

Minia Biabiany ----- july 2020

- work documentation -

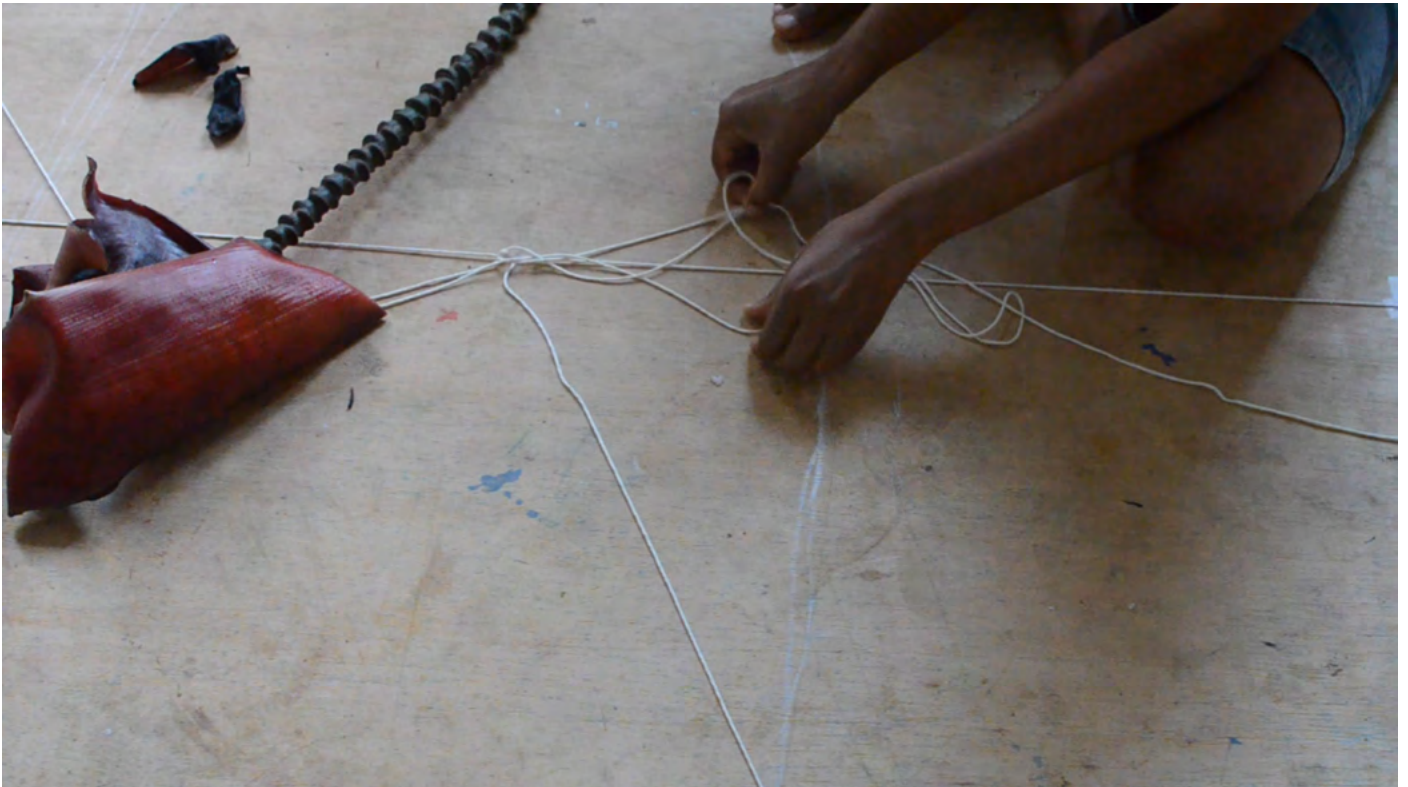
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musa

video HD with sound, 13 min, 2020

The video is thought of as an intertwined conversation between the historical heritage of slavery, female lineage, and sexuality. musa continues a series exploring storytelling and language through weaving. The female body is observed as a receptacle of trauma but also understood as a healing tool.



link: <https://vimeo.com/432857558>

password : musa

musa nuit

Installation with the video *musa*, wood sculptures, white wicker structures, thread, wall drawing with thread, petals of banana flower

La Verrière, Brussels, Belgium, 2020

Exhibition realised thanks to the support of the Fondation d'entreprise Hermès.

