

DRAWING
LAB3 PARIS

CENTRE D'ART CONTEMPORAIN PRIVÉ
DÉDIÉ AU DESSIN

DRAWING POWER
CHILDREN OF COMPOST

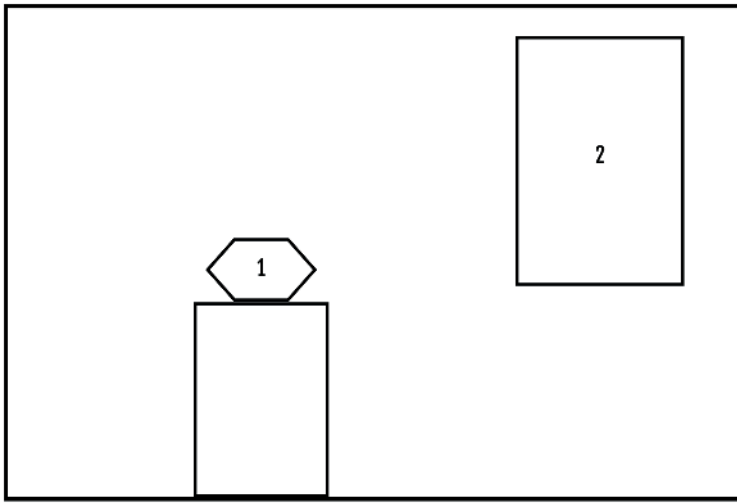
26 JUNE - 30 SEPTEMBER 2021

CURATOR : JOANA P.R. NEVES
IN PARTNERSHIP WITH THE FRAC PICARDIE

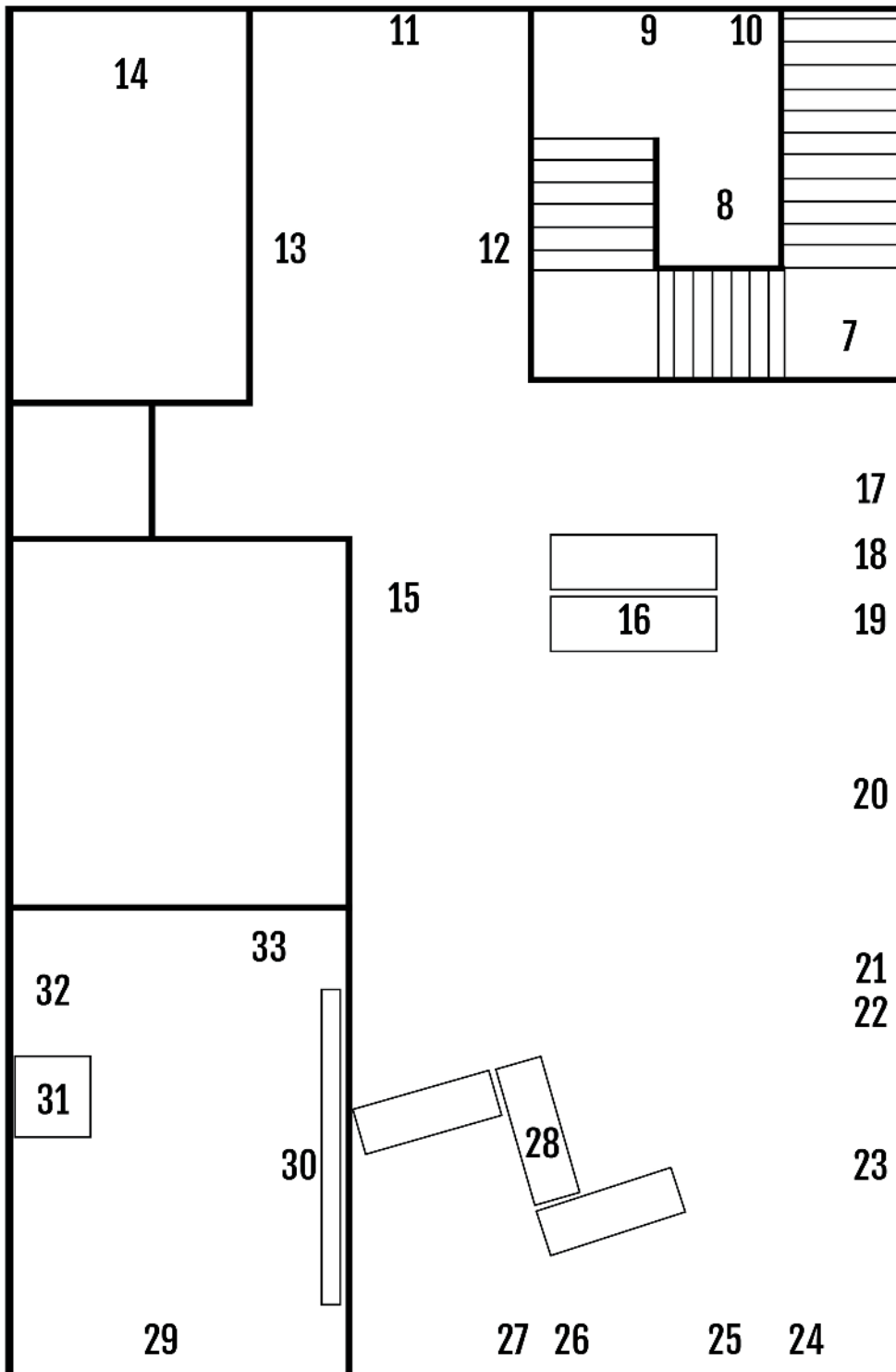
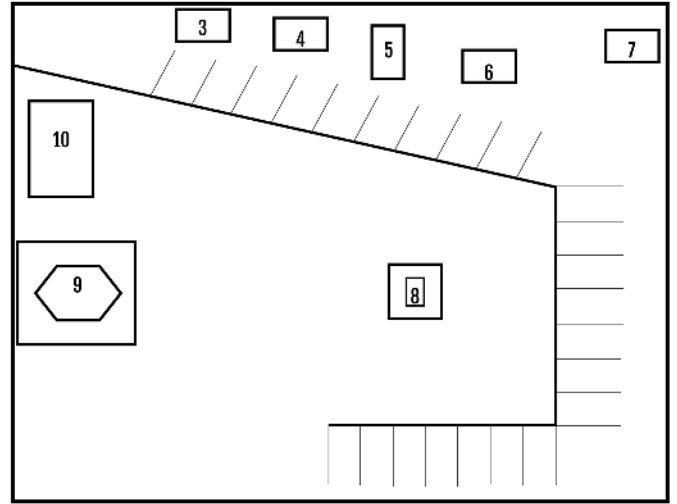


Barthélémy Toguó, *Terra Incognita*, 2019.
Woodblock print engraved on paper, 65 x 50 cm
Courtesy Bandjouun Station et Galerie Lelong & Co

ENTRANCE



STAIRS



DRAWING POWER

Children of compost

CURATOR JOANA P.R. NEVES

26 JUNE – 30 SEPTEMBER 2021

DRAWING POWER - Children of Compost is a two-folded exhibition at the Drawing Lab and Frac Picardie with a short presentation at DRAWING NOW Alternative.

DRAWING POWER - Children of Compost initiates and celebrates a partnership between DNAF and Frac Picardie, whose collection and exhibitions are dedicated to drawing. This presentation at DRAWING NOW Alternative, selected by Joana P. R. Neves, artistic director of the fair, and curator of the exhibition, showcases works from the Frac's collection. This selection of works will then be part of a dialogue with the artists invited to engage, through drawing, with the ecological angle of the exhibition in the other venues.

