

This is the time of sweet sweet change for us all

with Élie Autin, Salomé Chatriot, Gaëlle Choisine, Chloé Delarue,
Rebecca Horn, Yein Lee and Emma Passera

Opening, Friday September 13, 2024 - Exhibition from September 14, 2024 to November 03, 2024.

Opening according to Café du Loup opening hours, closed on Mondays.

Guided tour by email reservation to calm.centreatlameute@gmail.com

A proposal and text by Oriane Emery & Jean-Rodolphe Petter

CALM - Centre d'Art La Meute invites you to discover the first exhibition of its 2024-2025 cultural season. The title of the exhibition refers to the film "Born in Flames", directed by Lizzie Borden (Detroit, Michigan, USA) in 1983.

The film had a profound effect on us, so we decided to design and build an exhibition around its narrative and environment. It depicts a clandestine women's army developing in a dystopian New York. As social unrest shakes the streets, brigades of women on bicycles roam the grim urban landscape, fending off rapists in particular. But much of the dramatic tension stems from the efforts of women - racialized and white, queer and heterosexual, working-class and elite - to understand each other and work together.

Considered by cinema to be in the science fiction genre at the time of its release, its discourse is utterly contemporary and real forty years on. Its radicalism, typical of the essay genre, challenges and stimulates reflection on the workings of our society and the place violence occupies within it.

This exhibition brings together women who, in their respective work, bear witness to political links with film or aesthetic links with the genre of science fiction and underground cultures. The exhibition's scenography is an urban mise en abyme, between dense and open spaces, oppressive and liberating, from the grid, a reproducible module, to open squares. The aim was to integrate the primordial and the futuristic, following the example of the generic city model (Rem Koolhaas) that is Manhattan.

Gaëlle Choisine's installation, adapted for the art center's architecture, invites us from the convivial space of the Café du Loup to engage with a network of vertically-erected rebar trellises. The hand-painted flags are inspired by the political banners used during elections in Haiti, and were created in Port-au-Prince by graphic artist James Ford Auguste. Through these flags and the Temple of Love cycle (here Tolalito), the artist explores love as a form of resistance, mourning as collective care and pays tribute to the victims of slavery and colonization, past and present. Priestess of Bacchus, emperor's wife or herself, **Élie Autin** (lives and works in Lausanne) has developed her plastic work around the mythological figure and her followers, the bacchantes. Seduction, ecstasy and perdition are an integral part of the fantasized image of 1980s New York. The arrows, made of synthetic hair, lure, attract and repel us, but also protect the jeweled cushion, a symbol of lust and eroticism.

The exhibition now moves into the main hall. On view are works of a different kind, focusing on the body, metal, machines or flirting with a futuristic imagination. Extending from the entrance, emerging artist **Emma Passera's** sculpture unfurls on the floor. Through a very poor economy, each of the elements assembled by the artist find their place in an aesthetic of chaos and in-between. The reflections on the glass of aluminum molds made from her own body express an attitude, a latency that her works juxtapose with the desire to step out of the frame. Meanwhile, the sculptures created by Korean artist **Yein Lee** move. They are activated by performance. These beings, made of recycled electrical cables, possess few human attributes. At the opening, the performers enter into the dance and give life to this ensemble, which we don't know whether it evokes the future, an apocalyptic present or a bygone technological past.

