

**An exhibition
by Mathilde Belouali,
with scenography
by Cécile Bouffard
and graphic design
by Clara Pasteau**

**MAGNANRAMA
MEDIA, TECHNOLOGIES,
IDENTITIES AND NETWORKS
AROUND NATHALIE MAGNAN**

**at Bétonsalon – centre d'art
et de recherche, Paris:
26 September — 12 December 2026**

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

MAGNANRAMA:

MEDIA, TECHNOLOGIES, IDENTITIES AND NETWORKS AROUND NATHALIE MAGNAN

With the complicity of Reine Prat

Partners: Archives de la critique d'art, Institut national d'histoire de l'art, University Rennes 2.

As part of the Ministry of Culture's "Mieux Produire Mieux Diffuser" program.

A media theorist, filmmaker, cyberfeminist and navigator of the internet and the high seas alike, Nathalie Magnan (1956-2016) made a vital and generous interdisciplinary contribution to the history of thought, technology, feminism and LGBTQIA+ struggles. An educator, webmistress, hacktivist and – although she never used the term to describe herself – an artist, Magnan acted as a mediator, bringing parallel but disconnected disciplinary fields into dialogue. Pursuing collective approaches and rhizomatic, feminist methodologies where “do-it-yourself” was a contagious incitation to act, throughout her life Magnan worked to facilitate the encounter and the intermixing of images, texts, people, activism and technology. Whilst a graduate student at the University of California Santa Cruz in the 1980s, Magnan worked as an assistant to the philosopher and historian of science Donna Haraway, whose landmark essay *A Cyborg Manifesto*⁰¹ she translated into French. She also participated in the public-access television collectives Paper Tiger Television and Deep Dish Television. After returning to France in the 1990s, she made several films, including *Lesborama*, which she created for the first edition of the “*Nuit Gay*” marathon on Canal+ in 1995.

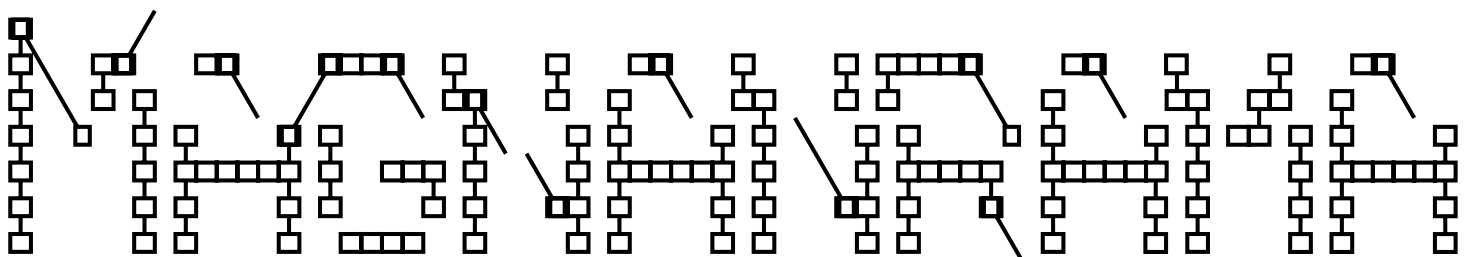
The co-founder of the Paris Gay & Lesbian Film Festival (today Chéri-es Chéris), Magnan regularly contributed to the magazine *Gai Pied*. Later, she taught at national art schools in Dijon and in Bourges. Closely involved in cyberfeminist, tactical media and hacktivist circles, she organised digital counterculture events, moderated feminist mailing lists, coded for internet sites, and wrote, translated and co-ordinated collections of texts. In 2000, when the International Symposium on Electronic Art was organised in Paris with an all-male line-up, she convened a women-only event programme at the Centre d'information et de documentation of the École nationale supérieure des Beaux-arts de Paris⁰². In 2004 in Finland and in 2005 in the Strait of Gibraltar, she organised two editions of *Sailing for Geeks*, which brought together artists and activists around communication technologies and imagined links between maritime and online navigation.

⁰¹ The first translation was carried out with Marie-Hélène Dumas and Charlotte Gould. Nathalie Magnan & Annick Bureau, eds., *Connexions: Arts réseaux médias*, École nationale supérieure des Beaux-Arts, Paris, 2002.

⁰² This event was organised at the invitation of Mathilde Ferrer, then head of the Centre d'information et de documentation.

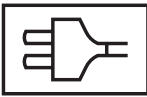
Nathalie Magnan passed away aged sixty from metastatic breast cancer. She left behind her combats around questions of gender and technology, her incisive interrogation of the ways in which media transform our view of the world, her belief in the agency of every individual to produce their own representations, her participative and investigative methodology and her humour. Many of those who knew her wonder what she would have thought about, written about and made of our era: of the social networks to which we confide our private life and our personal data, of the pandemic which reconfigured our relationships to distance and to vulnerability, of the potential and the danger of artificial intelligence, of media conglomerates concentrated in the hands of the far right and of genocides livestreamed to screens held in the palm of our hands. Many others have discovered Magnan through her archives, which were entrusted to the Archives de la critique d'art in Rennes by her partner, Reine Prat: the collection joyously blur the distinctions between private and professional life, institutional culture and self-organisation, activism and transmission – all the while reconfiguring disciplines, genres, genders and questions of legitimacy.

The exhibition is imagined not only as a portrait and a femmage, but also as a collective biography that opens onto the present, one in which the ideas, the struggles and the connections that Nathalie Magnan helped to bring about emerge anew in the work of different generations of artists and thinkers. “Magnanrama” brings together her predecessors (Barbara Hammer) with figures and groups that she spent time with (Shu Lea Cheang, Old Boys Network, VNS Matrix) or which pursued parallel experiments (Guerilla Girls, Julia Scher), as well as those who have followed in her footsteps (Chloé Desmoineaux, Bobby Brim and Ada LaNerd, No Anger or Cindy Coutant).