Punctuated by vertical threads appearing and disappearing with the presence of a strong natural light, the installation *musa nuit* observes the connection between female sexuality and the historical heritage of slavery. It uses the figure of the banana flower as a starting point. One of the properties of the *musa* flower (name of the banana tree in latin) is to heal the uterus. First thought to be touched, the sculptures in wood hold a narrative linking territory, female sexual organs, and mythic figures (like manman dlo or the volcano la Soufrière). They guide the spectator throughout a space structured by weavings expanding in frames and building a layered architecture both intimate and revealed.





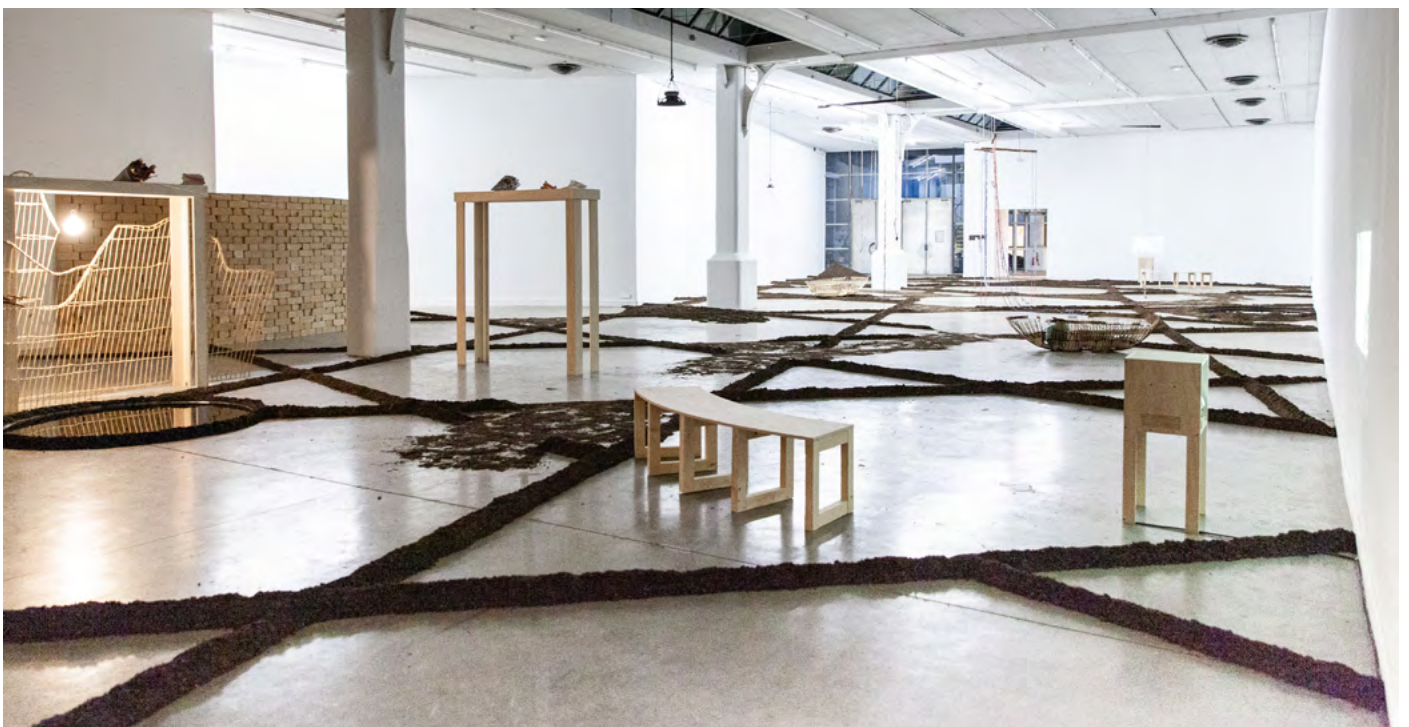


j'ai tué le papillon dans mon oreille I have killed the butterfly in my ear

Video installation with soil, wax, beads, banana flower, banana stem, water with ink, plastic bag, conch shells, banana leaves, burnt wood, locally made weaving in wicker, 2 videos, audio track made from Watabwi Laboratoire d'Archive de l'Oralité.

Magasin des horizons, CNAP, Grenoble, France, 2020

This immersive installation is a poetical narrative giving a voice to the denunciation of an ecocide. Since the 70's, the use of a pesticide with chlordecone in banana fields in Guadeloupe has heavy consequences for the population for centuries.



