

EVENT

TALK

■ Saturday 23 March ■ 4:00pm

“La huaca pleure, mange, enchante. Art et anthropologie en dialogue” (The Huaca Weeps, eats, ehants. Art and anthropology in dialogue) . Loudigi Beltrame in conversation with Emanuela Canghiari

Emanuela Canghiari is an anthropologist. She received her doctorate from the EHESS in 2018; her thesis was entitled *La dialectique des restes : circulation, trafic et appropriation des vestiges archéologiques au Pérou*. She was a post-doc researcher at the Musée du Quai Branly in 2019, and at the Casa Velasquez in 2020.

After a research fellowship at the FNRS in Belgium, she became head of research and teaching at the Musée du Quai Branly. She teaches anthropology of art at the University of Strasbourg and political anthropology at the University of Neuchâtel.

ACKNOWLEDGEMENTS

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BIOGRAPHY

Loudigi Beltrame was born in Marseille in 1971, and lives and works in Paris. The artist is represented by Galerie Jousse Entreprise in Paris.

Solo exhibitions have been held at MAC Lima in Peru (2021), Centre d'Art Contemporain Circuit in Lausanne (2019), Centre d'Art Contemporain Passerelle in Brest (2019), Palais de Tokyo (2016), FRAC Basse-Normandie, Kunstverein Langenhagen (2015) and Galerie Jousse Entreprise (2014, 2019). He will be taking part in the 12th Gwangju Biennale in 2018, and in the film program designed by Apichatpong Weerasethakul dans le cadre de la 11^e Biennale de Sharjah en 2013. He takes

CENTRE D'ART CONTEMPORAIN
D'IVRY — LE CRÉDAC
La Manufacture des Céillets 1, place
Pierre Gosnat 94200 Ivry-sur-Seine
France +33 (0)1 49 60 25 06
contact@credac.fr
www.credac.fr

Free admission

Wednesday to Friday : 14:00-18:00
Week-end : 14:00-19:00
Closed on public holidays
Métro 7, Mairie d'Ivry
RER C, Ivry-sur-Seine
Vélib', station n°42021 Raspail -
Manufacture des Céillets

part in numerous festivals including FID Marseille, Doctisboa and International Film Festival Rotterdam, as well as group exhibitions including *Meia Noite*, Biennale d'Art Contemporain de Coimbra (2022), *Les Envoûtés*, Musée d'Art Moderne de la Ville de Paris (2021) *A Natural History of Ruins*, Centre d'Art Contemporain Pivô, Sao-Paulo, Brésil (2021), *Stadtansichten*, Kunstverein Heidelberg (2018), *Y he aqui la luz*, Museo de arte Miguel Urrutia de Bogotá (2017), *What is not visible is not invisible*, National Museum of Singapore (2016), *Flatland*, Musée d'art contemporain de Sérignan (2016), *Plagiar of Futuro*, Hangar, Lisbonne (2015), *Michelangelo Antonioni*, Cinémathèque Française, (2015), *Double Jeu*, FRAC Centre, Orleans, 2014.

BUREAU DES PUBLICS

VISITE-LOISIRS AND VISITE ENSEIGNANTE

■ Thursday 25 Jan.* ■ 2:00 - 4:00pm et 5:00 - 7:00pm

Guided tour of the exhibition for professionals in the fields of education, social work and associations. Group leaders then book a tour and workshop.

SUNDAY VISIT

■ Sunday 28 Jan., 17 and 31 March ■ 4:00pm

Guided tour of the exhibition. Free admission.

ATELIERS-VACANCES

■ 14, 15 and 16 Feb.* ■ 3:00 - 5:00pm

Visit the exhibition and take part in creative workshops for children aged 6 to 12 during the school vacations.

CRÉDACANTINE

■ Thursday 7 March* ■ 12:00 - 2:00pm

Guided tour of the exhibition by the artist and the Crédac team, followed by lunch. Participation 8 € / members 5 €.

