



**REDCAT**

# **Julien Creuzet, Sofía Gallisá Muriante, Daniela Yohannes, and Julien Béramis**

- **Deep in the Mud, We Are Enmeshed in All Its Forms, II**

**Film/Video**

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8 PM**

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We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

# Julien Creuzet, Sofía Gallisá Muriante, Daniela Yohannes, and Julien Béramis

## • Deep in the Mud, We Are Enmeshed in All Its Forms, II

What is time in the face of ecological uncertainty? What is time when the land, the sea, and the sky cannot bear the burden of human contempt? The implications of the present are wrought from the past's unresolved violence. How are these questions localized in the Caribbean, a complex and ever-evolving region which transcends its positioning as a tropical paradise in the Western imagination?

This program considers the implications of continued ecological degradation and suggests that what is to come originated from that which we have not contended with, namely, colonial violence. The artists included in the show dig into the earthen cores of history and themselves to make sense of a world in which futurity is aspirational, communal, and hopefully, within reach.

*Deep in the Mud, We Are Enmeshed in All Its Forms* is an ongoing series that considers the wholly unique environment of the Caribbean and the various social, political, historical, colonial resonances present in its current ecological moment. The second film program in this series, *Deep in the Mud, We Are Enmeshed in All Its Forms, II* presents 3 moving image works that find widely varying points of entry into the Caribbean's land, sea, and sky. Julien Creuzet anachronistically highlights the enduring effects of the plantation economy in Martinique and Guadeloupe; Sofía Gallisá Muriante plaintively travels Puerto Rico documenting the calcified specter of natural disasters brought on by the colonial project; Daniela Yohannes and Julien Béramis bridge diasporic wanderings across an unforgiving landscape that counters the romanticized paradise of the Caribbean. These artists and filmmakers, too, dig into the earthen cores of history and themselves to offer perspectives of archipelagic thinking.

*Presented in English, French, Italian, Spanish, and Tigrinya with English subtitles.*

*Please note: Deep in the Mud, We Are Enmeshed in All Its Forms, II contains nudity.*

*The Jack H. Skirball Series is organized by Jheanelle Brown.*

### **Atopias: The Homeless Wanderer** (Daniela Yohannes and Julien Béramis, 2023) 27 mins

*Atopias: The Homeless Wanderer* is the second part of Daniela Yohannes' Atopias trilogy, three films grappling with geographies of migration, generational memory and trauma. Yohannes returns as the oil-coated protagonist trekking harsh natural landscapes of the Caribbean in search of a transformational portal. However, while the first film alluded to nascent identity formation of the protagonist as the Other and member of subjugated diaspora, something has changed since these original events. Now actively searching for a vital sense of belonging, the protagonist is still wandering, but her understanding of identity is accelerating. Filmed in Martinique and La Désirade, Guadeloupe, these ancient islands' rugged topographies continue a thematic dialogue of the Atopias series. While providing the protagonist with a spiritual refuge from humanity's racist societal structures, nature is hostile and unforgiving in

its own way, creating land that rejects visitors and refuses to yield even to innocents forced into them. Wind and enveloping cloud fog become a near-constant, dominating presence in this film, and all bodies of water are put in motion. To this end, *The Homeless Wanderer* seizes upon Western romanticisation of Caribbean life and Kantian notions of nature's awe-inspiring sublime and reshapes them, using their aesthetics to frame the intergenerational political violence of oppression, migration and survival.

***Cloudscape (Celaje)*** (Sofía Gallisá Muriante, 2020) 40 mins

*Cloudscape* oscillates between intimate chronicle, dream and historical document. Combining images in Super 8 and 16mm, hand development techniques and original music by José Iván Lebrón Moreira, the piece weaves together an elegy to the death of the colonial project and the sedimentation of disasters in Puerto Rico. Memories move around like clouds, images rot and age, and the traces of the process are visible on the film and in the country, like ghosts. It is the third and final part of *Assimilate & Destroy*, a series of works that examine the relationship between climate and memory in the tropics, where nature imposes impermanence.