THERE ARE NO DIRECT FLIGHTS BETWEEN MARSEILLE AND NEW YORK⁰³ : THE VISUAL STUDIES WORKSHOP AT ROCHESTER

Nathalie Magnan was born into a well-off family in Marseille in 1956. After studying literature at Nanterre, her desire to broaden her horizons and to live out her sexual identity beyond a restrictive family environment led her to apply to several graduate programmes in the United States. In 1979, shortly before her 23rd birthday, she moved to Rochester, a town on the shores of Lake Ontario in upstate New York, to join The Visual Studies Workshop run by SUNY Buffalo. The VSW took an experimental approach to photography, film, media and visual studies through collaborative and interdisciplinary courses. During her time in the VSW, Magnan began to experiment with photography, film, installation and artists' books, creating works that bore the imprint of French culture and references such as Nouvelle Vague films and Marguerite Duras novels with reflexive and critical tools from French Theory and feminist struggles. It was also in Rochester that she met Catherine Lord, who arrived on campus at the same time as her. Lord remembers an "astonishingly beautiful woman, in an enormous fur coat, carrying an enormous suitcase." This encounter was the beginning of a love story that lasted several years and a decisive friendship and intellectual bond. Lord would go on to become a renowned art historian and professor, much like Martha Gever, another student in the programme with whom Magnan wrote an early article on lesbian representation published in the VSW's journal, *Afterimage*. Her interest for the representations of identity and how they could be produced by and for those concerned had begun to come into focus.



HISTORY OF CONSCIOUSNESS : A "GLAMOROUS AND DEVIANT" PROGRAMME⁰⁴

In 1984, Nathalie Magnan moved to California. She first settled in Los Angeles, where she worked for Umbrella, a journal dedicated to artists' books, and participated in the organisation of the third Los Angeles Gay & Lesbian Film Festival. The following year, she was accepted into the "History of Consciousness" programme at the University of California Santa Cruz, a course known for its interdisciplinarity and for its groundbreaking and activist approach to human sciences combining feminist studies, the history of art, media and science, semiotics, and critical and literary theory. The programme's faculty included many key thinkers who were, in the mid-1980s, at decisive moments in their intellectual trajectories. They included Teresa de Lauretis, who a few years later would forge the concept and the term "queer theory"⁰⁵; Vito Russo, author of *The Celluloid Closet* (1981),



⁰³ An homage to the film *There are no Direct Flights between New York and Marseille* (1998) by American director Peter Friedman.

⁰⁴ Title borrowed from an article by Clélia Barbut, "Une trajectoire transatlantique, à la croisée des affects et des idées (1979-1991)", in *Nathalie Magnan, Hack attitude. Théorie, médias, activismes*, Hystériques & AssociéEs, 2027.

⁰⁵ Queer theory is a critical field which questions gender, sexuality and identity norms,

a groundbreaking text on the representations of homosexuality in Hollywood cinema; and Donna Haraway, a primatologist and biologist who had just published *A Cyborg Manifesto* (1985). Haraway's essay would become a key text for Magnan's thought; she translated it into French in 2002. In the manifesto, Haraway calls for a surpassing of the traditional dichotomies that structure gender and nature, and instead proposed hybrid identities blending the human, the animal and the machine. She concludes by stating "I would rather be a cyborg than a goddess".

At Santa Cruz, Magnan assembled a theoretical approach that would play out over the course of her future work, one which exploded disciplinary categories, wove together feminist methodologies and study, and closely integrated the history of technology, media, and popular culture.

SANTA CRUZ: HIGH TECH GAYS⁰⁶

Written over the course of 1984, *A Cyborg Manifesto* was the first text that Donna Haraway typed out on her computer. In California's cultural milieus, personal computers had begun to appear in homes and offices, equipped with word processors and other desktop software, as well as the first email systems. With its network of universities, California was becoming the birthplace of the internet, between strategic and military uses on the one hand and, on the other, utopian, community-oriented and even psychedelic visions of information promoted by a technophilic counterculture.



Nathalie Magnan often photographed herself with her TeleVideo 910, and similarly recorded her friends alongside their computers. During her time in California, she traded in her bike for a motorbike, and participated in the gay and queer activist movements in San Francisco, in particular the struggle against the HIV/AIDS crisis and inaction of Reagan's America. As part of ACT UP and Queer Nation⁰⁷, founded in 1989 and 1990 respectively, she helped to develop direct action tactics that were deployed in tandem with a fearsome visual culture.

Magnan later described this period as the "virulent years"⁰⁸, a time when computer viruses and HIV/AIDS proliferated in systems and organisms alike.

PAPER TIGER TELEVISION: "DON'T JUST WATCH TV, MAKE IT!"

Paper Tiger Television was a collective founded in New York in 1981 by the filmmaker and activist DeeDee Halleck, and which ultimately counted sixty or so members on the East and West coasts of the United States. The group produced more than five hundred videos and television programmes on alternative and critical approaches to media, with modest budgets offset by an outsize sense

studying their constructed and unstable nature and their imbrication with power relations.

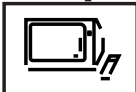
⁰⁶ High Tech Gays was a social and activist LGBT group in Silicon Valley active between 1983 and 1997.

⁰⁷ ACT UP (an acronym for AIDS Coalition to Unleash Power) is an international organization fighting HIV/AIDS, founded in 1987, known for its direct-action tactics, distinctive aesthetic, and high-profile media stunts. Queer Nation, founded in 1990, is an organization formed by members of ACT UP that confronts anti-LGBTQ+ violence and prejudices perpetuated by the media and the arts community through confrontational direct-action tactics.