ART-THÉ

■ Thursday 14 March* ■ 4:00 - 5:30pm

Guided tour of the exhibition, followed by a time of exchange around the resources of the media library of Ivry. Tea and pastries are offered.

ATELIER-GOÛTER

■ Sunday 24 March* ■ 3:00 - 5:00pm*

Kids and adults discover the exhibition together. Then, as they enjoy a snack, the families participate in a workshop that, sensitively and playfully, extends the visit. The workshop is conceived for kids from 6 to 12 but it's nevertheless open to all!

* Events are free unless otherwise indicated. Reservations required:
01 49 60 25 06 / contact@credac.fr

CENTRE D'ART CONTEMPORAIN
D'INTÉRÊT NATIONAL Member of the
TRAM networks, DCA and BLAI, the
Crédac receives the support of the city
of Ivry-sur-Seine, the Ministère
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21.01. – 31.03.2023

LA HUACA PLEURE

Loudigi Beltrame

Loudigi Beltrame uses film, photography, drawing and sculpture to record vestiges and other traces of the past. At the beginning of his artistic career, he was interested by the ghosts and faultiness of the modernist project, especially dystopian architecture and the phenomenon of entropy. For the last decade, both as a continuation of these themes and in order to decolonialize thinking, he has taken to examining different ontologies, cosmologies and epistemologies.

Our invitation to Loudigi Beltrame to present his latest work at the Crédac is in line with the invitations to artists who, like Thu Van Tran, Kapwani Kiwanga and more recently Mathieu Kleyebe Abonnenc, explore issues linked to coloniality, the asymmetry of power between cultures and the hegemony of peoples.

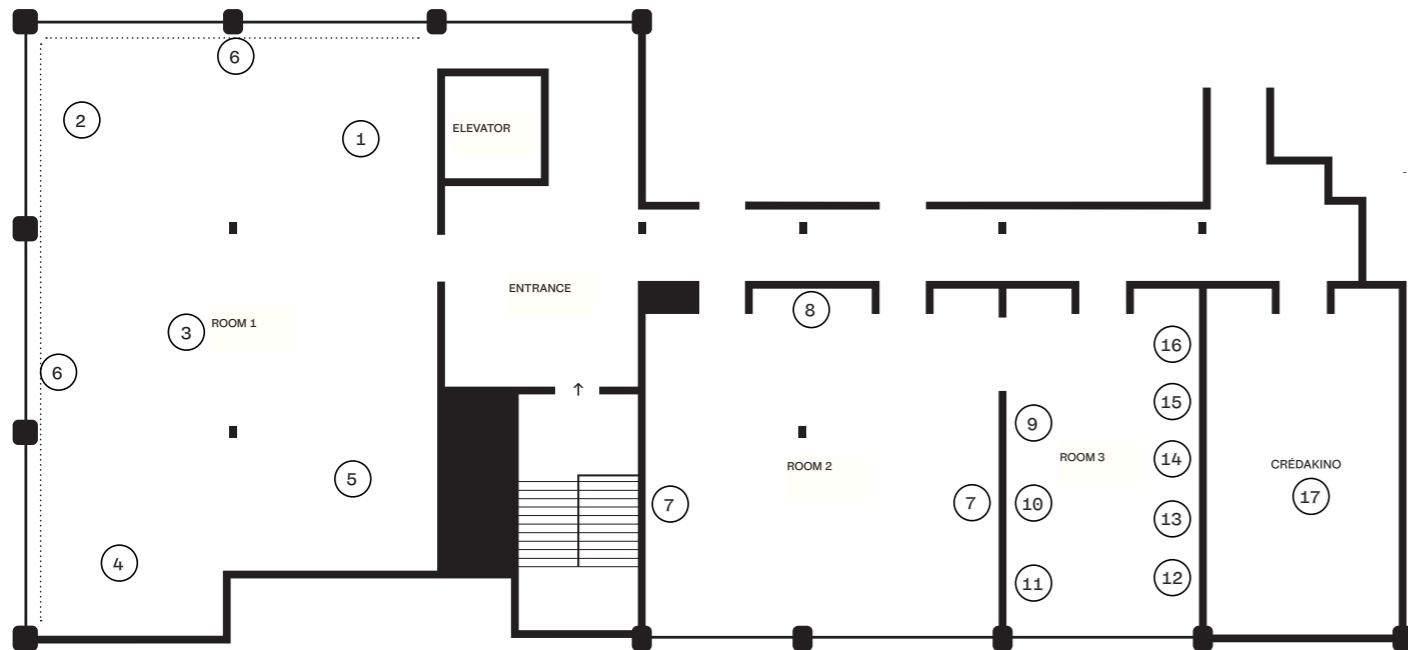
Beltrame explores these questions by regarding historical vestiges and palimpsests. In 2015, he made a visit to El Brujo (the Sorcerer), one of the most important archaeological sites in Peru's coastal region, inhabited by a long succession of civilizations until the arrival of the Spaniards, a site of magic and rituals for thousands of years. While Beltrame's thinking still follows archaeological pathways, his encounter with the *huaqueros*, a term he translates as “empirical archaeologists”, gave rise to a major ensemble of work taking the many diverse forms that can be seen in this exhibition.

