

# ALLOCHRONOTOPIE

Arina Essipowitsch  
Victor del (M) Oral Rivera

28.08 – 31.10.2020

As part of **Manifesta 13 Parallèles du Sud**,  
with the support of **Région Sud**

Opening **friday 28 august 2020 · 11h – 21h**  
Free entry from **tuesday to saturday · 14h – 19h**

La compagnie is member of the réseau P-A-C.  
Thanks to : William Gurner, FRAC-PACA, Studio Aza, 2bprint

## events

**saturday 19 september and sunday 20 september**  
projection of **Photocontact** - Arina Essipowitsch and  
Contact Club for the occasion of Babelsunciades

**wednesday 14 october at 19h**  
meeting with Arina Essipowitsch about her editions at  
Centre Photographique de Marseille 74 rue de la Joliette  
13002 Marseille

**wednesday 28 october at 18h**  
conference of Victor del (M) Oral, École Supérieure d'Art  
d'Aix-en-Provence 57 rue Emile Tavan Aix-en-Provence

**saturday 31 october at 20h**  
concert of Amelia Tabei

–  
**Fake\_Book** de Victor del (M) Oral will be activated-  
perforated-performed 3 times during the exposition. If  
you wish to participate, please contact the mediator :  
elsa@la-compagnie.org ou 04 91 90 04 26

**saturday 19 september at 17h**  
for the occasion of Babelsunciades

**thursday 15 october at 19h**  
with the collaboration of Willie Gurner

**thursday 29 october at 20h**  
finale performance

**Other events will be scheduled, pay attention!**

For the occasion of **Printemps de l'Art Contemporain** la compagnie has the pleasure to present also **Chic d'amour**, on the roof top  
Coco Velten du 28.10.2020 au 10.10.2020

**28.08.2020 from 19h** *Chic d'amour*-Opening, performances and concerts, at Coco Velten

**10.10.2020 from 10h until 24h** *Chic d'amour*-final Bouquet, performances and concerts, at Coco Velten

**la compagnie**, lieu de création 19 rue francis de pressensé 13001 marseille +33 4 91 90 04 26 · info@la-compagnie.org · la-compagnie.org

Allochronotopy <is located in a space and a time beyond  
of innocence.

There: a violent and carnival humor makes explode, in his  
fiction, the order of knowledge and language.

Here - the deployment of an infinity of connections, of  
impossible folds, fragmentarily articulates the monumental  
image like a puzzle game.

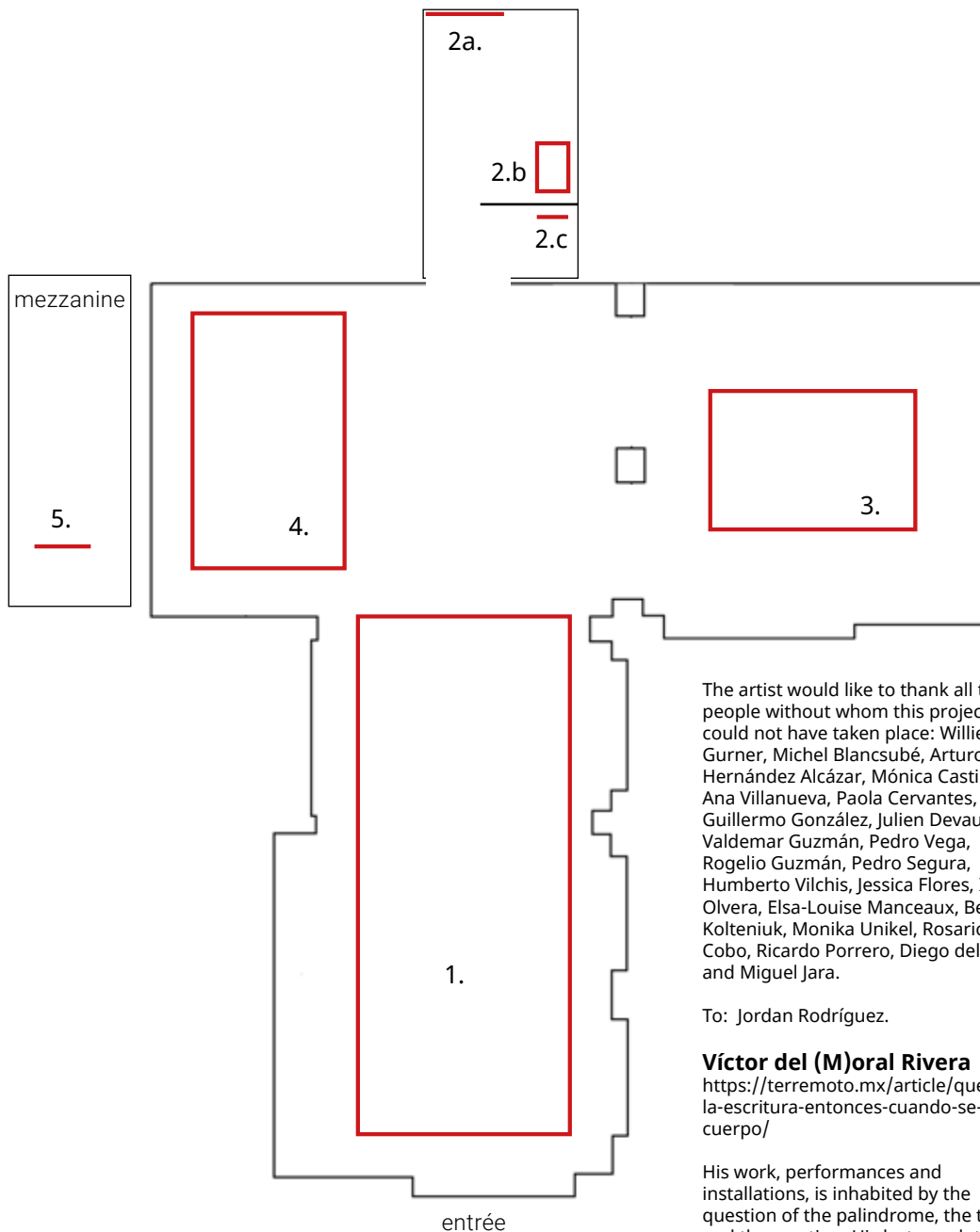
The artists' proposals, each in their own way, invite the  
audience to manipulate or incorporate into the work.

