



**« COMME À TUNIS »
X
HÔTEL GRAND AMOUR**

“Comme à Tunis”

Evening curated by Victoria Jonathan
As part of the Paris Art Week

Book Bar of Hôtel Grand Amour
18 rue de la Fidélité 75010 Paris
Monday 14 October, 6pm-2am

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“Comme à Tunis” is an evening curated by curator Victoria Jonathan around the work of Tunisian artist Rafram Chaddad, on October 14, 2024 at the Book Bar (Hôtel Grand Amour), in conjunction with Paris Art Week. Drawing on everyday life and investing public spaces, Rafram’s work evokes exile, migration, the fragility of borders and the mutability of identities. Around his book *The Good Seven Years*, a deeply original artistic work on the traces of Tunisia’s Jewish minority that disappeared in the 20th century, which will be presented during a discussion and signing with the artist, chef Johann Barichasse concocts a menu with North African flavors, and DJ Sharouh invites electro to mix with Maghreb music.



Rafram Chaddad, *Library*, 2023

“Comme à Tunis”

In recent years there has been a revival, among the second and third generation of young French artists of North African Jewish origin, of their relationship with their history, with a movement back to Tunisia, Morocco and Algeria, the assertion of an attachment to these places, sometimes the claim of an «Arab Jewish identity». The Jewish population of these countries, which numbered more than 500,000 in the 1940s, has shrunk to less than 5,000 today. Yet traces of the presence of this millennia-old community remain, particularly in intangible ways, in the music, cuisine and culture of the country. France is now home to the biggest Tunisian Jewish diaspora and one of the biggest North African Jewish diasporas.

Rafram Chaddad, who was born in Djerba to one of the oldest families from Hara Sghira (the “small Jewish quarter”) and grew up in Jerusalem, returned to Tunisia nine years ago. He has developed there a body of work on the memory, the almost invisible presence of the country’s ancient Jewish history – one of the oldest communities in the world. Autobiographical details and anecdotes come face to face with places that have hardly kept any evidence of them. The very form of Rafram’s works is evanescent. He takes over public places (a hammam, a fish market, an abandoned synagogue, a sand desert) for the duration of a performance. His installations and sculptures require few resources and thrive on the networks of relationships they establish.



Rafram Chaddad, *Dark Room*, 2022

“Comme à Tunis”

Food, insofar as it bears the deepest echo of origins and brings people together for the duration of a meal, plays an important role in Rafram's work (and his book combines works of art, public space interventions and recipes).

This evening, based on the artist's book *The Good Seven Years* by Rafram Chaddad, the sum total of his years of artistic work after his return to Tunisia, invites us to revive the memory of the places we left behind, that continue to exist in the evocation of exiled generations, and whose remaining traces are unfolding in our imaginations today. It is hosted at the Book Bar of Hotel Grand Amour, near the former neighborhood of Jewish immigrants from Tunisia in the 50s and 60s – a still multicultural area where Turks, Kurds, Indians and Pakistanis now cohabit.

The artist will present his book during a discussion with Joseph Hirsch (programmer at the auditorium of the Jewish Museum of Art and History in Paris) and Victoria Jonathan (curator and founder of the cultural agency Doors).



THE GOOD SEVEN YEARS – RAFRAM CHADDAD

“Comme à Tunis”

After the presentation, the last 30 copies of the book as well as limited edition prints will be available for sale. The book signature will be accompanied by boukha, boutargue Memmi, fricassées from Bob de Tunis (next door to the Hotel Grand Amour and one of the last remnants of the former Jewish Tunisian neighborhood), Kaia olive oil and pastries from Maison Farida.

Johann Barichasse, ‘cheb cuisinier’ in Marseille (Les Rigoles), who fuses Judeo-Arabic (his parents are of Moroccan and Algerian origin) and French culinary traditions, is in residence at the Book Bar restaurant for an evening, with a delicious menu that celebrates the métissage and economy of means of Tunisian cuisine.

Mediterranean DJ and producer Sharouh (Sarah Perez) invites electro to blend with music from the Maghreb, the Middle East, Greece and Turkey. Her EP, just released in September, *Ya Hasra* (Akuphone), resurrects four jewels of Jewish-Tunisian music, sung by legends Habiba Msika, Louisa Tounsia, Raoul Journo and El Kahlaoui Tounsi, accompanied by Sharouh’s unique reinterpretations.



EP YA HASRA – SHAROUH

Programme

6pm–7pm

Rafram Chaddad in conversation with Joseph Hirsch (public programs curator at the Musée d'art et d'histoire du Judaïsme) and Victoria Jonathan (curator and founder of Doors).

Free entry.

7pm–7.45pm

Signing of Rafram Chaddad's artist book *The Good Seven Years*. Apéro with Special Boukha cocktail + fricassées by Bob de Tunis + Boutargue Memmi + Kaia olive oil + delicacies by Maison Farida

7.30pm–11pm

Dinner by chef-in-residence Johann Barichasse (Les Rigoles, Marseille). Upon reservation.

