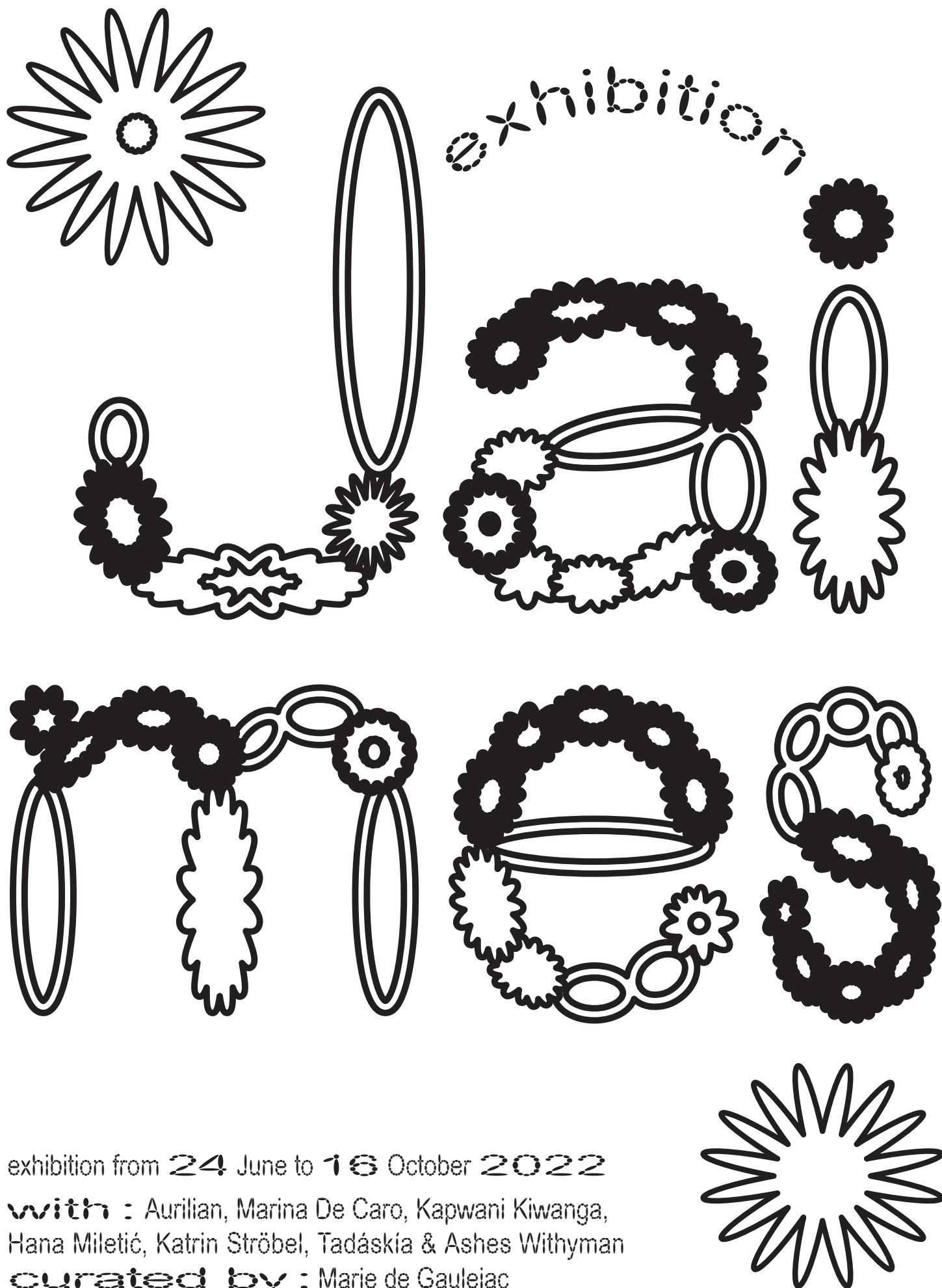


programmed by Triangle--Astérides, Contemporary Art Center of National Interest

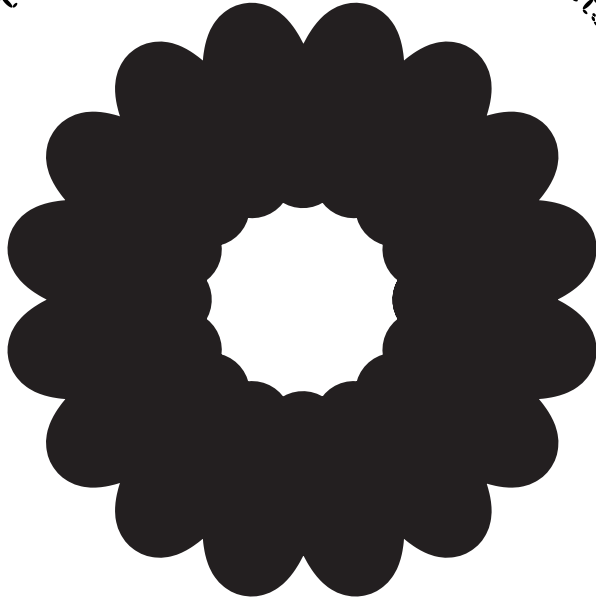


exhibition from 24 June to 16 October 2022

with : Aurilian, Marina De Caro, Kapwani Kiwanga,
Hana Miletić, Katrin Ströbel, Tadáskia & Ashes Withyman

curated by : Marie de Gaulejac

Outside the house, between the forests and fields, bounty is not yet exhausted.*



Press release	3
Floorplan and artworks	4-5
Biographies	6-7
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Mentions and thanks	8
About Triangle--Astérides	8
Practical infos	8

JAIMES is an affirmative and hybrid title where “I” speak to “You” about the need for the other to take shape and reveal mechanisms of interdependence between matter and emotion.

The Jaimes exhibition brings together diverse energies and experimental gestures through artistic techniques that have been conceived in tandem and associated with genuine filters and symbiotic constructions.

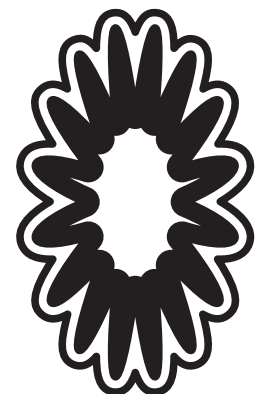
Jaimes examines the processes of creation and the social and political environments where artists situate their research, their media, their lines, their colors, and their forms.

The anthropologist and author Anna L. Tsing speaks of “resurgence”, which is a foundational idea of this exhibition. The polysemy of this term, which simultaneously evokes the renewed possibility of life or lives, fertilities, reconstitutions, rebirths, and reappearances, induces fabulous connections and precarious balances within the exhibition.

Whether through gouache, charcoal, pencil on paper, or a prolific system of cables and potassium alum crystals brought to a boil, artists Marina De Caro and Aurilian accentuate the frailties and sentiments of the soul. The politicized and performative drawings of Katrin Ströbel and Tadaskia occupy the sensitive writing spaces of the present in response to ambiguous feelings of the past; the result is transitory passages or choreographies dedicated to envisioning the future in a different way. Plays on physicality and experiments with research methods merge to create gaps in meaning that are essential to subjective interpretations and give a true place to the imaginary and its representations. In his work, Ashes Withyman offers us samples of the awkward communications he shares with trees during visual immersions in forests, mountains, canal banks, and wastelands. Hana Miletić, who fosters an acute awareness of her surroundings, weaves together photographs to document the temporary repair elements she finds in public spaces, such as bits of tape on cars or ingeniously mended construction tarps. The incalculable amount of time the artist spends on her loom to reproduce these “patches” echoes the prolonged yet ultimately derisory time that Kapwani Kiwanga spends cleaning roadside foliage in Tanzania to make its chlorophyll green reappear; as she is filmed from behind, she repeats this simple gesture that breathes new life into these plants that are essential to life.

