

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](mailto:info@cracalsace.com). Access the future, present and past of CRAC Alsace via [www.cracalsace.com](http://www.cracalsace.com).

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Press release

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From June 15 to September 17, 2023, *OTTILIA*, a solo exhibition by Beatriz Santiago Munoz, curated by Elfi Turpin.

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Opening Garden Party on Thursday, June 15 at 7.30 pm. The artist and the curator will be present. On this occasion, a free shuttle will leave from Art Basel, departure from Bleichestrasse at 7 pm, return to Basel at 10.30 pm. Reservation: [m.gamboa@cracalsace.com](mailto:m.gamboa@cracalsace.com).

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For press enquiries, please contact Maria Gamboa, Head of Communication and Mediation, at [m.gamboa@cracalsace.com](mailto:m.gamboa@cracalsace.com) or by phone at +33 (0)6 23 48 52 34.

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ΟΤΤΙΛΙΑ, a solo exhibition by Beatriz Santiago Muñoz.

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For her first solo exhibition in France, Beatriz Santiago Muñoz entangles two film installations, *Οριαία* and *Æιαντιε*, whose sequences are re-edited and installed within the walls of the art center (the former high school of Altkirch), assembling images shot in Alsace and Puerto Rico and summoning presences, Monique Wittig's entourage, and the figure of the viewer, to form the constellation ΟΤΤΙΛΙΑ.

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Monique Wittig—who was born in 1935 in Dannemarie, a town just a few kilometers from *εRαε Alsace*, and passed away in 2003 in Tucson, Arizona—is part of the art center's political and affective territory, so much so that we set out to read the entirety of her work over five years ago, to see how this experience would affect our program. In the course of collective readings, projects and residencies, the books—*La Pensée straight* (The Straight Mind), *Le Brouillon pour un dictionnaire des amantes* (Lesbian Peoples: Material for a Dictionary), *Λ'Οροπονax* (The Oroponax), *Le Corps lesbien* (The Lesbian Body), ..., *Paris-la-politique*—were passed from hand to hand until *Les Guérillères\** reached the top of the pile in 2019, eventually becoming the bedside book of the group exhibition *Le couteau sans lame et dépourvu de manche* (The Knife Without a Blade That Lacks a Handle)\*\*. At the time, we were happy to find out that this book influenced a number of artists, including Beatriz Santiago Muñoz, whose reading of *Les Guérillères* during her early years at the University of Chicago had a lasting impact, impressed as she was by the way Wittig's formal experimentation made it possible to touch the world by naming it differently.

Published in 1969, Wittig writes *Les Guérillères* in the context of decolonial struggles and women's liberation movements. She constructs a long epic poem describing a mythical and colorful march to overthrow, guerrilla-style, both the patriarchy and the language upon which it's established. It's a war of pronouns: *They* appears [in French: *Elles*, third person feminine, plural], a collective entity and main character engaged in a bloody struggle against the patriarchal regime. The book is divided into three sections separated by circles, while a poem mainly composed of a list of names cuts through the length of the narrative, appearing every five pages. The final section is the one Wittig first wrote, the part where *They* win and where, heavily armed, *They* thrash this regime. Then "They say, if I take over the world, let it be to dispossess myself of it immediately, let it be to forge new links

between myself and the world.”\*\*\* and political territory, the island of Puerto Rico, the Caribbean. *Les Guérillères* thus becomes an instruction manual for making a film, from which she borrows words, situations and strategies that she experiments with by shooting with a close group of performers and feminist activists, crossing through caves, rivers and the tropical forest, on the edge of a landscape marked by colonial violence and military occupation. Together, they form a plural subjectivity, a figure that, in order to free itself from the categories of gender, sex and race, is characterized only by each other’s actions and The first two sections take place after the last section, in the future, one where no class shall take power over another. A future where we invent and decontaminate language.

In 2017, Beatriz Santiago Muñoz plunged back into the vast literary field initiated by Monique Wittig. She decided to draw inspiration from the book, its techniques and its power to transform the world through language, and turn it into an experiment in cinema. More than an adaptation, the book is transposed into her own artistic, emotional relationships. What happens when Wittig’s ideas are thrown into the tropical forest? They’re humidified, updated, extended into a different relationship with the living and the invisible, confronted with the question of race. It makes the film *Όριαία*\*\*\*\*. And it’s powerful.

