



«Capturing Time»

a view of the collection, curated by Jeremy Lewison

September 13 – November 8, 2009

**Public opening on Saturday, September 12
from 6 to 9pm**

With works from the Kadist collection:

Christiane Baumgartner

Zarina Bhimji

Hatinka Bock

Tacita Dean

Elizabeth McAlpine

Simon Starling



Tacita Dean, « Baobab », 2002

OPENING HOURS:
From Thursday to Sunday, from 2pm to 7pm,
or by appointment.

**KADIST
ART**

FOUNDATION

19 bis - 21 rue des Trois Frères
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«Capturing Time»

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Public opening on Saturday, September 12
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Kadist Art Foundation is pleased to announce the first exhibition to be drawn from its collection. «Capturing Time», selected by Jeremy Lewison, a member of the Kadist Committee, looks at the way in which six artists address issues relating to time.

A recurring theme in art history, time has always preoccupied artists: the tradition of the vanitas still life, the self portraits of an ageing Rembrandt, the depiction of shifting daylight in the paintings of the Impressionists have all been vehicles for the contemplation of the passage of time. In the twentieth century film, a time-based medium, has been a natural repository for the investigation of time. Time and motion are inseparable twins, for time is unremitting. Some might wish for the suspension of time, others to travel back in time whether physically or through memory. The impermanence of life, its relentless pace and tendency to self-destruction continues to preoccupy artists.

In Tacita Dean's meditative «Baobab», the primeval landscape of Madagascar has the appearance of being out of time, an eternal witness to the transience of human and animal life. In a digital age Dean's use of black and white film is both anachronistic and archaic, a medium from what seems to be a bygone era.

A similar sense of melancholy emanates from the work by filmmaker Zarina Bhimji, whose films have been based on her experience as a refugee from the Uganda of Idi Amin. In «Bapa Closed his Heart. It Was Over», a photograph of a room at Entebbe airport that has fallen into a state of disrepair, she addresses issues connected with the memory and loss of the émigré.

The use of low technology lies at the heart of Simon Starling's project, «Autoxylopyrocycloboros». Starling used a boat salvaged from the bottom of Lake Windermere and fitted it with a stove to generate steam power. The work documents in episodic slide form a continuous action of self-destruction. Elements of the wooden boat are burned to generate power until it reaches a tipping point and finally sinks, returning the ship to the bottom of the lake.

Christiane Baumgartner's «Formation» I and II are woodcuts derived from World War Two film footage. From a video she shot of the television screen, via a computer generated moiré pattern, Baumgartner has stilled the image and suspended time. Like Dean and Starling, Baumgartner employs the technology of yesteryear, but to make an image that translates the technological to the hand-made, the moving to the still and the quick to the stationary.

Filmed in black and white on Super 8, yet another dinosaur film medium normally associated with home movies in the 1960s, Katinka Bock's subject becomes Sisyphean by virtue of its absurd repetition and the impossibility of the task she set: a boat filled with stones inevitably capsizes and sinks.

Elizabeth McAlpine's «98m (The Height of the Campanile, San Marco, Venice...)» is filmed like the Bock, in Super 8. McAlpine's work is projected onto the wall, postcard size, as though it were a souvenir home movie. Knowing the Campanile is ninety-eight metres high, McAlpine used ninety-eight metres of film to depict it from bottom to top so that the film becomes a physical equivalent of the tower as well as a visual evocation. Thus the time it takes to view the film is a temporal translation of the distance from bottom to top of the tower.

Ultimately, time is also a concept underlying the very notion of a collection since the collection reveals the history of individual and collective taste in particular moments. Kadist Art Foundation came into being as a collection before opening a space. Over a period of years the activity of collecting has contributed to constructing its artistic identity. Exhibiting a collection is always more or less related to assessing some kind of present state: taking a step back, looking back before constructing the future. Kadist's program and collection are intimately related – as much through the residency program and exhibitions as its collecting strategy – and it privileges specific viewpoints. Thus the first display of the collection is not an overview but an examination of a particular aspect. Inviting a member of the committee to curate an exhibition drawn from the collection is also a way to reveal something of the Foundation's identity.

