

revue

La Criée centre d'art contemporain, Rennes

n°5

lilli,
La rozell
et le
marimba

VERNACULAIRE ET CRÉATION CONTEMPORAINE 2019-2022

Editorial - Living as an artist ¹

Lotte Arndt, Jean-Roch Bouiller, Baptiste Brun, John Cornu, Katia Kameli, Sophie Kaplan, Émilie Renard

The notion of vernacular is commonly linked to rootedness in a locality and that of contemporary art to forms of international circulation (biennials, fairs, etc.). This third issue of the journal *Lili, la rozell et le marimba* looks beyond the binary into what at first appears to be a contradiction: its focus is on "vernacular contemporary art": a movement diametrically opposed to the frantic race of our globalized artistic post-modernity, and an art both sedentary and connected to various local hubs around in the world.² More specifically, this issue focuses on artists who reject the big cities in favour of staying in or moving to the "countryside". Why do they make this choice? What links do they forge with their environment? What ways of inhabiting a territory do they invent as artists? What do they tell us about previous utopias and current imaginary realms? Although each artist brings their own distinctive answers, reflected in the contributions gathered here, a common point of view emerges.

Living and working in off-centre, mostly rural places develops a closeness of attention to what constitutes local particularities: topography, pathways, uses, gestures, inhabitants, etc. These places seem to provide for in-depth exchanges that fuel artists' practice. Exchanges that are shaped *here and now*, that are embedded in and formed by where they happen, that are inseparable from what constitutes individual places. Attentive exchanges, whose taking place creates place.

Others are located further afield in France, on the banks of the Meuse, Mayenne and Layon rivers for Aurélie Ferruel & Florentine Guédon, on the shores of Lake Vassivière and the Millevaches plateau for curator Marianne Lanavère, in the archives of the Ministry of Agriculture for Le Nouveau Ministère de l'Agriculture (Suzanne Husky & Stéphanie Sagot). And in the Maghreb: Hassan Darsi and Florence Renault-Darsi recount the *Karyati Hayati* project, in the heart of the Benslimane forest in Morocco. Not to mention filmmaker René Vautier, summoned by Katia Kameli and Olivier Hadouchi, whose remit extends from the Aurès in Algeria to the Monts d'Arrée in Brittany and interconnects in a symbolic, political and utopian way the different territories traversed in these pages.

With this third issue *Lili, la rozell et le marimba* once again proposes a host of narratives and points of view. In this, we borrow our modalities of work and reading of art from recent developments in anthropology: in the words of Vinciane Despret, it is a question here of both "giving an account" and "multiplying ways of being".³

¹ The title of this editorial refers to the book by Vinciane Despret, *Habiter en oiseau* (Arles: Actes Sud, 2019).

² Sophie Kaplan has previously proposed this use of the notion of multilocalism to examine the links between vernacular and contemporary art in an interview with Morgan Labar for *art press*: <https://www.artpress.com/2020/06/24/echo-artpress-479-multi-localisme/>

³ Vinciane Despret, op. cit. p. 15. A little further on she adds, "there are explanations that multiply worlds and hail the emergence of an infinite number of ways of being, and others that discipline them and remind them of a few elementary principles."