A photograph of a person's arm holding a stalk of Heliconia latispatha flowers in a jungle setting. The flowers are bright orange and yellow with green bracts. The background is a dense forest with a large tree trunk and various green plants.

marc lathuillière

*lucres distantes*



With the support of Cnap, National Center for Visual Arts, France  
and AM Art Films

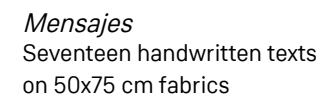


*«In the end, it is necessary that the whole the earth, that all the faces and all the livings protest against violence. It is necessary that insurrection itself is made world in order for the minorities to haunt the oppressor, so that they are everywhere and nowhere, in the sweet pea, bamboos, water, hands, mouths and arms. In his assemblage, Lathuillière is then able to produce a collective body that is composed of human forces, voices of justice and poetry, of animal forces, of the presence of plants, and of the powers of the earth. In that the artist himself is only an intercessor, a spokesman in the literal sense of the word.»*

**Fares Chalabi**

« Of Crystals and Masks - on Marc Lathuillière's crystalline and fabulatory photography »

TK21, November 2021



*Mensajes*  
Seventeen handwritten texts  
on 50x75 cm fabrics

## luces distantes / distant enlightenments

Interlacing creation and resistance, *Luces Distances* is an alliance developed since 2020 between artist Marc Lathuillière and Afro-descendant communities of Urabá, northern Colombia, an area of deforestation and armed conflict over land control. The artistic process integrates three vital elements: visibilization of their struggle, protection of their lives, empowerment of their structures. This is especially the case at La Madre Unión, a Biodiversity Zone where, starting in 2022, the artist has been supporting the creation and development of an association of environmental guardians, the Guardianes Madre Árbol.

Portfolio, Contemporary Photography, Royal Photographic Society  
Issue 92, October 2023  
<https://shorturl.at/bkX18>

Video interviews, Sorbonne ArtGallery, 2020  
[https://www.youtube.com/watch?v=sbk\\_2964jhc](https://www.youtube.com/watch?v=sbk_2964jhc)

« Lumières lointaines »,  
conversation Marc Lathuillière – Julien Petit, curator at MAMU Bogota, 2021  
<https://www.boumbang.com/marc-lathuilliere/>



## / the project

The three communities in which the project was initiated in 2020 - La Madre Unión, Pueblo Nuevo and Camelias - belong to a constellation of fifty «Humanitarian» and «Biodiversity Zones». Enclaves forbidden to any arms-bearers, they are a form of pacifist structure chosen by these descendants of maroons to resist armed groups - the country's leading narco-paramilitary group, in collusion with agribusinesses - that have been forcibly taking away and deforesting their lands for the last 25 years. Hosting 11 % of the species of birds of the planet, Urabá anyhow remains one of most bio-diverse areas on earth.

To express the eco-resistance at stake, the first photographic series of the project, in 2020, attempted to present the villagers not as isolated and recognizable individuals, but as members of human and non-human collectives: notably in the “environmental portraits” of the *Cuerpos Y Plantas* (Body and Plants) series, polyptychs combining photos of parts of their body, plants they chose to represent them and texts handwritten on textiles.

Since 2022, the project has focused on the Biodiversity Zone of La Madre Unión, whose leaders invited Lathuillière to help their budding agro-environmental association. A response to dangers on their land and lives that had become more pressing, urging them to speak out. The artist replied to this request with an empowerment of their group, renamed Guardianes Madre Árbol (Guardians of Mother Tree), working on the co-design of its identity (logo, clothing, capacity building...) and on its media and artistic visibility. This birth is recounted in a 8 mm documentary fiction, *Ser Guardianes Madre Árbol*, cosigned with the Guardianes. Initiated in 2023, the new participative work, called *Sueños* (Dreams), is a transatlantic exchange of texts of support written on pillows between Paris-based authors on one side and Guardianes on the other. The first three years of the project were shown in 2023 at Rencontres d'Arles festival with the support of Cnap (National Center for Visual Arts, France) and AM Art Films.

## **/ a diversity in resistance**

In Urabà, the protection of a unique rainforest is intrinsically linked to the survival of dozens of communities practising a small-scale, diversified and sustainable agriculture. At the border of Panama, between the Pacific Ocean and the Caribbean Sea, this region is one of the most humid and biodiverse areas on the planet: a maze of forests and swamps irrigated by the lower Atrato basin, which has long served as a refuge for both maroon and indigenous people. In 1993, in reparation for past slavery, the Colombian State has granted black communities an inalienable right on lands now called «collective territories».

The deforestation front, and the conflicts that it causes, tends however to drive them out. At the end of the 1990s, most of these communities were forcibly displaced during massacres organized by the army and right-wing paramilitaries under the guise of anti-guerrilla warfare. Since then, communities like La Madre Unión have been trying to re-establish themselves on their lands, which were appropriated in their absence by agro-industrialists specialized in extensive cattle breeding, banana and oil palm plantations. In connection with the latter, a social control of terror is maintained in the region by the AGC, the leading narco-paramilitary group in Colombia, whose illegal activities also foster uncontrolled deforestation for coca plantations.

The organization of villagers in neutral zones is an attempt to non-violently respond to this joint strategy of land grabbing. These «humanitarian zones» form an archipelago of about 50 communities linked together by fragile bonds of solidarity under the umbrella of Colombian human rights organization Justicia Y Paz. Increasingly renamed «biodiversity zones», they are also committed, like La Madre Unión, to protecting their environment. A daily resistance which remains a blind spot for the foreign media. In these villages, the reception of a foreign artist is therefore thought of as part of a response through «visibilization»: ensuring the survival of the communities by keeping them under the international eye.





## **2020 / luces distantes**

Biodiversity Zone of La Madre Unión, Humanitarian Zones of Pueblo Nuevo and Camelias

Five serie : photos, texts, videos.

