

LA CRIÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F



VERNACULAIRE ET
CRÉATION CONTEMPORAINE

2019-2022

PRESS PACK

MOLUSMA

exhibition by

ELVIA
TEOTSKI

from 25 September au 19 December 2021

La Criée centre for contemporary art
place Honoré Commeurec, Rennes
www.la-criee.org

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MOLUSMA

ELVIA TEOTSKI

exhibition 25 September – 19 December 2021
opening 24 September 2021

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In Greek, *molusma* means stain, or defilement. First put forward in the 1960s by the marine biologist Maurice Fontaine to designate the current geological era and its defining production of waste, it has since been superseded by «Anthropocene».

Elvia Teotski's exhibition restores the term's status, in the same spirit as her broader recycling of decommissioned and discarded materials. Welcoming the public into an inhabited space marked by constant yet barely perceptible movements, she invites them to roam attentively through an environment where different organic components co-evolve. Conceived as a non-spectacular entity in its own right, the exhibition calls on visitors to take their time, to savour the minimal odours and movements that testify to the presence of other living beings and functioning biological processes.

Molusma takes as its starting point the artist's extensive research along the Breton, Marseille and Mexican coasts, and her simultaneous interweaving and questioning of their territorial relationships. A trained agronomist, she focuses on the shifting space where interdependent forms of life accumulate and human societies leave their mark. Drawing on patient observation of environments on the fringes of agricultural and marine production zones in Brittany, she has collected samples and consulted with activists, historic building experts and scientists. Whence her fine-tuned experiments, rooted in experience of the territory and its multiple inhabitants.

Coming to terms with materials which, altered by human activity, exceed their users' initial intentions and generate entropic processes, Elvia Teotski explores what anthropologist Anna Tsing calls a 'feral ecology': an environment made up of domesticated creatures whose evolution defies human control. The artist engages with these unstable configurations, in which life forms emerge from the destruction triggered by productivism's promise of ever-increasing yields. She occupies the tipping points, where new forms of existence emerge in affected environments and give rise to creative speculation.

The exhibition presents adobe constructions whose «mud bricks» are produced in collaboration with the solidary brick factory T.E.R.R.E., using earth recovered from building sites and seaweed washed up on the coast. Assembled into building components, the evolving bricks absorb ambient humidity and become carriers of mould, or shrink as they dry, altering their balance. Insects nest in the interstices of the buildings and in turn become part of a food cycle: while they are fed off the remains of the nearby market, they are themselves potential food for humans. At a time when intensive livestock farming and its drastic consequences for animals, the soil and the marine environment are coming under increasing fire in Brittany and elsewhere, *Molusma* regulates a fragile set of interdependent organisms, which require constant attention to their habitat. It invites the public to enter the «sensitive zone», tune in and take care.

Lotte Arndt

—
production La Criée centre d'art contemporain

Green flashes

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Saturday 25 September 2021, 4 pm

Round table

Échappées férales (Feral escapes)

Cyrille Bret, art historian, Sophie Houdart, anthropologist, Lotte Arndt and Elvia Teotski

A round table within the exhibition *Molusma*, presented by artist Elvia Teotski, introduced by curator Lotte Arndt, in conversation with anthropologist Sophie Houdart and art historian Cyrille Bret. The speakers discuss the living in contemporary art, the agency of materials, and contaminated diversity in a damaged world, “infinitesimal worlds”, populated with “more-than-human-lives”: a feral ecology, an environment of disarray, evolving spontaneously while keeping the imprints of its past exploitation.

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Saturday 11 December 2021, 4 pm

Conference

Dialogue avec les criquets

(A conversation with the locusts)

Marc Dufumier, agronomist, followed by a discussion with Orane Bert and Adrien Aras of Association TERRE, Briqueterie Solidaire and Elvia Teotski

Trained as an artist and an agronomist, Elvia Teotski carries out research at the intersection of these two fields, and frequently engages with scientists working on the living world. During the event, researcher and agronomist Marc Dufumier will converse with the locusts living in the exhibition, and will question current agricultural models by discussing alternatives. Orane Bert and Adrien Aras of the cooperative brickworks TERRE, an Emmaüs community, will join the round table to introduce the volunteer community project that contributed to the manufacture of many of the bricks in the exhibition and about their work on economic, ecological and social alternatives.