A sentence of the video Toli Toli «Butterflies provoke blindness when they blow in your ear» was used to organize the spectator's experience throughout the space. The idea of not seeing is here a possibility to relate in a unusual way to what surrounds us, to recreate dialogue and a renewed possibility of listening. The spectator is led by a pattern made out of soil drawn on the floor that symbolizes storytelling. In the whole space the codified sounds of blown conch shells for fire, death, and rebellion can be heard. Hanging sculptures in burnt wood and wax, votive to the wind, are guiding to two videos in conversation. On the floor canoe like weavings are burnt, half destroyed half re-composed, carrying banana leaves.





pawòl sé van words are wind

Video HD color, 13min, 2020

Pawòl sé van takes weaving as a paradigm to recompose storytelling. As it is the continuity of the video Toli Toli, it draws on the land as a poetic voice to hear the colonality of the situation of Guadeloupe nowadays but also its heritage. Pawol sé van uses metaphors based on perception and natural forces existing in the surrounding. Here when «the eyes get closed», the wind, the hurricane, the smoke, the movements of the air are heard as resisting strengths enunciating the relation existing with agriculture, particularly banana fields and the poisoning of the soils with chlordécone. The wind is a form of resistance, a constant reminder that despite french colonial assimilation, despossession, and a dramatic ecocide the lands keeps talking.



