

marc lathuillière
& guardianes madre árbol
cometas

luces distantes
Year IV · 2024

« Why should people think with artefacts alone? Why not also with the air, the ground, mountains and streams, and other living beings? Why not with materials? And if cognition is indeed enacted (...), then how does it differ from life itself? »

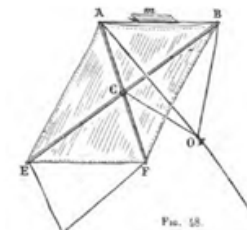
Tim Ingold

« Making - Anthropology, Archeology, Art and Architecture »
Routledge, 2013



50 THÉORIE ET CONSTRUCTION DES CERFS-VOLANTS
Le rapport de la longueur à la largeur est de 1,25 à 1,50.

La bride est à trois brins : le brin central 'a pour longueur CD et chacun des deux autres est égal à AC. Ils sont attachés en A, B et C (fig. 48).



La queue, très longue (12 à 15 fois la hauteur du cerf-volant), est fixée à une bride attachée en E et F, et dont les brins ont une longueur égale à ED. Une corde fixée en A et B cintre fortement en arrière la surface du cerf-volant.

Dans la plupart des cerfs-volants russes, on fixe sur la ficelle AB un morceau de papier plié en deux, M, qui vibre sous l'action du vent, et rend un bruit intense, pareil à un bourdonnement, qui s'entend de fort loin.

M. F. Pottier, ingénieur des arts et manufactures, a donné dans *La Nature* (1) la description d'un cerf-volant polygonal, dit cerf-volant américain, d'une forme excellente, très simple à construire et d'une grande docilité à l'enlèvement et à la manœuvre. Sa forme est celle d'un hexagone irrégulier, plus haut que large (fig. 49). Les proportions du triangle BCD sont, en effet, de 3 pour la base et 4 pour la hauteur. Nous prendrons donc, par exemple, BC = 0^m,30 et BF = 0^m,80.

Les baguettes dépassent la surface du cerf-volant de 1 centimètre.

(1) *La Nature*, 1887, t. II, p. 26.



Inspirations

(left to right)

Olga de Amaral, *Brumas*, installation,
Fondation Cartier, 2014-2018

© Marc Domage

Thomas Lanfranchi

Forme multiple, n°6, 2018

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Louis Lecornu, *Les cerfs-volants*, 1902,
courtesy Musée des arts et métiers

Andy Goldsworthy, *Hazel stick throws*,
Banks, Cumbria, 10 July 1980

Cometas

Kite making and flying, participatory writing, co-learning, photography, video, multimedia installation

Cometas (Kites) is a project in which winds, humans and their forests are united in a common **creation-resistance** approach. Linking together various players in Europe and Colombia, it involves **eco-designing kites** bearing poems, and flying them to mark areas of **deforestation** and climate stress.

The first kite and flagship of this process, *Tierracielo*, was designed at the beginning of 2024: cut at Marc Lathuillière's Paris studio, its recycled ripstop sail was sent to Aberdeen, where anthropologist **Tim Ingold** wrote on it a poem entitled *I am a Kite*, composed especially for the project. The sail then travelled to the Bajo Atrato, a region in northern Colombia where, since 2020, the artist has been accompanying an Afro-Métis community, **La Madre Unión**, in its pacifist struggle against forced displacement and deforestation (*Luces Distantes* project). Its environmental guardians, the **Guardianes Madre Árbol**, replied to the British author's poem by intertwining their own, *Somos la lluvia y el polvo* (We Are the Rain and the Dust). Forming a counterpoint song, this double text is emblematic of a process in which, during workshops, collective writing and the sharing of eco-design knowledge led to the completion of *Tierracielo*. The subsequent **performance flights** over the threatened jungle were documented by video and photographs. The whole approach echoes Tim Ingold's reflections on kite-flying: for him, it is a choreography activating a link between the earth and the sky; a 'thought in movement' in which one can experience that everything is an environment animated by air and breathing.

