A photograph of a person's hand holding a stalk of Heliconia latispatha flowers in a tropical forest. 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

*luces 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



## *luces distantes / distant enlightenments*

Interlacing creation and resistance, *Luces Distances* is an alliance developed since 2020 between artist Marc Lathuillière and Afro-descendant communities in Urabá, northern Colombia, an area of deforestation and armed conflict over land control. The artistic process has taken shape in response to three demands that are vital for them: 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. The film part of the project was awarded the Earth Photo / Forest Ecosystem prize in 2024.

Portfolio, Contemporary Photography, Royal Photographic Society  
Issue 92, October 2023  
<https://rps.org/media/awomr22h/journal-2023-10.pdf>

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

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

## / the project

The three communities with which the project was initiated in 2020 belong to a constellation of fifty «Humanitarian» and «Biodiversity Zones». Enclaves forbidden to arms-bearers, they are a form of pacifist structure chosen by these Afro-descendant peasants to resist illegal armed groups - narco-paramilitaries, in collusion with agribusinesses - that have been forcibly taking away and deforesting their lands for the last 25 years.

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* series, polyptychs combining photos of parts of their body, plants they chose to represent them and texts handwritten on textiles. Some of them were exhibited the same year at Paris 1 Sorbonne University.

Since 2022, the project has focused on La Madre Unión, whose leaders, under new threats, invited Lathuillière to help them in organizing their resistance. The artist replied to this request with an empowerment of their agro-environmental group, the Guardianes Madre Árbol (Guardians of Mother Tree), working on the co-design of its identity and on its media and artistic visibility, notably through an exhibition at Rencontres d'Arles festival in 2023.

This birth is recounted in a documentary fiction, *Ser Guardianes Madre Árbol*. Cosigned with the Guardianes, supported by AM Art and the Cnap (National Center for Visual Arts, France), it won the Forest Ecosystem / Earth Photo 2024 award. Since 2023, two processual art initiatives have also been carried out, involving the exchange of handwritten poetic messages - on pillows in one case, on kites in the other - between the Guardianes and European authors, such as British environmental anthropologist Tim Ingold.



### *Mensajes*

Seventeen handwritten texts on fabrics photographed on a pixelated camouflage tarpaulin, 2020

*Crece, Resistir*  
Exhibition, Sorbonne ArtGallery,  
Paris 1 Panthéon Sorbonne University, 2020





Press conference of the  
Autodefensas Gaitanistas de Colombia  
(AGC, or Clan del Golfo)  
Source : former AGC web site, 2019

## / 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 maroon 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 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 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 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 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.



*Alias Resistencia #1*  
*Cuerpos Y Plantas series*  
2020

*Reunión*  
Infrared photograph  
*Apariciones series, 2020*





## ***/ Mascaras***

La Madre Unión Biodiversity Zone, Pueblo Nuevo Humanitarian Zone · 2020

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

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*Alias La Mamasota - Mascaras series, 2020*



*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 SILEN-  
CIO AUN TENIENDO VIDA."

"LE PIDO AL ARBOL DE TOTUMO  
QUE ME DE UN FRUTO. PARA  
QUE ME REPRESENTÉ. ATRAVÉS  
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*

Diptych, lambda print, 60x90 cm, handwritten text on fabric, 50x75 cm

*Luces Distantes*, exhibiton, MRO Foundation,

Rencontres d'Arles 2023



*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



*Alias El Chicharro #1*  
Lambda print, 60x90 cm, *Mascaras* series

SOY DE LA MADRE UNION.  
COMUNIDAD DEL BAJO ATRATO,  
CHOCO.  
MI ALIAS ES: "EL CHICHARRO!"  
ME ENCUENTRA AQUI CON MIS  
CAMPAÑEROS DE TRABAJO Y MI  
FAMILIA.  
NUESTROS GOBERNANTES, QUE SON  
CONOCEDORES 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  
CAMPESES. POR LOS GRUPOS  
SUBVERSIVOS, EN PRIMER LUGAR NUESTRO  
GOBIERNO, EN SEGUNDO LUGAR LOS  
PARAMILITARES. POR ESO UTILIZO  
MASCARAS DE ARROZ, POR MI Y  
MI FAMILIA.

