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## Press release

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From October 13, 2024, to January 12, 2025, *The Method*, a group exhibition with Io Burgard, Luisanna González Quattrini, Maude Léonard-Contant, Vasilis Papageorgiou, Marie Raffn, Margaret Salmon, Ernesto Sartori and Lucille Uhlich, curated by Richard Neyroud.

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Opening Brunch on Sunday, October 15, 2023 at 11.30 am. The artists and the curator will be present. On this occasion, a free shuttle will leave from Basel. Departure at 11 am from Meret Oppenheim Strasse, in front of the skatepark, perpendicular to Solothurnerstrasse. Return to Basel at 2.30 pm. Reservations at: [s.menu@cracalsace.com](mailto:s.menu@cracalsace.com).

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Read *The Death of the Moth* aloud on a late summer evening on the banks of the *Thérac Ponds*\*; begin this reading with the words “Moths that fly by day are not properly to be called moths”\*\*; immerse yourself in the rhythm and accents of the multiple voices of the readers gathered for this collective reading; later, reread *The Waves* by yourself while learning about the first title that Virginia Woolf gives to her writing project, *The Moths*, as announced in her diary: “Now the moths will I think fill out the skeleton which I dashed in here: the play-poem idea: the idea of some continuous stream, not solely of human thought, but of the ship, the night&c, all flowing together: intersected by the arrival of the bright moths”\*\*\*.

The sound of waves can be heard in the distance; a moth bangs against the glass; it seems we can perceive the movement of waves on the ponds’ surface. In this exhibition, the artists and their works freely invoke *The Waves* and seize upon this double dimension of a novel with two faces, *The Moths*—*The Waves*, like the two sides of a coin. Streams of consciousness come and go, colliding in a continuous current, that of the sea, water and the irrevocability of time. And then: “Night opens; night traversed by wandering moths .”\*\*\*\*

The moths are as much the voices of the six characters featured in *The Waves*—Bernard, Susan, Rhoda, Neville, Jinny and Louis—cast into the exhibition as the subjectivities expressed through the artworks. Whether through the prism of the fascination for water, the disappearance of bodies, the monkeys of Gibraltar, or a moth darting against the hardness of a window pane, the exhibition unfolds in the spaces of the art center in a movement of ebb and flow through which Virginia Woolf’s voices can be heard: “And now I ask, ‘Who am I?’ I have been talking of Bernard, Neville, Jinny, Susan, Rhoda and Louis. Am I all of them? Am I one and distinct? I do not know. We sat here together. [...] There is no division between me and them.”\*\*\*\*\*

—Richard Neyroud, September 2024.

\* Collective reading of Virginia Woolf’s *The Death of the Moth* (1942) at the *Thérac Ponds* Bird Observatory, in Altenach, organized by the @R@C Alsace team on September 4, 2024.

\*\* Virginia Woolf, *The Death of the Moth* (London: Hogarth Press, 1942).

\*\*\* Virginia Woolf, *The Diary of Virginia Woolf*, Volume 3: 1925-1930 (Boston: Mariner Books Classics, 1981).

\*\*\*\* Virginia Woolf, *The Waves* (New York: Harcourt Brace & Co., 1978), 177.

\*\*\*\*\* Woolf, *The Waves*, 288.

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## Io Burgard

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Io Burgard's environments find an aquatic resonance in the exhibition: "Lake waters are not stagnant, they are distracted by the wind, water currents are air currents. And we are distracted by each other's currents."\* Doubling the windows of one of the art center's galleries, the artist multiplies realities and opens up interstitial worlds in search of encounters of the third kind. Various figures inhabit these worlds, including "The Moth"—an insect-like character consisting of plaster, sand and glass—which lead us to places of fluidity, into currents of air and water: "The wind washes through the elm trees; a moth hits the lamp; a cow lows; a crack of sound starts in the rafter, and I push my thread through the needle and murmur, 'Sleep'."\*\*

\* Excerpt from a poem by the artist, published on the occasion of the "Summer School des cinq lacs" residency, Le Frasnois, 2021.

