

## PRESS RELEASE



### Antidote Fiction

With: Nathalie Noé Adam, Pascale Noé Adam, Edwin Cuervo, Olga Karpinsky, Keita Mori, Agathe Simon, Claire Thill.

du 14<sup>th</sup> of april - 29<sup>th</sup> of may 2022

Opening on April 14th from 6 pm. Nei Liicht Art Centre, rue Dominique Lang & Dominique Lang Art Centre Gare Dudelange-Ville.

With the interdisciplinary exhibition *Antidote Fiction*, Bombyx brings together seven artists from the visual and performing arts. The proposed works take note of the industrial history that contributed to the construction of our present world. They divert it. Imagination and fiction take over reality and become an antidote to the ambient gloom. Here fiction is a catharsis welcome in these times where collapsology is everywhere. Health crises add up to geopolitical, climatic and human crises, and we cannot ignore them. Create with the collapse of civilizations and rebuild with imagination. Make the inventory of the situation, propose with art as a medium, possible routes. Make dream of a different world. And we say different and not better because, even if the best is perhaps to come, the future remains obscure.

#### To any poison his antidote!

We started from the observation that in our post-industrial world the sun does not always shine. While humans are resting, the twinkling of the moon can sometimes make an underlying world visible. (Edwin Cuervo, photographs) The Earth is heavy with toxic industrial remains and human stories repressed or never discovered. (Olga Karpinsky, sculptures and installations – Agathe Simon, film) The world is violent and its inhabitants are helpless confronted with their anger. (Pascale Noé Adam, performance) They are struggling as well as they can and trying to be heard. The artists take note of the malfunctions in the systems in order to make them visible on the walls of the exhibition. (Keita Mori, installation-drawing) Cosmologies need to be reinvented in order to better understand the future and prepare the meeting with other peoples, including those that are called extraterrestrials and that may be imagined (Claire Thill, performance – Nathalie Noé Adam, drawings and video installation) We are here to observe, to meet. Especially to tell you stories that you will not believe but that will be yours.

#### Fiction as a cure.

Fiction is a conscious imaginary construction of the artist, constituting itself in order to distort the real to better apprehend or divert it. It can be seen as the cure for our ills. It allows us not to forget the past battles. Thanks to it, the two women who were able to integrate Dudelange's harmony for the first time will not be forgotten. Maybe they didn't exist. But their potential existence is symbolic for all those women who have fought for their rights in the past. And this in order to free themselves from patriarchal injunctions

and to obtain the possibility to live fully their ambitions.

If the place of women is honoured in Agathe Simon's film, *Une seule Note*, performer Pascale Noé Adam deploys her energy as a living force. She speaks of anger and she shouts at us the distress of all our ancestors. Her performance, which will be held at the opening and the finissage, leaves no doubt about the emotion staged: Wut-Colère. Her fists sink into a boxing bag that serves as an energy concentrator. It is with ardour that she sends away the bad energies and frustrations of those that this territory and the industry have mutilated, diminished or simply worn out. Pascale's character is the «bug» in the territory, she implanted the grain of sand that causes the malfunction.

This is that same territory that Keita Mori tries to understand and rationalizing it by drawing it. Silk and metal threads unfold on the walls and lick the floor and ceiling. More than a map of the territory, it is a manual that is woven on the wall. With this meticulous mapping, the artist reminds us that to draw is to observe and understand an object. The photographs of Edwin Cuervo show us quarries of extraction. These images from night expeditions can only be seen thanks to the radiation of the full moon. The photographs gathered under the title *Luna Blanca* result from a vision that is filtered by the world of the night. The resulting images are dark, in some places almost ghostly. Between dog and wolf, the shades of grey forge stories told by the fire. The spectator is invited to invent new legends. One feels the volatile soil and the powdery atmosphere. It echoes the dust that unfolds in the drawings and video installation of Nathalie Noé Adam, *A sure ending*. Buildings collapse in an extreme slowness. The cicada rises like an alien before disappearing in a cloud of smoke. Then it is reborn, continuously. The cicada by its strange shape that we are not used to observe, introduces a fantastic element that we find in the installation and performance of Claire Thill. While remaining close to an archiving of the way of life of the population of the Minett, Claire leads us to consider extraterrestrial elements. The possibility of the existence of a life elsewhere in the cosmos prompts the artist to analyze our own civilization. In trying to explain our world to another entity, Claire finds ways to examine and then tell the story of the universe that is unique to this land. We will discover the results during the opening performance: *Golden Voyager*.