<https://www.lathuilliere.com/en/luces-distantes-2/>

### **/ Mascaras**

Seven portraits of villagers wearing masks made from plants, presented in diptychs with handwritten texts on fabric. Signed with aliases, these statements allow them to freely express their relationship with their environment, the dangers and necessity to defend it.

### **/ Cuerpos y Plantas**

Representation of the villagers through photographs of a part of their body and of a plant of their biotope to which they ask to represent them. These eighteen «environmental portraits» are presented as polyptychs comprising one to three images associated with a handwritten text on fabric. They define a person not as a recognisable individual but as a web of links.

### **/ Apariciones**

About forty night shots taken with an infrared hunting camera, a technique that overexposes the eyes and the shade of the skin, altering facial features. Their magical realism is a way to translate the surveillance and fear in which the villagers live. They are UV printed on glass.

### **/ Depix**

Four composite portraits created through a digital overlapping of faces. The composition is made with layers modelled on the patterns of pixelated camouflage uniforms used by paramilitaries. They address the collective as well as digital and therefore globalized nature of the resistance.

### **/ Voces Distantes**

Eleven short videos (1 mn 40 each) in which villagers film Marc Lathuillière reading their texts in landscapes planted with the plant species they chose to represent them in the *Cuerpos Y Plantas* and *Mascaras* series. Some, still at the post-production stage, are visible on <https://vimeo.com/user127822040>.





*Alias Luchador de Troya #1*  
Lambda print, 60x90 cm, *Mascaras* series

"SOY DEL TERRITORIO  
DE LA MADRE UNIÓN  
MI ALIAS. ES LUCHA-  
DOR DE TROYA."

"NO PUEDO HABLAR, AUN  
TENIENDO VOZ, MAS PUEDO  
PENSAR, Y NO PODER ACTUAR  
ME HAN HERIDO DE MUER-  
TE, CONDENANDOME AL GLEN-  
CIO AUN TENIENDO VIDA."

"LE PIDO AL ARBOL DE TOTUMO  
QUE ME DE UN FRUTO, PARA  
QUE ME REPRESENTÉ. ATRAVES  
DE MI MASCARA. EN NUESTRA  
ZONA DE BIODIVERSIDAD."

*"I am from the the Madre Union territory.  
My nickname is Trojan Fighter.*

*I can't speak, although I have a voice,  
and if I can think, I'm not able to act.  
they wounded me to death,  
condemned me to silence,  
although I'm alive.*

*I ask the calabash tree to give me a fruit  
so it can represent me through my mask,  
in our biodiversity zone."*

*Alias Luchador de Troya #2  
Handwriting on fabric, 50x75 cm  
The artist and Luchador de Troya*





*Alias Amor #1*

Lambda print, 60x90 cm, *Mascaras* series



Nací y vivo en la zona  
humanitaria de Pueblo Nuevo

Mi nombre es "AMOR"

Llevo esta máscara para prot-  
eger mi identidad y mi vida.

Con esta hoja de yarema me  
identifico como parte de mi -  
Territorio.

Y quiero enviar este mensaje al  
estado porque:

- \* No nos apoya
- \* No nos da seguridad
- \* No nos protege, ni nos da protección
- \* No hay un Centro de Salud
- \* Poca educación y oportunidades  
en cuanto a todo etc.

"I was born and I live in the Pueblo Nuevo  
humanitarian zone.

My name is "Love".

I am wearing this mask to protect my identity and my life.  
With this snakewood leaf,  
I identify myself as part of my territory.

And I want to send this message to the State, because:

- It does not support us
- Does not make us safe
- Does not protect us
- There is no health center
- Little education and few opportunities in general."

Alias Amor #2

Handwriting on fabric, 50x75 cm

The artist and Amor





*Alias El Chicharro #1*

Lambda print, 60x90 cm, *Mascaras* series



SOY DE LA MADRE UNION.  
COMUNIDAD DEL BAJO ATRATO,  
CHOCÓ.  
MI ALIAS ES: "EL CHICHARRO!"  
ME ENCUENTRA AQUÍ CON MIS  
CAMPAÑEROS DE TRABAJO Y MI  
FAMILIA.  
NUESTROS GOBERNANTES, QUE SON  
CONCEDORES DEL DESPLAZAMIENTO  
FORZADO Y SE HACE CIEGOS A  
NUESTROS SUFRIMIENTOS. NOS  
TIENEN ABANDONADOS. TENEMOS MIEDO,  
TENEMOS TEMOR POR QUE NO  
PODEMOS EXPRESAR LA VERDAD COMO  
CAMPEÑEROS. POR LOS GRUPOS  
SUBVERSIVOS, EN PRIMER LUGAR NUESTRO  
GOBIERNO, EN SEGUNDO LUGAR LOS  
PARAMILITARES. POR ESO UTILIZO  
MASCARAS DE ARROZ, POR MÍ Y  
MI FAMILIA.

"I am from the Madre Union,  
a community of the Bajo Atrato, Chocó.

My nickname is "El Chicharro" (The Horse Mackrel).

I find myself here with my fellow workers and my family.  
Our rulers, who are familiar with the problem of forced  
displacement, and remain blind to our suffering,  
have abandoned us.

We are afraid, we are frightened as, being farmers, we can-  
not tell the truth. That's because of the subversive groups:  
first, our government, second, the paramilitaries.

Therefore, me and my family have to wear rice straw  
masks."