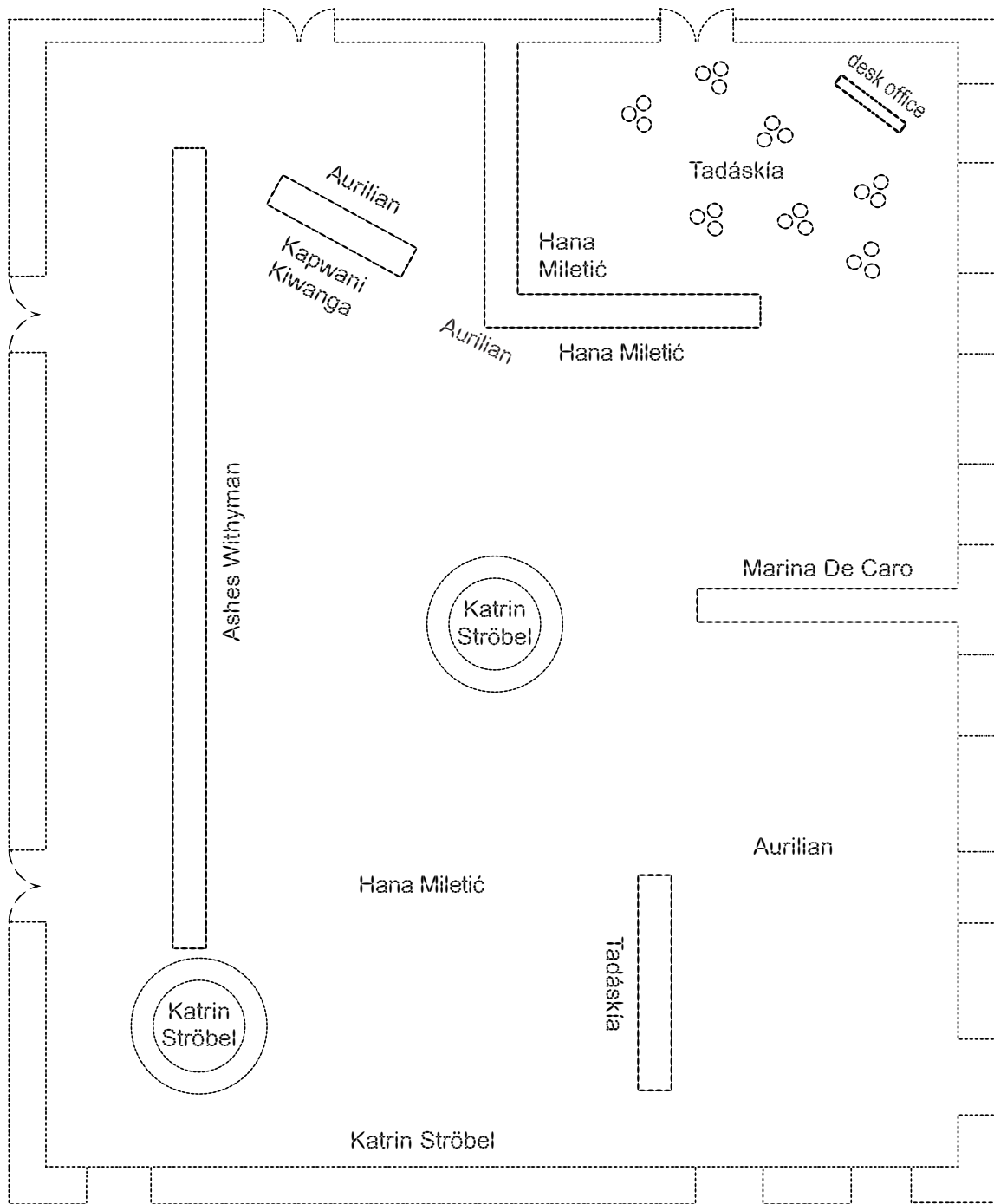
Jaimes initiates a fertile dialogue between artists who share a common need to contemplate forms of optimism, care, and hope as real and exceptional sources of nourishment that are present under our feet and in front of our eyes. This results in a creative emulation that allows perceptions, disruptions, and flows to circulate, and where the artists create the seams and stitches between themselves, thus delimiting zones of temporary joys in the face of eternal doubts.