"I am from La Madre Union,  
a community in 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

## */ Cuerpos y Plantas*

La Madre Unión Biodiversity Zone, Pueblo Nuevo Humanitarian Zone · 2020

Representation of the villagers through photographs of a part of their body of their choice 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 statement on fabric. They define a person not as a recognisable individual but as a web of links.

Soy del Territorio de la  
 Zona de Biodiversidad de  
 la mano unida de las  
 Pastrana.  
 Como la fuerza de mi mano  
 he sostenido más de cinco  
 la lucha por nuestra tierra.  
 Tanto y a los plantados como  
 esta zona donde me encuentro  
 hoy. Como para seguir  
 luchando y esperar 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*  
 Triptych, two 60x90 cm lambda prints,  
 one handwritten text on fabric, 50x75 cm  
*Cuerpos y Plantas series, 2020*



*Alias Agua*

Quadriptych, three lambda prints, 60 x 90 cm each, one handwritten text on fabric, 50x75 cm

This page : *Alias Agua #1 (Pecho)*

*Cuerpos y Plantas* series, 2020

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".

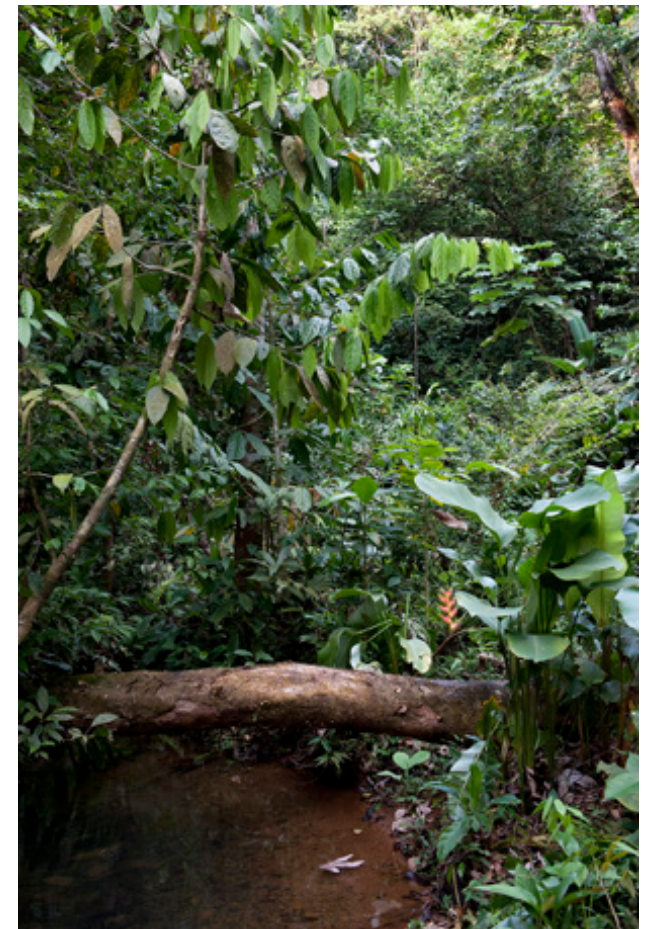
I was afraid to come and live here.  
 By the divine grace of God, which is pure and  
 crystal-clear as the water that gives me life,  
 seeing the absence of the State, I suffer from  
 what I have been through here.

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

Alias Agua #4  
 Handwritten statement on fabric,  
 50x75 cm



Alias Agua #3 (Beber)



Alias Agua #2 (Riachuelo)



Soy de la Zona Humanitaria  
de Pueblo Nuevo.  
Mi alias es "tantas cosas"  
le pido alas Sabalero que me  
represente.  
Mi oído escucha muchos  
cosas.  
Tengo miedo de las matanzas  
no quiero escuchar más  
noticias de Personas asesinadas  
O Maltratadas por las  
Defensoras de nuestros  
territorios.  
Me gustaría oír 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*

Triptych, two 60x90 cm lambda prints,  
one handwritten text on fabric, 50x75 cm  
*Cuerpos y Plantas* series, 2020

