



*J'ai tué le papillon
dans mon oreille*

/ I killed the butterfly in my ear

Minia Biabiany

JANUARY 30 - MARCH 14

JUNE 02 - JULY 26, 2020

Minia Biabiany's oeuvre forges a dialog between the exhibition space and a meticulous installation of objects she fashions in-situ. She constructs her works from scrap materials or those derived from vernacular practices. Here, she invites the visitors to a sound-based corporeal journey toward a beyond—the beyond of her archipelago, the Caribbean.

Minia Biabiany weaves intricate connections between all her installations. The conclusion of one is the beginning of the next, as if she were drawing an "exquisite cadaver." Her latest video *Toli Toli* (2018) ends with the following words: "Butterflies provoke blindness when they blow in your ears." *I killed the butterfly in my ear* thus takes blindness as its starting point. The inability to see brings on the realization that we have lost the knowledge of our own land. This loss is the consequence of long-term policies of assimilation, of the powers in place which support forgetting, and of disconnectedness from our environment. Minia Biabiany's exhibition compels us to feel and think differently, to perceive the flow of air, and breathe new life into repressed narratives. Being able to see and think; to think and feel.

Deliberately organic, her installations combine rallying words and sounds of lambi shells, the repetition of which carries us forward like a refrain. Transported by the wind, these words, images, and sounds lend voice to stories in motion. In her video *Pawol sé van*, Minia Biabiany subverts the Creole expression, "pawol sé van"—words are wind—and turns it inside out. The story we hear is told in the first person singular in order to reestablish a connection between humans and their environment, the earth.

Feeling and thinking* are the two facets of the methodology adopted by the artist to help us to realize that ecology does not trump decoloniality.

We must now set out into the future of worldwide ecology!

Minia Biabiany was born in 1988 in Basse Terre, Guadeloupe. She lives and works in Mexico and Guadeloupe.

Minia Biabiany will present a second part of her work at La Verrière de la Fondation d'entreprise Hermès in Brussels, *Musa Nuit* from April 25 to July 4, 2020.

* *Sentir-penser avec la Terre: L'écologie au-delà de l'Occident* [Feeling-Thinking with the Earth: Ecology beyond the West], Arturo Escobar.

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El Mar De Cristóbal Colón d'Álvaro Barrios

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Featured concurrently of the exhibition *J'ai tué le papillon dans mon oreille* of Minia Biabiany, Álvaro Barrios's work brings the discussion to focus on the history of bloodshed in the Caribbean region.

Álvaro Barrios lends the Caribbean Sea a spatial dimension that had been charted and flattened by Westerners.

Inked in blue on the front and in bright red on the back, the silkscreen prints *El Mar de Cristóbal Colón* (Christopher Columbus's Sea) enlarge the subdivisions that compose the grid of a nautical chart and quantify the slaughter of native peoples and the exploitation of enslaved African population. The cartographic fiction comes undone. The mapmaker's victorious, dictatorial grid is blown up to bits.

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Álvaro Barrios was born in 1945 in Barranquilla, Colombia, where he lives and works.

Álvaro Barrios studied fine arts at the University of Perugia and the Giorgio Cini Foundation in Venice, Italy, in the 1970s. He is known as a conceptual artist as well as a cartoonist. His drawings based on the Dick Tracy comic strip were showcased by the art critic Marta Traba at an exhibition in Bogota, Colombia in 1966. His 1968 project *Environmental Spaces* pioneered conceptual art in Colombia. His work has since included drawings, engravings, collage, and photography, and has been featured at biennials (Sao Paulo, Buenos Aires, Paris, Tokyo, Havana, Cracow) and in museums, such as the New York MoMA and other renowned institutions in the United States, as well as Australia and Europe.

Álvaro Barrios is considered to be one of the most important Colombian artists of his generation.

Crédit visuel : Alvaro Barrios, *El Mar Caribe*, 1971-2004, installation, 125 sérigraphies.

