



PRESS KIT

TARIK KISWANSON

**Carré d'Art-Nîmes, France
October 30, 2020–March 7, 2021**



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TARIK KISWANSON

Carré d'Art–Museum of Contemporary Art, Nîmes
Exhibition from October, 30 2020 to March, 7 2021

Curator: Jean-Marc Prevost

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High resolution visuals and press kits can be uploaded from the Press section of our website:
<http://carreartmusee.com/fr/espace-presse/>

THE EXHIBITION

BODIES HERE AND ELSEWHERE

Jean-Marc Prevost

The exhibition by Tarik Kiswanson at Carré d'Art, opens with a set of spinning steel sculptures, the *Vestibules*. These hypnotic objects cause us to lose our bearings and impel us to let go just when the images reflected on the polished metal strips make us aware of our presence in space. Architecturally, a vestibule is an intermediary space that can both signify a possible isolation—we linger on the threshold—and afford a glimpse of other places (we enter and are transported). Our fragmentation thus goes hand in hand with the awareness of our physical presence in space.

"The body is the point zero of the world. There, where paths and spaces come to meet, the body is nowhere. It is at the heart of the world, this small utopian kernel from which I dream, I speak, I proceed, I imagine I perceive things in their place, and I negate them also by the infinite power of the utopias I imagine."¹

We often forget this, but history is inscribed in the body and most of Tarik Kiswanson's works confront us with bodily states. In them we can detect the invisible threads that are constantly at risk of being snapped by the accidents of history. They are the traces of a living memory, of a memory of the body. *As Deep As I Could Remember, As Far as I Could See* is the title of both his first book of poetry and one of his performances, establishing a correspondence between writing as the work of introspection and the trajectory of gesture conceived as an act of presence in the world.

In the artist's performances, pre-teens recite poetry while forming constantly shifting constellations. The fragility and the innocence of childhood allow the process of the construction of subjectivity to unfold, because these eleven-year-old pre-teens are singular beings who must invent relations between each other. Likewise, although we will necessarily have our own genealogy (family is central throughout Kiswanson's work), it is also possible for us to belong to a community that we freely choose for ourselves.

Out of Place, his new film, shows a child sitting on a chair in a classroom, falling backwards in slow motion. This extremely drawn-out movement conveys the danger of losing balance but also the intense beauty of the moment. We are witnesses to an accident but, paradoxically, the movement is nourished by all the things that constructed it, like each person's journey through time and space.

In her book *The Human Condition*, Hannah Arendt associates the event of birth with the idea of renewal, the unexpected, and the capacity to change the world. In this sense, giving birth can be an eminently political action. The sculptures of children either standing or in a fetal crouch, project us into a world that is rich in possibilities. The specular surface that covers their eyes makes them blind. Rather than absorbing images of the world, their pupils send everything back inwards, just as they reflect us. In a twin movement, they are turned towards the depths of consciousness and confront us with our own representation.

When we think who we are, we usually think of a unified subject. In the present. An inimitable entity. [...] We are not what we think we are, but rather a compilation of texts. A compilation of histories, past, present, and future, always, always shifting, adding, subtracting, gaining.²

¹ Michel Foucault, "Le Corps Utopique, Les Hétérotopies," in Caroline A. Jones, ed., *Sensorium: Embodied Experience, Technology, and Contemporary Art* (Cambridge: MIT Press, 2006) pp. 229-34.

² Félix González-Torres, "Letter to a Collector," in Andrea Rosen, *Untitled (The Neverending Portrait)*, p. 51-52. Quoted in Félix González-Torres, *Specific Objects Without Specific Form*, (London: Koenig Books, 2016) p. 11.

Kiswanson's personal story leads us towards shifts between one language and another, between Arabic, Swedish, English, and French. Now, each language carries its own set of corporeal representations that help define distinctive relations to the world. To think in Swedish, to speak in Arabic or French; it is already a singular trajectory. In one of the artist's recent films, *The Reading Room*, a child seems to be learning to read in front of the Edward Said archives at Columbia University. In the end, perhaps, poetic language could be a way of escaping the determinations of language in its relation to the real.

