

Euridice Zaituna Kala

Zaituna, aka Euridice Kala, (1987, Maputo, Mozambique) is a Mozambican artist based in Paris. Kala trained as a photographer at the Market Photo Workshop (2010-2012) in Johannesburg and the Asiko School (2015-Maputo). In her work, Kala seeks to highlight the [absent] multiplicity of narratives within historical periods and social relations using as a point of departure her personal memories –from the perspective of what Léopold Sédar Senghor calls the «kingdom of childhood», which is at the heart of her reflections.

Kala is interested in image making, throughout her 'photographic' practice has been looking for ways images are made daily. The reflections we ignore, the ones we make, the ones that take us by surprise –once we are in contact with nature, the organic world and most when with objects that we faction out of nature reflect something about us.

Kala's work, which focuses on metamorphoses, manipulations and adaptations of history, take the form of installations, performances, images, objects and books.

Kala was the winner of the ADAGP (Association for the Development of the Graphic and Visual Arts) / Villa Vassilieff fellowship, and has been awarded several international residencies and performed at venues such as: The Centre Georges Pompidou (2021,2019), Cac Noisy Le Sec, and the Infecting the City Festival (2017). Her work has been included in exhibitions such as Marres Huis voor Hedendaagse Cultuur (2021), ARoS Museum (2021), the Paul Eluard Museum of Art and History (2021), the Stellenbosch Triennial (2020), Haus der Kulturen der Welt (2019), and the 4th Triennial of Small-scale Sculpture in Fellbach (Germany, 2019).

Euridice Zaituna Kala

Born in 1987, Maputo,
Lives and works in Paris

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s t u d i o l a k a l a @ g m a i l . c o m
euridicekala@gmail.com
www.euridicekala.blogspot.com

| Solo Exhibitions |

2022

Sea(e)scapes
Galerie Salon H, Paris, commissariat de Manon Barbe

2021

Rangement, de-Rangement
Jardin des Tuileries, Galerie Anne Barrault

2020

-Je suis l'archive, I, the archive
Villa Vassiliev, Paris, commissariat de Camille Chenais

| Group Exhibitions |

2022

-Globalisto! Une Philosophie en mouvement, Musée d'art moderne et contemporain de Saint-Etienne Métropole (MAMC+)

-HOW WILL YOU ASCERTAIN TIME?, SAVVY Contemporary, Berlin

-Fata Morgana, Festival d'art contemporain, Jeu de Paume, Paris

-AnoZero, Meia-noite, Biennale de Coimbra, Portugal

2021

-History's Footnotes: on Love and Freedom, Marres, Maastricht

-Un.e air.e de Famille, Musée d'art e d'histoire Paul Eluard, Saint-Denis

-POLYPHONE, Polyphonies visuelles et sonores, Kunstsammlung Gera, Germany,

-This is not Africa, unlearn what you have learned at the Aros Musée, Denmark

-D'allieurs je viens d'ici, La comédie de Caen, Caen

-5eme Biennial de Casablanca, direction artistic Christine Eyene, Morocco

2020

-Tomorrow There Will Be More of Us, Triennial de Stellenbosch, Afrique du Sud

-2019

-We Shall Dance in a Different Society, Ernest Mancoba, commissariat de Alicia Knocks, Centre Pompidou, Paris, France

-Love and Ethnologie: Hubert Fichte, commissariat de Anselm Frank et Diedrich Diederichsen, Haus der Kulturen der Welt, Berlin, Germany

-4eme Triennale Small Sculpture in Fellbach, Germany

-Some of Us : Le pavillon Francais de l'exposition <NORDART>, commissariat de by Jérôme Cotinet-Alphaize avec Marianne Derrien, Allemagne

2018

-Sang roses aligné·e·s, Galerie Laboratoire Bx, Centre actif d'art contemporain, Bordeaux, France

-Measure the Valleys, co-commissariat de Martine Michard et Caroline Hancock, Maison des Arts Georges & Claude Pompidou Centre d'Art Contemporain, Cajarc, France

-e.a.st, Island, Brussels, Belgique

-African History and the Foundation of a Modern Aesthetic, commissariat de Smooth Nwezi Ugochukwo Iwalewaha, Bayreuth University, Allemagne

2017

-Mistake! Mistake! said the rooster... and stepped down from the duck, commissariat de Jurgen Bock Lumiar Cité, Lisbonne, Portugal.

2016

-We, the People, Yes, we the people, we are responsible for the world around us - International Biennial de Casablanca, Morocco .

-CoHabitar -group exhibition with symposiums, commissariat de Filomena Serra, Giulia Lamoni e Margarida Breto Alves, Lisbonne, Portugal.

-The Seeing Power, International Exhibition, at Palais de la Justice, Dakar't Biennial, Direction Artistic Simon Njami, Dakar, Senegal.

2015

-Embodied Spaces,

curated by Christine Eyene, Framer Framed, Amsterdam, Netherlands.

|Prizes|Conferences|Fellowships|

2019

-lauréate de la Bourse ADAGP/Villa Vassilief

2018

-Finaliste of the 10th edition of the Prix Sam Art

-e.a.st at La Colonie, Paris, France

-Finaliste de la 7eme edition of the Prix Talents Contemporains at Fondation François Schneider

2017

-lauréate de la Bourse ICA, Cape Town University, South Africa

2016

-CIRCULATIONS, the (un)making of Southern Africa beyond and across borders, conference, Johannesburg, South Africa.

2015

-lauréate de la Bourse Ant, Prohelvetia Johannesburg (Prix)

|Publications|Exhibitions Catalogues

2022

FataMorgana

2021

-Polyphone: visuelles et sonores, Kehrer

-Un.e Air.e de famille

-Hybrids: Forging new realities as counte-narrative, Futures of Photography

-Love and Ethnology : The Colonial Dialectic of Sensitivity after Huber Fichte , 2019

-Love and Ethnology : The Colonial Dialectic of Sensitivity after Huber Fichte , 2019

-Reclaiming Artistic Research, ed. Lucy Cotter, 2019

-Albert Memmi & Euridice Kala, Nouveau Portrait Decrypter Du Colonise, 2018

-I'm Built Inside You- Publication, ContemporaryAnd

|Residencies|

2019-2020

-Urbane de Kunst, Mulheim an der Ruhr, Allemagne

2018

-Maisons Daura, résidences internationales d'artistes, Saint-Cirq-Lapopie, France

2016

-Residência Artística para Artes Visuais e Fotografia Câmera Municipal e o Centro Cultural Português, Ma-puto, Lisbon, Portugal.

-180° Artistas do Sul- Hangar, Lisbon, Portugal.

2015

-360° Triangle Workshop- Hangar, Lisbon, Portugal.

-ASIKO "A History of contemporary Art in Maputo in 4 weeks", Maputo, Mozambique.

2014

-Fondation Blachere , Apt, France.

-Curiosity Backpackers- development of a series of curated interventions in the space, Johannesburg, South Africa.

-Creative Workshop "Women Speak Out" curated by Christine Eyene, Bonendale, Cameroon.

