

KADIST ART FOUNDATION PARIS



Siniša Ilić, *Without a Proposition for a Concrete Solution*, 2016. Installation, drawings and video.

**“HABITS AND CUSTOMS OF _____ ARE SO DIFFERENT FROM
OURS SO THAT WE VISIT THEM WITH SAME SENTIMENT
THAT WE VISIT EXHIBITIONS”**

OPENING RECEPTION:

FRIDAY, FEBRUARY 19, FROM 6 TO 9PM

EXHIBITION DATES: **FEBRUARY 20 - APRIL 30, 2016**

ON JANUARY 28, 2016: KADIST HOSTS
A FASHION PROGRAM LAUNCHING A NON-ALIGNED ORAL
CORPORATION, *YUGOEXPORT*

CURATED BY **BILJANA CIRIC**

WITH: **3-PLY, IRENA HAIDUK, HO TZU NYEN, SINIŠA ILIĆ,
LI LIAO, LU HUANZHI AND OCCURRENCES OF WORKS
BY EVA BARTO**

KADIST ART FOUNDATION PARIS

PRESS RELEASE

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With what sentiment do we visit exhibitions today?

While exhibitions are becoming more and more standardized products within the capitalist system, where the activation of the individual is weaker and thinner, what propositions can one offer to resist the consumerist logic? Art practitioners are pressured to produce constantly. What are the other forms of involvement within the art system? What does it mean to be an artist? Is art void, as artists may question in their work? This exhibition and series of events explore models of working within the cracks of the art system, questioning its expectations, and parameters founded on geo-political stereotypes, and its image based art history.

Giving away light and embracing darkness as part of the everyday, brings into question our relation to the world through eye sensation. Is solidarity the gesture of giving away and gaining something at the same time? What kind of relationships and value systems are created then? How are the personal and the public being negotiated through exhibited objects, and how can these objects resist the consumerist gaze?

What kind of contemporaneities are these practices producing and how do they influence our social structures?

Number of works within the exhibition abandon the image and the visual, to confront their complex set of relationships to the mainstream narrative and archive creation. Other works question territories as fixed boundaries, proposing threads instead, by creating new knowledge. These individual practices from different localities, which initially lack interconnections—on different levels, through similar artistic positions, could complicate future art historical narratives. These practices

KADIST ART FOUNDATION PARIS

could be understood as strategies of active withdrawal. Withdrawal as a way of staying away from the mainstream, and gaining autonomy; withdrawal as a two-way strategy that allows to go into the world and to leave it; withdrawal as a needed break, as a form of self-cultivation.

These issues unpack the perception of institutional structures that are constantly shaping us as subjects and the importance of the exhibition as a medium to re-imagine new encounters within the public sphere. It is through new rituals of exhibiting that new institutional models can be brought to life.

1. The title of the exhibition is borrowed from the book *Voyages and Travels, in the years 1809, 1810, 1811* by John Galt, London: Printed for T. Cadell and W. Davies, 1812

PRESS RELEASE

OPENING HOURS
Thursday to Sunday
from 2 to 7 pm
or by appointment

**Metro stations: Abbesses,
Anvers**

CONTACT:
Léna Monnier
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+33 1 42 51 83 49

KADIST ART FOUNDATION is a non-profit visual arts organization that believes the arts make a fundamental contribution to a progressive society. Its programs actively encourage the engagement of artists, often represented in its collection, with the important issues of today to promote their role as cultural agents. Kadist's collections and productions reflect the global scope of contemporary art, and its programs develop collaborations with like-minded artists, curators and many art organizations around the world. Local programs in Kadist's hubs of Paris and San Francisco, including exhibitions, public events, residencies and educational initiatives, aim at creating vibrant conversations about contemporary art and ideas.

PARALLEL EVENTS

February 19

Opening of the exhibition from 6pm to 9 pm,
with **performance by Irena Haiduk**, *Bon ton mais non* at 8pm.

February 17

Talk by Siniša Ilić in the framework of the Seminar *Something you should know*,
Paris 6, <http://sysk-ehess.tumblr.com/>.

