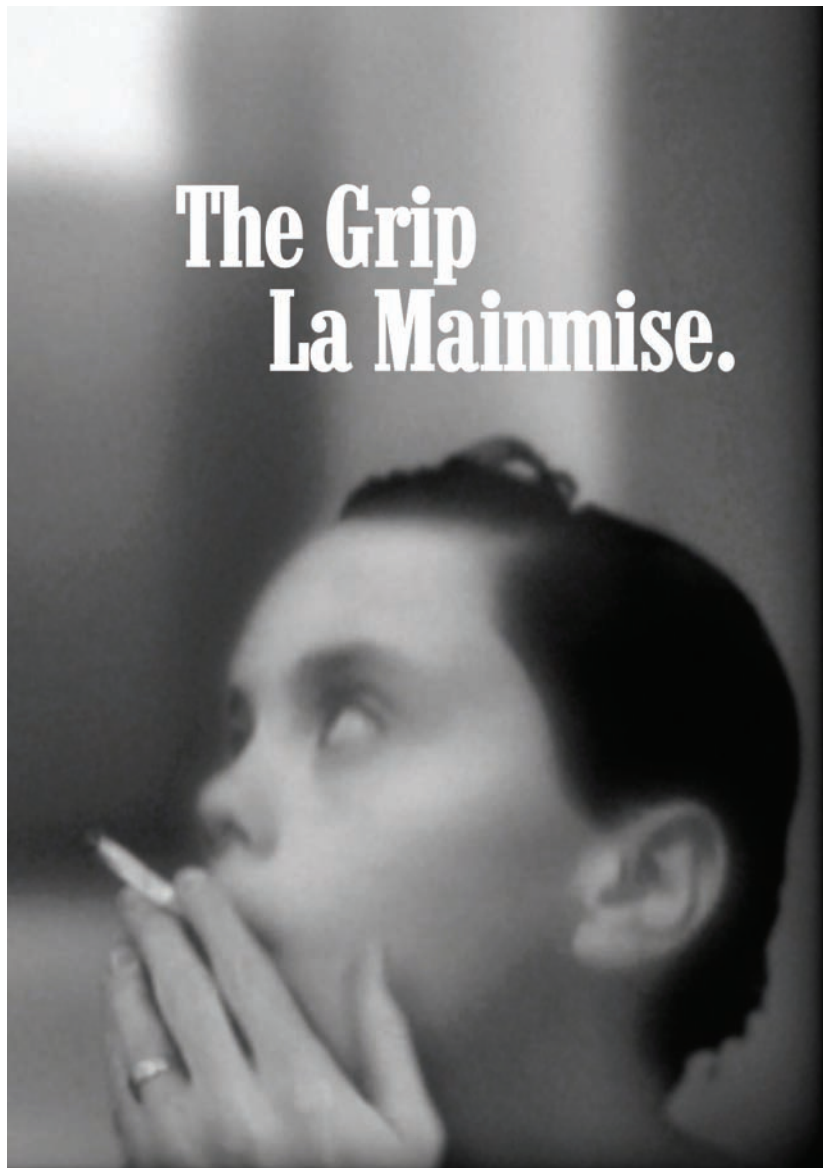




Michal Chelbin
Douglas Gordon
Ho Tzu Nyen
Kate Mitchell
Ms&Mr
Arin Rungjang

an exhibition curated by
Dougal Phillips

December 4 - February 6, 2011
Opening reception :
Friday, December 3



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

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The Grip / La Mainmise

Michal Chelbin, Douglas Gordon, Ho Tzu Nyen, Kate Mitchell, Ms&Mr, Arin Rungjang

December 4 - February 6, 2011

Opening reception on Friday, December 3 from 6pm to 9pm

*Kadist Art Foundation is pleased to announce the exhibition conceived by Dougal Phillips following his residency. **The Grip / La Mainmise** approaches the work of artists from Australia and South-East Asia (alongside European peers) through a post-colonial framework that refers to metaphors of childhood, history, and power to explore the practices and concerns of artists from this region. A catalogue will be published on this occasion.*

How do we grasp and hold onto the world? ***The Grip / La Mainmise*** is an exhibition project about knowledge – about the giving and taking of how we understand the world and the faith we hold in the putting-on of hands, in the law-giver and the forefather. The title is respectfully appropriated from the essay by Jean-François Lyotard, in which he writes of the affective grip (mancipium) of childhood and the adult fables of emancipation within the complex economy of the grip – the child whose hand is held lacks a hand.

The exhibition brings together artists whose works engage with the giving of knowledge and the phenomenology of power. Through performance, photography, film and installation, the works in this exhibition propose novel, returning gestures of taking-back, an image-based banditry that operates outside of the normal economies. The question is asked: How can artists liberate the image, profane the archive, and re-colonize 'firstness' or prior knowledge?