In a later stage, the project will involve taking this process - from the designing of the kites to possibly the singing of the texts - to other communities facing **environmental and social challenges**: primarily in the same region, the Bajo Atrato, where Afro-descendants and indigenous people are victims of a conflict leading to the dispossession of their lands, but also with other partners, locally and in Europe. *Cometa*, in Spanish, means both 'comet' and 'kite'. It is indeed about raising the alarm through a poetics of wind. This circulation is also reflected in a **multimedia installation** in the making, *TierraSky*, in which the kite is the nexus of the project's different planes.



La Madre Unión, 2024

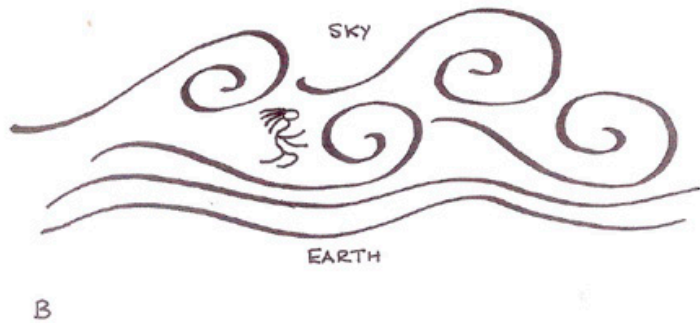
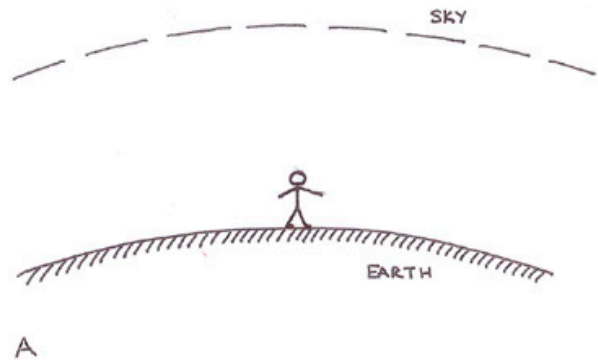


The Death of the Kapok Tree
Mont Madre, 2023

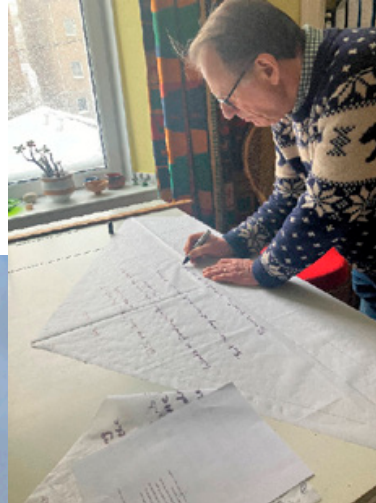
The Front
Mont Madre, 2024



Rolando's Flight
La Madre Unión, 2024



Tim Ingold
Drawing from *Being Alive*
Routledge, 2011



Writing on *Tierracielo*
Tim Ingold, Aberdeen, 01.2024
Hector Perez and the Guardianes Madre Árbol
La Madre Unión 02.2024

Diomedes' Flight
La Madre Unión, 2024

Tierracielo

Intertwined texts by Tim Ingold (English) and *The Guardianes Madre Árbol*
(translated from Spanish into English), handwritten on a kite

I am a kite.

We are the dust and the rain

With my sail, I sing the descant of the winds;

We are the tree shaken by the wind

Winds of freedom, breathing life into the peoples of the world,

Our swirls are the dance of the conflict

That they may dream and, in their dreams,

Which has brought us to that fertility

Become plants, spreading their roots

Becoming plants, spreading our roots.

Throughout the earth and, in the sky, their leaves

Breath, sun on our bark, showers in our mouth,

Which, whipped up by the wind like ocean waves,

We grow.

On land as on the sea, promise an abundant harvest.

We are the running water of the hill

The landscape, once desolate, comes to life again.

We are creepers, armadillo, yucca, plantain,

Scattered birds take wing, trees laugh in the breeze,

The ara scattering the seeds,

And people sing of comfort, and of joy.

Fly, kite, sing us!