February 21

Exhibition tour with curator Biljana Ciric, at 4pm.

March 26

Screening and conversation between Ho Tzu Nyen and Virginie Bobin
at Pavillon Carré de Baudouin, Paris 20, at 4pm.

April 26

Talk by Maria Lind, director of Stockholm's Testa Konsthall and artistic director
of the 2016 Gwangju Biennale, at 7pm in Kadist-Office.

End of June

Trip to the Balkans to visit Yugoexport's infrastructures
For more information please send an email: contact@kadist.org

KADIST ART FOUNDATION PARIS

IMAGES
AVAILABLE



IRENA HAIDUK
NINE HOUR DELAY, 2013
Model Amelia Pool Working
Billboard
Courtesy of the artist



SINIŠA ILIĆ
WITHOUT A PROPOSITION FOR A CONCRETE SOLUTION, 2016
Installation, drawings and video.
Courtesy de l'artiste

KADIST ART FOUNDATION PARIS

BILJANA CIRIC

BORN IN 1977, SHE LIVES AND WORKS IN SHANGHAI, CHINA.

In her work, Biljana Ciric analyses how exhibitions rather than museums acted as sites for production of knowledge in China, contrary to the Western art historical context in which museums played a role in the development of modern art, and the study of art history.

She also questions to the notion of institutional critique in those conditions.

Her upcoming projects include a curatorial seminar hosted by CCA Kitakyushu in 2016 among others. Biljana Ciric is research fellow for 2016 Henie Onstad Kunstsenter in Norway.

BILJANA CIRIC WAS CO-CURATOR OF 2015 THIRD URAL INDUSTRIAL BIENNALE FOR CONTEMPORARY ART (YEKATERINBURG, RUSSIA). SHE EDITED A COMPILED ARCHIVE ON ARTISTS ORGANIZED EXHIBITIONS- AN HISTORY OF EXHIBITIONS: SHANGHAI 1979-2006.

RECENT CURATED EXHIBITIONS (SELECTION):

2014

Just as money is the paper, the gallery is the room, Osage Art Foundation

2013

Tino Sehgal Solo Exhibition, UCCA, Beijing

One Step Forward, Two Steps Back- Us and Institution, Us as Institution, Times Museum, Guangzhou

Alternatives to Ritual- a case study of OCAT, OCAT Shenzhen

2012

Alternatives to Ritual, Goethe Open Space, Shanghai

To Bring the World into the World, InterAccess Electronic Media Art Centre and Art Metropole, Toronto

Anxiety as an Artistic Tool-Keren Cyttter Solo Exhibition, Magician Art Space, Beijing

2011

Institution for the Future, Asia Triennale Manchester

2010

Taking the Stage Over, project on performative aspects in art, one year ongoing exhibition, Shanghai (Hu Xiangqian, Bestue Vites, Tino Sehgal, Keren Cyttter, Antti Laitinen, Marina Abramovic Institute, les gens d'Uterpan...)

Body As a Museum- Hu Xiangqian solo exhibition, Tensta Konsthall, Stockholm
Moved, muted, disturbed identities, ddm warehouse, Shanghai (with Casino Luxembourg)

Contemporaneity-Contemporary Art in Indonesia, Shanghai MoCA, co-curated with Jim Supangkat

2009

History in Making: Shanghai 1979-2009, Shanghai Contemporary Art 30 Year Retrospective, Ju Men road 436, Shanghai

Art Economies Beyond Pattern Recognition, Osage Gallery, Shanghai

EDUCATION:

2004

Received M.A. in Chinese Art History from East China Normal University in Shanghai

2000

Bachelor in Asian Studies, Belgrade University, Serbia

ABOUT THE CURATOR

KADIST ART FOUNDATION PARIS

3-PLY

3-ply is an independent publishing initiative that focuses on publication, writing, editing and translation as an extension of art practice. In exhibition settings, 3-ply operates as a shifting collaborative, investigating artist-led publishing as an experimental site for the production, transmission or archiving of knowledge. 3-ply has been founded by Fayen d'Evie.

