

## Créations en urgence

*Créations en urgence* mission is to support artists and intellectuals of all disciplines who have had to abandon their material and creative tools upon fleeing their countries under conditions of absolute urgency: war, political repression, sex discrimination, natural disaster, etc. It supports individuals waiting for government aid or in the absence of such support.

We provide material and financial assistance to these artists. We also help to put them in touch with donors, with infrastructure to support their artistic production, as well as with other artists to share workspace.

*Créations en urgence* funding structure is based on our confidence in civic responsibility, and our belief that citizens will support networks of mutual aid and solidarity. Given the fact that governments contribute (in)directly to the forced displacements of the populations we serve, we have decided not to seek public funding.

Our aim is to slowly build a grass-roots movement to an international scale by gathering an "extended family" around these artists and their work that, like us, is committed to the pursuit of artistic and creative practice at a time when the need for expression is essential to both life and survival.

To achieve its mission, the organization accepts donations from civil society and appeals to patrons. We also accept donations of artworks to sell at its public art events.

### **Our Philosophy**

Migratory movements have always existed, for both human and non-human species, a phenomenon that globalization has but accentuated. Today, these movements—primarily from South to North—are represented as static and through negative representations of the migrant.

This negative vision of the Other, nourished by political discourses that regularly mobilize rhetorics of fear and invasion, contributes on a daily basis to misrepresentation.

This rhetoric widens the gap between individuals and cultures by exacerbating competition between those considered to be superior and those considered to be inferior, or between the “strong” and the “weak,” and so on. We therefore prefer the term "visitor" to the term “migrant” in order to avoid any confusion with the prevailing rhetoric, even if we believe that the term “migrant” is linked to the natural world. In the end, are not we all visiting this earth?

### **Why make art in an emergency?**

Because those who have experienced loss and absence need to express these experiences through artistic experimentation. The continuation of their artistic expression is a vital need.

Because forced displacement, precariousness and temporary isolation often produce an urgent need for artistic experimentation and reinvention.

Because it is important to always make space for creative expression in our lives and especially in times of emergency.

### **Why focus on creation in emergency?**

Because we defend the plurality of artwork nourished by individual and / or collective experiences. These constitute the many voices of a common history in perpetual construction, deconstruction and reconstruction.

Because we want to create new common ground, spaces to meet and exchange, in order to stage a confrontation between ways of thinking and ways of living.

Because we believe in the solidarity of artists have with each other.

Because we believe in the solidarity and support of citizens and civil society, without constraints of nationality, territory, color, social class, belief and preferences.

Because we believe that our support, our actions and our words can contribute to the creation of plural and open societies.

Because we want to learn to listen.

Because we believe in the critical spirit of the human being.

Because the realization of this ambitious program will bring people together to produce an ever larger, more diverse, more generous family, one which is more open and more connected to the Other.

Because we advocate for direct and open relationships that promote listening and knowledge in order to build and experiment new management practices. *Créations en urgence* organize meetings, film screenings, exhibitions, concerts, auctions and fundraisings, in Marseille and internationally in collaboration with cultural and civic structures.

### **A platform of mutual aid**

*Why support us?*

Because *Créations en urgence* needs your support in order to exist.

Because each donation helps maintain artistic practice in a particularly fragile moment that may last quite some time.

Because the structure is designated of General interest and thus cannot give tax deduction receipts to facilitate our fundraising. Its financial orientation depends on the social society and not on governments, as mentioned in our philosophy.

Because we need the Other to exist

Because support makes us happy and changes our perception of common living, mutual respect and compassion

Because support can incite generosity

*How do we function?*

We are experimenting with two different modes of action:

- Direct contact between an artist/intellectual and their mentor (a patron or another artist). Beyond financial contributions and the donation of artwork, this contact aims to strengthen the bond between mentor and mentee, and deepen their mutual investment.
- managing and distributing funds from donors and sponsors.

The sale of artworks

For the time being, *Créations en urgence* is supporting three people, which has been enabled by artists' donations.

Alongside events organized by the organization and its partners, *Créations en urgence* relies on the support and the creativity of artists to support their colleagues.

<https://www.creationsenurgence.com/fr/webshop>

## **Who are we**

(Board of Directors and members)

Caetano

Caetano is an artist who designs art situations that, using performance, implicate current political and technological issues. He explores the breakdown of existing systems as a fertile ground from which new encounters can emerge.

Genevieve Houssay

I have built my life according to convictions that were established over time. In my career, I lived collectively, or not, in several places in France. I was responsible for several cinema programs and accompanied a number of collectives, organizations, artists and so on.

Khadija El Bennaoui

My desire to explore the world motivates my commitment to the arts and culture. The more I work professionally, the more I understood that arts and culture are more than just leisure activities. They are an invitation to confront oneself and to be self-critical, but more importantly they are an invitation to accept divergent opinions, or points of view that differ from one world to another, with all those differences represented culturally, socially and economically. In my free time, I like to grow plants, pick spices or go for long walks in nature.