*Alias El Chicharro #1*  
Handwriting on fabric, 50x75 cm  
The artist and El Chicharro





*Luces Distantes*

Marc Lathuillière and Guardianes Madre Árbol

« Grow Up », Rencontres d'Arles, MRO Foundation, 2023

Curator Pascal Beausse, production Cnap and AM Art Films

Right: *Alias Alicia*, polyptych, three 60x90 cm print, one handwritten text on a 50x75 cm fabric



*Alias Alicia #1 (boca)*  
Lambda print, 60x90 cm, *Cuerpos Y Plantas* series





*Alias Alicia #2 (peras)*  
Lambda print, 60x90 cm





*Alias Alicia #3 (arbol de pera)*  
Lambda print, 60x90 cm



SOY DEL TERRITORIO  
DE LA MADRE UNIÓN,  
ZONA DE BIODIVERSIDAD.  
MÍ NOMBRE ES: ALICIA.  
ME IDENTIFICO COMO UN ARBOL  
DE PERA. NO PUEDO SER  
FOTOGRAFIA EN UN IMAGEN  
DONDE SE PUEDE RECONOCER  
MÍ ROSTRO O IDENTIDAD..  
YEVAMOS MÁS DE V AÑOS  
EXIGIENDOLE AL GOBIERNO  
QUE NOS ENTREGEN NUESTRAS  
TIERRAS PARA SÍ PODER  
VIVIR MEJOR....  
SOY UNA BOCA Y QUIERO  
SONREIR LIBRE Y EN PAZ..

*"I am from the Madre Unión territory,  
a biodiversity zone.  
My name is: Alicia.*

*I identify myself with the rose apple tree.*

*I cannot be photographed in an image allowing my face or  
identity to be recognized.*

*For more than five years we've been demanding from the  
government the return of our land, so that we can live better.*

*I am a mouth, and I want to smile free and in peace."*

*Alias Alicia #4  
Handwriting on fabric, 50x75 cm  
The artist and Alicia*



*Alias Tantas Cosas #1 (oído)*  
Lambda print, 60x90 cm  
*Cuerpos Y Plantas series*





*Alias Tantas Cosas #2 (sábila)*  
Lambda print, 60x90 cm



Soy de la Zona humani-  
taria de Pueblo Nuevo.

Mi alias es "tantas cosas"  
le pido alas sabila que me  
represente,  
mi oido escucha muchas  
cosas.

Tengo miedo de las matanzas  
no quiero escuchar más no-  
ticias de personas asesinadas  
o maltratadas por las  
defensas de nuestros  
territorios.

Me gustaria oir risas  
en mi pueblo.

*"I am from the Pueblo Nuevo humanitarian zone.  
My alias is "So Many Things".*

*I ask the aloe vera to represent me.*

*My ear listens to a lot of things.*

*I'm afraid of slaughters.*

*I don't want to hear any more news about people  
killed or abused for the defence of our territories.*

*I'd like to hear laughter in my village."*

*Alias Tantas Cosas #2*

*Handwriting on fabric, 50x75 cm*

*The artist and Tantas Cosas*





*Alias Pastrana #1 (mano)*  
Lambda print, 60x90 cm, *Cuerpos Y Plantas* series





*Alias Pastrana #2 (ceiba bonga)*  
Lambda print, 60x90 cm



SOY DEL TERRITORIO DE LA  
ZONA DE BIODIVERSIDAD DE  
LA MADRE UNIÓN MI ALIAS ES  
PASTRANA.

COMO LA FUERZA DE MI MANO  
HEMOS SOSTENIDO MAS DE 5 AÑOS  
LA LUCHA POR NUESTRO TERRI  
TORIO Y AQUI PLANTADO COMO  
ESTA SEIVA BONGAME ENCUEN  
TRO FIRME PARA SEGRIR  
LUCHANDO Y ESPERO QUE EL  
GOBIERNO PRONTO HAGA  
ENTREGA DE NUESTRAS  
TIERRAS QUE CON LA  
AYUDA INTERNACIONAL LO  
VAMOS A LOGRAR PARA  
QUE EN NUESTRA ZONA  
DE BIODIVERSIDAD  
VIVAMOS EN PAZ.

*"I am from the territory of La Madre Union  
biodiversity zone. My alias is Pastrana.*

*As the strength of my hand has supported for  
more than five years the struggle for our territory,  
and planted here like this kapok tree,  
I stand firm to go on fighting.*

*And I hope that with international help we will quickly  
get the government to return our land.*

*So that, in our biodiversity zone, we can live in peace."*

*Alias Pastrana #3*

*Handwriting on fabric, 50x75 cm*

*The artist and Pastrana*





*Alias Agua #1 (pecho)*  
Lambda print, 60x90 cm, *Cuerpos Y Plantas* series





*Alias Agua #2 (riachuelo)*  
Lambda print, 60x90 cm





*Alias Agua #3 (beber)*  
Lambda print, 60x90 cm

SOY DE ESTA ZONA  
DE BIODIVERSIDAD DE LA  
LARGA Y TUMARADÓ.  
MI ALIAS ES "AGUA".  
TUVE MIEDO AL LLEGAR  
Y ESTAR AQUÍ.  
POR LA GRACIA DIVINA DE  
DIOS, QUE ES PURA Y CRISTALINA  
COMO EL AGUA QUE ME DA VIDA,  
Y AL MIRAR LA AUSENCIA  
DEL ESTADO, ME DUELE LO  
QUE HE VIVIDO AQUÍ.  
Y MI PECHO, QUE HE ARRIESGADO,  
FUERZA ME HA DADO,  
Y AUN ESTOY COMPLETO.

*"I'm from this biodiversity zone  
of La Larga Y Tumaradó.*

*My alias is "Water".*

*I was afraid to come and live here.*

*By the divine grace of God, which is pure and  
crystal-clear as the water that gives me life,  
seeing the absence of the State, I suffer from  
what I have been through here.*

*And my chest, which I put at risk,  
gave me strength,  
and I am still whole."*

*Alias Agua #4  
Handwriting on fabric, 50x75 cm  
The artist and Agua*





*Alias E #1*  
Lambda print, 60x90 cm  
*Cuerpos Y Plantas* series

Soy del Territorio De La  
Madre Union.  
Mi alias es "E".  
Mi pelo que tanto quiero  
me produce desespero  
al gobierno le exigo.  
Lo primero que me pide  
mi tierra que tanto  
quiero.  
Le pido este árbol de  
Guano que me representa.