<http://fayendevie.net/>

<http://3ply.net/about-3-ply/>

ABOUT THE ARTISTS

IRENA HAIDUK

SHE LIVES AND WORKS IN CHICAGO AND BELGRADE.

At Kadist, Irena Haiduk launches Yugoexport, a non-aligned oral corporation, modeled after the self-managed unofficial organizations and clubs operating freely within the state infrastructures of former Yugoslavia. Since such infrastructures have fallen into ruin of abandonment or privatization, the first oral corporation assumes the posture of an imposter—a new managing force mobilizing production. With a tagline: *Hope Is The Greatest Whore*, Yugoexport offers release from the cruelty of waiting, wasting, transition, and sucking the life out of things (making things into art in the Western sense).

Yugoexport is a productivist force extending the institutions of leisure and labor. The fashion program at Kadist demonstrates a bag, a dress, a pin, a necklace and a shoe. Worn together or apart they fashion a uniform of timeless comfort, unrestricted movement, and elementary elegance only a working woman can fully appreciate.

Irena Haiduk has exhibited at the Institute for Contemporary Art, Philadelphia; Museum of Arts and Design, New York; Reva and David Logan Center for the Arts at University of Chicago; AKUD, Berlin; the 4th Athens Biennale; 14th Istanbul Biennial; and the Renaissance Society at the University of Chicago. A monograph of Haiduk's written works and scores, *Spells*, has been published Sternberg Press in 2015. A book on *Seductive Exactting Realism* is forthcoming by the Renaissance Society and Sternberg Press.

<http://yugoexport.com/>

<http://www.renaissancesociety.org/publishing/550/irena-haiduk-artist-talk/>

KADIST ART FOUNDATION PARIS

HO TZU NYEN HE LIVES AND WORKS IN SINGAPORE.

He works primarily in film, video, and performance, and has recently developed environmental multimedia installations. He has also written extensively on art. Ho appropriates the structures of epic myths, invoking their grandeur while revealing them to be not merely stories, but discursive tools.

Ho Tzu Nyen is working on a research project titled *The Critical Dictionary of Southeast Asia*, a creative imagination and rigorous re-examination of the historical specificity of the Southeast Asia region. Springing from the simple question, “what constitutes the unity of this region?”, the project proceeds by engaging thinkers and artists working on, and in Southeast Asia to speculate on a series of motifs that cut across the boundaries of nation states and slip through the borders of academic disciplines. Their collective impressions promise to deliver a song of the region, a Southeast Asia manifested not by reason, but by resonance. The different entries are for now “W for Tiger” with interlocutor anthropologist Robert Wessing, “G for Gene Z. Hanrahan” and “L for Lai Teck”. **In the frame of this exhibition, Ho Tzu Nyen will work on “H for Humidity”.**

Ho Tzu Nyen represented Singapore at the 54th Venice Biennale (2011) and participated at the 26th Bienal de São Paulo (Brazil, 2004), 6th Asia Pacific Triennial (Australia, 2009), *No Soul for Sale* (Tate Modern, London, 2010) and *No Country* (Guggenheim Museum, New York, 2013).

SINIŠA ILIĆ BORN IN 1977 IN BELGRADE.

Siniša Ilić’s work addresses social phenomena and mechanisms, exploring forms of labour, states of uncertainty, social tensions and violence through drawing, painting and installation. His work is often oriented towards collaborative self-organized projects with collectives and co-authors from different artistic fields, as testified to by his co-foundation of TkH (Walking Theory), theoretical-artistic platform from Belgrade.

Siniša Ilić has shown his work at the Museum of Contemporary Art in Belgrade and at the Tate Modern in London through collaborative works with Tina Gverović; exhibition *Inverted House* and video *Chameleon*. These two projects examines differences in contexts in which these institutions exists, role and position of the museum in today’s society.

His work for Kadist exhibition through visual, spatial and textual segments explores different representations of topics such as communion, friendship and social pressure in its different forms and nuances.

<http://www.tkh-generator.net>
<http://sinisailic.blogspot.fr/>

ABOUT THE ARTISTS

KADIST ART FOUNDATION PARIS

LI LIAO

BORN IN 1982 IN HUBEI, CHINA. LIVES AND WORKS IN SHENZHEN, CHINA.

