

ANTIDOTE FICTION

Nathalie Noé Adam | Pascale Noé Adam | Edwin Cuervo
Olga Karpinsky | Keita Mori | Agathe Simon | Claire Thill



CENTRE D'ART NEI LIICHT
&
CENTRE D'ART DOMINIQUE LANG.

14 APRIL TO 29 MAY 2022

AS PART OF
E22 ESCH-SUR-ALZETTE
EUROPEAN CAPITAL
OF CULTURE

zinc
centre d'art
VILLE DE DUDELANGE
DOMINIQUE LANG
NEI LIICHT



BOMBYX

Antidote Fiction

With: Nathalie Noé Adam, Pascale Noé Adam, Edwin Cuervo,
Olga Karpinsky, Keita Mori, Agathe Simon, Claire Thill.

from 14th of april - 29th of may 2022

Opening on April 14th from 6 pm. Nei Liicht Art Centre,
rue Dominique Lang & Dominique Lang Art Centre Gare
Dudelange-Ville.

With the interdisciplinary exhibition Antidote Fiction, Bombyx brings together seven artists from the visual and performing arts. The proposed works take note of the industrial history that contributed to the construction of our present world. They divert it. Imagination and fiction take over reality and become an antidote to the ambient gloom. Here fiction is a catharsis welcome in these times where collapsology is everywhere. Health crises add up to geopolitical, climatic and human crises, and we cannot ignore them. Create with the collapse of civilizations and rebuild with imagination. Make the inventory of the situation, propose, with art as a medium, possible routes. Dream of a different world. And we say different and not better because, even if the best is perhaps to come, the future remains obscure.

To any poison its antidote!

We started from the observation that in our post-industrial world the sun does not always shine. While humans are resting, the twinkling of the moon can sometimes make an underlying world visible. (Edwin Cuervo, photographs) The Earth is heavy with toxic industrial remains and human stories repressed or never discovered. (Olga Karpinsky, sculptures and installations – Agathe Simon, film) The world is violent and its inhabitants are helpless confronted with their anger. (Pascale Noé Adam, performance) They are struggling as well as they can and trying to be heard. The artists take note of the malfunctions in the systems in order to make them visible on the walls of the exhibition. (Keita Mori, installation-drawing) Cosmologies need to be reinvented in order to better understand the future and prepare the meeting with other peoples, including those that are called extraterrestrials and that may be imagined (Claire Thill, performance – Nathalie Noé Adam, drawings and video installation) We are here to observe, to meet. Especially to tell you stories that you will not believe, but that will be yours.

Fiction as a cure.

Fiction is a conscious imaginary construction of the artist, constituting itself in order to distort the real to better apprehend or divert it. It can be seen as the cure for our ills. It allows us not to forget the past battles. Thanks to it, the two women who were able to integrate Dudelange's harmony for the first time will not be forgotten. Maybe they didn't exist. But their potential existence is symbolic for all those women who have fought for their rights in the past. And this in order to free themselves from patriarchal injunctions and to obtain the possibility to fully live their ambitions. If the place of women is honoured in Agathe Simon's film, *Une seule Note*, performer Pascale Noé Adam deploys her energy as a living force. She speaks of anger and she shouts at us the distress of all our ancestors. Her performance, which will be held at the opening and the finissage, leaves no doubt about the emotion staged: Wut-Colère. Her fists sink into a boxing bag that serves as an energy concentrator. It is with ardour that she sends away the bad energies and frustrations of those that this territory and the industry have mutilated, diminished or simply worn out. Pascale's character is the «bug» in the territory, she implanted the grain of sand that causes the malfunction.

It is that same territory that Keita Mori tries to understand and rationalise by drawing it. Silk and metal threads unfold on the walls and lick the floor and ceiling. More than a map of the territory, it is a manual that is woven on the wall. With this meticulous mapping, the artist reminds us that to draw is to observe and understand an object.