Beyond language, the function of clothing as finery is to introduce the body into the world of signs. The artist's research at the Tiraz Foundation in Jordan, which holds one of the largest collections of Middle Eastern and Central Asian traditional garments, encouraged him to weave together the threads of an ancestral tradition whose memory later generations have lost. The series *Passings* is a series of large-scale X-rays that combine clothes of the past with clothes of the present—the sportswear worn by adolescents, its brand logos transformed into signs of community identity, as seen in most European suburbs.

Kiswanson's work bring layers from the past back to the surface of the present. They reach out to grasp the moment, always informed by memory and linked to the context in which it is inscribed. An idea of relations, between the personal and the space we have in common.

PERFORMANCE

The Ear That Hears Me, 2017

Tarik Kiswanson's performance *The Ear That Hears Me* (2017) activates his monumental *Father Forms* (2017) and *Vestibules* (2016): slender, cocoon-like sculptures comprised of thin, highly polished strips of steel. *The Ear That Hears Me* is one of Kiswanson's earliest performances with preadolescents that takes visions and spatial sensations from childhood as its starting point. Two performers drift between the sculptures as if migrating between nests while reciting poetry related to coming of age, senses of home, and the human condition. The interplay between the writing, sculptural work, and performer foregrounds the notion of extreme presence as a form of transcendence. Within the logic of the performance, the *Father Forms* becomes a portal, a vessel for a trance-like experience. Upon entering the sculptures, the performer is multiplied, obliterated, and disjointed by his multiple reflections. This sensation is amplified by the profound sonority of the work—it's an experience that envelops the entire body. When set in motion they spin open like the skirt of a meditating Sufi dervish. Evocative, quasi-hermaphroditic forms, these sculptural vessels blur the boundaries between inside and outside, opening and enclosure, the individual and the collective providing an unstable, decentered setting.

Dates and conditions of access to come on the museum site: www.carreartmusee.com/en/



PUBLICATION

A monographic catalog will be published on the occasion of the exhibition, with the views of the exhibition.

Texts by Annie Godfrey Larmon, Ingrid Luquet-Gad, Jean-Marc Prevost, Xiaoyu Weng

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- carlier | gebauer, Berlin/Madrid
- Almine Rech

carlier | gebauer
ALMINE RECH

BIOGRAPHY

Born in 1986 in Sweden. Lives and works between Paris and Amman

SOLO EXHIBITIONS (selection)

- 2021 MMAG Foundation of Contemporary Art, Amman, Jordanie. Curated by Daniel Blanga Gubbay
Bonniers Konsthall, Stockholm
Hallands Konstmuseum, Halmstad
- 2020 Carré d'Art-Musée d'art contemporain, Nîmes
Atelier Calder, Saché
- 2019 *DUST*, Centre Pompidou, Paris. Curated by Caroline Ferreira
Birth, carlier | gebauer, Madrid
AS DEEP AS I COULD SEE, AS FAR AS I COULD SEE, PERFORMA Biennael 2019, New York. Curated by Charles Aubin Et RoseLee Goldberg
Vessels, Galerie Almine Rech, Paris
- 2018 *AS DEEP AS I COULD SEE, AS FAR AS I COULD SEE*, Lafayette Anticipations, Fondation Galeries Lafayette, Paris. Curated by François Quintin
Come, come, come of age, Fondation d'entreprise Ricard, Paris. Curated by Jesi Khadivi
Haytham, Porcino, Berlin. Curated by Jesi Khadivi
The eyes that saw me, Petit Palais, Paris. Nuit Blanche 2018
- 2017 *ALL THE THINGS MY EYES DON'T SEE*, Biennale de Lyon, Musée Gallo-romain de Saint-Romain-en-Gal. Curated by Marc Bembekoff
Flowers for my fathers, carlier | gebauer, Berlin
- 2016 *Ongoing reflection*, Collège des Bernardins, Paris
CONTACT SHEET, carlier | gebauer, Berlin
- 2015 *See eye to eye*, Les Bains-Douches Centre d'art, Alençon
No Hard Feelings, Galerie Almine Rech Gallery, Paris
- 2014 *Gently told, Somehow Believed*, Friche la Belle de mai, Marseille
Embrayeur, École Nationale Supérieure des Beaux Arts de Paris

