

On Responsibilities Acquired while on a Stroll in a Garden in Europe, 2022 wool, tencel laine, tencel 160 cm (62.99 in.) ed. 3 (ed. 1/3) ALVE22128

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## exhibition:

documenta 15, Kassel, Germany, 2022

On Responsibilities Acquired while on a Stroll in a Garden in Europe, 2022 represents four plants (Oak, Ivy, Butia and Poke plant) thatthe artist found while strolling through the Capodimonte garden in Naples. Made up of local flora as well as exotics, the garden can be seen as colonial spoils of the Spanish Empire. Among the four plants which compose the carpet, the Butia Palm Tree and the Poke Plant are very personal as her father is originated from the same village where Butia comes from. The Poke Plant, from Cherokee territory was one of Jimmie Durham's favorite plant to eat.







On Remembering for a Future, 2022 wool, linen, tencel laine, lin, tencel 250 cm (110.24 in.) ed. 1 + 1AP (ed. 1/3) ALVE22129

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Architectural constructions hold us to definitions of a present that as it is built becoming a past which defines future relationships of our bodies with other beings relegated to serving whatever is the discourse of the times. On Remembering for a Future, reintroduces the complexity of the Seine with its long history of its earlier paleo-meandering as it continues to define itself on the land and between the land juxtaposed with baroque garden elements displays of human control and power over water and vegetation.







On the Need of Remembering Here before the Onslaught of There Began, 2022

wool, tencel laine, tencel 160 cm (62.99 in.) ed. 3 (ed. 1/3) ALVE22127

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# exhibition:

documenta 15, Kassel, Germany, 2022

The carpet *On the Need of Remembering Here before the Onslaught of There Began*, 2022 celebrates some flora that reminds us of the Atlantic Forest, about 93 percent has been destroyed since colonization. But some flora still exist, at the moment: Jequitiba, Guaparuvu, Ipe Roxo, Embauba, and the vine Ysypo marilombre from which a tea can be made for remembering.







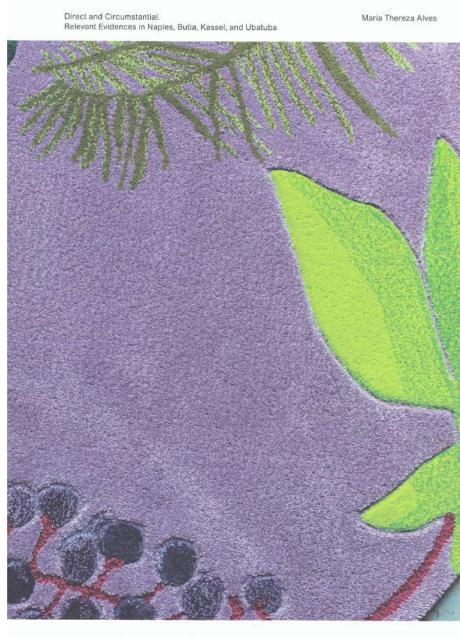
The works at documenta 15, Kassel, Germany, from June to September 2022





The artwork at documenta 15, Kassel, Gemany

Maria Thereza Alves at the documenta 15



Jimmie Durham & A Stick in the Forest by the Side of the Road

Publication on the works Documenta Fifteen June 18 - September 25, 2022

Direct and Circumstantial. Relevant Evidences in Naples, Butia, Kassel, and Ubatuba



On the Need of Remembering Here before the Onslaught of There Began Maria Thereza Alves, 2022

Ubatuba is in the Atlantic Forest, of which about 93 percent has been destroyed since colonization, and here is a list of some flora that still exist, at the moment: Jequitiba, Guaparuvu, Ipe Roxo, Embauba, and the vine Ysypo marilombre from which a tea can be made for remembering.

Wool and tencel carpet, 160 cm diameter. Produced by CarpetEdition.