LE CRÉDAC

In *La huaca pleure*, Beltrame reveals forms of resistance to coloniality, from the excavation of tombs that connect the living to their dead to cultural practices that have had to be kept hidden, reviled as sorcery because they escape the Western nature/cultural paradigm. The *huaqueros* have a medium-like power to feel the voids in the earth that contain the vestiges of a world that no longer exists. This allows them to dig up these items that they then sell to collectors, as well as to healers, shamans and rural communities. This practice could be considered a kind of pillage, but also as an alternative, a kind of ecology in the most noble sense of the word. The vestiges they so highly esteem are a symbol of our common good and our good fortune that allows us to leave behind something good, as ever-increasingly tiny as it may be, for future generations. “Today, as in the past, colonialism remains synonymous with impoverishment, ghettoization and the destruction of local forms of knowledge¹.” Beltrame’s work allows us to think outside the frame of modernity, to probe the inexplicable and consequently engage ways of seeing whose horizon is not simply the West

Claire Le Restif
Directrice du Crédac et commissaire de l’exposition

1 Florencia Portocarrero, *Mesa curandera*, 2018.



ROOM 1

- 1 *La huaca pleure, avec Terreco et la Mesa*, 2024
Video 4K transfer HD, 6 min 34 s
- 2 *La huaca pleure, avec Terreco et Oscar*, 2024
Video 4K transfer HD, 13 min 39 sec
- 3 *La Mina*, 2024
Aluminum. Production : le Crédac
- 4 *La huaca pleure, avec les huacos*, 2024
Video 4K transfer HD, 10 min 19 s
- 5 *La huaca pleure, avec Marlon et José Luis*, 2024
Video 4K transfer HD, 11 min 34 s
- 6 *65 galets de la Doller*, 2024
Pebbles, kraft recycled paper, variable dimensions

An ensemble of four videos in the Crédac’s main room constitutes the installation *La huaca pleure* (2024). Pebbles gathered from the banks of the Doller River in the France’s Vosges region and strips of brown wrapping paper recall the colours of the Peruvian desert and create an environment for the videos.

Two videos document the unfolding stages of a *huaquería* (unauthorized archaeological excavation) Beltrame attended in Pakatnamu, in the costal desert of northern Peru. Fuelled by coca leaves and tabaco, the *huaqueros* Terreco, Oscar, Marlon and José Luis practice divination and interrogate the *huaca* to find graves. Then they probe the earth with *baquetas*, and when they think they have located graves, they dig one or more holes in search of ritual objects. When teardrop-shaped clumps of sand begin to slide down the sides of the tomb, it’s said that the *huaca* is weeping, and it’s time to get out before being buried alive.