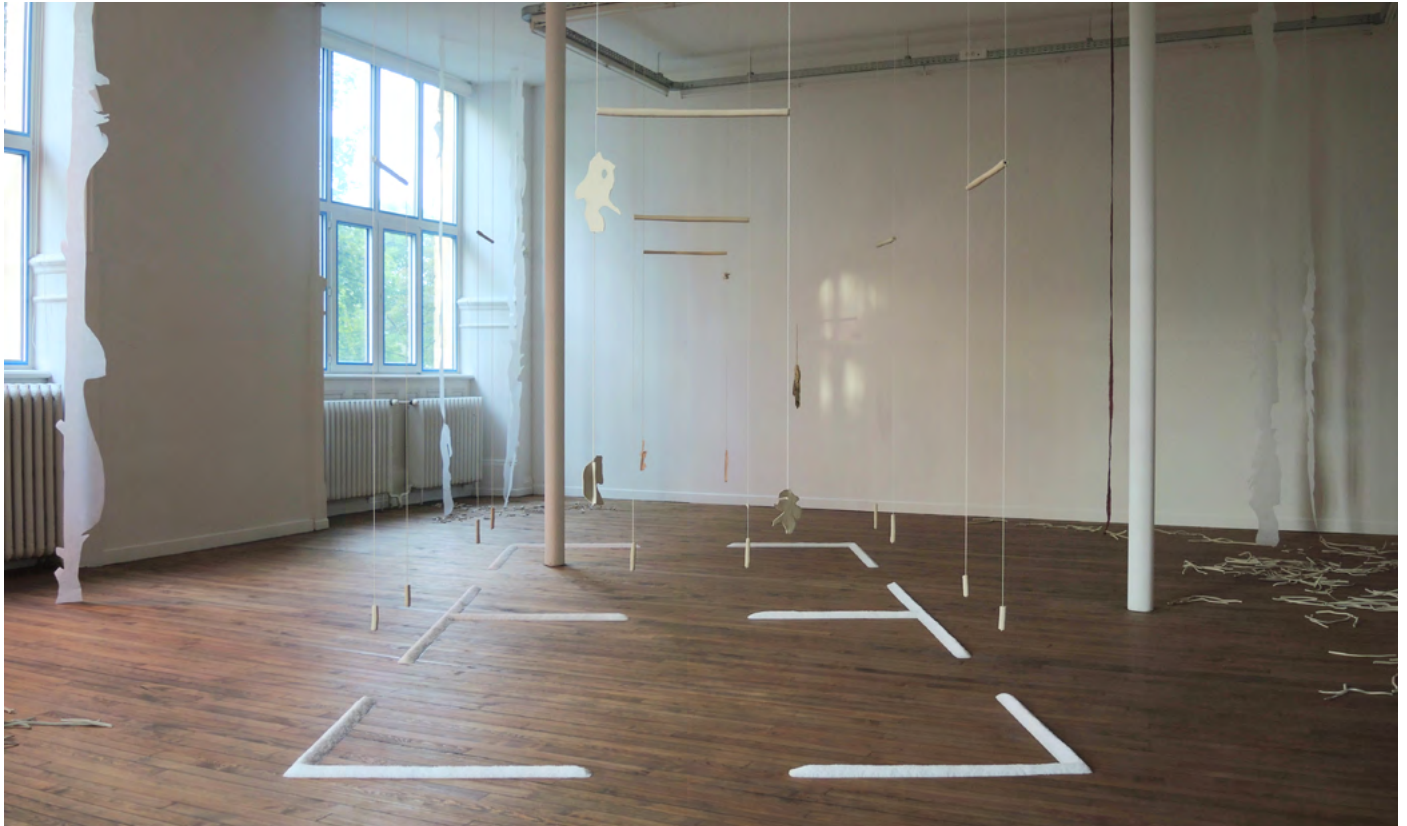
link : <https://vimeo.com/417761517>

password : vent

qui vivra verra, qui mourra saura
who will live will see, who will die will know

Installation with ceramic, salt, non-woven fabric

Le jour des esprits est notre nuit, CRAC Alsace, Altkirch, France, 2019



Who will live will see, who will die will know are the vernacular names of two plants part of the creole garden in Guadeloupe. The creole garden is a traditional garden mixing decorative, medicinal and protective plants, created by the enslaved since the plantation system. It is a cultural object investing an appropriation and creation of space, knowledge, and beliefs. Most of those knowledges and magico-religious practices have disappeared today. *Who will live will see*, was used to protect the house from envy, bad spirits and