Exhibited works

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Molusma, 2021

Site-specific installation in unfired earth bricks made from building-site soil, washed-up seaweed, sand, silt, beach litter, dehydrated waste from edible seaweed combined with other waste, constituting an ensemble to shelter locusts, variable dimensions

Sans fin (Endless), 2021

Edible print, 450 × 252 cm

Zone sensible, 2021

HD video, looped

produced with the technical support of the MOI (Mediterranean Institute of Oceanography), Marseilles

Le reste des vagues (The vestiges of the waves), 2021

alginate sculptures, wooden fruit ladders, variable dimensions

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production: La Criée centre for contemporary art, Rennes

Visual for press

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Elvia Teotski, *Molusma*, 2020
La Criée centre for contemporary art, Rennes

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photo: Benoît Mauras

Visual for press

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Elvia Teotski, *Molusma*, 2020
La Criée centre for contemporary art, Rennes
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photo: Benoît Mauras

Visual for press

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Elvia Teotski, *Molusma*, 2020
La Criée centre for contemporary art, Rennes
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Elvia Teotski, *Molusma*, 2020
La Criée centre for contemporary art, Rennes
—
photo: Benoît Mauras

Visual for press

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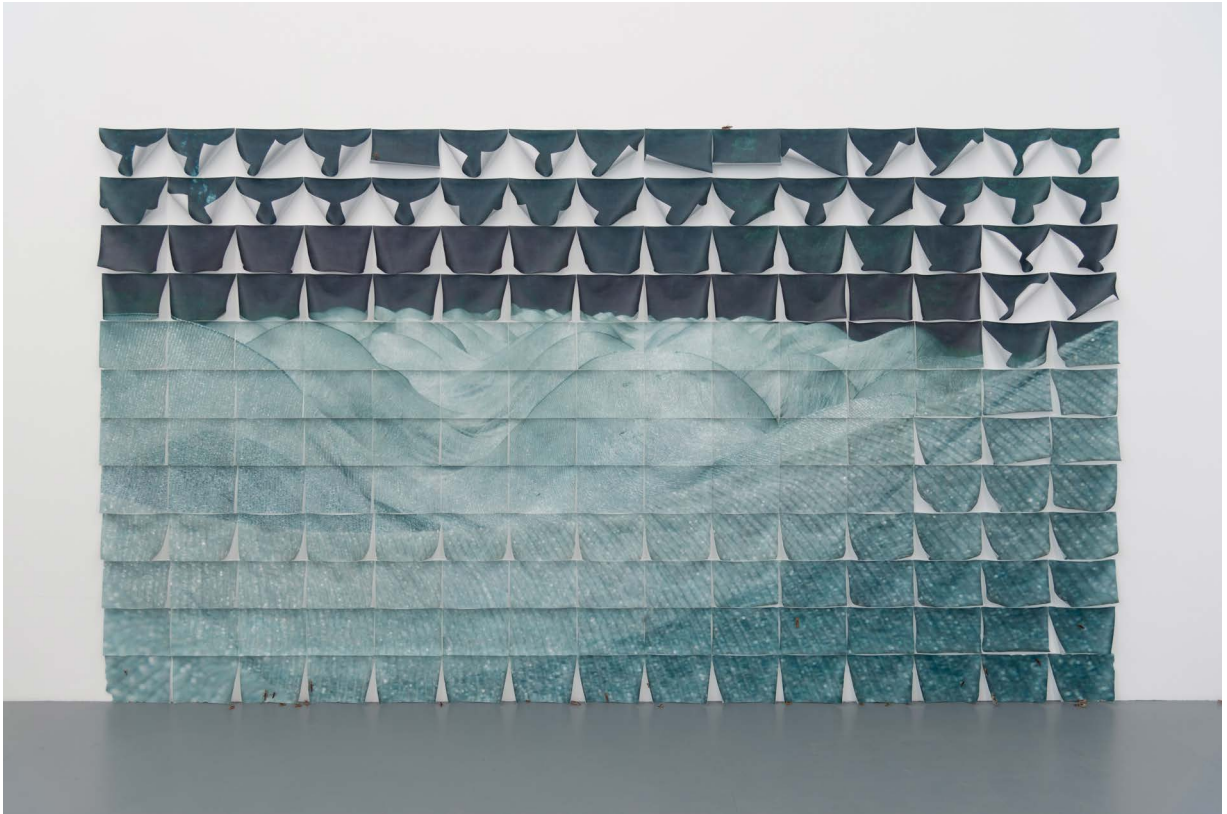
Elvia Teotski, *Le reste des vagues* (The vestiges of the waves), 2021
alginate sculptures, wooden fruit ladders, variable dimensions