The photographs of Edwin Cuervo show us quarries of extraction. These images from night expeditions can only be seen thanks to the glow of the full moon. The photographs gathered under the title *Luna Blanca, Noches llenas* result from a vision that is filtered by the world of the night. The resulting images are dark, in some places almost ghostly. Between dog and wolf, the shades of grey forge stories told by the fire. The spectator is invited to invent new legends. One feels the volatile soil and the powdery atmosphere. It echoes the dust that unfolds in the drawings and video installation of Nathalie Noé Adam, *A sure ending*. Buildings collapse in an extreme slowness. The cicada rises like an alien before disappearing in a cloud of smoke. Then it is reborn, continuously. The cicada by its strange shape that we are not used to observe, introduces a fantastical element that we find in the installation and performance of Claire Thill. While remaining close to an archiving of the way of life of the population of the Minett, Claire leads us to consider extraterrestrial elements. The possibility of the existence of a life elsewhere in the cosmos prompts the artist to analyze our own civilization. In trying to explain our world to another entity, Claire finds ways to examine and then tell the story of the universe that is unique to this land. We will discover the results during the opening performance: *Golden Voyager*.

We travel in space with Claire and in time with the sculptures of Olga Karpinsky. Her creative methods are related to the most current techniques. However, she shows us simulated amulets discovered in archaeological sites. In the artist's words, she uses her computer as a time machine. She uses it to question the reproducibility of the ancient object and the reproducibility of its historical and emotional load. Here we find ourselves in another quarry, that of the archaeological site. Each artist searches the earth in their own way to reveal new stories.

Fiction makes it possible to understand past stories from a new angle and to rewrite them according to the individual sensitivity of the artists. Or even to fabricate them. The stories told make it possible to raise or revive hopes and desires. We hope that they will invite visitors to imagine their own future and an enlightened view of what they have experienced.

NATHALIE NOÉ ADAM

UNE FIN CERTAINE

video installation and drawings

Nathalie Noé Adam proposes a new cosmology in *Une Fin Certaine*. Last summer, the cicada came out of the ground to climb the tree and sing. Perhaps it was the last time. And if next summer the cicadas did not come out of the earth, if they remained buried there forever? It is with "ifs" that we create fiction. It is with hypotheses that we create scientific research. Only by imagining a potential sequel can we arm ourselves for the future. In the video installation, *Une Fin certaine*, archive images coexist with recent images of a cicada moult. The disparity of images shot on Super 8 and with an iPhone indicate several temporalities. As many interwoven stories or civilizations could exist at the same time. The world of insects does not necessarily end at the same time as the world of human industrial civilization. And yet each story is related to the other. Drawing installations support the life cycles highlighted in the video installation and create a scenic universe around it.





Arrêts sur images vidéo.
Design sonore : Fabien Bourdier / Le blixLab
Images d'archives : Raymond Linden
avec l'aimable mise à disposition de Emile Lorenzini

Nathalie Noé Adam was born in Luxembourg. After studying at the Beaux Arts in Marseille and at the UDK in Berlin, she left to refine her knowledge of engraving in Brussels, then moved to Montreuil. She took part in a few Parisien exhibitions, including Première vue at Passage de Retz, and moved back to the German capital, where she lived and worked for seven years. She exhibits, among others, at the Kulturfoum and the Haus am Lützowplatz. Drawing takes a central place in the artist's work. She also began collaborations with artists using other mediums. She initiates inter-disciplinary projects and moves from the solitary studio to the active volcanoes of Colombia then to the theatre scenes to create scenographies high in color. Currently N.N.A lives and works between Marseille and Luxembourg. She is at the initiative of the group exhibition project Antidote Fiction for Bombyx. Her works have been shown at the Beijing Biennale, the Neumünster Cultural Centre in Luxembourg and the Barbican Art Center in London.