GROUP EXHIBITION (selection)

- 2019 *Tainted Love*, Centre d'art Villa Arson, Nice. Curated by Yann Chevallier
Foncteur d'oubli, Le Plateau, FRAC Île-de-France, Paris. Curated by Benoit Maire Et Xavier Franceschi
Immortamiity, Ural Biennial of contemporary art, Yekaterinburg. Curated by Xiaoyu Weng
What remains is what the poets found, PS120, Berlin. Curated by Jesi Khadivi
- 2018 *TODAY WILL HAPPEN*, Asia Culture Center / Palais de Tokyo, Gwangju Biennale, Gwangju. Commissaires : Jean de Loisy Et Sungwon Kim
The Way Things Run (Der Lauf des Dinge), Part 1: Loose Ends Don't Tie, PS120, Berlin
École(s) suédoise(s) de Paris, Institut suédois, Paris. Curated by Christian Alandete
Salle des Pas Perdus, DOC, Paris. Curated by Michel François Et Richard Venlet
- 2017 *Flatlands II*, MUDAM - Musée d'art moderne Grand-Duc Jean, Luxembourg-Ville, Luxembourg. Curated by Sara Ihler-Meyer Et Marianne Derrien
Dispositiv (1) fortlaufend, carlier | gebauer, Berlin
Old Dream, Mains d'oeuvres, Paris. Curated by Ann Stouvenel
Modern Sculpture, Galeria Casado Santapau, Madrid. Curated by Friederike Nymphius Et Gerold Miller
- 2016 *Flatlands I*, MRAC - Musée Régional d'Art Contemporain, Sérignan. Curated by Sandra Patron, Sara Ihler Meyer Et Marianne Derrien
De leur temps, IAC - Institut d'Art Contemporain, Villeurbanne/ Rhône-Alpes. Curated by Nathalie Ergino
D'autres possibles, Le Pavillon Vendôme - Centre d'Art Contemporain, Clichy. Curated by Thomas Fort
Equilibre instable, Musée des beaux-arts, Libourne. Curated by Thierry Saumier
Le cabaret au salon, Beffroi Montrouge, Montrouge. Curated by Ami Barak
- 2015 *Compositions*, Metropolitan Art Society, Beyrouth. Curated by Daniele Balice
Les Mains Libres, Espace 251 Nord, Liège, Belgium. Curated by Laurent Jacob
Les Voyageurs, Palais des Beaux-Arts, Paris. Curated by Hou Hanru
The Housebreaker, Riga Art Space, Riga. Curated by Gaël Charbau

- 2015 *60° Salon de Montrouge*, Beffroi Montrouge, Montrouge
2014 *Bodily*, Rue de la Fidélité, Paris
2013 *L'Ange de l'Histoire, Achievement*, Belvédère, Palais des Beaux-Arts, Paris

BOOKS & TEXTS (recent)

- 2018 Haytham
The other side of the lip
To the children in my park
AS DEEP AS I COULD REMEMBER, AS FAR AS I COULD SEE
2017 Vadim
2016 ALL THE THINGS MY EYES DON'T SEE
2014 Dreaming on a train

SCHOOLS

- 2012–2014 MA - École Nationale Supérieure des Beaux-Arts de Paris.
2006–2011 BA - Fine Arts, Central Saint Martins College of Art, London

ARTIST RESIDENCIES

- 2020 Atelier Calder, Saché
2018 Denniston Hill, Monticello, New York
2016 ISCP - International Studio and Curatorial Program, New York
2015 Sèvres - Cité de la céramique, Sèvres
2015 La Générale, Paris
2014 Astérides, Friche la Belle de mai, Marseille