—

photo: Benoît Mauras

Visual for press

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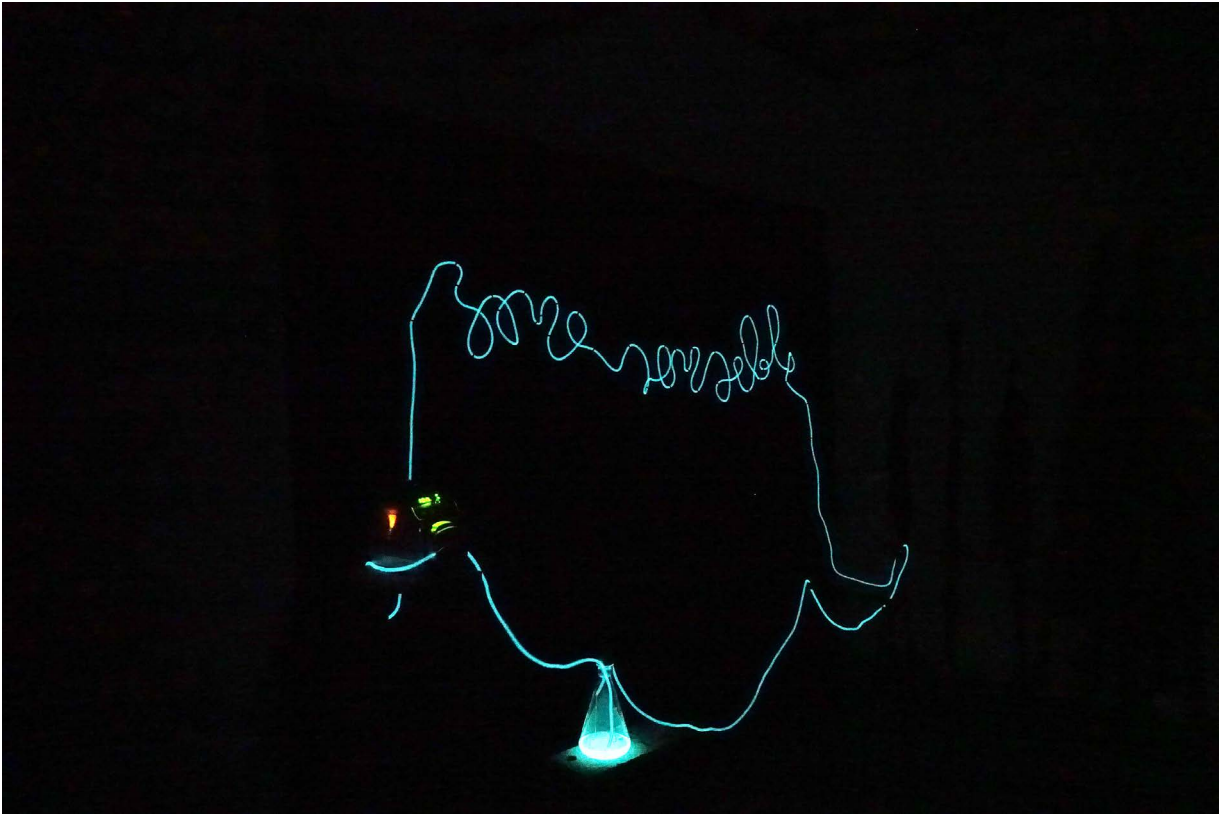
Elvia Teotski, *Sans fin (Endless)*, 2021
Edible print, 450 × 252 cm