<https://www.nathalie-noe-adam.com>

PASCALÉ NOÉ ADAM

WUT - COLÈRE

performance + photos by Cordula Treml + costume
by Olga Karpinsky + Patrick Fergé coach sportif

Pascale Noé Adam sets her whole body in motion to face anger. The body expiates the emotions contained in many lives. This anger comes from elders and foremothers. It has been passed down from one generation to the next. It has become part of family history and now, exactly now, the woman can no longer contain it. Anger overflows through every pore. Pascale explores the transmission of anger and its management. According to a study by the University of Bonn published in the Journal Behavioural Brain Research in 2009, anger is written in our DNA. But the transmission of the ability to be angry also passes through the stories told from father to daughter and from mother to son. However, the management and atonement of negative or positive emotion is the responsibility of the individual. It is the transformation of this anger into staged stories that the performer manages to free herself from the weight of the multiple forms of anger buried inside her.





Pascale Noé Adam is an actress and theater director from Luxembourg. After studying theatre (Compagnie Maritime, Montpellier) and literature in the south of France, she moved to Berlin for a few years, to finish her drama studies at the German-Polish school Transform Schauspielschule. Back in Luxembourg, she first worked as an actress and assistant in directing in all the languages of the country, for theatre and cinema. In 2015, she embarked on more personal projects with writing, playing and directing micro pieces (Les bananes, D'Bomi). In 2017 she founded the artist collective Bombyx with which she directed in 2018 Roulez Jeunesse! by Luc Tartar at the Théâtre des Capucins. She participates in artistic performances such as Ode à la boue, a video performance by visual artist Nathalie Noé Adam, or Culinary reading performed for Atelier D in Dudelange.

<https://www.actors.lu/members/noe-adam-pascale/>

Teresa e sua nonna Teresa
Tirage numérique 30 x 20 cm
Prise de vue : Cordula Treml

EDWIN CUERVO

LUNAS BLANCAS, NOCHES LLENAS

Photographies

Edwin Cuervo sinks into the night as if he would pass into a parallel world. Only his experience and the light veil of the full moon help him find his way through the quarries and over the hills. It is alone that he sinks into the night to watch the tenuous image with his photographic lens. The landscapes are not recognizable because we are not used to these night walks in the countryside. The quarries seem to be imaginary places with traces on the ground reminiscent of brush strokes or drawn scratches. The full moon calls to our minds stories of werewolves and other fantastic creatures. Here it is not so, the world that Edwin shows us is one where all animal life is made invisible. An empty and strange world that might just as well be a reflection of the moon itself, with its craters in shades of grey. A world drained of human life where yet the traces of passage of excavation machines are clearly visible. What is striking in Edwin's photographic work is the absent. Only the transformation of the landscape, whose endemic appearance we can only imagine, reminds us that during the day here, business is in full swing

Détail

Tirage jet d'encre 150 × 100 cm
sur papier Hahnemühle Ultra Smooth 305g
contre-collé sur dibond.





Edwin Cuervo was born in 1986 in Bogotá. He graduated in Graphic Arts and Space Design in Paris, he developed his artistic approach through the Universität Der Künste in Berlin and the École Supérieur d'Art et Design Marseille Méditerranée where he obtained his DNSEP. Working between France and Colombia, he is very attached to the south of France. His latest projects speak of the city of Marseille where, in parallel with his work as an artist, he is engaged with associations and collectives that work to set up and provide living artists, musicians and visual artists, multidisciplinary, autonomous and independent places of research and artistic creation. His projects are related to the territory and the impact of the surrounding industry on soils and civilizations. His recent experiences, such as working as a forest ranger in a Colombian National Natural Park and researching on three volcanoes in southern Colombia in 2019, feed his current artistic approach.

<http://edwincuervo.com/>

Détail.

Tirage jet d'encre 90 x 60 cm
sur papier Hahnemühle Ultra Smooth 305g
contre-collé sur dibond.