*"I am from the Madre Unión territory.  
I call myself "E".*

*My hair, which I love so much, drives me to despair.  
From the government, I demand first of all that it returns  
my land, which I love so much.*

*I ask the ice cream bean tree to represent me."*

*Alias E #2*

*Handwriting on fabric, 50x75 cm*

*The artist and E*





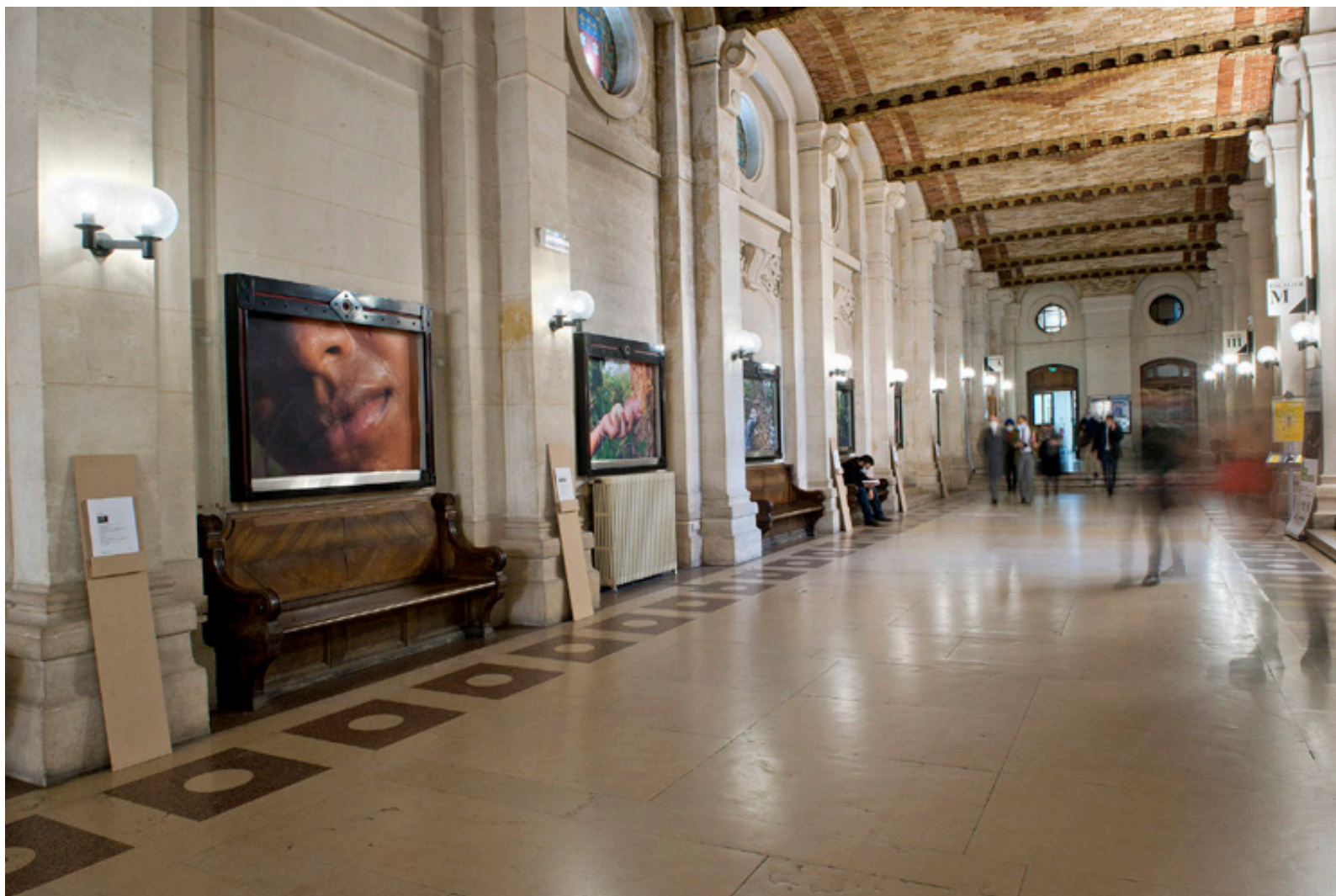
### *Luces Distantes*

Marc Lathuillière and Guardianes Madre Árbol

«Grow Up», Rencontres d'Arles, MRO Foundation, 2023

Curator Pascal Beausse, production Cnap and AM Art Films

Right : *Alias Pastrana*, triptych, two 60x90 cm lambda prints, one handwritten text on a 50x75 cm fabric

