

CRAC Alsace, Centre rhénan d'art contemporain, is located in Altkirch, France, at 18 rue du Château. Contact CRAC Alsace at +33 (0)3 89 08 82 59 and info@cracalsace.com. Access the future, present and past of CRAC Alsace via www.cracalsace.com.

Press release

From October 16, 2022 to January 15, 2023, *The Four Cardinal Points are Three: South and North*, a group exhibition curated by Amilcar Packer.

With the participation of Anita Ekman, Arely Amaut & Colectiva Radio Apu, Denise Ferreira da Silva & Arjuna Neuman, Sheroanawe Hakihiwe, Ayrson Heráclito, Mauricio Iximawëteri Yanomamï, Runo Lagomarsino, Emma Malig, Ana Mogli Saura, Sérgio Pukimapiweiteri Yanomamï, Ventres da Mata Atlântica, Carla Zaccagnini, Raúl Zurita; with drawings from the Claudia Andujar Collection, and objects from Musée de la Mine et de la Potasse in Wittelsheim and Musée de la Régence in Ensisheim.

On October 16, 2022 at 11.30am, opening of the exhibition with performances by Ayrson Heráclito, Runo Lagomarsino and Ana Mogli Saura.

On this occasion, a free shuttle will leave from Basel. Departure at 11am from SBB Süd Station—Meret Oppenheim Strasse. Return to Basel at 3pm. For reservations, please contact Richard Neyroud: r.neyroud@cracalsace.com.

For press enquiries, please contact Richard Neyroud, Head of Education and Communication, by email or by phone at +33 (0)6 23 48 52 34.

The Four Cardinal Points are Three: South and North

We are situated before the Atlantic, namely, both prior and in front of 1492. The number, not the date. We settle into the encryption, codification, coefficient, or even algorithm of the first great global synchronization. 1492, contemporary with the Doomsday Clock's midnight—and Trinity's*—marks the moment when a meteorite composed of olivine and hypersthene, the Ensisheim** Thunderstone [Pierre du Tonnerre d'Ensisheim], traverses the earth's atmosphere, just before Allende, a carbon-based meteorite older than our solar system, falls near a Pueblito of the same name, in the state of Chihuahua, Mexico, in 1969, just before another Allende (Salvador), or rather his body, falls inertly in the Moneda, in 1973. Allende (the Pueblito) is located about 889 km from ground zero of the Trinity Site, in Alamogordo (New Mexico), where the explosion of a bomb named Gadget marks trinitite's year zero, the origin of nuclear planetary synchronization.

The Four Cardinal Points are Three: South and North is an essay. More a trial than a test. More notes than text. We could say assemblage, collage, composition, configuration, kaleidoscope, juxtaposition, conjugation, image, constellation, cosmivision. We could say dream and invitation. Out of habit we say exhibition.

—Amilcar Packer, September 2022.

* Trinity is the code name of the first nuclear test conducted by the United States' armed forces.