AWARDS AND GRANTS

- 2019 Mécènes du Sud
2019 DRAC - Île de France
2018 FACE - Étant Donnés
2016 Institut Français
2016 F.N.A.G.P. Fondation Nationale des Arts Graphiques Plastiques
2014 Prix des amis des Beaux-Arts de Paris

PRESS IMAGES

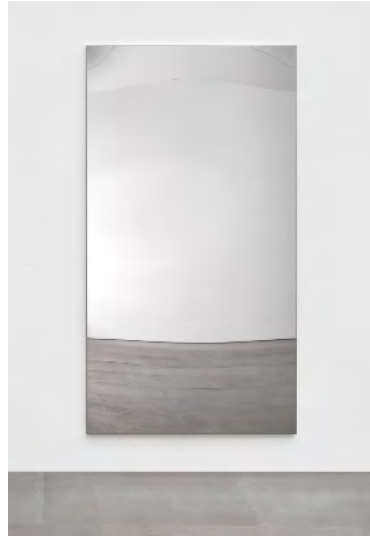
TARIK KISWANSON



The World, 2014



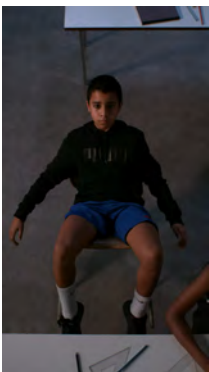
Father Form, 2017



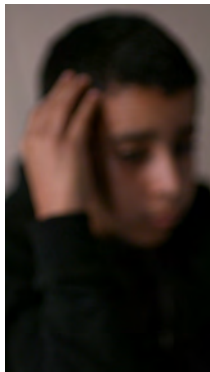
Contact Sheet, 2016



Passing, 2020



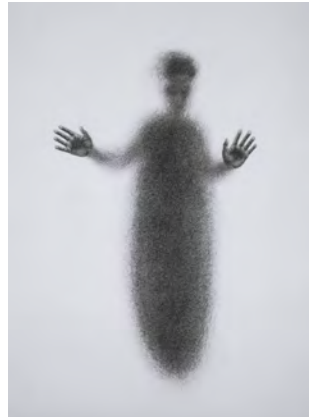
Out of Place, 2020



The Custom House/The Reading Room, 2020



Open Window, 2020



The Window, 2020



Bird, 2019



Robe 2015

PRACTICAL INFORMATION

(subject to sanitary modifications)

Open from Tuesday to Sunday included from 10 AM to 6 PM

!!! Wearing a mask is compulsory in the rooms !!!

Carré d'Art–Musée d'art contemporain. Place de la Maison Carrée. 30000 Nîmes. France
Tel.: + 33 (0)4 66 76 35 70 - Email: info@carreartmusee.com. Website: www.carreartmusee.com

Admission Fees

Entrance to temporary exhibition + permanent collection + Project Room: full fee: 8 €; reduced fee*: 6 €
Entrance to permanent collection + Project Room: full fee: 5 €; reduced fee*: 3 €

1st Sunday of the month

temporary exhibition only - full fee: 8 €; reduced fee*: 6 € / Permanent collection + Project Room: free

* reduced fee*: those eligible include groups of more than 20 people, people seeking employment, students (upon presentation of written proof), members of the association Amis des Musées de la Région Occitanie (Friends of the Museum of the Region of Occitania).

FREE ADMISSION (upon presentation of written proof): see <http://carreartmusee.com/fr/infos-pratiques/>

Guided Tours: Leaving from the reception hall of the Museum, level + 2

(fee, added to admission fee): 3€

Individuals

- Every Saturday and Sunday at 4:30 PM
- During April school vacations, every day at 4:30 PM
- From July 6 to August 31, every day at 4:30 PM
- The first Sunday of each month, guided tours at 3 PM and 4:30 PM (included in the entrance fee)

Groups not affiliated with schools: By appointment only. Contact Sophie Gauthier (04 66 76 35 74)

Atelier d'Expérimentation Plastique (Experimental Art Workshop):

For children from 6 to 12 years of age, by appointment. Contact: Sophie Gauthier (04.66.76.35.74)

Individuals (fee: 5 €) from 2 PM to 4 PM some Wednesdays and during holiday periods.