A mariner from the Kassel area went to Brazil in the mid-16th century and got a job as a gunner operating a cannon to kill the Tupinamba Indigenous people. He was captured by them and taken to what was then the village of Ubatuba—where some of my family now live. He was freed and returned home and wrote a book about the "cannibals" of Brazil.

#### **EVIDENCES**

Hundreds of years later, this concept is still vivid in the settler imagination. It was reintroduced by elite settler Brazilian intellectuals in 1922 during Modern Art Week, which, at the same time, popularized Modernism.

Now, in 2022, some are celebrating this 100th anniversary and some are not.

The legacy of the mariner's book continues to have repercussions on Indigenous culture, education, health and safety today. The only mention of Indigenous peoples in Ubatuba are plaques that relegate the Indigenous to "cannibals". Ninety percent of the Guaraní Indigenous children in Ubatuba today do not go to school because of bullying.

In 2010, Jimmie Durham and I were in São Paulo to research and make new works for the Bienal. He was making the installation, "Bureau for Research into Brazilian Normality", which was an attack on contemporary colonization in Brazil. As part of his work, Jimmie requested to meet with progressive Brazilian intellectuals in the city. During the meeting, he would say the word "Indian" and we would wait to hear how the Brazilian intellectuals would respond. In every case, eminent progressive intellectuals began with mentioning anthropophagists in their response to the word "Indian".

There is a room in a museum near to Kassel that is dedicated to this mariner. Recently a statue was erected in his honor in the local public square. There is an institute in São Paulo that bears the mariner's name and celebrates him with conferences with invited international speakers. Sometimes conferences are also held in this museum near Kassel to commemorate the mariner and his book. Images of contemporary Indigenous peoples from different regions of Brazil—transformed into generic consumers of human flesh—are used to illustrate the mariner's words in the museum near Kassel.

Fleur de lys (Marguerite Porete - Le miroir des âmes simples anéanties et qui seulement demeurent en vouloir et désir), 2022 watercolor on paper, wooden frame aquarelle sur papier, cadre bois 40 x 40 x 3,5 cm (15.74 x 15.74 x 1.37 in.) titled, dated and signed on the back titrée, datée, signée au verso unique artwork ALVE22132





Cardamine Heptaphylla (Jean-Jacques Rousseau - Les rêveries du promeneurs solitaire), 2022 watercolor on paper, wooden frame aquarelle sur papier, cadre bois 40 x 40 x 3,5 cm (15.74 x 15.74 x 1.37 in.) titled, dated and signed on the back titrée, datée, signée au verso unique artwork ALVE22134





Hibiscus (Marie Ndiaye - Trois femmes puissantes), 2022 watercolor on paper, wooden frame aquarelle sur papier, cadre bois 40 x 40 x 3,5 cm (15.74 x 15.74 x 1.37 in.) titled, dated and signed on the back titrée, datée, signée au verso unique artwork ALVE22136





Cyclamen (Edouard Glissant - Tout-monde), 2022 watercolor on paper, wooden frame aquarelle sur papier, cadre bois 40 x 40 x 3,5 cm (15.74 x 15.74 x 1.37 in.) titled, dated and signed on the back titrée, datée, signée au verso unique artwork ALVE22133

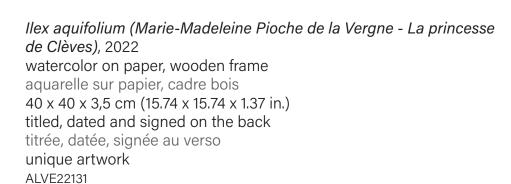




Delphinium staphisagria (Alice Zeniter - L'art de perdre), 2022 watercolor on paper, wooden frame aquarelle sur papier, cadre bois 40 x 40 x 3,5 cm (15.74 x 15.74 x 1.37 in.) titled, dated and signed on the back titrée, datée, signée au verso unique artwork ALVE22130

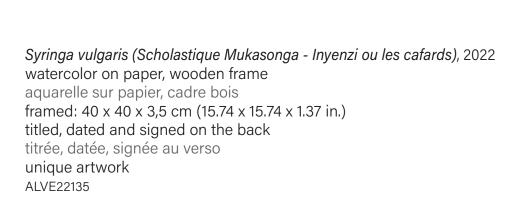




















To give us a common place to begin as a collective, Jimmie Durham, shortly before his death, suggested that we go to the woods or even a parking lot and sit down and spend some time looking precisely around us wherever we were. It is a comfortable circle of about a meter and a half. It is a way to introduce yourself to the place and for the place to introduce itself to you – to begin to be in the place.