The exhibition ***Drawing Power - Children of Compost*** explores drawing's power to act and reflect upon the current ecological stakes. Drawing creates representations to visualize differently and thus change our role on the planet: the way we conceive life is the way we realize it.

Authors engaged in the fight against the climate emergency, such as anthropologists Philippe Descola and Eduardo Kohn, and philosophers of science Isabelle Stengers or Donna J. Haraway, propose to go beyond the nature/culture¹ duality that places "nature" at the service of humans and their needs, as a "product" to which they are only linked as consumers. In 2010, the Unesco "declaration of bio-cultural diversity" clearly stated the interconnection of biological and cultural diversity².

Consequently, in drawing, notions inherited from this separation, such as landscape, garden, bucolic feeling and the sublime, are naturally revisited by artists.

New perspectives express multiple conceptions of the body, science, sexuality, work and time in parallel to ultra-capitalist production systems. In this way, from data collection to site-specific interventions, drawing takes on the role of an interface to propose new representations of living together. This implies a dialogue with humans and non-humans, to quote Donna J. Haraway, from whom we borrow the subtitle "children of compost" designating a future era of life regenerated by new conceptions of the living³. It is this future that ***DRAWING POWER - Children of Compost*** proposes to build on the difficulties of the present.

Joana P.R. Neves
Curator

1 Philippe Descola, *Par-delà nature et culture*, Folio Essais, Gallimard, 2015.

2 <http://www.unesco.org/new/en/natural-sciences/special-themes/biodiversity/biodiversity-culture/unesco-cbd-joint-programme/>

3 Donna J. Haraway, *Staying with the Trouble, Making Kin in the Chthulucene*, 2016, Duke University Press.

ENTRANCE

1. Barthélémy Togo, *Terra Incognita*, 2019

Wood, ink, 28,5 x 52 x 45 cm. Courtesy Bandjouun Station and Galerie Lelong & Co.

2. Barthélémy Togo, *Terra Incognita*, 2019

Woodprint on paper, 65 x 60. Edition 1/3. Courtesy Bandjouun Station and Galerie Lelong & Co.

STAIRS

3. Agatoak Kowspi, *Kow (Given Title) (Yam)*, April – July 2001

Acrylic paint and graphite on Clairefontaine paper, 31,9 x 24 cm. Frac Picardie collection

How a female lemur gave yams to humanity by regurgitating them.*

These origin myths, such as the fire or moon one, have an explanatory function, whereas others transcribe a given situation. Here, the myth focuses on yams, an edible root present in the Kwoma culture.

4. Agatoak Kowspi, *Kowspi Marek, Atakamb (Given Title)*, April – July 2001

Acrylic paint and graphite on Clairefontaine paper, 31,8 x 23,9 cm. Frac Picardie collection

How fire was given to humans through the murder of an old woman who extracted it from her eye.

Myths have, at times, violent acts. The origin of fire in this drawing made by two artists (Kowspi Marek and Agatoak Kowspi), associates traditional colours (red, yellow, white, black) and the more extended chromatic spectrum of acrylic paint used for the first time by the Kowspi family of artists.

5. Chiphowka Kowspi, *Apushindao (Given Title) (Vielle dame)*, April – July 2001

Acrylic paint and graphite on Clairefontaine paper, 31,8 x 23,9 cm. Frac Picardie collection

How two single brothers had, following the advice of an old lady, one a great, and the other a terrible crop of women-fruit.*

Chiphowka Kowspi elaborates his representation of each myth through a personal perspective, while using the new medium of acrylic paint, naturally stepping away from the traditions of his art. This ancient woman is somewhere beyond a known reality. The artist signals her mysterious nature by her diaphanous skin colour. The figures around her remain undefined and surreal, whereas the couple is a direct reference to the myth.

6. Kowspi Marek, *Mantekapamesh (Given Title) (Homme)*, April – July 2001

Acrylic paint and graphite on Clairefontaine paper, 31,8 x 23,9 cm. Frac Picardie collection

How a man with huge testicles and his domestic animals succumbed, to the attack of two heros.*

Kwoma myths are laden with heroes, brave warriors who, here, attack animals and an evil spirit. The drawing allow for the integration of all the characters on a single plane, contrary to the Kwoma sculptures.

7. Agatoak Marek, *Yeningei (Given Title) (Ami)*, April – July 2001

Acrylic paint and graphite on Clairefontaine paper, 31,9 x 23,9 cm. Frac Picardie collection

How a man without an anus was healed by his friend through the ingestion of an eel.*

The artist seeks to describe the action of the characters. The two friends are facing each other, linked by the background, whose patterns merge with the faces.

8. Emily Lazerwitz, *Prime Guide (Holy Bible)*, 2014

Found book, sharpie, 20 x 14 x 4 cm

The exhibition presents a King James Bible that was read in its entirety by the artist and modified during this process. Using a sharpie, a type of permanent marker, Lazerwitz removed all the words in this text that were not semantic primers: semantic primers are words that exist in every language and are basically the simplest possible form of the concept they represent. For example, the words “you” and “me” are both semantic primers, as are “many”, “all”, “say” and “one”.

By doing this to the Holy Bible, a translated text, Lazerwitz creates his own version in which the words left are the only ones that could exist in the original, untranslated text. Any other word, because it may not exist in the language of the original text, could distort or misrepresent the original meaning of the word that has been translated. In every language there are words that have slightly different meanings and although this may seem inconsequential when dealing with a sacred text, this slight change becomes very important when each word is given weight. As semantic primers exist in all languages, this problem is mitigated for these words.

While the act itself may seem aggressive or subversive, it is in fact an act of reverence in which the artist attempts to discover the truest form of the text. The new text, though drastically reduced, retains meaning. The words are allowed to breathe and the reader can interpret what remains.

9. Barthélémy Toguo, *Libre circulation Limitée*, 2019

Wood, ink, 37 x 40 x 44 cm. Courtesy Bandjouun Station and Galerie Lelong & Co.

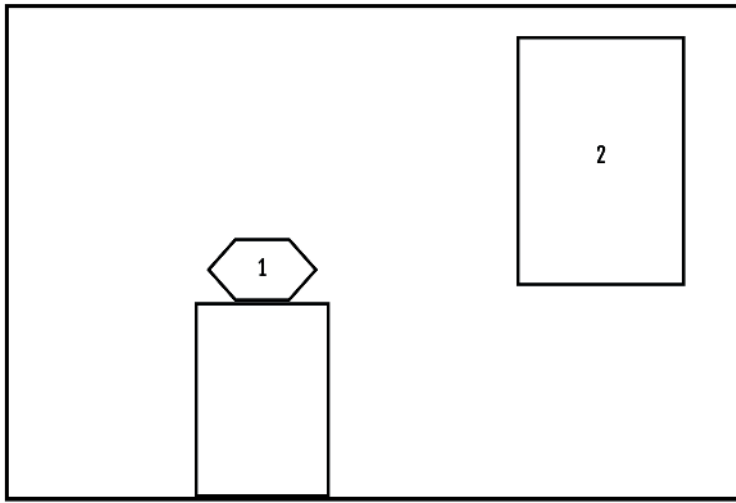
His work *Urban Requiem* is based on the observation that his Cameroonian passport contains many more stamps than those of his fellow travellers from Europe or North America. He sculpted a set of oversized stamps bearing the name of a country, a word or an expression evoking visas and residence permits (“No entry”, “Expired”, “Transit without stop”), while slogans posted on the wall expressed the hopes and demands of popular movements throughout the world.