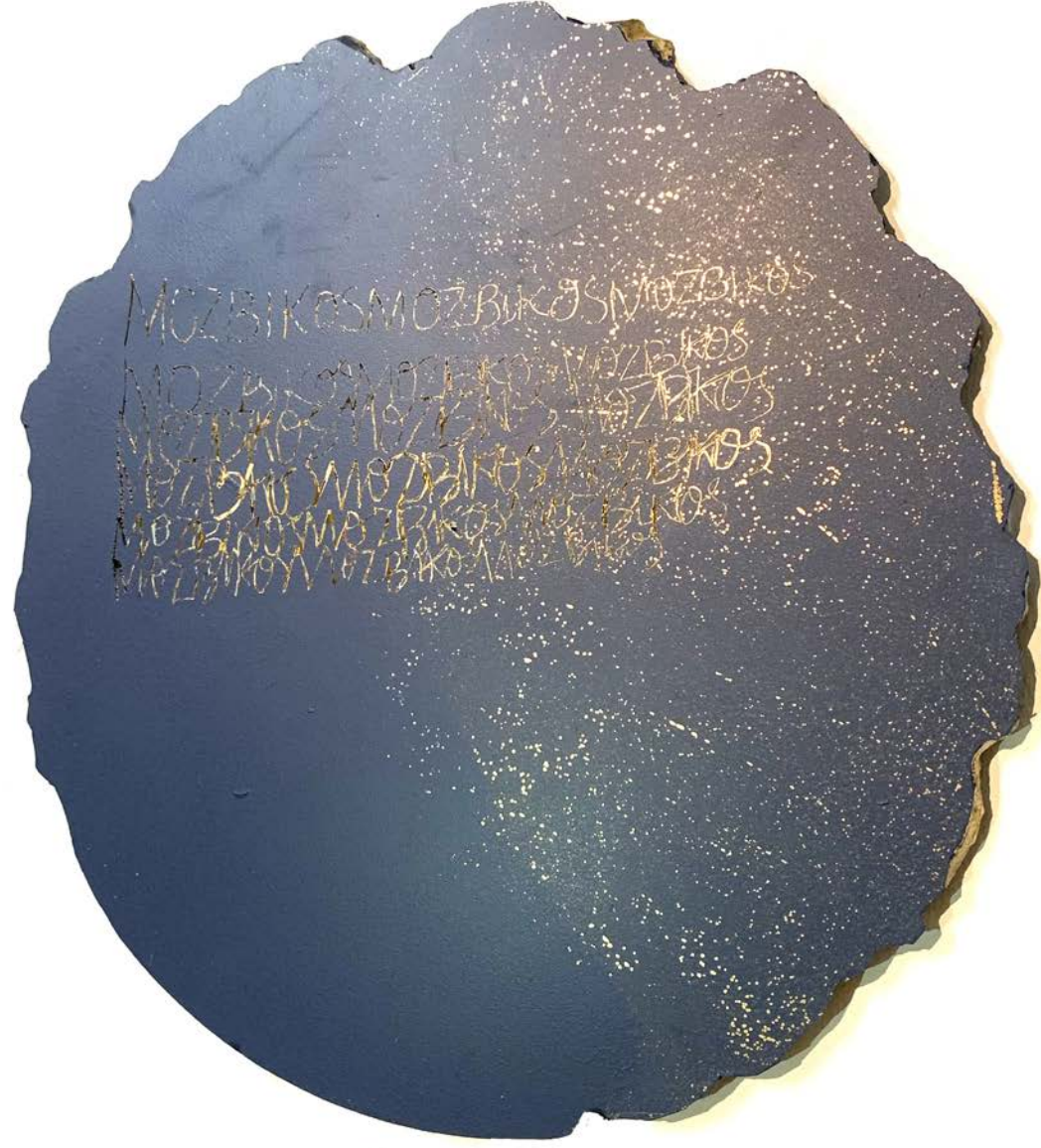
|Collections|

FRAC Réunion

Fondation Blachère, «Installation The Only Black Room», 2015 Private Collections

SEA(EE)SCAPES DNA: Don't (N)ever Ask

2022 - Vues de l'installation au Salon H, Paris, photographie de Teo Betin





THROUGH THIS JOURNEY, I WAS GOING TO BECOME THE ARCHIVE
_ EURIDICE ZAITUNA KALA.

THE SEA(ESCAPES DNA DON T (N)EVER ASK PROJECT BEGAN IN 2015, MOTIVATED BY THE DISCOVERY OF THE WRECK OF THE SLAVE SHIP SAO JOSE PAQUETE-D FRICA, CAST OUT THE SAME YEAR OFF CAPE TOWN IN SOUTH AFRICA. EURIDICE ZAITUNA KALA THEN BEGINS TO RETRACE THE ROUTE TAKEN BY THE SHIP: LEAVING ILHA DE MOZAMBIQUE, A HISTORIC CROSSROADS IN THE INDIAN OCEAN, FROM WHERE PORTUGUESE ADMINISTERED THE COLONIE, THE SLAVE SHIP IT DISAPPEARED IN 1794 WITH MORE THAN 400 SLAVES ON BOARD, 210 CHILDREN, WOMEN AND MEN PERISH, OTHERS WERE RE-CAPTURED, AND TAKEN TO THE INITIAL DESTINATION: SAO LUIS DO MARANHO IN BRAZIL.

THE STORY OF THIS SHIP ESCAPE(S)D MOZAMBIicans. FRUSTRATED AT ONLY HAVING ACCESS TO ARCHIVES DELIVERED THROUGH THE PORTUGUESE PRISM ALONE, IT BECAME URGENT FOR THE ARTIST TO REINVEST THIS STORY. STARTING IN LISBON, HER RESEARCH WORK TOOK KALA TO ILHA DE MOZAMBIQUE AND THEN TO CAPE TOWN. THIS DEPLOYMENT IN SPACE BECAME AN ACT OF RESISTANCE: BY SURVEYING A STRIP OF THIS COASTLINE, EURIDICE ZAITUNA KALA REVIVED THIS HITHERTO ANECDOTAL MEMORY. WITHOUT WANTING TO FOCUS SOLELY ON A HISTORY OF SLAVERY, SEA(ESCAPES ALSO QUESTIONS THE MECHANICS OF CONTEMPORARY MEMORY. THE PROJECT RAISES THE QUESTION OF WHO GIVES US ACCESS TO HISTORY AND WHAT IT CHOOSES TO DOCUMENT? THE ARTIST DOES NOT SEEK HERE TO PROPOSE A REWRITING OF HISTORY, BUT TO EMBODY IT: THROUGH THIS JOURNEY, I WAS GOING TO BECOME THE ARCHIVE . RESEARCH, DOCUMENTS (IN FORM OF IMAGES AND VIDEOS), AND PERFORMANCE MERGE IN A SINGLE ACT. THE RESULT IS IMAGE-OBJECTS (POLAROIDS), THE SOUNDS OF THE BREAKING OF THE WAVES, THE SCREECHING OF THE HULL, OBJECTS ON THE GROUND, AS SO MANY WAYS TO ABOUND THIS SENSITIVE ARCHIVE. IT MIXES TRAVEL DIARIES AND ABSENT (H)ISTORIES FROM THE INDIAN OCEAN.

KALA, NOURISHED BY THESE HALLOW SPACES, THEN IMAGINES WHAT THE MOVEMENT OF THESE BODIES COULD BE LIKE OUTSIDE OF THEIR SENSE OF CONTROL BUT THAT OF DESTINY.

DEVELOPED OVER 7 YEARS, IT DEPLOYS ITS OWN LANGUAGE, TODAY TAKING THE FORM OF AN EXHIBITION, SEA(ESCAPES DNA: DON T (N)EVER ASKS , WHICH BRINGS TOGETHER THE IMAGES OF THIS TRAJECTORY: THE POLAROIDS TRACE AND WITNESS ARE THE ALSO THE RAW MATERIAL THE ARTIST WORKS WITH TO EXHAUSTION: IMAGES ON GLASS, VIDEO, SCULPTURES, AND A SOUND COMPOSITION ON CASSETTE IN CO-CREATION WITH ROMAIN MASCAGNI.

EXTRACT OF CURATORIAL TEXT BY MANON BARBE



Portugal
Lisbon
Tejo estuário

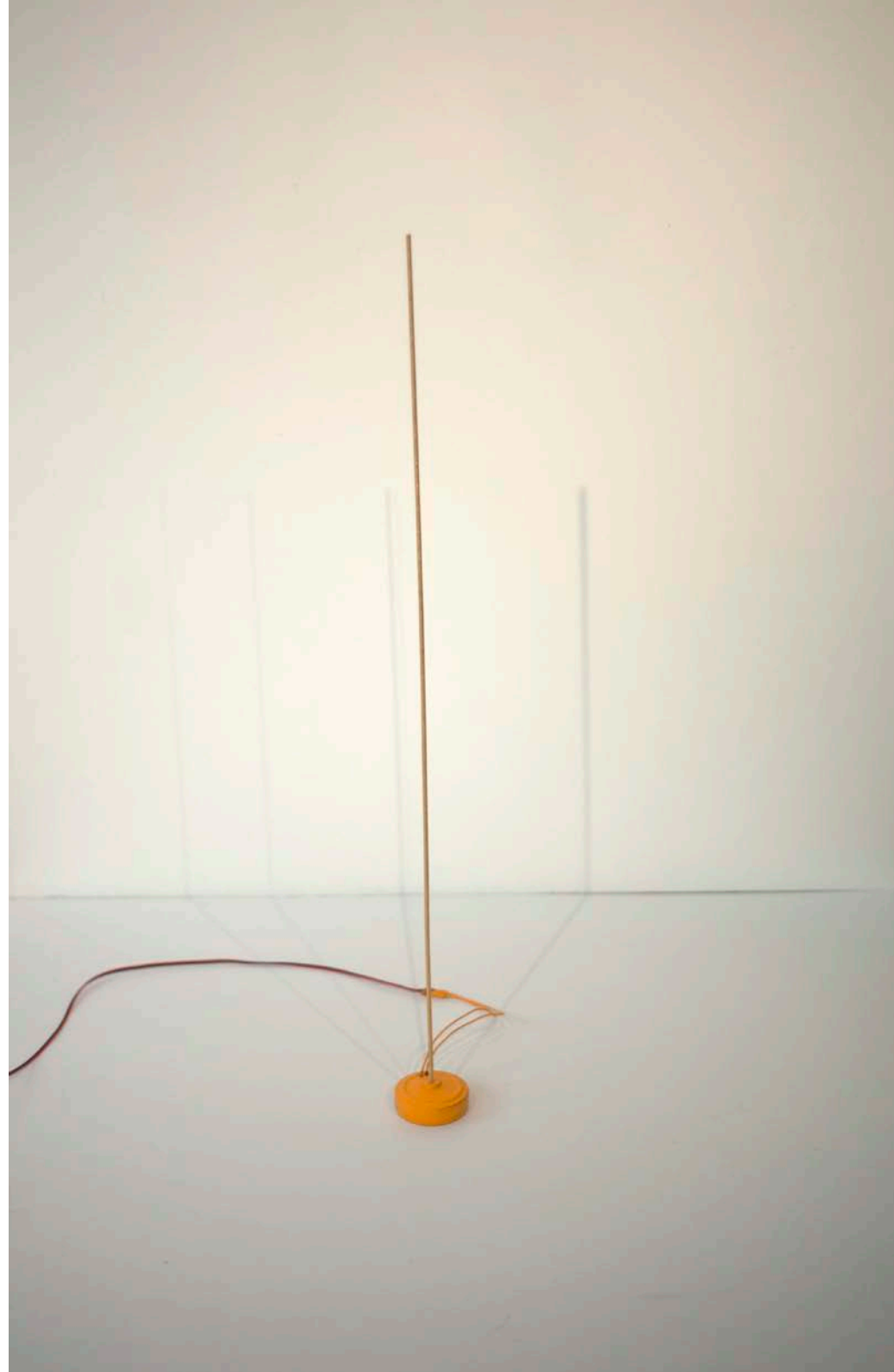
2018

Rangement, de-Rangement

2021 - Vues de l'installation au jardin des Tuileries, FIAC, courtesy Galerie Anne Barrault,
photo d'Aurelien Mole