⁰⁸ Nathalie Magnan, "Des années virulentes", talk at the Gaîté lyrique, Paris, 2012.

of humour. These were broadcast on public-access television, a system of local TV channels that allowed any citizen or group to create and circulate their own programmes. Paper Tiger's videos from the 1980s feature invited speakers who analyse an article, a media or a contemporary issue and unpick its mechanisms and biases, often through intentionally zany and kitsch staging.

Nathalie Magnan participated in the creation of several programmes: in one, artist Martha Rosler denounces the mainstream media's treatment of the case of Mary Beth Whitehead, a surrogate mother who chose not to give up her child at birth; in another, the biologist, philosopher, sociologist, and historian of sciences Donna Haraway dissects the colonial and positivist representation of primates using articles published in *National Geographic*. Magnan co-directed the latter show, and appears on screen with a number of other accomplices.

Later, Magnan and DeeDee Halleck co-authored *The Gringo in Mañanaland* (1995), a film that focused on the representations of Latin Americans in U.S. cinema. The two worked for several  years on the film, which incorporated dozens of movie clips dating back to the very beginning of the history of cinema.

HAVE YOU SEEN FRANCE?

In 1990, after twelve years in the United States, Nathalie Magnan returned to France and settled in Paris. This move came with a cultural and technological shock: whereas the internet had been part of her daily life in California, it was almost completely absent from French homes. On the political scene, feminism was marginal. Magnan's theoretical references had  yet to make inroads in academia, and with her return to France, she had to construct a new affective and professional network.

In 1991, she made two mid-length films, where she developed her trademark mixture of found footage and interviews. *L'Éprouvante éprouvette* [*The Test Tube Ordeal*] gave a platform to seven women who had used IVF as part of fertility therapy, extending Magnan's interest in technology and its links to gender and the body. *Avez-vous vu la guerre ?* [*Did You See the War?*] was a collaborative production with *Canal Déchaîné*, and analysed the media coverage of the Gulf War, which was fought between Iraq and the U.S.-led coalition between 1990 and 1991. Television played a major role in the conflict, broadcasting military operations in near-real time on 24-hour news channels, and framing it as a war that was “clean”, technologically advanced, and therefore acceptable.

It was also in 1990 that Magnan met Reine Prat – then the director of Arcanal, a non-profit organisation focused on the production of films in the cultural sector – who would become her life partner.

Nathalie Magnan participated in the Parisian activist scene, from pride marches to ACT UP actions at the height of the HIV/AIDS epidemic in France, as well as in the Universités d'Été Euroméditerranéennes de l'Homosexualité (UEEH) in Marseille. She was one of only a handful of women to regularly write for the gay weekly magazine *Gai Pied*, contributing articles which proposed “a lesbian take on the news”⁰⁹.

In 1994, along with Yann Beauvais, Philip Brooks, Élisabeth Lebovici and Nicole Fernández Ferrer, she co-founded the Festival de films gays & lesbiens de Paris, and helped organise the first two editions, which were held at the American Center in Paris.

⁰⁹ Catherine Gonnard, “Un regard lesbien sur l'actualité”, in *Nathalie Magnan, Hack attitude, ibid.*

Between 1991 and 1999, she taught a media analysis class at Université Paris 8, and subsequently took on a series of teaching roles at Paris 1 and Paris 3. However, it was at French art schools that she would develop her truly innovative approach to teaching, combining issues of technology and gender.

She first became involved with the École nationale supérieure des Beaux-arts de Paris, where she organised meetings and workshops at the school's 'Base vidéo' ['Video Base'] and in the 'Salle d'actualités' ['Newsroom'] of the Centre d'information et de documentation.

From 1998 to 2006, she taught at the École nationale supérieure d'art de Dijon, and worked to bring the internet into art schools, in particular through the Coordination des écoles d'art en réseau (CEDAR). Between 2007 and 2012, she was invited by Paul Devautour to teach a class at the École nationale supérieure d'art de Bourges entitled "Réseaux" ["Networks"] on digital cultures and practices. She also transformed the school's approach to questions of gender by creating an ARC¹⁰ entitled "Genres" ["Genders"], through which she invited numerous international figures from queer studies and activism and forged links with Emmetrop, a local artistic non-profit structure that shared her punk and DIY ethos.

LESBORAMA AND LA NUIT GAY: TELLING STORIES

With no public-access television in France, Nathalie Magnan devised some of her projects with  Canal+. A private channel created in 1984, Canal+ offered a reflexive and often parodic *mise-en-abyme* of French television and its treatment of the news through programs such as *Les Guignols de l'info* or *Le Zapping*, which were both created in 1988 and ran for almost twenty years. Creative visuals that drew on early 3D graphics and a candid, tongue-in-cheek tone stemming in part from the numerous LGBT+ figures working at the channel gave rise to programmes like *L'Œil du cyclone*, dedicated to the new images and alternative art of the 1990s.

It was in this context that Alain Burosse and Joëlle Matos organised the first "*Nuit Gay*": eight consecutive hours of television dedicated to homosexuality, its culture and its political struggles that were broadcast overnight on 23 June 1995 on the eve of the annual pride march. A bold new initiative for television in France, the *Nuit Gay* was highly successful.

Nathalie Magnan's contribution to the *Nuit Gay* took the form of *Lesborama*. This mid-length film looked at lesbian visual culture, both as it was constructed by Western cinema and media through an interplay of fantasy and repulsion, and as it was imagined and lived by lesbians themselves, who were represented in the film by theorist Jack Halberstam, writer Rita Mae Brown and activist Christine Delphy. *Lesborama* is emblematic of Magnan's deft and rhythmic approach to montage as well as of the humour that traverses her films. A landmark work in her production, it is also an important document of the culture of the 1990s.

¹⁰ ARCs [Ateliers de recherche de création/Research and Creation Workshops] are an interdisciplinary and participative teaching format that brings at least two teachers and their students together around a specific research topic. The ARC Genres at ENSBA Bourges was led by Nathalie Magnan with Catherine Fraixe and Karen Hansen, and later with Giovanna Zapperi.