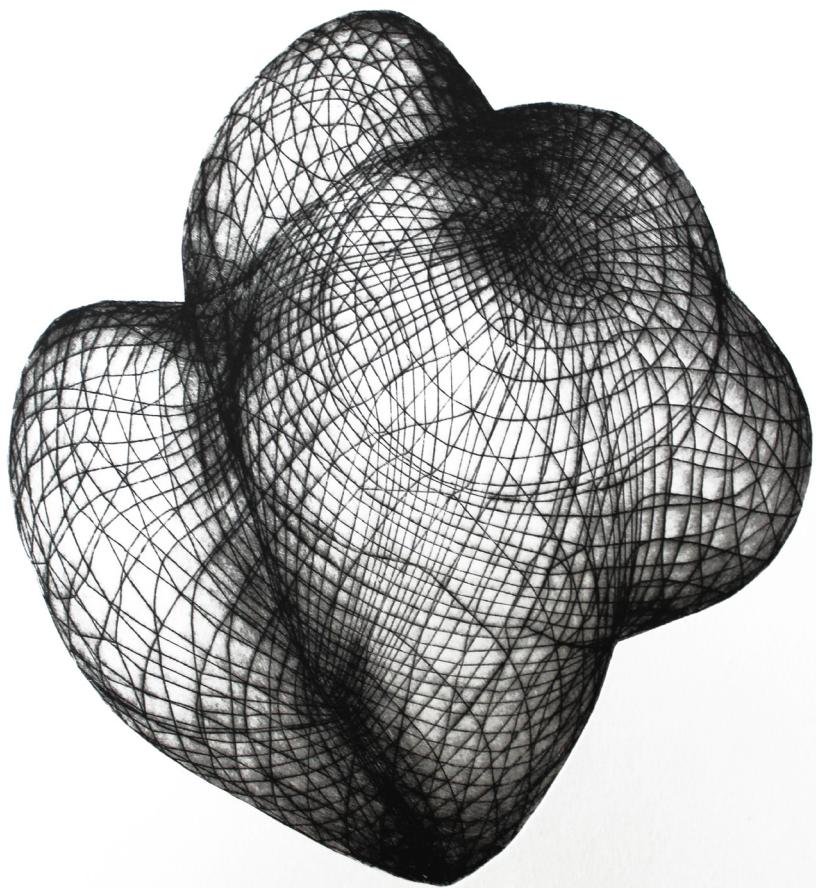
OLGA KARPINSKY

HEARTH EART

sculptures and prints

Olga Karpinsky plays with our collective memory. The artist shows us amulets from another time, objects from an unknown archaeological site. Olga offers us artifacts that simulate sculptures from the past. She uses the computer as a time machine.

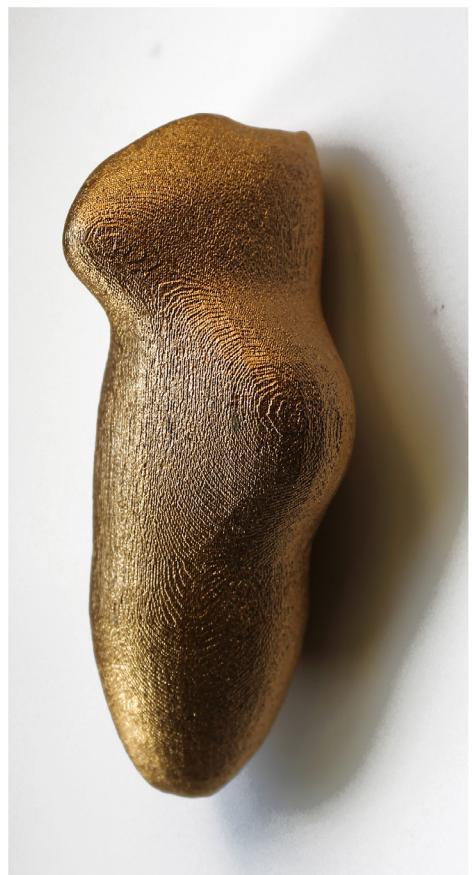
The objects she presents to us are representations of the feminine, little lucky charms that call caress. The bodies and materials shown to us evoke amulets from the past. But if we look at it more closely, we can see in some places aspects that refer to the use of the computer tool. Modelling and sculpture differ in that : one is an addition of matter to build the form from nothing and the other a removal of matter from a block. The clay figurine is an assembly of materials, flint is cut from the stone itself. In both cases the sense of touch is essential. The use of the computer tool that runs a 3D printer to create an object replaces the touch of the human hand. An amulet, a grigrigi or the representation of a body call for repetitive caress. Without this touch, can matter load itself with energy? Must the work, whatever it may be, have been made by human hands in order to return to the spectator a creative energy? The sensual and emotional charge present in the sculptures of the artist is perhaps simply due to the origin that the viewer recalls while watching them.