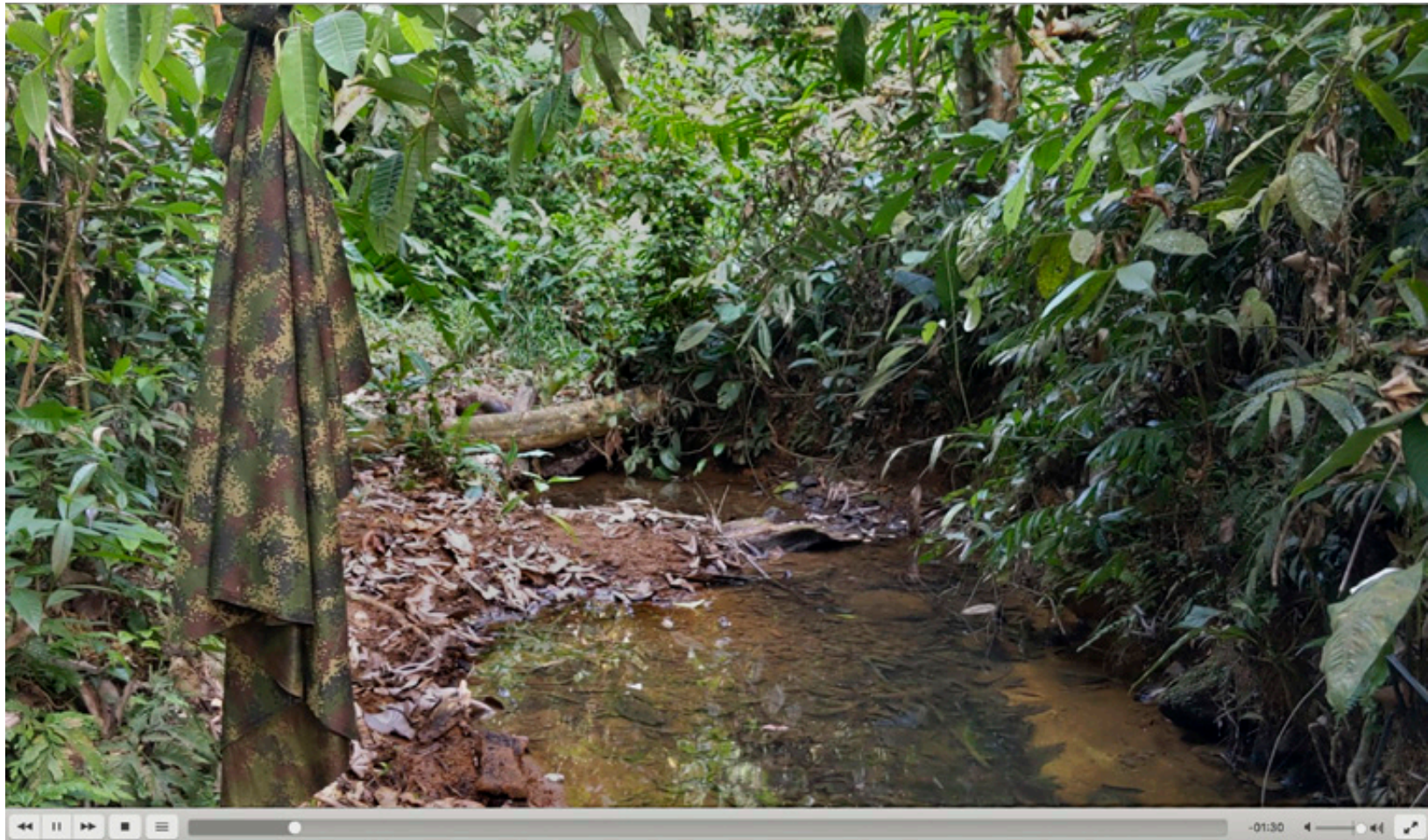


*Crece, Resistir*

Solo exhibition, Sorbonne ArtGallery, Paris 1 Panthéon Sorbonne University, 2020

<https://en.sorbonneartgallery.com/marc-lathuilliere>





*Voz de Agua*

Video, 1 mn 39, *Voces Distantes* series, 2020

<https://vimeo.com/521012760>





*Voz de Patricia*  
Video, 1 mn 39, *Voces Distantes* series, 2020  
<https://vimeo.com/user127822040>





*Rio*  
Infrared photograph, UV printing on glass, 33x44 cm, *Apariciones* series



*Camino*

Infrared photograph, UV printing on glass, 33x44 cm





*Machete*  
Infrared photograph, UV printing on glass, 33x44 cm, *Apariciones* series



*Riachuelo*  
Infrared photograph, UV printing on glass, 33x44 cm, *Apariciones* series





*Reunión*

Infrared photograph, UV printing on glass, 33x44 cm, *Apariciones* series



*Fuego*  
Infrared photograph, UV printing on glass, 33x44 cm, *Apariciones* series





*Encuentro*

Infrared photograph, UV printing on glass, 33x44 cm, *Apariciones* series



*Hoja*  
Infrared photograph, UV printing on glass, 33x44 cm, *Apariciones* series





### *Apariciones*

Left: *Hoja*, UV printing on glass, 33x44 cm, oak shelf 3x6,5x44 cm

*Luces Distantes*, Rencontres d'Arles 2023

Right: simulation with four pieces (33x44 cm and 16,5x22 cm),  
oak shelf 3x6,5x150 cm



*Cinco Mujeres de Pueblo Nuevo (Five Pueblo Nuevo Women)*

Five portraits of women layered according to paramilitary pixelated camouflage patterns

*Depix* series, pigment print, various sizes











## **2022 / ser guardianes madre árbol** (becoming guardians of mother tree)

Photographs, videos, short film, empowerment

In 2022, the leaders of La Madre Unión invited Marc Lathuillière to assist them in the conceptualization and organization of an environmental guard and, through artistic processes, to give it some exposure. A response to the dangers on their forest that have become more pressing, urging them to speak out, both locally and on social networks. Thanks to Cnap's Support for Documentary Photography, the artist's solution was to develop a fictional documentary with them. Invoking magic realism, it sees them wearing calabash masks before lifting them to face the lens: an act of rebirth translated by photographs, videos, and a co-signed short film, whose editing was supported by AM Art Films. Also part of this creative alliance with the association, renamed Guardianes Madre Árbol, the design of their logo was conceived by graphic designer Nicolas Balaine, the supply of outfits and of an internet antenna, necessary for the visibility and security of the members, being financed by Colombian and French patrons.