** Ensisheim is a town located in southern Alsace.

The artists

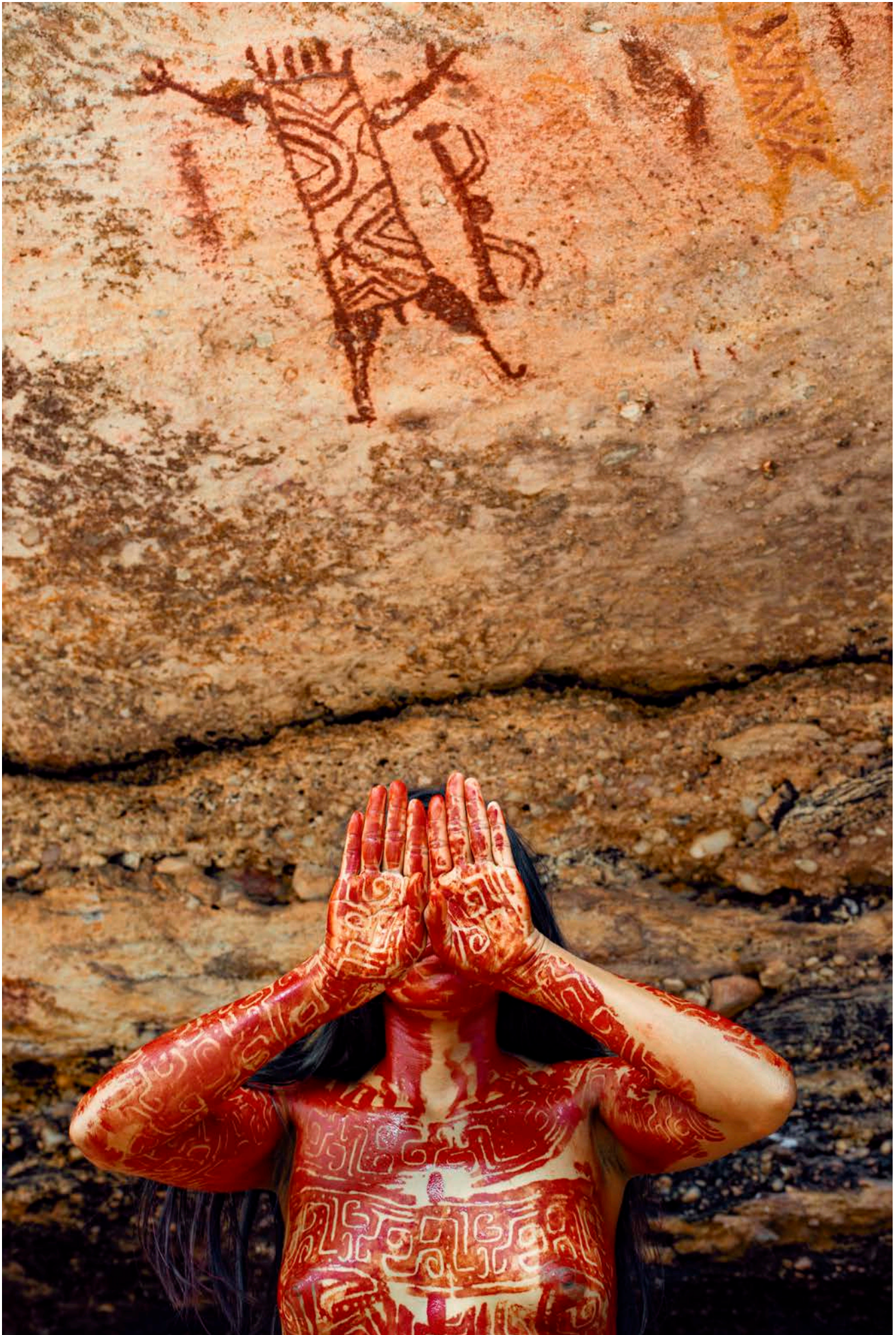
Arely Amaut & Collectiva Radio Apu

Arely Amaut is a reader, visual artist, graphic designer and conducts a research practice inscribed in ancestral-digital remembrance. She studies the Andean-Amazonian onto-epistemologies* embodied in the principles of Andean ancestral architecture. In 2017, Arely organized a series of open walks to one of the Lomas de Lúcumo de Pachakamak, a hill recognized as Apu (a guardian hill that protects the community) within the rural grouping of Quebrada Verde, Peru. In 2021, in collaboration with the local school IE 6100 Santa María Reyna, the platform Radio Apu emerged as an open intergenerational community dedicated to participatory listening. Radio Apu reminds us that we must “remember the future,” that we learn with the mountains, and invites us to “tune into the frequencies of our ancestors.”

* Refers to the study of the world’s material reality through Andean and Amazonian knowledges.

Anita Ekman

Anita Ekman was born in the Atlantic Forest. She is an artist, performer, researcher, and independent curator. She conducts a collaborative practice based on rock and precolonial art, most notably by activating sacred and archaeological sites and reenacting rock paintings via choreographies in which traditional knowledge and techniques are mobilized, such as body painting and the use of ochre. She rethinks human migrations from the histories of the forests and the fundamental role that women play in the reproduction of life, art, and indigenous resistances. Anita invites us to recall that doing and walking together is both a continuous practice and an ethical call.



Anita Ekman, *Ғешииел Осре / Terra da @арикара*, 2019. Image of a performance. Photo: Edu Simões and Anita Ekman; 135 x 90 cm. Courtesy of the artist.