In Li Liao's multi-media and performance works, planned elements – a video, an instruction, or a routine – are usually catalyzed or interrupted by an action unscripted by the artist.

For Kadist's exhibition, Li Liao will propose an activation of *Illumination*, 2013, a performance and an installation. During the exhibition, "I will have all lamps and lanterns transported to the exhibition spot and have them installed with switches indicating their functions. The audience can control the lamps of mine. And since there are no lighting lamps at my house, all people are welcome to my home to enjoy a candlelight dinner together."

He graduated from the Fine Arts Department of Hubei Academy of Fine Arts, Hubei, China, with a BA in 2005.

His work has been the subject of notable museum exhibitions including: *2015 Triennial: Surround Audience*, New Museum, New York, NY (2015), *Hugo Boss Asia Art*, Rockbund Art Museum, Shanghai, China (2013), *ON/OFF*, Ullens Center for Contemporary Art, Beijing, China (2012) and *Rites, thoughts, notes, sparks, swings, strikes. A Hong Kong spring*, Para/Site, Hong Kong (2012).

<http://www.kleinsungallery.com/artists/li-liao#2>

LU HUANZHI

HE LIVES AND WORKS IN SHANGHAI.

Lu Huanzhi is amateur historian, writing for *Violence Magazine*. His main profession is insurance survey.

AND OCCURRENCES OF WORKS BY EVA BARTO

Eva Barto questions the notion of ownership by destabilizing the status of the author and the economy of production and distribution of the works. She makes ambiguous environments, contexts of negotiations, apparently devoid of particularity in which it is difficult to understand what to consider or leave to account. The objects she designs come from the reality, that she copies or modifies to give them a value of the fake. The power here goes back to the betters, the counterfeiters and perpetrators of plagiarism.

Eva Barto graduated from the Fine Art school of Paris in 2013.

She had personal exhibitions at IFAL (Mexico), La BF15 (Lyon) and Primo Piano (Paris). After a residency at Triangle (Marseille), she presented a project in 2015 at Marcelle Alix Gallery (Paris) and she is working on a solo exhibition at Level One, Gb Agency (Paris).

ABOUT THE ARTISTS

KADIST ART FOUNDATION PARIS

ANNEX



Just as money is the paper, the gallery is the room,
Osage Art Foundation, Shanghai, 2014



Rejected Collection (Chinese artists rejected proposals),
Ke Center for Contemporary art, Shanghai, 2008



*One Step Forward, Two Steps Back- Us and Institution, Us
as Institution, Times Museum, Guangzhou, 2013*

**EXHIBITIONS CURATED BY BILJANA CIRIC
(SELECTION)**

KADIST ART FOUNDATION PARIS

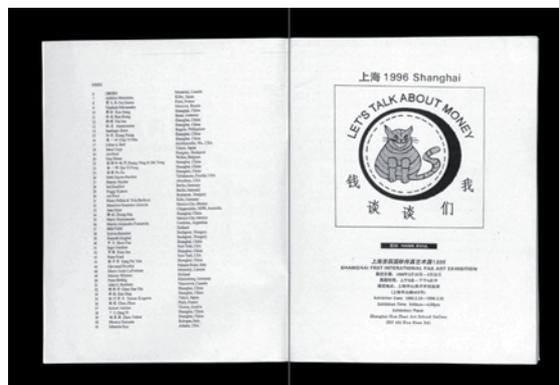
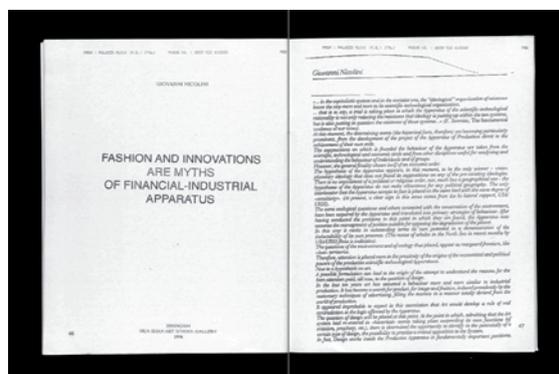
ANNEX