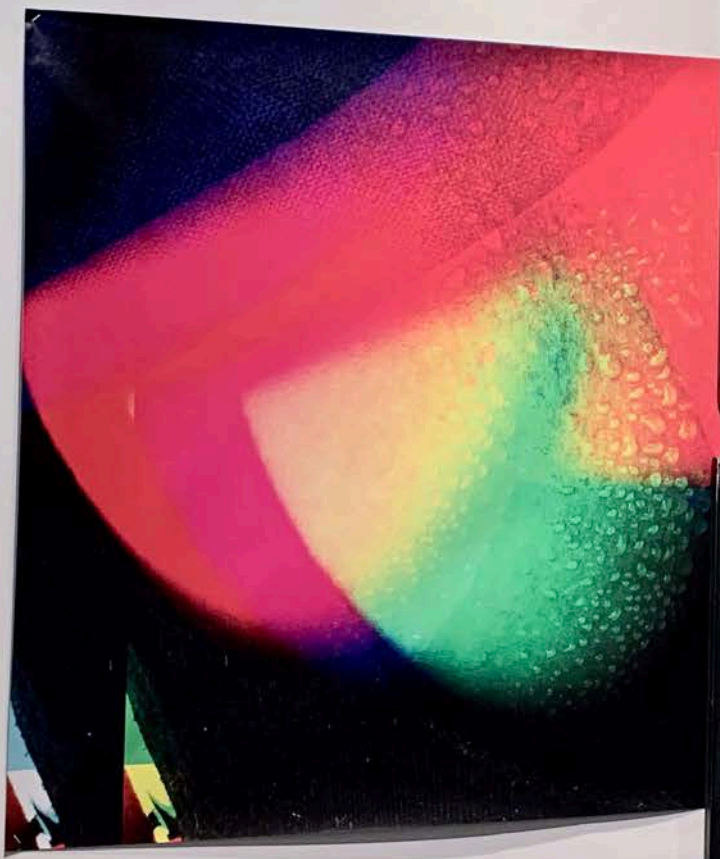
Rabo de cavalo

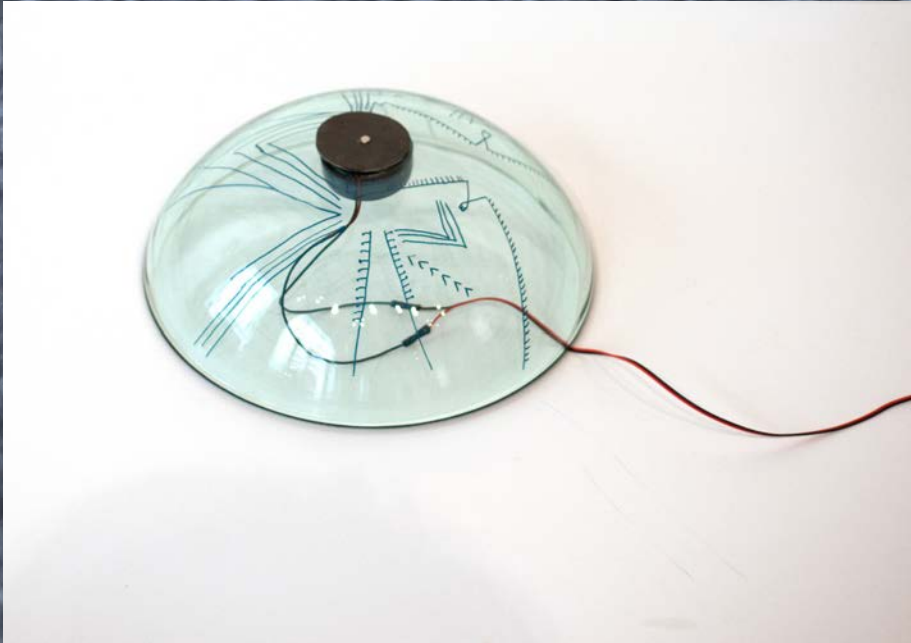
Black woman, you have a horse?
There was a time, a long, dark
Women of the darkest skin, col
coal were ashamed

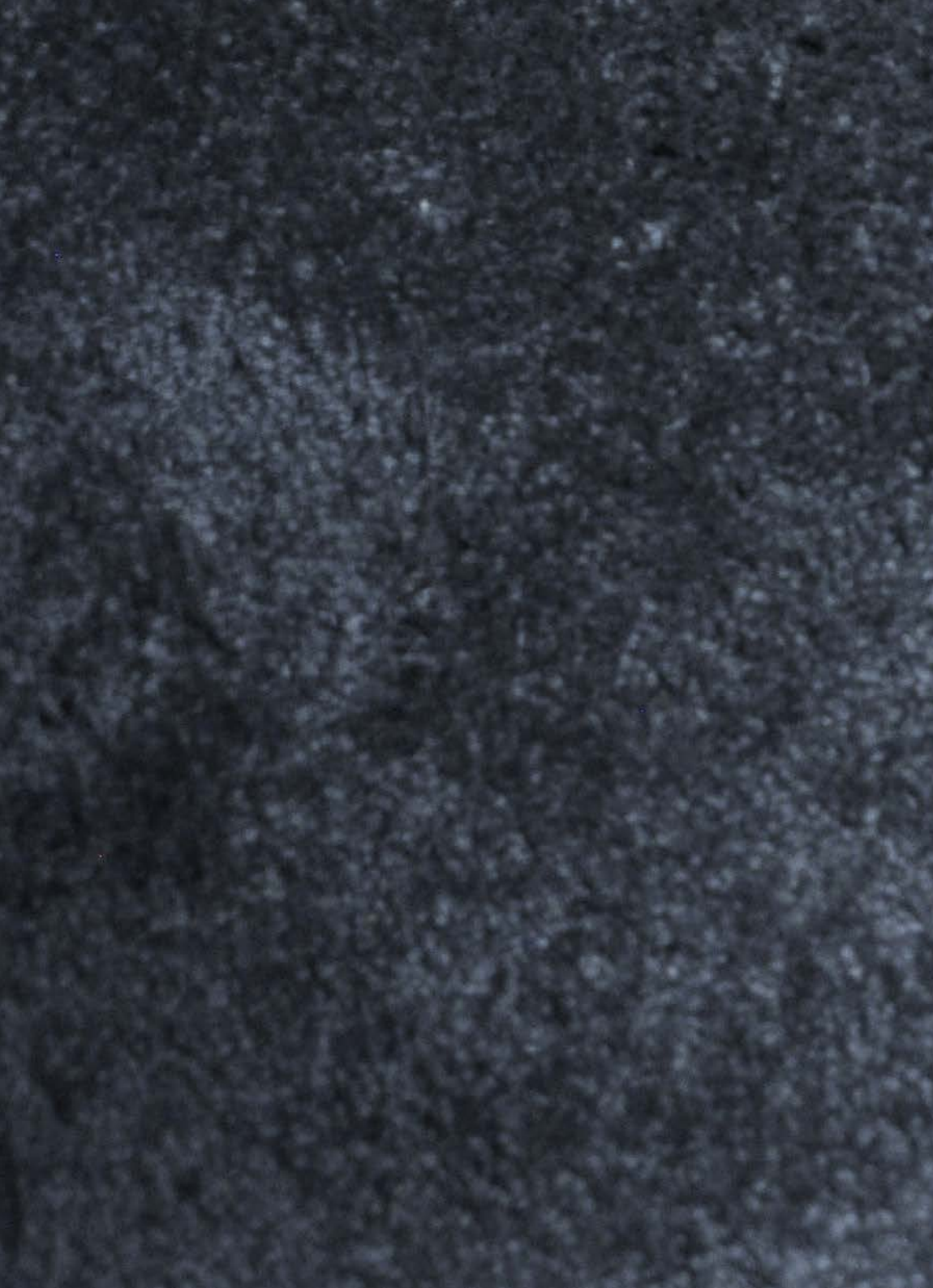
Their air could not, did not,
grow so seeing the animal... A h
-Everyone gets scared,
- Where is the horse coming f
- Who owns the horse?
- The horse is mine