Denise Ferreira da Silva & Arjuna Neuman

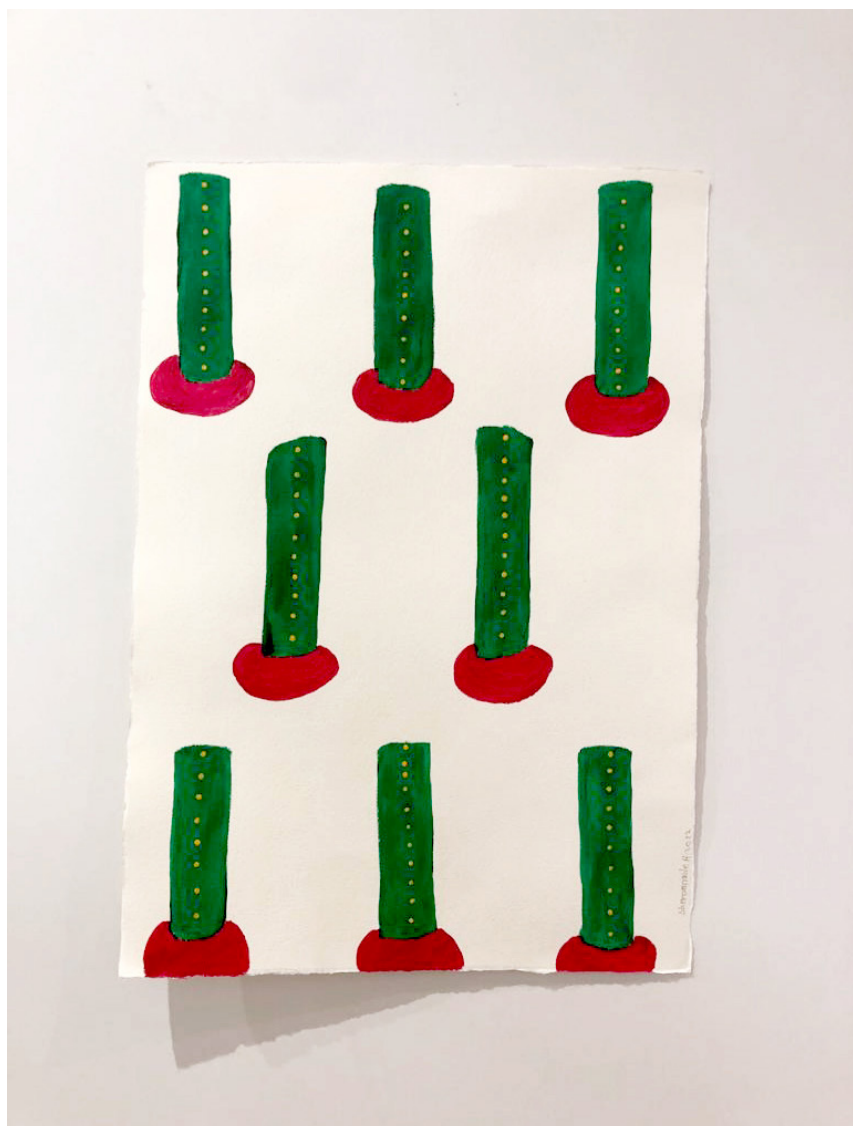
Denise Ferreira da Silva is an artist and professor and Arjuna Neuman is an artist, filmmaker and writer. They collaborate through films and installations that interrogate matter and forms of knowledge, so as to face and flee from the colonial materialization of the world, racial and gender violence, dispossession of land, and economic forms of subjection. They ask themselves/us how to “End the world as we know it” and wonder together: “What if our image of the world was reminiscent of phase instead of measurement? What becomes of ethics if we abandon value? What becomes of the human if they are expressed by the elements? Could tenderness dissolve total violence? Could tears replace total extraction?”



Denise Ferreira da Silva & Arjuna Neuman, *Херцент раин*, 2016. Videoprojection. Duration 30'. Courtesy of the artists.

Sheroanawe Hakihiiwe was born in Sheroana, in the Amazon rainforest. He is an artist and lives in the Yanomami community of Pori Pori, in the Alto region of the Orinoco River. Starting from notations and sketches taken during his daily activities, such as fishing and hunting, Sheroanawe produces drawings and paintings that manifest the reality of the Yanomami world and the materiality of their cosmivision. He tells us that "I paint what I see with my eyes," and lets us know that his work is related to the traditional painting of bodies and baskets. Sheroanawe tells us that his people are very concerned about the diseases and devastation that threaten the forest.

Sheroanawe Hakihiiwe is represented by ABRA Caracas, Caracas, Venezuela.



Sheroanawe Hakihiiwe, *Hii riye riye puriikahi* [Spirit of the green pole], 2022. Acrylic on cotton. 50 x 36,5 cm. Courtesy of the artist and Gallery Abra Caracas.

