

# CRISIS

Joëlle de la Casinière

*De vuelta a Lima. Tesoros ocultos del Montfaucon Research Center*

September 15 - November 18

History does not write itself. For things not to be forgotten, one needs, from time to time, to move them a bit, so that energy circulates again between one place and another. An exhibition can be one of these light moves that help stories to be told and memories to be shared. French artist Joëlle de La Casinière came twice to Peru during the 1970s: once in 1971 with the idea to learn how to make a film; and a second time, two years later, with more friends from her circle of the Montfaucon Research Center.

She met the young Peruvian filmmaker Carlos Ferrand in Brussels where he was sheltered at the Montfaucon, a open house Joëlle had founded for freaks and artists. It was Carlos' idea to come back to Peru and contribute to the national revolution initiated by the Velasco government. The two friends traveled through the country in a Volkswagen Transporter and documented the preparation of the agrarian reform in regions most remote from Lima. With the leftovers of the 16 mm reels that they received from the Ministry of Agriculture, they started to make their own films.

During a second journey, in the winter 74-1973, this time with their mentor Michel Bonnemaïson, they travelled again, made photographs, while Joëlle occasionally produced large scale collages and sent hand-drawn letters to her friends, some of them becoming material for her graphic poetry books. Together, they created unclassifiable films, simultaneously spontaneous and structured, where poetry meets politics. They documented the early moments of the creation of the commune of Villa El Salvador (Rose de Lima) and captured many aspects of the daily life and working conditions in Peru at this time.

After many years of a nomadic life, Joëlle de La Casinière committed herself to the preservation of the archives of the Montfaucon Research Center, not only of her own works but also those of her friends, living or gone. In 2019, she entrusted it to the Musée de Rochechouart, a contemporary art museum in France, where it lies next to the archive of the founder of the dada movement, Raoul Hausmann. She keeps on working, with her accomplice Jacques Lederlin, to restore, achieve and extend the story of the Montfaucon Research Center, which is now back in Lima a few decades later.

François Piron, curator of the exhibition

A cycle of film by Joëlle de La Casinière at the Alianza Francesa and in Villa El Salvador complete this exhibition.

This exhibition is possible thanks to the collaboration with the Alianza Francesa in Lima.

# CRISIS

Joëlle de La Casinière has been working completely independently for the last four decades, at the crossroads between the fields of poetry, film and visual arts. She began creating films in 1970 in Peru, with director Carlos Ferrand. From 1970 to 1975, she made many very long trips to Latin America, particularly Peru, where he shot several Super 8 and 16mm films with Michel Bonnemaïson.

Although these films constitute documents, they do not fall into the documentary genre. La Casinière's films represent a type of cinematographic expression that seeks images and points of view that are precise and have the correct distance. His works (with the exception of films) are products of graphic poetry: they intertwine text and image, creating a kind of in-between space, an in-between space that the artist has never stopped exploring through various media. However, "digital and new media have not changed the essence and style of my graphic poetry; it is the same content on paper or on screen." The books seem to be the matrix of her text and image content: combining calligraphy, drawing and collage, her books are made by hand before being reproduced and printed.

His varied video works are always experimental and guided by a practical reflection on the rhetoric of images. Although her research on image-text relationships is representative of her time, it is placed in a transhistorical perspective, soliciting references that were unusual in the world of 1980s video. With Michel Bonnemaïson, she explored Western and Eastern medieval literature and illuminated manuscripts, and reinterpreted old forms of poetic and musical image texts. She created animated graphic poems, sung or set to music, such as "Grimoire magnétique", which is an adaptation of texts by a 9th-century Persian Sufi poet. An essential trait characterizes his works to read and see (books, tablotins, videos) and to listen to: his humor, his fun and the freshness of his inspiration.