

KALUCHUA

With works by / avec les oeuvres de Apparatus 22, Billy, Madison Bycroft, Andrea Caretto & Raffaella Spagna, Cheetah, Sarah Clerval, Araña, Iván Krassoievitch, Nicolas Momein, Pillo, Rhino Rembrandt, Maxime Rossi, Simon Ripoll-Hurier, Namsal Siedlecki, Andrea De Stefani, Thomas Thwaites, Emilio Vavarella...

Curated by / une proposition de Martina Sabbadini & Mattia Solari

Exhibition dates: August 12 – September 16, 2018

Dates d'exposition : 12 Août – 16 Septembre 2018

Treignac Projet

2 rue Ignace Dumergue Vieux Pont, France

EN - *Kaluchua* queries interspecies relationships in the context of contemporary art celebrating the artistic potential of the animal agency. This project combines a residency-workshop with an exhibition presenting works created in cooperation between humans and non-human members of the animal kingdom.

The neologism “kaluchua” was introduced by the anthropologist Kinji Imanishi in the ‘50s to describe social aspects of the behaviour of Japanese macaques (*Macaca Fuscata*). The word “kaluchua” is a Japanese mispronunciation of the English word “culture” which Imanashi distinguished from “bunka” (“culture” in Japanese) to isolate the phenomenon of transmission of knowledge by learning (and not via instinct or genetic means) from other aspects of human culture.

Beyond the concept of “kaluchua”, one may wonder what the regimes of transmission of knowledge and communication between companion-species are. This project weaves a network of encounters, alliances, and appropriations: a series of human-animal collaborative works will be presented alongside human-made artworks inspired by careful observation of animal behaviour.

Kaluchua explores the potential of interaction and co-creation making kins and challenging epistemological boundaries.

Kaluchua is supported by Treignac Projet, The Romanian Institute of Culture in Paris, ESACM - École Supérieure d'Art de Clermont Métropole, Alumnos 47. Michel Porte, Cédric Perrot and Wladimir Ivanoff. All works: courtesy of the artists.

FR - *Kaluchua* interroge les relations entre espèces dans le contexte de l'art contemporain, célébrant le potentiel artistique animal. Ce projet se compose d'une résidence collective et d'une exposition qui présente des œuvres créées en coopération entre des êtres humains et des membres non humains du règne animal.

Le néologisme "kaluchua" a été inventé par l'anthropologue Kinji Imanishi dans les années 50 pour décrire une dimension sociale du comportement des macaques japonais (*macaca fuscata*). Terme créé à partir de la prononciation japonaise du mot anglais "culture", Imanishi a distingué "kaluchua" de "bunka" (signifiant culture en japonais) pour identifier la transmission d'un savoir chez les animaux qui ne passe pas par la génétique mais par la découverte et l'apprentissage, soit une forme de culture animale.

Au-delà du concept de "kaluchua", on peut se demander quels sont les régimes de transmission du savoir et de communication entre espèces compagnes. Ce projet tisse un réseau de rencontres, d'alliances et d'appropriations. Des œuvres qui sont le résultat d'une collaboration entre artistes de différentes espèces seront présentées aux côtés d'œuvres réalisées par des humains inspirés par l'observation du comportement animal.

Kaluchua explore le potentiel de l'interaction et de la co-création en défiant les frontières épistémologiques.

Kaluchua est soutenu par Treignac Projet, l'Institut roumain de la culture à Paris, l'ESACM - École supérieure d'art de Clermont Métropole, Alumnos 47. Michel Porte, Cédric Perrot et Wladimir Ivanoff. Toutes les œuvres: courtoisie des artistes.

LIST OF WORKS
LISTE D' OEUVRES

1 - Anonymous Elephant

Untitled, 2006

Acrylic on paper / Acrylique sur papier

Maxime Rossi collection

2 - Rhino Rembrandt

Untitled, 2014

Acrylic on canvas / Acrylique sur toile

Namsal Siedlecki collection

3 - Cheetah

Untitled, 2013

Acrylic on canvas / Acrylique sur toile

Namsal Siedlecki collection

4 - Jojo

Untitled, 2008

Acrylic on paper / Acrylique sur papier

Maxime Rossi collection

5 - Billy

Night in the Jungle, n.d.