The people are my chorus, and

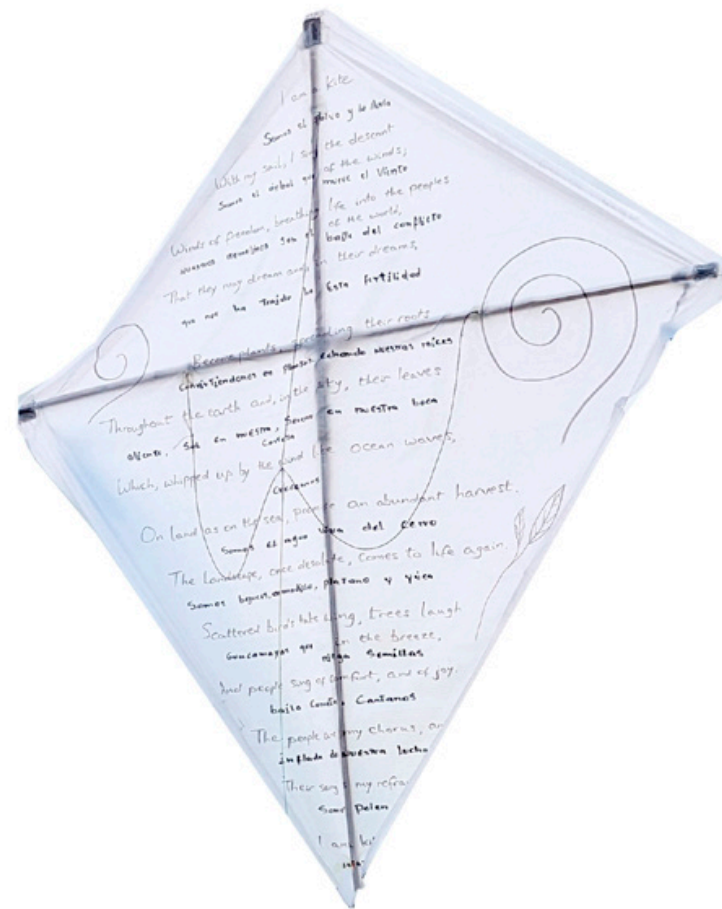
Inflated by our struggle

their song is my refrain.

We are pollen

I am a kite.

Of peace.



Tierracielo

main principale: bamboo frame, bridles,
second hand riptop sail (1,3 m x 1,2 m),
handwritten poems by Tim Ingold and the Guardianes Madre Arbol



Yover, Primero Diamante
Photography, various sizes
2024

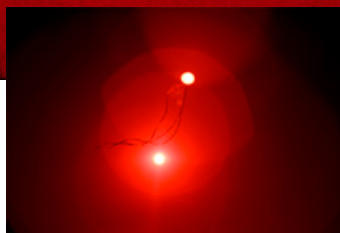
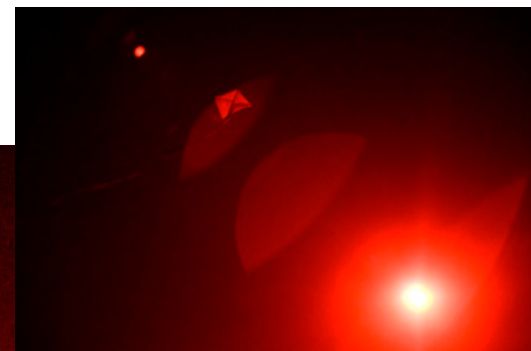


