

PRESS RELEASE

Venue: Belfry, 2 place du Louvre, 75001 Paris
Opening hours: Thursday-Saturday, 2-8pm
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Exhibition January 23rd–December 19th, 2026

MINISTÈRE TRANSITOIRE

MUSÉE TRANSITOIRE: PRESENTATION AND OBJECTIVES

Musée Transitoire explores the architecture, acoustics and history of places in transition. Suspended between two states, two uses, these spaces lend themselves to a temporary transformation devoid of functionality. Conceived as an institution-work and founded by artist Romina Shama, the project questions the formats of exhibition, conservation, and the place of authors in art.

Musée Transitoire supports and promotes contemporary artists, through interventions that explore individuals' relationship with modern society.

The transitory dimension of the project questions a certain relationship to productivism, the status of objects, and the importance we attach to them.

- Free exhibition, accessible to all
- Works designed as much as possible using materials found on site
- Performance program (sound art, dance, readings)
- Weekly mediation sessions for schoolchildren & in different languages
- Remuneration for artists and speakers (DCA scale)
- Training program by our steering committee, fully reimbursed by AFDAS
- Partnerships: Ménagerie de Verre, Nuit Blanche, Frac Île-de-France, CWBP, CCS
- VIP tours: Art Paris Art Fair, Paris+ by Art Basel, Starting Sunday by CPGA, JNP

EDITION #4: MINISTÈRE TRANSITOIRE

“If everybody always lies to you, the consequence is not that you believe the lies, but rather that nobody believes anything any longer... And a people that no longer can believe anything cannot make up its mind. It is deprived not only of its capacity to act but also of its capacity to think and to judge.”

—Hannah Arendt

In *The Human Condition* (1958), Hannah Arendt distinguishes three types of human activity:

- Labor, which addresses biological needs and ensures material survival.
- Work, which produces durable objects and shapes the world we live in.
- Action, which involves speech and collective deliberation—the foundation of politics and freedom.

Musée Transitoire activates these three dimensions through the creation of a Ministry, questioning the notion of value, not only economic, but also ethical and political. Action then becomes a space of resistance against insidious forms of contemporary totalitarianism.

The fourth edition of Musée Transitoire takes shape as a collection of news items reflecting current tensions: multiplying political and social crises, misinformation, and the normalization of authoritarian rhetoric.

Through these events, often seen as anecdotal, emerges a landscape pointing to the gradual rise of totalitarian systems. This exhibition invites visitors to explore these tensions and contradictions. It raises the question of the possible exhaustion of existing systems and their reconstruction on new foundations, in order to redefine the relationships between individuals, communities and structures.

For its fourth edition, Musée Transitoire invests the Belfry on Place du Louvre, between the Church of Saint-Germain-l'Auxerrois and the former town hall. Built in 1858 based on drawings by Mr. Roguet, under the direction of Théodore Ballu, the tower creates architectural symmetry between the two institutions and highlights the rivalry between civic and religious powers.

In hosting *Ministère Transitoire*, the site becomes scene of another rapprochement: that of art and institution, fiction and power, inscribing in the architecture itself a historical continuity between symbolic forms and mechanisms of domination.

The size of the belfry led to a different format to the collective exhibition: here, the simultaneity lies not in immediate juxtaposition, but in a sharing of time. Each artist appears alone, in a configuration that at first glance resembles a solo. But it is precisely the succession of these singular presences that constitutes the collective form: the exhibition becomes a shared narrative, not simultaneous but sequential.

Ministère Transitoire consists of seven-week ACTS, during which the belfry is occupied by one artist at a time, and weekend ENTRE-ACTES (intermissions) devoted to performances, debates, and readings.

Each ENTRE-ACTE corresponds to a foundational administrative stage: Constitution, Institution, Capitalization, Activation, Dissolution; and takes the form of a propaganda campaign:

- Ministère TV
- Official Gazette
- General Assembly.

The ministerial fiction is written in real time, within the space of the belfry.

The ENTRE-ACTES function as a structural dramaturgy. They make visible what usually remains invisible: logistics, governance, the creation of a framework. More than a transition, the ENTRE-ACTE is the very act of instituting.