Beatriz Santiago Muñoz continued this experiment last summer at *@R@C Alsace*, where she worked to form a new collective subjectivity together with a group of artists, teachers, students and children close to the art center. The text from *Les Guérillères* became a tool for tying together, for loosening up, for improvising in French and filming in this territory, in the bright white summer light, with a 16 mm camera: inside an old library, beside a lake, in a print shop, on the edge of a rural landscape scarred by industrialization and wars. What happens when Beatriz’s ideas are thrown into Wittig’s native Alsace? It makes the film *Ќиαιηιe*. It’s sweet and tastes like *Όρoρoιαια*\*\*\*\*\*.

This exhibition presents the two films *Όριαία* and *Ќиαιηιe*, whose sequences are re-edited and installed within the walls of the art center (the former high school of Altkirch), assembling images shot in Alsace and Puerto Rico and summoning presences, Monique Wittig’s entourage, and the figure of the viewer, to form the constellation *ΌΤΤΙΛΙΑ*\*\*\*\*\*.

—E.T., May 2023.

\* Monique Wittig, trans. David Le Vay. *Les Guérillères* (Boston: Beacon Press, 1971).

\*\* [Le couteau sans lame et dépourvu de manche](#) (The Knife Without a Blade That Lacks a Handle), a group exhibition at @Rd@ Alsace with Meris Angioletti, Tarek Lakhri, Candice Lin, Beatriz Santiago Muñoz, Liv Schulman, Marnie Slater, P. Staff, Lena Vandrey, October 13, 2019–January 12, 2020.

\*\*\* *Les Guérillères*, 66.

\*\*\*\* *Όρια*, a solo exhibition by Beatriz Santiago Muñoz, Pivô, São Paulo, September 5–November 6, 2021; Argos, Brussels, February 11–May 7, 2023.

\*\*\*\*\* *Тие Ορβρηιαχ* is Monique Wittig's first novel, published by Les Éditions de Minuit in 1964.

\*\*\*\*\* Otilia is the Latin name of Odile, healer and patron saint of Alsace, of the blind and of the visually impaired.

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## Beatriz Santiago Muñoz

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Born in 1972 in San Juan, Puerto Rico. Lives and works in San Juan.

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Beatriz Santiago Muñoz questions the sensory unconsciousness of anti-colonial movements and the power of experimental feminist texts through film and video. Her work is shaped by a variety of currents, including Boalien theater, expanded cinema and feminist practices. For her, filmmaking is a generator of links with others as well as with the environment. Guided by sometimes hazardous encounters, the artist surrounds herself with non-actors intimately linked to the territory she investigates. Together with Beatriz Santiago Muñoz and the camera, they move to the rhythm of improvisation.

She had solo exhibitions at Argos (2023), Kunstinstituut Melly (2022), Pivô (2021), Espacio Odeón (2019), Der Tank (2018), PAMM (2016), New Museum (2016) and participated at the 34th São Paulo Biennial (2021).

Her work is in the collections of the MoMA (New York), Kadist Art Foundation (San Francisco) and Guggenheim Museum (New York). She is the recipient of the inaugural CARA Fellowship and has been awarded a Herb Alpert Award in the Arts.



Still from Beatriz Santiago Muñoz, *Æиантне*, 2023, Film installation, 16 mm transferred to 4K video, Stereo sound.



Still from Beatriz Santiago Muñoz, *Æиaиtиe*, 2023, Film installation, 16 mm transferred to 4K video, Stereo sound.



Still from Beatriz Santiago Muñoz, *Сияние*, 2023, Film installation, 16 mm transferred to 4K video, Stereo sound.





Still from Beatriz Santiago Muñoz, *Селантне*, 2023, Film installation, 16 mm transferred to 4K video, Stereo sound.



Still from Beatriz Santiago Muñoz, *Οριαία*, 2021, 4K video installation, 5.1, Stereo Sound.



Still from Beatriz Santiago Muñoz, *Oriana*, 2021, 4K video installation, 5.1, Stereo Sound.



Still from Beatriz Santiago Muñoz, *Oríada*, 2021, 4K video installation, 5.1, Stereo Sound.

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## The art center

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*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.

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## Access and practical information

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

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## 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.

*CRAC Alsace* is a member of DCA and Plan d'Est.

*CRAC Alsace* is certified as a Contemporary Art Center of National Interest by the French Ministry of Culture.