– Galerie Lelong & Co

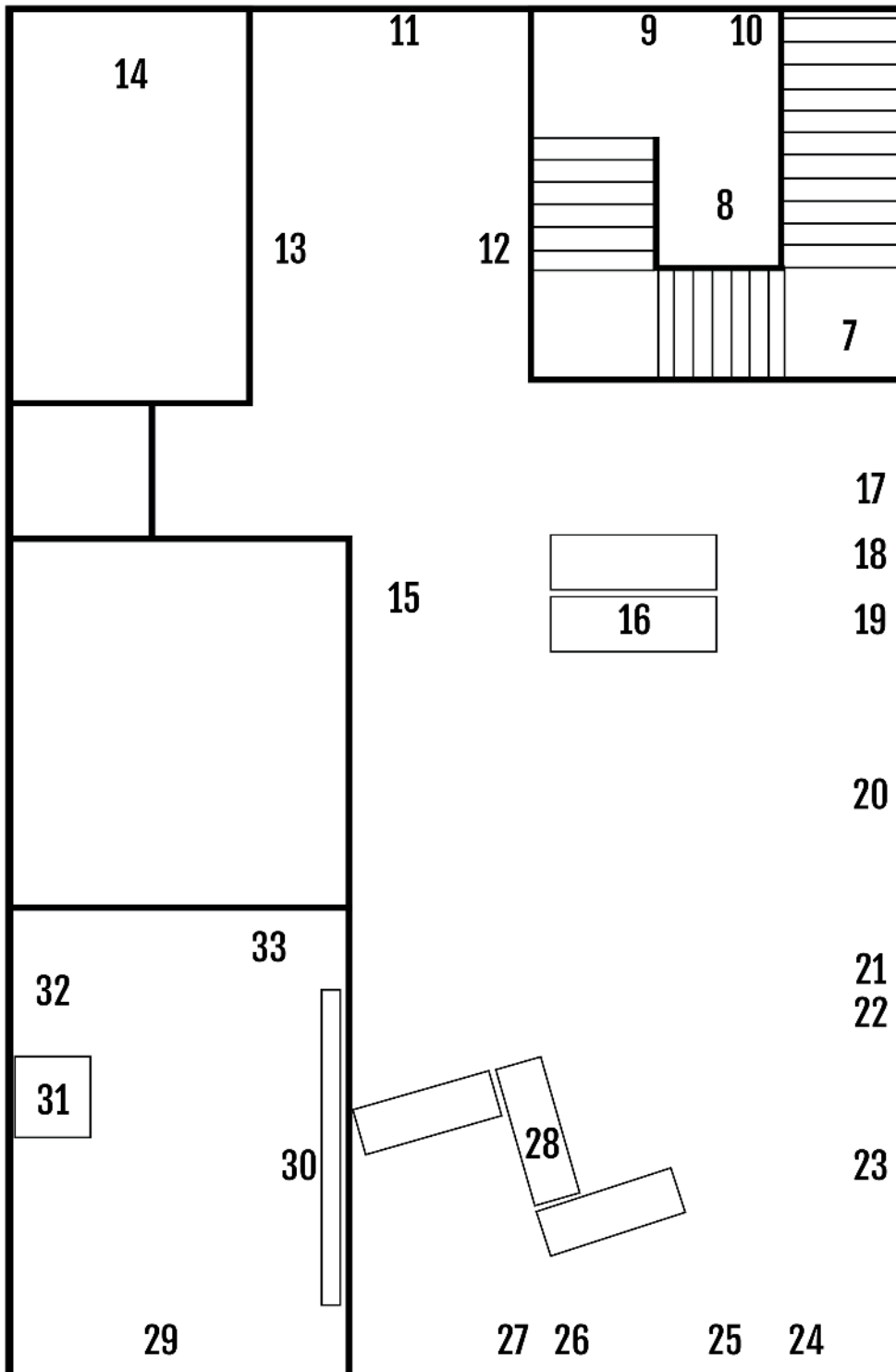
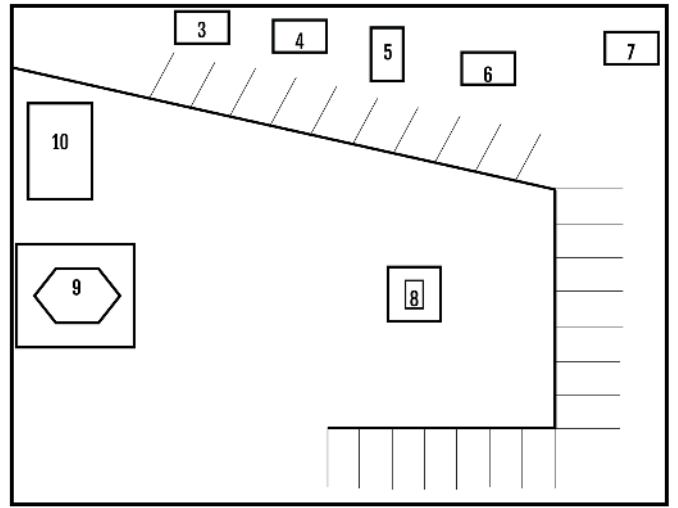
10. Barthélémy Toguo, *Libre circulation Limitée*, 2019

Woodprint on paper, 65 x 50. Edition 1/3. Courtesy Bandjouun Station and Galerie Lelong & Co.

ENTRANCE



STAIRS



ROOM 1

11. Jaanika Peerna, *The Solitude of Thawing*, 2021

Pigment pencil on hand cut plastic paper, attached to wall with magnets

Jaanika Peerna's mysterious looking three elongated sculptural shapes seemingly slide down from the ceiling in The Drawing Lab galleries. It is hard to tell both the material they are made of and their true origin. The subtle colour within the works shifts in front of your very own eyes, moving between white and black and blueish tones. Perhaps it is the mourning of the loss of glacial ice that the artist has captured here, perhaps the beauty of fluidity itself?

Upon approaching the wall installation (please go see the work in person if possible at all!) the movement of air caused by your very own approach makes the sculptural forms jitter and flutter. Even your breath has the potential to echo back within the flexible sculptural forms. This is your chance to have a dialogue with the artwork and with what it holds for you. Find its cousins by searching #GlacierElegy.

12. Pep Vidal, *Theory of measurement num. 2, 15, 17 and 22*, 2016

Ink on paper, 29,7 x 21 cm. Courtesy Pep Vidal and LMNO Gallery

Degree in Mathematics at Universitat Autònoma of Barcelona (UAB) (2008). Special interest in infinitesimal calculus, topology and infinite series. PhD in Physics in UAB and ALBA synchrotron (2014). Thesis research about mathematical algorithms for improving accuracy of instruments used in particle accelerators.

Pep Vidal has drawn two conclusions from this: there are extremely sensitive and complex systems, and he is only interested in research that takes into account his own experience and vital needs.

He works with infinitesimal changes - really small changes - that are constantly everywhere. The chain of infinitesimal changes is infinite and chaotic.

13. Wolfgang Laib, *Untitled*, 2002

Graphite and oil pastel on paper, 33,9 x 21,7 cm. Frac Picardie collection

In the set acquired by the Frac Picardie, the minimalist drawings are of the order of silent poetry. Some of them are diaphanous, inviting meditation and maintaining a tacit discourse on the precariousness of our passage on Earth. In addition to the application, sensitivity and precision of the gesture, they reflect Wolfgang Laib's interest in South Indian offering vessels and funerary architecture, translated into elementary forms (tetragons, ovals, triangles).