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photo: Benoît Mauras

Visual for press

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Elvia Teotski, *Zone sensible*, 2021

HD video, looped, produced with the technical support of the MOI (Mediterranean Institute of Oceanography), Marseilles

Elvia Teotski Biography

born in 1983 in Toulouse, France
lives and works in Marseilles, France
elviateotski.com

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SOLO EXHIBITIONS

2021

Molusma, La Criée centre for contemporary,
Rennes, curator: Lotte Arndt

2019

W E T, Artistes en résidence, Clermont-Ferrand

2018

The Living room, AIR, Antwerp, Belgium

La lente infusion des pierres ou alors les dragons,
Art library Antonin Artaud, Marseilles

Mauvaises graines, La Galerie, Collège Gérard
Philippe, Montpellier

Irrésistible alchimie, with Jérémy Laffon, Espace
Prairial (Frac outside the walls), Vitrolles

Les fleurs poussent à l'envers, collaboration
with Jérémy Laffon, Galerie Zan - exhibition
43°18'21"N/ 05°22'03"E,

2017

Résistance des formes, with Mounia Kansoussi,
le Lieu multiple, Montpellier

La conquête du pain oublié, with Luke James,
Le bel ordinaire, Pau

2015

La taupe ne s'y fait pas prendre, galerie du Globe,
Toulon

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COLLECTIVE EXHIBITIONS

2020

Spoiled Waters Spilled, Les parallèles Sud,
Manifesta13, Marseilles, curators: Clelia
Coussonnet&Inga Lace

Informités, duo-show, Vidéochroniques, Marseille

Informités, duo-show, Vidéochroniques, Marseille

2019

El castillo de los ladrillos rotos, invited by collectif
Guadalajara90210, Mexico City, Mexico

Idas-vueltas, Fundacion Casa Proal, San Rafael,
Mexico

Analemme, Atelier éphémère, Chelles, invited by
Virginie Gouband

Change management, Galerie Speckstrasse,
Hamburg, Germany

Chers artistes, donnez-nous de vos nouvelles, Art
library Antonin Artaud

Florilège, Galerie le Lieu Multiple, Montpellier

2018

Silorama, l'Immeuble, in the studio of
Jérémy Laffon and Pierre Malphettes, Marseilles

2017

Au loin les signaux-Al-lou'lou', curators: Claire
Astier et Clélia Coussonnet, Borg shipyard,
Marseilles

Inventeurs d'aventures, curator: Gael Charbau,
Villa Arson, Nice

2016

Vitrines de l'art, Centre d'Art Contemporain
Intercommunal d'Istres, invited by Jérémy Laffon

Au lieu du geste, à l'endroit du temps, curators:
Isabelle Henrion et Nyima Leray, *Festival Œil*
d'Oodaaq, Rennes and Nantes

2015

City of Marseilles Studios Award, Friche Belle de
Mai, Marseilles

Up to date, curators: Edouard Monnet and Ian
Simms, Musée des Arts, ESADTPM, Toulon

2014

Là où il pleuvine, Saulieu

Elvia Teotski Biography

Slow 206h, Espace d'Art Concret,
Mouans-Sartoux

Retour de biennale, exhibition of the winners
of the Biennial of Young Artists from Europe
and the Mediterranean, Association Château
de Servières, Marseilles

2013

2nd Group exhibition, Nowon Culture and Arts
Center, Seoul, South Korea

À vendre et Ouvertures d'ateliers d'artistes,
Château de Servières, Marseilles

Chez Lorette, artists studio City of Marseilles,
in partnership with Art-o-rama

La vie à l'œuvre #2, contemporary art trail,
La Clayette (Bourgogne)