Αἰρσόν Ηεράκλιτο

Ayrson Heráclito was born in Macaúba, state of Bahia, Brazil. He is Candomblé Ogã of Jejê-Mahi matrix, artist, researcher, and curator. He teaches at the Federal University of Rencôncavo da Bahia. Ayrson forges his practices from what he names “Yorübáiano comprehension.” This concept-vector incorporates social, aesthetic and spiritual manifestations from the Afro-Brazilian diaspora, particularly in Bahia, and goes beyond modern separations between art, religion, and ethics, the latter being understood as a code of conduct. Ayrson investigates how to create regimes of visibility for the sacred that are capable of safeguarding its secrets. He teaches us to listen, read and write (with) the world and to remake and refound transatlantic ties.



Ayrson Heráclito, *Δασυδίμεντο da Μαιόνη des Εσκληκεσ εν Γορέε*, 2015. Video installation, screenings. Duration 8' 32". Courtesy of the artist.

М Mauricio Iximawëteri Yanomami

Mauricio Iximawëteri Yanomami was born in Hawari Kosi Kãõpë, near the Marauiã River, in the Terra Indígena Yanomami. He lives in the *харбиб* [collective house] of Ixima and speaks the Waika Kãrina language. Maurício has worked for 25 years in the care of his community, notably as an *Agente Indígena de Saúde* [indigenous healthcare agent]. He is an artist, works for the Kurikama Yanomami association, collaborates with the Núcleo Audiovisual Xapono (NAX) and with Yanomami women artists in the *Projeto Pré-Arte*. Since 2020, he has organized the Meetings of the Yanomami Youth of the Marauiã River. Mauricio lets us know that “the rain has changed, the sun has changed, the rivers of Terra Yanomami are polluted with mercury, animals are disappearing, illegal fishing and mining are destroying the forest and its people.” He reminds us that “we need to gather youth and ideas” and build alliances despite borders.

Mauricio Iximawëteri Yanomami is represented by Galeria Jaider Esbell de Arte Indígena Contemporânea, Boa Vista, Brazil.

Рунно Lagomarsino

Runo Lagomarsino was born in Lund, Sweden, and has Argentinian citizenship. He is an artist whose practice interrogates the endurance of colonial violence and its narrations in language, objects, social practices and structures, and materials. He tells us that “Everyday people follow signs pointing to some place that is not their home,” that “Infinity, my dear, is very little,” that “If you don’t know what the South is, it’s simply because you are from the North,” that “In his dreams Europe is always less than a meter,” that “More delicate than the historians’ are the map-makers’ colors,” that “We live on the ruins of previous futures.” Runo wonders and asks us: “are we the people we are waiting for?”

Runo Lagomarsino is represented by the galleries Mendes Wood DM (São Paulo & Brussels), Francesca Minini (Milan), Galerie Nordenhake (Stockholm, Berlin, Mexico City), Nils Stærk (Copenhagen).

Emma Malig

Emma Malig is a Chilean artist who was pushed to leave her country in 1983 by the context of the military dictatorship (1973–1990). She lives in France where she develops an artistic practice in which the materiality of geography and imagination are contiguous. Through the enactment of installations and objects, her research references Japanese traditions of paper and drawing as well as the poetic use of language, transparencies and light effects. Emma reminds us that “militancy can manifest itself in artistic ways,” that cartography can be an activity for the po-ethic unfolding of territories, that “deterritorialization is like a puzzle, like a land that has been transformed into small islands, where each inhabitant lives with their own landscapes and memory,” that the Spanish word for map, *carta*, also means letter, and that a map is therefore also a message. She tells us that “one has to invent one’s own places to be able to move ahead.”



Emma Malig, *Carta de Chile* [Map of Chile], 2015. Oil painting, pigments on paper, wood. 1500 x 50 cm. Courtesy of the artist.

Ana Mogli Saura

Ana Mogli Saura was born in Pindorama anti-Brazil/State/Nation. She is a mother living in the far South of São Paulo, an experimental artist, writer, modern Yoga instructor, intersectional ecologist, transInterdisciplinary (dis)educator, and leads educational workshops on gender, sexualities, as well as the prevention of STI/AIDS and early pregnancy. She develops trans-anarco-feminist and anti-imperialist practices strongly informed by her experiences living and performing in the streets. Ana sings to us that “Transvestites are summoned to manage the collapse of the white world,” and teaches us that “Ancestry is without origin,” that “The deepest is the skin,” and that “Ecology must be an anti-colonial practice anchored in racialized, gendered and peripheral positionalities.”