We travel in space with Claire and in time with the sculptures of Olga Karpinsky. Her creative methods are related to the most current techniques. However, she shows us simulated amulets discovered in archaeological sites. In the artist's words, she uses her computer as a time machine. She uses it to question the reproducibility of the ancient object and the reproducibility of its historical and emotional load. Here we find ourselves in another quarry, that of the archaeological site. Each artist searches the earth in his own way to reveal new stories.

Fiction makes it possible to understand past stories from a new angle and to rewrite them according to the individual sensitivity of the artists. Or even to fabricate them. The stories told make it possible to raise or revive hopes and desires. We hope that they will invite visitors to imagine their own future and an enlightened view of what they have experienced.

**UNE SEULE NOTE (film)**  
**Agathe Simon**

**Agathe Simon** invites us to dive into her documentary fiction: *Une seule note*. After long researches on the spot and meetings with the local population, Agathe decides to revive two female characters from the Italy district of Dudelange. The dialogues of the different



actresses and actors mix Luxembourgish, Italian and French with music from various countries. It pays tribute to the harmony of the city that welcomed the first two musicians in 1953. Until that date, women were not allowed to join the band circle. The musicians of the harmony recreate the identity of the two women in a parade held in their memory in October 2021. The process is participatory and voluntary. The border between reality and fiction is tenuous and causes the viewer a disorder. The artist tells a common story from a delicate and musical perspective. It allows local harmony to immerse itself in its own history and until the end doubt persists on the dissociation of reality and fiction.

**WUT- COLÈRE (performance + photos by Cordula Tremel + costume by Olga Karpinsky + Patrick Fergé coach sportif)**  
**Pascale Noé Adam**

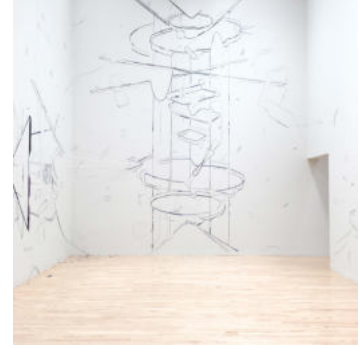
Pascale Noé Adam sets her whole body in motion to face anger. The body expiates the emotions contained in many lives. This anger comes from elders and foremothers. It has been passed down from one generation to the next. It has become part of family history and now, exactly now, the woman can no longer contain it. Anger overflows through every pore. Pascale explores the transmission of anger and its management. According to a study by the University of Bonn published in the *Journal Behavioural Brain Research* in 2009, anger is written in our DNA. But the transmission of the ability to be angry also passes through the stories



told from father to daughter and from mother to son. However, the management and atonement of negative or positive emotion is the responsibility of the individual. It is the transformation of this anger into staged stories that the performer manages use to free herself from the weight of the multiple anger buried in her.

**BUG REPORT (installation- drawing)**  
**Keita Mori**

**Keita Mori** continues his long-standing installation work, *Bug Report*. He explores existing companies. With a perceptive vision and his own cultural background, Keita comes to trace the forms of our societies on the walls. The materials used by the artist adapt to situations and stories. The lines of silk and metal thread give rise to circuits that fit on the walls as giant instructions for use embellished with technical drawings. They would be both sketches made by the artist for his own understanding of a society but also a mirror stretched to the visitor to show him what he can only perceive through the filter of thought of the artist. In the same drawn gesture, his installations give us to see both what has been and what will be. The future is fictional and the past imagined. The two temporalities are retransmitted through the artist's creative filter.