Me alienta mi padre.  
Hay de la zona de pueblos nuevos  
de el bajo valle.  
Me identifico conmigo en pocas  
palabras por que contengo el  
el ejemplo de la violencia de los  
vecinos de mi zona, pero de hecho  
y de hecho de 1945. Mis compañeros  
no tales respuestas los voy a  
puedo encontrarlos. Los miembros  
los quiero tomar de la fuerza  
y a pesar de eso, me expusieron y  
buenos. Se han organizado grupos  
para luchar, resistir y sobre todo,  
yo no quiero que "Quiero" que me  
viva en un ambiente libre y libre  
de guerra.  
Le pido al programa que me siga  
donde va a estar de su trabajo.

*"My nickname is Pedro. I am from the Pueblo Nuevo Humanitarian zone, Bajo Atrato. I identify myself with my back and my arms, for under the scourge of violence, of the violation of the rights and duties of our communities, neither our lives nor our territories are respected. The violent, they want to take them by force. And in spite of that, my back and arms have remained firm to fight, resist and survive. I don't want any more war. We want to live in an environment that is free and full of love. I ask the plantain to keep giving me the energy of its fruit."*

*Alias Pedro*  
Triptych,  
two 60x90 cm lambda prints,  
one handwritten text  
on fabric, 50x75 cm  
*Cuerpos y Plantas*  
series, 2020

*Alias Alicia #1 (boca)*  
lambda print, 60x90 cm





*Alias Alicia*  
 Quadriptych, three lambda  
 prints, 60 x 90 cm,  
 one handwritten text  
 on fabric, 50x75 cm  
*Cuerpos y Plantas* series  
 2020

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..  
 LLEVAMOS MÁS DE 5 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."*



*"I am from La 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."*

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

*Alias E*  
Diptych, lambda print, 60x90 cm  
handwritten text on fabric, 50x75 cm  
*Cuerpos y Plantas* series, 2020



*Alias Alicia*  
*Luces Distantes* solo show with the  
 Guardianes Madre Arbol.  
 MRO Foundation, Rencontres d'Arles 2023  
 Curator Pascal Beausse  
 Production Cnap and AM Art Films



*Shaping: Refracted Times*  
 Poush, Paris,  
 Curator Zohreh Deldadeh, 2024



## */ Apariciones*

Biodiversity Zone of La Madre Unión, Camelias and Pueblo Nuevo Humanitarian Zones · 2020

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. The images are UV printed on glass, occasionally as wallpapers or on transparent film for light boxes.

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*Río de Luz - Apariciones series, 2020*



*Camino*  
Infrared photograph, UV printing on glass, 2020



*Encuentro*  
UV printing on glass, 33x44 cm  
2020



*Machete*  
Infrared photograph, UV printing on glass, 33x44 cm, 2020



*Riachuelo*  
Infrared photograph, UV printing on glass, 33x44 cm, 2020



*Colegio*  
Infrared photograph, UV printing on glass, 33x44 cm, 2020



### *Apariciones*

Left: *Hoja*, infrared photograph, UV printing on 4 mm glass, 33x44 cm, oak shelf, 3x6,5x44 cm

*Luces Distantes* solo show, Rencontres d'Arles 2023

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



*Rio de Luz*  
Fujitrans traslucent print, light box, 40x50x10 cm  
*haping: Refracted Times*  
Group show, Poush, Paris, 2024



## */ Depix*

Pueblo Nuevo Humanitarian Zone, La Madre Unión Biodiversity Zone· 2020

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.



*Cinco Mujeres de Pueblo Nuevo*

Five portraits of women layered according to paramilitary pixelated camouflage patterns

*Depix* series, pigment print, various sizes



*Quatro Hombres de Pueblo Nuevo*

Four portraits of men layered according to paramilitary pixelated camouflage patterns

*Depix* series, pigment print, various sizes



*Depix*

Display on two tablets

*Shaping: Refracted Times* (group show)