CYBERFEMINISMS:

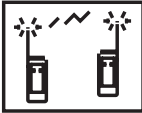
"ONLINE, MEN CAN'T INTERRUPT YOU."

"On the internet, men can't interrupt you. You can always finish your sentence online." Nathalie Magnan liked to quote this saying by Kathy Rae Huffman, which sums up the emancipatory potential that feminists saw in the development of the internet in the early 1990s.

In many countries, feminist artists, researchers and activists took to this new space of expression and sociability to exchange theoretical resources and personal accounts, to gather information and to band together, to contest misogynistic dynamics in their milieus and to create new forms of art and political actions.

In 1996, at a time when the internet had been developing in France in earnest for only two years, Nathalie Magnan made the short documentary *Internauts* for Canal+, which focused on the history of the internet, its functioning and the questions of power that underpinned it. The documentary demonstrates Magnan's detailed knowledge of cyberspace networks as well as of the feminist initiatives at work within it. The era was marked by a major gender disparity: in 2000, women made up just 25% of internet users in Europe.¹¹

Beyond France, Nathalie Magnan was very active in international cyberfeminist movements, including the Australian collective VNS Matrix and the collective Old Boys Network, based in Germany, which organised three cyberfeminist conferences between 1997 and 2001.

She acted as an intermediary between these international milieus and the French context, on both a theoretical and technical level. Between 2000 and 2003, she created and moderated the forum of the website *Chiennes de garde* [*Guard Dogs/Bitches*], acting as its webmistress.  *Chiennes de garde* was the first "interactive feminist site" in France, and hosted hundreds of testimonies of sexist and sexual harassment and violence, almost twenty years before #MeToo.

In December 2000, Magnan organised a conference entitled "*Cyberfemmes*" at the École nationale supérieure des Beaux-Arts de Paris.¹² Several dozen women were invited to share their work on media and new communication technologies at this fringe event, which was devised to coincide with ISEA2000, the tenth International Symposium of Electronic Art held nearby, where less women than men had been invited to speak.

In 1997, Magnan published the book *La vidéo, entre art et communication*, and in 2002 she and Annick Bureau compiled the anthology *Connexions: art, réseaux, média*. These two volumes assembled several dozen texts translated into French for the first time, and constitute a collection of critical reflections on digital technology and its uses that remain highly relevant to this day. *Connexions* also featured the first translation of Haraway's *Cyborg Manifesto*.

¹¹ "Toujours peu de femmes connectées", Les Pénélopes, agence de presse féministe internationale.

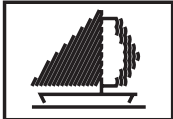
¹² Organised at the invitation of Mathilde Ferrer, then head of the Centre d'information et de documentation at the Beaux-Arts.

SAILING FOR GEEKS :

" YOU DON'T REBOOT A SAILING BOAT LIKE YOU REBOOT A COMPUTER "

Nathalie Magnan learned to sail during her childhood in Marseille, and it remained a lifelong passion, one which she would combine in the 2000s with her interest in technology and the internet through a hybrid project that was at once a voyage, a workshop, a laboratory, an autonomous activist space and a performance.

Sailing for Geeks (S4G) linked online and maritime navigation. It brought together an intentionally slow, unpredictable and uncomfortable mode of transport that demanded significant physical engagement and manual knowledge in a high-risk environment with the adaptable, trial-and-error approach of 'geeks' active in the world of computers and coding.

Two editions of **S4G** were held. The first took place in Finland in 2004 alongside the International Symposium on Electronic Art (ISEA), and the second on the Strait of Gibraltar between Tarifa and Tangier as part of a conference entitled "Fadaiat" that focused on freedom of knowledge and navigation was challenging: the seabed  of movement. In both areas, around the Finnish archipelago of Gibraltar is traversed by powerful winds.

Nathalie Magnan described the initiative in the following terms: "**Sailing for Geeks** is not a travel agency nor an artists' residency but a sailing crew [...] that navigates in a 'free' spirit towards a collective project, and whose productions are all, it goes without saying, covered by creative commons."¹³

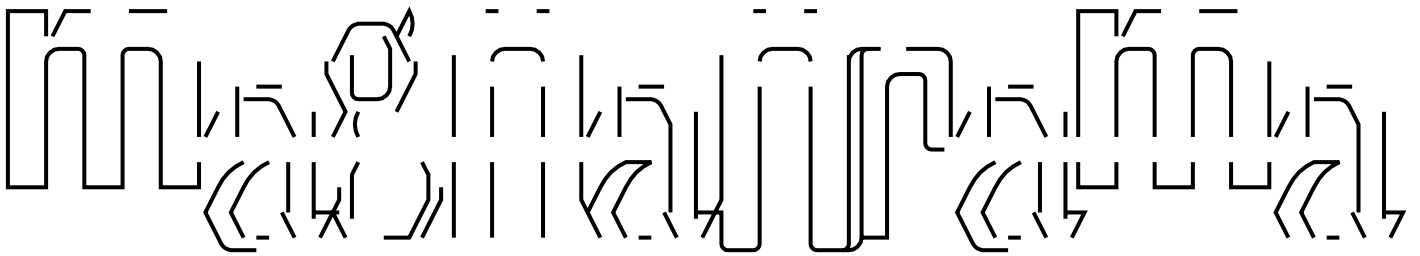
The first edition of **S4G** brought together open internet pioneer Valentin Lacambre, artist Nataen Harran and researcher Frauke Behrendt, and focused on communication technologies: using weather balloons, cameras and wifi, they carried out a series of experiments that blended art, geography and technology.

The second crew was made up of researcher Nicola Triscott, activist Jacques Servin, curator and artist Ewen Chardonnet, amongst others, and centred on questions of migration and borders, with the participants meeting activists in their destination of Tangier.

