



CONCEAL, COVER
WITH SAND, REPLICATE,
TRANSLATE, RESTORE

Pio Abad,
Mariana Castillo Deball,
Barış Doğrusöz,
Chrysanthi Koumianaki,
Alexandra Pirici

25 February - 16 April

2017

Thu. | 2 pm
Sun. | 7 pm

KADIST
kadist.org

SAHA
SUPPORTING
CONTEMPORARY
ART FROM
TURKEY

21 rue des Trois Frères, 75018 Paris

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*Conceal, cover with sand,
replicate, translate, restore*

Opening February 24, 6 - 9 p.m
February 25 - April 16, 2017

With: Pio Abad, Mariana Castillo Deball,
Bariş Doğrusöz, Chrysanthi Koumianaki,
Alexandra Pirici

There is an expression in French which refers to observing something via its absence, through « hollow » spots (« en creux »). This describes achieving indirect insight of a situation, a way of reading between the lines. Hollowness can relate to the field of archaeology, a discipline that speculates from existing objects and studies their manufacture, by man, to retrace the story of their use within their social context.

The notion of the « biography » of objects, as developed by anthropologists Igor Kopytoff and Arjun Appadurai¹, has brought attention to the artifacts themselves, their physical and legal trajectories; traveling from one owner and context to the next, each chapter adding a layer to the object's history and value. The immutability of objects is confronted to the mutation of their interpretation.

« (...) today's gift is tomorrow's commodity. Yesterday's commodity is tomorrow's found art object. Today's art object is tomorrow's junk. And yesterday's junk is tomorrow's heirloom. »²

The exhibition **Conceal, cover with sand, replicate, translate, restore** presents artistic projects dealing with objects in situations of conflict, and their role as vehicle or witness. The works are shown at different stages of their existence to underline the artists' methods, an articulation of historical references combined with a response to current political issues. **Pio Abad** inventories the art collection of Filipino conjugal dictators Ferdinand and Imelda Marcos (1965-1986), and the propaganda artworks they commissioned, while the current regime tries to revive their memory. **Chrysanthi Koumianaki** compiles political slogans from the streets of Athens and translates them into a cryptic, timeless alphabet.

PRESS
RELEASE

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These works also take part in the broader discussion around the conservation and restitution of artifacts, in the framework of the decolonial process and literature of these past decades. By reproducing Mimbres plates, **Mariana Castillo Deball** enquires about their function and underlines mistaken restorations that led to different interpretations. **Alexandra Pirici**'s ongoing action will put at stake the restitution of the Parthenon marbles by the British Museum to the Acropolis Museum. **Bariş Doğrusöz**' video presents a study of the archaeological site of Europos Dura in Syria, where burying the citadel became a resistance strategy. While we face international crises that perpetuate conflicts of interests and underline the relationship between art and power, governance can be read through the question of cultural heritage.

1 Igor Kopytoff, « The Cultural Biography of Things », in Arjun Appadurai (ed.), *The Social Life of Things : Commodities in Cultural Perspective*, Cambridge, Cambridge University Press, 1986.

2 A. Appadurai, "The Thing Itself", *Public Culture* 18:15-21, 2006

SAHA provided support for the production of the new work by Barış Doğrusöz: <http://www.saha.org.tr/>



Alexandra Pirici's work is commissioned and produced for the premises of *Future Climates* (Antonia Alampi, iLiana Fokianaki) by State of Concept Athens and KADIST and it will premiere in its final version in Athens in April 2017.

CONTACT

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OPENING HOURS

Thursday to Sunday
from 2 to 7 pm
or by appointment
Metro stations: Abbesses (12)
Anvers (2)

PARALLEL EVENTS

ALEXANDRA PIRICI

PARTHENON MARBLES

ON SATURDAY, MARCH 4 AND SUNDAY, MARCH 5, 2017

Ongoing action occurring between 2 to 7pm

(Held in English)

An immaterial version of the sculptural ensemble embodied by five performers, complemented by a research into the financial and legal implications and the value of the sculptures as cultural capital.

NORA STERNFELD

THE OBJECT-EFFECT

WEDNESDAY, MARCH 1, 2017 AT 7 PM

(Held in English)

Nora Sternfeld, will think about the “object effect” in museums: with the help of Derrida’s reading of Marx, she will talk about the magical effects of devalorisation and revalorisation that make “things” so appealing.

Nora Sternfeld is an art educator and curator. She lives and works in Vienna and Helsinki.

ALI CHERRI

IN CONVERSATION WITH OSEI BONSU

SATURDAY, MARCH 18, 2017 AT 5PM

(Held in French)

Conversation in relation with his exhibition at the Jeu de Paume, *Somniculus*, (February 14 - May 28, 2017).