was used in front of the house. *Who will die will know* placed in the back on the house had the role of enhancing the preservation of knowledge in the house.

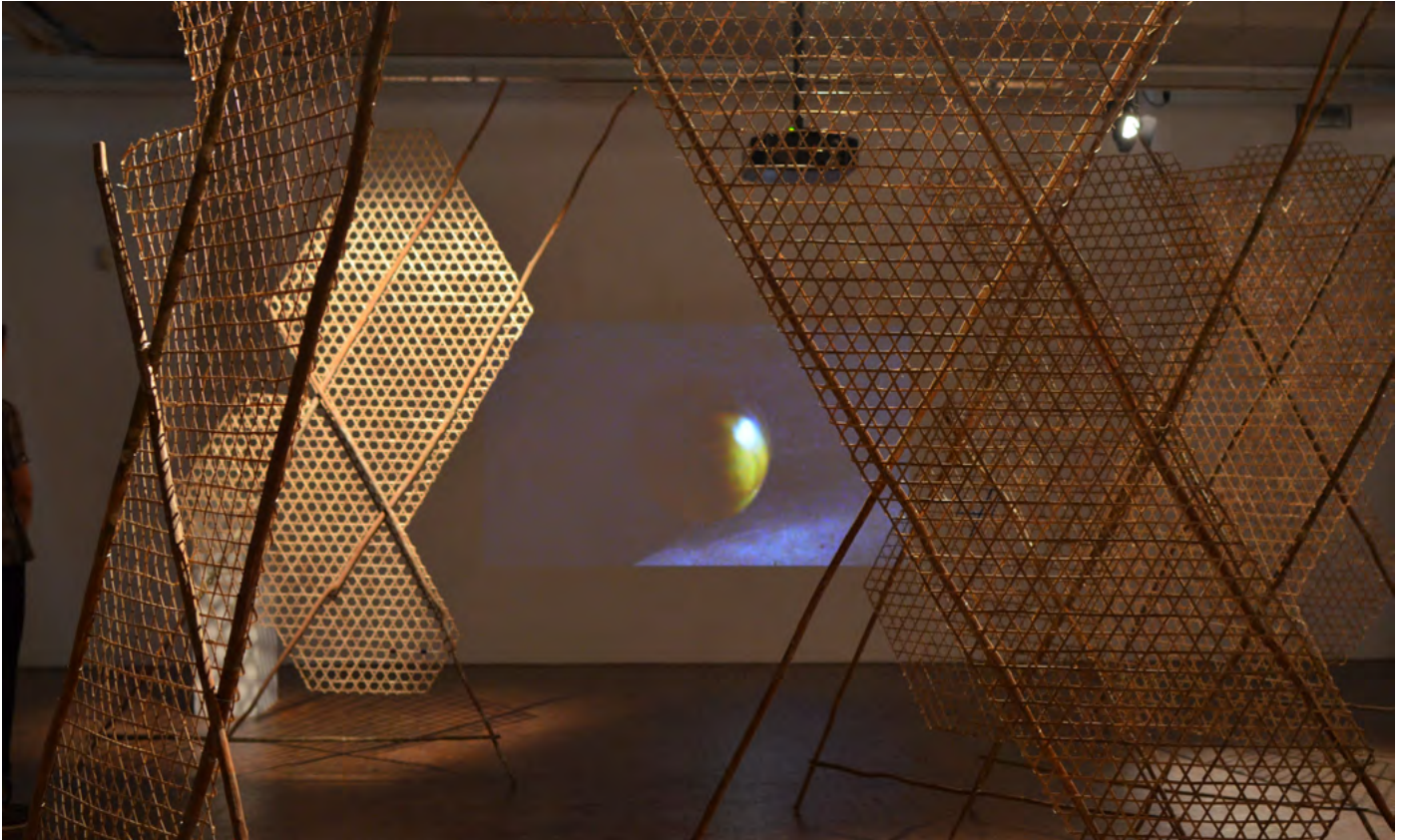
Based on the analysis of the structure of the creole garden in the book *Corps, jardins, mémoire* of the anthropologist Catherine Benoît, the installation is divided in 3 parts. A typical slave house is represented with a plan in salt on the floor (salt is commonly used for energetical cleansing) and hung ceramics materializing its entrances, is surrounded by two sculptural moments with ceramics of *Who will live will see, who will die will know*. Vertical shapes in non-woven fabric, representing both the vegetal and spiritual surroundings constitute the last part of a garden that is not alive but suspended in fragile memories.



