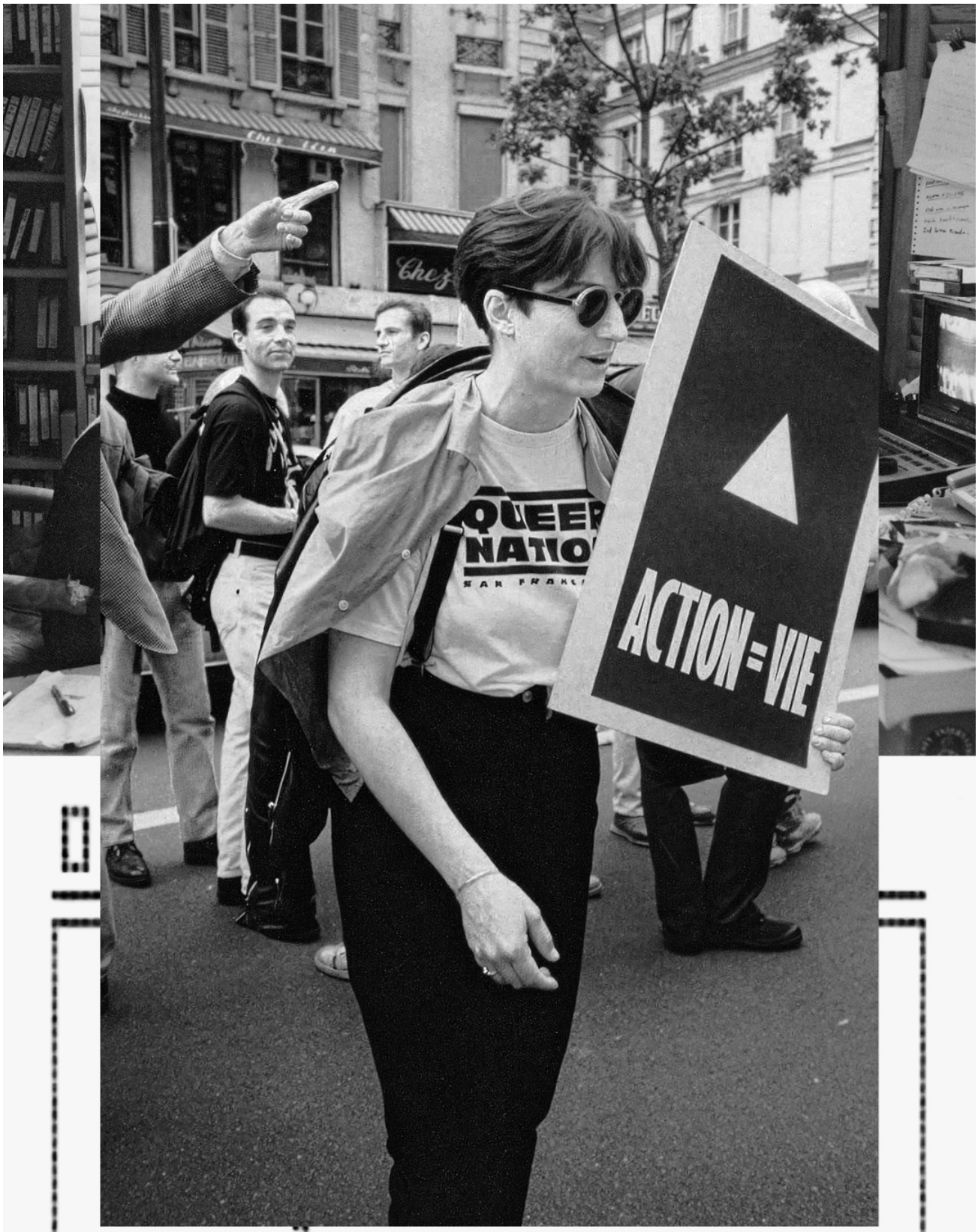
QUEER
NATIO
ACTION=VIE

MAGNANRAMA

Media · technologies · identities · networks

around

NATHALIE MAGNAN

Nathalie Magnan with
No Anger · Shu Lea Cheang · Cindy Coutant
Chloé Desmoineaux with Bobby Brim and Ada LaNerd
Guerrilla Girls · Barbara Hammer · Old Boys Network
Paper Tiger Television · Julia Scher · VNS Matrix