« Ser Guardianes Madre Árbol », video HD, 8 mn 34  
<https://vimeo.com/852958800>

Previous pages: *Ser Guardianes Madre Árbol – masked/unmasked*  
Diptych, two lamda prints, various sizes, 2022



Logo of the  
*Guardianes Madre Árbol*  
Graphic design Nicolas Balaine





Document: shooting of *Somos Guardianes Madre Árbol*



*La Rana y La Tortuga*  
Infrared photograph on baryta paper  
2023





*Soy El Cucarrón Avioneta*  
Infrared photograph on baryta paper





*Somos Guardianes - en el bosque*  
Infrared photograph on baryta paper

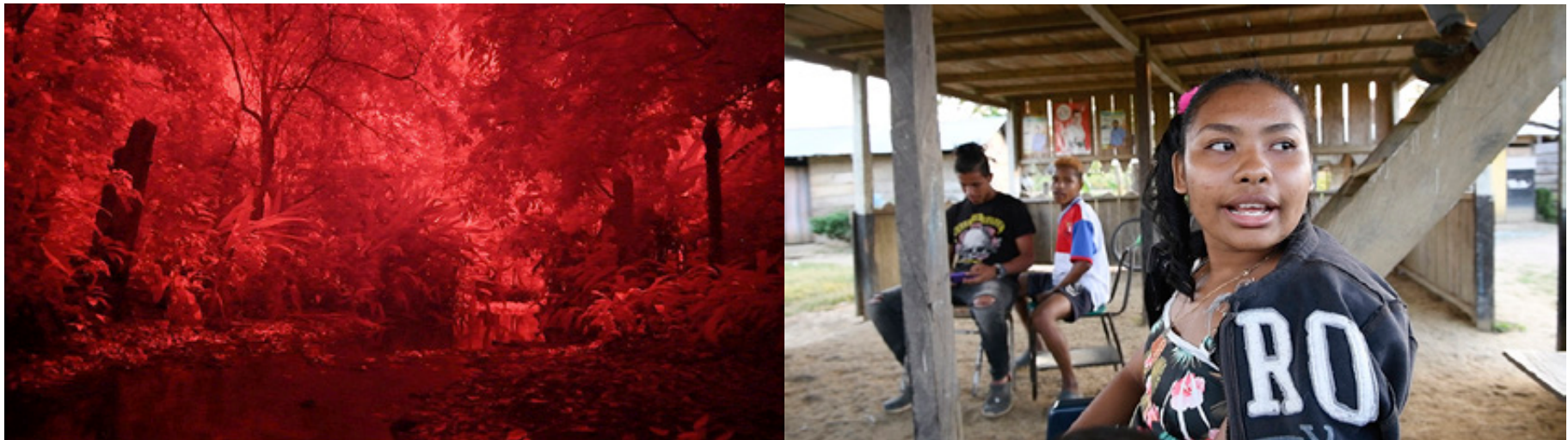




*Ser Guardianes Madre Árbol*, video HD, 8 mn 34

Cosigned with the Guardianes Madre Árbol, with the support of Cnap and AM Art Films, 2023

Teaser : <https://www.youtube.com/watch?v=YwaJ8PnQ1AM>



Screenshot of *Ser Guardianes Madre Árbol*  
Video HD, 8 mn 34, with the support of Cnap and AM Art Films  
<https://vimeo.com/852958800>





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ALEX

## 2023 / sueños - the dream of the other

Participatory and processual writing, photographic documentation, social networks, empowerment  
<https://www.instagram.com/lathuillieremarc/>

*Sueños* is an exchange of texts on pillows between Guardianes Madre Árbol and distant friends of the project. On the theme proposed by Marc Lathuillière - to express in a supportive text what is the dream, or desire, of the other, when one is separated by language, distance and the lack of internet access - five people based in Paris have each written, by hand, a text on fabric. In February 2023, the artist took these fabrics to La Madre Unión, where they were transformed into pillows by Diana Mestra, a community seamstress, and exhibited as an in situ installation, *La Tienda de Los Sueños*. Five guardians chose the dream pillow they wished to receive, each of them writing a response to its Paris-based author. The said texts on fabric made the return trip with the artist, to be offered to them, also in the form of a pillow. The process has been documented by photographs, and exchanges on a WhatsApp group of the authors. *Sueños* is meant to grow in order to involve other authors outside of the community, in Colombia as well as in other countries.

The inspiration came from an initial pillow made by the current president of the community, Digna Castaño, with a participatory text draft from the artist's first visit in 2020. She showed it to him when he came back to the community in 2022, to express the wish she had for his return during the two years of separation caused by the pandemic. Sleeping with this pillow was, she said, a way of recalling his presence, when Madre Unión was without internet antenna or telephone network.

### Authors

Joël Savary, civil servant, collector – Digna Castaño, bar owner, president of La Madre Unión  
Emmanuelle Hascoët, curator – Hector Perez, cacao farmer, president of the Guardianes  
Christophe Manon, poet, writer – Cindi Yanet Nolasco, farmer  
Ioana Mello, curator – Maria Isabel Cavadia, farmer  
Marc Lathuillière, artist – Argenida Montiel, chicken breeder

Previous page: *Digna – first pillow*  
2022





*Two authors  
Christophe Manon, poet - Digna Castaño, president of La Madre Unión  
2023*



Writing in Paris  
(Emmanuelle Hascoët, Ioana Mello),  
Choosing the texts at La Madre Unión,  
writing of the answers  
(Hector Pérez, Argenida Montiel)





Esprit sans le corps endormi,  
 esprit flottant au-dessus des  
 immenses herbes couchées par mon  
 souffle, les yeux fermés je suis enfin  
 au-dessus de ton pays si herbeu que  
 je m'étonne de sa moire lustrée

Tes herbes et tes lianes sont une peau  
 vivante, trempée de frissons, comme le  
 filin d'un affût,  
 C'est un manteau grégeois où tu cueilles  
 tes fruits dont j'ignore le nom, moi qui  
 ne sais rien de toi,

L'empreinte de ton pas trace en creux  
 une piste sur cette peau d'herbes, pas qui  
 va pas à pas encercler d'anser  
 tes arbres et tes cultures,

Et dans ces pas imprimés dans l'herbe,  
 si tu veux bien je pourrai mettre mes  
 pas, avec toi autour de tes troncs aux  
 feuilles innombrables pour vivre l'éveil  
 plus doux que le songe

Joël

Mi ESPÍRITO soñador. Que se intente  
 con tu ESPÍRITU. En mi ESPÍRITO soñador  
 puedo soñar que estás en mi país.  
 Puedo soñar. Paso a paso conocer  
 de ti. Puedo rodearte de mis  
 grandes árboles. Satisficte con  
 mis cultivos y frutos.  
 Dejar tus huellas en la  
 suave hierba rodeada  
 de sus aguas cristalinas.  
 Para vivir un nuevo  
 amanecer mas suave  
 que el sueño mismo.