Poush, Paris, 2024





## */ Ser Guardianes Madre Árbol (Becoming Guardians of Mother Tree)*

La Madre Unión Biodiversity zone · 2022-2023

Photographs, videos, empowerment

In 2022, the leaders of La Madre Unión invited Marc Lathuillière to assist them in the conceptualization and organization of an association of guardians of the environment 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 a Cnap grant, the artist's solution was to develop with them a documentary fiction. 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 short film co-signed with them, whose editing was supported by AM Art Films. It won the Forest Ecosystem award in the Earth Photo 2024 competition organized by Forestry England and the Royal Geographical Society. 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 lambda prints, various sizes, 2022



Left: shooting of *Ser Guardianes Madre Arbol*  
Right: logo of the Guardianes Madre Árbol  
graphic design Nicolas Balaine  
2022



*La Muerte de la Ceiba Bonga*  
Infrared photograph on baryta paper  
2022



*Soy El Árbol Sande*  
Infrared photograph on baryta paper , 2022



*Somos Guardianes - Semillas*  
Infrared photograph on baryta paper, 2022



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



*Somos Guardianes - en el bosque*  
Infrared photograph on baryta paper, 2022



***Ser Guardianes Madre Árbol***

Short film, HD video, 8 : 15

<https://vimeo.com/852958800>

Co-signed with the Guardianes Madre Árbol, coproduction AM Art Films, 2023  
Forest Ecosystem award, Earth Photo 2024

Projection in the exhibition  
*Shaping: Refracted Times*,  
Poush, Paris, 2024



Document · leaderHector Perez after a strategic empowerment workshop, Mars 2022



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(ALE)

## **/ Sueños**

La Madre Unión Biodiversity zone · 2023

Participatory and processual writing, photographic documentation, social networks, empowerment

*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 seamstress of the community, 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.

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*



### *Sueños*

Emmanuelle Hascoët - Hector Pérez  
 Ioana Mello - Cindi Nolasco  
 Christophe Manon - Maria Isabel Cavadia  
 Joël Savary - Digna Castaño  
 Marc Lathuillière - Argenida Montiel  
 Images of the process, 2023



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 herbe que  
 je m'étonne de sa mere lustrée

Tes herbes et tes lianes sont une peau  
 vivante, bressée de frissons, comme le  
 félin à l'affût,  
 C'est un manteau grincieux 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'amour  
 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