\*\* The *Almagest*, p. 173.

Born in Talence in 1987, she lives and works in Paris and Saint Denis. She is represented by Maïa Muller Gallery (Paris).

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## Luisanna González Quattrini

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Like invisible ink that can only be revealed when exposed to a flame, the figures that inhabit Luisanna González Quattrini's oil paintings appear gradually before our eyes. A school of sea monsters, a network of humanoid mushrooms and a levitating body pulled by the radiant force of a solar orb all float throughout the landscape, in a constant process of liquefaction and solidification. Raised in a country shaped by the presence of the sea, the artist dilutes her oceanic feeling\* in canvases full of ambivalence. At times, these organisms seem to take shape in the water. Other times, they seem to breathe their last within this transforming mass. Luisanna González Quattrini paints primeval visions in which each atom emerges and dissolves in a primordial soup, erasing the illusion of separation between beings.

\* A mystical experience of union with the immeasurable and the infinitely unknown.

Born in Peru, she lives and works in Basel (Switzerland). She is represented by Nicolas Krupp (Basel) and Crisis (Peru) galleries.



View of Io Burgard's work at the exhibition HIRU, Georges Pompidou gallery in the context of the Anglet Biennale 9th edition, 2024. Courtesy of the artist.



Luisanna González Quattrini, *Оcéano Pacífico* [Pacific Ocean], 2018. Oil on canvas. 180 x 200 cm. Courtesy of the artist.

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## Maude Léonard-Contant

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Unforgettable Volumes of Water is an installation created while the artist wrote and translated a text recounting a man's death during a providential summer flood: "I am your mighty ally: my flow will save you from ending up in a nursing home. Have a last look at me! I have never been that high in July." The process of remembering this event ritualizes the choice of materials and their physical arrangement—medicinal pink clay, hawthorn needles, cudgel ears, fluorite and moonstone based on crystals ingested by the deceased, or mollusc-letters made of glazed ceramic. Through this love letter addressed to a territory and its elements, Maude Léonard-Contant pays homage to the disappeared, attempting to bring "healing or the promise of renewal."\*

\* Remarks given by the artist in 2024.

Born in 1979 in Joliette, she lives and works in Basel (Switzerland). Her work has been shown in solo exhibitions at Plein Sud, Centre d'art et de diffusion Clark and Centre d'exposition Circa (Quebec).

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## Vasilis Papageorgiou

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In the bright sunshine of a village in Albania, a woman pours a bucket of water on the doorstep of her house in front of a group of tourists. This seemingly innocuous scene, filmed by Vasilis Papageorgiou on his phone, in fact illustrates a Balkan tradition in which water is poured at the feet of travelers as a sign of farewell, in the hope that, like water, they will find their way home. This gesture introduces a series of artworks that question the notion of pleasure in our capitalist economy through the figure of the "Sunseekers." As if levitating, metal flowers form an artificial garden in front of a mural representing an idyllic seaside landscape, culled from a Greek newspaper with the following caption: "One day we will all go back to the stars."

Born in Greece in 1991, he lives and works in Athens. He is represented by UNA Galleria (Piacenza) and Callirrhoë (Athens).



Maude Léonard-Contant, *Имѣтливые колумелы вѣ воды*, 2024. Medicinal pink clay, hawthorn needles, cudgel ears, fluorite and moonstone, glazed ceramic. Variable dimensions. Courtesy of the artist.



Vasilis Papageorgiou, Διπλbed IIδ (double), 2024. Painted steel. 213 x 120 x 82 cm.  
Courtesy of the artist.



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## Marie Raffn

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At the beginning of Virginia Woolf's *The Waves*, one of the characters' voices describes *Εικεδοι*, a realm of eternal flux located where "the waves close over us."\* Marie Raffn names some of her sculptures after this passage, freely interpreting a novel which, echoing her own practice, experiments with the malleability of language and ideas. Undulating lines of steel surround those who traverse the artist's tide of sculptures. Punctuated here and there by elements of colored plaster, these loops draw a written language in space. The gallery is thus flooded with waves that "sweep the beach with steel blue and diamond-tipped water. They draw in and out with the energy, the muscularity of an engine which sweeps its force out and in again."\*\* Could this be the place where, by the force of the backwash, language and matter become one and the same? Could this be the place beyond the solidity of things, *Εικεδοι*?

