PRESS KIT

TARIK KISWANSON

Carré d'Art-Nîmes, France
October 30, 2020–October 24, 2021
PRESS KIT

TARIK KISWANSON

Carré d'Art—Museum of Contemporary Art, Nîmes
Exhibition to October 24, 2021
Curator: Jean-Marc Prevost

Summary
The exhibition
Performance
Publication
Biography
Images
Practical Informations
Next exhibition

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

Press Contact: Delphine Verrières-Gaultier – Carré d'Art
Tel. : +33 (0)4 66 76 35 77 – Email : communication@carreartmusee.com
Website : www.carreartmusee.com/en/
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.”

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.

---

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

Editions Distanz, Berlin. Publication December 2020
Format 19 x 27 cm. 224 pages

Produced with the participation of galleries:
- carlier | gebauer, Berlin/Madrid
- 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

2018  

**GROUP EXHIBITION (selection)**

2019  
*Tainted Love*, Centre d’art Villa Arson, Nice. Curated by Yann Chevallier
*Foncteur d’oubli*, Le Plateau, FRAC Ile-de-France, Paris. Curated by Benoit Maire & Xavier Franceschi

2018  
*TODAY WILL HAPPEN*, Asia Culture Center / Palais de Tokyo, Gwangju Biennale, Gwangju. Commissaires : Jean de Loisy & Sungwon Kim

2017  
*Flatlands II*, MUDAM - Musée d’art moderne Grand-Duc Jean, Luxembourg-Ville, Luxembourg. Curated by Sara Ihler-Meyer & Marianne Derrien

2016  
*Compositions*, Metropolitan Art Society, Beyrouth. Curated by Daniele Balice

2015  
*Les Mains Libres*, Espace 251 Nord, Liège, Belgium. Curated by Laurent Jacob

2014  
*Gently told, Somehow Believed*, Friche la Belle de mai, Marseille
*Embraye, École Nationale Supérieure des Beaux Arts de Paris*
2015  60th 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

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

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 INFORMATIONS
(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 & 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 & 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/