A third, women-only edition of **S4G**¹⁴ was planned, but did not take place after Nathalie Magnan was diagnosed with cancer in 2006.

¹³ Creative Commons (CC) licences are a legal tool created in 2002 that grants permission for a work (text, image, music, etc.) to be used and circulated in a variety of ways (copying, distribution, modification and adaptation), whilst remaining compliant with national copyright laws.

¹⁴ A tribute to "Sailing for Geeks" took place on Lake Serre-Ponçon, in the Hautes-Alpes near Embrun and the Les Capucins Contemporary Art Centre, as part of the "MAGNANRAMA" exhibition on 22 August 2026, with Nataen Harran, Chloé Desmoineaux, Bobby Brim, Ada LaNerd, and Léna Lepetit El Aramouni.



No Anger, Don't Forget the Future, 2026

Video, 47 min

Produced by Bétonsalon as part of the 2025 ADAGP/Bétonsalon grant, in collaboration with the Centre Chorégraphique National de Nantes—directed by Salia Sanou

How can body-machine relations become a site of political resistance and disrupt a prewritten script of the future? At the intersection of lesbian, queer, and disabled experiences, *No Anger* redefines the encoding of “body-states” through codependence and a radical reciprocity with the technologies that accompany them in daily life. In a letter to Nathalie Magnan that runs through the film, the artist describes how they came to “experience the intuition of hybridization”: “the machine took nothing from me; it enabled me, it offered itself. Far from replacing it, the machine could mingle with my body, traverse it, invent it otherwise.” Weaving together their understanding of the theorist’s thought through her archives and testimonies from loved ones, *No Anger* sets alternative narratives against the prevailing technophobia.

***No Anger*, an artist and researcher, explores the emancipation of minoritized bodies through video, performance, and writing, delving into the emancipatory potential of their disabled and lesbian body. Blending interdisciplinary research and autotheory, they critique ableism in their blog “À mon geste défendant” (since 2015) and their thesis (ENS Lyon, 2019). In 2022, they co-founded the *Ostensible collective*, dedicated to disability and crip studies.**

Shu Lea Cheang

Brandon, 1998-1999

Digital work

Courtesy Shu Lea Cheang et The Guggenheim Museums and Foundation

In 1993, Brandon Teena, a young transgender man, was raped and murdered in Nebraska. In 1998, artist Shu Lea Cheang dedicated *Brandon* to his memory. This non-linear digital adventure game is often considered as the first work of internet art. Made up of a series of clickable interfaces, live chats and videos, *Brandon* takes the form of a journey that interrogates the links between virtual space, social norms and gender identity. Presented as a site, a social space and a hybrid event, the work was exhibited at the Guggenheim Museum in New York, marking a turning point in institutional approaches to digital art. The Guggenheim restored the work in 2017 and made it available online once more.

Shu Lea Cheang (1954) is a Taiwanese-American artist whose work undertakes a radical questioning of the links between digital technologies, the body, sexuality, social control and biopolitics. A friend of Nathalie Magnan, Shu Lea Cheang was invited by her to speak at the ‘Cyberfemmes’ day at the École nationale supérieure des Beaux-Arts in Paris in 2000, and later at the École nationale supérieure des beaux-arts in Bourges.

Cindy Coutant
Gremlin Internationale (communism),
2026

Video, car engines, silicone, lasers,
holographic fans

Production: Villa Arson,
with the support of Pro Helvetia

Before they were the heroes of the cult 1980s film of the same name, “gremlins” were folk creatures blamed for mechanical issues, in particular in aeroplane engines. The British aviator and author Pauline Gower mentioned them in one of her novels from the 1930s, *Women with Wings*, describing them as a mischievous, sabotaging and even vengeful force. The artist and research Cindy Coutant takes up this figure and its pop culture avatars to compose an installation that brings together motors, soft toys, video, lasers and holograms, all covered in a layer of silicone, in an atmosphere close to that of a rave. Here, gremlins become part of a non-human communism akin to the “alien communism” imagined in the late 1960s by Argentine thinker J. Posadas¹⁵.

Cindy Coutant is an artist and researcher based in Geneva. Her work explores technology’s material and libidinal entanglements: its flows and its regimes of penetration, extraction, silencing. In her films, installations and readings, technology reveals itself as drooling, erotic, cannibalistic, excremental, or collapsed.

Chloé Desmoineaux, Bobby Brim,
Ada LaNerd

badTrans, 2026

Second-hand computer equipment,
electromagnetic waves, sheeting,
wood, cables, code, paper

Production: Villa Arson,
Les Capucins, Bétonsalon

This installation takes its name

from a computer virus, *Worm:Win32/Badtrans.B@mm*, which was found in Nathalie Magnan’s digital archives. Digital artist and creator of deviant video games Chloé Desmoineaux was one of Nathalie Magnan’s students at the École nationale supérieure des Beaux-Arts de Bourges, and here takes up the polysemy of the badTrans.exe filename to evoke both transmission and gender identity. Their piece with performer and choreographer Bobby Brim and radio artist Ada LaNerd consists of an interactive installation where a series of systems disseminate cyberfeminist archives. A label maker repurposed as a sticker printer and a microcomputer transformed into a pirate radio studio intertwine in a genealogy of practices emblematic of hacker and cyberfeminist communities. A space for the free circulation of ideas where the public can listen, read and add their own voice to this sum of impure, viral and contagious information. *Chloé Desmoineaux is based in Marseille. In 2021, they opened FluidSpace, a transfeminist, volunteer-run hacklab. Half-body, half-waves, Ada LaNerd moves at the intersection of performance art and hacktivism. As a radio artist, she has been active since 2013 at Hackstub, a hackerspace in Strasbourg. Bobby Brim is a [non-binary] transdisciplinary and transmedia artist, performer, and choreographer who, alongside their choreographic and cross-media work, develops collaborative research projects and participates in international transhackfeminist networks.*

¹⁵ In Argentina in the 1960s, the Trotskyist J. Posadas imagined that technologically advanced extraterrestrials might have moved beyond capitalism and be living under a communist system, viewing contact with them as potentially revolutionary.