Kite workshops and
kite flying,
La Madre Unión
2024

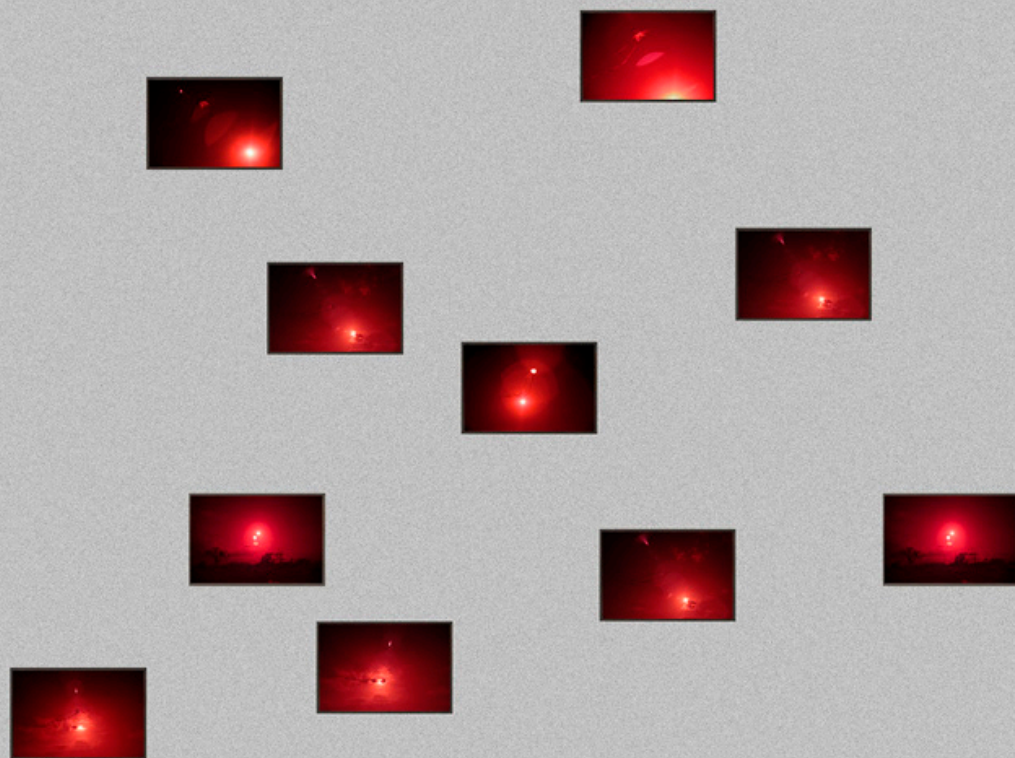
Next page:
Flying with Hector and Tim
2024



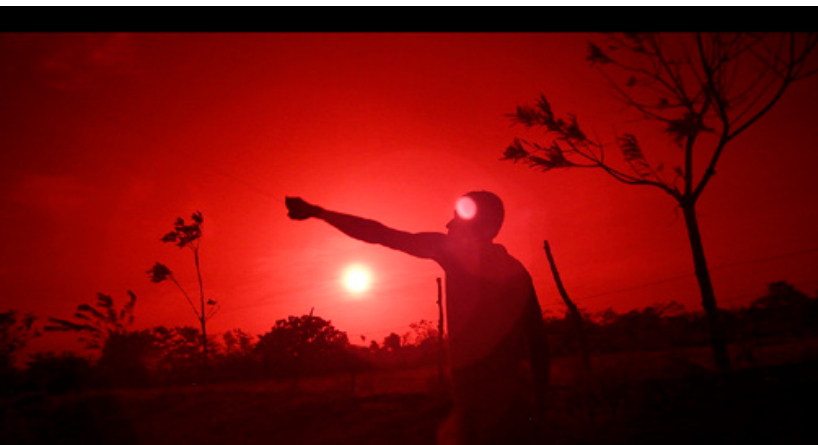




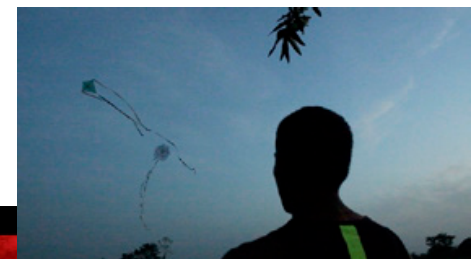
Astra Cometa
#N322, #N327, #MU366 #N339
infrared photographs of flights
facing the sun, taken at La
Madre Unión and in France
(series in progress),
for baryta prints or
UV prints on glass
2024



Astra Cometa
serial wall hanging simulation:
nine 33,30x50 cm baryta prints,
oak frames



Ser Viento (Becoming Wind)
observations of ground and wind relationships at La Madre Unión, with a view to a two-channel installation.
2024