Exhibition from 26 September to 12 December 2026
Opening: 25 September, from 6pm to 9pm
Curator: Mathilde Belouali
Exhibition display: Cécile Bouffard
Graphic design: Clara Pasteau

PRESS RELEASE

Wednesday to Friday, from 11am to 7pm
Saturday, from 2pm to 7pm · Free entrance
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BÉTONSALON
CENTRE FOR ART
& RESEARCH

Far from being neutral tools, technologies and media profoundly shape our emotional relationship, intimacies, and our ways of seeing the world. They fuel our imaginations, forge our identites and define the networks in which we evolve, whether digital, geographical, based on shared interests, or all of the above. The uses we make of it, and especially those we invent, derive our possibilities for action and resistance.

This exhibition sets out to unfold these contemporary issues through the lens of a career: that of Nathalie Magnan (1956–2016), a significant yet still little-known figure in the history of media, technology and feminism. From the 1980s to the 2010s, Nathalie Magnan explored these questions from various fields of thought and action. Retracing her career through archives and films, and bringing together artists with whom she has worked or whose practices extend hers, the exhibition constructs a collective biography that highlights the current scope of her struggles for gender issues in technology and for a critical reading of media.

Media theorist, filmmaker, cyberfeminist, and navigator of both the seas and the internet, Nathalie Magnan has contributed to the history of thought, media and technology, feminism and LGBTQIA+ struggles in a transdisciplinary, lively and generousmanner.Teacher,webmistress, hacktivist and artist,whithout ever having used this label, Nathalie Magnan has acted as a bridge between geographical scenes, intellectual and activist backgrounds, and disciplinary fields that rarely intersect and do not always engage in dialogue. Favouring collective work, using feminist and rhizomaticmethodologies where the 'do-it-yourself' approach is both inspiring and contagious, Nathalie Magnan has always worked to collect and bring together images, texts, people, struggles and machines. Having passed away in 2016, she leaves behind a legacy of her incisive questions about how the media shape our worldviews, her belief in everyone's agency to create their own representations, her participatory investigative methodology, and her humour.

Mathilde Belouali

↘ This exhibition has been developed in collaboration with Reine Prat, in partnership with Villa Arson (Nice) and Les Capucins Contemporary Art Centre (Embrun), where it is currently on view until 23 August 2026. Supported by the French Ministry of Culture's "Mieux Produire Mieux Diffuser" programme, the exhibition has been made possible through the collaboration of the Archives de la critique d'art, the Institut national d'histoire de l'art (INHA), and Université Rennes 2, which houses the Nathalie Magnan Archive. The work by No Anger presented in the exhibition was produced with the support of ADAGP as part of the 2025 ADAGP / Bétonsalon Grant.

Agenda
Full Programme available at:
www.betonsalon.net

Friday 25 September
Opening of the exhibition Magnanrama, 6pm to 9pm

Friday 13 and Saturday 14 November
"Nathalie Magnan (1956-2016), a queer trajectory: theories, archives, media-hacktivism, cyberfeminisms"
INHA and Bétonsalon, Paris

This symposium is associated with the touring exhibition Magnanrama, hosted at the contemporary art centers Villa Arson in Nice, Les Capucins in Embrun and Bétonsalon in Paris. The event is conceived as the culmination of a study of the thought and legacy of the media theorist, filmmaker and cyberfeminist, who died in 2016, in light of media-tactical and feminist struggles and queer theories. In partnership with the Archives de la critique d'art (Rennes), which hold her archives, these days of encounters bring together researchers, artists and activists around the political and methodological issues of lesbian archives, the circulation of theories and media between France and the United States, and curatorial practices within institutions.

