

VIDEO TRANSCRIPT: Anathemata - Talk with Exhibition Curators Pierre-Alexandre Mateos and Charles Teyssou.

Language: English

Subtitles: English, Welsh

**Charles Teyssou:** The name of the exhibition is Anathemata. It's based on the poem of David Jones, a Welsh modernist poet. The show itself is based on, I mean, is dealing, is interrogating the epic genre in four figures: artists and poets of the 20th century. That starts with David Jones, Antonin Artaud, Sarah Kane and Pierre Guyotat.

**Pierre-Alexandre Mateos:** The show investigates the idea of epic genre. It also investigates this idea with three contemporary artists Martin Bladh, Karolina Urbaniak and James Richards. Anathemata deals with a big genre, with a selection of manuscripts, original documents, drawings, video and sounds.

**CT:** You will see a football match from Manchester, I mean by Manchester, which might be the most awkward or not usual piece in the show. Because we wanted to represent the epic genre, from the traditional epic, which deals with desires and wars, and also a more popular and contrary epic, which is football. Also, the story is that Sarah Kane was a big supporter of Manchester United and especially of David Beckham, and she understood football as a kind of representation, mythological representation, of gods playing for the possession of the Sun.

**PAM:** I think the exhibition is quite romantic, evocative and essential, as Charles said, it deals with the idea of violence and its representation from text to image. I hope people will be a little bit shocked and moved by the different objects, artefacts, and manuscripts we get into Wales.

**CT:** It's about the violence and war but it's also about love and the ambiguity of human feelings. So, there is always this tension running through the show from the outside... And at first look it could appear kind of bleak and dark but if you dig more into it, you also find some traces of hope, I guess, and light.

The show itself is based on David Jones, so this modernist Welsh poet. But what interested us, was to connect him with Antonin Artaud, who around the same decade was in Ireland for three weeks during the summer, and he was writing curses, curses that he sent to his friends either to protect them from the apocalypse, or to send them to the apocalypse. And what was also beautiful is, during this period of time, right before Antonin Artaud himself got jailed in a psychiatric hospital, he was writing texts about the role of the artist as a producer of mythologies. And I think this mission for every artist is very important.

**PAM:** I think all the artists who have been invited for the exhibition, or adventure of mythology, they're not so much interested with the art of the past, but more the condition that permits this art to flourish. They're all connected with this strong idea, pretty classical, of imagination. And what we wanted to do with Anathemata is to make ramification between all these authors from different periods and geographies.

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