**LUNA BLANCA (photographies)**  
**Edwin Cuervo**

**Edwin Cuervo** sinks into the night as he would pass in a parallel world. Only his experience and the light veil of the full moon help him find his way through the quarries and over the hills. It is alone that he sinks into the night to watch the tenuous image with his photographic lens. The landscapes are not recognizable because we are not used to these night walks in the countryside. The quarries seem to be imaginary places with traces on the ground reminiscent of brush strokes or drawn scratches. The full moon calls to our minds stories of werewolves and other fantastic creatures. Here it is not so, the world that Edwin shows us is one where all animal life is made invisible. An empty and strange world that would rather be a reflection of the moon itself with its craters in shades of grey. A world drained of human life where yet the traces of passage of excavation machines are clearly visible. What is striking in Edwin's photographic work is the absence. Only the transformation of the landscape, whose endemic appearance we can only imagine, reminds us that during the day here, business is in full swing.

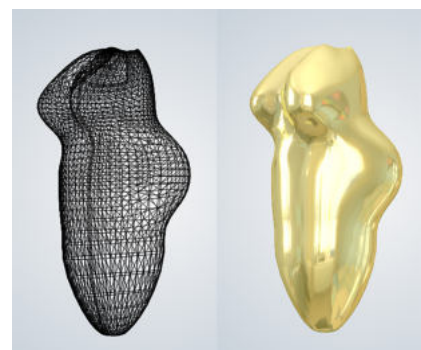


**UNE FIN CERTAINE (video installation and drawings)**  
Nathalie Noé Adam



**Nathalie Noé Adam** proposes a new cosmology in *Un Fin Certaine*. Last summer, the cicada came out of the ground to climb the tree and sing. Perhaps it was the last time. And if next summer the cicadas did not come out of the earth, if they remained buried there forever? It is with "ifs" that we create fictions. It is with hypotheses that we create scientific research. Only by imagining a potential sequel can we arm ourselves for the future. In the video installation, *Une Fin certaine*, archive images coexist with recent images of a cicada moult. The disparity of images shot in Super 8 and with an iPhone indicate several temporalities. As many interwoven stories or civilizations could exist at the same time. The world of insects does not necessarily end at the same time as the world of human industrial civilization. And yet each story is related to the other. Drawing installations support the life cycles highlighted in the video installation and create a scenic universe around it.

**HEARTH EARTH (sculptures and prints)**  
Olga Karpinsky



**Olga Karpinsky** plays with our collective memory. The artist gives us to see amulets from another time, objects from an unknown archaeological site. Olga offers us artifacts that simulate sculptures from the past. She uses the computer as a time machine.

The objects she presents to us are representations of the feminine, little lucky charms that call caress. The bodies and materials shown to us evoke amulets from the past. But if we look at it more closely, we can see in some places aspects that refer to the use of the computer tool. Modelling and sculpture differ in that : one is an addition of matter to build the form from nothing and the other a removal of matter from a block. The clay figurine is an assembly of materials, flint is cut from the stone itself. In both cases the sense of touch is essential. The use of the computer tool that runs a 3D printer to create an object replaces the touch of the human hand. An amulet, a grigri or the representation of a body call for repetitive caress. Without this touch, can matter load itself with energy? Must the work, whatever it may be, have been made by human hands in order to return to the spectator a creative energy? The sensual and emotional charge present in the sculptures of the artist is perhaps simply due to the genesis that the viewer tells himself while watching them.

GOLDEN VOYAGER (sound installation - performance)  
Claire Thill



Claire Thill plunges into a world of her own and builds a complex universe from a specific site, the Minett. Her sound installation include the stories of the inhabitants of the place to which are superimposed stories invented during insitu workshops that take place in the exhibition spaces, the *Viewpoints*. It is inspired by the Voyager spacecraft sent to space by NASA in 1977 to share the existence of the Earth and humanity with extraterrestrial lives. *Voyager Golden Record*, includes the disc *Sounds of Earth*, which is supposed to give the most accurate idea of our planet and the life it understands. Claire archives as much information as possible about the inhabitants of the Minett in a similar idea of classifying, explaining and giving to see and hear these to visitors from a distant future. Between science fiction and documentary, the artist creates a crazy universe that mixes literature, video projections, music and objects. It confronts the themes of nostalgia, the imagination of a future and the subjectivity of human memory.

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