The participating artists are drawn from Australia, Singapore and Thailand as well as from Europe, and the overtone of the returning journey, colonized and never-colonized citizens re-inhabiting and re-imagining the a seat of imperial (philosophical) power. A new work by Thai artist **Arin Rungjang** creates an environment within the gallery for a reflection on modern philosophy as understood through an interview with Pier Luigi Tazzi* set against Rungjang's father's history and the touchstones of immigrant Paris. In her photographs, **Michal Chelbin** poses the strange familiarity between and father and daughter with mirrored gazes and an unbalanced and uncanny power relation.

The Australian artistic duo and married couple **Ms&Mr** re-inhabit their own video archive from a 1980s childhood, short-circuiting their shared and discrete histories with inspiration from Russian mystic Nikolai Fyodorov who believed immortality could be achieved through a 'Religion of Resuscitative Resurrection' – cosmic expeditions to reconnect with our grandfathers and ancestors. The absent, mirrored eyes of **Douglas Gordon's** Spencer Tracy see but cannot be seen. What might we make of Tracy as icon, playing in his long career The Old Man, a universal father, and a Nuremberg judge?

Kate Mitchell brings an athletic, Australian subversion to the French icon of the chandelier, in a work that moves across durational performance, public projection and video. Her intensive and physical taking-over of the still and civilized light fixture is played out in the Paris streets, yet performed on the other side of the world. The order of play is the same register in which Singaporean artist **Ho Tzu Nyen** literally re-enacts the text of Nietzsche's Thus Spake Zarathustra, in a dark, one-take heavy-metal video spectacle co-produced with film and theatre students as a self-reflexive pedagogical exercise. His work restages the giving of knowledge, the heavy burden of ignorance, and the complex and collaborative grasp on illumination and emancipation.

Dougal Phillips

*Pier Luigi Tazzi (Colonnata, Florence 1941) is a curator currently based in Capalle, Florence, and in Bangkok. He was co-director of DOCUMENTA IX in Kassel (1992)

Saturday, December 4 at 3 pm at Kadist
Visit of the exhibition in the presence of the artists :
Kate Mitchell, Ms&Mr and Arin Rungjang
Please RSVP:
assistant@kadist.org

Wednesday, December 8 from 7 to 9pm in the Auditorium of Jeu de Paume
«Fabrications: The Theatre of Everyday Life» presented by David Teh and Dougal Phillips

«Unreal Asia» a thematic programme originally conceived for the 55th International Short Film Festival Oberhausen 2009. Curated by David Teh and Gridthiya Gaweeewong.

With films by Ho Tzu Nyen, Araya Rasdjarmrearnsook, Alex Kershaw, Uruphong Raksasad, John Torres , Apichatpong Weerasethakul, Nala Satmowi Atmowiloto, Wong Hoy Cheong

This program considers the way in which art and film are becoming engines of social history in the South East Asian region. Fabrications plays at the blurred edges where documentary aesthetics and techniques leak into fictional, performative and experimental modes.

The ethics and aesthetics of film and video in South East Asian art is considered here in terms of the interweaving of fiction and realism and the formation of metaphorical spaces where personal narrative and social history merge. In this region, "Relational" art interventions are increasingly handing authorial powers to their subject communities, revealing the concerns – and the imagination – of children, the aged and other marginal figures. Here, video/film functions as a medium for critical reflection on society, art history and on the role of contemporary art itself.

The curators will explore these works to discover the cross-cultural impasses and re-mediations characteristic of these practices in the region.

Auditorium du Jeu de Paume
1, place de la Concorde
75008 Paris

Admission : 3 Euros / free on presentation of the exhibition ticket (valid only on the day of purchase)



Apichatpong Weerasethakul
Morakot Emerald, Thailand 2007
DV, 12'

About the curator

Dougal Phillips has a PhD from the University of Sydney and lectures in Art History, critical theory and cultural politics. He has curated exhibitions at Para/Site, Hong Kong and Post Museum, Singapore; and at the Asia-Australia Art Centre, the Nextwave Festival in Melbourne, and the Royal Botanic Gardens, Sydney. In 2007, he became Public Program and Education Manager for the Biennale of Sydney. His writing about art, theory, and music has been published in journals and books in Australia, Europe and US. He is also a founding Director of Chalk Horse Artist-Run Space in Sydney.

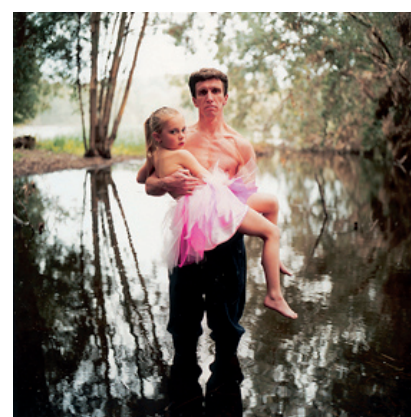
About the artists

Michal Chelbin

Michal Chelbin was born in 1974 in Haifa, Israel. She lives and works in New York, USA.