The terms "Allochrony" and "allotopy" appear in Donna Haraway's  
text « Les promesses des monstres »: to escape a philosophical  
despair linked to the white and heterosexual writing of history,  
she envisions heterogeneous collectives where humans and non-  
humans (animals, machines...) co-construct nature - which is no  
longer reducible to a property, an origin, a matrix, a virgin space.  
We are among those for whom Haraway is needed today, now, in  
our time. The expression Allochronotopia is a starting point for  
bringing the two artists together, and a mark from where we start  
to think with them, even if the exhibition is not necessarily or  
directly «harawaian».

With Victor del (M) Oral Rivera, language resounds like  
architecture and the landscape diffracts in fragments of text.  
Monumental gestures (La Chute libre du A), performances, the  
theme of the reversibility of language is inseparable from a mirror  
game that is in space itself. The biblioclastic gesture Fake\_Book  
strikes our face. Book-mask or mask-book? Fake\_Book stands  
precisely on this ridge in imbalance, between rapture and dread,  
between carnival and tomb. Books have never been innocent.  
The artists either: Victor del (M) Oral Rivera pierces the massive  
cultural object that is the book to invent a beyond culture - which  
is not to forget - by precisely linking these heterogeneous, the  
body, book, culture, life. Choreographies, performances, belching  
... the book thus twisted in a mask not only becomes human but  
also becomes animal. It takes a fierce and daring lust for life  
to decide on the choice of a book to punch it into and make a  
mask. The thing is both funny and serious. The artist invites you  
to experience this unique adventure through different periods of  
collective performances.

Rather, Arina Essipowitsch's photography stands on the side of  
an equivocity, a fold, a complication, where it gives as much to  
see as it hides and covers. If sensuality is a constant component  
of portraits, her images are not reduced to an all-face with in  
particular a specific work of editions that unfold. Arina plays  
with the contradictions and the articulations of paper that make  
photography a puzzle of pieces upside down and in place. For  
the first time, she takes the opportunity of this exhibition to  
produce monumental images on the scale of the architecture of  
the exhibition space: visitors are immersed in a giant face, and  
some of these images can be manipulated, available to play with  
the public, the place. Arina promotes the connections between  
the front and the back, between identities, the dimensions of a  
body or a face and it is an incandescent necessity that makes  
or undoes these folds, these folds, and these folds: a poetic  
necessity who does not wait for appeasement, but who just  
desires to burn again and again. Arina asks us to follow her along  
the edge of the razor blade of a labyrinth and infinite line - that  
of a desire that has the brilliance of the fleeting, the unforeseen,  
the chance, and the bewitched charm of a reversibility which  
maintains the conflict at the heart of the One of the image, of  
the identity which is and will remain mobile fragments, renewed  
possibilities of re-composing.





**1. Víctor del (M)Oral Rivera  
Fake Book (Lecto\_escultura no. 00), 2020**

Installation / activation on modified books

**2a. Víctor del (M)Oral Rivera  
Caída libre de la letra A (Lecto\_escultura no. A) 2019**

Torre Insignia, 9 de Junio del 2019, Mexico D.F.  
video, couleur, 2'

**2b. Víctor del (M)Oral Rivera  
Levantamiento de A (Cursor-grafía), 2019**

video, color, 3'

**2c. Víctor del (M)Oral Rivera  
Levantamiento de A (Insignia), 2019**

video, color, 2'38"

Credits for the art video of Víctor del (M)Oral Rivera :

an action of Víctor del (M)Oral Rivera

Production: Jordan Rodríguez, Luis Daniel Ramírez Isaías, Frontera Productions, Abraham Chávez, Mario Rivera Litro, María Antonia Eguiarte, Natalia Magdaleno, Willie Gurner

Photography: Yollotl Alvarado

Camera 1: Yollotl Alvarado  
Camera 2: Alejandro Villanueva  
Camera 3: Ana Mayra Tãng

Drone camera: Misael Covarubias

Sound: Juan Pablo Vivanco

Editing: Alejandro Palomino, Víctor del (M)Oral

This work was produced with the support of BBVA foundation and Museo de Arte Carrillo Gil; and with the co-production of Simplemente Productions, Mónica Reina, and Rune Hansen.