A third, looped video shown on a flat screen shows an example of a mesa (table, in Spanish) in Terreco’s home, in the rural community of Jequetepeque. This *mesa*, a kind of syncretic altar, an assemblage of items found in *huaquero* treasure hunts, is set up on a couch in the living area. It features a set of human skulls used in healing rites.

A fourth video shows rotating *huacos* (pre-Columbian ritual ceramics). These pieces are from a private, semi-clandestine local collection of items acquired over the years from *huaqueros* in the Pacasmayo region by the father of the current owner.

There is an aluminium sculpture made from a 3D scan of an open grave containing a rich variety of Mochica artifacts found by *huaqueros* on the Cerro La Mina in the Jequetepeque Valley. Materialized in this fashion, the hole in the earth becomes a vortex, a centrifugal force reminding us that these cavities are portals into the past, a place beyond our ken where humans and non-humans enter into mutual relations and carry out transactions.

ROOM 2

- 7 *Huancor, 17h, apparition des images*, 2024
31 black and white silver prints on Ilford Multigrade FB Warmtone baryta paper. Production : le Crédac
- 8 *Après la Mesa*, 2024
Color silver print on Fujifilm crystal archive DP-II matte paper. Production : le Crédac

A series of 31 silver-print photos entitled *Huancor, 17h, apparition des images* (Huancor, 5 pm, appearance of images, 2024), retraces the artist’s passage through the rocky landscape of the Huancor archaeological site in the southern Peruvian Andes. These images, taken, Beltrame explains, in the uncertain light of at twilight, capture, in a single shot, the moment when the light washes over the rocks, thus making visible the ancient petroglyphs like a palimpsest on the stone surfaces carved over a very long period of time. Birds, mammals, reptiles, humans and other, more indeterminate creatures and stylized elements of the Andean cosmology adorn this rocky landscape in the middle of a desert.

Après la Mesa (After the mesa), a silver-print colour photo, shows people leaving a mesa curandera session in the town of Chinchá after a night of healing led by José Levis Picón Saguma, a *curandero* with whom Beltrame has engaged in a dialogue since 2015. Among the vernacular architectural elements we see the back end of a car belonging to one of the healer’s assistants. This photo of an old Ford Mustang long kept running through the efforts of its owner represents a return to reality after a traditional divination and spiritual cleansing ceremony. The vehicle has become useless because there’s no money to fix it, and thus transformed into an “object of worship” embodying the care taken of it by its owner. This photo emphasizes the liminal status of the traditional rites secretly carried out by people whose material reality is often very difficult.

ROOM 3

- 8 *Vortex 1*, 2024
- 9 *Vortex 2*, 2024
- 10 *Vortex 3*, 2024
- 11 *Vortex 4*, 2024
- 12 *Vortex 5*, 2024
- 13 *Vortex 6*, 2024
- 14 *Vortex 7*, 2024
- 15 *Vortex 8*, 2024
Inks on cotton veil

The eight vortexes on view are made of ink on cotton voile mounted on a frame.

Beltrame made them in a state of extreme concentration. Working around a central, empty space, he rapidly drew straight lines, each in a single long motion. Using a brush, he paints other, increasingly short and thinner lines, often of a different colour, until the whole surface is covered. When the delicate fabric is stretched it becomes perfectly flat, enhancing the optical, vibratory effects of his work and emitting an energy that absorbs our gaze and pulls our body toward the centre.

CRÉDAKINO

- 17 *La huaca pleure, avec les voix*, 2024
Video 4K transfer HD, 53 min 2 s

La huaca pleure, avec les voix, is a four-part video in which the offscreen voices of five inhabitants of villages near the Paktnamu site recount narratives mixing daily life and magic, phantasmagorical encounters. The images show the archaeological site and its landscape, and screen captures of the homes of the speakers.

These micro-histories add up to a portrait of a community where the living and the dead interconnect and interact, and the echo of the past permanently coexists with modernity.

All works shown here courtesy of the artist.

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