Guerrilla Girls

The Internet Was 84,5% Male and 82,3% White. Until Now, 1996

Poster, 42,9 x 54,6 cm

Print run: Ed. 15/50

Courtesy Guerrilla Girls

Collection 49 Nord 6 Est - FRAC Lorraine

Founded in 1985 in New York, the anonymous feminist collective Guerrilla Girls uses humour, graphics and statistics to denounce sexism and racism in the world of art, culture and media. Their gorilla masks allow them to protect their anonymity and focus attention on systemic inequalities. This poster underscores the gender and racial inequality of the early internet, whilst at the same time affirming the transformative potential of the web as a space of contestation, visibility, and rebalancing of power relations.

Barbara Hammer

No No Nooky T.V., 1987

Vidéo, 12 minutes

Courtesy of the Estate of Barbara Hammer, New York and Electronic Arts Intermix (EAI), New York.

Created using a Bolex 16 mm camera and an Amiga computer, *No No Nooky T.V.* offers a witty and ironic exploration of lesbian identity and its representations with regards to dominant structures. The film blends animation and extracts from previous works with a lexicon of desire, sex and information technology: the computer, eroticised through a play on the name “*amiga*” (“friend”), appears here as a potential tool of women’s liberation. This hybrid work, which is as radical in its form as it is in its content, explores the impact of technology on sexuality, emotions and intimacy.

Barbara Hammer (1939–2019) was an American filmmaker, artist, and feminist activist. A pioneer of experimental lesbian cinema, her oeuvre comprises more than 80 films. Some of her works combining

a deconstruction of media representations and a playful interest in technology anticipate those of Nathalie Magnan.

Old Boys Network

Cyberfeminism: 100 anti-theses, 1997/2016

Video, 6 minutes

Photographs from readers produced for three international cyberfeminist conferences, 1997-2001

Courtesy Old Boys Network

Old Boys Network (OBN) is a cyberfeminist collective and network that was founded in 1996 by a group of artists and theorists including Susanne Ackers, Julianne Pierce, Vali Djordjevic, Ellen Nonnenmacher and Cornelia Sollfrank. OBN works with an unfixed identity and an intentionally undefined concept of cyberfeminism so as to preserve its plurality and critical potential. The group organised three international cyberfeminist conferences between 1997 and 2001, all of which were attended by Nathalie Magnan, and it was at these events that the readers and photographs presented here were created.

Paper Tiger Television

Donna Haraway reads The National Geographic on Primates, 1987

Vidéo, 27 minutes

© Paper Tiger Television

French diffusion: Heure exquise !

Our imaginaries surrounding nature and animals, far from being neutral, are shaped by imperialist and colonialist visions of the world. Trained as a primatologist, Donna Haraway critiqued the animals’ representation by the American magazine and institution *National Geographic*, drawing on examples ranging from Theodore Roosevelt, natural history museum dioramas to Tarzan and King Kong and to Koko, a female gorilla who was taught sign language. Haraway’s markedly humorous approach

combines the history of science and technology with political history and pop culture, and is shaped by her ongoing reflection on the cyborg, a figure that blends the human, the animal and the machine.

Members of Paper Tiger Television who contributed to this episode: John Belanger, Jesse Drew, Tracy Fullerton, Eli Hollander, Dug Kohn, Nathalie Magnan, Catherine Saalfeld Gund, Alan Steinheimer, Marc West, Sarah Williams.

Paper Tiger Television is an American collective that was founded in 1981 by a group of artists, activists and media theorists, including DeeDee Halleck. The collective produces programmes and performances that deconstruct power, popular culture and the ideology of images, favouring DIY approaches, critical pedagogy and collective forms of expression.

Julia Scher

Hidden Camera (Rhizome), 1991-2018

3D work, audiovisual installation, green plant

Variable dimensions

Courtesy Julia Scher

Collection FRAC Normandie

Using cameras, screens and CCTV systems, Julia Scher places viewers in an ambivalent position where they are at once observers and observed, revealing the psychological and political dimensions of these technologies that produce fear, submission and self-surveillance. By transforming the exhibition and cultural centre into an authoritarian space, the work proposes a critique of mechanisms of social control.

Julia Scher is an American artist whose work offers a critical examination of systems of surveillance, security and control in contemporary societies. She belongs to the same generation as Nathalie Magnan and, although they did not know each other, their practices focus on similar issues.

VNS Matrix

A Cyberfeminist Manifesto for the 21st Century, 1991

Dimensions variables

Courtesy VNS Matrix

In 1991, the Australian collective VNS Matrix published its “Cyberfeminist Manifesto for the 21st Century”, posting it online and on giant billboards across Adelaide. It was in this joyously provocative text, which links feminine pleasure, virality and network thinking, that the term “cyberfeminism” appeared for the first time.

VNS Matrix is an Australian cyberfeminist feminist art collective founded in 1991 in Adelaide by Josephine Starrs, Julianne Pierce, Francesca da Rimini and Virginia Barratt. Nathalie Magnan was a friend of the collective, and helped to promote their work in France.

