

Our Labor, Our Passion, Our Love

with Marisabel Arias, Juri Bizzotto, D. Denenge Duyst-Akpem, Charly Mirambeau, Moritz Krauth and Joan Pallé

Opening, Friday April 19, 2024 - Exhibition from April 20, 2023 to June 23, 2024

Opening according to Café du Loup opening hours, closed on Mondays.

Guided tour by email reservation to calm.centreartlameute@gmail.com

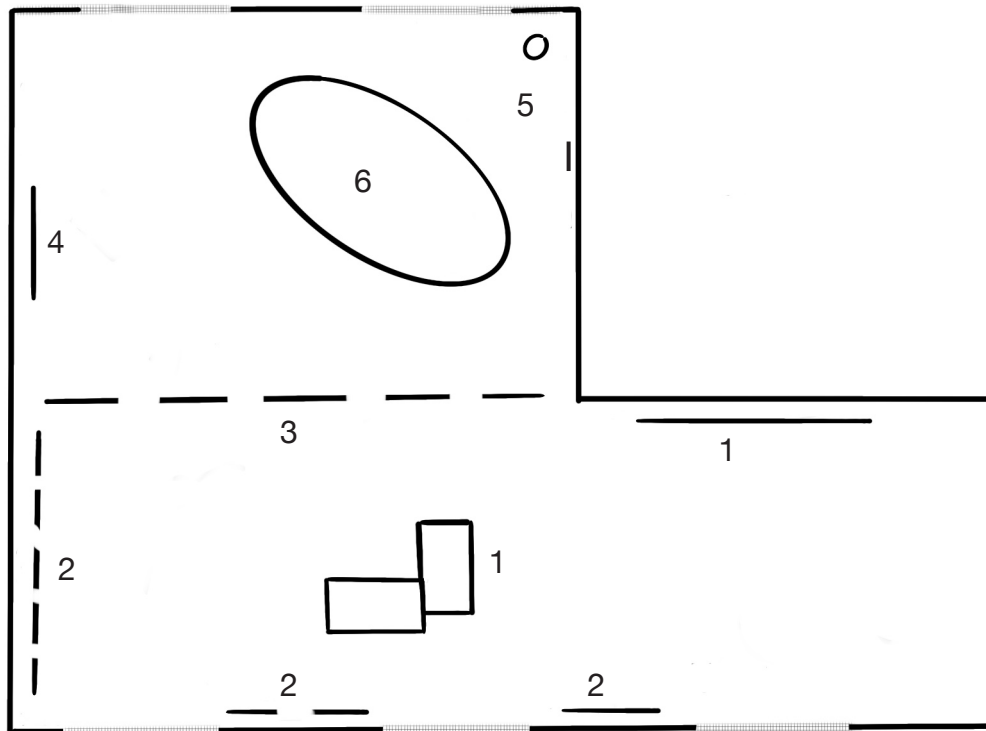
A proposal and text by Oriane Emery & Jean-Rodolphe Petter

CALM - Centre d'Art La Meute invites you to discover its last exhibition of the year 2023/2024. This exhibition brings together the work of artists from different continents, all of whom have been linked to Switzerland at some point through their artistic training, research residencies or exhibitions. *Our Labor, Our Passion, Our Love* are words that came up again and again in our discussions with the guest artists in the run-up to the exhibition.

This title evokes the construction and fluctuation of our identities. How do we project our desires, dreams and frustrations? The exhibition highlights acts and gestures of resistance to the patriarchal and colonial heritage of Western societies. The intersectionality of these struggles reveals that resistance to oppression must be collective, united and, above all, intergenerational. The maze of post-war Western society shows us the importance of living together. We need to unite in the face of human cruelty, fight injustice and take back, step by step, the foundations of a system whose mechanisms favor submission over independence. Our bodies are the driving force. Our representations of love, desire and fantasy are closely linked to those of work and passion. The expression *to give oneself body and soul* is an example of this, a leitmotiv advocated by contemporary society. The latter disseminates and legitimizes an imaginary, deeply rooted in our relationships, where emotion is outlawed on pain of revealing vulnerability.

The artists **Marisabel Arias, Juri Bizzotto, D. Denenge Duyst-Akpem, Charly Mirambeau, Moritz Krauth** and **Joan Pallé** each, in their own way, express a retreat and resilience in the face of history and cultural paradigms, in the ways that the title of the exhibition explores. Sexuality, its practices and its dissemination by the media are addressed. The post-traumatic legacy of the colonial past; black women's bodies that white men fetishize, violate and humiliate; queer bodies that patriarchal society rejects, commercializes and hyper-sexualizes at the same time. What representations of love do we possess beyond the one proposed every year on Valentine's Day? How do we experience our sexuality and desire in the age of social networking? What kind of prevention is needed for young people, both in terms of sex education and Europe's colonial history? And how do we deal with these issues of representation within the family sphere? From highly evolving works to more abstract languages, the public is invited to take the time to discover each work, while taking into account the dialogue that the space sets up.

The plurality of discourses and experiences opens up concrete avenues for reflection and encourages the deconstruction of processes and conceptions that privilege sustains. From what point of view? By whom and for whom? Through the prism of image and emotion, we invite you to seek out what we all share in common, rather than what divides us.