Marie de Gaulejac



* From the work of Anna L. Tsing. A collection of Tsing’s essays was published in French under the name *Proliférations* with a preface by Isabelle Stengers (Wildproject, 2022.) The English titles of the essays are “The New Wild”; “A Threat to Holocene Resurgence”; and “Unruly Edges: Mushrooms as Companion Species”.

Floorplan and artworks



Aurilian

- ⊗ **Grow, 2022.**
Cables, salt crystals, soil, ceramic, steel hooks, melted tin.
Various dimensions.
New production : Triangle-Astérides with the support of
Glasgow Sculpture Studios
- ⊗ **No linear time, spiral and language, 2022**
Etched zinc plate. 15 x 20 cm

Marina De Caro

- ⊗ **Grammaire de l'eau, 2017.** Ink and oil on paper
21,5 x 28 cm
- ⊗ **Grammaire des filles, 2017.** Ink and monocolour on
paper. 28 x 21,5 cm

- ⊗ **Grammaire du vol 2, 2017.** Ink and charcoal on
paper. 21,5 x 28 cm
- ⊗ **Grammaire des animaux, 2014.** Colored pencil
and gouache on paper. 42 x 29,7 cm
- ⊗ **Grammaire de l'âme, 2015.** Charcoal and colored
pencil on paper. 30 x 40 cm
- ⊗ **Grammaire de l'âme 2, 2017.** Charcoal and
colored pencil on paper. 40 x 30 cm
- ⊗ **Grammaire du vol, 2017.** Ink on paper. 41,9 x 29,7 cm
- ⊗ **Grammaire de la terre, 2018.** Ink and pencil on paper.
21,5 x 28 cm.
- ⊗ **Grammaire du feu, 2017.** Ink and monocolour on
paper. 28 x 21,5 cm
Courtesy the artist
Works from the Frac PACA collection



Kapwani Kiwanga

- ☼ **Vumbi (Poussière), 2012**
HD Video, PAL, colour, sound, 16/9, 31'
Courtesy the artist, and Galerie Poggi, Paris.
Work from the Frac PACA collection

Hana Miletić

- ☼ **Materials, 2022.** Hand-woven and hand-knit textile (blue and silver metal yarn, dark blue peace silk, deep blue organic cottolin, ocean blue organic linen, organic hemp and sun-bleached blue linen). 22 x 22 x 3 cm
- ☼ **Materials, 2021–22.** Hand-woven and hand-knit textile (pale blue repurposed mercerised cotton, recycled nylon, repurposed plastic, rose pink organic raw wool, variegated blue organic silk and white gauze yarn). 19 x 21 x 3 cm
- ☼ **Materials, 2021–22.** Hand-woven textile (recycled nylon, repurposed plastic and white gauze yarn). 19 x 14 x 3 cm
- ☼ **Materials, 2022.** Hand-woven textile (ash grey eucalyptus yarn, ash grey vegan leather, brown-grey organic raw wool, silver metal yarn, silver peace silk, variegated grey organic cotton, variegated grey vegan leather). 14 x 94 x 9,5 cm
- ☼ **Materials, 2022.** Hand-woven textile (fern green repurposed plastic, pear green organic wool and variegated green organic cotton). 18 x 13,5 x 1 cm
- ☼ **Materials, 2022.** Hand-woven and hand-knit textile (creamy pink cottolin, cyan peace silk, gold metal yarn, organic hemp, pale blue repurposed mercerised cotton, rose pink organic cotton and variegated green organic cotton). 155 x 64 x 2 cm
- ☼ **Materials, 2022.** Hand-woven textile (cotton stuffing, dove grey fuzzy cotton yarn, repurposed fluorescent yellow nylon cord, grey vegan leather, silver metal yarn, sun yellow blue peace silk, variegated blue organic silk, and variegated marine blue organic linen). 115 x 20 x 5 cm
- ☼ **Materials, 2022.** Hand-woven and hand-knit textile, metal hooks (azure blue cottolin, cobalt blue repurposed mercerised cotton, gold grey polyester, light grey eucalyptus yarn, silver metal yarn and silver grey mercerised cotton). 150 x 330 x 2 cm
Courtesy the artist, The Approach, London and LambdaLambdaLambda Pristina/Brussels