Groups : From Tuesday to Friday, by appointment. For rates see <http://carreartmusee.com/fr/infos-pratiques/>

Collective Family Workshop

(fee: 5 €) From 2 PM to 4 PM on November 4, December 2 2020 Et January 6, February 3, March 3.
Registration required; classes meet at the atelier of the Carré d'Art museum. No minimum level of skill required.

Adult Workshops

(fee: 5 €) From 10 AM to 1 PM on November 14, 21 Et 28

Registration required; classes meet at the atelier of the Carré d'Art museum. No minimum level of skill required.

Centre de documentation en art contemporain, Level -1

From Tuesday to Friday, from 1PM to 5 PM; in the morning by appointment

Saturday from 10 AM to 1 PM and from 2 PM to 5 PM.

04 66 76 35 88 - documentation@carreartmusee.com

Online catalogue: <http://carreartmusee.centredoc.fr/opac/>

NEXT EXHIBITION

NAIRY BAGHRAMIAN *COUDE A COUDE*

April 8 – September 18 2021 (initially scheduled for summer 2020)



Over the last two decades, Baghramian has created sculptures, photographic works, and drawings that explore the relationships between architecture, everyday objects, and the human body while challenging preconceived ideas of functionality, decoration, abstraction, domesticity, and feminism. Baghramian's sculptural work proudly displays protuberances and cavities, blobs and spills, limbs and prosthetics, to put under pressure traditional questions of volume, mass, form, and theatricality that have shaped the history of sculpture.

Her works are drawn from materials as diverse as steel, glass, silicon, resin, cork and leather, and often allude to familiar objects abstracted and reconfigured in precise and innovative new forms, conjuring through their reinvention fragments derivative of various fields of association –from the anthropomorphic and industrial, to fashion, theater or interior architecture, their history and the ideological undercurrents hold particular interest for the artist.

For her first museum exhibition in France titled *Coude à Coude*, Baghramian enters into a dialogue with the architecture of Carré d'Art with a selection of works specifically formed for this exhibition. Spanning several exhibition rooms the walls, thresholds and passageways of the display parcours become living protagonists as well as the works themselves. If the sculpture usually presents itself autonomously from its surroundings and uses the exhibition space like a pedestal, Baghramian reaffirms the marginal, the liminal and the transitional sites of space, attaching her sculptures to the architectural structure of the institution and questioning conventional connotations of spatial perception and its hierarchies. The work *Das Hübsche Eck*, 2006, for example, directs its mirrored side of a screen-like structure to the partition wall of two exhibition rooms, while on the back an enigmatic staircase leads into this very wall that obscures the view. *Grosse Klappe*, 2008 similarly, is neither boundary nor threshold, occupying the virtual line between two spaces, whereas *French Curve*, 2014 *Off the Rack*, 2014, and *Dwindler, Low Tide*, 2017 utilize extremities to wind their way fluidly from one room to another. And in the earliest work, on view, *Trennwände mit Ohrringen (Anna, Martha, Vartuhi) (Partitions with Earrings (Anna, Martha, Vartuhi), 2004)* reverses expectations with structures dressed of fabric, the metal becoming the accessory.

Nairy Baghramian b. 1971 in Isfahan, Iran is a visual artist living and working in Berlin since 1984. Her work has been the subject of monographic exhibitions in an array of institutions, including MUDAM, Luxembourg (2019); Museo Reina Sofia, Madrid (2018); SMK, Copenhagen (2017); Walker Art Center, Minneapolis (2016); S.M.A.K, Ghent (2016); Museo Tamayo, Mexico City (2015); Museo Serralves, Porto (2014); the Art Institute of Chicago (2014). Baghramian also participated at Skulptur Projekte Muenster (2017 / 2007); documenta 14 in Kassel and Athens (2017); Lyon Biennale (2017); Berlin Biennale (2014 / 2008); 54th and 58th Venice Biennale (2011/2019).