These generate their own space or are housed in a structure traced in graphite, evoking Indian tombs or Buddhist caves. The rudimentary motifs are arranged vertically, separated by slight partitions that highlight a meticulous accumulation. Close to the habitat, this abstract grid links the figures to a cosmic, timeless and infinite space.

The formal properties of grey graphite as well as the reds and yellows of the oil pastels - mimesis of beeswax, rice or pollen - proceed from a plastic language based on the particularities of the mediums.

ROOM 2

14. TABAIMO (TABATA Ayako, dit), *Hanabi-ra (Falling petals)*, 2003

Video projection, silent animation film, 4'02". Frac Picardie Collection

The video *Hanabi-ra (Falling Petals)*, made in 2003, evokes a metaphor for life through the representation of natural elements.

A naked man, whose body bears floral tattoos, is revealed by the flight of birds as black as the darkness around him. From behind, with his head out of the frame, the man remains anonymous. However, judging by his tattoos, he is certainly a Yakuza, a member of the Japanese mafia. Yakuza are known to decorate their bodies with large tattoos as a sign of belonging to a clan.

Gradually the scene comes to life. The tattoos fall away from the skin in a slow, silent fall of chrysanthemum petals, the flowers of autumn. A bee gathers here and there, a carp gracefully crosses the motionless body, the shadow of a raven passes and fades into the black background. The body is at the same time sky and water, in which the symbols of longevity, perseverance and courage are reflected.

But the cycle of life continues: the petals fall to exhaustion, only the branches remain. Then the body also breaks up and collapses: first finger by finger, then in whole sections, the last of which rolls up on itself like a scroll.

ROOM 1

15. Gabriela Albergaria, *Redwoods, Landscape in Repair #12*, 2021

Color pencil and acrylic on paper (Heritage Woodfree Bookwhite 315 gsm), 84 x 64 x 9 cm

Nature in repair. Process of recovery. Transformation of nature.

These drawings are made from images she took in the Redwoods Forest Park in California, where the notion of time is felt through a backdrop of century-old trees, both living and dead, creating an amazing fairytale atmosphere.

In 2012, she took a road trip along the coast from San Francisco, visiting each pocket of secondary forest. These secondary forests are part of the national and state forests and are therefore mostly protected by the state. She wanted to witness this idea of secondary forest, now free from human exploitation.

How does nature reclaim a space subjected to exploitation processes? She photographed these apocalyptic scenes of felled giants and began a series of drawings in the studio in which dimension is an essential element. The play between the macro and the micro, the amplification of details towards abstraction, until almost losing contact with visual reality.

16. Hipkiss (Alpha & Christopher Mason), *Microlepidoptera*, 2021

Graphite and mixed media on 220 gsm Fabiano 4 paper, 2,54 cm diameter each

In the twin series, *Microlepidoptera* and *Macrolepidoptera*, the artist duo Hipkiss continues its quest to visually communicate the complexity and abundance of biodiversity in the world around them, despite the immense challenges presented by human activity. Their starting point, as so often, is the variety they see around them on their own patch of nature-reserve land in SW France, but they are inevitably influenced by comparisons with their native southern England and the memories of sightings made more precious by the comparative speed of species' disappearances there.

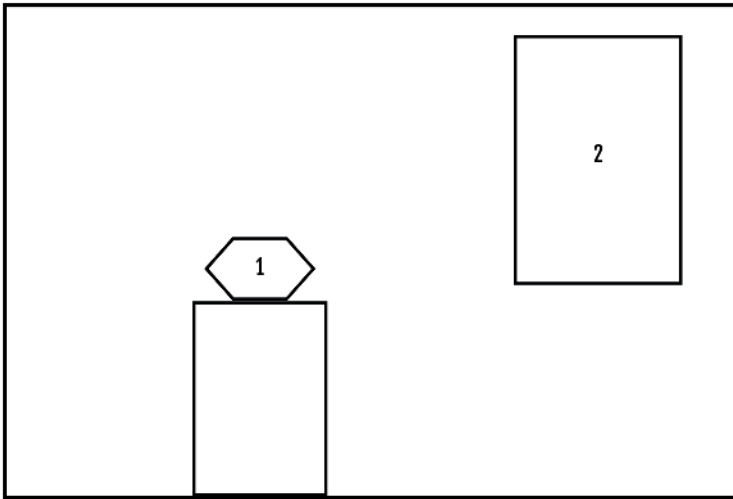
Following taxonomic order, *Microlepidoptera* is based on 1365 micromoth species – a grouping of families arbitrarily distinct from larger moths – as recorded at ukmoths.org.uk. The drawings are small tokens, representative of the many moments spent scaling ladders to catch an image of a tiny creature on a window at night, investigating the undersides of leaves, peering through a loupe or zooming in with a camera lens in the hope that our subject won't take fright before we can focus and click. Sometimes they chance across the same species twice; more often, not. Nonetheless, they have logged only a fraction of the total, some of which may be extinct.

With faithful reproduction not the objective, and space restraints dictating that the Latin names (frequently their only identifier) be recorded on the back of each disc, *Microlepidoptera* becomes an absurd kind of Field Guide. Packed in a small box that, without extreme care, could explode its contents into the air at any moment, it would be as practical as carrying the eight volumes of Audubon's *Birds of America* on a field trip to the Great Plains; but the numbers and diversity are there for all to see, creating, in their assembly, an unintentional, peculiarly soft-focus landscape - or dreamscape - of the ethereal and overlooked.