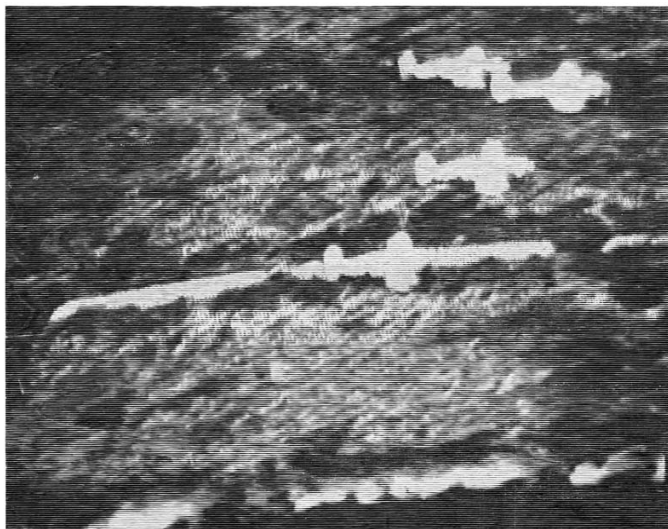
About the curator

Jeremy Lewison was previously Director of Collections at the Tate Gallery. He is currently organising a retrospective exhibition of the paintings of Alice Neel for the Museum of Fine Arts, Houston, that will travel to the Whitechapel Art Gallery, London and the Moderna Museet, Malmö. He is the author of numerous books and catalogues on modern and contemporary art including texts on Jackson Pollock, Barnett Newman, Ben Nicholson, Sol LeWitt, Brice Marden, Anish Kapoor, Shirazeh Houshiary and Christiane Baumgartner. He lives and works in London.

Works presented in the exhibition - Artist biographies

All works: Collection Kadist Art Foundation

Texts: S. Martinetti, A. Rioux, E. Villez



Christiane Baumgartner

« Formation » I and II, 2006
Dyptych, woodcut prints on Hozo paper
172 x 226 cm and 180 x 234 cm

Christiane Baumgartner's practice is related to her origins. Born in Germany's historic capital of book publishing, she trained as a printmaker and has also made books. Woodcut is her preferred medium.

In her works she travels backwards in the history of image technologies, first by making videos or photographs that she transfers herself onto large-framed boards, then by carving and printing them. The topics depicted are often transport infrastructures (roads, tunnels, airports...) which evoke traveling, circulation in space, and also play a major role in armed conflicts; these urban landscapes in which concrete predominates, evince the alienation of the modern environment, the boredom of long journeys and embody the fanaticism for speed accompanying the development of transport in the contemporary era. Her motifs contrast with her use of a primitive handicraft. The slowness of this technique makes an ironic contrast with her subjects.

Christiane Baumgartner's artistic approach thereby weaves a complex relationship to time, combining a return toward the past, a contemporary fascination for speed, and the deliberate choice of a painstaking technique.

Christiane Baumgartner was born in 1967 in Leipzig, Germany, where she lives and works.

Recent solo exhibitions:

- « Luftbild », Johan Deumens Gallery, Haarlem, NL, 2009
- « Solaris », SpaceX, Exeter, UK, 2008
- « Screen Shot », Alan Cristea Gallery, London, UK, 2008
- « Rasender Stillstand », Städtisches Kunstmuseum Spenndhaus Reutlingen, DE, 2008

Selected recent group exhibitions:

- « Werkschau » Leipziger Baumwollspinnerei, Leipzig, DE, 2009
- « Irritations - Portfolios depuis 1980 », Musée d'Art et d'Histoire, Geneva, CH, 2009
- « 60 Jahre. 60 Werke. », Martin Gropius Bau, Berlin, DE, 2009
- « Best of Austria - An Art Collection », Lentos Kunstmuseum, Linz, AT, 2009
- « Editions and Aquisitions 2008 », Alan Cristea Gallery, London, GB, 2008
- « Gouge: The Modern Woodcut 1870 to Now », Hammer Museum, Los Angeles, USA, 2008
- « Art in the age of Anxiety », Biella Prize for Engraving 2006, Museo del Territorio di Biella, IT, 2006 (curator: Jeremy Lewison)

Christiane Baumgartner is represented by Johan Deumens Gallery, Haarlem, Netherlands. <http://www.artistsbooks.com>
<http://www.christiane-baumgartner.com>



Zarina Bhimji

« Bapa Closed His Heart, It Was Over »
2001-2006
Ilfochrome Ciba Classic Print
127 x 160 cm

Zarina Bhimji's films and photographs result from prolonged research in the field. Over the past few years she has traveled to Zanzibar, India and East Africa (including Uganda where she was born), retracing the path of the former British colonists. However the artworks produced from her enquiries are not in the documentary genre: she is interested in evoking human presence in places where it is absent, but where an atmospheric tension resulting from previous tragic events is still felt.