ACKNOWLEDGMENTS

Mathilde Belouali, the exhibition's curator, would like to thank all of the artists and authors involved: at the Villa Arson, the art center team (Marie-Ann Yemsi, Alexia Nicolaïdis, Alexandre Capan, Elodie Mariani, Christelle Alin, and Alice Dusapin), the exhibition installation team (Arnaud Biais, Mouna Bakouli, Margot Genevelle, Nicolas Geslin, Lou Girerd-Chambaz, Laurent Le Huan-Cua, Enzo Pagotto, Fanny de Roquefeuil, and Camille Thuillier), as well as the outreach team (Charlie Agard, Antoine Bonnaud, Félicie Calloch, Magdalena Galus, Igor Gmeline, Samvel Khetchikian, Ona Kostritzky, Lilou Morin, and Fatima-Zahra Tritki); the team at Les Capucins Contemporary Art Center, City of Embrun (Susie Richard, Szymon Kula, Carole Savoy, and Fanny Tonda Lamy), and the team at Bétonsalon—Art and Research Center, Paris (Manon Barbe, Emma Delort, Vincent Enjalbert, Kevin Gotkovsky, Carla-Julia Lapinta, Elena Lespes Muñoz, Tess Mazuet, Coline Piccinno, and Émilie Renard), as well as Clélia Barbut, Magali Le Mens, Sophie Orlando, and James Horton.

Special thanks to Laurence Le Poupon, archivist at *the Archives de la critique d'art*, and to Marie Tchernia-Blanchard, director: their long-term dedication and support made these exhibitions possible.

Thanks, too, go to the lenders and facilitators of the exhibition: the FRAC Lorraine and Hélène Griffault, the FRAC Normandie and Fanny Jacquinet, Les Rencontres de la photographie d'Arles and Aurélien Valette, the Bibliothèque de l'École nationale supérieure des Beaux-Arts de Paris and Séverine Forlani, Thierry Destriez and Heure exquise !, Julie Guillaumot and the Bibliothèque nationale de France, Joëlle Palmieri, Marina Galimberti, Patrick Ciercolès, Marie Lechner, Isabelle Massu, Paul-Emmanuel Odin, Peggy Pierrot, Marie-Hélène Dampérat and Françoise Vigna and the non-profit De la Mule au Web.

Our gratitude to all those who agreed to share their memories of Nathalie Magnan: yann beauvais, Frauke Behrendt, Lisa Bloom, Baptiste Brévar, Annick Bureaud, Alain Burosse, Isabelle Carlier, Wendy Chapkis, Ewen Chardronnet, Ilazki de Portuondo, Chloé Desmoineaux, Vinciane Despret, Paul Devautour, Guillaume Ettlinger, Mathilde Ferrer, Claire Fristot, Catherine Gonnard, Thyrza Goodeve, Catherine Gund, DeeDee Halleck, Nataen Harran, Skuta Helgason, Valentin Lacambre, Laurence Le Poupon, Élisabeth Lebovici, Marie Lechner, Catherine Lord, Geert Lovink, Nicolas Malevé, Jean-Marc Manach, Isabelle Massu, Joëlle Matos, Joëlle Palmieri, Aris Papatheodorou, Peggy Pierrot, Zahia Rahmani, Philippe Rivière, Jacques Servin, Cornelia Sollfrank, Anne Souyris, Marita Sturken, Nicola Triscott, and Elvan Zabunyan.

Thanks to the participants and organizers for the conference “Nathalie Magnan (1956–2016), A Queer Trajectory. Theories, Archives, Media Hacktivism, Cyberfeminisms” at INHA and Bétonsalon: Archives Recherches Cultures lesbiennes, No Anger, Clélia Barbut, Isabelle Carlier, Cindy Coutant, Damien Delille, Chloé Desmoineaux, Alice Dusapin, Vincent Enjalbert, Bénédicte Grailles, Catherine Gonnard, Antoine Idier, Élisabeth Lebovici, Marie Lechner, Magali Le Mens, Laurence Le Poupon, Pascaline Morincôme, Peggy Pierrot, Zahia Rahmani, Émilie Renard, Anne-Solène Rolland, Marie Tchernia-Blanchard, E-J Scott, Elora Weill-Engerer, Elvan Zabunyan, Giovanna Zapperi.

A special thank you, finally, to Reine Prat, for her trust and her accompaniment of these research, exhibition and publication projects, and for all of the invaluable energy, love, respect and perseverance that she contributes in order to preserve Nathalie Magnan's memory.

In accordance with Nathalie Magnan's wish that each presentation of her work include a call for donations in support of maritime rescue, we invite visitors to discover the actions of SOS MEDITERRANEE, which were particularly close to her heart: www.sosmediterranee.fr

AGENDA

EVENTS

Friday 16 October

from 4:00 p.m. to 7:00 p.m.

Archive survey session “Boy With Arms Akimbo/Girl With Arms Akimbo” and Jo Spence collections, led by Valentin Gleize, Diane Toubert, and Fanny Lautissier, in partnership with the Kandinsky Library – Centre Pompidou.

Friday, November 13, and Saturday, November 14

“Nathalie Magnan (1956–2016), a Queer Trajectory: Theories, Archives, Media Hacktivism, Cyberfeminism”
Conference at the INHA and Bétonsalon
Full program available at betonsalon.net

Saturday, November 14

8:00 p.m.

at mk2 Beaubourg

Opening night of Chéries-Chéris, Paris’s LGBTQIA & +++ film festival

Screening of four films by Nathalie Magnan: *Lesborama* (1995), *Internautes* (1995), *Un homme sur deux est une femme* (1996), *Il n’y a pas de fumée sans feu* (1996) followed by talks by Mathilde Belouali, Catherine Gonnard, and Reine Prat

Saturday, December 12

5:30–7:00 p.m.

A look back at the “Magnanrama” exhibition, a talk with Mathilde Belouali moderated by Vincent Enjalbert and Émilie Renard

7:00–8:00 p.m.

“I Met Nathalie Magnan: A Networked Portrait”

Launch of the book of interviews edited by Mathilde Belouali and Alice Dusapin, published by Éditions de la Villa Arson, Nice.

PARALLEL EVENTS

Friday, October 2

from 2:30 p.m. to 6:00 p.m.