Ana Mogli Saura, *O mais profundo é a pele: depilação subjetiva como transformação corporal* [The deepest part is the skin: subjective hair removal as body transformation], 2022. Video of a performance. Duration 20'. Courtesy of the artist.



Ana Mogli Saura, *@arta-6-graça (passéis regeneratiues)* [Map-and/or-graphy (regenerative walk)], 2022. Photographies installation, drawings and wall writings. Photography by Ana Mogli Saura and Amilcar Packer. Courtesy of the artist.

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Sérgio Pukimapiweiteri Yanomami was born in 1989, in a *жарбиб* [collective house] near the Pukima River, a tributary of the Marauiá River (Amazonas, Brazil). Since his youth, he has followed the work of his father, a respected Yanomami shaman, and of non-indigenous people in the health care of his community. He is an artist and works as an *Agente Indígena de Saúde* [indigenous healthcare agent] in the Pukima Beira community of the Upper Marauiá River region, Terra Indígena Yanomami. Sérgio tells us that “Our image is our defense” and asks: “If we don’t show you (the *napë*—non-Yanomami, foreigners, enemies), then how are you going to believe in our reality and help us to defend the forest and our people?”

Sérgio Pukimapiweiteri Yanomami is represented by Galeria Jaider Esbell de Arte Indígena Contemporânea, Boa Vista, Brazil.

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Ventres da Mata Atlântica is a pretext and a vector for meetings and conversations, an experiment for being and doing together in, from, and with a forest before—prior to and in front of—the so-called Atlantic Ocean. Ventres manifests itself in various ways: through an online platform, film presentations, and group research trips. It is composed of Carlos Papá Mirim, Sandra Ara Rete Benites, Cristine Takuá, Freg Stokes, Timóteo Vera Tupã Popygua, and was initiated by Anita Ekman and Amilcar Packer, who attempt to de- and re-map, de- and re-code, de- and re-frame, de- and re-scale, territories, artistic practices and narratives, beyond the Atlantic trans-dis-figuration.*

* Refers to the colonial transformation and disfiguration of the forest commonly known as Atlantic.



Ventres da Mata Atlântica, Before the Atlantic Rainforest, 2018-2022. Film, variable duration. Courtesy of the artists.

@Carla Zaccagnini

Carla Zaccagnini was born in Buenos Aires, Argentina. She has lived in São Paulo, Brazil, since 1981 and in Malmö, Sweden, since 2015. She is an artist, curator, writer, and works as a professor at the School of Conceptual and Contextual Practices at the Royal Danish Academy of Fine Arts, in Copenhagen. Carla circulates between languages, territories and cultures, modulating historiographic regimes between personal testimonies, social history, the history of private life, and the history of objects. Carla questions the epistemological bases of systems of power and violence, in particular through aesthetic-conceptual operations, feminist approaches and comparative strategies. She tells us that “Sometimes not knowing that you can’t is like knowing that you can.”