Notwithstanding the manifestation of an acute political awareness in her work, Zarina Bhimji does not neglect the visual aspect: architecture is put to good use in her meticulous compositions, walls being a recurring motif of her visual vocabulary. Her landscapes are sometimes close to abstraction, yet one can feel in them the power of past violence. The beauty and poetry emerging from the images evince a feeling of wonder mixed with a profound melancholy, in the romantic tradition.

Zarina Bhimji was born in 1963 in Mbarara, Uganda, she lives and works in London.

Recent solo exhibitions:

« Out of Blue », The Art Institute of Chicago, USA, 2009

Haunch of Venison, Zürich, CH, 2007

Galerie Lumen Travo, Amsterdam, NL, 2007

Haunch of Venison, London, UK, 2007

inIVA, London, UK, 2004

Selected recent group exhibitions:

« Farewell to Post-colonialism: The Third Guangzhou Triennial », Guangdong Museum of Art, Guangzhou, CN, 2008

« Passageworks: Contemporary Art from the Collection », San Francisco Museum of Modern Art, USA, 2008

« Snap Judgments: New Positions in Contemporary African Photography », Miami Art Central, USA, ICP, New York, USA / Stedelijk Museum Post CS, Amsterdam, NL, 2006 / 2008

Turner Prize 2007, Tate Liverpool, UK, 2007

« How to Improve the World: 60 Years of British Art », Hayward Gallery, London, UK, 2006

« Zones of Contact: 2006 Biennale of Sydney », Museum of Contemporary Art, Sydney, AUS, 2006

Zarina Bhimji is represented by Lumen Travo Gallery, Amsterdam. <http://www.lumentravo.nl>

<http://www.zarinabhimji.com>

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Katinka Bock

« Couler un tas de pierre », 2007
Super 8 mm film transferred on DVD, 2 minutes 45
black and white, silent

Cameramen: Sébastien Toet, Gisèle Pape;
Technical assistance: Charles Roussel,
Jean-François Leroy, Dora Protoluis, Arnaud Gruber
Production: La Suite, Château-Thierry and
le Centre d'art contemporain la Synagogue de Delme

The city, the landscape and the exhibition space are Katinka Bock's favored playgrounds. Her installations, sculptures, films and photographs question the spaces of action and representation, in their daily and political use, through the prism of aesthetics and poetry.

Katinka Bock makes changes to the landscape. In « Sol d'incertitude » (2006) the artist removes (Parisian cobblestones), quotes (a history of mobility), and modifies (tar coating). These actions function as small rituals. « Das Konservat » (2003), a 3 meter high wooden fence enclosing 2500 square meters of grass, acts like a cutting in the landscape, reminiscent perhaps of the 'temenos' (in Ancient Greece, sacred space in open air dedicated to a god). Although Bock's objects are visually mute, they tell stories. For the exhibition « Kanon » (La Synagogue de Delme, 2008), a drama of materials occurred; the sculptures were transformed into still lives, with a fragile monumentality.

Katinka Bock was born in 1976 in Frankfurt-Am-Main, Germany, she lives and works in Paris and Berlin.

Recent solo exhibitions:

Galerie Jocelyn Wolff, Paris, FR, 2009

« Umland », Kaufhaus Joshke, Leipzig, DE, 2009

Albrecht Dürer Gesellschaft - Kunstverein Nürnberg, DE, 2009

« The Sound of Distance », de Vleeshal, Middleburg, NL, 2009

« Kanon », Synagogue de Delme, FR, 2008

Selected recent group exhibitions:

Contemporary art centre Les Eglises, Chelles, FR, 2009

« Leaves and lectures (to leaf through the space) », art statement, Art 40 Basel, CH, 2009

« Pragmatismus & Romantismus », Fondation d'entreprise Ricard, Paris, FR, 2009

« Nous tournons en rond dans la nuit », Musée départemental d'art contemporain de Rochechouart, FR, 2009

« Le travail de rivière », le Crédac - Contemporary art centre, Ivry-sur-Seine, FR, 2008

« Playtime », Bétonsalon, Paris, FR, 2008

« Here We Dance », Tate Modern, London, UK, 2008

Katinka Bock is represented by Galerie Jocelyn Wolff, Paris.