I was in Naples and went for a walk in the woods at Capodimonte – the estate of a former king, containing local flora as well as exotics, the colonial spoils of the Spanish Empire that Naples was a part of at one time. I wanted to reintroduce myself, and thus chose to go to a local site of Oak Trees where Ivy intertwines up their trunks, with local mythologies.

In this same place, I also found the Butia Palm Tree growing. My father is from the village of Butia in the state of Paraná in Brazil, yet I never saw one growing there – they had all been cut down. Once, I had seen an ornamentalized specimen in a botanical garden in Brazil. But here by the Oak and Ivy they were happily unlandscaped, their palm branches shooting up crazily from the ground at different angles, wherever there might be space and light in-between other vegetation.

Walking a few steps further, I saw Poke Plants from Cherokee country. They could also be a vegetable, one that Jimmie loved to eat and was not to be found in any store. The leaves can be harvested in the spring before the dark purple berries appear on the magenta vines, which then make the plant a little toxic. They are like a spring tonic – making your body alive again to life beginning. We had seen them growing abundantly in different parts of Italy. It turns out they were imported so the berries could be used to dye red wine which was not dark enough – a now illegal practice. And so the plant is no longer much remembered here, and no one knows about its leaves that can be a vegetable.

In the Middle East, carpets traditionally had rich patterns of flora. They were placed inside spaces, but also transported and placed outside for meetings – a portable garden, a reminder of complexities beyond the human. The four plants in Capodimonte became the basis for *On Responsibilities Acquired while on a Stroll in a Garden in Europe*.

A mariner from the Kassel area went to Brazil in the mid-16th century and got a job as a gunner operating a cannon to kill the Tupinamba Indigenous people. He was captured by them and taken to what was then the village of Ubatuba – where some of my family now live. He was freed and returned home and wrote a book about the "cannibals" of Brazil.

### **Evidences**

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On the Need of Remembering Here before the Onslaught of There Began celebrates some flora in Ubatuba that reminds us of the Atlantic Forest which 93 percent has been destroyed since colonisation. We celebrate the Jequitiba Tree, the Guaparuvu Tree, the Ipe Roxo Tree, the Embauba Tree, and the Vine Ysypo Marilombre from which a tea can be made for remembering.

"To give us a common place to begin as a collective, Jimmie Durham, shortly before his death, suggested that we go to the woods or even a parking lot and sit down and spend some time looking precisely around us wherever we were. It is a comfortable circle of about a meter and a half. It is a way to introduce yourself to the place and for the place to introduce itself to you – to begin to be in the place." Maria Thereza Alves

The carpets patterns designed by Maria Thereza Alves are inspired by the Middle East and its traditionally rich floral patterns. They are usually placed in indoor or outdoor spaces to create meeting places - creating portable gardens, recalling the different forces underlying human existence. The flowers and plants represented are a reminder of man's increasing control over nature as well as colonization. The circulation of beings allows Alves to draw up a paradoxical history of globalization, between uprooting, abandonment and resistance. These plants placed into new complexities are the trace of a vestige of our past.

On Responsibilities Acquired while on a Stroll in a Garden in Europe, 2022 represents four plants (Oak, Ivy, Butia and the Poke Plant) that the artist found while strolling through the Capodimonte garden in Naples. Made up of local flora as well as exotics, the garden can be seen as colonial spoils of the Spanish Empire. Among the four plants which compose the carpet, the Butia Palm Tree and the Poke Plant are very personal as her father is originated from the same village where Butia comes from. The Poke Plant, from Cherokee territory was one of Jimmie Durham's favorite plant to eat.