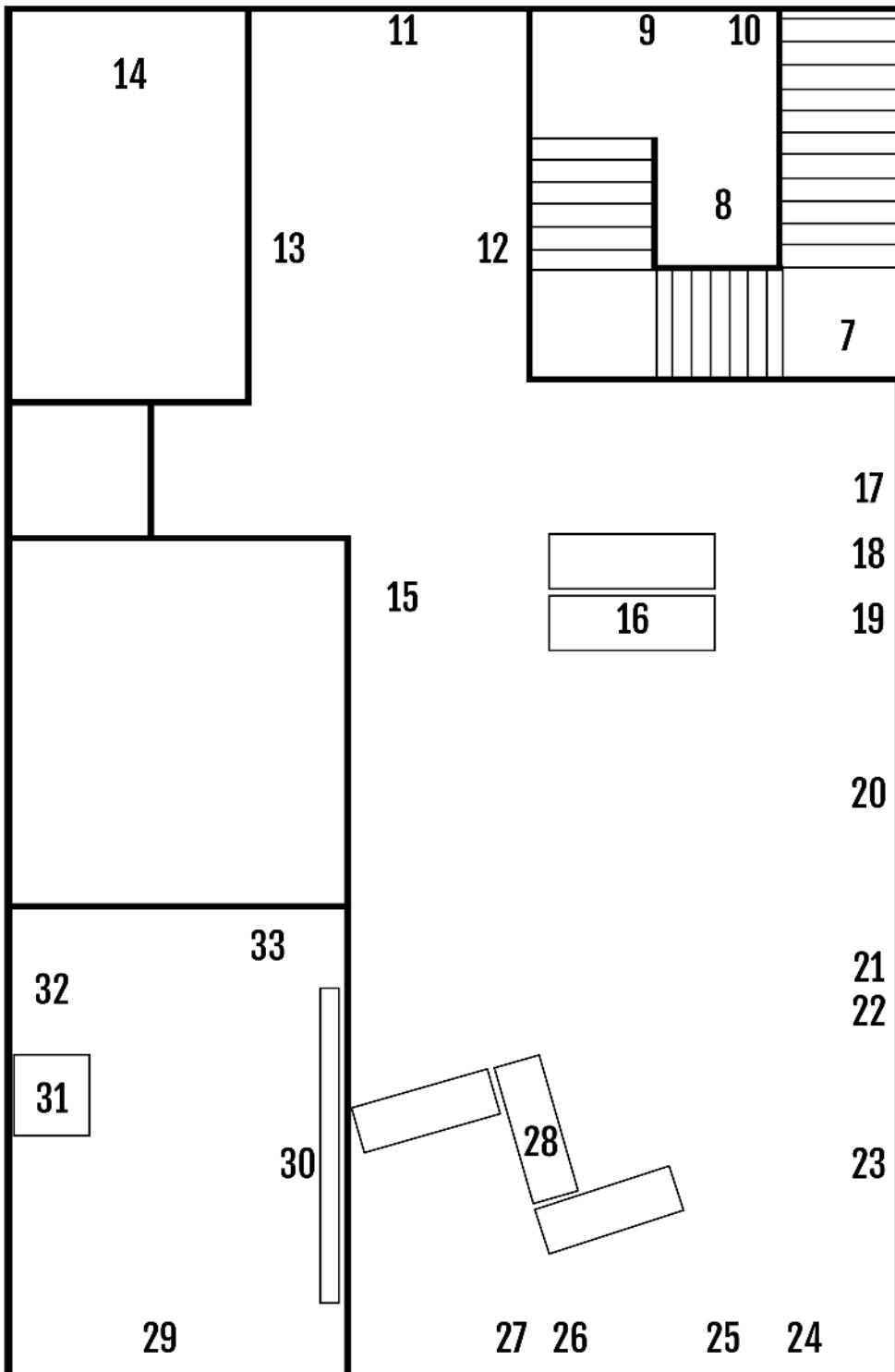
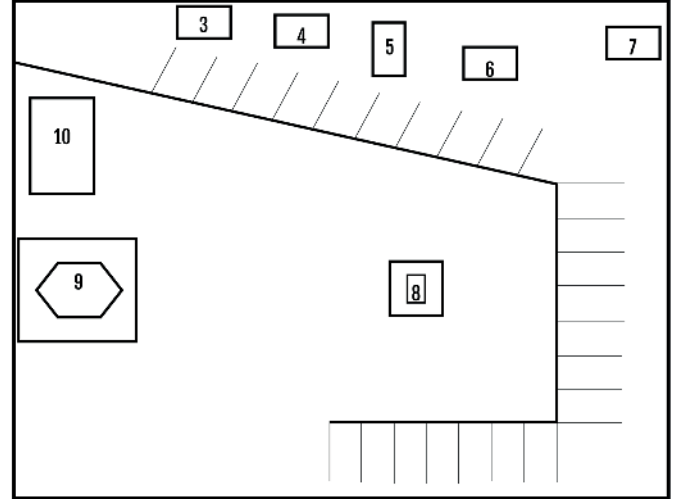
Les séries *Microlepidoptera* et *Macrolepidoptera* présentent une vision fantaisiste des merveilles que Merian et Glanville ont pu connaître lors de leurs excursions solitaires ; des aventures estivales bucoliques, remplies de vie volante qui, à l'époque de la jeunesse des artistes en Angleterre, avait déjà largement disparu. Les fritillaires de Glanville sont maintenant confinés à quelques sites sur l'île de Wight ; à la fin du 19e siècle, le papillon Grand Cuivre avait disparu du Royaume-Uni, en grande partie à cause de l'assèchement massif des marais. Cependant, dans leur pays d'adoption qu'est la France, ils scintillent dans leur jardin au moins une fois par an, et la prairie d'en face est festonnée des homonymes de Glanville par une journée ensoleillée. De temps en temps, la chenille du papillon de nuit Tête de mort vient grignoter les feuilles de pommes de terre et - une fois seulement - un adulte usé s'est reposé sur un rondin pour ses dernières heures de vie...

The *Microlepidoptera* and *Macrolepidoptera* series present a whimsical vision of the wonders Merian and Glanville may have experienced on their solitary excursions; bucolic summer adventures, replete with fluttering life that, by the time of our youth in England, had already been largely extirpated. Glanville fritillaries are now confined to a few sites on the Isle of Wight; by the late 19th century, the Large Copper butterfly was extinct in the UK, largely due to the wholesale draining of the fens. However, in their adopted country, they shimmer through their wetland garden at least once a year, and the meadow opposite is festooned with Glanville's namesakes on a sunny day. The occasional Death's Head Hawk Moth caterpillar comes by to munch on their potato leaves and – just once – a worn-out adult rested on a log for its last hours of life...

ENTRANCE



STAIRS



17. Giuseppe Penone, *Peau de feuilles, fagot de rêves, souffle de signes, une telle pensée lorsqu'elle m'enveloppe me suffit, prends ce fa défais-le et les rêves t'envelopperont*, 1999

India ink, sepia ink on Japanese paper, 94,7 x 63,5 cm. Frac Picardie collection

Peau de feuilles... is the beginning of an adventure where a protecting layer of blossoms covers the human body, both feeding off each other. Like a skin, the blossoms irradiate a glow beyond the surface. The breath palpates through the leaves.

In *Peau de feuilles, fagot de rêves, souffle de signes, ...* (1999), each branch links the surface of an (absent) body with a leaf projected outwards. Words are associated with these leaves, and the title suggests that it is an invitation to dream.

18. Giuseppe Penone, *Une respiration comme un sommeil de feuilles vertes*, 1999

India ink, sepia ink on Japanese paper, 94,6 x 64 cm. Frac Picardie collection

In *Une respiration comme un sommeil de feuilles vertes*, the idea of the creative and vital breath is everywhere. The expansive foliage, probably from a sweet bay leaf tree, is disseminated across the drawing irradiating from its centre. The lines, made with a vivid gesture, emanate from an anthropomorphic void. They make the whole dynamic, translate a projection and a movement. The leaves, on the other hand, seem to be suspended before falling back or starting to spread.

19. Giuseppe Penone, *Untitled - (Peau de feuilles - 151 noms d'arbres)*, 1999

India ink, sepia ink on Japanese paper, 94,9 x 64 cm. Frac Picardie collection

Peau de feuilles... is the beginning of an adventure where a protecting layer of blossoms covers the human body, both feeding off each other. Like a skin, the blossoms irradiate a glow beyond the surface. The breath palpates through the leaves.

In the work *Untitled - (Peau de feuilles - 151 noms d'arbres)*, stems seem to take their substance and origin to expand, without any particular order, through an instinctual undulation, at the surface of a body, like a cocoon. They touch upon handwritten texts. Each one bears the name of one of the one hundred and fifty forest essences listed by the artist.

20. Nohemí Pérez, *Dias de Pozo Azul*, 2021

Set of drawings, watercolour on cotton paper, 21 x 20 cm. Courtesy the artist and galerie Mor Charpentier

The series of drawings *Dias de Pozo Azul* are part of a more global project around the Catatumbo. It proposes a point of view on the edge of this natural thermal site. The blue water, which gives its title to the site and to the work, is represented in watercolour on the first drawing, to give way to the bruised and bloodied bodies of men whose faces, face down, are hidden. The birds, also dead, are tragically represented on their backs. Frontal evocations of a violence usually hidden from view, affirm the complexity of the direct or indirect consequences on nature and humanity caused by the conflicts of the armed groups or the multinationals of the industry present on this territory.

