

« All my loved ones like to fight »

A proposal by Oriane Emery et Jean-Rodolphe Petter

with works by Garance Bonard, Grandee Dorji, Émilienne Farny, Luca Frati, Mahalia Taje Giotto, KVALEE, Nayansaku Mufwankolo, Tara Ulmann et Eva Vanderhorst-Ayache.

opening september 1, 2023

exhibition september 2 to october 29, 2023

Le **CALM – Centre d'Art La Meute** opens its new season with a group show featuring 9 artists with two things in common: writing and the city of Lausanne. All have lived and worked here at some point in their lives (or still do). Their writing is committed, militant and subversive. After many discussions, work sessions and parties, the group was formed. The exhibition was created. Its title reflects both the link we have with the artists and people involved in this project, and its curatorial ambition.

“All my loved ones like to fight” brings together works that establish a privileged link with the psyche of the guest artists. Make no mistake, what you see is as much about darkness as light, obsessions as desires, sensitivities as rejections. “I love your face too much when you fuck” (Mahalia Taje Giotto), “Do you also feel their scornful bitterness and acid melancholy?” (Nayansaku Mufwankolo), “À la vie, à la mort, irrémédiablement” (Émilienne Farny). Scrolling through the exhibition space, the phrases and quotations of each of these artists ask us how we approach our daily struggles. Have you ever heard the phrase “Life is a struggle”? From a child’s point of view to the experience of adulthood, there are many twists and turns and intersections.

With this exhibition and its program of podcasts and events (artist’s talk, round table and workshops), CALM - Centre d'Art La Meute wishes to initiate a discussion with its neighborhood and its public about what binds us together. Entitled “Is there anything more exciting than writing your own story?”, the annual theme invites exchange and sharing through the particular, the popular, the political and the humorous.

In addition to a painting by **Émilienne Farny** (1938-2014) depicting a street in Lausanne covered with inscriptions in 1994, probably located in Flon, due to its historical proximity to graffiti in Lausanne, the exhibition invites photographs and graffiti by **Mahalia Taje Giotto**, the Afrocosmic poem by **Nayansaku Mufwankolo** (unlike Afrofuturism, where the redefinition of culture and the conception of the black community is based on a future terrestrial temporal projection, Afrocosmic thought is interested in other space-time related to quantum physics), as well as a performance by **Garance Bonard** (October 20) announced by an intimate installation composed of mirrors and brass chains. **Grandee Dorji**'s video is augmented by an intervention on one of the exhibition space’s windows. Composed of hand-made stamps, the artist plays an immigration officer in her video (the French translation is available on the last page of this dossier). Two drawings by **Luca Frati** hang at the entrance to the exhibition space.

These images depict the artist's universe, where gender (male-female) is no longer a biological foundation. During the opening, her performance recounts the vagaries of love in our society. The obsession and passion mentioned above, echoing the phrase sprayed by photographer Mahalia Taje Giotto, is also evident in **KVALEE**. The Lausanne-based graffiti artist has left his mark on the capital of Vaud. Here, he expresses himself not through graffiti, but through a reference to the urban environment specific to this practice.

Finally, **Tara Ulmann** and **Eva Vanderhorst-Ayache** lead us into their own ritual. Alongside a shelf and framed patterned paper, Tara Ulmann presents the public with a series of ten flasks containing intimate letters, burnt and then cut up. Like a shelf in a cabinet of curiosities (a private, scientific collection popular in 17th-century Europe), it's natural to approach them to capture the traces, the clues saved from the flames. The installation, consisting of a luminous plate on which a painted canvas is placed, surrounded by metal spikes suspended from the ceiling, represents the artist's relationship with the divinatory arts. Eva Vanderhorst-Ayache's work reflects her relationship with the sensible world (the opposite of the visible). Close to the aesthetics of cave paintings, the artist evokes a return to the soul, to the real, in refusal to the neo-liberal drifts that our planet is witnessing today.