Katrin Ströbel

- ☼ **Pulp, 2022.** Painting. Gouache painting. Various dimensions
- ☼ **Pulp, 2022.** Painting. Gouache painting. Various dimensions
- ☼ **Making love to unknown cities, 2018.** Jumpsuits (digitized drawing, printed on cotton). 160 x 140 cm each
Courtesy the artist



Tadáskia

- ☼ **linha dourada, 2021–22**
Gold line (from curve family), line, eggshells on plates and wooden benches. Various dimensions
- ☼ **ocellets oceano um, 2022.** Drawing on paper. 45 x 62 cm
- ☼ **ocellets oceano dois, 2022.** Drawing on paper. 43 x 62 cm
- ☼ **ocellets oceano três, 2022.** Drawing on paper. 44 x 66 cm
- ☼ **ocellets oceano quatro, 2022.** Drawing on paper. 46 x 67 cm
- ☼ **ocellets oceano cinco, 2022.** Drawing on paper. 44 x 64 cm
- ☼ **ocellets oceano seis, 2020.** Drawing on paper. 44,5 x 65 cm
- ☼ **ocellets oceano sete, 2022.** Drawing on paper. 41 x 66 cm
- ☼ **ocellets oceano oito, 2022.** Drawing on paper. 41 x 66 cm
- ☼ **ocellets oceano nove, 2022.** Drawing on paper. 43 x 64 cm
Courtesy the artist and Sé Galeria, São Paulo

Ashes Withyman

- ☼ **Stars knocking, pine needles falling (what Cholla showed me), 2019**
Found wood, found paint, coloured pencil, wood filler. 38 x 32 cm
- ☼ **Mountain Toad sitting in the hollow of a rotting tree, 2019**
Found wood, previously frozen paint, coloured pencil, rubber. 46 x 28 cm
- ☼ **Many windows placed upon, placed upon, making mirror, 2019**
Found wood, found paint, coloured pencil, graphite, wood filler. 37 x 33 cm
- ☼ **One into Saturn, the other Jupiter, 2020**
Found wood, paint, wood filler, coloured pencil, Russian olive pits, osha root. 31 x 28 cm
Courtesy the artist and Catriona Jeffries, Vancouver

Aurilian

Inhabited by bringing together contradictory forces, Aurilian's work is the fruit of intertwining paradoxes; fragility gives birth to a language permeated with affect, with a vitality from which emerge sounds, words, and forms that are written, performed, drawn or sculpted. Revendicating the power of vulnerability and affirming the centrality of intimacy, Aurilian powerfully expresses the creative potential of instable moments, where states of emotional weakness enable the imagining of a future in which new ways of existing are made possible.

Aurilian lives and works in Marseille. He was resident at Triangle--Astérides (Marseille), Center for Contemporary Arts & GSS (Glasgow), and is currently a resident of the Ateliers de la Ville de Marseille. His work has been presented at Triangle--Astérides (Marseille), Sissi Club (Marseille), CAPC (Bordeaux), Montez Press Radio (New York), Cooper Union (New York), Belsunce Projects (Marseille), Centre International de Poésie (Marseille), Tonus (Paris), Haus Wien (Vienna).

Marina De Caro

Marina De Caro is an Argentinean artist living in Buenos Aires. Her work includes painting, sculpture, installations, performance and pedagogy, making all these media an expression of the condition of the body, and even of the human condition. De Caro views her production as an investigation that takes many forms, from textiles to video. Her work demonstrates that the power of individual and collective experiences overcomes that offered by law, social and patriarchal norms; what De Caro constructs are expressions of desire of and for our bodies, in response to how reality affects us and how it can affect reality. She places the audience at the centre of her pieces and seeks, through colour, texture and form, to hack into ways of inhabiting the world. De Caro has participated in solo exhibitions, performances, scenic projects, residencies, group exhibitions and international biennials. Interested in educational processes, she has coordinated and directed numerous pedagogical projects for artists and the public. She is currently a member of the poetic activism collective Cromoactivismo and the Desesperadas por el Ritmo collective.