Foot-notes, bookstore presented by 3-ply and Josek Knecht
Sculptural works by Liang Luscombe.
3rd Ural Industrial Biennial, Yekatarinburg, Russia, 2015



Re-print #2: Shanghai Fax (1996),
Let's Talk About Money
Hank Bull, Shi Yong, Ding Yi, Shen Fan, Zhou Tiehai
et. al.
Launched in 2015 at Osage Gallery, Shanghai, as
part of the exhibition *Just as Money is the Paper, the
Gallery is the Room*, curated by Biljana Ciric.



WORKS BY 3-PLY (SELECTION)

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ANNEX



Siniša Ilić, *Stage*, 2012
Installation with chairs
Museum of Contemporary Art in Belgrade, Serbia.



Siniša Ilić, *Sightseeing 1*, 2013
Excerpt from a series of 5 paintings
Acrylic, pencils on paper
Part of *Inverted House* exhibition at Tate Modern, London.
Courtesy Siniša Ilić



Tina Gverovic and Siniša Ilić,
Project Space : Inverted House 2013-2014.
Tate Modern, London
Photo: Olivia Hemingway

WORKS BY SINIŠA ILIĆ (SELECTION)

KADIST ART FOUNDATION PARIS

ANNEX



Li Liao, *A Slap in Wuhan*, 2010
Video
Collection Kadist Art Foundation

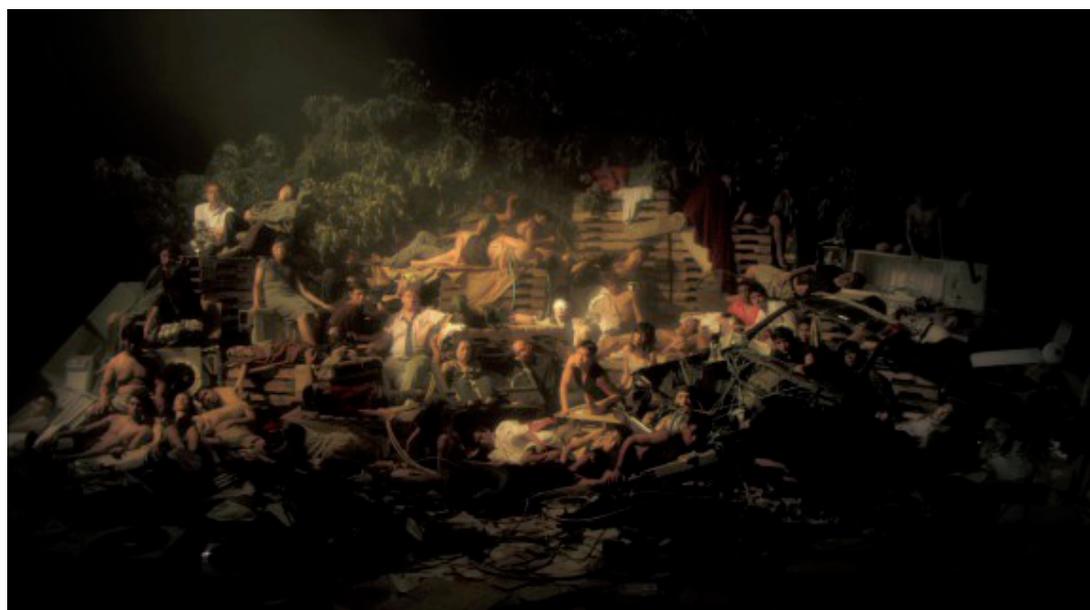


Li Liao, *ILLUMINATION*, 2013
Performance, lighting
variable dimensions

**WORKS BY LI LIAO
(SELECTION)**



Ho Tzu Nyen, *The Critical Dictionary for Southeast Asia: W for Weretiger* by Robert Wessing, 2014.
Courtesy of the artist.



Ho Tzu Nyen, *Earth (Black to Comm)*, 2010.
Single channel video, soundtrack by Black to Comm (Germany), 41 mins