Matrice n°4

Gravure sur papier Magnani

40 x 50 cm



Olga Karpinsky studied at the École Supérieure d'Arts Appliqués Duperré and at the Beaux Arts de Paris before joining the scenography section of the École du Théâtre National de Strasbourg. Multidisciplinary artist, she divides her time between creations for the performing arts and the visual arts. She uses different printing techniques (from photography to engraving, embossing and 3D printing) as well as the textile sculpture that it inscribes in space as a sensitive material, even almost invisible. These different mediums allow her to invest imaginary scientific fields, with medical anatomy, geology, botany, putting at the heart of this work the question of the living. She has participated in various residencies such as Chemin d'Art in Saint Flour, Galeries Éphémères in Montreuil and Tokyo Wonder Site in Japan. Her work has been exhibited at Puls'Art in Le Mans, The Workshop Gallery in Białystok, Biennale d'Art Contemporain du Val de Marne, Galerie AAB in Paris, Centre d'Art Contemporain Albert Chânot in Clamart, Musée d'Art et d'Histoire in Saint Denis, Abbaye de Neumünster in Luxembourg, Cibler le Vivant at the Centre d'Art Contemporain of the city of Montreuil in January 2020, as well as at the Journées de l'Estampe Contemporaine in Paris in October 2020.

For the performing arts, she recently created the costumes and accessories of Thinking Things show by Georges Aperghis for robotic performers and extensions (Ircam) at the Centre Georges Pompidou and at the Venice Biennale in 2019. She also created the costumes for Roulez Jeunesse directed by Pascale Noé Adam at the Théâtre des Capucins in Luxembourg. .