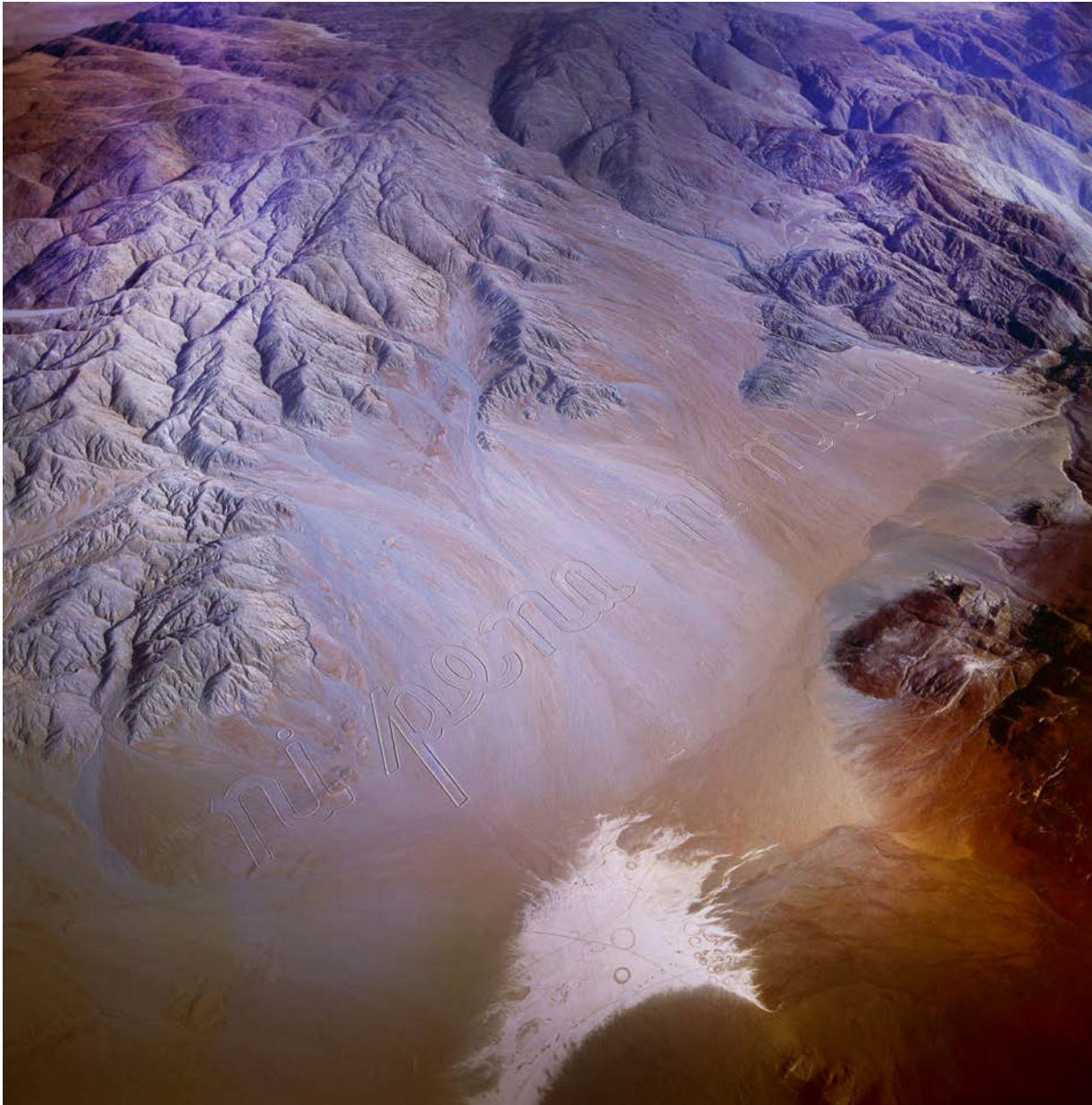
Carla Zaccagnini is represented by Galeria Vermelho, São Paulo, Brazil.



Carla Zaccagnini, *BRAILLO-RADIO-ATLANTIS-MIRUS-ÓPERA*, 2009—2010. Video recording of an inter-oceanic crossing of the Panama Canal, from the Atlantic to the Pacific, made between 5 pm on July 27, 2010 and 1 pm the next day, audio recording of the sailboat in the middle of the sea, painting on wall. Duration 10h45. Courtesy of the artist and Galeria Vermelho.

Raúl Zurita

Raúl Zurita is a Chilean poet and artist born in Santiago de Chile. In 1982, he writes fifteen sentences from the poem "Anteparaiso" [Anteparadise] over the New York sky using airplane contrails. In 1993, he writes the sentence "ni pena ni miedo" [neither pain nor fear] measuring 3.14 km long, 200 m wide and 1.30 m deep, using excavators in the sands of the Atacama Desert. He teaches us that writing is material, that the Cordillera de los Andes are witness to atrocities from the military dictatorship, that "The beaches of Chile were horizons and calvaries," and that "You will see fleeing mountains." Zurita confides to us that: "My love is still bound to the rocks, the sea and the mountains.



Raúl Zurita, *Escritura material: ni pena ni miedo* [Material writing: neither pain nor fear], 1993. Courtesy of the artist.