↘ In partnership with the INHA, the Archives de la critique d'art (Rennes), the Centre d'art contemporain Les Capucins (City of Embrun), Université Paris 8, Université Rennes 2

Saturday 14 November
Opening screening of Chéries-Chéris, 32nd Paris lesbian, gay, bi, trans, queer and ++++ film festival
MK2 BEAUBOURG
Screening of four films by Nathalie Magnan: *Lesborama, Internautes, Un homme sur deux est une femme, Il n'y a pas de fumée sans feu*

Saturday 12 December
5pm to 6:30pm
Looking back on "Magnanrama", conversation with Mathilde Belouali, Vincent Enjalbert and Émilie Renard
At 7pm
Launch of the interviews' s book edited by Mathilde Belouali and Alice Dusapin (Villa Arson edition, Nice, co-published with Les Capucins, Embrun and Bétonsalon, Paris)

Biographies

Mathilde Belouali

Mathilde Belouali is a curator, art critic and art worker. In 2024, she became director of the Centre d'art contemporain Les Capucins, in Embrun in the southern Alps. After moving to the Hautes-Alpes, she met Reine Prat, Nathalie Magnan's partner, and over the course of conversations, coffees at the market and hikes, the idea of dedicating an exhibition project to Nathalie Magnan took shape.

Reine Prat

Reine Prat holds the agrégation in literature. She has held numerous positions within the Ministry of Culture, served as artistic advisor to the City of Marseille, and directed both the Arcanal association and the Institut français de Marrakech. She led a mission on multilingualism in French Guiana before being appointed regional director of cultural affairs (DRAC) in Martinique. She is notably recognized for her ministerial reports on equality between women and men in the performing arts and for her book *Exploser le plafond* (Rue de l'échiquier, 2021). She was Nathalie Magnan's partner for twenty-five years and is today her legal heir.

Cécile Bouffard

Cécile Bouffard is a visual artist whose sculptural practice, spanning more than a decade, is deeply rooted in lesbian culture and its questions of representation. Her solo exhibitions focus on highlighting marginalized archetypal figures and ways of being in the world that exist beyond normative frameworks. Her collaborative projects bring together drawing, T-shirts, cooking, dance, and publishing.

Clara Pasteau

Clara Pasteau is a graphic designer and web developer whose practice brings together coding, graphic design, materiality, and spatial design. A graduate of the Gerrit Rietveld Academie in Amsterdam (2018), she has worked as a freelance designer between France and Belgium since 2020. She is a member of the Belgian collective OSP (Open Source Publishing), whose design practice using free and open-source tools is rooted in the legacy of hacktivist movements and tactical media.

No Anger

Through a multidisciplinary practice combining video, performance, and writing, No Anger examines the ways bodies are expressed and made visible. Embedded within a shared language and collective imaginary, and shaped by relations of domination, words and images convey a vision of the world that legitimizes certain realities over others, establishing hierarchies between bodies. No Anger's work seeks to articulate the experiences of marginalized bodies that resist hegemonic modes of representation, while exploring the notion of hybridity and the ways in which prosthetic technologies, rather than enhancing or replacing bodies, can open up new creative possibilities. Drawing on their academic research, No Anger's artistic practice explores the potential of their lesbian and disabled body, proposing new ways of reimagining the collective imagination. In 2022, they co-founded the collective Ostensible with Lucie Camous, a research-creation platform dedicated to disability and crip studies that develops an intersectional critique of ableism.

Bobby Brim

Bobby Brim is a transdisciplinary and transmedia artist, performer, and choreographer [non-binary] who composts their soul in response to the cyborg entities they encounter along the way. Pixels, decibels, waves, bodies, and collectives are the tangible materials through which they explore the transgressive spaces of a post-post-conspiratorial world. Alongside their choreographic and cross-media practice, they develop collaborative research projects and take part in international transhackfeminist networks. They are currently pursuing their research within the exerce Master's programme at Agora, Cité Internationale de la Danse.

Shu Lea Cheang

Shu Lea Cheang is a Taiwanese-American artist whose work radically interrogates the links between digital technologies, bodies, sexualities, social control and biopolitics. Through installations, films and networked works, she explores systems of surveillance, gender norms and forms of queer resistance in contemporary technological societies. A friend of Nathalie Magnan, whom she encountered in cyberfeminist circles, Shu Lea Cheang spoke at Magnan's invitation for the "Cyberfemmes" day at the École nationale supérieure des Beaux-Arts de Paris in 2000, and later at the École nationale supérieure d'art de Bourges.