<http://www.galeriewolff.com>



Tacita Dean

« Baobab », 2002
16 mm film, black and white, optical sound,
10 minutes

Although Tacita Dean employs all kinds of media, her 16mm films are probably among her most renowned works. While dealing with the specificities of the medium – like the notions of time and narrative, through the use of static shots – the aesthetic nature of her films recalls photography or painting, derived perhaps from her training as a painter. Memories and atmospheres are conveyed through sensual images, colour and light.

By linking the past to the present, Tacita Dean's work is often imbued with a certain melancholy: the artist focuses on stories, characters, or architectural relics, and questions the idea of narration by exploiting devices associated with both documentary and fiction.

Tacita Dean was born in 1965 in Canterbury, United Kingdom, she lives and works in Berlin.

Recent solo exhibitions:

Sprengel Museum (Kurt-Schwitters-Preis), Hanover, DE, 2009

ACCA, Melbourne, AUS, 2009

« Still Life », Fondazione Nicola Trussardi/Palazzo Dugnani, Milan, IT, 2009

« Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007 (six performances; six films) », Dia Beacon, New York, USA, 2008

Hugo Boss Prize 2006, Guggenheim Museum, New York, USA, 2007

Selected recent group exhibitions:

« The Enlightments Presented by the Edinburgh International Festival », Dean Gallery, Edinburgh, UK, 2009

« From Holbein to Tillmans », Schaulager, Basel, CH, 2009

« The Quick and the Dead », Walker Art Center, Minneapolis, USA, 2009

« Mark Wallinger Curates The Russian Linesman », The Hayward Gallery, London, UK, 2009

« Uses of the Document in Contemporary Art », ICP Museum, New York, USA, 2008

« Lost Paradise – The Angel's Gaze », Zentrum Paul Klee, Bern, CH, 2008

Tacita Dean is represented by Frith Street Gallery, London and Marian Goodman Gallery, Paris and New York.

<http://www.tacitadean.net>

<http://www.frithstreetgallery.com>

<http://www.mariangoodman.com>



Elizabeth McAlpine

« 98 m (The Height of the Campanile, San Marco, Venice, in Super 8mm Film) », 2005
Super 8 mm film, 20 minutes
projector, looping machine (wood, glass)
145 x 21,4 x 73,3 cm

Elizabeth McAlpine has described herself as a "fanatical geologist" who explores the different layers of cinematic footage. Her works use a variety of film media, for example excerpts from feature films or found footage. Researching instances of repetitions in found media, she combines them to reveal new meanings, sometimes using a structure related to other forms of artistic expression. McAlpine looks at the ways in which we process and absorb film as well as transforming extracts into rather painterly images. She examines the way in which cinema acts upon the mind making the subliminal liminal.

All her films explore issues related to time (real and film), editing, continuity and rupture. McAlpine's work reflects the mediated world in which we live and looks at ways in which our cultural constructs are based on repetition and similarities.

Elizabeth McAlpine was born in 1973 in London, where she lives and works.

Recent solo exhibitions:

- « Flatland », Laura Bartlett Gallery, London, UK, 2008
- « Imaginary Solution », SpaceX, Exeter, UK, 2007
- « Sedimentary Sight », Ballina Arts Centre, IRL, 2007

Selected recent group exhibitions:

- « Double Object » Thomas Dane Gallery, London, UK, 2009
- « EASTinternational 2009 », « Eastvideo » touring programme, Norwich University College of the Arts / Transmission Gallery, Glasgow / Picture This, Spike Island, Bristol / Eastside Projects, Birmingham / S1 Artspace, Sheffield / Focal Point Gallery, Southend / MOOT, Nottingham / Royal Standard, Liverpool, UK, 2009
- « Second Hand », Engholm Engelhorn Gallery, Vienna, AT, 2009
- « Desaturated: Contemporary Interdisciplinary British Art », The Art Centre, Chulalongkorn University, Bangkok, THA, 2009
- « Goodbye 20th Century », Harbour Front Centre, Toronto, CA, 2009
- « Cui Prodest ? », New Galerie de France, Paris, FR, 2009
- « Back and Forth. And All Over Again », James Taylor Gallery, London, UK, 2009

Elizabeth McAlpine is represented by Laura Bartlett Gallery, London.