***mon corps carcasse / se casse, casse, casse (...)*** (Julien Creuzet, 2019) 7 mins

In the video *mon corps carcasse / se casse, casse, casse (...)*, Creuzet takes us to a virtual banana plantation contaminated by Kepone, an ecotoxic pesticide that is still poisoning Martinique and Guadeloupe almost 30 years after it was banned. Suspended in a tropical landscape and accompanied by a harrowing sound ambience, a gigantic ketone molecule slowly spins, throwing threatening shadows onto the beach. Then, everything explodes: a nightmarish universe takes over the screen as streams of pills swirl with bunches of calcified bananas. The images, now paced by electronic music, are paired with poetic fragments, to which the title of the sculpture *my sedative language / makes my attitude passive / discret bruise / suddenly explodes (...)* refers. Juxtaposed with the video, the sculptural assemblage presents an accumulation of materials collected, purchased, or made by Creuzet over time and through encounters, forming a body-archive. In these works, Creuzet addresses the environmental injustice perpetrated by colonialism, along with the social issues that result. In fact, the ecological disaster that afflicts Martinique and Guadeloupe is also a human one, as 92 percent and 95 percent of their populations, respectively, have been contaminated by Kepone, according to a study conducted by Santé publique France in 2013. At a time when many regions in the Global South have fallen under the Plantationocene system (the name given to the devastating reallocating of territories for use as commercial plantations based on colonialism, slavery, and exploitation) thanks to which the West obtains its exotic fruits and many other benefits, Creuzet highlights the power games through which our relationships with nature are modulated.

## ABOUT THE ARTISTS

**Julien Bérakis** is a multidisciplinary artist hailing from Guadeloupe and France. His work combines acting, writing, directing, music, and performance. He uses these disciplines as tools to explore the complex history of the island. He uses intuitive writing, observations of nature, and pushes the limits of his body through dance and performance to reach a trance and pathways for healing.

**Julien Creuzet** is a French-Caribbean artist who lives and works in Paris. A visual artist and poet, he actively intertwines these two practices via amalgams of sculpture, installation, and textual intervention that address his own diasporic experience, and his relationship to his ancestral home, Martinique, which he refers to as “the heart of my imagination”. Inspired by the poetic and philosophical reflections of the French Martinican writers Aimé Césaire and Édouard Glissant on creolization and migration, Creuzet’s work focuses on the troubled intersection between Caribbean histories and the events of European modernity. Creuzet’s distinctive sculptural language often repurposes found materials; relics of detritus washed ashore by oceans or the unrelenting progress of history. Throughout his work, Creuzet creates a dialogue with the question of emancipation and the legacy of the Caribbean diaspora as it exists today.

Julien will be representing France at the 60th Biennale de Venezia in 2024 & has a solo exhibition at the Magasin - CNAC in Grenoble (2023-2024). Julien Creuzet’s work has been exhibited at LUMA, Arles (FR); Camden Art Center, London (UK); Centre Pompidou, Paris (FR); Palais De Tokyo, Paris (FR); CAN Centre d’Art Neuchâtel, Neuchâtel (CH); Fondation d’Entreprise Ricard, Paris, (FR); Bétonsalon, Paris, (FR) and more. He has participated in numerous institutional group exhibitions as the 35th São Paulo Bienal (BR); 12th Liverpool Biennial (UK); Museum of Contemporary Art Chicago (US); Musée Tinguely, Basel, (CH); National Gallery of Prague, (CZ); Wesleyan University Center for the Arts, Middletown, (US); Manifesta 13, Marseilles, (FR); Musée d’Art Moderne de Paris (FR); Kampala Biennale (UG); Gwangju Biennale (KR). His work is part of prestigious collections as the Centre Pompidou (FR); CNAP (FR); MMK Museum (DE); Fondation Villa Datris (FR); Fondation d’entreprise Galeries Lafayette (FR); Fonds d’art Contemporain, Paris (FR); FRAC (Bourgogne, Champagne-Ardenne, Grand Large, Ile-de-France, Méca, Pays de la Loire, (FR); Carré d’Art-Musée d’art contemporain (FR); Kadist Foundation (US) among others. Creuzet is the recipient of the 2022 Etants Donnés Prize, the 2021 BMW Art Journey Award, the 2019 Camden Arts Centre Emerging Artist Prize at Frieze and nominated in 2021 for the Marcel Duchamp Prize.

**Sofía Gallisá Muriante** is an artist whose research-based practice resists colonial erasures and claims the freedom of historical agency, proposing mechanisms for remembering and reimagining. Her work deepens the subjectivity of historical narratives and contests dominant visual culture through multiple approaches to documentation. She employs text, image and archive as medium and subject, exploring their poetic and political implications. Sofía has been a fellow of the Smithsonian Institute, Cisneros Institute at MoMA, Puerto Rican Arts Initiative, Annenberg Media Lab at USC and the Flaherty Seminar, and participated in residencies with the Vieques Historical Archive, Alice Yard (Trinidad & Tobago), FAARA (Uruguay) and Fonderie Darling (Montreal), among others. She has exhibited in Documenta, Museum of Modern Art, Whitney Museum, Queens Museum, Savvy Contemporary, Museo de Arte Contemporáneo de Puerto Rico, and galleries like Km 0.2 and Embajada. From 2014 to 2020, she co-directed the artist-run organization Beta-Local. In 2023 she was awarded the Latinx Artist Fellowship.



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