

Exhibition views.

From June 16 to September 18, 2022, *The Four Cardinal Points are Three: South and North*, a group exhibition curated by Amilcar Packer at CRAC Alsace.

1—2. Entrance. Designed by Charles Mazé & Coline Sunier. Photo A. Mole.

3—4. Trinitite (also known as “Alamogordo” or “Atomsite glass,” material produced by the vitrification of sand during the Trinity nuclear explosion of July 16th, 1945, in New Mexico, United States) & Allende Meteorite (a CV3 carbonaceous chondrite that entered Earth’s atmosphere on February 8, 1969, landing near Pueblito de Allende, in the state of Chihuahua, Mexico). Photo A. Mole.

5—8. Ventres da Mata Atlântica (Cristine Takuá, Carlos Papá, Sandra Ara Rete Benites, Freg Stokes, Timóteo Vera Tupã Popygua, Anita Ekman et Amilcar Packer), *Before the Atlantic*, 2018-2022. Video, 21’ 45”. Courtesy of the artists. Photo A. Mole.

9. Mitopoemas Yãnomam, 1978. Edited by Olivetti do Brasil S.A. Drawings & texts by Koromani Waica, Mamokè Rorowè and Kreptip Wakatautheri. A project by Cláudia Andujar.

Ventres da Mata Atlântica, Archeological site of Toca da entrada do baixão da vaca, 2019. Courtesy of the artists. Photo by A. Mole.

10. Exhibition view. Courtesy of the artists. Photo by A. Mole.

11. Ayrson Heráclito, *Historia do Futuro: O Corpo no Lago—Capítulo da Hidromancia*, 2015.

Photographic print on canvas. 210 x 140 cm. Video. Sound, Color. Duration 3’ 19”. Courtesy of the artist. Photo by A. Mole.

12. Sheroanawe Hakihiiwe, *Hii tahiapi hi amakuripi [A stick with an iridescent trail]*, 2022. Acrylic on cotton paper. 57,2 x 42,6 cm. Courtesy of the artist and Galerie ABRA Caracas. Photo by A. Mole.

13—15. Raúl Zurita, *Escritura en el Cielo: La vida nueva [Writing on the Sky: The New Life]*, 1982-2014. 33 x 47.5 cm. 15 embossed texts on Fabriano paper collected in the artist book *La vida nueva* by Raúl Zurita. Courtesy of the artist and Ramón Castillo. Photo by A. Mole.

16. Mitopoemas Yãnomam, 1978. Edited by Olivetti do Brasil S.A. Drawings & texts by Koromani Waica, Mamokè Rorowè and Kreptip Wakatautheri. A project by Cláudia Andujar.

Ventres da Mata Atlântica, Archeological site of Toca da entrada do baixão da vaca, 2019. Courtesy of the artists. Photo by A. Mole.

17. Plan of the isopaque curves (depth curves) of the Mulhouse potassic basin, 1979. Representation on a scale of 1:20,000. Collection of the Musée de la Mine et de la Potasse de Wittelsheim. Photo by A. Mole.

18. Ana Mogli Saura, *Carta-o-o-grafia (passeio regenerativo) [Map-and/or-graphy (regenerative walk)]*, 2022. Photographs, painting on the wall and printed text. Performance: Heliana Batista da Silva, Maria de Fatima Carolino, Marysol and Ana Mogli Saura. Courtesy of the artist. Production CRAC Alsace. Photo by A. Mole.

19. From left to right: Runo Lagomarsino, *ContraTiempos*, 2010. Projection of 27 slides, loop with timer. Courtesy the artist, Mendes Wood DM, São Paulo and Nils Staerk, Copenhagen. † Arely Amaut and Radio Apu, *Radio Apu (a broadcast in Altkirch)*, 2017-2022. Video, poster, and wall drawings. Courtesy of the artist. Photo by A. Mole.