70 seats

10pm–2am

DJ set by Sharouh

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MENU

**Bissara, dried bean soup,
homemade harissa, cumin (VG)**

**Sea bream crudo,
button mushrooms, boutargue**

**Smoked tuna brick, potato,
runny egg, capers, olives**

**Maaqoda, parsley mayonnaise,
fresh salad (VG)**

Fricassé, bonito tartar

**Beef cheek bkayla, herb semolina,
coconut beans**



Johann Barichasse



Johann Barichasse's cuisine is inseparable from his family heritage. Born to parents of Moroccan and Algerian Jewish origin, his culture is also, of course, French. As a child, at the table or in the kitchen, he remembers the delicious modesty of dishes prepared with love. Moments that also served to pay tribute to the origins of these families, far from their native lands. Johann Barichasse's family history is also part of History, the history of exile, of nostalgia for a place one has never really known, of an elusive, mysterious past. From this heritage, he has retained generosity and joy. And also a need to unite all the parts that make it up. It was when he came into contact with products as a grocer at Terroirs d'Avenir that he decided to redraw his career path. Fast-track training at Cuisine Mode d'Emploi, an internship at Mokonuts and, very quickly, second-in-command to Manon Fleury at Le Mermoz, a decisive experience that consolidated his desire to cook. His next move? Jaw-dropping sandwiches at Penny Lane - awarded by Le Fooding - and an eight-month residency at Mokoloco, no less. Now based in Marseille, he took over the reins of the Les Rigoles dining cellar this summer, following a residency at Les Grandes Tables (Théâtre de la Criée) in 2023. His cuisine is gourmet, spicy, fragrant and simmering. But it's also in his image: Judeo-Arab, French, Marseillaise, Parisian... And always homogeneous. Between the lines, you can guess the hyphen that unites all the parts that make it up.

Rafram Chaddad



Performances, public space interventions, installations, videos, sculptures... Occasionally taking over a sandy desert, an abandoned synagogue, a hammam or a fish market, drawing on everyday life and willingly mobilizing ordinary materials and vernacular know-how, the work of Rafram Chaddad (b. 1976, Djerba, Tunisia) defies categorization and invites us to deconstruct preconceived ideas about identity, exile, migration and the very concept of "culture". Food and cooking play a privileged role in his work, in that they propose a shared experience close to everyone, and pulverize the idea of borders and attempts to define a stable, fixed identity. Rafram Chaddad has produced dozens of short films and installations, which have been exhibited at the Mucem in Marseille, the Forum Maximilien in Munich, B7L9 in Tunis, and more recently at the Art Explora festival (Marseille) and the first Malta Biennial. He was artist-in-residence at the Cité internationale des Arts (Paris) in 2024.

Joseph Hirsch



Joseph Hirsch is deputy manager of the auditorium at the Musée d'art et d'histoire du Judaïsme (mahJ) in Paris. Along with Claire Marynower, he has coordinated the symposium "Jews of the Arab world, why did they leave?" (June 28-29, 2022, at the mahJ.

Victoria Jonathan



Victoria Jonathan (b. Paris, 1985) is curator and co-founder of Doors, a curation, production and artistic consultancy platform based in Paris and Beijing. She lived in China for several years, after studying philosophy and sinology at Columbia University and La Sorbonne, collaborating with the New York sound art collective Soundwalk and making documentaries on Beijing avant-gardes (France Culture). She co-directed the Jimei x Arles festival (created in China by Les Rencontres d'Arles), where she founded the first prize for Chinese women photographers. She has curated several exhibitions in France and abroad. In her curatorial practice, she is particularly interested in issues relating to history and collective memory, the representation of landscape in the age of ecological urgency, and the links between vernacular forms and contemporary creation, with a transnational and transdisciplinary approach nourished by her knowledge of the art scenes in Asia, Europe and North Africa. In October 2024, she is guest editor of the French edition of the Chinese contemporary art magazine LEAP on the occasion of the exhibition «Chine». A new generation of artists at the Centre Pompidou" in Paris (October 9, 2024-February 3, 2025).

<https://www.doors-agency.com>

Sharouh



Mediterranean DJ and producer Sharouh (Sarah Perez) invites electro to blend with music from the Maghreb, the Middle East, Greece and Turkey. In a process of reappropriation and rewriting, she is interested in forms of musical syncretism - Judeo-Arabic, Amazigh, Mizrahi... - as well as the role of women in this heritage. Her remixes of the great female singers of North Africa sometimes give way to acid and punk touches in vibrant sets where samples of feminist speeches rub shoulders with oriental percussion and analog synths. Sharouh performs in France (New Morning, Bellevilloise, Badaboum, Petit Bain, Institut du Monde Arabe, Palais de la Porte Dorée-Musée national de l'histoire de l'immigration, Tunis sur Seine, Dock des Suds Marseille) and around the world (Beirut Electro Parade, Radio Primavera Sound in Barcelona, Kabana in Marrakech, Institut français in Tunis and Khartoum). Sharouh is also co-founder of We Make Noise, an association that encourages women to get involved in music production through training workshops. Her EP just released in September, *Ya Hasra* (Akuphone), resurrects four nuggets of Tunisian Jewish music, sung by legends Habiba Msika, Louisa Tounsia, Raoul Journo and El Kahlaoui Tounsi, accompanied by Sharouh's unique reinterpretations.



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