Ali Cherri is an artist. He lives and works in Paris and Beirut.

Osei Bonsu is a curator. He lives and works in London.

CHRISTOPHE LEMAITRE

TWO FOUND STONES BY AMEDEO MODIGLIANI

THURSDAY, APRIL 13, 2017 AT 7PM

(Held in French)

Presentation and reading of the catalog *Due pietre ritrovate di Amedeo Modigliani*, about the discovery (in 1984) of two heads made by Amedeo Modigliani in 1909, thrown into the channel of Livorno (Italy) by the artist. The extension of the narrative surrounding this catalog allows to understand how these objects became a *uchronia* in art history.

Christophe Lemaitre is an artist. He lives and works in Paris.



Barış Doğrusöz, *Europos Dura project - a relational excavation*, 2016
video installation



Pio Abad, *Anastacio Caedo's Malakas at Maganda reimagined as a public monument*, 2014, photograph

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PIO ABAD (B. 1983 IN MANILA, PHILIPPINES). LIVES AND WORKS IN LONDON.

In his practice, Pio Abad looks into the social and political significance of objects usually consigned to the sidelines of history. Abad uses different media such as textile, drawing, installation and photography, and employs strategies of appropriation to extract alternative readings and repressed historical events. Abad ties threads of complicity between events, ideologies and people. His artworks glide seamlessly between these histories, enacting quasi-fictional combinations with their leftovers and weaving together threads of complicity between events, ideologies and people.

At KADIST, Abad will propose an installation questioning the mythological iconography of the Filipino conjugal dictators Ferdinand and Imelda Marcos, and therefore the construction of propaganda representation and the role of art facing current events.

Pio Abad began his art studies at the University of the Philippines before receiving a BA from Glasgow School of Art and an MA from the Royal Academy Schools, London. His work has been exhibited in solo shows at the Centre for Contemporary Arts Glasgow (2016); 4A Centre for Contemporary Asian Art, Sydney (2016); Gasworks, London (2014); and in collective exhibitions: EVA International Biennial, Limerick (2016); Asia Art Archive, Hong Kong (2016); e-flux, New York City (2015); in the exhibition *Soil and Stones, Souls and Songs*, curated by Inti Guerrero and Cosmin Costinas at the Museum of Contemporary Art and Design (MCAD), Manila (2015); Mackintosh Museum, Glasgow (2013); Whitechapel Gallery, London (2012).

ABOUT PIO ABAD



Untitled (1986), 2012
photograph

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MARIANA CASTILLO DEBALL (B.1975 IN MEXICO CITY, MEXICO). LIVES AND WORKS IN BERLIN.

Mariana Castillo Deball's installations combine sculpture, photography, video and drawing that reflect on the material history of objects, unveiling the political and social tales involved in the fields of archaeology, history and ethnography. *Mimbres pottery kill holes sequence* (2016), references the ceramics of the Mimbres people 1000–1130 CE (present-day New Mexico). The small holes located near the center of the dishes are known as kill holes, and are loosely understood as having been made in a symbolic gesture of the vessels' termination and in preparation for funerary use.

When these ceramics were first found, however, conservators could not explain the holes, interpreting them as something to be repaired. Kill hole ceramics foreground a void between a present artifact and an imagined reality.

Mariana Castillo Deball earned an MA in Fine Arts from the Universidad Nacional Autónoma de México, Mexico City in 1997. In 2003, she also completed a postgraduate program at the Jan Van Eyck Academie in Maastricht, the Netherlands. Her work has been exhibited in solo shows at the San Francisco Art Institute, San Francisco (2016); the Museo de Arte Contemporáneo de Oaxaca, Mexico (2015); the Hamburger Bahnhof, Berlin (2014); the CCA Glasgow (2013); and in collective exhibitions at the Sao Paulo Biennale (2016); the Musée d'Art Contemporain de Bordeaux, Bordeaux (2015); the Guggenheim Museum, New York (2014); the Museum of Modern Art (MoMA), New York (2014); or at Documenta (13), Kassel (2012).

ABOUT MARIANA CASTILLO DEBALL



Mimbres pottery kill hole sequence, 2016
set of kill hole plates, thick rope
KADIST Collection

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BARIŞ DOĞRUSÖZ (B.1978 IN ISTANBUL, TURKEY). LIVES AND WORKS IN BEIRUT.

Bariş Doğrusöz's practice finds its starting point with the residual matter of a more or less distant past. By appropriating and recuperating this historical substrate Doğrusöz creates videos and installations that interrogate the notion of territory, border and scale whether physical or symbolical, until questioning our own comprehension of the world and its history.