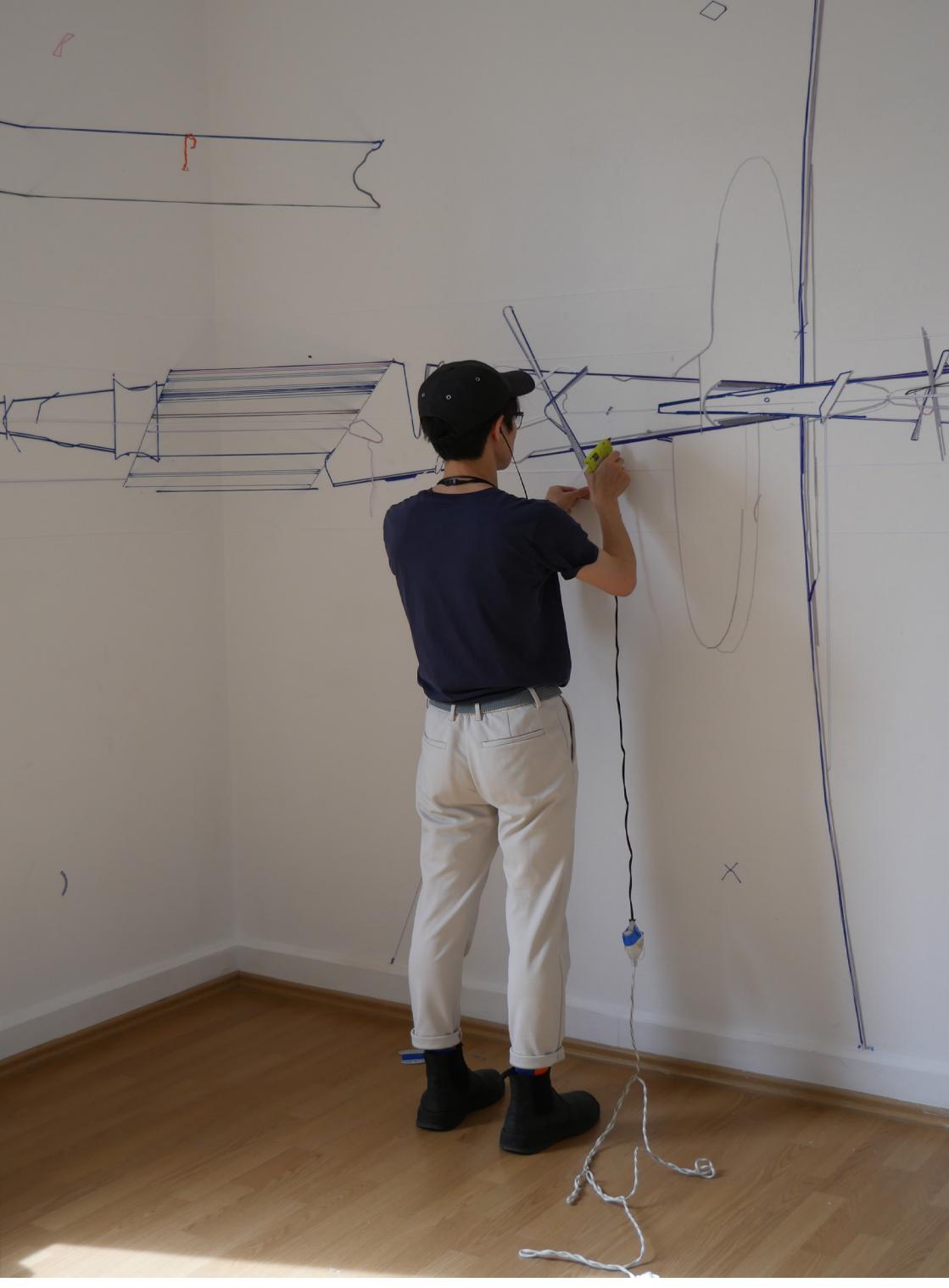
Venus
Acier plaqué bronze
3,7cm x 3,4 cm x 8 cm

