

VITRINES

YANN CHATEIGNÉ TYTELMAN

Rooted in a continuous conversation between Joachim Koester and Yann Chateigné Tytelman, a series of “exhibitions within the exhibition” are assembled and presented in custom-built vitrines. Like contained ecosystems or aquariums, each of these boxes contains books, objects and natural elements; drifting, speculating and expanding on ideas drawn from Koester’s works.

The selection is organized around a body of books that reflect the research behind certain works presented by Joachim Koester, merged with Chateigné Tytelman’s own explorations to compose – somehow with four hands – an essay on *insectisation*.

One might think, in effect, that the reign of insects could be more effective than the one of other more “esteemed” non-humans to reflect on humans’ own perceptions and affects. The vibrational dimension of the flying insect world, its continuous sound or “droning”, evoke devices that potentially open to altered states, trance, to a *becoming-insect*.

According to Gilles Deleuze, parasites, spiders and flies are like “somnambulist” beings, that live in their “own and separate world”, fascinating for their part organic, part mechanic body. For Roger Caillois, the mantis is like a “needle”, an “idée fixe”, a presence that silently waits in time and space to haunt someone’s consciousness. The “mimetic faculty” of the insect is also a technology that obsessed Walter Benjamin: its power of transformation, its becoming-invisible, its ability to imitate the other mirrors our own relationship with the world as a whole, with identity and its becoming-fluid, with intensity.

Organized through seven “constellations”, the fifty documents and objects gathered here suggest a scenario that connects the concentration on death drive, ingestion and stillness of the mantis by Roger Caillois; the research on instinct, animals and machines by Deleuze and Guattari after the revolutions of modern ethology; the insects’ composed perception of the world, that made Robert Smithson want to create “art for the flies”; the butterfly as a time-agent pollinizing the thoughts on history by Aby Warburg, Vladimir Nabokov, W. G. Sebald...

GALLERY 1

6 The Mantis

The Mantis, in Roger Caillois’ essay, acts like an apparatus waiting for some victim’s spirit to be captured.

William Burroughs, *The Naked Lunch*, Paris: The Olympia Press, coll. « The traveller’s companion series », 1959

Roger Caillois, *La mante religieuse*, in *Minotaure* n°5, Paris: Albert Skira, 1934

Roger Caillois, *La mante religieuse. Recherche sur la signification d’un mythe*, Paris: Aux amis des livres, 1937

Roger Caillois, *Méduse et Cie*, Paris: Gallimard, coll. « NRF », 1960

Roger Caillois, *Le mimétisme animal*, Paris: Hachette, coll. « L’aventure de la vie », 1963

Jean-Henri Fabre, *Mœurs des insectes, Extraits choisis extraits des Souvenirs entomologiques*, Paris: Librairie Delagrave, 1942

Robert Smithson, “The Spiral Jetty”, first published in Gyorgy Kepes (ed), *Arts of the environment*, 192, in Nancy Holt (ed.), *The Writings of Robert Smithson*, New York University Press, 1979

Jacob von Uexküll, *Mondes animaux et monde humain*, Paris: Editions Gonthier, coll. « Mediations », 1956

Coleus, origin: Jawa, age: N/A

Quartz Crystal, origin: Brazil, age: unknown

GALLERY 3

4 Becoming intense

Gilles Deleuze subversion of philosophy partly lies in his interest in the study of instinct: while most the thinkers and scientists were interested in “esteemed” animals, he preferred to look at parasites and “inferior” animals.

John Berger, *Why look at animals?*, London: Penguin Books, coll. « Great Ideas », 2009

Zbigniew Cynkutis, *Acting with Grotowski. Theater as a field for experiencing life*, London, New York: Routledge, 2015

Gilles Deleuze, Félix Guattari, *Mille Plateaux. Capitalisme et schizophrénie 2*, Paris: Editions de Minuit, coll. « Critique », 1980

Gilles Deleuze (ed.), *Instincts et institutions*, Paris: Hachette, coll. « Classiques », 1953
 Félix Guattari, *Chaosmose*, Paris: Galilée, coll. « L'espace critique », 1992
 Konrad Lenz, *Essais sur le comportement animal et humain. Les leçons de la théorie l'évolution de la théorie du comportement*, Paris: Editions du Seuil, 1965-70
 Leung Ting, *Seven-Star Praying Mantis Kung Fu*, Hong Kong, Leung Ting Co, 1999
 Karl von Frisch, *Twelve Little Housemates*, Oxford: Pergamon Press, 1955-76

5 Othering

The world of humans and things seems to be ruled by what Walter Benjamin named the "mimetic faculty", a process of generalized transformation through which one mimes, imitates, replicates its surroundings.