Other presences

Drawings from the Claudia Andujar Collection

The drawings from Claudia Andujar's collection are part of a group of materials resulting from the meeting of the Brazilian artist of Swiss and Hungarian origin and Yanomami groups, initiated in 1971 in the State of Roraima, Brazil. These meetings were also a vector of the alliance and friendship with Davi Kopenawa Yanomami and Carlo Zacchini, which facilitated the foundation of the Comissão Pró-Yanomami (CCPY) in 1978, and the subsequent homologation of the Terra Indígena Yanomami on May 25, 1992. In the early 1970s, Claudia led workshops at the MASP—Museu de Arte de São Paulo, where she encouraged free drawing. She used that same principle to communicate with the Yanomami who practiced body and basketry painting. Their transfer to the paper medium, in particular to record their stories in the form of myth-poems as well as through their figuration, allows another economy and circulation to emerge. For Andujar, photography, performance, as well as drawing, have been a way of communicating beyond the language barriers and codifications imposed by the production of cultural difference in the context of her many exiles tied to the persecutions against the Jews during World War II. The drawings presented in the exhibition were made by several people including Naki Uxima Uxiu Thëri and Taniki Xaxanapi Thëri. In 1985, the book *История Яномам*, which contained a collection of texts, drawings and photographs, was printed but censored by the Brazilian dictatorship, which prevented its free circulation; the original drawings that were part of it have all been lost. A few copies circulated later on. The status of these drawings differs from the works of Indigenous artists who recognize themselves as artists and navigate these specific systems. They are presented here because, in spite of their complex context of production and status, they fundamentally attest to the breadth of the Yanomami world, its interventions in Western and Westernized imaginations, their function as tools of resistance, and the possibility of alliances founded on cosmovisions and artistic forms.

Ensisheim meteorite

The cast of the Ensisheim meteorite, also known as the Thunderstone, is a plaster replica of an ordinary LL6 type chondrite weighing 53.831 kg. It is approximately 4.7 billion years old. It landed in 1492 in Ensisheim, Alsace, and is part of the collection of the city's Musée de la Régence. Its fall was seen as an omen for the victory of King Maximilian, who would later become Emperor of Austria. Nevertheless, another mode of reading leads us to see that its message foretold the colonization and trans-de-figuration of Indigenous territories in the New World, or America, dated by the arrival of Christopher Columbus on October 12, 1492, in the islands known as the Bahamas. The original display for the presentation of the Ensisheim meteorite, made of wood and glass, dates from the nineteenth century and was made to order by the fellow carpenter of Ensisheim, Philippe Baldensperger.

Allende meteorite

The Allende meteorite is a CV3 carbonaceous chondrite that entered Earth's atmosphere on February 8, 1969, landing near Pueblito de Allende, in the state of Chihuahua, Mexico. Considered the most studied meteorite to date, about 2.2 tons of its materials have been recovered, parts of which are over 4.567 trillion years old. Allende has thus become a fundamental key to understanding the origin and formation of the universe. Its fall preceded by 20 months the election of Salvador Allende to the presidency of Chile, on September 4, 1970, and by 46 months the *coup d'état* which overthrew his government with the help, among others, of the United States, notably to prevent an elected Socialist government in South America, which simultaneously provided the context for testing and advancing the neoliberal model developed by the Chicago School.

Trinitite

Trinitite, also known as "Alamogordo" or "Atomsite glass," is a material that was produced by the vitrification of sand during the Trinity nuclear explosion of July 16th, 1945, in New Mexico, United States. The weight of the exhibited specimen is 2.13 g. The vitrification of materials such as sand is a common phenomenon in nuclear explosions due to the high temperatures that occur during this transformation, which rise to more than 1,800°C. Among these materials we find, for example, the "Hiroshimaites," glass beads produced by the nuclear bombing in Hiroshima, Japan, by the United States, on August 6, 1945, under the orders of President Harry Truman, which is estimated to have instantly killed more than 100,000 people and taken more than 30,000 lives in the days, weeks, and months afterwards due to the effects of radiation. Trinitite marks the year zero of the Nuclear Era.

Affiche de l'exposition de 1987 d'Andy Warhol

The poster for Andy Warhol's 1987 exhibition at the Kunstverein and the Kunsthaus in Hamburg was printed in offset, measures 84 x 59 cm, and reproduces the "Atomic Bomb: Red Explosion" silkscreen from 1965, which is attributed to the artist's "Death and Disaster" series. It carries the title of the exhibition "Ich erkannte, daß alles, was ich tue, mit dem Tod zusammenhängt" [I realized that everything I do is related to death]. Within the image, difference and repetition, mass destruction and mass culture. Consumerist culture and culture of mass destruction. Or when a pyrocumulus, an atomic mushroom cloud made the sound "Pop!"