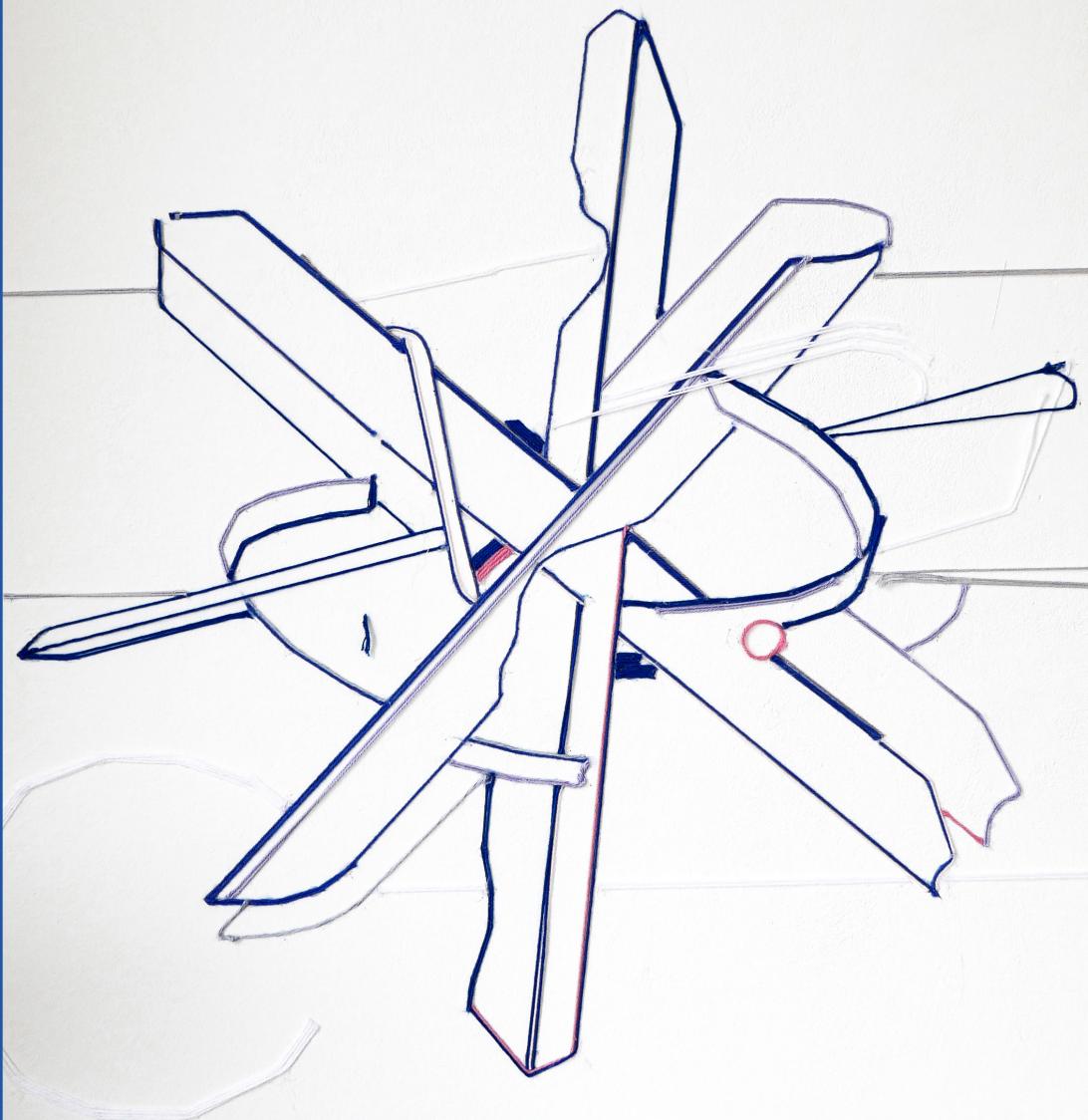
KEITA MORI

BUG REPORT

installation- drawing

Keita Mori continues his long-standing installation work, Bug Report. He explores existing companies. With a perceptive vision and his own cultural background, Keita comes to trace the forms of our societies on the walls. The materials used by the artist adapt to situations and stories. The lines of silk and metal thread give rise to circuits that fit on the walls as giant instructions for use embellished with technical drawings. They would be both sketches made by the artist for his own understanding of a society but also a mirror stretched to the visitor to show him what he can only perceive through the filter of thought of the artist. In the same drawn gesture, his installations show us both what has been and what will be. The future is fictional and the past imagined. The two temporalities are retransmitted through the artist's creative filter.





Keita Mori was born in 1981 in Hokkaido, Japan. He lives and works in Paris. After his studies at the Tama University of Art (Tokyo), he completed his master's degree at the University of Paris VIII and his training at the ENSBA (Beaux Arts Paris) by the Fellowship of Overseas Study Programme for Artists of the Agency for Cultural Affairs, Japanese Government. Keita Mori makes his drawings with a particular technique he has been developing since 2011: threads stretched on the paper with a glue gun. He thus creates spaces, through the accumulation and entanglement of wires: objects, systems in which cracks - or «bug» as he calls them - reveal shattered spaces, in motion, as temporary. A solo exhibition at the Drawing Lab Paris in 2017 is dedicated to him for the opening of this center. He has participated in numerous exhibitions, Tokyo Museum of Contemporary Art; National Art Center, Tokyo; Kunstmuseum Wolfsburg; Aomori Contemporary Art Centre, Aomori, Japan. He is represented by the Catherine Putman Gallery, his works are part of several private and public collections including «1 building, 1 work» under the aegis of the Ministry of Culture and the Emerige Endowment Fund, Massy; FRAC PACA, Marseille; FRAC Artothèque du Limousin, Limoges.