De: Digna  
 Para: Joël

My dreamy mind, braided to your mind. In my dreamy mind, I can  
 dream that you are here in my country. I can dream of step by step  
 discovering you. I can surround you with my tall trees, satiate you  
 with my crops and fruits. You can leave your footprints in the soft  
 grass surrounded by its crystal waters. To live a new dawn sweeter  
 than the dream itself.

From Digna - to Joël



Making the pillows  
(seamstress: Diana Castaño)





*La Tienda de los Sueños*  
Installation, five texts on pillows  
La Madre Unión soccer tournament  
19.02.2023





Distribution of the pillows  
 Maria Isabel Cavadia  
 Emmanuelle Hascoët  
 Argenida Montiel  
 Digna Castaño  
 Joël Savary



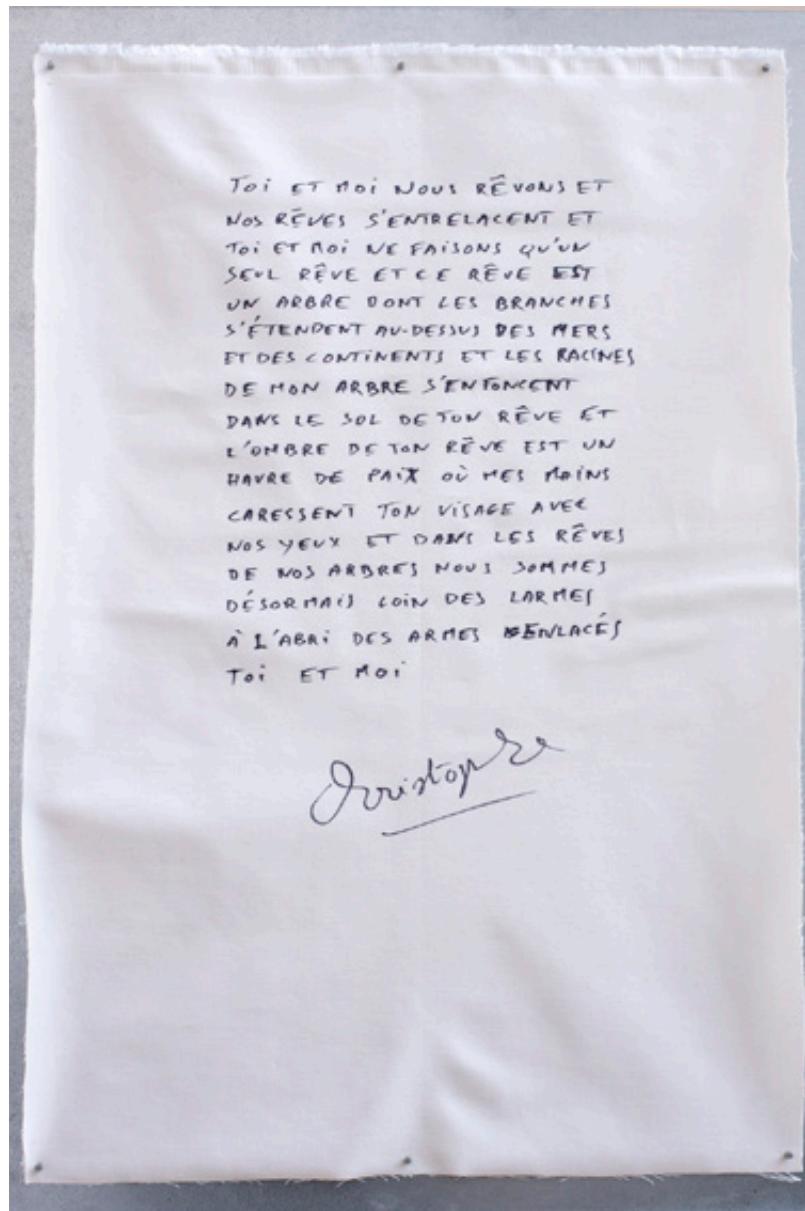




*La tienda de Los Soñadores*  
Recycled wood structure, posters, two slideshows on tablets  
*Luces Distantes*, Rencontres d'Arles, MRO Foundation 2023