21. Agatoak Kowspi, *Sasaap (Given title) (Hero)*, April – July 2001

Acrylic paint and graphite on Clairefontaine paper, 31,8 x 23,9 cm. Frac Picardie collection

How a solitary hero made the women who wanted to join him at the tree-village climb up (a single woman is depicted).*

The artist eroticizes the image and the tale, which leaves much to the imagination. The circles between the woman's thighs symbolise two male eyes.

22. Agatoak Kowspi, *Sasaap (two women) (Given title) (Hero)*, April – July 2001

Acrylic paint and graphite on Clairefontaine paper, 31,8 x 23,9 cm. Frac Picardie collection

How a solitary hero made the women who wanted to join him at the tree-village climb up (two women are depicted).*

This time the mask representing the spirit is smaller than the two women who appear in their entirety. The background is also treated differently with more motifs.

The drawings acquired by the Frac Picardie are part of a publication project devoted to Kwoma mythology, initiated by Kowspi Marek and involving his two sons Agatoak Kowspi and Chiphowka Kowspi. With the aim of disseminating the traditional myths outside the Kwoma borders, these drawings are intended to be reproduced in a book that will bring together the twenty myths of which they are the visual transcriptions.

This project is the result of a meeting between Kowspi Marek and a French philosopher, Maxime Rovère. The latter is following in the footsteps of his father, who had first collected the myths and legends of this tribe of Upper Spike, in Papua New Guinea. He invited them to represent and illustrate them, providing the necessary material for the realization of what can be considered as the first set of figurative drawings that conform to the characteristics of the Kwoma style. Several series were produced in this perspective with a more or less important involvement of each member of the family, each enjoying the status of artist within their community. A dominant colour often constitutes the distinctive or generic element. Thus, the one acquired by the Frac Picardie is commonly called the "Green Series". For very long myths, usually transmitted orally, it is a strong time that has been illustrated.

The "Green Series" comprises a total of 22 drawings made by Kowspi Marek, the father, Chiphowka Kowspi, the elder son, and Agatoak Kowspi, the youngest son. These drawings are an ensemble that visually transcribe the Kwoma mythology. The titles of the works correspond to the myths they represent. Most often, they bear the name of the main character of the myth. This eponymous entity is indicated by an asterisk.

"The Kwoma style is characterised by the use of specific colours in the paintings and by particular representations and proportions linked to the myths of this people.

The human face is one of the most represented subjects because the head, in the male individual, is linked to sexual power and fertility, both human and vegetable. The face is flattened, the nose very elongated, notably in the Yena sculptures, under a massive forehead: as is the case almost everywhere in the Sepik, the nose represents the penis. The mouth is always smiling, but singular, with lips forming a U shape.

The Kwomas frequently use sawtooth patterns, alternating triangles, zigzags, horizontal stripes, creating rhythms through body paint.

The beauty of this and other Kwoma statues owes much to the work of the painters, since the sculptors do not paint their statues themselves. This paradox, which is only apparent, can be found elsewhere, for example among the Abelam, for whom bright colours play an important role."

NICOLAS Alain. Tableaux choisis – L'art des Papous et des Austronésiens de Nouvelle-Guinée. Paris : Scala, 2000, p. 85-87.

23. Fabrice Hyber, *Human Tree*, 2021

Mixed media on paper, 108 x 75 cm. Courtesy Gilles Drouault, galerie/multiples

The activity and artistic thought of Fabrice Hyber, who defines himself as a quantum artist, are constantly crossed by the notions of mutation and transformation. Trained as a scientist before entering the Ecole des Beaux-Arts in Nantes, the artist sees his work in the form of a gigantic rhizome that develops on a principle of echoes. Invariably starting from the practice of drawing and painting, he invests all modes of expression and constantly diffuses his work from one medium to another: "It doesn't matter what the materiality of the work is, only its capacity to trigger behaviour".

In his paintings, we see cellular forms, trees with multiple ramifications, hybrid beings, arrows suggesting infinite recycling. Interferences, interactions, influences on behaviours... are at the heart of his approach. His variable geometry approach is enriched each time by a dialogue with multiple disciplines (from physics to neuroscience, from astronomy to phytotherapy...) to send the spectator/actor back to a larger site.

The living and the natural world are explored in great detail by the artist, who has made green his favourite colour: "My green obviously refers to nature and ecology, but it is not that of the ecologists who often trample on things more than they advance, which is the opposite of everything that drives me". Intermediate states, mutants, hybrids Hyber surrounds himself with new heroes and gives birth to a multitude of animal-plants, trees that run or men/women sponges...

With each project, his curiosity to invent new forms of intervention on reality leads him to cross not only techniques, but also knowledge, disciplines and skills. To cross two colours, two forms, two words, is already to invent. All creation is the fruit of an encounter, a coming together, a crossbreeding, a hybridisation. Fabrice Hyber's work embraces and embraces a movement, natural and endless, capable of giving birth to a new reality and energy from an association of people and ideas carried by an unrestricted imagination. Inventor of poetic metamorphoses, anticipating future mutations, the artist cultivates the art of mixing, displacing limits and opening up possibilities.