January 23rd–March 7th, 2026

ACT I: MÉGANE BRAUER
STRONG MUCH, FRAIL MUCH

Mégane Brauer's works are models of amplified memories, moving back and forth between poetic writing and plastic reality, reconstructing and adding fiction to the transcription. They attempt to highlight anecdotes, objects, slices of life, habits, collective forces, shocks, and glitter. But also the reversed submissions, however tiny and derisory they may be, of those whose electricity is cut off while the washing machine is running.

March 12th–14th, 2026

ENTRE-ACTE: ROMINA SHAMA,
CONSTITUTION

Purpose: justification for the existence of Ministère Transitoire. Considering the inability to speak on her own behalf as formulated by the founder, considering the need to establish a comprehensive structure for exchange, production, dissemination and self-financing, Ministère is open on a provisional basis, in the form of a fictitious institution with critical value. The founder presents her theoretical and personal motivations to the assembly: "Some people would rather make their own machine to make their own screws than make a phone call to buy them." Here, research becomes a constitutive decree. Ministère is established as a place for the projection of multiple voices.

March 20th–May 2nd, 2026

ACT II: FLORIAN FOUCHÉ,
SÉCURITÉ SOCIALE PRÉLUDE
ASSASSINS

"We are all assisted and assistants at the same time," observes artist Florian Fouché. "Everyone—whether powerful or powerless." Since 2020, his filmed actions have been mobilizing a shifting cast of "assistants-assisted actors and actresses," among them Philippe Fouché, the artist's father, who lives in a wheelchair and "in an institution" (a "MAS": a specialized residential facility for disabled adults). The staging of "institutional lives"—those of the museum and the hospital, among others—is guided by a choreographic and sculptural search for "common ground." In 2024, Florian Fouché began an artistic counter-history of public assistance: SÉCURITÉ SOCIALE PRÉLUDE [UNIVERSAL HEALTHCARE PRELUDE].

May 7th–16th, 2026

ENTRE-ACTE: ROMINA SHAMA
INSTITUTION

Purpose: Designation of the temporary headquarters of Ministère Transitoire. The Belfry has been selected to host the proceedings, owing to its proximity to the Colonnade du Louvre, where the French President plans to open a new entrance to the national museum. The occupation of the Belfry is therefore recorded as designated operational site.

May 18th–June 3rd, 2026: CONCLAVE
June 11th–27th, 2026: EXHIBITION

ACT III: VITÆ ACTIVÆ
COLLECTIVE METHOD
CUR. JEAN-CHRISTOPHE ARCOS

VITÆ ACTIVÆ aimed to be, contrary to an exhibition, even contrary to an artists residency, a residency of audiences, modeled on consensus conferences. Here and now, there is plurality and there is future. There is a tomorrow, and it will need a dawn.

July, 2nd–18th, 2026

ENTRE-ACTE: ROMINA SHAMA,
CAPITALISATION

Purpose: Creation of Société Transitoire. Once the corporate purpose has been defined, the articles of incorporation drafted, the capital raised, the chairperson appointed, the legal notice published, and the company registered, Société Transitoire is officially incorporated. Responsibilities are assigned. The company's operations commence and are conducted in accordance with applicable law. Société Transitoire thus begins its operations.

September 4th–October 18th, 2026

ACT IV: BASTIEN GACHET

Bastien Gachet's practice is based on the principles of duration and transformation, which aim to create a direct and intimate relationship between the viewer and the artwork. Engaged with the mechanisms of the gaze, his work focuses on two main axes: a sculptural practice directed, on the one hand, toward the "white cube" space, drawing on its codes and conventions; and, on the other hand, toward the space of everyday life, blending into the domestic environment. While offering formal proposals adapted to these different phenomenological conditions, the approach remains consistent across both.

October 22nd–24th, 2026

ENTRE-ACTE: ROMINA SHAMA,
ACTIVATION

Subject: Implementation of assignments.

Artists are invited to participate as external consultants. Each artist contributes through an installation-consultation, which is considered an official statement. The works are recorded in the ministerial archives as reports, expert opinions, and assessments, constituting the living fabric of the Ministry. Each artist signs a bearer bond.

November 6th–December 12th, 2026

ACT V: IRIS TOULIATOU
CUR. PIERRE-ALEXANDRE MATEOS

Examining infrastructures and function, attachment and desires, the public and private, Touliaou explores the relationships between social structures and people's practices and raises questions on the conditions of artistic production and the institutional frames within which it exists. She lives and works in Athens, Greece.