In the proposed series of photographs, Eastern European adolescents stare out of Michal Chelbin's staged yet intimate portrait photographs, seducing the viewer into uncomfortable, voyeuristic complicity with the camera. Several works represent adolescent girls on the verge of sexual consciousness, their bodies still that of a child while their gaze directly confronts the viewer implying a certain ambiguity.

<http://www.michalchelbin.com>



Strangely familiar, Angelina and her father, 2005
photograph, 76 x 76 cm
collection Kadist Art Foundation

Douglas Gordon

Douglas Gordon was born in 1966 in Glasgow, Scotland. He lives and works in New York, USA.

Blind Spencer belongs to the series «Bond Stars», including several hundreds of works, in which the artist cuts out the eyes of Hollywood movie stars, with much symbolic violence. A void (burns revealing a white background or mirror in some works) replaces eyes, looking like a blind glance deprived of any expression.

Paradoxically, the work looks at us all the more intensely. The glamorous portrait in black and white of Spencer Tracy evokes the golden age of the Hollywood cinema, with all its codes (seductive smile, directional light), but with a perverted glance.



Blind Spencer (Mirror), 2002
cutted photograph, 61x65,3 cm
collection Kadist Art Foundation

Ho Tzu Ngyen

Ho Tzu Ngyen was born in 1976 in Singapore. He works primarily in the audio-visual medium, and his projects traversing the fields of film, visual arts and the performing arts. His videos, paintings, performance-lectures and theatrical projects have been presented at major art exhibitions and festivals around the world.

Ho Tzu-Ngyen also writes on film and the visual arts, and is the Singapore Desk Editor for the magazine *Art Asia Pacific* (US). Past works the artist include «Utama - Every Name in History is I» (2003), Fukuoka Triennale (2005), «4 x 4: Episodes of Singapore Art» (2005) for the Singapore Art Show and «The Bohemian Rhapsody Project» at the Singapore Biennale (2006). His first feature film, «HERE» was shown at the Director's Fortnight section at the 62nd Cannes International Film Festival in 2009. His recent works «ZARATHUSTRA» and «H the Happy Robot», commissioned by Asia Pacific Triennale 2009.

<http://www.nisimazine.eu/Tzu-Ngyen-Ho.html>



Zarathustra - A Film for Everyone and No One,
video still, 2009, HD Video, 24 min

Kate Mitchell

Kate Mitchell was born in 1982 in Sydney, Australia. She lives and works in Sydney. In 2006, she received her Bachelor of Fine Arts (Honours) (Photomedia) from the College of Fine Arts (UNSW) and completed a Masters of Fine Arts in 2008. Her practice includes performance-based videos, projections and objects, drawings and conceptual offerings. Her work has consistently played with the joke and the cartooning of violence. Across many videos she performs the Disneyland impossible: cutting a hole around yourself with a saw; walking on a barrel; climbing a ladder while cutting rungs. Her performances are magical to watch, shocking and brave. In the work «9 to 5», for example, Mitchell becomes a sun dial staying out in the sun all day while time passes for her, marked by her own shadow.

Mitchell works on the limit of the acceptable and normal. She finds the irrational in life in order to reflexively question herself, her material reality, and her place within a society in which we all constantly perform.

<http://www.chalkhorse.com.au/artists.php?a=MITCHELL&s=3>



I am not a joke, production still, 2008

Ms&Mr

Ms&Mr is an Australian/Canadian born artist duo, Stephanie & Richard nova Milne. Ms&Mr approach their practice as a form of domestic science fiction. Important is their admission to, and misappropriation of scientific narratives that although plausible, remain in the realm of practical fiction.

In 2008, Ms&Mr were curated into Primavera at the MCA Sydney, and in 2005 were awarded the Helen Lempriere Traveling Art Scholarship for their work, 'The Woman Who Mistook Her Husband For Art' installed at Artspace, Sydney. They undertook a residency and mentorship with Pierre Bismuth in Brooklyn, New York throughout 2006-2007 and a 3 month residency at the Cite Internationale des Arts, Paris in 2009.