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Architectural constructions hold us to definitions of a present that as it is built, becomes a past, which defines future relationships of our bodies with other beings relegated to serving whatever is the discourse of the times.

On Remembering for a Future, 2022, addresses various aspects of the Seine's river complex history. From ancient Paleo meanderings to Baroque garden features from Versailles, Maria Thereza reminds us that the Seine has continually redefined itself as human control over the vegetation kept on increasing.

The titles of the watercolors are an indication of the close relationship between Maria Thereza Alves and French literature: Flora were chosen because they were quoted in texts intimately linked to Paris. These representations underline the link between the writings and the possible encounters in the city through different historical periods (Glissant, Mukasonga, Pioche de la Vergne, Porete, Ndiaye, Rousseau, Zeniter).

«Pour nous donner un point de départ afin de constituer un collectif, Jimmie Durham, peu avant sa mort, a suggéré que nous allions dans les bois ou même sur un parking et que nous nous asseyions et passions un certain temps à regarder précisément autour de nous, où que nous soyons. Il s'agit d'un cercle confortable d'environ un mètre et demi. C'est une façon d'apparaître dans le lieu et pour le lieu de se présenter à vous, de commencer à être dans le lieu.» Maria Thereza Alves

Les tapis conçus par Maria Thereza Alves s'inspirent du Moyen-Orient et de ses riches motifs floraux traditionnels. Ils sont généralement placés dans des espaces intérieurs ou extérieurs pour créer des lieux de rencontre - créant ainsi des jardins portables, rappelant les différentes forces qui tendent à l'existence humaine. Les fleurs et les plantes représentées rappellent le contrôle croissant de l'homme sur la nature ainsi que la colonisation. La circulation des êtres permet à Alves de dresser une histoire paradoxale de la mondialisation, entre déracinement, abandon et résistance. Ces plantes placées sous un nouveau paradigme sont la trace d'un vestige de notre passé.

On Responsibilities Acquired while on a Stroll in a Garden in Europe, 2022, représente quatre plantes (chêne, lierre, palmier butia et raisin d'Amérique) que l'artiste a trouvées en se promenant dans le jardin de Capodimonte à Naples. Composé de flore locale et d'espèces exotiques, le jardin peut être considéré comme un butin colonial de l'Empire espagnol. Parmi les quatre plantes qui composent le tapis, le palmier butia et le raisin d'Amérique sont très personnels à l'artiste car son père est originaire du même village que celui d'où provient le palmier butia. Le raisin d'Amérique, originaire du territoire Cherokee, était l'une des plantes préférées de Jimmie Durham.

Le tapis *On the Need of Remembering Here before the Onslaught of There Began*, 2022, célèbre une flore qui nous rappelle la forêt atlantique, dont environ 93 % a été détruite depuis la colonisation. Mais une partie de la flore existe encore, à l'heure actuelle : Jequitiba, Guaparuvu, Pau d'arco, Cecropia, et la vigne Ysypo marilombre dont on peut faire un thé.

Les constructions architecturales nous maintiennent dans les définitions d'un présent qui, au fur et à mesure devient un passé définissant les relations futures de nos corps, avec d'autres êtres relégués au service du discours de l'époque.

On Remembering for a Future, 2022, aborde différents aspects de l'histoire complexe de la Seine. Des anciens méandres paléolithique aux éléments de jardins baroques de Versailles, Maria Thereza nous rappelle que la Seine n'a cessé de se redéfinir tandis le contrôle des hommes sur la végétation se développait.