This woman decided, even unbel
them that the hair
Rabo de cavalo
Sex, sex, sex,
Look at their hips, horse, ho









Rangemeent, de-Rangement

2021 - Vues de l'installation au jardin des Tuileries, FIAC, courtesy Galerie Anne Barrault,
photo d'Aurelien Mole





Rangement, de-Rangement

2021 - Vues de l'installation dans l'exposition D'ailleurs je viens d'ici, courtesy Galerie Anne Barrault, photo de Alban Van Wassenhove



POWER. PASSION. AMBITION. DISGRACE

WATER. WATER. WATER. EVERYWHERE

HOW TO ORGANISE NATURE? PERHAPS, ONLY WITH THE MILITARY DISCIPLINE OF ANDRE LENOTRE, THE GRAND ALMOST SYMMETRIC SPACES, WITH PHARAONIC PROPORTIONS AND INTENTIONS TO MARK THE AGE OF A POWERFUL RULER. NATURE, WHERE I COME FROM (MOZAMBIQUE) IS LESS ORGANISED, MORE SAVAGE. OUR RELATIONSHIP WITH IT, IS DEEPLY ENTRENCHED IN THE BELIEF THAT NATURE, IS BEYOND OUR UNDERSTANDING, OUR HUMAN SCALE. IN CONTRAST, FORMAL FRENCH GARDENS, SUCH AS THE TUILERIES, REPRESENT A MASSIVE SPACE TO CONTEMPLATE NATURE AS 3 DIMENSIONAL OBJECT: A WORK OF ART.

THE FORMAL FRENCH GARDENS, CONSIDERS STRICT PROTOCOLS SUCH AS: RESPECTING GEOMETRY, SHAPES, ORDER, THE TERRACE AND THE PARTERRES, ELEMENTS THAT WOULD BE EQUIVALENT TO, POWER AND AMBITION.

...

BODIES OF WATER THAT REPRESENT LITTLE TO NO DANGER, WHERE THE DEPTHS OF THE BASINS REASSURE THE VISITOR THAT, THE PLEASURES FOUND IN THE LUSH AND WIDE SPACES, SHALL CARRY ITSELF THROUGH

...



Toetra, basée sur le texte Je suis l'archive

2021- Performance, Centre Pompidou, durée 60 mins, photographie de Verenose Herve





INVITED TO WORK WITH THE WITH THE COLLEC-
TIONS OF THE MUSEUM.

I NAVIGATED THE SPACES OF THE COMMUNE DE
PARIS. THE CARMELITES. FRANCIS JOURDAIN
AND ANDRE . AND THE PAUL LUARD COLLEC-
TIONS.

IN AN ATTEMPT NOT ONLY TO FIND SENSE IN THIS
SCATTERED IN THE COLLECTION. TO LOOK FOR
CONNECTIONS FROM AT FIRST GLANCE UNCON-
NECTED SPACE.

THE DEPORTATIONS THAT BEGAN IN 1871 OF PA-
RISIAN COMMONERS- PRISONERS. SENT TO NOU-
MEA TO CONTINUE THEIR PENITENCE. MARKING
ALSO THE BEGINNING OF THE CIVIL WAR IN THE
COMMUNE OF PARIS.

THIS HISTORICAL MOMENT GIVES LEADS TO A
POINT OF COLONIAL INTERSECTION WITH THE
VILLE OF PARIS. IT ESTABLISHES BY THE DISLO-
CATION OF THE PRISONER POPULATION- THE
FIRST ARRIVALS TO THE ISLAND CAME WITH
MANY SOCIAL AND CULTURAL CHANGES. WHICH
BOTH AFFECTED THE SOCIAL LIFE AND THE. THE
INTRODUCTION OF NEW CULTURES .

A FURNITURE. AN ARCHITECTURE IN TRANSPA-
RENT GLASS. WITH IMAGES PLAYING IN THEIR
BINARIAL NATURE. A MALELUSCA ENDEMIC OF
THE NOUVELLE CALEDONIA. AND A BELLADON-
NA ENDEMIC OF EUROASIA. BOTH TOXIC. BOTH SA-
VAGE PLANTS THAT CURE WITH THE EXCEPTION
OF THE BELLADONNA THAT INGESTED IN PAR-
TICULAR QUANTITIES WILL KILL. DIFFERENT LE-
VELS OF TOXICITIES. DIFFERENT RESULTS.

WITH THE DEPORTATION OF PARISIAN PRISO-
NERS. COMMONERS IN DIRECTION OF NOMEA IN 1871.
A POINT OF CONNECTION. TO AN ALREADY DISLO-
CATION OF GROUPS OF KANAK PEOPLE WHO RE-
PRESENTED THE KANAKY NATION IN 1907 (EXPOSI-

TION COLONIAL) AND IN 1931 (EXPOSITION UNIVERSAL COLONIAL) AT THE TIME
SAVAGE. PLAYING THE ROLE FOR THE VISITORS OF CONSTRUCTED IDENTITIES
BY THE FRENCH COLONIAL IMPERIALISTS.

THE PORTRAIT OF A COUPLE. SEPARATED FROM AN ARCHIVAL PORTRAIT
OF THE III ACTRESSES AND ACTORS BROUGHT TO FRANCE TO RE-ENACT A
KANAKY VILLAGE SETTING. ONE THAT 2 MALES. ONE TRANSVESTITE. AS A
MEANS JUSTIFY THE ENDS: ONE COULD GO MAKE REFERENCES TO THE AME-
RICAN PAINTING AMERICAN GOTH BY GRANT WOOD. A MALE AND A FE-
MALE. IN THIS CASE A TRANSGRESSION OF THE TIMES. AS THIS COLONIAL BO-
DIES COULD BECOME WHATEVER THEY WERE MADE TO BE NEW IDENTITIES
BEING FORMED. FROM THE GROUP S WILL ONE WONDERS

WHEN III ACTORS WERE PLACED IN THE CASE CONSTRUCTED FOR THEM.
THEY PERFORMED THEIR DAILY ACTIVITIES SO AS TO ILLUSTRATE TO THE VI-
SITORS. HOW MUCH THESE COLONIES NEEDED FRENCH IMPERIALISM AS BOTH
AND CIVILIZATION TOOL. IN THE MEANTIME. THE EXCHANGE WAS MADE. PRISO-
NERS (SAVAGES) FOR KANAKY PEOPLE (SAVAGES) CAN SAVAGES CIVILIZE
SAVAGES? WHO WOULD BE CIVILIZING THE OTHER?

THIS SCULPTURE REVEALS SPACES BY HIDING THEM. AS IN THE WORKS OF
FRANCIS JOURDAIN. RELATES THE COUNTER NARRATIVES OF THE UNIVERSAL
EXHIBITIONS AND TO EXPOSE ONE-SELF AS IN THE WORKS OF PAUL LUARD.
AND SPEAKS OF THE FIGHT FOR A CURE. FOR BALANCE. BETWEEN TWO TOXIC
PLANTS THAT COULD BE IN THE CARMELITES GARDEN OF S SENSES.



Sumo : des différents niveaux de toxicité
2021 Musée d'art et d'histoire Paul Eluard, Saint-Denis, photographie de Anaïs Nieto







Je suis l'archive, I, the archive

2020 - Exposition individuelle, Villa Vassilieff, ©ADAGP, Photographie de Aurelien Mole, Paris
Research Fellowship
<https://vimeo.com/472644303>



« Que se passe-t-il si les histoires
que nous souhaitons raconter
n'ont laissé aucune trace?1»

I AM THE ARCHIVE

WHAT HAPPENS IF THE HISTORIES YOU WANT TO KNOW HAVE LEFT NO RECORDS BEHIND?

EURIDICE ZAITUNA KALA IS THE ARCHIVE. THE ARCHIVE IS ENMESHED IN THE PORES OF HER SKIN, THE FOLDS OF HER MEMORY

AND HER RECOLLECTIONS OF MEETINGS, TEXTS AND JOURNEYS.

INVITED BY THE ADAGP [ASSOCIATION FOR THE DEVELOPMENT OF THE GRAPHIC AND VISUAL ARTS], VILLA VASSILIEFF AND BIBLIOTHÈQUE KANDINSKY TO WORK WITH THE MARC VAUX COLLECTION. EURIDICE ZAITUNA KALA HAS HERSELF BECOME THE ARCHIVE. EURIDICE HAS ENTHUSIASTICALLY TAKEN ON THIS NEW ROLE BY SEARCHING FOR FAMILIAR FIGURES FROM HER MEMORIES AND PERSONAL SET OF REFERENCES: JOSEPHINE BAKER, JAMES BALDWIN, HER FATHER GETULIO MARIO KALA...