20. Runo Lagomarsino, *ContraTiempos*, 2010. Projection of 27 slides, loop with timer. Courtesy the artist, Mendes Wood DM, São Paulo and Nils Staerk, Copenhagen. Photo by A. Mole.
21. From left to right: Valium (anxiolytic drug classified in the benzodiazepine family, patented in 1959 by the pharmaceutical industry Hoffmann-La Roche) and potassium iodide (drug based on non-radioactive potassium iodide salts, recommended to prevent the effects of thyroid contamination by the accumulation of radioactive iodine). Photo by A. Mole.
22. Andy Warhol, poster for the 1987 exhibition at the Kunstverein and Kunsthaus Hamburg, printed in color offset. 84 x 59 cm. Reproduction of the screen print *Atomic Bomb: Red Explosion* from 1965. It bears the title of the exhibition "Ich erkannte, daß alles, was ich tue, mit dem Tod zusammenhängt" [I realized that everything I do is connected to death]. Photo by A. Mole.
- 23—24. Denise Ferreira da Silva and Arjuna Neuman, *Serpent rain*, 2016. Video projection. Duration 30'. Production The Bergen Assembly. Courtesy of the artists. Photo by A. Mole.
- 25—27. Denise Ferreira da Silva and Arjuna Neuman, *4 Waters-Deep Implicancy*, 2018. Video projection. Duration 29' 10". Courtesy of the artists and TPW Gallery, Toronto. Photo by A. Mole.
- 28—29. Denise Ferreira da Silva and Arjuna Neuman, *Soot Breath-Corpus Infinitum*, 2021. Video projection. Duration 40'. Courtesy of the artists and CCA Glasgow. Photo by A. Mole.
- 30—32. Ana Mogli Saura, *Encruzilhada das realizações [Opening of the Crossing]*, 2022. Installation and altars made of various materials, speakers and performance. Music: *Anti-Projeto Anarco Fake*, *Chiquinho do Computador* and Ana Mogli Saura. [to the enchanted]. Photo by A. Mole.
33. From left to right: Mauricio Iximawëteri Yanomami, *Himõu [Authorization Ceremonial, for conflict resolution and information transmission]*, 2022. † *Hãmã [Visitors]*, 2022. † *Praiai [Presentation dance]*, 2022. † *Hekura pë mii [The vision of shamans on the lookout for enemy spirits that may be hidden, to drive them away]*, 2022. Pencil on paper. 29.7 x 42 cm. Courtesy of the artist and Jaider Esbell Gallery of Contemporary Indigenous Art, Boa Vista. Production CRAC Alsace. Photo by A. Mole.
- 34—35. Raúl Zurita, *Zurita: Tu vida rompiendo-se [Zurita: Your life breaking]*, 2016. Vinyl record. Courtesy Hueso Records. Photo by A. Mole.
- 36—37. Raúl Zurita, *Escritura en el Cielo: La vida nueva [Writing on the Sky: The New Life]*, 1982-2014. 32.7 x 47.8 cm. 15 photographic prints printed on Fabriano paper collected in the artist book *La vida nueva* by Raúl Zurita. Courtesy of the artist. Photo by A. Mole.
38. Raúl Zurita, *Escritura material: ni pena ni miedo [Material writing: neither pain nor fear]*, 1993. Photographic print. 39 x 39 cm. Courtesy of the artist. Photo by A. Mole.
39. Exhibition view. Courtesy of the artists. Photo A. Mole.
- 40—43. Anita Ekman, *Ochre-A mancha da vida [Ochre-L'empreinte de la vie]*, detail, 2022. Body and mural paint, and mineral ochre pigments from France. Photo A. Mole.

44. From left to right: Sheroanawe Hakihiiwe, Hiputu no uhoto [Hiputu snake spirit], 2022. † Isharomi shinaki [Jay feathers], 2022. † Sikomi asiki [Edible mushroom], 2022. † Hii riye riye puriwahi [Spirit of the green pole], 2022. † Seimi siki [Tangara bird feathers], 2022. † Haya yemikaki [Game ear mushroom], 2022. † Atayu wakamoshi [Large caterpillar], 2022. Acrylic on cotton paper. 42.6 x 57.2 cm. Courtesy of the artist and ABRA Gallery Caracas. Photo by A. Mole.

45. From left to right: Sheroanawe Hakihiiwe, Sikomi asiki [Edible mushroom], 2022. † Hii riye riye puriwahi [Spirit of the Green Post], 2022. Acrylic on cotton paper. 42.6 x 57.2 cm. Courtesy of the artist and ABRA Gallery Caracas. Photo by A. Mole.

46. From left to right: Sheroanawe Hakihiiwe, Haya yemikaki [Game ear mushroom], 2022. † Atayu wakamoshi [Large caterpillar], 2022. Acrylic on cotton paper. 42.6 x 57.2 cm. Courtesy of the artist and ABRA Gallery Caracas. Photo by A. Mole.

47—48. Runo Lagomarsino, *More Delicate Than the Historians Are the Map-Makers Colours*, 2012-2013. HD video. Sound, color. Duration 18'. Courtesy of the artist, Mendes Wood DM, São Paulo, Nils Staerk, Copenhagen and Francesca Minini, Milan. Photo by A. Mole.

49. Ensisheim meteorite (cast of the Ensisheim meteorite, also known as the Thunder Stone, landed in 1492 in Ensisheim, Alsace). Photo by A. Mole.

50—52. Ana Mogli Saura, *O mais profundo é a pele: depilação subjetiva como transformação corporal* [The deepest is the skin: subjective hair removal as a bodily transformation], 2022. Performance video. Sound, color. Duration 20'. Courtesy of the artist. Photo by A. Mole.

53. Sheroanawe Hakihiiwe, Yamira shii [The Light of Lightning], 2022. Acrylic on cotton paper. 57.2 x 42.6 cm. Courtesy of the artist and ABRA Gallery Caracas. Photo by A. Mole.

54—57. Ayrson Heráclito, *Sacudimento da Maison des Esclaves em Gorée & Sacudimento da Casa da Torre na Bahia* [Trembling of the House of Slaves in Gorée and Trembling of the Tower House in Bahia], 2015. Video installation, two projections. Sound, color. Duration 8' 32". Courtesy of the artist. Photo by A. Mole.