Les titres des aquarelles sont un indice du lien étroit entre Maria Thereza Alves et la littérature française : en effet, les fleurs peintes ont été choisies parce qu'elles étaient citées dans des textes intimement liés à Paris. Ces représentations soulignent le lien entre les écrits et les rencontres possibles dans la ville à travers différentes périodes historiques (Glissant, Mukasonga, Pioche de la Vergne, Porete, Ndiaye, Rousseau, Zeniter).

MICHEL REIN PARIS MARIA THEREZA ALVES



b. in 1961 in Sao Paulo, lives and works between Naples and Née en 1961 à São Paulo, vit et travaille entre Naples et Berlin. Berlin.

Maria Thereza Alves' artistic trajectory is inseparable from her political activism, whether it be in favour of ecology, the rights of indigenous minorities or territorial and decolonising struggles.

Maria Thereza Alves does not favour any particular medium, although her work often takes the form of prolific installations mixing natural and manufactured objects, videos, texts, drawings and photographs. These installations, like real investigations, reconstruct the artist's explorations and actions on a given territory. In the same way, her field of research and commitment is free of geographical boundaries, whether she invests in the urban environment (New York, Manchester) or natural spaces. The Seeds of Change project, begun in 1999, this time articulates the issues of colonization, slavery and ecology. Seeds brought back to Europe by merchant ships are exhumed and then replanted in the heart of large western cities on floating platforms. The circulation of beings, whether human or plants, allows Alves to draw up a paradoxical history of globalization, between uprooting, abandonment and resistance. In 2017, she has been awarded by the Vera List Prize.

Maria Thereza Alves has exhibited at IAC (Villeurbanne); High Line (New York); Parsons - The New School of Design (New York) : CAAC (Seville) : Musée d'Histoire de Nantes - Château des Ducs de Bretagne ; Serpentine Gallery (London) ; CRAC Alsace (Altkirch); Jewish Museum (Berlin). She has participated in many international biennials such as (d)OCUMENTA 13/15 (Kassel), Manifesta 7 (Trento), 3rd Guangzhou Triennial, 29th Sao Paulo Biennial.

Her work is part of prestigious collections as Reina Sofia (Madrid); Migros Museum (Zurich); CNAP (Paris); National Gallery of Canada (Ottawa); Heather & Anthony Podesta (Washington D.C.); BPS22 (Charleroi); IAC (Villeurbanne); INELCOM Collection (Madrid).

La trajectoire artistique de Maria Thereza Alves est indissociable de son activisme politique, que ce soit en faveur de l'écologie, des droits des minorités indigènes ou des luttes territoriales et décolonisatrices.

Maria Thereza Alves ne privilégie aucun médium en particulier, bien que son travail se présente souvent sous la forme d'installations foisonnantes mêlant objets naturels et fabriqués, vidéos, textes, dessins et photographies. Ces installations, telles de véritables enquêtes, restituent les explorations et actions de l'artiste sur un territoire donné. De la même manière, son champ de recherches et d'engagements est affranchi des frontières géographiques, qu'elle investisse le milieu urbain (New York, Manchester) ou des espaces naturels. Le projet Seeds of Change, débuté en 1999, articule cette fois les problématiques de la colonisation, de l'esclavage et de l'écologie. La circulation des êtres, qu'ils soient humains ou végétaux, permet à Alves de dresser une histoire paradoxale de la mondialisation, entre arrachement, abandon et résistance, à la manière de ces vêtement échoués sur les rivages du Sénégal dans Time, Trade and Surplus Value (2004), qui reprennent forme humaine. En 2017, elle fut récompensée par le prix Vera List.

Le travail de Maria Thereza Alves a notamment été exposé au IAC (Villeurbanne); High Line (New York); Parsons - The New School of Design (New York); CAAC (Seville); Musée d'Histoire de Nantes - Château des Ducs de Bretagne ; Serpentine Gallery (London); Crac Alsace; Jewish Museum (Berlin); (d)OCUMENTA 13/15 (Kassel); Manifesta 7 (Trento); 3rd Guangzhou Triennial; 29th Sao Paulo Biennial.

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