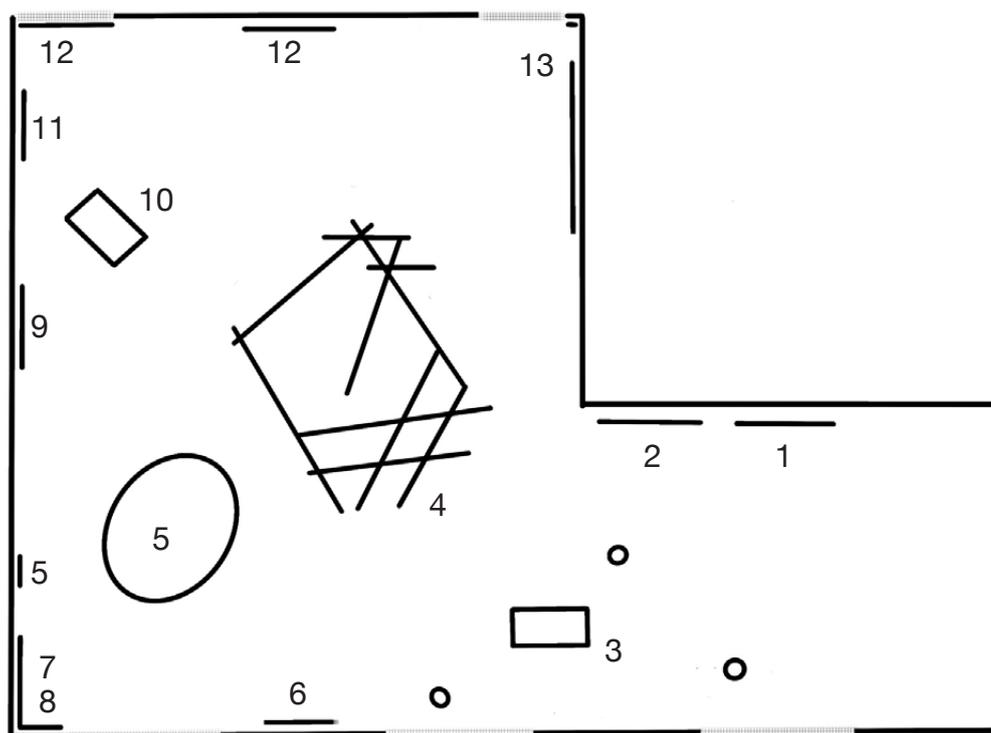
The work of guest artists will be explored in greater depth during the exhibition through the oral content we offer online. Our podcasts, artist presentations and round tables will be available on our social networks and website.

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Parc du Loup 3, 1018 Lausanne

tue, wed: 8:30-19:00; thu, fri: 8:30-22:00;
sat: 12:00-18:00; sun: 10:00-16:00
according to Café du Loup opening hours



1. **Luca Frati**, *Please, be tender*, 2023, drawing, 61x101.5cm.
2. **Luca Frati**, *Please, be tender*, 2023, drawing, 60.5x99.5cm.
3. **Eva Vanderhorst-Ayache**, *L'archéologue, la constellation*, 2023, installation, oil paint on linen, light plate, metal clocks, chains, plaster, polystyrene, dim. variable.
4. **Nayansaku Mufwankolo**, *At once the dark sand and the sea, the abyss and the cliff*, 2023, chains, translucent stiff paper and felt-tip pen, dim. variable.
5. **KVALEE**, *Amours Réels*, 2023, installation, ballast, SBB sign, rail section and freight train brake, dim. variable.
6. **Émilienne Farny**, *Graffiti no 4*, 1994, acrylic on canvas, 100x135 cm.
7. **Garance Bonard**, *Don't look at yourself*, 2023, mirrors, stickers, make-up, dim. variable.
8. **Garance Bonard**, *20 octobre 2023*, flyers, brass chains, dim. variable.
9. **Tara Ulmann**, *Cheap Thrills (Ah Ah Ah Ah-Aah)*, aluminum frame, museum glass, embossed paper, 80x60 cm.
10. **Tara Ulmann**, *Disclaimer (Theory of Desire)*, shelves, ephemeral tattoos, graphite pencil, 60x30x115 cm.
11. **Tara Ulmann**, *Dear Deer Dire (Correspondances)*, glass, corks, graph paper, pink ink, bengal fire, 3x8x1.7 cm, 10 elements.
12. **Grandee Dorji**, *Papers, please*, 2023, video and stamps, duration 10 min.
13. **Mahalia Taje Giotto**, *Existential Boner*, 2023, photography and graffiti, 45x20 cm and dim. variable.