<http://www.elizabethmcalpine.com>

<http://www.laurabartlettgallery.com>



Simon Starling

« Автохлорпроцycлoборoс », 2006
 Color transparencies, slide projector
 Dimensions variable

Simon Starling provokes unexpected crossings between objects, materials and events. He produces hybrid works that seem to come from another space-time continuum. In 1995, he used the aluminium from a chair designed by Jorge Pensi to reproduce nine copies of a beer can found on the Bauhaus site in Dessau, thus creating a condensed history of design in a rather trivial object, turning a piece of rubbish found by chance into the clue of a historical lineage neither absurd nor authentic.

While avoiding formal creation *ex nihilo*, the artist paradoxically behaves like a true demiurge. His works imply processes of metamorphosis quite similar to alchemy. He appropriates forms and objects and integrates them into complex networks of meaning which do not aim at revealing a hidden history but rather at drawing unseen paths that ultimately exist only because of his intervention.

Simon Starling was born in 1967 in Epsom, United Kingdom, he lives and works in Copenhagen. He was awarded the Turner Prize in 2005.

Recent solo exhibitions:

MAC/VAL, Contemporary Art Museum, Vitry-sur-Seine, September 18th – December 27th 2009
 Casey Kaplan Gallery, New York, USA, 2009
 « Under Lime », Temporäre Kunsthalle, Berlin, DE, 2009
 « The Nanjing Particles », MASS MoCA, North Adams, Massachusetts, USA, 2008-09
 « Richard Long and Simon Starling », Spike Island, Bristol, UK, 2008
 « Concrete Light », Limerick City Gallery of Art, Limerick, IRL, 2008

Selected recent group exhibitions:

« Fare Mondi/Making Worlds », Italian Pavilion at Giardini, 53rd Venice Biennial, IT, 2009
 « Radical Nature », Art & Architecture for a changing planet, Barbican Art Gallery, London, UK, 2009
 « The Quick and the Dead », Walker Art Centre, Minneapolis, USA, 2009
 « Altermodern », Tate Triennial, London, UK, 2009
 « Objects of Value », Miami Art Museum, Miami, USA, 2008-09
 « Mexico: expected/unexpected », collection Isabel et Agustin Coppel, La Maison Rouge, Paris, FR, 2008
 « Turner Prize: A Retrospective », Mori Art Museum, Tokyo, JPN, touring to Moscow Museum of Modern Art, RUS, 2008
 « Martian Museum of Terrestrial Art », Barbican Art Gallery, London, UK, 2008

Simon Starling is represented by The Modern Institute, Glasgow and Casey Kaplan Gallery, New York.

<http://www.themoderninstitute.com>
<http://www.caseykaplangallery.com>

Kadist Art Foundation

Kadist Art Foundation is a private foundation initiated in 2001. It is dedicated to promoting contemporary art through the constitution of an art collection and the organization of exhibitions and residencies in its space in Paris. Kadist's intention is to be actively involved in the promotion and international dimension of contemporary art.

The collection brings together international artists and contemporary works of all mediums. It is the seminal point of involvement with artists that can thereafter expand to a residency and exhibition project.

The residencies are open to international artists and curators, invited to spend four to six months in Paris leading to an exhibition project at the Foundation. A flat, a workshop place and an allowance are provided to the resident by the Foundation.

By means of these various programs, Kadist manifests its support to a group of artists who define together its artistic identity.

Upcoming program

Next exhibition:

Ceal Floyer, «No Positions Available»

Ceal Floyer's work, «No Positions Available» (2007) will be presented in the storefront window during the month of August 2009, when the Foundation is closed. «No Positions Available» is part of the Kadist collection.

«This is not a game» (working title)

a project by **Jennifer Teets**, curator in residency.

December 3, 2009 - February 7, 2010.

Next residencies:

Jennifer Teets will be the next curator in residency in Paris from September to December 2009.

Born in 1978 in Houston, Texas (USA), Jennifer Teets is an independent curator based in New York.

From 2003 to 2007, she served as Curator of Contemporary Art at the Sala de Arte Público Siqueiros in Mexico City.

Simon Goldin and **Jakob Senneby**, two Swedish artists collaborating since 2004, will be residents at Kadist from January to June 2010. www.goldinsenneby.com

Next artists in residency in San Francisco from January to May 2010, **Patrick Bernier** and **Olive Martin** (born in 1971 and 1972) have collaborated for several years and developed a multidisciplinary work combining writing, film, photography and performance. Their residency will result in a collaboration with Yerba Buena Center For The Arts.