Walter Benjamin, *On the mimetic faculty* (1933), in *One-way street and other writings*, London: New Left Review Books, 1979
 Ursula Marx, Gudrun Schwarz, Michael Schwarz and Erdmut Wizisla (ed.), *Walter Benjamin's Archive*, New York, Verso Books, 2015
 Donna J. Haraway, *When species meet*, Minneapolis, London, University of Minesota Press, coll. « Posthumanities », 2008
 Jussi Parikka, *Insectmedia. An archaeology of animals and technology*, Minneapolis, London, University of Minesota Press, coll. « Posthumanities », 2010
 Michael Taussig, *Mimesis and alterity. A particular history of the senses*, New York: Routledge, 1993
 Michael Taussig, *The Nervous System*, London, Routledge, 1991
 Michael Taussig, *The Beauty and the Beast*, Chicago, The University of Chicao Press, 2012
 Black obsidian, origin: Brazil, age: unknown

GALLERY 4

1 Butterflying

Vladimir Nabokov's passion for butterflies mirrors the way the writer's thoughts on time evoke a plane that could fold, almost infinitely, while in W.G. Sebald's novels, motifs migrate in time like butterflies pollinizing history with fiction.

Jorge Luis Borges, « Talismanes », in *La Rosa Profunda*, Buenos Aires, Emecé, 1975
 Roger Caillois, *Le mythe et l'homme* Paris: Gallimard,

coll. « NRF », 1938
 Vladimir Nabokov, *Conclusive Evidence*, New York, Harper & Brothers, 1951
 Vladimir Nabokov's « Genitalia Cabinet », reproduced in Stephen H. Blackwell and Kurt Johnson (eds), *Fine Lines, Vladimir Nabokov's scientific art*, New Haven and London, Yale University Press, 2016
 Muriel Pic, W.G. Sebald, *L'image papillon*, Dijon, Les presses du réel, coll. « L'espace littéraire », 2009-15
 W.G. Sebald, *The Rings of Saturn*, London, Harville Press, 1995-98
 Petrified wood, origin: Madagascar, age: unknown

2, 3, 4 Negative Holisms

At some point, the way we think about our environment radically changed: it was somehow reversed when someone discovered that how we look at animals, at pictures, at things might be different from the way these non-human beings look at us.

Vitrine 2

Félix Guattari, *Chaosmose*, Paris: Galilée, coll. « L'espace critique », 1992
 Adolf Portmann, *Animal forms and patterns. A study of the appearance of animals*, New York, Schocken Books, 1952
 Karl von Frisch, *Animal Architecture*, New York and London, Harcourt Brace Jovanovich, 1974
 Karl von Frisch, *Man and the Living World*, New York, Time incorporated, 1949
 Coleus, origin: Jawa, age: N/A

Vitrine 3

Marcel Broodthaers, *Magie. Art et politique*, Paris, Multiplicata, 1973
 Dan Michaels, *Green: A Field Guide to Marijuana*, San Francisco, Chronicle Books, 2015
 Trilobite, origin: Morocco, age: 430 million BCE

Vitrine 4

Roger Caillois, *Esthétique généralisée*, Paris, Gallimard, col. « NRF », 1962
 Jacob von Uexküll, *Theoretical biology*, International Library of Psychology, Edinburgh, Philosophy and Science Method, 1926
 Aby Warburg, *Mnemosyne Atlas*, first presented in 1929, reproduced in Aby Warburg, *L'Atlas Mnemosyne*, Paris, Lausanne, L'écarquillé, 2012
 Agate, origin: Brazil, age: unknown