Acrylic and oil on canvas / Acrylique et huile sur toile

Namsal Siedlecki collection

A few years ago I saw, in a natural history museum, a picture painted in the 50s' by a chimpanzee named Congo, who had a remarkable success at the time, his works being collected by Picasso and Miro. The idea of paintings made by animals fascinated me. Slowly I started to collect them, coming to possess paintings by various animals [...] I am interested in understanding the dynamics in which animal imitates man and those in which instead it is man that goes back to being animal. – Interview with Namsal Siedlecki, NERO, 2014

6 - Namsal Siedlecki

Morsi, 2017

Red clay / Argile rouge

The total humanization of the animal coincides with a total animalization of man

– Giorgio Agamben, *The Open: Man and Animal*

7 - Thomas Thwaites

The Man Who Wanted To Be A Goat, 2016

HD video, and book / Vidéo et livre

16'06

The Man Who Wanted To Be A Goat is a video by British designer Thomas Thwaites that documents his research and effort to escape the human incumbencies while he tries to become a goat. Between irony and provocation, Thwaites research attempts to flee human condition by metamorphosing himself into another living being.

The western (apparently) moral stance rested on a particular notion of superiority to the animals that enjoins human stewardship. [...] in buddhist tradition, the series of possible transformations among animals, gods, and humans sets up a horizontal system of knowledge. [...] what is excluded is the idea of "special creation" or Christian stewardship that has been critical in the western history of natural history, evolutionary biology and conservation.

– Donna Haraway, *Primate Visions*

8 - Nicolas Momein

Incomplete cube, Ile de Vassivière, 2015

Salt blocks / Blocs de sel

Salt blocks sculpted by cows. These works have been produced in Vassiviere Island, Limousin.

9 - Andrea de Stefani

Supernature, 2016

Photographic prints on paper / Tirages photographiques sur papier

The photographic series *Supernature* shows how animals get used to an anthropised area assimilating artificial elements within their own "Umwelt". Wild animals that so often face human threat, sometimes learn how to adapt to urban environments, using human tools in their daily routine as shown in the photos taken by the artist during his walks into suburbs, villages, and public parks.

10 - Ivàn Krassoievitch and Pillo

2 y medio, 2012-2015

Various objects bitten by Pillo

Ivan Krassoievitch's works appropriate images and objects in ways that draw attention to the role of chance and absurdity in everyday life. *2 y medio* is the results of a two and a half years collaboration between Ivan and his companion-dog Pillo.

11 - Simon Ripoll-Hurier

Ars gratia artis, 2016

HD video and book / Vidéo et livre, 35'

Ars gratia artis is the reenactment of the 1928 film set of the famous MGM logo with a series of different animals and their human companions.

12 - Sarah Clerval

L'approche, 2018

Cotton, Vaseline, plant pigments, wood / Coton, vaseline, pigments végétaux, bois

Various gestures made on the beekeeper's jacket speculate that this object could be something other than a shell between the two worlds of bees and humans. Bees are sensitive to bluish purple. They are also very sensitive to odors, and the jacket often bears the venom traces of bees stings, which disturbs them. The artist preferred that this garment carries the smell of one of the hives of Wladimir Ivanoff, a beekeeper with whom she collaborated for this project.

The bees have existed many thousands of years; we have watched them for ten or twelve lusters. And if it could even be proved that no change has occurred in the hive since we first opened it, should we have the right to conclude that nothing had changed before our first questioning glance? Do we not know that in the evolution of species a century is but as a drop of rain that is caught in the whirl of the river, and that millenaries glide as swiftly over the life of universal matter as single years over the history of a people?

– M. Maeterlinck, *The Life of the Bee*

13 - Madison Bycroft

Chthonigægigoog, 2016

Print on silk, concrete, sand, plastic, fabric, metal / Impression sur soie, béton, sable, plastique, tissu, métal

Mollusk Theory Soft Bodies, a reader, 2017

Book / Livre

Mollusk Theory: Soft Bodies by Madison Bycroft is a performance lecture that looks down into the ocean, finding an unlikely theoretician in the soft-bodied mollusk called cuttlefish. The performance brings together a series of fragments that situate the mollusk as master, and proposes a new discourse of language, subjecthood, and love. Bycroft queers and vacates the self, making space for mollusks and their theories to emerge.

14 - Nicolas Momein

Incomplete cube, Feugeas, Madranges, 2018

Salt blocks / Blocs de sel

Salt blocks sculpted by cows. These works have been produced cows living in Feugeas with Michel Porte

15 - Ivàn Krassoievitch and Araña

Un gato sobre el teclado, 2015

Vinyl text on wall, cat Araña typewritings / Texte en vinyle, dactylographie du chat Araña

“To say that the animal is not conscious because (lacking language) it does not think before it acts, whilst admitting that we are conscious even though (despite language) we usually act before we think, is surely to apply double standards. Animals act as conscious, intentional agents, much as we do; that is, their actions are directed by practical consciousness. The difference is simply that we are able to isolate separate intentions from the stream of consciousness, to focus attention on them, and to articulate them in discourse.”