\* *The Waves*, p. 16.

\*\* *Ibid*, p. 108.

Born in Denmark, she lives and works in Copenhagen. She has recently held solo exhibitions at Vestjyllands Kunstpavillon (Denmark) and PRÁM Studio (Prague).

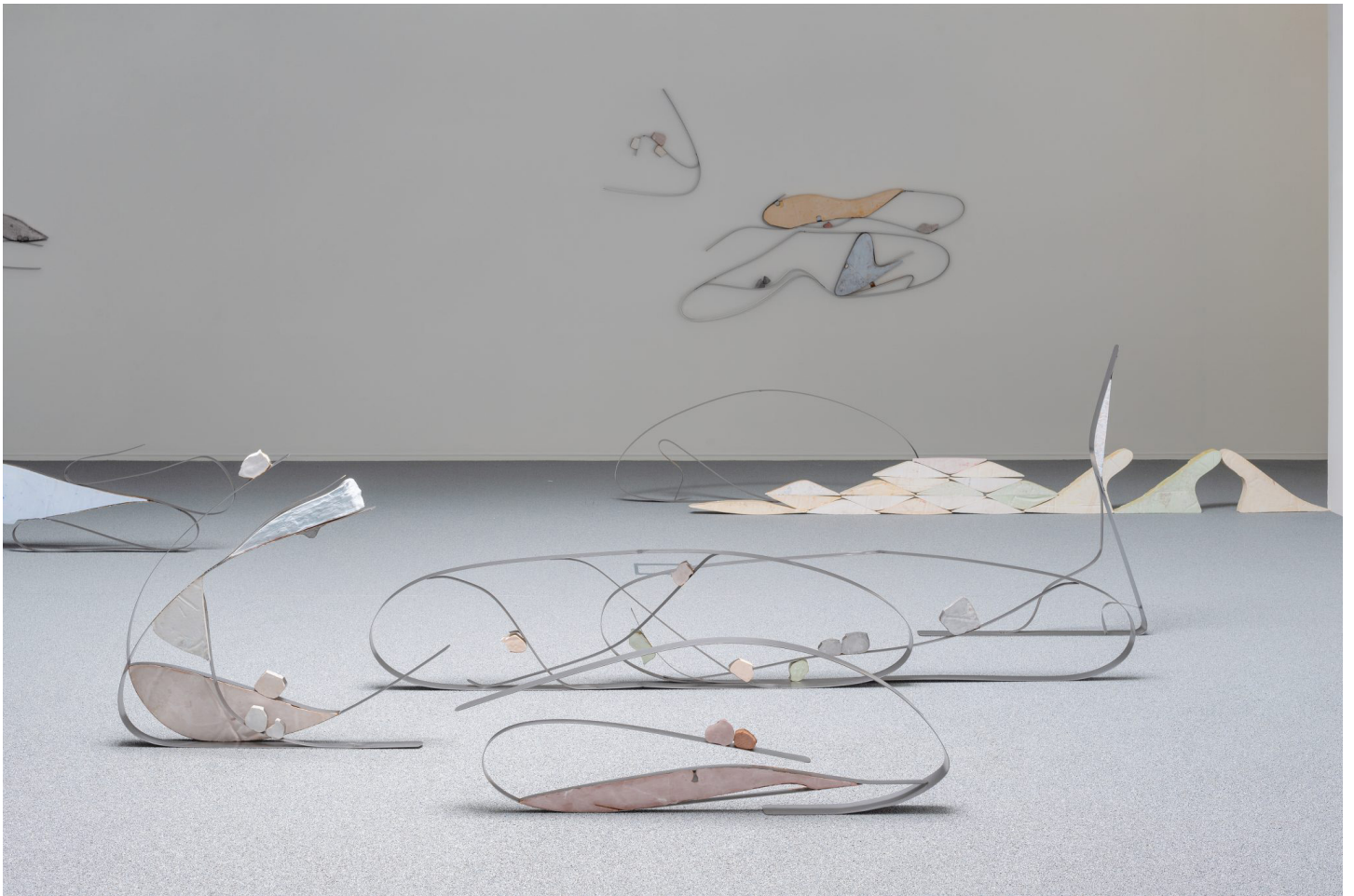
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## Margaret Salmon