***Béton Book Club*: Survey session of the book *Zéros+Uns* by Sadie Plant, published by Sans soleil, 2026**

Friday, October 23

from 6:30 p.m. to 8:30 p.m.

“Literally the best thing ever Writing with Mittens” a writing workshop proposed by Tess Mazuet
Registration required:

publics@betonsalon.net

Friday, October 30

from 3:00 p.m. to 6:00 p.m.

Stakeholders #11: Archive survey session of the exhibition

“Make an effort to remember.

Or, failing that, invent.”

at Bétonsalon, featuring Le Peuple qui manque (Aliocha Imhoff & Kantuta Quirós)

Thursday, October 29

6:30–8:30 p.m.

“Read me a song, sing me a poem”

Writing workshop with Céline Groman proposed by Léo Pierrel and Anna Breton, for DykeFag 4 FagDyke

Saturday, November 7

starting at 4 p.m.

(~ 3~ (^ ~)) **Code Lovers**

Workshops and concerts, schedule coming soon on betonsalon.net

as part of the 13th and 14th Arrondissements Pride Festival

ARTMAKING WORKSHOPS

Wednesday 14 October 2026

from 2:30 p.m. to 4:30 p.m.

(~ ^ ~) **Emoji Lab**: Coding and drawing workshop, for kids, from age 5

Saturday 21 November 2026

from 2:30 p.m. to 4:30 p.m.

Low Tech Engineer: Makey Makey workshop, for kids, from age 8

Saturday 5 December 2026

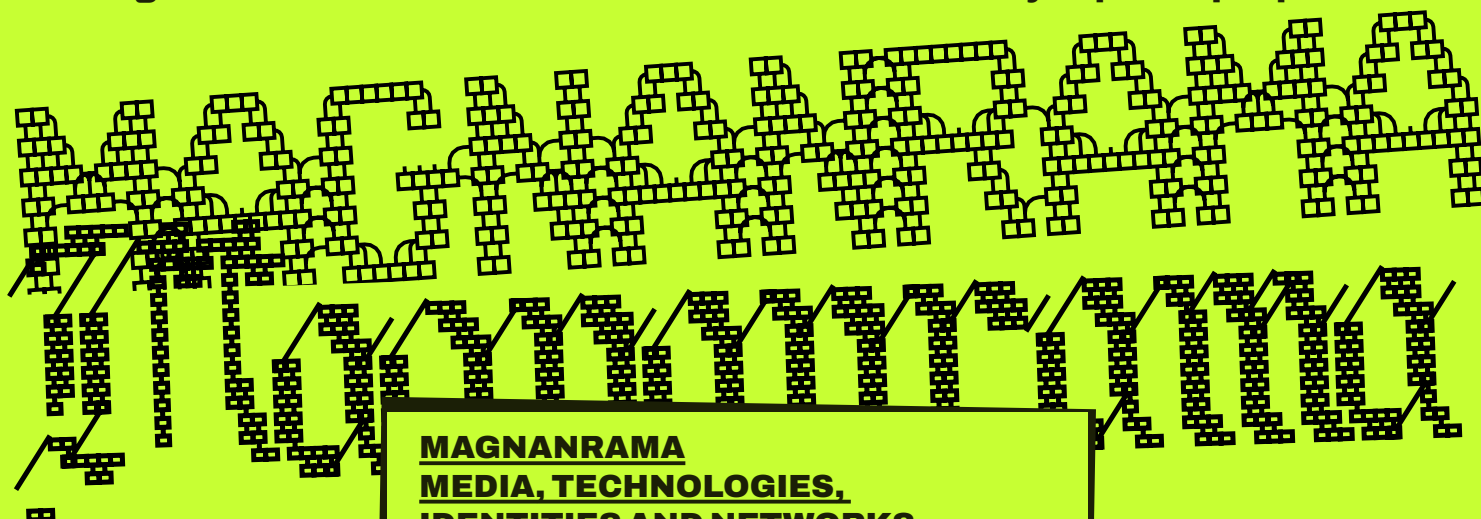
from 2:30 p.m. to 4:30 p.m.

Sailing For Geeks: Compass making workshop, for families, from age 5

Bétonsalon – Centre for Art and Research is supported by the City of Paris, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture, and the Île-de-France Region, with the collaboration of Université Paris Cité.

Bétonsalon – Centre for Art and Research is a cultural institution of the City of Paris, certified institution of national interest by the Ministry of Culture.

Bétonsalon – Centre for Art and Research is member of DCA – association for the development of art centers in France, Tram, réseau art contemporain Paris/Île-de-France, and Arts en résidence – Réseau national and BLA! – national association of mediation professionals in contemporary art, as well as a partner of the Souffleurs d’Images service for access to culture for blind and visually impaired people.



MAGNANRAMA
MEDIA, TECHNOLOGIES,
IDENTITIES AND NETWORKS
AROUND NATHALIE MAGNAN

**AN EXHIBITION IN PARTNERSHIP
PRESENTED IN THREE CHAPTERS**

**at the Villa Arson, Nice:
20 February — 31 May 2026**

**at the Centre d’art contemporain
Les Capucins, Ville d’Embrun:
26 June — 23 August 2026**

**at Bétonsalon – centre d’art
et de recherche, Paris:
26 September — 12 December 2026**

COLOPHON

Editorial Coordination and Writing

Mathilde Belouali

Proofreading

Elena Lespes Muñoz, Émilie Renard

Translation into English

James Horton

Graphic Design

Clara Pasteau

Typefaces

**Archivo Black and PubliFluor (designed
as part of the project led by the Crickx
Research Group)**

Headings and Pictograms

**Magnanrama headings generated
from Figlet ASCII fonts, converted using
the open-source tool Cobbled Paths,
developed by Doriane Timmermans.
ASCII pictograms in the text sourced
from asciiart.eu and modified
with Cobbled Paths.**