Errors allowed, Biennial of Young Artists from
Europe and the Mediterranean, Ancona, Italy

Survivances, LIFT, Marseilles

2012

Them'art, young artists' competition, La Garde
À vendre, municipal contemporary art fund of the
city of Marseilles

Ouvertures d'ateliers d'artistes, Château de
Servières, Marseilles

Bon pour une entrée, off d'Art-orama, Marseilles
À la palourde heureuse, sous l'autoroute, la plage,
Printemps de l'art contemporain, Atelier National,
Marseilles

2011

À vendre, espace Communica, Château de
Servières, Marseille

Ouvertures d'ateliers d'artistes, avec le Château
de Servières (by invitation of Jérémy Laffon),
Marseilles

Festival Artéfada, Espace Julien, with the
association Sôzoup, Marseilles

Festival petits métrages, University Provence,
Aix-Marseille

GRANTS, AWARDS, RESIDENCES

2021

Winner of the Contemporary Talents Competition
10th edition, François Schneider Foundation
Laureate of the Planète art solidaire prize, Art of
change 21

2020

Individual grant for creation by Drac PACA

2019

Grant for book creation, in collaboration with
Jérémy Laffon, region Occitanie
Fundacion Casa Proal, San Rafael, Mexico
Cross residence Antwerp - Clermont Ferrand,
with Artists in residency

2018

Installation and equipment grant by Drac PACA
Residency collège Gérard Philippe, Montpellier

2017

Residency Ateliers Médecis,
Saint-Bonnet-en-Champsaur
Residency, Le Bel Ordinaire, Pau

2016

Grant by CNAP
Residency in Est Nord Est, Quebec, Canada

2014

City of Marseilles' studio (2014 à 2016)
Residence Dolomiti Contemporanee, Casso, Italy

Lotte Arndt Bibliography

lives and works in Paris, France
researcher, curator and teacher

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CURATOR

Sammy Baloji, *Extractive Landscapes*, 2019
Stadtgalerie Museumspavillon, Salzburg, Austria
cocurator: Simone Rudolph

Candice Lin, *A Hard White Body*, 2017
Bétonsalon, Paris
cocurator: Lucas Morin

Candice Lin, *A Hard White Body, a Soft White Worm*, 2018

Portikus, Frankfurt-sur-Main, Allemagne, 2018
cocurator: Lucas Morin and Philippe Pirotte

L'intrus, Curatorial Masterclass, with Natasha Marie Llorens (curator), December 2018,
Tabakalera, San Sebastian/Donostia, Spain

Tampered Emotions/Les émotions trafiquées. Lust for Dust, symposium, conferences and performances around the exhibition *Vos désirs sont les nôtres*, Triangle France, Marseilles, 2018

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RECENT PUBLICATIONS

«La riposte du toxique» in Sandra Delacourt (ed): *Hierarchies du Vivant*, Rennes University Press, to be published 2022

«The Dry and the Wet. Reconfigurations Objectification and Desire in Assaf Gruber's film The Conspicuous Parts» in Jana Haeckel (ed): *Everything Passes Except the Past*, Sternberg Press, 2021

«Étendre l'espace de la vie. Réagencements narratifs au seuil des collections muséales dans le travail de Kapwani Kiwanga» in Elisabeth Piskernik, Gabrielle Camuset (eds): *Travelling Narratives*, Rabat, Marocco, Le Cube, October 2021

«Stuart Hall et le cinéma Noir britannique : à partir des films de John Akomfrah» (with Taous Dahmani) in Franck Freitas et. al. *La dispute*, Stuart Hall- Political Perspectives and Critical

Theories of Cultural Studies, 2021

«Territories of the Soul. Gaëlle Choïsne's diasporic vernaculars, counterfeited anti-canons, and scintillating luvs» in *Gaëlle Choïsne. Monographie*, Editions Prothée, 2021

«On-Trade-Off: Countering extractivism by transnational artist's collaborations» in *Commodity Frontiers*, September 2020
<https://commodityfrontiers.files.wordpress.com/2020/10/commodity-frontiers-1-fall-2020.pdf/>

«Une image que l'on puisse habiter/An Image that Can Be Inhabited. Alejandra Riera», *MAY*, N°18, 2018

«Wiederholen Sie bitte! Zu Vincent Meessen und Thela Tendu in der Kunsthalle Basel» in Valeska Bühler, Stefanie Lauke (eds): *An der Rändern der Archive, Kunsthochschule für Medien*, Cologne, 2016, pp. 57-76.