Potassium Iodide

Potassium iodide (KI) is a drug based on non-radioactive potassium iodide salts, administered in the form of scored tablets and recommended for the prevention of thyroid contamination by the accumulation of radioactive iodine, in particular coming from possible emissions of radioelements produced by nuclear plants, or following nuclear disasters and the use of atomic weapons. Potassium iodine distribution is seen as a public health issue by many governments. In Canada, tablets are distributed to the population living within a radius of 10 km of all nuclear power plants, and in Switzerland, the stocks of iodine tablets of households, businesses, schools, kindergartens and daycares located within a radius of 50 km around nuclear plants are renewed approximately every 10 years.

Musée de la Mine et de la Potasse of Wittelsheim

A group of objects originates from the Musée de la Mine et de la Potasse, Wittelsheim, located in the heart of the Alsatian potassium basin, on the site of two mines that ceased operation in 1966 (Joseph-Else mines). The museum maintains and features the buildings, objects and archives left behind by the generations of miners that worked there to extract potassium ore. A fertilizer used in agriculture throughout the world, potassium salt is known for its red appearance, an essential component of the region's geological makeup. In addition to the mines, teams of scientists employed by the Mines de Potasse d'Alsace company (MDPA, founded in 1910) performed extensive documentation of the region's subsoil through detailed maps, geological cuts and other surveys.

Valium

Valium is the trade name of diazepam, a controlled substance due to its recreational (mis)uses and strong addictive potential. It's an anxiety drug classified in the benzodiazepine family and patented in 1959 by the pharmaceutical company Hoffmann-La Roche, which is headquartered in Basel, Switzerland. First commercialized in 1963, it is considered a classic of modern neuroscience and chemistry and prescribed, among other things, for anxiety disorders, acute alcohol withdrawal, insomnia, muscle spasms, seizures, and addiction treatment for other benzodiazepines. In 1978, 2.3 trillion tablets were sold in the United States and it remains one of the most popular drugs on the planet today, a key element of modern chemical global synchronization. Arthur Sackler, patriarch of the dynasty of the same name, known for its profits linked to oxycodone and the opiate crisis, has made a fortune by advertising Valium through promotion by physicians.

Amilcar Packer, curator of the exhibition

Amilcar Packer combines artistic practices, collective learning dynamics, as well as curatorial and publishing operations rooted in collaboration and research, in particular to foster public debate and intervention on political imagination for transformative social justice. Packer co-organizes medium and long-term initiatives such as artistic residencies, seminars, workshops, study groups, research trips, as well as collective processes of writing, translation, printed matters and in the construction of non-commercial circuits of distribution, and develops archives and online platforms. He is implicated in the promotion of transnational collaboration, exchange, and solidarity.

His work has been featured in exhibitions such as 'Abduction', BOA, Oslo (Norway, 2020), 'Living Uncertainty' at the 32nd São Paulo Biennial (Brazil, 2016); Biennale of Thessaloniki, (Greece, 2009), "Farewell Postcoloniality"; 3rd Guangzhou Triennial (China, 2008), "On Reason and Emotion", 14th Biennale of Sydney (Australia, 2004). He teaches regularly in grassroots educational programs in the context of social associations such as Casa do Povo (São Paulo et Capacete (Rio de Janeiro), as well as in formal institutional programs such as the Royal Danish Academy of Fine Arts (Copenhagen, 2017, 2021; Master in Curatorial Studies and Practices at the Fundação Armando Álvares Penteado (São Paulo, Brazil, 2017-2019); Städelschule, Frankfurt, (Germany, 2013); ENSBA – National School of Fine Arts in Paris, (France, 2013).

The art center

CRAC Alsace is a contemporary art center dedicated to experimentation and creation. Through exhibitions, residencies, publications, and outreach programmes, *CRAC Alsace* supports artistic production by promoting the encounter between artists, publics and works of art.

Access and practical information

Exhibitions are open from Tuesday to Sunday, 2 to 6pm. Guided tours are organized on Saturdays & Sundays at 3pm.

CRAC Alsace, Centre rhénan d'art contemporain, is located in Altkirch, France, at 18 rue du Château. Contact *CRAC Alsace* at +33 (0)3 89 08 82 59 and info@cracalsace.com.

Partners

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CRAC Alsace is supported by Ville d'Altkirch, Collectivité européenne d'Alsace, Région Grand Est, DRAC Grand Est—Ministère de la Culture, as well as Les Amis du *CRAC Alsace* and Club d'entreprises partenaires.

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