<http://keitamori.com/>

Détail de l'installation,
Fils de laine et de soie.

AGATHE SIMON

UNE SEULE NOTE

Film

Agathe Simon invites us to dive into her documentary fiction: *Une seul note*. After much research on the spot and meetings with the local population, Agathe decides to revive two female characters from the Italian district of Dudelange. The dialogue of the different actresses and actors mixes Luxembourgish, Italian and French with music from various countries. It pays tribute to the harmony of the city that welcomed the first two musicians in 1953. Until that date, women were not allowed to join the band circle. The musicians of the harmony recreate the identity of the two women in a parade held in their memory in October 2021. The process is participatory and voluntary. The line between reality and fiction is tenuous. The artist tells a common story from a delicate and musical perspective. It allows local harmony to immerse itself in its own history and until the end doubt persists on the dissociation of reality and fiction.



Arrêt sur image
film numérique HD | Stéréo | 12'05"

Avec l'aimable participation de
l'harmonie municipale de Dudelange



Agathe Simon is a Paris-based artist, born in 1977. Further to her Ph.D. degrees from the Sorbonne University and the Paris Conservatory (CNSMDP), she travelled creating art projects throughout the world for a decade. She has also carried out initiatice journeys in Central Africa, Peru, and Antarctica. Since her return to Paris in 2017, she has started a partnership with the art company The Group (whose members come from 27 countries), and is currently conducting film workshops at the Sorbonne University. Agathe Simon creates immersive situations that develop into films, performances, and installations. Focused on fiction, the unknown and the collective, her practice proposes to explore another reality. It questions the possibility of individual and social transformation.

<http://www.agathesimon.com/>

CLAIRE THILL

GOLDEN VOYAGEUR

sound installation - performance

Claire Thill plunges into a world of her own and builds a complex universe from a specific site, the Minett. Her sound installation includes the stories of the inhabitants of the place to which stories are superimposed, that have been invented during insitu workshops that take place in the exhibition spaces, the Viewpoints. It is inspired by the Voyageur spacecraft sent to space by NASA in 1977 to share the existence of the Earth and humanity with extraterrestrial lives. Voyageur Golden Record, includes the disc Sounds of Earth, which is supposed to give the most accurate idea of our planet and the life it understands. Claire archives as much information as possible about the inhabitants of the Minett in a similar idea of classifying, explaining and demonstrating these to visitors from a distant future. Between science fiction and documentary, the artist creates a crazy universe that mixes literature, video projections, music and objects. It confronts the themes of nostalgia, the imagination of a future and the subjectivity of human memory.

Création costume : Michèle Tonteling
Contre-basse & simpling : Emmanuel Fleitz





Claire Thill trained as an actress at the Royal Central School of Speech & Drama London, with Philippe Gaulier in Paris and the SITI Company in New York, Claire creates her own shows and performances in which she works as an investigator, director, author and actress. She pursues an artistic research where formal experimentation goes hand in hand with an investigation on images, perceptions and the art of telling stories. She likes to refer to the fantastic and often uses imagery from science fiction or horror movies, which she skillfully leads to references to butô dance. Claire is a founding member of the Luxembourg artists' collective Independent Little Lies and the London group YeaR a YeaR oF frEe hOmeS, which organizes public art events. Recently she founded the multidisciplinary collective Ampersand Variations. She also collaborates with Cirassie artists and dancers. In 2013, Claire staged a dance solo and won the jury prize at the 100 Grad Festival at the Sophiensäle in Berlin.

<http://www.clairethill.com/>

Vernissage 14 april 2022 6pm.

Centre d'art Nei Liicht,
rue Dominique Lang
&
Centre d'art Dominique Lang,
Gare Dudelange-Ville

Finissage and performances Saturday May 28
2022, 3pm.



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