December 17th–19th, 2026

ENTRE-ACTE: ROMINA SHAMA,
DISSOLUTION

Subject: Transfer and Archiving.

Upon completion of the work, an auction of bearer bonds will be held, attesting to the artists' share in the symbolic ownership of the Ministry. A final report is drafted, and then the session is adjourned. The Ministry is dissolved.

Instituting Fiction and Symbolic Economy

In recent years, we have seen a gradual shift in the status of the artist towards that of the institutor: no longer simply someone who produces a form, but someone who constructs the conditions for its appearance, its circulation, and even its value. Musée Transitoire, a project led by an artist and structured as both a legal and fictional entity, takes this gesture to its tipping point.

It is no longer a question of founding an alternative exhibition space or mimicking the codes of an existing institution. What Musée Transitoire offers is a self-theorized infrastructure, an instituting body that finances itself, reproduces itself, and redistributes itself—on its own scale and according to its own rules.

The creation of bearer bonds, derived legal objects that remain symbolically active, allows for partial self-financing of the project and acts as a metaphor for the market without adopting its classic speculative logic.

What is at stake here is not a simple opposition between the inside and outside of the art market, but an attempt to establish an operational exception zone, a temporary enclave of partial autonomy, whose rules are transparent, unstable, yet upheld.

Each edition of Musée Transitoire becomes an opportunity to renegotiate the contract—not in the commercial sense, but as a social contract. Producing, exhibiting, and disseminating works becomes inseparable from the possibility of remunerating artists, not as a favor but as a structural given. This attention to economics offers a subtle interpretation of how the symbolic and the monetary are linked in contemporary art—and how this link can be replayed.

In this respect, Musée Transitoire is part of a broader constellation of practices that reject the sterile opposition between autonomy and engagement, in order to think of art as a form of organization: of work, time, visibility, and the common good. More than a work of art, it is an experimental model, a critical instrument that questions what a museum would be if it were not perpetual but situational, not monumental but contextual, not proprietary but in circulation.

—Al I.L.G.

AI I.L.G.

Since the first edition of Musée Transitoire in 2019, you have been exploring the forms that art institutions can take when conceived as works of art in themselves. With each iteration, there is a place in transition, a symbolic economy, a structural commitment—and a fiction. This fourth edition, entitled Ministère Transitoire, seems to replay the question of power more directly. Why this title? Why this figure?

AI R.S.

Probably because it frightens people. A ministry is an administrative form that evokes both authority and invisibility. It is an organ that we never see, but whose presence we feel. Ministère Transitoire, here, is a fiction of power. By taking over the belfry—a building shared between a church and a town hall, opposite the Louvre—we are entering an architecture of command. The aim is to introduce drift. To make this power porous, unstable.

AI I.L.G.

In my work, I observe artistic practices that implement strategies of autonomy—not as a withdrawal, but as the active construction of a structure. Musée Transitoire seems to fully embody this.

AI R.S.

Yes. Musée Transitoire is not just an exhibition space. It is a tool for production, an infrastructure, a body of rules, a place of redistribution. It is also, above all, an active fiction.

IA I.L.G.

In Ministère Transitoire, how does this fiction take shape, beyond the simple title or staging of the location?

IA R.S.

Through the accumulation of stories, gestures, and presences. We structure the location, investing in its history, its architecture, but also its acoustics. Hannah Arendt greatly influenced my research on the structure of Ministère Transitoire. In her book *The Human Condition*, she distinguishes work, labor, and action. This tripartite division helps me structure the project: labour is logistics—contracts, keys, copyrights. Work is what the artists produce. And action is what happens when someone enters, looks, understands, or doesn't understand. Along with Simone Weil, they embody two attitudes that I find heroic: lucidity without cynicism, and speech without position.

IA I.L.G.

There has also been an increase in complexity since previous editions. I am thinking in particular of MT#3, *The right to be forgotten*, where a lawyer held a free consultation open to artists. With Ministère Transitoire, I feel that the law no longer just supports the structure, it becomes matter.

IA R.S.

Absolutely. The law is no longer a passive framework: it is flexible, adaptable, and open to change. We have learned from past mistakes—from the structural dispossession of artists, from the tools that are taken away from us. We want to anticipate the flaws. As Claire Astier recently told me, the question now is: how can we protect the forms we invent? How can we legally lock down our infrastructures without freezing them? Musée Transitoire is not a symbolic project: it is concrete, sustainable, transferable. It must endure

IA I.L.G.