*Whatsapp group of the Guardianes*  
Live during the exhibition

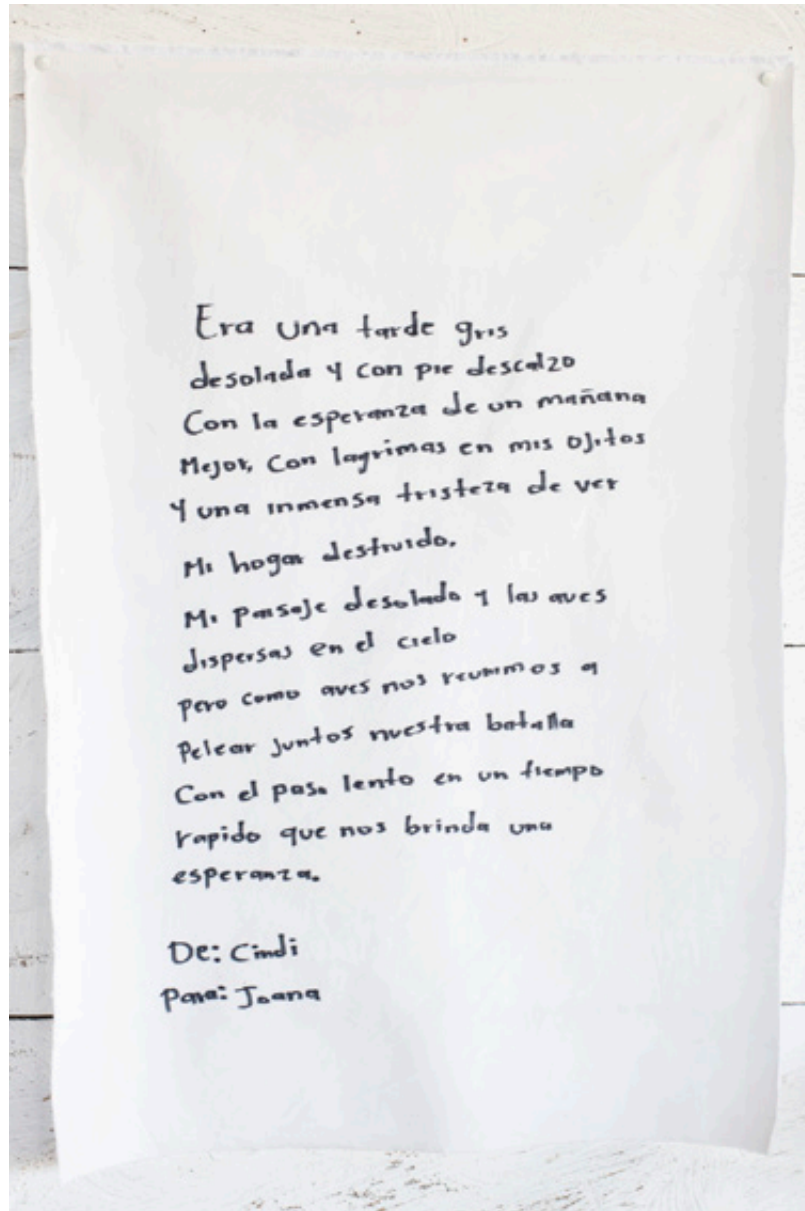


*You and I are dreaming and our dreams interlace and you and I are one dream and that dream is a tree whose branches stretch over seas and continents and the roots of my tree sink into the soil of your dream and the shadow of your dream is a haven of peace where my hands caress your face with our eyes and in the dreams of our trees we are now far from tears safe from weapons embraced you and me*

*Christophe*

*Sueño of Christophe Manon  
permanent marker on cotton drill, 2023*





It was a grey afternoon,  
 desolate and barefoot,  
 with the hope of a better tomorrow,  
 with tears in my little eyes,  
 and an immense sadness  
 to see my home destroyed,  
 my landscape desolate  
 and the birds scattered in the sky.  
 But, as birds, we gathered to fight our battle together,  
 with the slow passage of time that brings us hope.

From Cindi - to Joana

Sueño of Cindi Nolasco  
 permanent marker on cotton drill, 2023

## **marc lathuillière / biography**

*“Marc Lathuillière’s experience is a contribution to the anthropology of globalization. He empowers the people he works with. He places them in situations where they by themselves create the conditions of his dreams.”*

**Marc Augé**, conversation with Pascal Beausse on *The Anthropologist and the Photographer, a dialogue between Marc Augé and Marc Lathuillière*, exhibition at La Friche La Belle de Mai, Marseille, July 2017

Since the beginning of his career in 2004, photographer and multimedia artist Marc Lathuillière has developed a deconstructive approach to documentary photography. Shaped by his studies in Political Sciences, his works often show strong anthropological contents, exploring the representation of contemporary societies in their relationship to time and environment. Interventions in the images and in their reading, installations, performances and texts are used to probe cultural boundaries as well as the limits of representation. A matrix of his approach, his main series, *Musée national*, has seen him shooting the portrait of about a thousand French people wearing the same mask.

His work has been shown in important exhibitions in France and abroad: Rencontres d’Arles and Ibere Camargo Foundation for FestFoto Porto Alegre (2023), Lyon Biennale at Le Creux de l’enfer art center (Thiers), La Friche La Belle de Mai with anthropologist Marc Augé in Marseille (2017), Austerlitz Station in Paris (2015), *Ithaque*, an exhibition in four museums of La Rochelle (2012), Museum Siam in Bangkok (2011), French May in Hong Kong (2004). Among his group shows, FRAC Auvergne (2022), Unseen (2021), Bangkok Photo and Photoscene in Cologne (2018), Paris Photo, *French Landscapes* at the Bibliothèque nationale de France (BnF) and the Strasbourg Museum of Modern and Contemporary Art (2017), Kolga Tbilisi in Georgia and the Mulhouse Photography Biennale (2016), as well as the Palais de Tokyo in Paris in 2004.

Also developing a writing practice – he is completing an essay on landscape photography and globalization – he enjoys weaving image-text relationships, and often works with writers. In 2014, he curated a double exhibition for the Paris Month of Photography with Michel Houellebecq, who wrote the foreword of his second photo book, *Musée national* (La Martinière).

His works are featured in important collections such as the Bibliothèque Nationale de France (BnF), the Neufville OBC collection, The French Museum of Photography, The Vera Michalski collection and the FRAC Auvergne.

### **CV and portfolio**

<https://www.lathuilliere.com/en/about/>


### **Filmed portrait**

<https://www.amartfilms.com/fr/films/tandem/border-dancer-1542.html>

### **instagram**

lathuillieremarc



A photograph of a dense tropical forest. In the foreground, a large, thick, light-brown fallen log lies horizontally across the frame. To the left of the log, a stream flows, its water appearing dark and reflective. The background is filled with a thick canopy of green leaves and branches. On the right side, there are large, broad-leafed plants, possibly banana leaves, and a small, bright orange flower is visible. The overall atmosphere is lush and verdant.

**marc lathuillière**

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