58. Plan of unconformity isobaths (depth curves) of the Santa Rosa de Lima and Taquari areas site, Sergipe State, Brazil, 1979. Representation at scale 1:25,000. Collection of the Musée de la Mine et de la Potasse de Wittelsheim. Photo by A. Mole.

59. From left to right: Sérgio Pukimapiweiteri Yanomami, Reahu [Feast], 2022. † Urihiwë [Spirit of the forest], 2022. † Pei maki [Mountains, the houses of the spirits], 2022. † Hekura pë yahi pë [Houses of the spirits], 2022. Pencil on paper. 29.7 x 42 cm. Courtesy of the artist and Jaider Esbell Gallery of Contemporary Indigenous Art, Boa Vista. Production CRAC Alsace. Photo by A. Mole.

60. Exhibition view. Courtesy of the artists. Photo A. Mole.

61—62. Anita Ekman, *Ochre-Abortion of Venus*, 2019. Photographic print on Canson Photo Mate 200g paper. 90 x 135 cm. Courtesy of the artist. † Emma Malig, *Carta de Chile* [The Map of Chile], 2015. Oil paint, pigments on paper, wood. 1500 x 50 cm. Courtesy of the artist. Photo A. Mole.

63—64. Emma Malig, *Carta de Chile* [The Map of Chile], 2015. Oil paint, pigments on paper, wood.

1500 x 50 cm. Courtesy of the artist. Photo A. Mole.

65—66. Carla Zaccagnini, BRAVO-RADIO-ATLAS-VIRUS-ÓPERA, 2009-2010. Projection of a video recording of an inter-oceanic crossing of the Panama Canal, from the Atlantic to the Pacific, made between 5pm on July 27, 2010 and 1pm the next day, audio recording of the sailboat in the middle of the sea, wall painting. Duration 10:45. Courtesy of the artist and Galeria Vermelho, São Paulo, Brazil. Photo A. Mole.

67. Ayrson Heráclito, Historia do Futuro: Atletas-Capítulo da Aeromancia [History of the Future: Athletes-Chapter of Aeromancy], 2015. Photographic print on canvas. 210 x 140 cm. Video. Sound, color. Duration 2' 43". Courtesy of the artist. Photo A. Mole.

68—69. Runo Lagomarsino, Unlike all other Empires (for Edward Said), 2016-2022. Performance and its traces, europium, projection, glass, air and time. Courtesy of the artist. Photo A. Mole.

70—72. Emma Malig, Carta de Chile [The Map of Chile], 2015. Oil paint, pigments on paper, wood. 1500 x 50 cm. Courtesy of the artist. Photo A. Mole.

73. Runo Lagomarsino, Perdidamente Paris (The Meter), 2010. Projection of a slide of the original meter of 36 rue de Vaugirard, Paris, measuring 1 meter. Courtesy of the artist, Francesca Minini, Milan and Galerie Nordenhake, Berlin. Photo A. Mole.

74. Carla Zaccagnini, A veces no saber que no se puede es como saber que se puede [Sometimes not knowing you can't is like knowing you can], 2013. Digital video. Sound, color. Duration 4' 21". Courtesy of the artist. Photo A. Mole.

75. Anita Ekman, Ochre-Cosmovisão, 2019. Performance and ritual body painting by Anita Ekman and Sandra Nanayna in the Toca do Salitre, Piauí. Supported by the Goethe Institute. Photography: Edu Simões. Photographic print on Canson Photo Mate 200g paper. 180 x 120 cm. Courtesy of the artist. Photo A. Mole.

76—78. Potash from Alsace (blocks of potash from the Musée de la Mine et de la Potasse de Wittelsheim, located in the heart of the Alsatian potash basin and on the site of two shafts whose exploitation ended in 1966). Photo by A. Mole.

79. From left to right: Anita Ekman, Ochre-Cosmovisão, 2019. Performance and ritual body painting by Anita Ekman and Sandra Nanayna in Toca do Salitre, Piauí. Supported by the Goethe Institute. Photography: Edu Simões. Photographic print on Canson Photo Mate 200g paper. 180 x 120 cm. Courtesy of the artist. ☿ Drawings from the collection of Claudia Andujar (drawings from the Swiss-Hungarian-born Brazilian artist's encounter with Yanomami groups in the state of Roraima, Brazil, initiated in 1971). Photo by A. Mole.

80. Drawings from the collection of Claudia Andujar (drawings from the Swiss-Hungarian-born Brazilian artist's encounter with Yanomami groups in the state of Roraima, Brazil, initiated in 1971). Photo by A. Mole.

81. Exhibition view. Courtesy of the artists. Photo by A. Mole.

82. Ayrson Heráclito, Historia do Futuro: O baobab-Capítulo da agromancia [History of the Future: The

Baobab-Chapter of Agromancy], 2015. Photographic print on canvas. 210 x 140 cm. Video. Sound, color. Duration 2' 43". Courtesy of the artist. Photo by A. Mole.

83. Runo Lagormarsino. In my dreams, Europe is always less than one meter, 2011-2022. Silkscreen print of 100 copies. Courtesy of the artist. Photograph by Aurélien Mole.

84. Entrance. Flags designed by Charles Mazé & Coline Sunier. Photo A. Mole.