24. Yazid Oulab, *Migrations*, 2008

Pencil and ink on paper, 102 x 66,5 cm. Frac Picardie collection

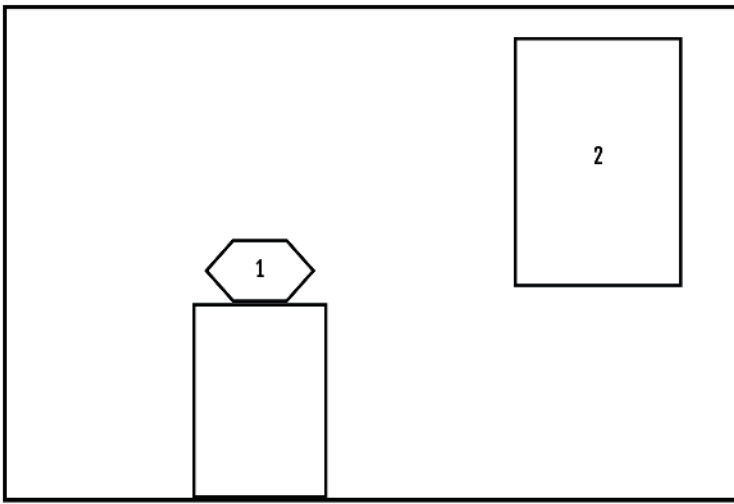
25. Yazid Oulab, *Migrations*, 2008

Pencil and ink on paper, 105 x 64,8 cm. Frac Picardie collection

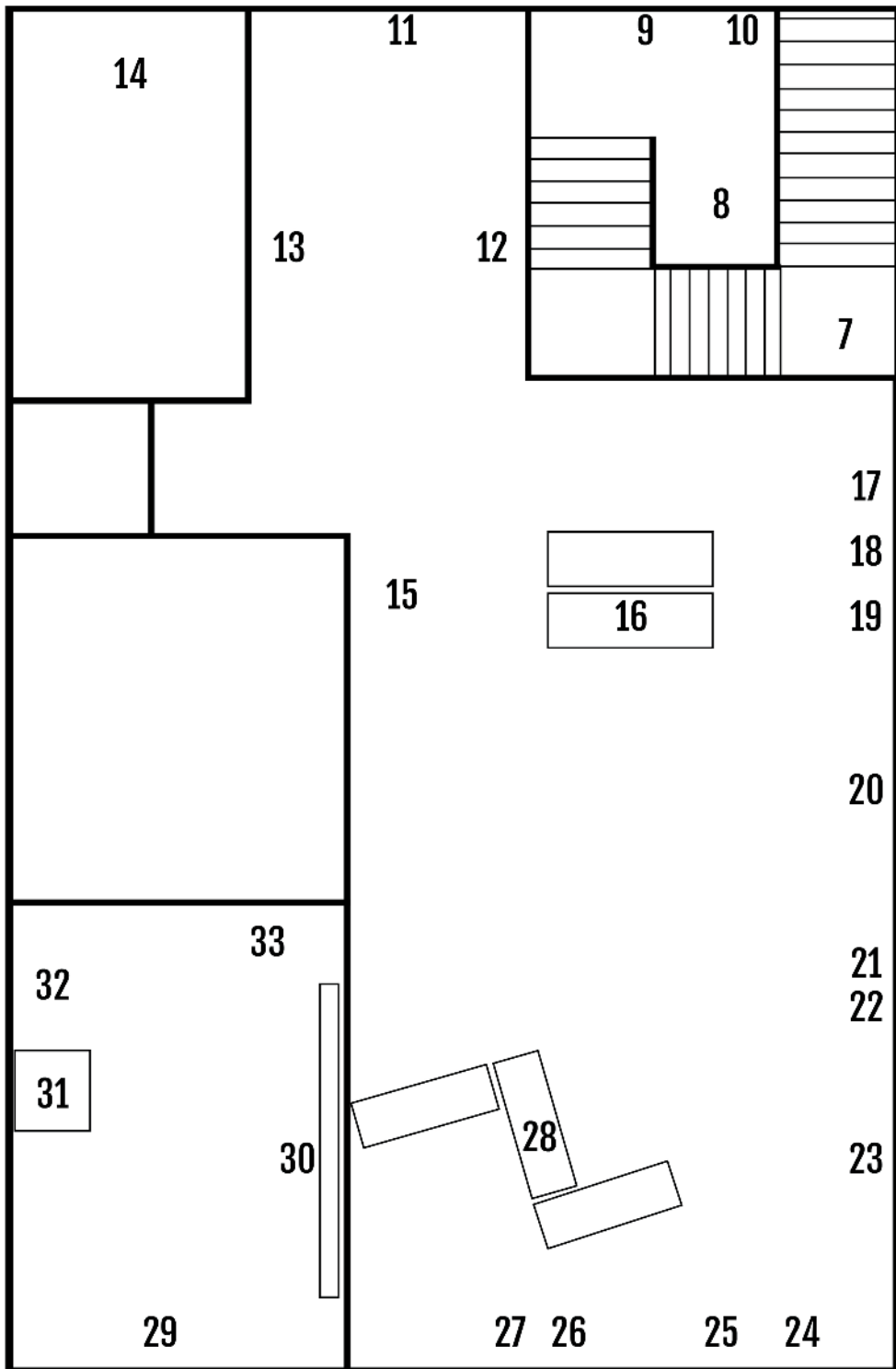
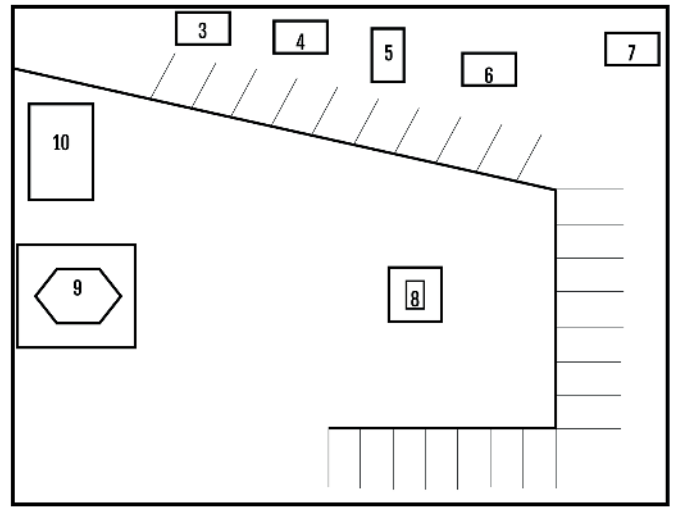
The two drawings titled *Migrations* were created with great economy: a continuous pencil line and a few ink blots. Architectural silhouettes are pronouncedly cut-out and form the lay-outs of occidental cities with their high-rises seen from above. The disseminated inkblots evoke bird murmurations and migratory flights. These unformed blots are in fact levitating silhouettes.

By way of an inversion between full and empty spaces, the interstices between the buildings become territories, continents that draw expanses to be explored. The characters traversing those spaces alter our perception of the geography of locations in a constant in-betweenness: between sky and earth, land and sea. This migration can be envisaged as an indirect allusion to the crossing of the Red Sea by the Jewish people or to contemporary migrations of people in difficulty.

ENTRANCE



STAIRS



26. Amanda Riffo, *Carbon series #3*, 2014

Gouache on found document, 1954, 11 x 18 cm

27. Amanda Riffo, *Carbon series #5*, 2014

Gouache on found document, 1954, 12 x 18 cm

Amanda Riffo is a multimedia artist working between Paris and Reykjavik. Her work questions reality through the use of scientific devices, ritualised exercises and misunderstandings. She graduated in 2002 (DNSAP, ENSBA Paris) and was represented by the Shirman and De Beaucé gallery from 2005 to 2010.) Benefiting from grants from the French Institute, she was able to conduct two residency projects in Japan. She has been exhibited in France, Belgium, Japan, Lebanon and Chile. She will soon participate in an Arctic programme between Greenland and Lapland.

28. Marcos Ávila Forero, *Códices*, 2021

Installation: drawings, photographs, vidéo, archival documents.

Drawings, photographs, videos and archival material make up *Códices*, a work that bears testament to the field work led by Marcos Ávila Forero across several years with peasant communities in their fight for the land and their social autonomisation processes in Colombia, alongside researchers and social organisations.

The project gathers a number of documents drawing on the reciprocal relation between agrarian production and the social development of the peasant communities. Their experiences were rendered through diagrams, or “conceptual drawings”, allowing them to visualise the different stages of their work and the fight.

The installation presented here shows the dynamic methods employed by the artist within these farming territories and their struggles, which reflect, in themselves, a part of his activist process. It stems from the problems arising in an ecosystem affected by political and social decisions and documents the discussions with different farming groups during which diagrammatic drawings contributed to the final realisation of a mural drawing, in which the agrarian work tools are an analogy for the social organisation ones.

“Producing to resist!”

In its form, *Códices* revisits several techniques, from the codexes of colonial chroniclers (descriptive instructions bearing coded graphic elements) to muralism, as well as educative popular pamphlets stemming from critical pedagogy or the schematisations of conceptual charts. The installation takes the shape of a processual form of reading found in drawings and documents, often evoking the shape of a descending path.