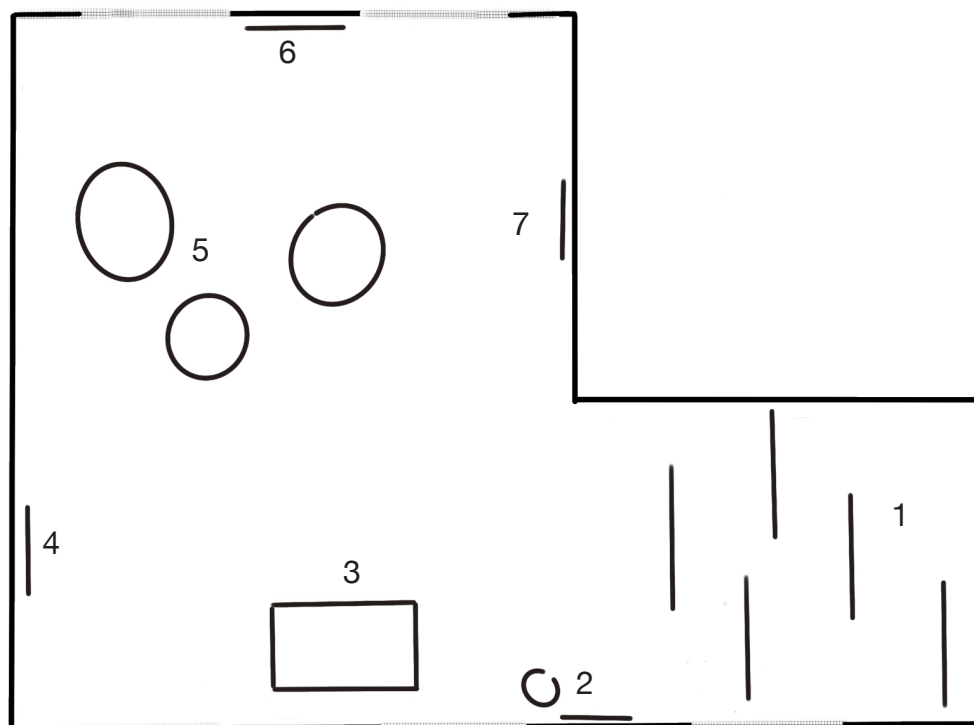
This aesthetic is somewhat shared by **Chloé Delarue**, a French-born artist based in Geneva. She plays with the codes of the machine: light, metal, repetition. The perpetual cycle of a machine sometimes breaks, rusts or enters into phase with the development of surrounding elements. These heterogeneous "environments", as the artist calls them, are made up of a multitude of details revealed to the public by the LED lighting of their structure. The machine and its bearing, the body, are notions dear to the heart of German artist **Rebecca Horn** (1944-2024). Passed away on September 6, the artist's movement has come to an end. Her works, whose mechanism will be preserved for future generations, will live on. Like this Brush Machine, created in 1989 and acquired the same year by the AL'H collection. The first exhibition in 35 years, this mechanical butterfly, whose movement is both noisy and elegant, is situated high up. It surprises as much as it reminds us of its presence. In operation a few times a day, will you be lucky enough to see it flap its wings?

The exhibition ends or begins again with a new production by **Salomé Chatriot**, a French artist who graduated from ECAL and is now based in Paris. Her work focuses on the creation of physical and virtual spaces. Composed of four elements, enamel paint rubs shoulders with digital printing and Dibond aluminum. The energy that emerges from the composition underscores both the architectural and natural environment of the eco-neighborhood in the process of transformation.

– This is the time for sweet sweet change for us all –

This is the sentence that marks the end of Isabel and Honey's radio appearance (Phoenix Ragazza Radio Station) in Lizzie Borden's film *Born in Flames*. It also marks the end of this text, conceived as a first visit. A first contact with these artists whose work, each in their own way, continues the American director's radical message and passionate commitment to equality and resistance.





1. **Gaëlle Choisne**, *Temple of Love – To be Ascetic (Totalito)*, selection of 5 hand-painted flags on metal grids, 2021.
Totalito: 90 x 150 cm, rèv: 96,5 x 147 cm, kounyea: 96,5 x 147 cm, kob: 96,5 x 147 cm, lanmèpisin: 100 x 147 cm.
2. **Élie Autin**, *Pillow*, hand-sewn pillow with sewn additions, 60 x 50 cm, 2023.
Arrows, set of arrows in synthetic hair dipped in resin, dimensions variable, 2024.
3. **Emma Passera**, *7 days without you*, aluminium arms and legs, mirror, glass, 260 x 130 cm, 2024.
4. **Chloé Delarue**, *TAFAA - UNNECESSARY DOUBT (SNITCH II)*, latex, resin, transfer printing, aluminum, fluorescent tubes, 240 x 90 x 20 cm, 2024.
5. **Yein Lee**, *Poursuivant / Pursuers*, installation consisting of three sculptures on electric cable wheels, dimensions variable, 2024.
6. **Salomé Chatriot**, *Honey Time 4*, oil paint and enamel on aluminum (four parts), 210 x 176 x 5 cm, 2024.
7. **Rebecca Horn**, *Brush Machine*, 14 brushes, metal, motor, 12v transformer, mechanical timer, 30 x 45 x 33 cm, 1989.