Kapwani Kiwanga

Kiwanga's work traces the pervasive impact of power asymmetries by placing historic narratives in dialogue with contemporary realities, the archive, and tomorrow's possibilities. Her work is research-driven, instigated by marginalised or forgotten histories, and articulated across a range of materials and mediums including sculpture, installation, photography, video, and performance. Kiwanga co-opts the canon; she turns systems of power back on themselves, in art and in parsing broader histories. In this manner she has developed an aesthetic vocabulary that she described as "exit strategies," works that invite one to see things from multiple perspectives so as to look differently at existing structures and find ways to navigate the future differently.

Born in Hamilton, Canada, Kiwanga lives in Paris. She graduated with a BA in Anthropology & Comparative Religion from McGill University, Montréal, in 2002, and from La Seine research program at the École Nationale des Beaux-Arts de Paris in 2007 and Le Fresnoy--Studio National des Arts Contemporains, Tourcoing, in 2009. She was awarded the Swiss Zurich Art Prize in 2022, the French Marcel Duchamp Prize in 2020, and the Canadian Sobey Art Award in 2018. Kiwanga is represented by Goodman Gallery, Cape Town, Johannesburg, and London; Galerie Poggi, Paris; and Galerie Tanja Wagner, Berlin.

Hana Miletić

Starting from a background in documentary photography, and inspired by the long tradition of handwork in her family, Hana Miletić has developed an artistic language based mainly on the creation of woven textile works. Miletić uses the weaving process to reflect on the social and cultural realities in which the artist herself works. Weaving, which requires practice, time, care and attention, allows the artist to formulate new relationships between work, thought and the emotional sphere, as well as to counteract certain economic and social conditions at work, such as acceleration, standardization and transparency. Through her use of weaving, Miletić reproduces public gestures of care and repair, capturing objects in flux, or in various states of transition.

Hana Miletić was born in Zagreb (1982), she lives and works in Brussels. Solo exhibitions at MUDAM in Luxemburg, The Museum of Modern and Contemporary Art (MMSU) in Rijeka (Croatia), and Kunsthalle Mainz (Germany) are planned for 2022. Her most recent solo exhibitions were presented at Bergen Kunsthall (2021), La Loge in Brussels (2021), and at WIELS in Brussels (2018). Her work has also been presented in numerous group exhibitions. Miletić was a resident at Van Eyck in Maastricht (2014-2015), and at Thread in Senegal (2019). In 2021 she was awarded the Baloise Art Prize.

Katrin Ströbel

Katrin Ströbel's drawings, in situ works and installations are based on a critical questioning of the social and geopolitical conditions that define our daily lives. Ströbel's work addresses cultural codes and (visual) languages, but also with topics such as colonialism, migration and forced displacement and shows how the politics of gender and space are linked. With a critical and ironic perspective, the artist deconstructs gender relations and female stereotypes in her drawings and collages.

Katrin Ströbel has presented her work in solo and group exhibitions around the world; among others in Berlin, Lima, Lagos, Rabat, Brisbane, New York, Marrakech, Johannesburg and Dakar. In France, her work has been presented at the MAMAC in Nice (2021), the Frac Picardie (2022), the Frac Lorraine in Metz (2016), the espace de l'art concret in Mouans Sartoux (2018), the Kunsthalle in Mulhouse (2018), Drawing Now, salon de dessin contemporain Paris (2022) and Pareidolie in Marseille (2017).

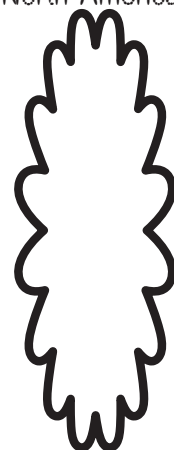
Tadáskia

Tadáskia lives and works in Rio de Janeiro and in São Paulo. Formerly known as max willá morais, she is an artist, transgender and writer. Her universe of imagination is based on visible and invisible things. Whether in drawings, photographs, installations, textile works or apparitions, Tadáskia relates to the material available from the encounter, creating around it Aphrodisporic imaginations and a syncretic spirituality. Her works, with volatile and sensitive qualities, are often made with everyday materials, such as nail polish, colored pencils, blushes, lipstick, face illuminator, liquids, straws, fabrics and recycled papers. In the drawings, with