toli toli

Installation with video projection, bamboo woven panels, thread, wood structure
X Berlin Biennale, We don't need another hero, Germany, 2018

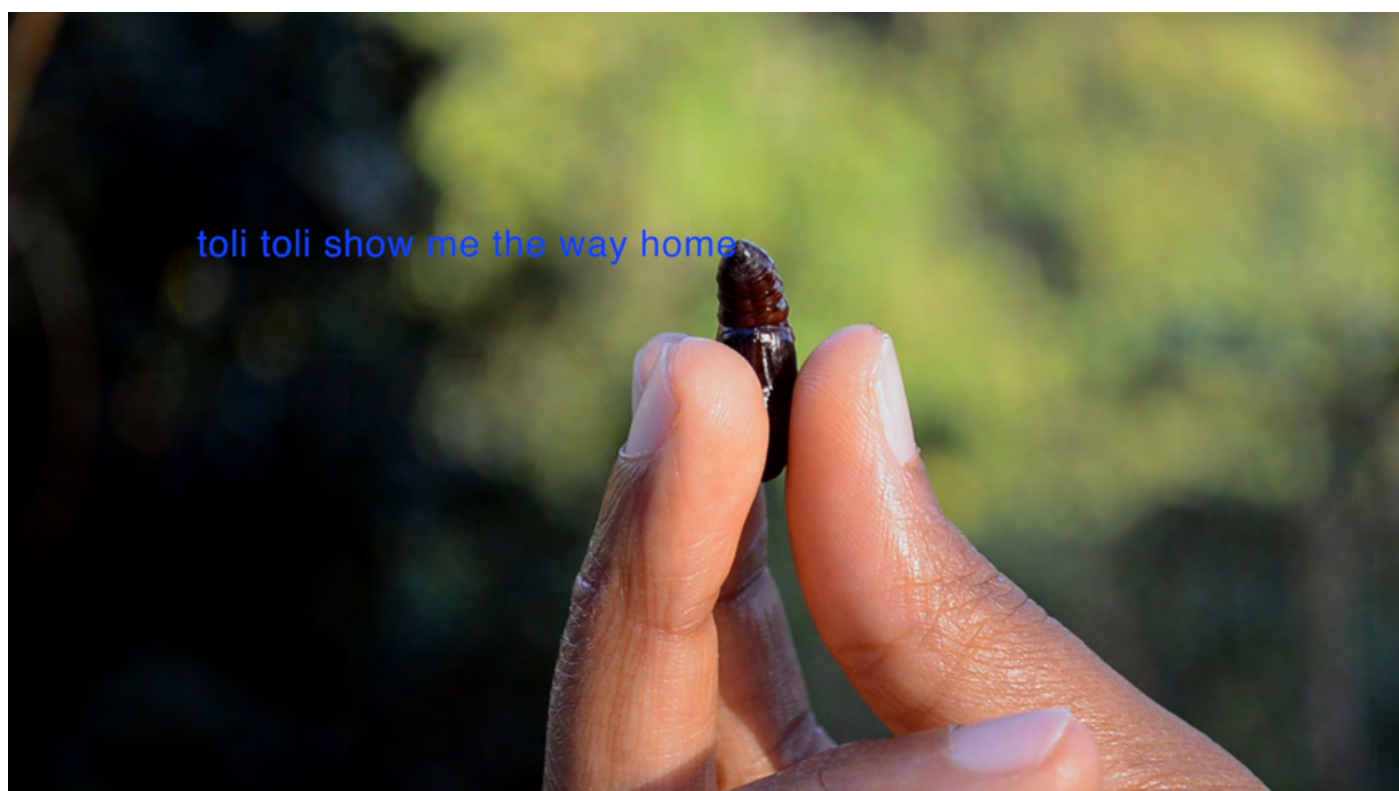
Project realized with the support of the Xth Berlin Biennale and Horizn Biennial Award



Toli Toli uses the spacial metaphor of an old children song to convoke a political and intertwined narrative of the guadeloupean territory.