Élie Autin (*1998, France, lives and works in Lausanne) graduates in Contemporary Dance from La Manufacture (Lausanne) in 2019. Following her Bachelor's degree, she works as a performer and co-creator with various artists such as Tamara Alegre, Natasza Gerlach, Juliette Uzor, caner teker, Marvin M'toumo and the Quinch Quinch collective, among others. She presented her first solo performance, *Présage*, in 2022 at the Arsenic (Lausanne). This was followed by a second project entitled "Antichambre". It stems from the artist's first solo show at Hamlet, an independent art space in Zurich.

As a model and photo model, she regularly poses or performs for various fashion designers and brands. Her theatrical and cinematic experience as an actress/actress enables her to broaden her scope beyond dance and performance. Zurich, Lausanne, Basel, Polignano a mare, Milan, Locarno and Antwerp are all cities where the artist has presented her installations and sculptures (solo, duo or group shows).

Salomé Chatriot (*1995, France, lives and works in Paris) is a graduate of ECAL in Lausanne. Since 2019, Salomé Chatriot has been deploying her breath through *Fragile Ecosystem*, a series of procedural performances hosted in different contexts with which she interacts through a medical machine capturing her breath in real time: a spirometer. The artist's breath gives rise to biodata that inform the matrix of the other media she employs: painting, sculpture, installations and videos.

In 2021, Salomé Chatriot was selected for the Biennale College Arte workshop by Cécilia Alemani for the 59th Venice Art Biennale. She directs her first film *Our Symbiosis Infected her Fertile Systems*, commissioned by Boris Magnini and produced by Unfinished Camp, based on a proposal by Hans-Ulrich Obrist and András Szantó. The film will be shown at the Shed Museum in New York and the HEK in Basel. Salomé Chatriot has performed at *Lafayette Anticipations* and *Palais de Chaillot* in Paris, in *Gstaad* with the Luma Foundation and at *Teatros del Canal* in Madrid. A selection of her films, videos, paintings and sculptures is currently on show at Germany's *Marta Herford Museum* as part of an exhibition exploring the intersecting relationships between art and technology: *Between Pixel and Pigment. Hybrid Painting in Postdigital Times*.

The practice of **Gaëlle Choisne** (*1985, France, lives and works between Paris and Berlin) combines a documentary approach (photography and video) with the use of raw materials, addressing socio-political issues linked to the over-exploitation of natural resources and colonial history. Born of a Haitian mother and Breton father, the artist blends oral traditions, Creole mythology and popular culture in works that refer both to Haitian history and to her own narrative.

Gaëlle Choisne was recently nominated for the *Prix Marcel Duchamp 2024*, and in 2024 will take part in the *Gwangju* and *Toronto Biennales*. Recent solo exhibitions include *Reiffers Art Initiatives* with Lorna Simpson, *Acadia Art Center*, Paris (2023); *Monument aux Vivant-e-s - DÉNI*, *Palais de la Porte Dorée*, Paris, (2023); *Blue Lights in the Basement*, *NICOLETTI*, London (2022). She has participated in numerous group shows, most recently *PickPocket*, *Fondazione Zimei*, *Teatro Michetti*, *Pescara* (2023); *Ceremony (Burial on an Undead World)*, *HKW*, Berlin (2022); *Soft Water Hard Stone*, *5th New Museum Triennial*, New York, USA (2021).

She has also exhibited her work at international institutions such as the Musée des Beaux-Arts in Lyon, the MAMO, Cité Radieuse by Le Corbusier, Marseille, the CAFA Museum in Beijing and the Pera Museum in Istanbul.

Chloé Delarue (*1986, France, lives and works in Geneva) is a graduate of the École Nationale Supérieure d'Art de Nice - Villa Arson and the HEAD-Geneva. She reflects on how simulation and reality come to merge entirely, contemplating the disturbances that infiltrate our perceptions as simulated territories expand. Her installations and sculptures, which deploy effects of decoy, pretense and camouflage, define a dense aesthetic environment, including a vast series of works appearing under the acronym TAFAA for Toward A Fully Automated Appearance, a moving cycle embodying the sensitive ambiguities of a world affected by its own replication.