Cindy Coutant

Cindy Coutant is an artist and researcher based in Geneva. Her work probes the material and libidinal entanglements of technology—its flows, regimes of penetration, extraction, and silencing. Across films, installations, and performative readings, technology emerges as drooling, erotic, cannibalistic, excremental, and collapsed. Her works are populated by gremlins, snails, tardigrades, and soft robots—half-lives and slimy beings that gather in the cracks of the techno-industrial imaginary, accelerating a break with civilizational patriotism.

Chloé Desmoineaux

Chloé Desmoineaux is based in Marseille and works as an educator, digital artist, and curator of experimental, nonconforming video games, with a particular focus on self-organized collective practices.
In 2021, they founded FluidSpace, a transfeminist volunteer-run hacklab. Deeply influenced by the mentorship and pedagogy of Nathalie Magnan during their studies at the École nationale supérieure d'art de Bourges, they co-organized the event TRANS//BORDER, the Teachings of Nathalie Magnan at the Mucem in 2018. Since then, they have contributed to preserving and promoting Magnan's archives while helping to transmit her legacy through technofeminist rhizomatic networks.

Ada LaNerd

Half-body, half-waves, Ada LaNerd moves at the intersection of performance art and hacktivism. A radio artist and member of systerserver and ϖ-node, she has been active since 2013 within Hackstub, a hackerspace in Strasbourg. As a *hacqueen*, she shares a cyberfeminist approach to hacking rooted in popular education, embracing what she calls *popular hacking*: practices and interventions that confront systems of oppression.

Guerrilla Girls

Guerrilla Girls is an anonymous feminist collective founded in New York in 1985, made up of artists and activists who wear gorilla masks. Through posters, performances and public actions—where statistics meet humor and provocation—they expose sexism, racism and the mechanisms of discrimination in the art and culture world.

Barbara Hammer

Barbara Hammer (1939-2019) was an American filmmaker, artist and feminist activist, a pioneer of experimental lesbian cinema. Her body of work, comprising more than 80 films, explores the body, desire, memory and queer history, blending performance, documentary and abstraction. Some of her works, which combine media representation with a playful interest in technology, preceded those of Nathalie Magnan.

Old Boys Network

Old Boys Network (OBN) is a cyberfeminist collective and network founded in Berlin in 1997 by artists and theorists including Cornelia Sollfrank, Vali Djordjevic and Ellen Nonnenmacher. They initiated three international cyberfeminist conferences between 1997 and 2001, in which Nathalie Magnan took part. OBN explores the links between gender, technology and power, and promotes a critical, non-dogmatic cyberfeminism grounded in a multiplicity of voices.

Paper Tiger Television

Paper Tiger Television is a US collective founded in 1981 by media artists, activists and theorists, including DeeDee Halleck. The collective produces video programs and performances that deconstruct power, popular culture and the ideology of images, favoring do-it-yourself methods, critical pedagogy and collective voice. Nathalie Magnan took part in making two films with them between 1985 and 1988, while she was in Santa Cruz.

Julia Scher

Julia Scher is an American artist whose work critically examines systems of surveillance, security and control in contemporary societies. Through immersive installations inspired by military and institutional aesthetics, she highlights mechanisms of power, fear and submission. She belongs to the same generation as Nathalie Magnan and, while they did not know each other, their practices engage with related dynamics.

VNS Matrix

VNS Matrix is an Australian cyberpunk feminist art collective founded in 1991 in Adelaide by Josephine Starrs, Julianne Pierce, Francesca da Rimini and Virginia Barratt. Known for their *Cyberfeminist Manifesto for the 21st Century*, they use digital art, video games, posters and performances to subvert technology and expose the sexism of computing cultures. Their work has left a lasting mark on the history of cyberfeminism and digital art. Nathalie Magnan was a friend of theirs and helped spread their work in France.