BY BECOMING THE ARCHIVE, EURIDICE GATHERS, SORTS AND INTERPRETS INFORMATION ACCORDING TO ITS AFFECTIVE VALUE RATHER THAN ITS HISTORICAL RELEVANCE. BECOMING THE ARCHIVE MEANS RECLAIMING POWER BY WRITING HISTORY FREE OF INSTITUTIONAL NORMS. IT MEANS SHEDDING LIGHT ON PEOPLE AND GEOGRAPHICAL AREAS WHO HAVE BEEN DELIBERATELY EXCLUDED FROM HISTORICAL ACCOUNTS AND GIVING VISIBILITY TO GROUPS OF PEOPLE WHO HAVE BEEN FORGOTTEN BY HEGEMONIC NARRATIVES. I BECAME THIS OTHER POWER THAT WAS GOING TO FOREGROUND WHATEVER I WANTED AND HOWEVER I WANTED TO PORTRAY IT, REGARDLESS OF HOW IT HAS BEEN ESTABLISHED IN EXISTING ARCHIVES. BY APPROACHING THE ARCHIVE THROUGH HER INDIVIDUAL SUBJECTIVITY AND FOCUSING ON PEOPLE SHE IS INTIMATELY CONNECTED TO. THE ARTIST ATTEMPTS TO DEVELOP A PLURAL, PERSONAL AND DEVIANT MANNER OF RECOUNTING HISTORY. AS EURIDICE BROWSED THE MARC VAUX COLLECTION, CERTAIN PHOTOGRAPHS CAUGHT HER EYE: A PORTRAIT OF THE BLACK MODEL ACHA GOBLET, SKETCHES OF JOSEPHINE BAKER BY JEAN DE BOTTON AND TWO PORTRAITS OF UNKNOWN NUDE BLACK MODELS. THE ARTIST WAS DRAWN TO THESE FAMILIAR BODIES WHICH RESEMBLED HER OWN. EURIDICE REFLECTED ON THESE BODIES' PRESENCE IN THESE PHOTOGRAPHS AND THEIR ABSENCE FROM THE ARCHIVES FROM WHICH MONOLITHIC NARRATIVES OF MODERN ART HAVE BEEN CONSTRUCTED. RATHER THAN REPRODUCING THESE PHOTOGRAPHS IN HER EXHIBITION, THE ARTIST INSTEAD CHOSE TO USE NARRATION TO DRAW ATTENTION TO THE BODIES FROZEN AND FRAMED IN THESE IMAGES TRAPPED BY THE PROJECTIONS AND FANTASIES OF OTHERS...

CAMILLE CHENAIS, CURATOR





E.Kala_FataMorgana©JeudePaume–PhotographeFrançoisLauginie

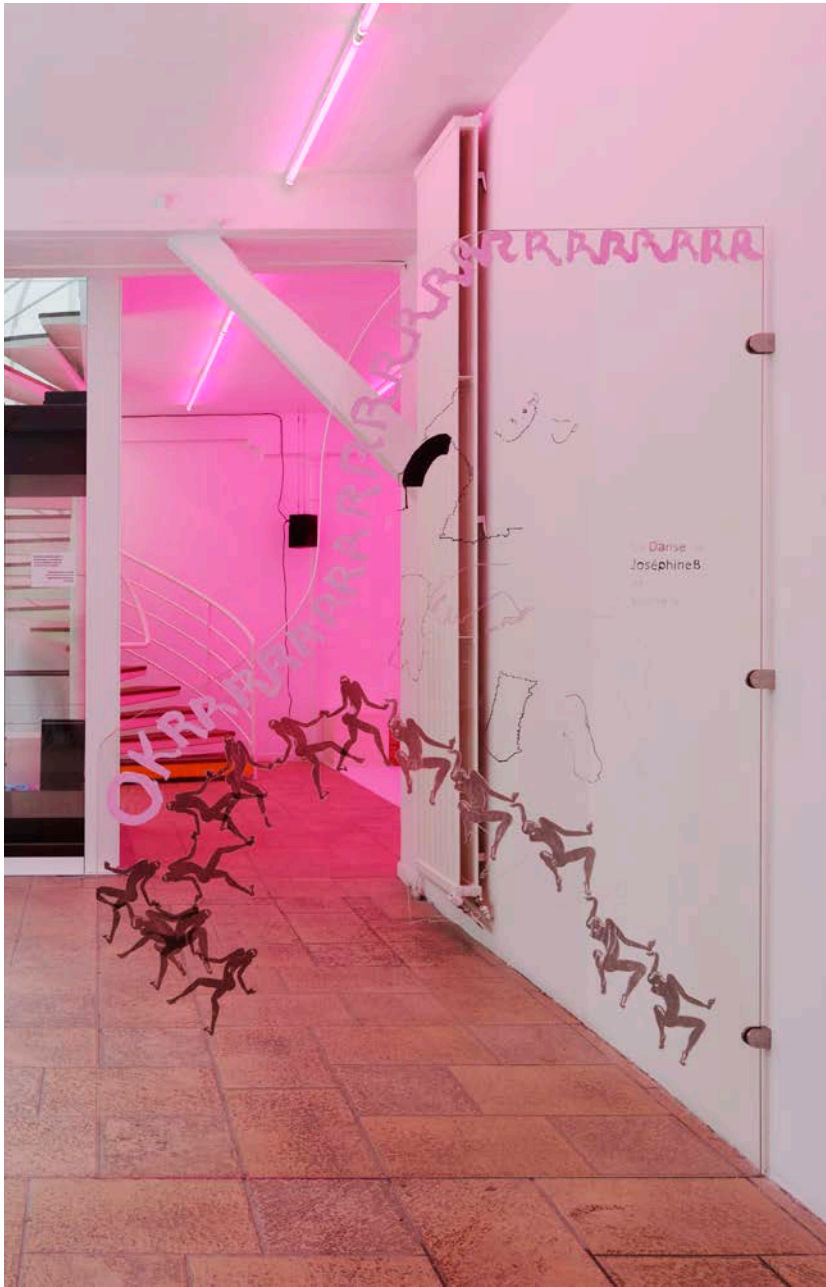
Je suis l'archive, I, the archive

2020 - Exposition individuelle, Villa Vassilieff, ©ADAGP, Photographie de Aurelien Mole, Paris
Research Fellowship
<https://vimeo.com/472644303>





2021 - Personal ,archives: an exercise on emotinal archaeologies, Marres, Huis voor Heden-
daagse Cultuur
Research Fellowship
<https://vimeo.com/472644303>





An unrecorded Moment: trois esprits

2020 -Je suis l'archive, I, the Archive, Villa Vassiliev, Paris - France.

Laminated glass cut with jet water. Variable dimension,
Cushions (imitation leather, abrics, foam, wadding). Variable dimensions