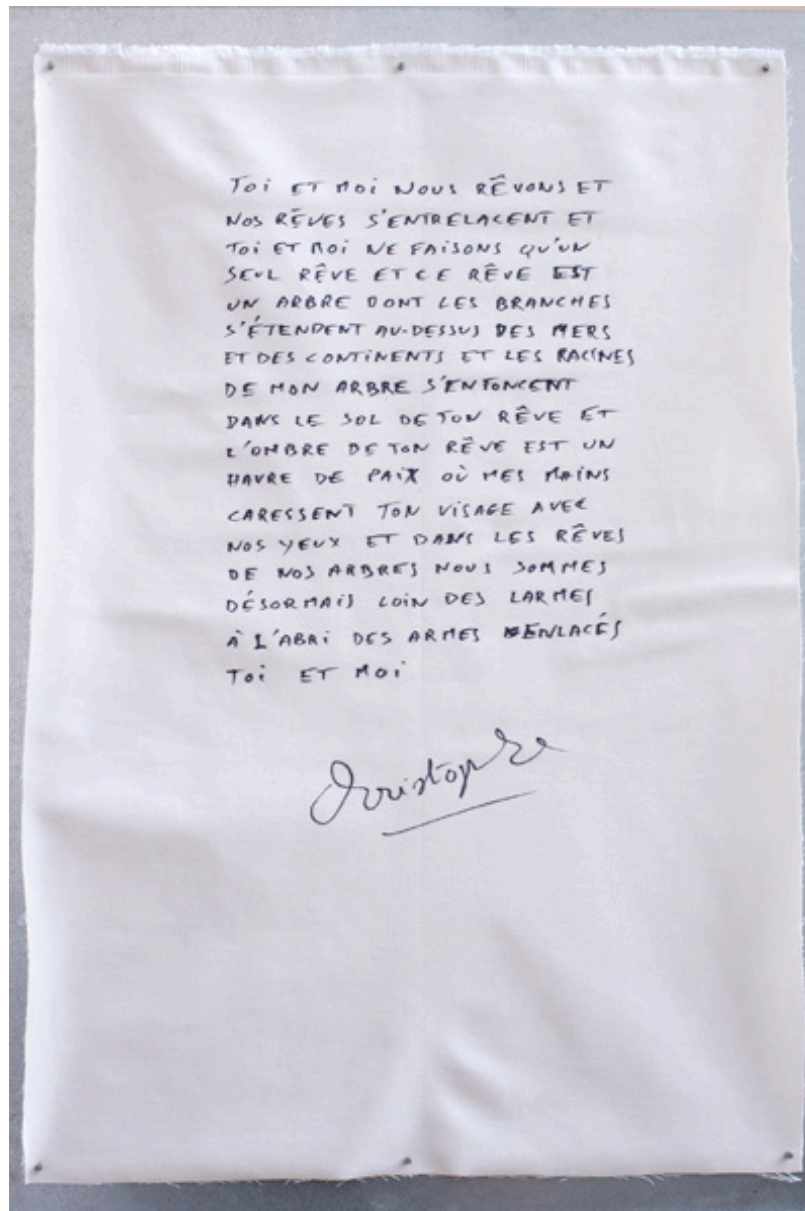
Joël

Mi Espiritu soñador. Que se intente  
 con tu cuerpo. En mi espíritu soñado  
 puedo soñar que estás en mi país.  
 Puedo soñar. Paso a paso conocer  
 de ti. Puedo rodearte de mis  
 grandes árboles saciar te 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



TOI ET MOI NOUS RÊVONS ET  
NOS RÊVES S'ENTRELACENT ET  
TOI ET MOI NE FAISONS QU'UN  
SEUL RÊVE ET CE RÊVE EST  
UN ARBRE DONT LES BRANCHES  
S'ÉTENDENT AU-DESSUS DES MERS  
ET DES CONTINENTS ET LES RACINES  
DE MON ARBRE S'ENTONCENT  
DANS LE SOL DE TON RÊVE ET  
L'OMBRE DE TON RÊVE EST UN  
HAVRE DE PAIX OÙ MES MAINS  
CARESSENT TON VISAGE AVEC  
NOS YEUX ET DANS LES RÊVES  
DE NOS ARBRES NOUS SOMMES  
DÉSORMAIS LOIN DES LARMES  
À L'ABRI DES ARMES ENLACÉS  
TOI ET MOI