1. **Joan Pallé**, *Vitrine Design for living*, wood, paper, synthetic paint and plexiglass 300 x 150 cm x 8 cm, 2022.
Idioterne diorama, wood, polymer clay, and acrylic, 150 x 110 x 90cm, 2020.
2. **Moritz Krauth**, *Docking*, video, 12:05 min, 2022;
Die Grosse Fresse (Big Mouth), (from left to right) – *The Red Thread: Marina; Moritz; Dieter; Felix; Sigrid*, drawing, oil pastel, charcoal, metallic paper on cardboard, 101 x 81 cm, 2023.
3. **Charly Mirambeau**, *Private Pursuits and Public Problems*, (from left to right) – *Symptoms of Intereference, Conditions of Possibility; Oneness; Spheres of Influence; Made Ready; Cosmos Piede*. Stainless steel rail, PVC, blown glass, knitting. Five-part installation, variable dimensions, 2024.
4. **D. Denenge Duyst-Akpem**, *Rope Beating Drawing*, Pastoral Brutalism series, private performance video, artist's body/gesture, rope, charcoal, paper, 2022..
5. **Marisabel Arias**, *I am only for you*, microporous glitter, aluminum hook, 240cm x 30cm x15cm, 2024, Lima, Peru;
I am only for you love, sponge hearts, microporous glitter, aluminum hook, 25cm x 37cm x 10cm, 2024, Lima, Peru.
6. **Juri Bizzotto**, *Phytolacca Vol.1*, installation, branches, beads, fabric, microphone, mixed media, variable dimensions, 2024.

Marisabel Arias lives and works in Lima, Perú. She obtained a master's degree in fine arts from the FHNW Academy of Art and Design in Basel, Switzerland in 2022. Her projects have been part of solo and group exhibitions, most recently at 80m2 Livia Benavides Gallery, Lima (Peru), Amore, Basel (Switzerland), Gessneralle, Zurich (Switzerland), ZonaMaco Art Fair, Mexico City (Mexico).

Juri Bizzotto (Bassano del Grappa, Italy, 1998) has recently held exhibitions and live performances including at Espace TOPIC, Geneve (November 2023); Le Consortium, Dijon (October 2023); Forde art Space, Geneva (September 2023); 100 ORTI, Vicenza (September 2023). They have participated in various residencies including The CENTQUATRE, Paris (February 2024); SOMA Summer, Mexico (July 2022); BASE Milano (April 2022). They currently live and work between Bassano and Lausanne.

D. Denenge Duyst-Akpem is transnational “space sculptor” whose award-winning teaching, art, and writing bridge modalities of ritual, design, ecology, and Afrofuturity. She is co-curator of the companion exhibition for Africa Fashion 2025 at Field Museum, Chicago; Associate Professor, Adj., at the School of the Art Institute of Chicago; and founder of Denenge Design, focused on holistic, conceptual approaches to human-centered design. National and international features include: V&A Museum London; Smithsonian Institution; ICA London; Arts Club of Chicago; Kunsthau Zürich; Goethe Institut; Kunstgewerbemuseum Berlin; ARTEXTE Montréal; U.S. Library of Congress; Red Bull Arts NY; Schomburg Center; Art Gallery of Ontario; MCA Chicago; and publications on AFRICOBRA co-founder Jae Jarrell, Kavi Gupta Editions for Venice Biennale; Vegetal Entwinements (MIT); Fleeting Monuments (U-Minn); AFRIFUTURI 02022020 with the Camo Coat Collection; ARTNews; Newsweek. Selected collections include Peggy Cooper Cafritz Collection, Studio Museum in Harlem, MFA Boston, and National Art Library of V&A London. She is a 2022 La Becque Laureate, 2016-17 Rebuild Foundation/University of Chicago Place Lab, and 2014 NEH Fellow.

Charly Mirambeau (Bordeaux, France, 1995) is an artist who lives and works in Lausanne. He holds a Bachelor's degree in Fashion Design from ESAA Duperré in Paris (2017) and a Bachelor's degree in Visual Arts from ECAL in Renens (2019). Charly Mirambeau's practice oscillates between different mediums such as writing, sculpture, performance and installation. He has taken part in or performed in various group exhibitions, notably at Kunsthalle Friart in Fribourg, Musée Cantonal des Beaux-Arts in Lausanne, Forde and Hit in Geneva, Silicon Malley in Prilly, and Lokal-int in Biel. He will also be holding two solo exhibitions in Lausanne, at La Placette in 2022 and Tunnel Tunnel in 2023. In 2020, he co-founded the Lausanne-based exhibition space All Stars with Leila Niederberger.

Moritz Krauth, (Hamburg, 1990), lives between Düsseldorf and Paris and holds an MFA from Gobelins Paris, l'école de la création visuelle and from the Kunstakademie Düsseldorf. They graduated in the classes of Dominique Gonzalez-Foerster, Keren Cytter and Christopher Williams in 2019. Their artistic practice combines video, performance and photography and frequently uses literature, that in various ways deals with the notion of the core family, in order to create social experiments, which are then visually translated into different outlets. The artworks oscillate between fiction, documentation and historical facts. Looking at procedures of intimate, domestic situations, as well as the public presentation of one's persona, they extend and complicate the reading of society, individualism, and the creation of conventions.

Joan Pallé (Lleida, Spain, 1989) Lives and works in Barcelona. He obtained a BA in Fine Arts (2017) from the University of Barcelona. And a Fine Arts Masters in HGK Basel (2022). His work relates to critic theory, ironically using the hegemonic visual imaginary and introducing references from the counterculture. In recent years his works have been exhibited at Centre d'art el Bòlit, Girona. Centre d'Art la Panera, Lleida, undació Arranz Bravo, Barcelona and Institut d'Estudi Ilerdencs, Lleida, Spain. Galeria Fran Reus, Pal,a de Mallorca. ADN Gallery, Barcelona, ARCO Art fair and Kunsthaus Baselland Mutenz, Pils Welle Lust Basel among others.

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Sa: 12:00-18:00; Sun: 10:00-16:00
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