«Revue Noire : entre inventaire et invention du champ de l'art contemporain africain» in Emmanuelle Chérel and Fabienne Dumont (éds.): *Histoire de l'art et postcolonialité en France : quels enjeux ?*, Rennes University Press, 2016, pp. 111-121

«Décolonisations en adversité. Présence Africaine comme prisme de constellations culturelles», in *Qalqalah*, April 2015, p. 18-34

«Un chantier d'un féminisme postcolonial dans la revue *Africultures* ? » in Abdoulaye Imorou, Jacques Poirier (éds.): *L'Afrique francophone dans le jeu littéraire mondial. Modalités et enjeux des stratégies de la norme et de l'écart*, Dijon University Press, 2013, p. 135-155

«Une mission de sauvetage. Exhibitions. L'invention du sauvage au Musée du Quai Branly» in *Mouvements*, n°72, December 2012, p. 120-131

Lotte Arndt Bibliography

EDITOR OF BOOKS AND JOURNALS

Trouble dans les collections, online journal, with Malick Ndiaye, Emmanuelle Chérel, Marian Nur Goni

Lili, la rozell et le marimba. vernacular & contemporary Art, La Criée centre for contemporary, Rennes
comité éditorial avec Katia Kameli, Émilie Renard, Baptiste Brun, Sophie Kaplan, Jean-Roch Bouiller and John Cornu

Candice Lin. A Hard White Body (ed. with Yesomi Umolu), Chicago, Chicago University Press, December 2019

Qalqalah. A Reader. (guest editor 2017)

Hunting & Collecting. Sammy Baloji (ed. with Asgar Taiaksev), Ostende, Mu.ZEE ; Galerie Imane Farès, 2016

Les revues font la culture ! Négociations postcoloniales dans les périodiques parisiens relatifs à l'Afrique, Wissenschaftsverlag Trier, LUKA, 2016, 350 p.

Crawling Doubles. Colonial Collecting and Affect (ed. with MK Abonnenc et Catalina Lozano), fr/eng, Paris, B42, 2016

The Division of the Earth. Tableaux on the Legal Synopsis of the Berliner Afrika-Konferenz. Dierk Schmidt (ed. with Clemens Krümmel and Dierk Schmidt), Walther König Verlag, Köln, (Ger/Eng), 2010, 330p.

Korruptionsbekämpfung durch die Weltbank in Afrika – Staatstheoretische Kritik. Fallbeispiel Mosambik, Saarbrücken, VDM Verlag, 2007, 120 p.

RECENT TEXTS

« Pauline M'barek: Undichte Dinge/Leaky Things », Thomas Rehbein Galerie, Cologne, 2021
<https://rehbein-galerie.de/exhibitions/next-pauline-mbarek-undichte-dinge/>

« Jean-Charles de Quillacq : Ma sis t'aime reproductive », art 3, Valence, 2021
<http://www.art-3.org/art-contemporain/jean-charles-de-quillacq.php>

« Décolonisations en adversité. Présence Africaine comme prisme des constellations culturelles » in Zahia Rahmani (ed): *Sismographie des luttes*. Répliques, Paris, INHA, 2021
<https://www.nouvelleseditionsplace.com/produit/sismographie-des-luttes-repliques/>

« Extractive Landscapes » in Sophie Junge, Erin Hyde Nolan (eds): *Survey Practices and Landscape Photography Across the Globe*, Routledge, 2022 (forthcoming)

« Vikhi commissaire » in Vikhi Vahavek, *biographie d'une artiste très professionnelle*, edited by Mathilde Sauzet, Les commissaires anonymes, 2021

« Kasala. The Slaughthouse of Dreams » Sammy Baloji, Galerie Imane Farès, September 2020

« Refaire les connexions défaites », a conversation between Lotte Arndt and Sammy Baloji in MAE Rennes (eds.), *Ce qui fut et ce qui sera*, University Rennes II, 2019

Lili, the Rozell and the Marimba

artistic cycle



—
Over two seasons beginning in September 2019 La Criée centre for contemporary art will be presenting a cycle of exhibitions, events, research projects and encounters revolving around the vernacular and its relationship with contemporary art.

