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**JULIEN CREUZET**

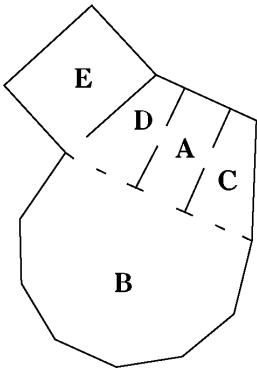
GREAT MOMENT OF TRANSPORT,  
BODY TO BODY,  
BOAT ON MY DUNES  
BOAT ON YOUR BACK  
HANDS ON OUR WAVES  
IT'S BEAUTIFUL BOTH  
OCEAN FLOW (...)

With this opening line, Julien Creuzet invites us along for a meandering narrative in which phrases and sounds echo in the form of songs, poetry, performance, video and sculpture. In the exhibition space, a sensuous stream of words and images comes alive that is rooted in the artist's native island of Martinique.

Creuzet's works refer to Martinique's literary, cultural and geographic identity. Organic growth and the Caribbean 'rhythm' are the foundation for the work at KIOSK: the base for the structure was made in 2018 in cooperation with Les Ateliers de Rennes, but is expanded here with new extensions. The work behaves much like a complex jungle or mangrove ecosystem from Martinique. An expansive network of roots, above and underneath the ground, spreads through the rooms, is enveloped in a hypnotic chirping of crickets and entangles washed up materials – old clothes and worn-out implements. Different materials, bodies and eventually also landscapes and ideas intermingle; wave upon wave, they wash up in couples: silt and strips of plastic; bikini briefs and boat; skin and pixel; shell and screen; mouth and ear; noise and trance; nude and veil; container and condom; blood vessel and braid; saliva and text message; identity and rhizome; hydratation and decentralization; tinder and thunderstorm; you and me; French and Creole; West and East; source and echo; ebb and flood; in and out; man and woman; *Lova Lova*, *Safari Go* and *Ocean flow (...)*.

The work has many entries and exits; it deploys assemblage and cultural appropriation to transform exoticism into something new; it introduces new, unexpected forms and a multitude of stories. Stories that hint at histories of love, colonial oppression and ecological disasters, or worlds of imagination. On this island, the clock indicates a different time, (digital) bodies seem to crumble slowly, and everything is fluid. The water functions as a powerful metaphor for the continuous commercial, cultural and intercontinental exchange of people, culture and vegetation. Creuzet visualizes the journey, the encounter with the Other, which the poet and writer Édouard Glissant described in a way that resonates with this installation: "Rhizomatic thought is the principle behind what I call the Poetics of Relation, in which each and every identity is extended through a relationship with the Other."

The exhibition stands as one great visual and acoustic collage of complementary, personal and collective memories. The different sound tracks and textures, protagonists and identities clash, seduce and distort each other. Like the mangrove's aerial roots, they become part of a networked and breathing landscape in a continuous state of flux.



Exhibited works  
(per room, clockwise)

**ROOM A**

*unknown quantity  
you and me, it's too easy,  
they did before us,  
before our seeds  
we are melancholy,  
one in front of the other  
we have already done  
both eyes in the eyes  
you remember it  
we and others  
we, naked*

2019  
Plastic, textile, cane sugar,  
condom  
Variable dimensions

**ROOM B**

*Since we have to say yes  
Before enjoying  
Since you have to define  
Before meeting again,  
In the future  
Do you feel me menhir  
Feel you are blowing  
To the great pleasure*

*Since you have to define yourself  
I let you tell me  
I let you do me  
Become hard*

*Feel me on the floor  
Little games  
Hair in the dust.  
Solar source  
I am witch.*

*Head in the air  
venerates  
Endocrine, androgynous  
without ovary*

*I'll see you at 9pm  
Sweetness of the heart at 9 pm  
I have wait at 9pm  
Disagreement at 9pm  
I'm in the mood at 9pm  
Sweat fury at 9pm  
At 9 pm or any time*

2018  
Wood, raffia, rope, steel, fabric,  
dentures, clock, plastic, leather,  
glass, LCD screens, video  
Variable dimensions

**ROOM C**

*what is the desire,  
what is my body  
What is my head  
what is my sex  
I did not want  
I did not want his hand  
nervous, I felt small  
I did not feel  
in trouble  
to hit me*

2019  
Steel, fabric, plastic  
240 x 90 x 90 cm

*Arms extended,  
you sold us your white caffeine  
Arms extended  
I waited  
venom mom  
loose my control  
out of my heart  
from my heart out of my body  
unknown venom*

2019  
Steel, fabric, plastic  
340 x 110 x 24 cm

**ROOM D**

*we have drunk,  
to become scorching  
we have drunk  
to laugh at ourselves  
I drank a lot to understand you  
hope to approach you  
I get close to skinned  
open belly  
do you see fire on the inside  
we have drunk  
to give us  
do you see all this flow*

2019  
Steel, fabric, plastic, white wine  
225 x 140 x 60 cm

*desire  
before  
envious  
wrap  
red  
tongue  
eats  
me*

2019  
Plexiglass, plastic

**ROOM E**

*LOVA LOVA, SAFARI GO*

2016  
Digital video  
9'17"

Courtesy: the artist