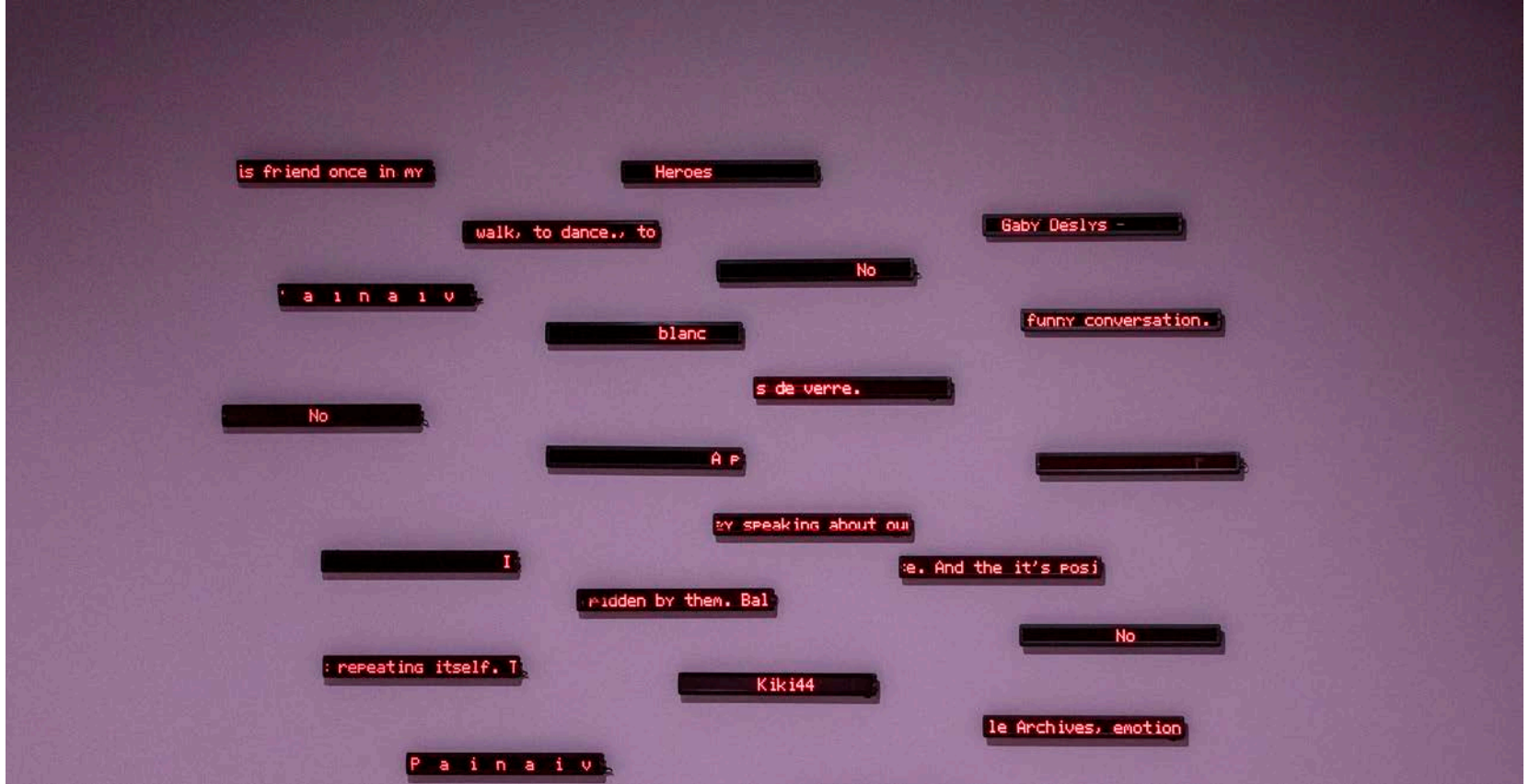


Trans-relations: I am the Archive

2020 - Vue de l'exposition, 19 panneaux LED, Villa Vassilieff, Paris

Trans-relations: I am the Archive

2020 - Vue de l'exposition, 22 panneaux LED, Musee ARoS, Åhrus, Denmark





Still we are, our ancestors

2020 - Tomorrow there will be more of us, Stellenbosch Triennale, Stellenbosch, South Africa
architectural installation, sound, light.
Architect Rico d'Ascia



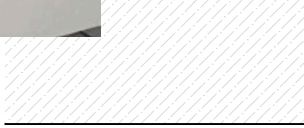
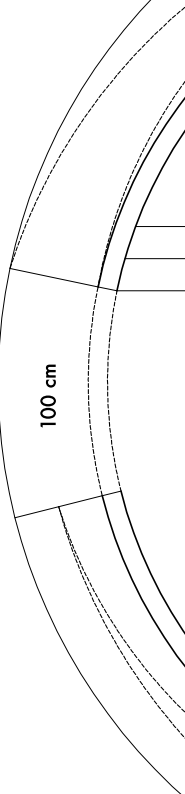
Still we are, our ancestors

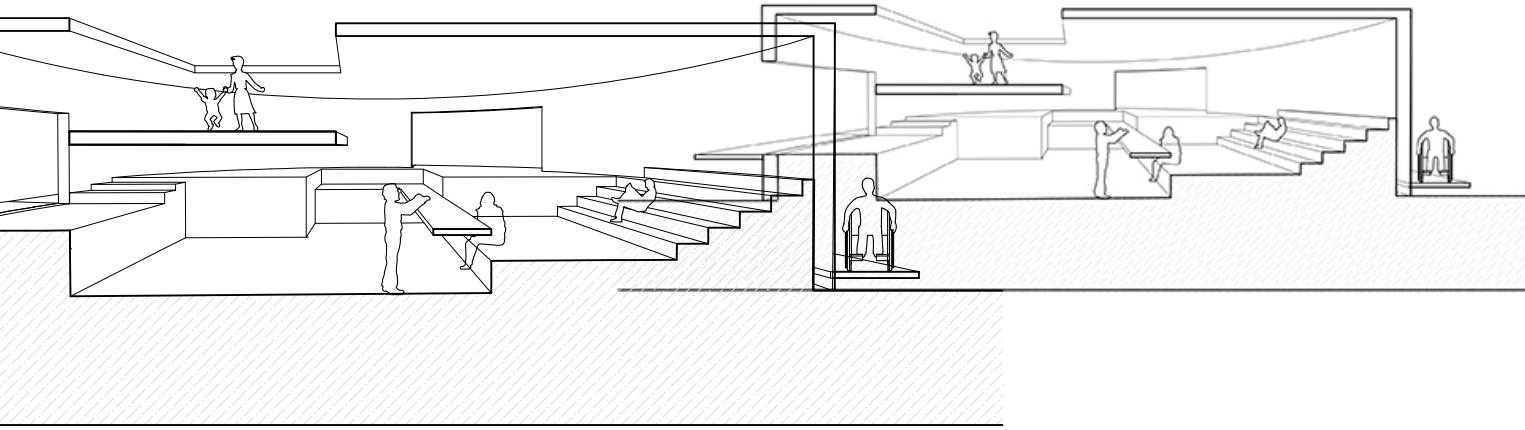
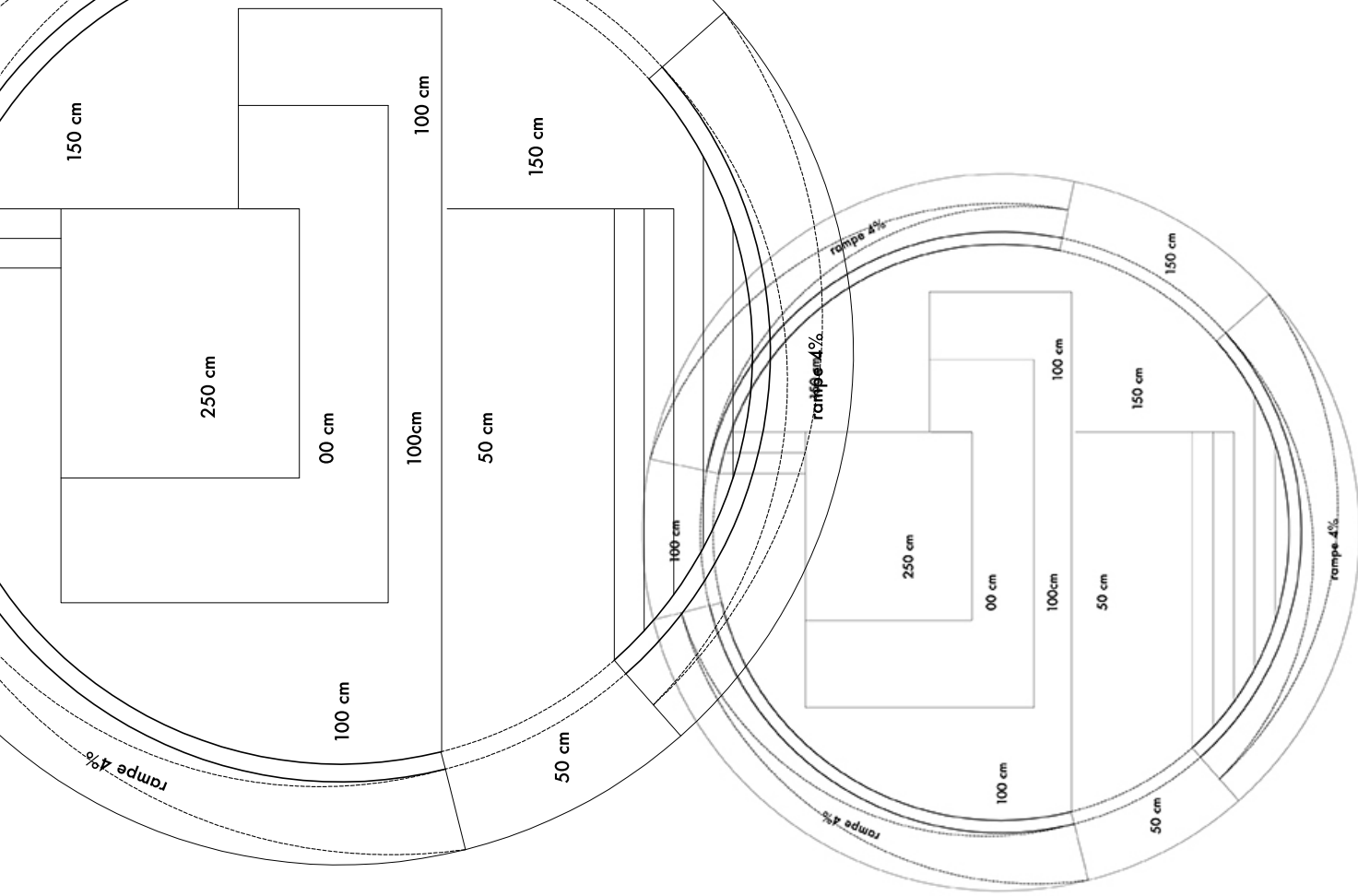
2020 - Tomorrow there will be more of us, Stellenbosch Triennale, Stellenbosch, South Africa

architectural installation, sound, light.

Architect Rico d'Ascia









Stranger, Danger, wait it's just a prayer room

2019 - Ernest Mancoba, I shall dance in a different society, Centre Pompidou, Paris - France.

Performance, sound, light, danse.

45 min.





