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## jevuspropose#10

### Mathilde Rosier: *Sketches in the Margin*

11 June - 26 September, 2021

For jevuspropose#10, Mareike Dittmer (Director of Public Engagement at TBA21–Academy) invites the artist Mathilde Rosier.

### Sketches in the Margin

How to perform without an audience

From my village I see as much of the universe as you can see from earth,  
So my village is as big as any other land.  
For I am the size of what I see,  
Not the size of my height.

Fernando Pessoa as Alberto Caeiro in *The Keeper of Sheep*

We are dancing upon the field of consciousness with wild abandon. We sense the electric body in intensive fields. We share this view that is precarious, fragile and ephemeral. Tenderly feeling into the world of peasants, a life in the margin within vernacular culture, folk traditions and living ancestors. We tell the stories along the paths we walk. Or perhaps, it is the stories that are paving the way.

Savage thoughts shaped by the drum sounds of machines charging forward into the grain. We have consciously abandoned a way of thinking that would unite rather than distinguish us as humans from the conception of nature. Still, we can sense a pagan touch, something uncultivated, undomesticated, untrained; a spontaneous gesture, released in a field of ferocious prosperity; a certain possibility, reluctantly set in the intensive abundance of a hysterical studio situation. Sketches from the margin. I'm repeating myself: 'Ambiguity is not the same as uncertainty. Ambiguity rather refers to the certain occurrence of concurrent sets that are mutually exclusive and don't make sense as a whole.'

Storytelling is a means of sharing and relaying memories and histories, a common ground for reflection. For each narrative, characters are driving a storyline and a moral might be delivered in the end. Stories are more memorable than just facts because they are a primal form of communication with something like a universal plot and a greater potential for empathy and discovery.

Forests are disappearing at an alarming rate. Between 1990 and 2016, the world lost 1.3 million square kilometres of forest – an area larger than South Africa. Farming, mining, drilling and grazing of life stock, are eating into the woods. The biggest driver of deforestation is agriculture. In tropical and subtropical countries, agriculture has accounted for 73% of deforestation. This means the food we eat is directly causing deforestation.

When we are emphasizing the magic, humans change into crops. Beautiful and highly functional at the same time. The traces of harvesting machines point to a sun that is relentlessly shining, drying out the soil and focusing its hot beams into our hearts.

Where have the bees gone?

The domestication of plants is a hyper-realisation.

As is the attempt to write the bee dance into a score.

Can we give into rewilding, unlearning and imagining alternative worlds, to potentially decolonise the mind?

Looking to the other side of the fence that is resisting control and promising uncertainties, there is a prospect of transformation, possibly transgression. Inspired by Cezanne, bodies are not more important than trees. And boots are made for walking – walking all over the crops and into the fields.

Representation of people in the landscape is making no distinction. Trunks and branches are turning to flesh colour - the tree body. We are made of the same stuff, that stuff that dreams are made of. We are nature, humanoid creatures – and then, again, we are the dead body, the vessel, as in the agrarian myth of Osiris, the dead god, digging up the idea that the grain has to fall and die to create life again. Think of harvest dances and the danse macabre - they have a common origin, celebrating life and death in circular moves. Where the fields end, the forest begins. The transition is abrupt. There is a tight border. Transgression is waiting beyond.

And still, there is a boundary; while both, the field and the woods are a part of the same environment, interdependently connected, they are separated by a notion of ourselves that has spread out into a plural, gone into a multiverse existence. We move in cycles.

The idea of plants being capable of making conscious decisions is a controversial one. Still there are studies suggesting that plants do more than simply responding to external stimuli. Plant neurobiology was officially established as an area of research in 2006.

The Wellington boot has a military history; popularised by Arthur Wellesley, 1st Duke of Wellington, the boot became a staple of practical foot wear for the British aristocracy and middle class in the 19th century.

The green skin of Osiris refers to the hieroglyph 'Wadj' which means "to flourish" also "to be healthy". While the hieroglyph represents the papyrus plant as well as the green stone malachite, it is telling that nowadays actions which preserve the fertility are described as 'green'.

Sketching is a mode of tracing. Outlining thoughts along the coastlines of our consciousness, in between, in transit. There lies a truth that is hard to catch, it hides in the shadows. It leaves footprints looking like imprints of a tractor that has driven over memories. Shining rays of sunlight poking the sleeping resistance of a mind in lock down. Wide awake and in arrested development, simultaneously.

The shadow is an archetype. There is a conflict between the persona (as in 'the mask of the soul') and the shadow (some kind of 'counterpersona'). There is the shadow as either an unconscious aspect of the personality that the conscious ego does not identify in itself, or the entirety of the unconscious, i.e., everything of which a person is not fully conscious.

The cry of the loom is lingering in the air.  
Everyone is making up their own soundscape  
orchestrating the imaginary stage and the protagonists are  
taking their positions in the fields. Ready to perform.  
To perform without an audience. In the margin.  
Are you listening?

Mareike Dittmer, June 2021

**Mareike Dittmer** is Director of Public Engagement at TBA21-Academy. From 2018 to 2020 she was director of Art Stations Foundation CH / Muzeum Susch, and since 2019 she is teaching at ZHdK, the Zurich art academy. Until 2018 Mareike was associate publisher of frieze magazine. 2016, together with Julieta Aranda, she became a chairperson of the 9th Futurological Congress 2016-2018 convening in Warsaw, Tel Aviv and Munich. From 2017 to 2019 Mareike conceived and chaired the annual Disputaziuns Susch. She lives and works in Zurich (CH) and Berlin (D).

**Mathilde Rosier** currently lives and works in Burgundy, France, and in Basel. She creates art that comments on and illustrates the need to return to harmonious ways of integrating human activity with the 'natural environment', including pre-industrial practices that might seem anti-rational, observing the world from the vantage of the present-day countryside. Mathilde Rosier's works draw on her interest in the physical and psychological experience of ancient rites and rituals. Her art often embodies fictional offshoots or parts of a narrative, where constellations of self-made costumes, mystic representations of animals and nature often seem like props, an abandoned stage set, or solitary protagonists of an unfamiliar yet compelling reality. Through the combination of painting, film, dance and music, Rosier constructs oneiric situations that allow the beholder to lose any sense of space and time, opening a portal between conscious and unconscious realms. Recent solo exhibitions were shown at MADRE Naples (2020), MASP Sao Paulo (2020). Solo exhibitions and performances have been shown at Camden Arts Center London, Museum Abteiberg Mönchengladbach, Serpentine Gallery London, Kunstverein Hannover, Musée du Jeu de Paume Paris. She took part in group exhibitions including Castello di Rivoli, Turin, Galleria de Arte Moderna, Milan, Kunsthaus, Graz, Abteiberg Museum, Moenchengladbach, Staatsgalerie Stuttgart, Kunsthalle Baden-Baden.

**jevouspropose** is a curatorial series by Sabina Kohler and accomplices. Several times a year, jevouspropose invites a personality to propose an artist with a specific group of works. The works will be installed in the space of jevouspropose, celebrated with an opening and remain on view for a while. At the same time, the respective presentation is expanded and continued in virtual space: the proposer and the artist will have a chat, a visual ping-pong on the works and themes on display ([instagram.com/je\\_vous\\_propose](https://www.instagram.com/je_vous_propose))