divided and torn supports, she suggests other notions of time and composition in the face of identity urgencies, also presenting experiments in the formal and political fields. Tadáskia holds degrees from the State University of Rio de Janeiro and the Federal University of Rio de Janeiro. She participated in numerous group exhibitions and held an exhibition in a duo with Leonilson at the Auroras art space (São Paulo, 2020). She will soon exhibit in New York and Portugal. Tadáskia recently opened her first solo exhibition night day (Sé Galeria, São Paulo, 2022), after holding an open studio, Ocellets, in exhibition format (Homesession, Barcelona, 2022), on her first international trip.

Ashes Withyman

Ashes Withyman is a garbage poet. He engages with systems of research that enable experiential encounters in the world. His work gleans from the jettisoned and discarded and repurposes these materials into assemblages, environments, actions and sonic performances that often reside at the periphery of institutional space. Expanding methods of research into the broader living world is at the core of his work. This has ranged from using walking as a form of inquiry to running a corner store as a method of social investigation. In the work a Place, near the buried canal (2011-2012) commissioned by DOCUMENTA (13), Withyman constructed a small home out of waste material gleaned from a 17th century park which he then inhabited for over a year as a way of developing a work that arouse from the surrounding environment and histories of the area. In the work At my Window a Bird Cherry Tree (2017), Withyman donned a pair of slippers fabricated from plastic carrier bags and pigeon feathers and shuffled a subtle sonic performance across Bologna's nightscape as part of Xing Live arts week VI. Alongside his artistic practice he is currently studying botany and wild herbalism on a small island in the pacific coast of North America where he lives.



Jaimes

Group exhibition
24 June – 16 October 2022

coproduction :
Friche la Belle de Mai

with :
Aurilian, Marina De Caro, Kapwani Kiwanga, Hana Miletić,
Katrín Ströbel, Tadáskia et Ashes Withyman

private sponsors :
PICTO Méditerranée, Hôtel La Résidence du Vieux Port

curated by :
Marie de Gaulejac

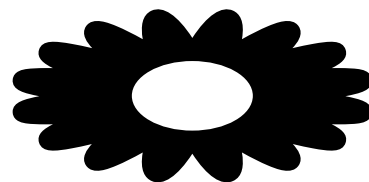
warm thanks to :
All the artists, Clare Noonan, Loïc Chambon, Émilie Ferrat and Julie Héneault (Espace Ness), Aurélien Mole, Nadia Fatnassi, Jeremy Mercer, galleries (Catriona Jeffries, The Approach, LambdaLambda-Lambda, Poggi et Sé Galeria), Glasgow Sculpture Studios, Frac PACA, SCIC Friche la Belle de Mai and its team, all the registrars, Triangle--Astérides and its team (Adélie de Soumagnat, Florence Gosset, Camille Ramanana Rahary)

visual identity :
Espace Ness

produced by :
Triangle--Astérides, Centre d'art contemporain
d'intérêt national

About Triangle--Astérides, Contemporary Art Center of National Interest

Triangle--Astérides is a nationally recognized contemporary art center that has been based in La Friche la Belle de Mai, a former tobacco factory in downtown Marseille, since 1994. It supports artists and serves diverse and expanding audiences. Conceived as an interface between creation and exhibition spaces, the art center presents an annual program of exhibitions and public events, while also featuring a residency and workshop structure dedicated to research, experimentation, and artistic production that welcomes French and international artists throughout the year. In 28 years, the art center has hosted more than 660 artists in residence and produced more than 130 exhibitions, with a focus on equal representation, open debate, and multiple viewpoints regardless of race, gender, class, or beliefs. Identified as one of Marseille's most innovative contemporary art facilities and as a springboard for emerging artists, Triangle--Astérides is a committed actor in a dynamic local cultural ecosystem that includes both associations and institutions. As an active member of Triangle Network, an international network of over 90 arts organizations in 41 countries, it also emphasizes the positive value of transnational dialog that is at the very heart of the project.



Practical information

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Wednesday--Friday, 14h--19h
Saturday--Sunday, 13h--19h