Velvet, Thrones, Love

2018 - Cac-La Galerie, Noisy-le-Sec

Installation / Recherche (video , sculptures, performance , paintings)

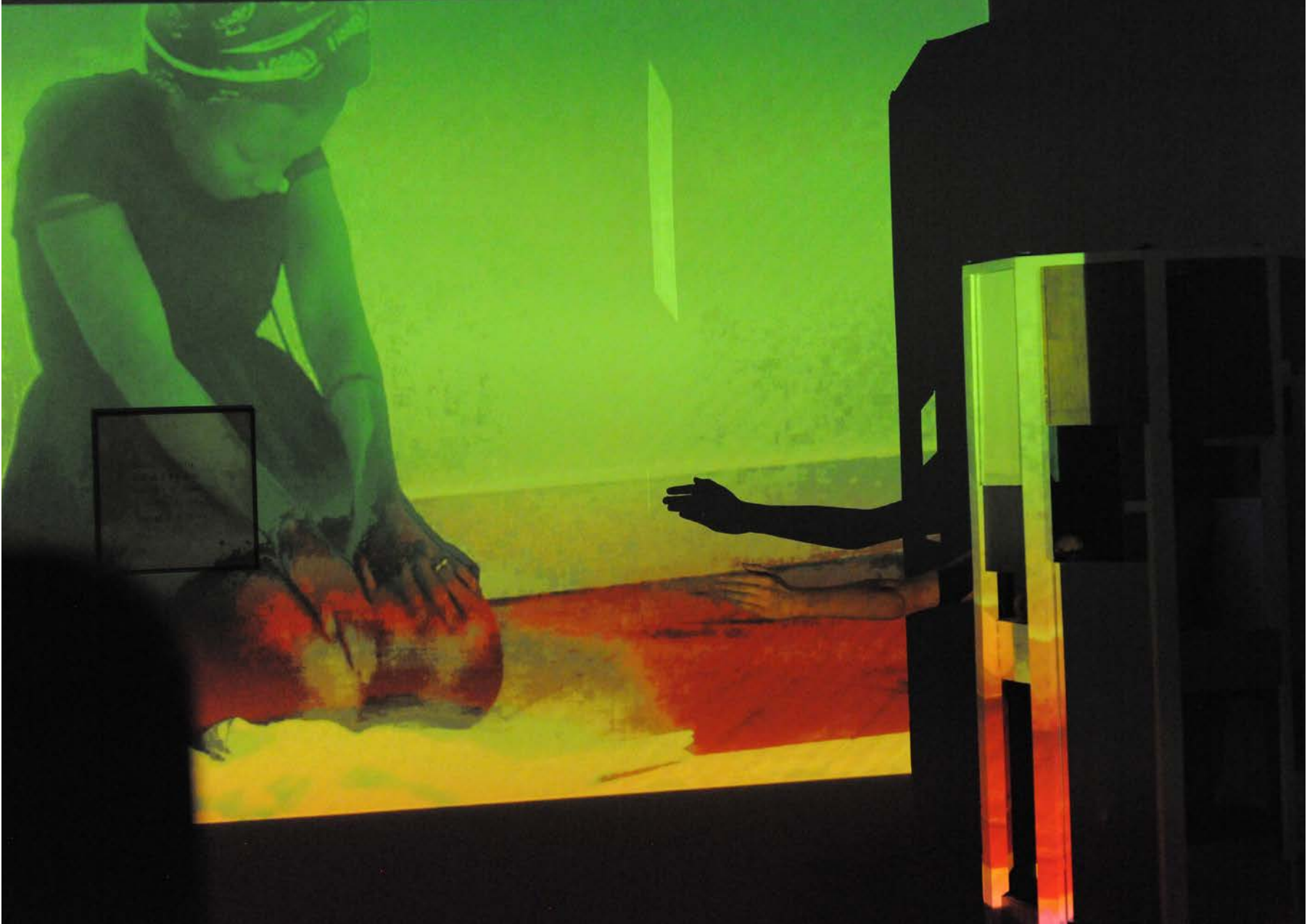
Variable dimensions

Installation *Un temple pour Erzulie Freda*,
Vue générale de l'exposition *Le Pouvoir du Dedans*, a La Galerie de Noisy-Le-Sec - 2018
(Photographie : ©Pierre Antoine)