Mylène Gaillon

I am passionate about art, literature and cinema. I spent a year in Mexico, which reinforced my interest in travel and photography (and also for the mescal). I worked for cultural institutions organizing exhibitions and cinema programming before I became interested in performing arts. I am not only obsessed by the desire to travel but also by the culture of tea.

Samar Kehdy

I was born in Lebanon and as a result of my personal history I have lived in many different places. I am a naturalized citizen of Belgium, and I have lived in Marseille since 2012. In recent years, questions of perception and representation have become especially pertinent to my professional and personal career. I am no longer interested in participating to "happenings" or in being "at the margins" or playing an important or crucial role in programming or for the other. I would like to build my life at the convergence of our cultural differences. The purpose of all this is to live the beauty of nature that we are part of.

(Supported artists)

Moneim Rahma, Houda Moussa, Keita,

(Artist supporters)

Alfons Alt, Anna Lopez Luna, Anne Pons, Beatrice Lily Lorigan, Carole Chaix, Catherine Vincent, Benoit Tabary, Compagnie Rasseгна, Elodie Durand, Ex-Nihilo, Fadia Haddad, Ghaleb Cabbabe, Julien Valnet, Joseph Kai, Khaled Dawwa, Lara Tabet, Laurent Van Lancker, Lena Merhej, Lisa Mandel, Lucie Bitunjac, Mathias Poisson, Mohamed Al Rashi, Mounir Gouri, Myriam Boulos, Pierre Monestier, Randa Mirza, Sibongile Mbambo, Sylvie Paz, Yasmina Er Rafass, Yugen Blakrok, Wilder Alison,

(Friends)

Abd Alssattar El-Herek, Agathe Williamson, Aglaé & Sidonie, Alix Hugonnier, Atelier juxtapoz, Céline Carrue, Chantiers du Réel, Danielle Kattar, Eric Demech, Georges Daaboul, Hiba Kehdy, Laetitia Esteve, Lyne Strouc, Nadine Helwi, Natasha Marie Llorens, Caetano Carvalho, La brasserie communale, La fondation Camargo, La maison du chant, Le grisbi, Maison RC, Salon avant-après, PA-F (performing arts forum), Vidéodrome, Théâtre de l'œuvre, Théâtre la cité, Yara Ebrahim, Wissam Atallah,

(Patrons)

LouBess, Sporting Club Corniche – Les Dauphins, Pronotion,

### **I would like to support with**

Volunteering

Money Donations

Donations of Artwork

### **I would like to request support**

Send us an e-mail with your name, mobile phone number, and country you are residing in now; and we will get back to you as soon as possible.

## Contact us

Subscribe to our mailing list

Find us on social media

<https://www.creationsenurgence.com/fr/webshop#footerr>

## News

“Generosity on all floors” aims to sell all of the artworks we have received as donations since we formed in January 2019. Yes, we are optimists and yes, we count on each other’s generosity and support, especially in this time when fear (with all its facets) is gaining ground.

This year, we were able to facilitate two residencies for Moneim Rahma : one at Camargo Foundation in December 2021, one at PA-F in November – December 2020. A third one will take place in February 2021 at Camargo Foundation with the comic artist Lena Marhej. Those residencies were made possible thanks to both organizations. For the time being, Moneim is working on his 4<sup>th</sup> novel “*Adila*”. *Adila* is an historical fiction based on a story of a Turkish woman (oum Alkhier-Maryam) who married one of the heroes of the mahdist revolution in Soudan, the prince Osman Dekna (mahdist state 1885-1895 were founded by Muhammed Ahmad “Almahdi”). Moneim’s friend Mireille (diminutive of Maryam) is the great granddaughter of that Maryam. Beyond his relation to her family, Moneim documents Maryam’s betrayal of her husband, when she divulged her hiding place to the ottoman authorities.

Until now, we have financially supported Houda Moussa toward realizing her exhibition in Marseille in October 2020. We would like to extend our action by finding her an artistic residency in the summer 2021.

The young Keita had the opportunity to attend a dance workshop with Ex Nihilo dance company. We are working with him on other projects.

## Actions

**Crowdfunding**, from 4 to 17 August 2020, we are crowd funding to support those in Beirut devastated by the catastrophic explosion on August 4, 2020.

### **Meetings (Rencontres)**

From September 13 to 15, 2019, RENCONTRES will take place in theaters, cinemas, public space and other incongruous areas of the city of Marseille to celebrate artistic creation in all its forms. Music, performances, exhibitions, and DJ sets, among other types of event, will emphasize the urgency of a shoulder-to-shoulder approach to artistic aid.

### **Loubess - What's new?**

Auction at Aglaé & Sidonie, preceded by an exhibition from 4 to 6 June 2019

### **Kif Marseille Kif Beirut**

Kif Marseille Kif Beirut juxtaposes the perceptions and creativity of Lena Merhej and

Sylvie Paz around the idea of the city of Marseille, where they both live today, and Beirut, the capital of Lena's heart. Writing, drawing, music and performance are the tools of expression that will allow you to discover the work of these artists.