His work has been shown in solo exhibitions at galerie frank elbaz, Paris, Mayday (duo show with Denis Savary), Basel, Windhager Von Kaenel, Zurich, Villa du Parc - Centre d'art contemporain - Annemasse (France), Musée des Beaux-Arts de la Chaux-de-Fonds, la Salle de Bains, Lyon, Kunsthhaus Langenthal, Parc Saint Léger, as well as several group shows including Klöntal triennale, Diesbach, Fondation Villa Datriis, L'Isle-sur-la Sorgue, Science Gateway, CERN, Geneva, HeK (Haus der Elektronischen Kunste), Basel, Maison Pop, Montreuil, Printemps de Septembre, Toulouse, Istituto Svizzero, Rome, Post Territory Ujeongguk, Seoul, CAN Neuchâtel (Switzerland), Kunsthalle Fri Art, Fribourg.

Rebecca Horn was born in 1944 in Michelstadt (Germany) and died on September 06, 2024. At the age of twenty, in 1964, Rebecca Horn entered the Hamburg School of Fine Arts, graduating in 1970. From 1968 onwards, she took part in body art events. She went on to combine minimalism and kinetic art to create a conceptual, self-referential body of work. In 1972, she took part in documenta 5 in Kassel. Her first solo exhibition took place in 1973 in Berlin.

A retrospective exhibition of Rebecca Horn's work was organized in 1993 in New York (Solomon R. Guggenheim Foundation Museum), then toured Europe in 1994-95: Stedelijk Van Abbemuseum, Eindhoven; Alte Nationalgalerie, Berlin; Kunsthalle Wien, Vienna; Tate Gallery and Serpentine Gallery, London; then in France, at the Musée de Grenoble in 1995. Rebecca Horn's work has been the subject of solo exhibitions in major international institutions, and has received numerous awards and distinctions (Barnett and Annalee Newman Award, 2004, for example). In 2019-2020, a retrospective in conjunction with the Centre Pompidou-Metz and the Museum Tinguely in Basel will be devoted to his work. In 2024, the Haus der Kunst in Munich will dedicate the last retrospective of the artist's work during his lifetime.

Yein Lee (*1988, South Korea, lives and works in Vienna since 2015) holds a BFA from Hongik University, Seoul, and an MA in Object Sculpture under the supervision of Professor Julian Göthe at the Academy of Fine Arts, Vienna. She currently works as a university assistant at the Academy of Fine Arts in Vienna.

Her practice reflects a system of becoming, the process of redefinition and the structure of connectivity. Lee's artworks represent speculative fiction in physical form, exploring social dissonance in an expanded environment. She is currently participating in the City of Vienna's Start Studio program and has been awarded a Start grant from the Austrian Ministry of Arts, Culture, Public Service and Sport.

Her work has recently been shown in group exhibitions at the Centre culturel suisse, Paris, Belvedere 21, Kunstraum Niederösterreich, Vienna, and the Gwangju Biennale (curated by Nicolas Bourriaud), among others.

The artistic practice of **Emma Passera** (*1997, France; lives and works in Paris) evolves between installation and sculptural work, based on metallurgy and orphaned objects found near her studio. Through a very poor economy, each of the elements assembled by Emma Passera finds its place in an aesthetic of chaos and in-betweenness. Her works are made up of fragile arrangements transmuted into perennial matter that invokes repair through assembly, where violence regularly rubs shoulders with gentleness.

Emma Passera graduated with honors from the École Nationale Supérieure des Beaux-Arts de Paris and the École Nationale Supérieure des Arts Décoratifs de Paris. She is the winner of the Prix du Cabinet Weil 2021. Her work has recently been shown in group exhibitions at Frac Corsica, Corte; Galerie High Arts, Paris; Palais des Beaux-Arts, Paris; Fitzpatrick Gallery, Paris; Galerie Badr Ej Jundy, Madrid and Confort Moderne, Poitiers. Her work has also been the subject of two solo exhibitions at PAL Project, Paris in 2023 and Galerie Derouillon, Paris, in 2024. She is co-founder of the MOTHER curatorial collective. She has taken part in various curatorial projects at Exo Exo, Paris; Palais des Beaux-Arts, Paris; and FRAC Corsica, Corte.



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Image: Lizzie Borden, *Born in Flames*, 1984.

www.c-a-l-m.ch
instagram: @calm_ch
email: calm.centreartlameute@gmail.com

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