ROOM 3

29. Bernard Moninot, *Mémoire du vent (Saint Noyale de Pontivy)*, 2006

Light projection, gobo, projector, variable dimensions. Frac Picardie collection

In 1999, Bernard Moninot decides to record the wind. Wishing to get out of the studio and to escape from a conventional image, this project evolves towards the use of the wind itself in the creative process. The drawings obtained consist of recording, like writing, its action on plants in places where the artist lives around the world.

The artist places a fine crystal stylus at the end of a grass, a leaf or a branch which, agitated by the wind, randomly traces a graphism on the bottom of a Petri dish coated with lampblack. By subtracting matter, the drawing becomes empty, a translation of the wind's impact on the plant through the movements involved to which the flexibility of a natural pencil responds. Like a biologist's inventory or the measurement of a topographer surveying the terrain, several recordings will be made in each place to be assembled into a backlit presentation strip, or to become a luminous projection on the wall.

Bernard Moninot adds: "None of these drawings can be duplicated, each wind impulse produces something unique and is renewed at each moment. The capture time is extremely short, between four and thirty seconds. [These drawings are now transferred by laser onto gobos placed inside small cutting projectors used in the theatre. The drawings of *La Mémoire du vent*, considerably enlarged and conveyed by the light, become by projection on the walls, luminous interlacing." These new transcriptions of the landscape and its pulsations play with their scales to keep the body and the gaze at a distance from what is drawing, close and attentive, immaterial and spectacular.

By replacing the hand, the wind plays the leading role in activating the drawing. It influences the nature of the graphics, invents trajectories, modulates the concentration or expansion of the lines. By delegating the inscription to an event external to oneself, the artist entrusts himself to an uncontrollable force. The drawing is no longer dictated by the mind or by the hand, but by an unpredictable and uncontrollable process.

30. Raffaella della Olga, *INCANTAZIONI*, 2020–2021

Tapescript on leaves, carbon paper, variable dimensions

31. Raffaella della Olga, *MeMonstrera*, 2020

Tapescript on fabric with Monstera Deliciosa leaves, carbon paper, 57,5 x 76 cm.

32. Raffaella della Olga, *MeMonstrera Deliciosa*, 2021

Tapescript on Monstera Deliciosa leaves, 45 x 40 cm.

Tapescript on Monstera Deliciosa leaves, 48 x 43 cm.

Raffaella della Olga was born in Bergamo, Italy and lives in Paris. In 1997 she graduated in law and in 2003 she graduated from the Accademia di Belle Arti di Brera in Milan, Italy.

Scrivere senza scrivere: a writing-drawing that is more a gesture, a mantra in a deep sound, than a woven text. For over a decade, the typewriter has been her medium. She does not type words and the letters on her prepared machine have been transformed (by abrasion of the type bar) making them barely recognisable. A typewriter that has lost its original purpose and has been transformed into a machine for working, for making work. What began as a concept (being an “analogue artist” in the digital age, finding freedom through mechanical gestures) quickly turned into an exploration, an infinite expansion of the space of the page.

Initially inspired by the rating agency system and a need to respond to it, she quickly turned to concrete poetry and conceptual art to generate asemic writing or mechanical drawing that runs on a variety of surfaces, from carbon paper to gold leaf, fabric to silk... pages bound to make books, each unique, where both sides of the writing can be seen. Each person turning the pages writes their own book. The layering of textures, the way the pages are crushed and the haptic quality of some pages with fine particles of coloured powder, create a very sensual surface.

Recently, she started writing plant poems with leaves found in my garden: sage, basil, laurel, dandelion, forsythia but also Monstera Deliciosa. Chlorophyll is used as ink, the veins and sap of the leaves are printed on paper or fabric to generate an organic writing.

Echoing her work with the typewriter, she has been practising for some years an art of deconstruction with pieces of printed fabric with geometric patterns that she cuts into open and vibrant grids reminiscent of Op Art.

33. Richard Long, *Four Days and Four Circles*, 1994

Graphite and ink on topographic map pasted on cardboard with text written with graphite and colouring pencil, 81 x 102 cm. Collection Frac Picardie

Richard Long was born in 1945 in Bristol, UK, and is one of the instigators of Land Art in the late 1960s. His work is part of a renewed relationship with nature. In 1967, *A line made by walking*, his inaugural action, became a manifesto for his approach. Walking in a straight line across a portion of grassy space in his garden, until he felt the impression of his walk, he posed the idea of making a work of art from the passage of a body in space.

Circles of wood, lines of stone, expanses of mud are the simple geometric forms, materials and spaces that Richard Long gives to his sculptures, installations and paintings made in situ or intended for galleries and museums. Like other English land artists (Hamish Fulton, Roger Ackling) whose journey, presence in the landscape or what they take from it makes a work, Richard Long will adopt photography, text and cartography to account for and witness his ephemeral creations or interventions in the landscape.

Drawing on the heritage of minimal and conceptual art, from the 1970s onwards Richard Long developed, in conjunction with his walks or surveys, a cartographic work that anchors the works in predefined spatial and temporal parameters. Indexing on maps consists of a flattening of an experience carried out on the scale of the landscape by the body and the mind, testifying to a privileged relationship to an open space.

“The maps join two distinct processes: on one hand, the concrete realisation of a walk following either a precise geometric structure [...] or a pre-determined duration [...], or both [...]; on the other hand, the linear transcription of this external realisation on a geographic map which will be the only document to be seen. These works, rather austere looking, sharply enlighten the complex relationship between the artist and the sign systems stemming from geometry or, specifically in this work, cartography. Therefore, what is a map if not the arbitrary transcription of a space by its linear projection on a flat surface of reduced size? And yet, what document can better refer to the real space that surrounds us?”

TOSATTO, Guy. « A la croisée des chemins ». *Richard Long. Limoges : Musée départemental de Rochechouart*, 1990.

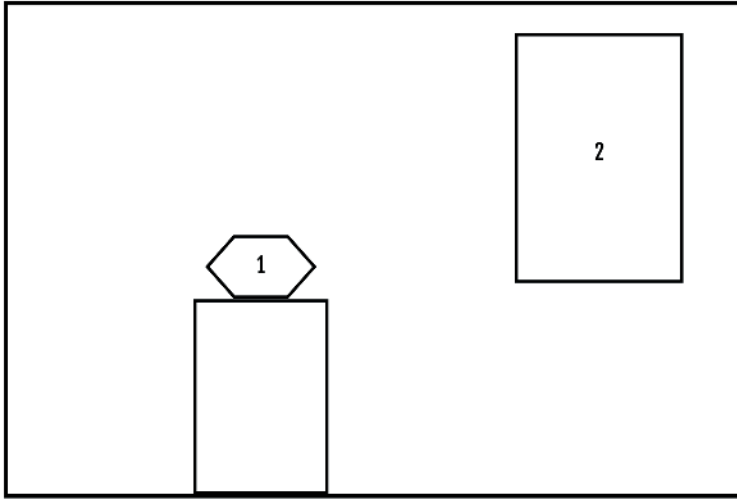
On the building's facade

Lucy + Jorge Orta, *Antarctica Flag*, 2014

Inkjet on polyamide net 120 grm/m² with channel, eyelet and webbing, 145 x 245 cm. Courtesy Lucy + Jorge Orta

First raised in the continent of Antarctica in 2007, the *Antarctica Flag* represents a kaleidoscope of different nations. All identities coexist, side by side, hand in hand. The edges blend, as a symbol of our belonging to a larger common identity. The flag of a new world community, to be raised as a symbol of hope and a supranational emblem of human rights.

ENTRANCE



STAIRS

