry *Diorama Type Partners*, and a member of the post-binary typography collective *Bye Bye Binary*.

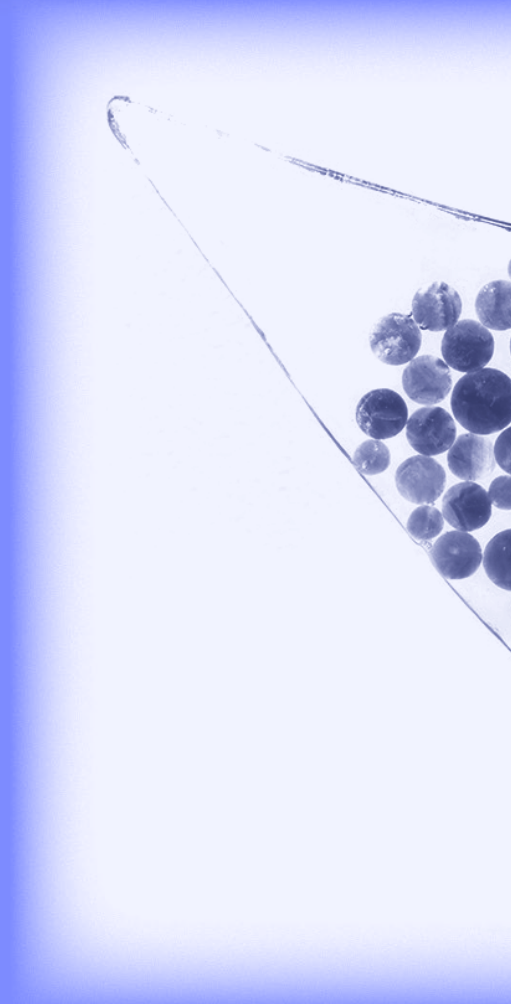
Chloé Quenum

Gathered under the title *Tu respirez à ma place sans le savoir* (You breathe instead of me without knowing), the ensemble presented by Franco-Beninese artist Chloé Quenum presents a new body of sculptures, gestures and images emerging from the research she has been leading for multiple years on the architecture of sleep and the materiality of dreams. Paying attention to the way shapes and signs are shared in other geographies where the dream realm is seen as a direct way of knowing and relating to the world, she identifies objects and perceptions testifying of a certain relationship with the invisible that she uses in her works, for example the headrest, sometimes called in certain communities a “dream support”.

In the exhibition, images and shapes, sometimes moving, sometimes asleep, collide. Fragments of bodies or architecture, variations in scale, barely audible breathing, feelings of *déjà-vu*, lights sometimes too dim, sometimes blinding: her works play with their infinite potential, their presences or apparitions within a voluntarily unstable scenography. Mainly fabricated through numerical processes such as 3D printing or artificial intelligence, they also show a certain ambiguity in the means of their production, between craft and automatization, and in their appearance. To the artist, the exhibition space represents a “space of passing and tensions”, a state to pass through rather than a story to follow, with no clear start or end, in which the “buried thread of the dream would move quietly, like a fragile ground under someone’s steps”. However, dreams and sleep never appear in her work as an elsewhere, but more as solid and material experiences, sometimes even gestures of refusal towards the injunction to constant availability.

With the participation
of Mohamed Amer Meziane

Curator
Élodie Royer



Chloé Quenum, *Martina*, 2025, Résine, techniques mixtes
15 x 15 x 7 cm, © ADAGP, Paris, 2026

Guided tours

Wednesdays → noon and 6 pm

Saturdays → noon and 4 pm

Associated programme

→ Saturday, April 11 at 4pm

Writing workshop led by Fatma Cheffi

→ Wednesday, April 15 at 7pm

Talk with Mohamed Amer Meziane

Workshop for children (ages 8–12)

→ March 21 and April 4 at 3:00 pm

Investigation tour

→ March 28 at 3:00 pm Workshop

designed by the artist Chloé Quenum

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1970-1971, ce n'est pas du tout un 'drame', il se
travaille.

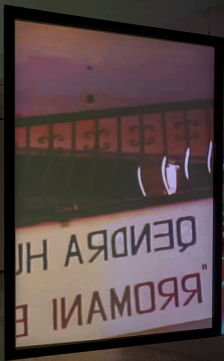




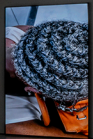
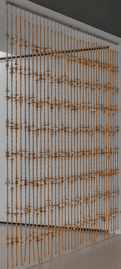






















IL N'Y A PAS
QUE
DES MONDES.

TOUS LES MONDES
NE SONT PAS DES
«ANTOLOGIES».

LA LANGUE
DE L'ÊTRE
EST UNE LANGUE
LOCALE.

LE MONDE
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DE
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L'UNIVERSEL N'EST
QUE L'ABSENCE
DU VISIBLE,
UNE PRÉVUE.

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LE MONDE
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LE MONDE
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UN BORD DES MONDES
EST CE QUI ACCÈDE LA MARGE
EN CONJECTURE LES MONDES.

LA LANGUE
DE L'ÊTRE
EST UNE LANGUE
LOCALE.