In the poem-video, the “toli toli”(that means “chrysalid of butterfly” in guadeloupean créole) shows directions toward an inner elsewhere, toward places and distances shaped by the presence of coloniality. While telling the story of the landscape where the shadow possess the “power of naming”, two hands seem to weave repeatedly with an invisible matter, understanding the technique of the bamboo weaving as the structure of langage. Both the song and the bamboo weaving technique (used before to realized fish traps) have almost disappeared of the guadeloupean culture/knowledge.

Re-associating the action of weaving with the action of telling, the standing woven-bamboo-sculptures project shadows directly on the viewer’s skin and orientate her/his movement through the exhibition space.

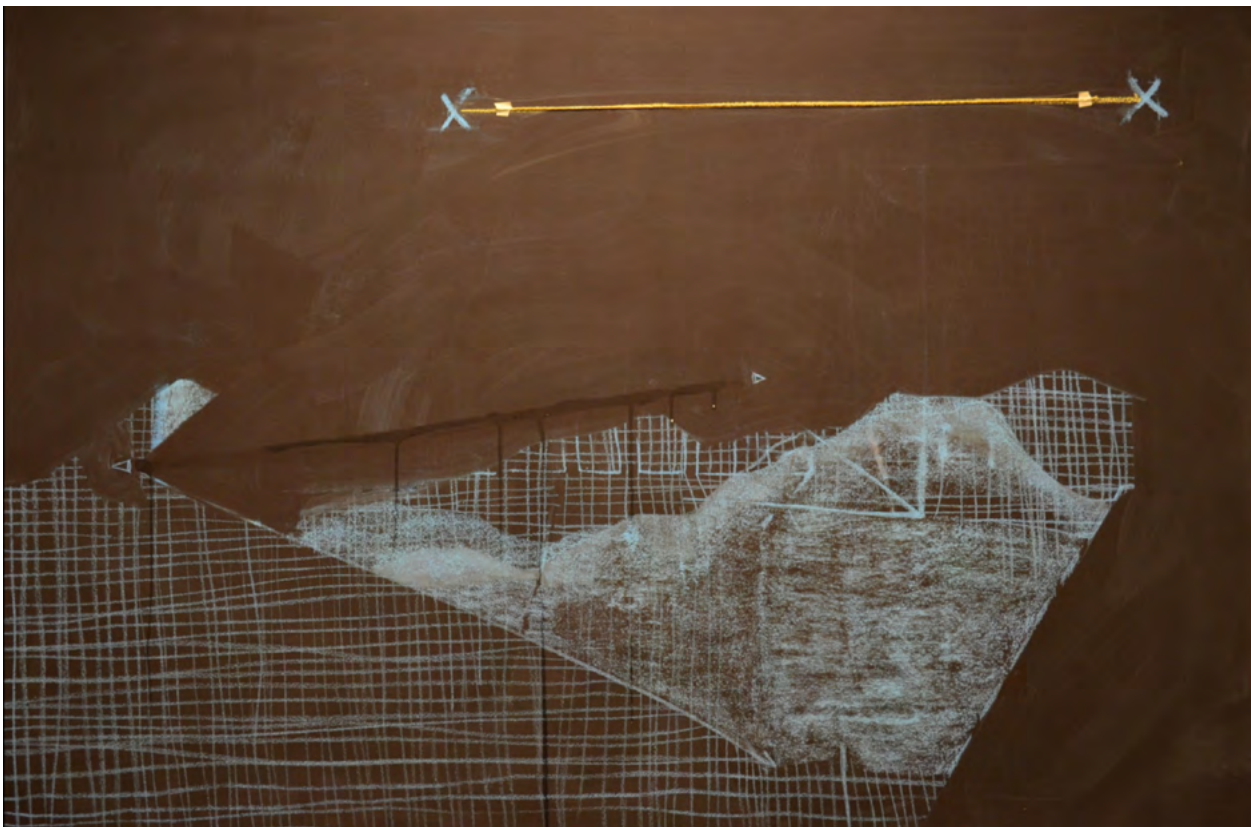
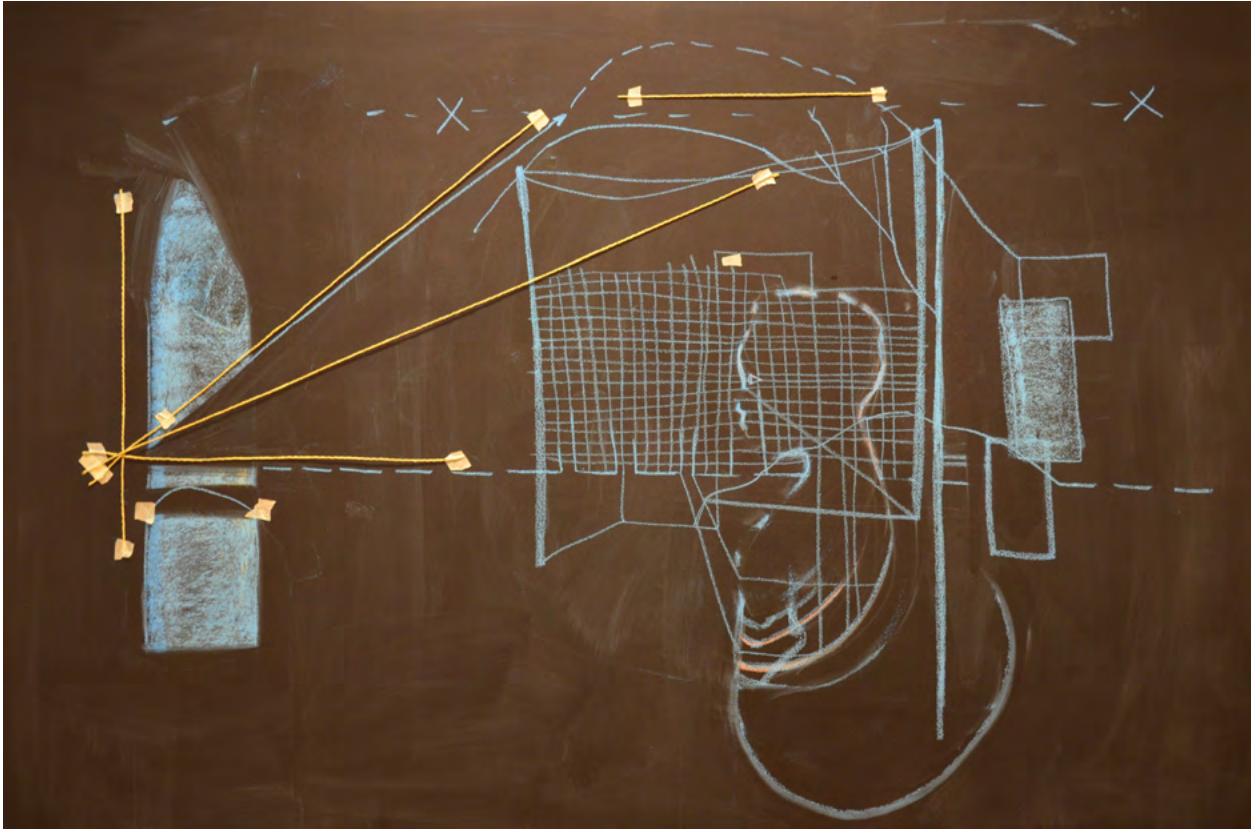