Exhibition view from « Magnanrama, Media, technologies, identities and networks around Nathalie Magnan », cur. Mathilde Belouali, Bétonsalon – centre for art and research, Paris, 2026. © Photo: Aurélien Mole.

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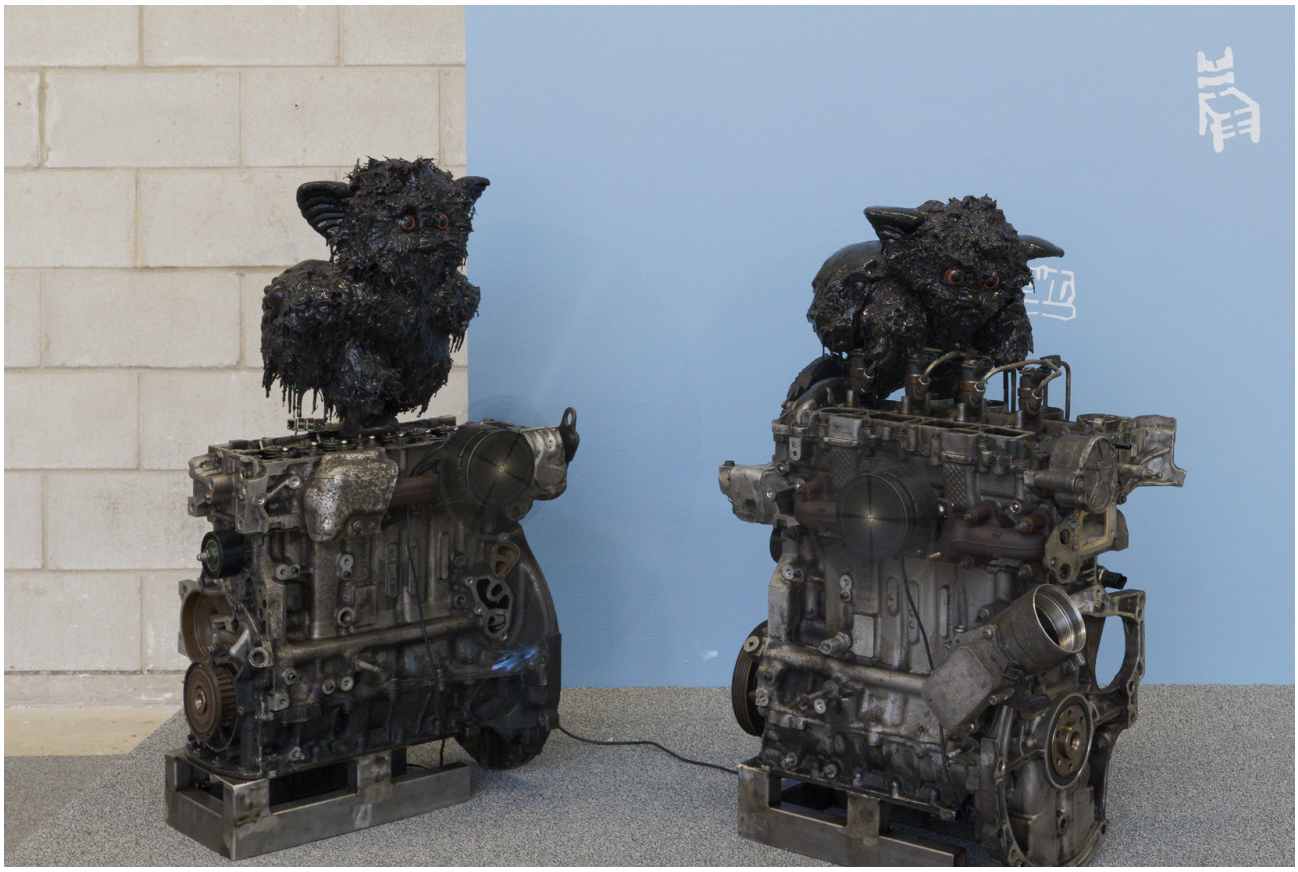

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Upcoming

Marie Preston, "Levains, Les entours"
From 4 February to 24 April 2027
Curated by Émilie Renard
In co-production with 40mcube, Rennes

Practical information

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