In *Conceal, cover with sand, replicate, translate, restore*, he will present two videos in a single installation of his ongoing project *Europos Dura* that apprehends artifacts coming from the archaeological site located in Syria and dated from 300 B.C.. Doğrusöz will highlight political and ethical issues raised by delocalizing art objects in conflictual contexts.

After spending his childhood in France, Bariş Doğrusöz obtains his BA in 2001 and his MFA in 2003 from the HEAR (Haute Ecole des Arts du Rhin - Ecole Supérieure des Beaux-Arts Le Quai). Doğrusöz's work will be shown at the Sharjah Biennale next Spring, and has been presented at the Van Abbemuseum, Eindhoven (2016); at SALT Beyoglu, Istanbul (2015); at the Asia Culture Center, Gwangju (2015); at NGBK, Berlin (2015); or during the *Crossing Borders, Traversing Narratives* symposium, University of St. Andrews (2014). He participated in the Fellowship: Ashkal Alwan's Home Workspace Program / HWP (2015-16).

ABOUT BARIŞ DOĞRUSÖZ



Bariş Doğrusöz, *Europos Dura* project - a relational excavation, 2016
video installation

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CHRYSANTHI KOUMIANAKI (B.1985 IN HERAKLIO, CRETE). LIVES AND WORKS IN ATHENS.

Chrysanthi Koumianaki's practice investigates the idea of translation and communication, creating symbolic systems, and alphabets focusing on non-verbal communication. She reconsiders and manipulates rules and methods of a global visual language, creating new narratives which reflect upon different periods of time. She works mainly with installation combining different media like drawings, prints, ephemeral murals, video, sound and metal constructions.

At KADIST, Chrysanthi Koumianaki will deploy political slogans found in Athens' streets transcribed into an invented alphabet made out of utopian architectural plans from the Renaissance.

Chrysanthi Koumianaki studied Fine Arts and Graphic Design in Greece and London. Her work has been show in several institutions such as: the Benaki Museum, Athens (2016) in collaboration with the New Museum; State of Concept, Athens (2016); Atelier W, Paris (2015); Sterna Residency, Baths, Nisyros Island (2015); the 5th Thessaloniki Biennial (2015); The National Museum of Contemporary Art, Athens (2013); or the 4th Athens Biennial (2013).

Chrysanthi Koumianaki is one of the co-founders of 3 137, artist-run space in Athens open since 2012.

ABOUT CHRYSANTHI KOUMIANAKI



Down with the Abstract. Long Live the Ephemeral!, 2016
Site specific installation, marker on window, in the exhibition *Through the fog: Describing the present*, cur. Nick Aikens, at State of Concept, Athens. Photo credit: Constantinos Caravatellis

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ALEXANDRA PIRICI (B.1982 IN BUCHAREST, ROMANIA). LIVES AND WORKS IN BUCHAREST AND BERLIN.

Alexandra Pirici's practice uses performance and choreography, along with sound and enactment, as mediums to question the history surrounding symbolical and sometimes diplomatic objects. She finds her inspiration in the political history of monuments or sculptures and enhances the distorting relationship between the human body and marble, stone, or bronze. Gestures, movements, choreography inspired by these objects are the narrative vehicle to disarm their main interpretation and unveil an often silent story.

For *Conceal, cover with sand, replicate, translate, restore* Alexandra Pirici will propose an open-rehearsal of an ongoing action to be shown, in a final version, in Athens, commenting on the request for restitution of the Parthenon Marbles from the British Museum to the Acropolis Museum, thus questioning the circulation and the financial implications of holding important cultural goods. The textual layer performed as part of the work is drawn from a collaboration with curator and writer Victoria Ivanova.

Since her choreography and performing arts studies, Alexandra Pirici's work has been presented at, among others: the Tate Modern, London (2016); the Berlin Biennale (2016); the Ludwig Museum, Köln (2016); the Temps d'Images International Festival, Cluj (2015); the Van Abbemuseum (2014); Manifesta 10, St-Petersburg (2014); the Centre Pompidou, Paris (2014); the Romanian Pavillon of the 55th Venice Biennale (2013). In 2017 she is participating in the decennial international art exhibition Skulptur Projekte Munster.

ABOUT ALEXANDRA PIRICI



Alexandra Pirici & Manuel Pelmus, *An Immaterial Retrospective of the Venice Biennale*, 2013.
Enactment of Maurizio Cattelan - *The ninth hour*, 1999

KADIST is a non-profit 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. Kadist's collections and productions reflect the global scope of contemporary art, and its programs develop collaborations with artists, curators and many art organizations around the world. Local programs in Kadist's hubs of Paris and San Francisco include exhibitions, public events, residencies and educational initiatives: complemented by an online reach to an international audience, they aim at creating vibrant conversations about contemporary art and ideas.