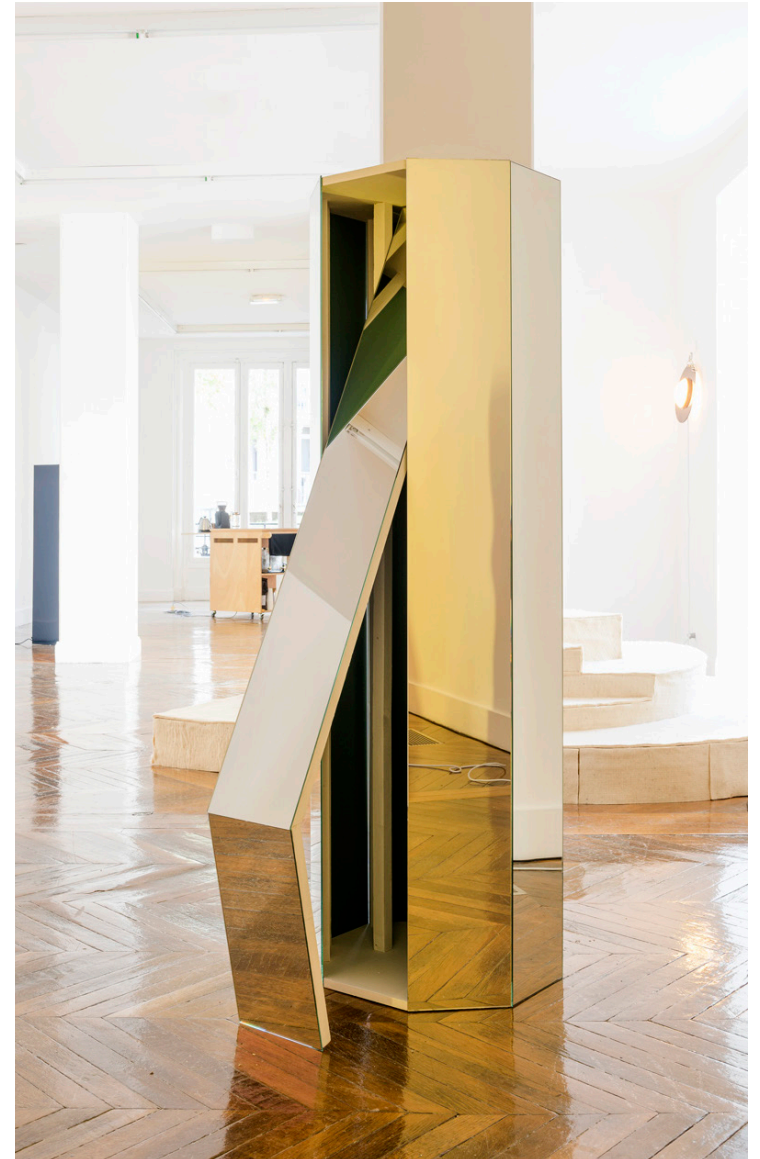
Mackandal turns into a butterfly

2018 - Cac-La Galerie, Noisy-le-Sec, France
Performance & video projection

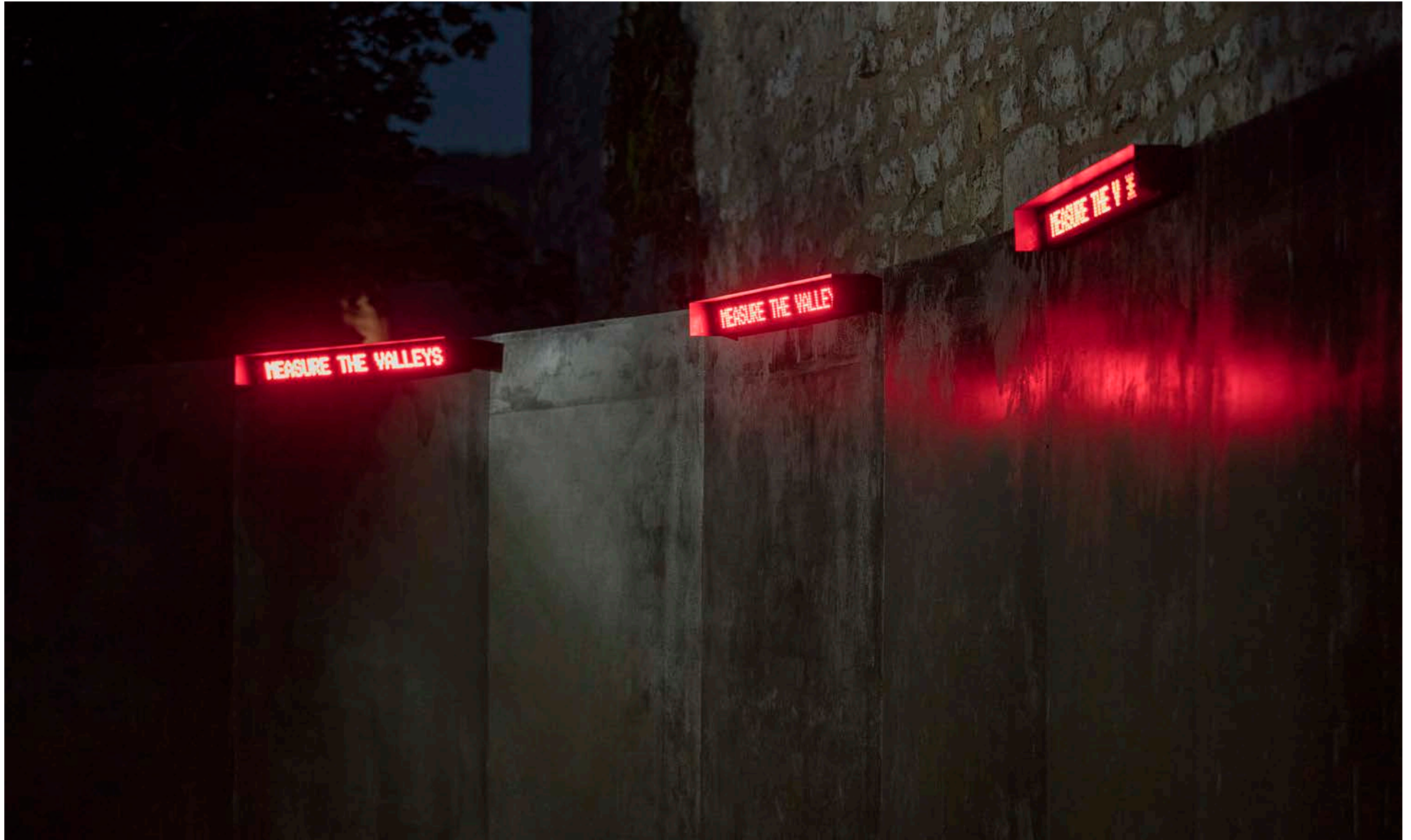


Comment peut-on changer l'énergie d'un espace? Avec d'autres énergies. Noisy-Le-Sec représente géographiquement la banlieue limitrophe de Paris. Une banlieue particulière qui est toujours connoté de violence et aménagé en zones à l'accès difficile. Là où des préoccupations concernant la sécurité ne sont pas présentes dans d'autres banlieues plus bourgeoises autour de Paris, ici on note la présence systématique de voitures de police sur la route principale.

L'installation : Un temple pour Erzuili Freda nous parle autant de l'extérieur que de l'intérieur du Centre d'art ; le type de relations que l'art et son entourage immédiat peuvent avoir pour briser des modèles d'existences. Freda est une divinité vaudou haïtienne dont la fonction est de partager l'amour.



I have changed in every way, way of it - #1 & #2
Bois divers, miroirs, peintures, citron, 180 x 60 cm - 2018
(Photographie : ©Pierre Antoine)



Medicine as Trees

2018 - Résidences Internationales d'artistes MAGSP, Cajarc - France
Installation de 3 LED pannels.



Traverser_Up, Side, Down, Life

2019 - Parcours d'art et de patrimoine en Perche - Courthouost - France

Installation, 4 aquariums, painting

Variable dimensions



A conversation I - (extrait de la série Entre-de-lado)
2013 - *In a night I remember*, Stevenson Gallery, Johannesburg - South Africa
Photography
Variable dimensions



In the Middle - (extrait de la série Entre-de-lado)

2013 - *In a night I remember*, Stevenson Gallery, Johannesburg - South Africa

Photography

Variable dimensions



ALBERT MEMMI
&
Euridice KALA

NOUVEAU
PORTRAIT
DÉCRYPTER
DU
COLONISÉ

précédé du
U COLONISATEUR
et d'une
ce de Jean-Paul Sartre

In Portrait of the Colonized, preceded by a portrait of the colonizer (1957); Albert Memmi plays on mirror relationships and correlations between the colonized and the colonizer. Memmi starts from the assumption that it is impossible to rethink the colonized without bringing the colonizer into the conversation: that one does not go without the other. Euridice Kala reclaims the book, leaving Memmi the portrait of the colonizer and taking possession of the portrait of the colonized. Using the tools used by Champollion in her work of deciphering hieroglyphics, she proposes to decipher the portrait of the colonizer. The mirrors in Memmi's writing merge with those of Kala in her collages of poems, photographs, songs ... The book becomes the place of a possible, accessible conversation, the place of appropriation.



Two Sparrows frantically building a nest
2018 - Résidences Internationales d'artistes MAGSP, Cajarc - France
Géodésique dome, wood, and mixed techniques - 3m ø.



This short-film is an intrepid voyage between the past and complication of the future urban living, it is a portrait of an old medieval village in the South West of France that borrows from a museology language. Saint-Cirq-Lapopie is not someone's home, what it is not also is everyone's public home. It sits in this in-between language. After a recent past of the village being left by its residents (today only about 12 people) who left this space on the top of a hill to the bottom of the river. Reflecting on how human geography changes the landscape.

To pimp a Butterfly confuses narratives of the past with projections of the future, with particular inclusions of new bodies, and qualitatively asks of human intentions with space, it's definitions according to function and personal histories- where fisherman and windmill workers disappeared now shop owners and tourists rule.

To Pimp a Butterfly

2018 - Saint-Cirq-Lapopie

Video, 8'55 - <https://www.youtube.com/watch?v=bJDm3UkicnU>

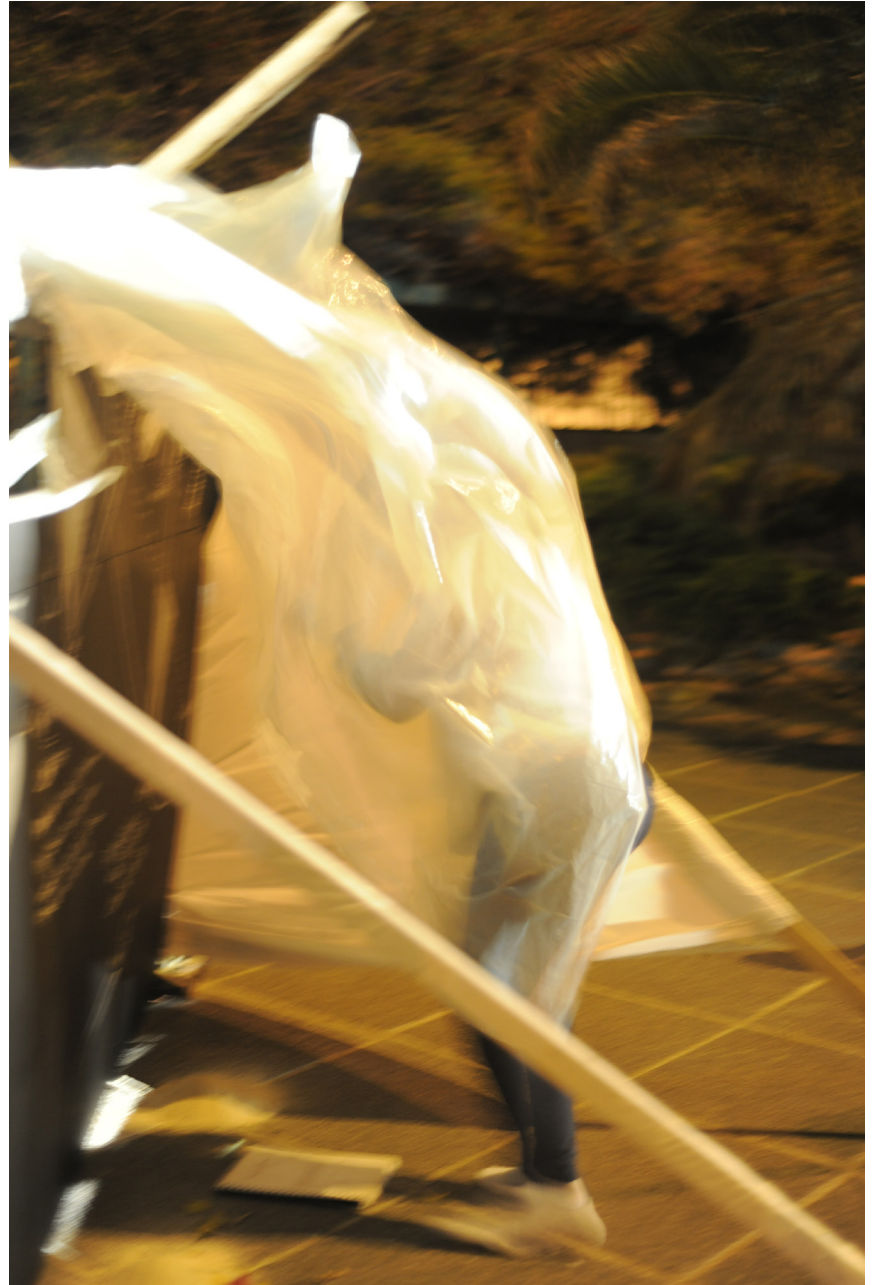


SEA(E)SCAPES

2017 - Cap Town - Afrique du Sud.

Performance & sculpture, wood, painting, charcoal, and a plastic bash.

Variable dimensions



16 de Junho Massacre de Moeda

16 June Soweto Up rise



Will see you in december... Tomorrow

2014 - Museo di arte, Maputo - Mozambique

Installation, Mixed techniques,

Variable dimensions





Telling Time - from Compound to City

2014 - Johannesburg

Performance / video / Intervention Jeppe Train / Station Tedet Time: 60 min / Intervention Triangle: 60 min