Sketch of the *TierraSky* installation

Kite (120 x 130 cm plus three 10 m tails) hung as a ceiling mobile,
photograph on wallpaper (235 x 350 cm), nine *Astra Cometa* baryta prints (33,30 x 50 cm, each),
two channel video, sound composition

Annexe | *Luces Distantes*

Cometas is a new development in the wider context of *Luces Distantes* (Distant Enlightenments): a creation-resistance project that Marc Lathuillière has been developing since 2020 with two Afro-descendant communities in Urabá, northern Colombia, an area of deforestation and conflict with armed groups over land control. Winner of the Forest Ecosystem / Earth Photo 2024 award, this artistic process is designed to make their non-violent struggle visible, while protecting the lives of the leaders and empowering their structures.

Initially focused on still images - it was awarded the Support for Documentary Photography by the Cnap (National Center for Visual Arts, France) - it adopted processual forms at La Madre Union Biodiversity Zone: visual identity and support for their environmental association, the Guardianes Madre Árbol, co-direction of a short film supported by AM Art, exchange of dream-poems on pillows and then kites with authors in France and the UK.

Thanks to Cnap's Suite program, *Luces Distantes* was exhibited in 2023 at Rencontres d'Arles, with Pascal Beausse as curator, and in 2024 at Poush in Paris. As one of the winners of Earth Photo 2024 it was also featured in the international press (CNN, The Guardian...) and exhibited in London at the Royal Geographical Society and in China at the Lishiui Photography Culture Center.

/ *Liens*

Luces Distantes project, 2020-2025

https://www.lathuilliere.com/p/Luces_distantes-m_lathuilliere_gb-v3.pdf

Ser Guardianes Madre Árbol (Becoming Guardians of Mother Tree)

Short film, 8 :34

With the support of Cnap adn AM Art, 2023

<https://vimeo.com/852958800>



Becoming Guardians of Mother Tree
- Masked, photograph, 2022

Exhibition views:
Shaping: Refracted Times,
Poush, Paris, 2024



Luces Distantes,
Rencontres d'Arles,
MRO Foundation, 2023



Annex II *biography*

Versatile artist Marc Lathuillière has developed since 2004 a deconstructive and participative approach to photography. Shaped by his studies in Political Sciences, his works often raise decolonial issues, exploring the representation of globalized societies in their relationship to time and environment. Interventions in the images and in their reading, installations, performances and writings are used to probe cultural boundaries as well as the limits of representation. At the origin of this approach, his main series, *Musée national*, has seen him shooting the portrait of a thousand French people wearing the same mask for 15 years.

His work has been shown extensively both in France and internationally: Bibliothèque nationale de France (BnF), Paris Photo, Royal Geographic Society in London and Lishui Photography Culture Center in China (2024), Rencontres d'Arles and Iberê Camaego Foundation in Porto Alegre (2023), FRAC Auvergne in Clermont-Ferrand (2022), Sorbonne ArtGallery (2020), Bangkok Photo and Photoszene Cologne (2018), Le Creux de l'enfer art center (Thiers) at the Lyon Biennale, La Friche La Belle de Mai in Marseille and Strasbourg Museum of Modern and Contemporary Art (2017), Museum Siam in Bangkok (2011) and Palais de Tokyo (2004). He was awarded the Support for contemporary documentary photography by Cnap (National Center for visual arts, France) and the Innovation grant by Diagonale Paris-Saclay, and has been awarded the Forest Ecosystem / Earth Photo 2024 prize as well as into the national commission *Radioscopie de la France* of the BnF and the French Ministry of Culture.

Also involved in writing, Lathuillière enjoys collaborating with researchers and authors. He has organized exhibitions with Michel Houellebecq and Marc Augé, both having written on his work, and has

started a collaboration with British anthropologist Tim Ingold. His work is featured in collections such as those of the BnF, the Neuflyze OBC Bank, the French Museum of Photography, the Vera Michalski collection and the FRAC Auvergne.

/ Links

CV and portfolio

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

« Border Dancer »

video portrait by Amaury Voslion, coproduction AM Art Films

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

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This document uses the *Faune* font created by Alice Savoie through a commission of the Cnap in partnership with Groupe Imprimerie Nationale.





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