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In *Gibraltar*, Margaret Salmon films the space-time of the famous rock on the southern Iberian coast. Driven by their survival instinct, monkeys interact with tourists as guardians of this seaside paradise; a human flow at odds with the reality of this now "exotic" destination's military past. In the video installation *I You Me We Us*, the artist uses two monitors to broadcast the gestures of bodies in moments of intense intimacy, interwoven with writing. A grandmother intertwines her hands with those of her grandsons, two women caress each other. Shot in 16mm, Margaret Salmon's films document the different ways in which people inhabit the world, oscillating between transitory moments and those that seem to hold eternity within.

Born in 1975 in New York, she lives and works in Glasgow. She is part of the LUX distribution collection.



View of *Αιθέρα, αέθρα, αιε*, a solo exhibition by Marie Raffn at Vestjyllands Kunstpavilion (Denmark), 2021.



Still from Margaret Salmon, *Ι γου με κε υα*, 2018. Video installation on two monitors, 16mm. RT: 16'. Courtesy of the artist and LUX (London).

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## Ernesto Sartori

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Also known as “planet-paintings,” Ernesto Sartori’s *Trantorizzati* series considers all the sides of a parallelepiped. Resting on low pedestals, they are designed to be viewed horizontally, in a bird’s-eye view. As the paintings are turned around, perspectives are inverted in the blink of an eye, “like moth’s wings moving so quickly that they do not seem to move at all.”\* Accompanying these is a selection of paintings produced between 2018 and 2020 in which content, form and space are all entangled, taking into account the volumes of material on the canvas’s surface.

\* *The Palace*, p. 140.

Born in Italy in 1982, he lives and works in Marseille. He is represented by Marcelle Alix Gallery (Paris).

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## Lucille Ulrich

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Inspired by the inventive and modest practices of small-scale farmers, Lucille Ulrich’s work increasingly focuses on gleaning: earth, stone, wood, ash. She invents ways of expressing what happens in the space that exists between words and things. Her sculptures telescope references from different eras into surreal apparitions. Invoking the language specific to life in the studio and material experimentation, the artist freely arranges objects and colorful backgrounds in a suspended moment evoking Virginia Woolf’s words: “All for a moment wavered and bent in uncertainty and ambiguity, as if a great moth sailing through the room had shadowed the immense solidity of chairs and tables with floating wings.”\*

\* *The Palace*, p. 183.

Born in France in 1984, she lives and works in Haegen. She is represented by Galerie Lefebvre & Fils (Paris).



View of *Isola*, a solo exhibition by Ernesto Sartori at Marcelle Alix Gallery (Paris), 2024.



View of *Feldschlüssel*, a solo exhibition by Lucille Uhlrich at *Faxan* space (Bâle), 2023.

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## The art center

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@RA@ Alsace is a contemporary art center dedicated to experimentation and creation. Through exhibitions, residencies, publications, and outreach programmes, @RA@ Alsace supports artistic production by promoting the encounter between artists, publics and works of art.

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## Access and practical information

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@RA@ Alsace is open from Tuesday to Sunday, from 2 to 6 pm, and is closed from December 23 to 26 and on January 1. Guided tours are organized every Saturday and Sunday at 3 pm by reservation. Free entrance.

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## Partners

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@RA@ Alsace is supported by Ville d'Altkirch, Collectivité européenne d'Alsace, Région Grand Est, DRAC Grand Est—Ministère de la Culture and Club d'entreprises partenaires. @RA@ Alsace is a member of DCA and Plan d'Est.

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@RA@ Alsace is certified as a Contemporary Art Center of National Interest by the French Ministry of Culture.