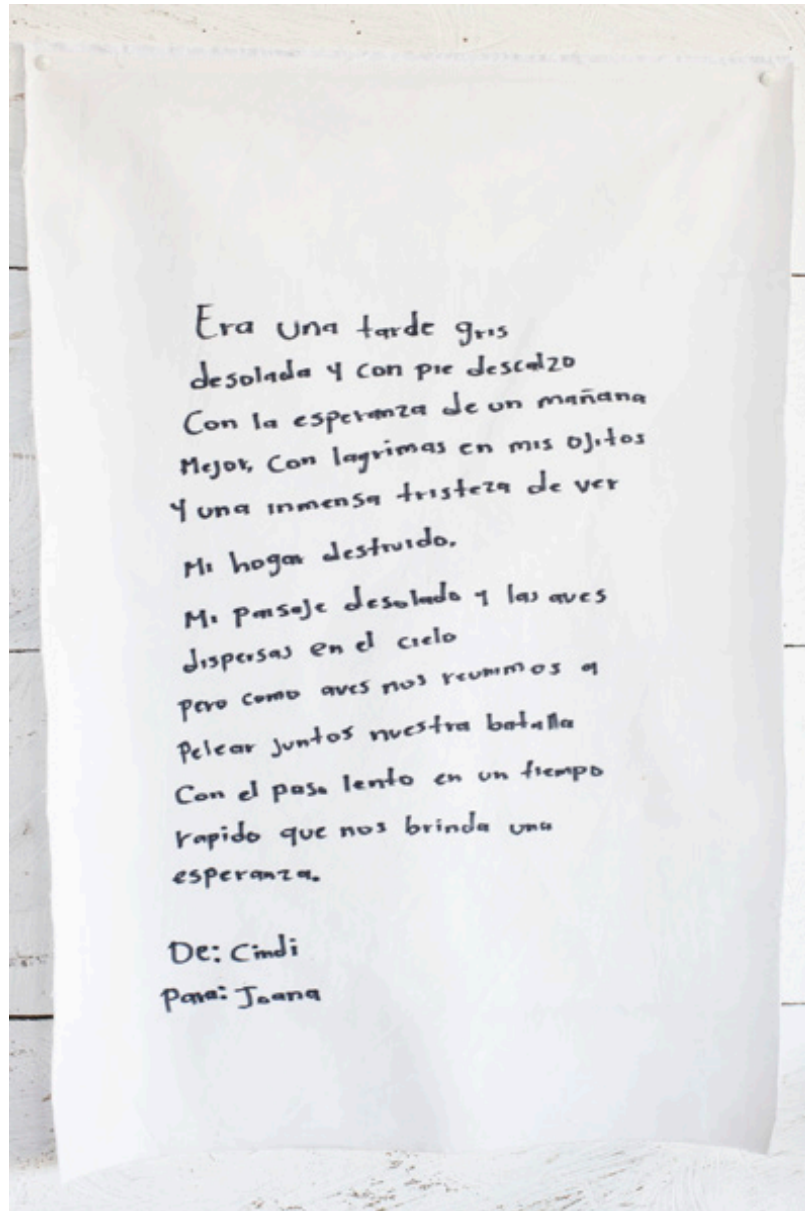
*Christophe*



*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*

Christophe Manon's *Sueño*  
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

Cindi Nolasco's *Sueño*  
 permanent marker on cotton drill, 2023



*La Tienda de los Soñadores* (The Dreamer's Tienda)  
 Recycled wood structure, posters, two slideshows on tablets  
*Luces Distantes*, Rencontres d'Arles, MRO Foundation 2023



## */ Cometas*

La Madre Unión Biodiversity Zone · 2024-2025

Participatory writing, kite making and flying, empowerment, photo and video documentation  
With the collaboration of **Tim Ingold**

With *Cometas* (Kites), a mutual learning and visibility process, a climatic element - the wind - is invited into the creation-resistance movement. The project is centered on the eco-design and flight of *TierraCielo*, a kite that carries poetic writings. Cut from second hand canvas in Marc Lathuillière's Paris workshop, its sail traveled to Aberdeen, where anthropologist Tim Ingold wrote on it a poem, *I am a Kite*, composed especially for the Guardianes. For Ingold, a thinker of lines and ecologies, the practice of kite-flying links the earth to the sky: it is an active relationship between an object, a human being and an environment.

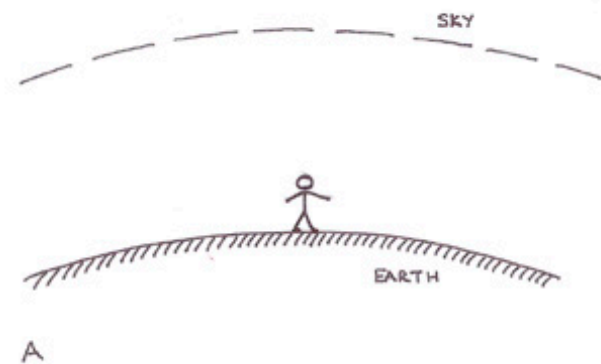
The sail was then taken to La Madre Unión by Marc Lathuillière. Before finalizing the kite's structure, the Guardianes Madre Árbol responded to Ingold's poem by interweaving their own, *Somos el Polvo y la Lluvia* (We are dust and rain). Forming a kind of counterpoint song, this double text evokes the importance of the soil, of trees, in relation with the movement of wind and people. At a time when La Madre Unión is threatened by the development of illegal crops, performative flights of *TierraCielo* were organized in view of its forest under tension, and documented by photographs and videos. The kite is meant to fly in other places of environmental stress, both in Colombia and in Europe. In its exhibition form, it will be a mobile suspended at the center of a multimedia installation combining images and sound.