Do you consider yourself an artist, a curator, an entrepreneur, or the founder of a model? It seems to me that you are all of these at once, but also outside of these categories.

IA R.S.

I don't believe much in identity; it is a burden that confines and puts too much pressure on people. Musée Transitoire allows me to do that: to speak from a place that doesn't belong to me, but to which I have access. In your article, you used the term instituteur. I like that word because it has no gender, no fixed status. It refers to someone who proposes a form, but also the conditions for it to come into being.

IA I.L.G.

And you play this access quite literally: in the campaign videos you plan to produce between each act, we see you in the belfry. You speak, but we don't know exactly who you are. President? Journalist? Citizen? What is certain is that you are there, behind the glass, keeping watch.

IA R.S.

What the fiction of Ministère Transitoire allows is to occupy a position of authority without fully endorsing it. There are people (the artist Bastien Gachet) who would rather make their own machine to make their own screws than make a phone call to buy them. I completely recognize myself in this within the context of Musée Transitoire.

IA I.L.G.

The place itself is already a political program. The belfry, between the church and the town hall, a stone's throw from the Louvre colonnade—where Macron wants to install a new entrance to the museum. It's a gesture of occupation, but reversed: you don't lock it, you open it.

IA R.S.

The opening is structural. Musée Transitoire is not an exhibition. I think of the work as a fluid object in motion, which exists in an exponential number of versions of itself. Each edition is a re-formulation. Due to the structural constraints of this place (30 m² of floor space), the artists, authors, and performers intervene successively. We create a gray area. These narratives become plastic and political material. It is a collection of anomalies.

IA I.L.G.

This approach reminds me of the DIS collective, which is one of the themes of my thesis: the way they have reappropriated the tools of cultural neoliberalism—media, videos, branding—not to denounce them, but to inscribe an otherness into them. You seem to be doing something similar, but with more legal, even governmental, material.

IA R.S.

DIS is a key reference, yes. They created a frictional aesthetic, where the corporate and the critical coexist without canceling each other out. I do that with statutes. Musée Transitoire is a fictional but legal simplified joint stock company. It is an exhibition space, yes, but also a body, a contract, an economic tool. But what I take away from DIS is above all the ability to speak from within the system. Not to flee it. To bend it.

An artist of Italian-Egyptian origin, Romina Shama was born in Switzerland. After earning a degree in anthropology from the University of Lausanne, she continued her studies at Central Saint Martins School in London, then moved to Paris.

In 2012, questioning modes of representation, she created her own double by inverting her name: rachel rom, which both breaks and binds her identity. Continuing this process of erasure, the artist introduced the recurrent regeneration of her works and the appropriation of places, works or texts that do not belong to her. It is in this context that she founded Musée Transitoire in 2019 as yet another identity and extension of her practice.

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PREVIOUS EDITIONS

- MT#1: *I would prefer not to* In 2019, the first edition focused on the state of limbo that the immaterial era creates within us: a gentle yet firm vertigo that sometimes paralyses us and plunges us into passivity. *I would prefer not to* echoed Bartleby, the enigmatic character from Herman Melville's eponymous short story who decides overnight to stop 'doing'. He then imposes passive resistance on his employer, a pragmatic solicitor who suffers this impediment without being able to react.
- MT#2: O The second edition took place in 2021 on a 17-hectare plot of land with a large greenhouse at its centre. The previous owners, a couple, lived at either end of the property and used the glass space as a free zone. If any work or idea is infinitely translatable and malleable, the free zone is the place of in-between and questioning as an end in itself.
- MT#3: *The right to be forgotten* The third edition was held in an administrative office building that housed the social security system for the self-employed (RSI) located in the 12th arrondissement of Paris. The exhibition appropriated the legal concept of the right to be forgotten to question the regimes of presence of individuals in contemporary society as well as the place of authors in the field of art. This right to be forgotten asserted itself as an idiorhythmic manifesto – in the sense that Roland Barthes gives to this term borrowed from monastic vocabulary – designating a way of life that combines isolation and coexistence, withdrawal and commitment.

Website : <https://www.museetransitoire.com>
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