Tim Ingold - *The Animal in the Study of Humanity in What is an Animal*

16 - Sarah Clerval

Les Intrus, 2018

Wood, propolis, snail shells, cold porcelain / Bois, propolis, coquilles d'escargot, porcelaine froide

These objects reenact a particular relation that bees have with beings who enter their hive. When a mice or snail intrude into a colony, bees automatically cover them with propolis as a sanitary measure, and the animal becomes mummified. At the beginning of the summer, Sarah Clerval placed tiny cold porcelain sculptures filled with putrescible materials in the hives and recovered them a month later, partially covered with propolis.

17 - Maxime Rossi

Cheap Imitation, 2012

Poster, picture disc and sound installation / Affiche, picture disc et installation sonore

With *Cheap Imitation*, Maxime Rossi attempts to teach sounds heard in his Paris flat to a mynah bird, an Asian species reputed for its ability to imitate surroundings sounds, for example, a banging door, a dog barking, a flushing toilet, or the vibrations of a washing machine. These sounds were recorded subsequently and interpreted by the mime artist Ivan Bacciocchi.

18 - Apparatus 22

Still Life (Bestiary), 2016

Acrylic on fabric, digital print / Acrylique sur tissu, impression numérique

With the *Still Life (Bestiary)* painting, Apparatus 22 art collective gathers several animals in an unlikely arrangement. At closer inspection, the work brings to the fore appropriation strategies that fashion brands employ to endow themselves with identities exploiting animal world stereotypes. It is also a reflection on the strong similarities between the ways nature and economy function.

“Everywhere animals [...] lent their names to a quality, which like all qualities was, in its essence, mysterious.

*What distinguished man from animals was the human capacity for symbolic thought, the capacity inseparable from the development of language in which words were not mere signals, but signifiers of something other than themselves. Yet the first symbols were animals. What distinguished men from animals was born of their relationship with them.” – John Berger, *Why Look At Animals?**

19 - Andrea Caretto and Raffaella Spagna

Beaver skin, 2011

Natural rubber / Gomme naturelle

Andrea Caretto and Raffaella Spagna have been working together since 2002. Developing on their respective educational backgrounds— landscape architecture for Spagna and natural sciences and scientific museology for Caretto – their works investigate the way we perceive the environment, the relation between living, dwelling, and building. The material transformation cycles, the domestication and landscape processes, and general issues around morphogenesis. In *Beaver skin* they reproduced through a rubber mould the traces of a beaver’s teeth found on a tree trunk along the Rhône River. This work was produced in the framework of the project *You could not step twice into the same river* – Production Art3 (Valence) and CAP (Saint-Fons).

SCREENING ROOM
SALLE DE PROJECTION

Simon Ripoll-Hurier

Losing the bird, 2015

HD video, 11'

Two birders from Alabama try to attract birds by mimicking their calls.

“Whether we see them or not is irrelevant because whether they see us or not doesn’t change anything. [...] Behaviour is not driven by looking [...] this is what it is: an act of special kind. Not to be looked at. A one not told. Not the usual drama. I am not figured (I am already so) and am constituted because of it. this , coexist, a peculiar balance on either side of the proscenium arch dividing everything.”

– Ian White, *(I am) For the Birds*

Emilio Vavarella

Animal Cinema, 2017

HD video, 12'12

The video work *Animal Cinema* is composed of fragments of videos made by animals who operate cameras borrowed from humans. These recordings have then been uploaded on Youtube, and Vavarella edited them as a constant unfolding of non-human modes of being. *Animal Cinema* continues this investigation into non-anthropocentric visual intensities emerging from the tension between ideas of sensorial contact with the undecidable.

“Phenomena are produced through specific causal intra-actions involving multiple apparatuses of bodily production. Intra-actions are causal (but not deterministic) enactments through which matter-in-the-process-of-becoming is sedimented out and enfolded in further materializations. That is, apparatuses are material-discursive practices - causal intra-actions through which matter is iteratively and differentially articulated, reconfiguring the material-discursive field of possibilities and impossibilities in the on-going dynamics of intra-activities that is agency.” – Karen Barad, *Meeting the Universe Halfway*

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Plan