The artist would like to thank all the people without whom this project could not have taken place: Willie Gurner, Michel Blancsubé, Arturo Hernández Alcázar, Mónica Castillo, Ana Villanueva, Paola Cervantes, Guillermo González, Julien Devaux, Valdemar Guzmán, Pedro Vega, Rogelio Guzmán, Pedro Segura, Humberto Vilchis, Jessica Flores, Isaac Olvera, Elsa-Louise Manceaux, Berta Kolteniuk, Monika Unikel, Rosario Cobo, Ricardo Porrero, Diego del Valle, and Miguel Jara.

To: Jordan Rodríguez.

**Víctor del (M)oral Rivera**

<https://terremoto.mx/articulo/que-es-la-escritura-entonces-cuando-se-hace-cuerpo/>

His work, performances and installations, is inhabited by the question of the palindrome, the text and the creation. His lecto-sculptures make the link between language, performance, installation and architecture.

He was born in Mexico City in 1987, lives and works in Mexico City. He studied visual arts at ENPEG (National School of Painting, Sculpture and Engraving La Esmeralda), and obtained a master's degree in Philosophy from the Universidad Nacional Autónoma de México (UNAM). He was in residence at the Aix-en-Provence Superior School of Art for a year (2014-15).

He has exhibited in many places such as the Museo Experimental El Eco (UNAM), Museo Universitario del Chopo, Casa del Lago (UNAM); Museo Universitario Arte Contemporáneo (MUAC); Galería Vermelho, São Paulo, Brazil; was in residency at the École Supérieure d'Art of Aix-en-Provence, France. Among his recent exhibitions: Inmersiones estratégicas [Strategic Immersions] at the Metropolitan Cultural Center (MET) in Quito, Ecuador; Fantasma Semiótico Situacionista [Semiotic Situationist Phantom] at the Museo de Arte Carrillo Gil. He was in residence at the international studio program of the ACC galerie in Weimar from July to November 2019, for an exhibition at the ACC galerie in March 2020.

3.

**Arina Essipowitsch, Fold, (titre de travail)**

**recto, Le vent (Fos)**

**verso, Mimesis (Autoportrait à la Vesse)**

2020

inkjet print on fine art paper, cut and folded photographic image

closed 45x45x10cm, open single-sided 2.70 x 2.70m

maximum unfolding size 9m

**4. Arina Essipowitsch, Subjectivations, 2020**

inkjet print on fine art paper, cut and folded photographic image

**5. Arina Essipowitsch, Velten, 2016**

video slideshow produced with the Club contact

**Arina Essipowitsch**

[arinaessipowitsch.com](http://arinaessipowitsch.com)

«The subject of my work is identity. I see the notion of identity as something that cannot be unified. To be more precise, the notion of identity often appears as a divided element in my work: multiple, plural, fragmented identities, palimpsest identity - these are terms and notions that shape my work. The characters in my images, paintings and drawings work through this ambiguity between being ONE and plural, or multiple, at the same time. I started this project from an autobiographical perspective, questioning my past and present and wondering where I belong. Now a French citizen, I was born in Minsk, Belarus, where I spent my childhood before following my parents to Germany in 2001. Did I lose part of my identity when I left my hometown? The process of alienation continued when I left Germany and my parents for another life in France. Therefore, I have already lost a bit of myself twice already although I am now richer, more complex because of the different cultural layers and experiences that constitute me. Can we really speak of alienation and loss of identity, in my case? Can we even speak of identity? These questions are familiar to those who have crossed many cultures and so it is only natural that they are reflected, that they emerge as a fundamental characteristic of my work.» A.E.

Arina Essipowitsch was born in Minsk, Belarus, she lives and works in Berlin. She studied at the University of Aix-Marseille (master plastic arts), obtained the DNSEP from the Aix-en-Provence art school (Master) and completed the post-diploma in Dresden (Meisterschülerabschluss). She was twice awarded the Canon New Talent Prize in 2018 and 2020, then the FBZ Kunst-Psyché-Gesundheit Prize. She has exhibited at the So Far (Sweden), f / stop (Leipzig) festivals, in Russia at the Metenkov's House Photography in Ekaterinburg, at the Wrocław Contemporary Museum (Poland). Arina Essipowitsch has already exhibited at the company in Equinoxe (with Maxime Chevalier), and she also conducted a workshop with young people from Belsunce (with the social association Contact club): Photocontact. The photomural thus produced for the contact club premises in Velten will be continued.