The adjective “vernacular” – from the Latin vernaculus, “native” or “domestic” – is generally used to describe what comes from a particular country or region, with specific local (“endemic”, we might say) characteristics: we speak of vernacular languages or names or architecture and so on. The vernacular always has roots somewhere. It has to do with the spirit of place.

The vernacular, though, is not bound by rigid tradition. Its creations may be underpinned by “immutable” features of their place of origin – geography, climate, age-old traditions – but they are also shaped by local changes due to new uses, people passing through, migration flows, globalisation and so on. In this sense they are powerful forces for assimilation. Spirit of place, yes, but of a place that is receptive.

The cycle’s title reflects this blend of roots and receptivity – of the creole and the archipelagic, to borrow from the philosopher and poet Édouard Glissant. The rozell is a Breton cooking utensil and the marimba an African musical instrument also widely used in Latin America. Lili is a nickname with all sorts of overtones.

The cycle *Lili, the Rozell and the Marimba* is an opportunity to put a series of questions regarding points of contact between vernacular and contemporary art, notably:

- What forms do the many inputs and influences between “contemporary” and “traditional” arts (doing and making, craft, folk and popular art, outsider art, naive art, etc.) – between modernity and tradition, local and global – take in the art of today?
- What (new?) ways of working are artists coming up with in “local” contexts?
- How are artists contributing to a rethinking of the connections between popular and scholarly knowledge, local and global, indigenous and foreign, etc?

The cycle also reflects La Criée’s ongoing interest in narrative:

- How do personal narratives function as vehicles for history?
- Do we have the right to speak about a history that is not our own? What is our initial context? How are we to express ourselves?

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EXHIBITIONS 2019-2021

- Seulgi Lee, 21 September – 17 November 2019
- Éléonore Saintagnan, 14 dec. 2019 – 23 feb. 2020
- Amadou Sanogo, 26 May – 30 August 2020
- Mathis Collins & Paul Collins, 26 September – 29 October 2020
- Jockum Nordström, 19 May – 29 August 2021
- Elvia Teotski, 25 September – 19 December 2021
- Bertille Bak, 22 January – 24 April 2022
- Katia Kameli, 21 May – 28 August 2022

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**RESEARCH AND TRANSMISSION
RESIDENCIES 2020-2021**

- Max Robenson Vilaire Dortilus, research-action, Rennes
- Thomas Gaugain, female penitentiary center, Rennes
- Isabelle Arthuis, Rennes
- Julien Laforge, lycée A. Pellé, Dol-de-Bretagne

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JOURNAL

The journal will appear biannually and include contributions from artists and thinkers, as well as researchers from various backgrounds and disciplines, including art historians, philosophers, writers and ethnologists.

With a view to drawing up the journal’s content, an editorial board made up of Lotte Arndt, Jean-Roch Bouiller, Baptiste Brun, John Cornu, Katia Kameli, Sophie Kaplan and Émilie Renard will meet regularly throughout the series.

- n°1: September 2020
- n°2: January 2021
- n°3: June 2021
- n°4: April 2022

Practical information

press officer

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La Criée centre for contemporary art

opening times

from Tuesday to Friday: 12 noon – 7 pm
Saturday, Sunday and public holidays: 2 – 7 pm
Closed 25 December and 1 January

address

La Criée centre for contemporary art
place Honoré Commeurec – CS 63126
F-35000 Rennes

access

subway: République
bus stop: La Criée

free admission

Sanitary pass is requested.

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