Full pdf

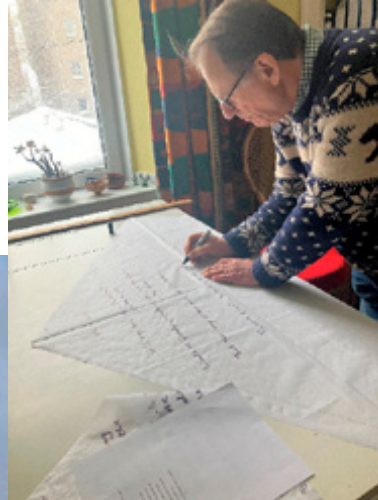
[https://www.lathuilliere.com/p/COMETAS\\_Lathuilliere\\_Eng.pdf](https://www.lathuilliere.com/p/COMETAS_Lathuilliere_Eng.pdf)

Previous page:

*Flying with Hector and Tim*  
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

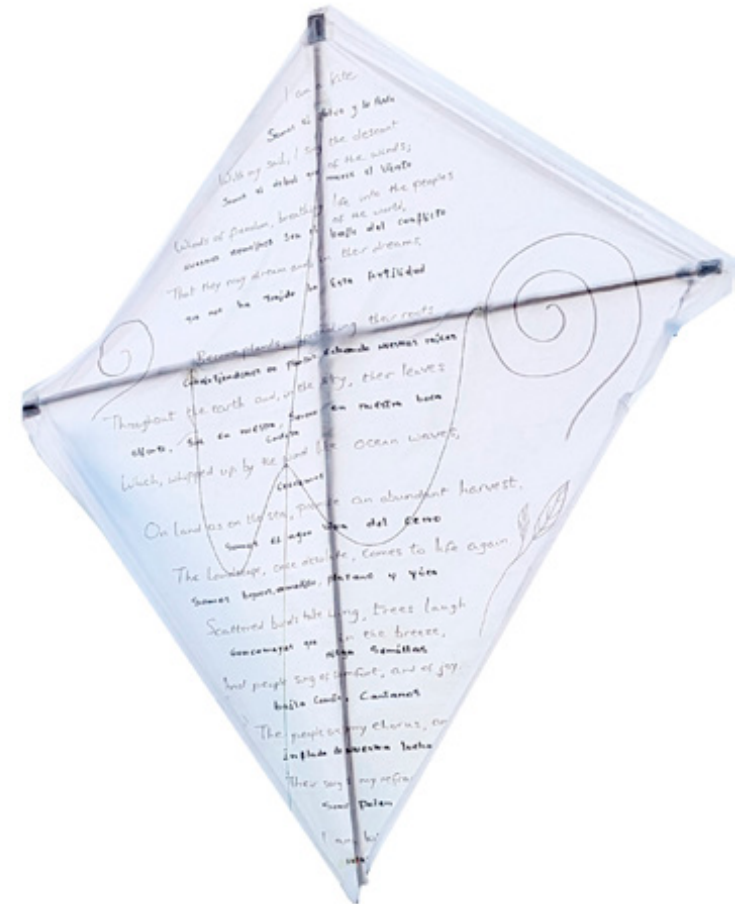
*Inflated by our struggle*

their song is my refrain.

*We are pollen*

I am a kite.

*Of peace.*



TierraCielo

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

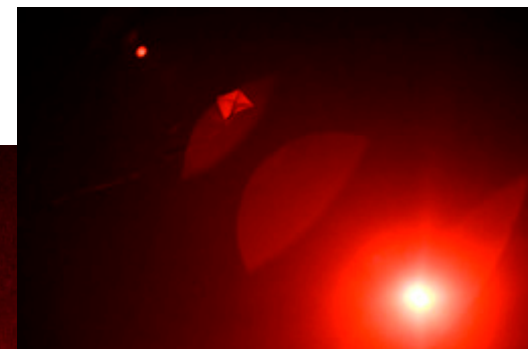


*Becoming Wind*  
video  
photogram



Kite workshops  
and kite flying,  
La Madre Unión  
2024





*Astra Cometa*  
#N322, #N327, #MU366 #N339  
infrared photographs of flights  
facing the sun, La Madre Unión  
and France (series in progress),  
for baryta prints or  
UV prints on glass  
2024-2025

## / 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>

### instagram lathuillieremarc

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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