blue spelling, a change of perspective is a change of temporality

color video HD, 2.22 min, 2017

video made of an accumulation of chalk drawings on blackboard.

Realized by an accumulation of drawings made out of chalk on blackboard this video started with an intimate interrogation on self recognition. It uses the repetition to create an erratic rhythm, like in a light sleep when the perception of time differs in a broken echo. Maybe that dream belongs to recalled memories of the non linear time of the Caribbean History.



link : <https://vimeo.com/196431127>

password: blue

statement + bio

In her practice Minia Biabiany uses the deconstruction of narratives through installations, videos and drawings and builds up ephemeral poetics of forms in relation with colonial realities. Her work starts with an investigation on the perception of space and explores the paradigm related the weaving process and the notion of opacity in visual, oral and written language.

She initiated the artistic and pedagogical collective project semillero Caribe in 2016 in Mexico City and continue to explore the deconstruction of narratives with the body and concepts from Caribbean authors with her experimental pedagogical and experimental platform Doukou.

Minia Biabiany was born in Basse-Terre, Guadeloupe FWI in the Caribbean in 1988. She works and lives between Mexico City and Guadeloupe.

CV

Solo exhibitions

- 2020 J'ai tué le papillon dans mon oreille, Magasin des horizons, Grenoble, France
Musa Nuit, La Verrière, Bruxelles, Belgium
- 2016 Spelling, SIGNAL art center, Malmö, Sweden
- 2015 The unity is submarine, Galerie G, La garde, France
(sex)intaxis, Cràter invertido, Mexico City, Mexico
- 2014 Envolvemos en la lluvia, contemporary art space TEOR/ética, San Jose, Costa Rica
- 2013 hola, viaje, hueco, Art space Bikini wax, Mexico DF
- 2012 L'île du dehors, L'attrape- couleurs Gallery, Lyon, France

Group exhibitions (selection)

- 2020 Paroles de lieux, Les Tanneries, Amilly, France
One month after being known in that island, Caribbean Art Initiative, KBH.G, Basel, Switzerland
Traits d'union, Manifesta 13, Marseille, France, 2020
Spoiled Waters Spilled, Parallèles du Sud Manifesta 13, Marseille, France
- 2019 Echo-Natures: Cannibal Desire, Tout-Monde Festival, LHCC, Miami, USA
Le jour des esprits est notre nuit, CRAC Alsace, Altkirch, France
TVE Caribbean 2019, Barbados, Trinidad and Tobago and China
Manglaria, Museo de la Tertulia, Cali, Colombia
Diaspora art from the creole city, Corcoran School of Art and Design, Washington DC, USA
- 2018 We don't need another hero, X Berlin Biennale, Berlin, Germany
The share of opulence; doubled; fractional; Sophie Tappeiner Gallery, Vienna, Austria
Dimension Caribe 27, Centro León, Santiago, Dominican Republic
Cinéphémère at FIAC art fair, Paris, France
Le Jeune est Colt et Haine, DOC, Paris, France
Chemin'arts, parcours d'art public à ciel ouvert, Pte à cabrit, Saint-François, Guadeloupe, FWI
- 2017 Kréyol G(art)den, exhibition with the programme Wi'anART, Memorial Acte, Guadeloupe, FWI
PDF-OBJECTS, Mexico City, Mexico
Questionner en résistans, Fort Delgrès, Guadeloupe, FWI
Festival Cri de femmes, exposition NuéesenS, Guadeloupe, FWI
Volver atras y ... redimensionar, Estudio Martes 221°, Mexico City, Mexico
- 2016 In the belly of the Whale, Witte de With, Rotterdam, Holland
"Open Air Prisons: Las Antillas Para Los Antillianos" at the LACE Gallery in Los Angeles, U.S.
- 2014 Elle se détourna de l'horizon, Squat Onyx, Bagnolet, France
Dry Tide, Art space 6B, Saint-Denis, France
Gruss aus der nahen ferne, St-Gallen, Switzerland
Les voisins c'est nous, Cité internationale des arts gallery, Paris, France
- 2013 Last Dance, Gouvernec Ogor gallery, Marseille, France
ondio[ligne], Réfectoire des Nonnes, Lyon, France
La dispute de l'âme et du corps, Cloître des Billettes, Paris, France
Standard and Poor's, Toi, Tâche, Trauma, De là-bas, Contemporary art space Camille Lambert, Juvisy, France
- 2012 Jeune Création 2012, 104, Paris, France
- 2010 Speaking in silver, Sheffield, United-Kingdom
The case of the show, Sheffield, United-Kingdom

Others projects

- 2019 linealinea workshop exploring types of lines with body and writting, in colaboration with the curator Carolina Ongaro, Obrera Centro, Mexico city, Mexico
- 2018 Semillero Doukou en Cali, experimental dynamic around female authors from the Caribbean and Colombia, invitation of Topicos entre Tropicos, Cali, Colombia
- 2016 Semillero Caribe, experimental seminar based on concepts of caribbean thinkers and exercises using body sensations and drawing, Crater Invertido, Mexico city, Mexico
- 2014 L'eau qui ment sur son sel, performance realized off the coast of the island Fortune, Guadeloupe

Films Festivals / Films Programs

- 2019 EFR 2019
- IFFR 2019
- Sharjah Film Plateform

Residencies

- 2021 Pivô, São Paulo, Brazil
- 2019 CRAC Alsace, France
- 2018 Centro León, Santiago, Dominican Republic
- 2016 Iaspis residency program in Malmö, Sweden
- 2013 Cité internationale des arts in Paris, France

Collections

Centro Leon, Santiago, Dominican Republic

Prizes /Awards

- 2019 Prize of Sciences Po Paris for contemporary art
- Prize of Tout-Monde Festival in Miami
- 2018 Horizn Biennial Award