Solo exhibitions include '808.838 / grandfather paradox', Artspace, Sydney (2010), 'There There Anxious Future' and 'Heavy Sentimental', Kaliman Gallery, Sydney (2009 & 2007), 'Physics Is Pate', Physics Room, Christchurch (2009) and 'The Woman Who Mistook Her Husband For Art', Francis Baker-Smith, Sydney (2004).
<http://www.msandmr.net/>

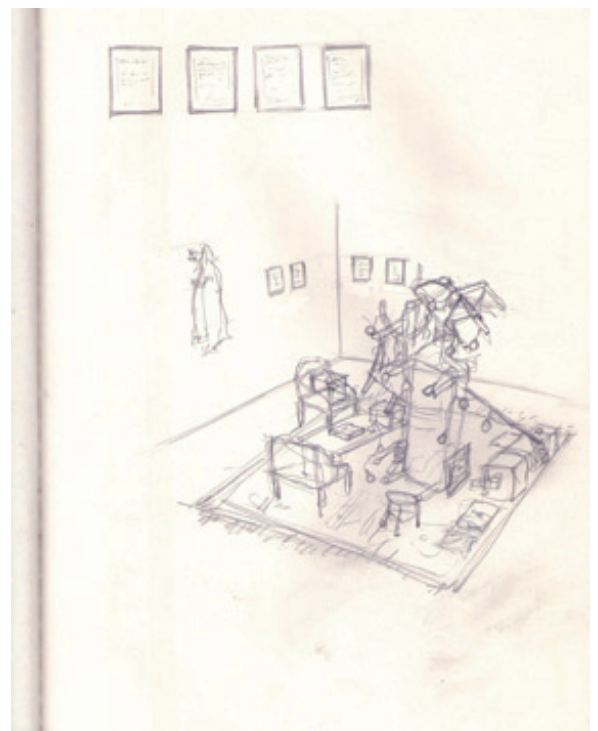


Artist page commissioned for Column 1, 'Helen Lempriere Travelling Art Scholarship artists' pageworks projects, Artspace Sydney, 2008

Arin Rungjang

Arin Rungjang was born in 1976. He lives and work in Bangkok, Thailand. Arin Rungjang, whose artistic trajectories often interrogate and interpret around spatial condition of places in everyday life. His works triggers dissolution of conventional barrier between the private and public space. Arin always applies household objects, by incorporating them into the whole process. Later epitomize his artistic procedure by transposing or transforming those materials into peculiar rearrangement. In order to convey new interpretation of dwelling in places, objects, people. He is also member of «As Yet Unnamed», an artist collective grouped since 1999. Previously, Arin Rungjung presented his work at Guangzhou Triennial (2008) and he will participate in the Singapore Biennale 2011.

<http://www.myspace.com/arinrungjang>



preparatory drawing for the installation : *My knees are cold because It is winter in Paris*, 2010

Kate Mitchell

Being Punctual, 2010

Videographer (part 1): Hugo O'Connor

Photographic still: Christopher Morris



Ho Tzu Nyen

Zarathustra: A Film for Everyone and No One, 2009

High-definition digital video,
single channel, colour, sound
24 mins 30 secs



Ms&Mr

Frame Drag, 1988 / 2009

archived VHS, HDV and animation

silent, 1080p, 16:9

3:57 min (loop)

installation view



About the 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.

Kadist Art Foundation makes collective decisions by its artistic committee which comprises, besides the founding family members, Jeremy Lewison, modern and contemporary art consultant and previously Director of collections at the Tate Gallery; Rozenn Prat, professor of Visual Arts and conference panelist, and Jean Marc Prevost, previously director of the Rochechouart museum and today Inspector of the Artistic Creation at the Visual Arts Delegation in Paris.

Supports and thanks :

This exhibition receive the support of :



Dougal Phillips and Kadist Art Foundation wish to thank :

The artists, GB Agency, Diane Josse, Marta Ponsa, Anne-Marie Hibbs ...

Practical information :

Opening Hours :

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

Access

Stations : Anvers (2), Abesses (12)

Contact :

Léna Monnier
lena.monnier@kadist.org
+33 (0)1 42 51 83 49

Upcoming exhibition:

Ben Kinmont

Prospectus Paris

Opening reception : April 1, 2011

exhibition dates : April 2 - May 1, 2011

Kadist Art Foundation will be hosting "Prospectus Paris," a survey show of the work of Ben Kinmont (born 1963 Burlington, Vermont, USA). The exhibition is being initiated by Kunstverein Amsterdam and will travel to the United States (San Francisco and New York) after Paris.

The exhibition at the Kadist Art Foundation will concentrate on the notion of exchange and economy through the presentation of four existing projects from 1992 to the present.

As a preview of the Grand Palais antique book fair, Kadist presents Ben Kinmont's on-going project in the form of a bookselling business "Sometimes a nicer sculpture is to be able to provide a living for your family".

In addition, a new, expanded edition of Kinmont's monograph, "Prospectus," will be published on the event of this traveling survey show

<http://benkinmont.com>

<http://benkinmont.com/bookseller/>

Seminar 12 Gestures :

Next Seminar :

Pratchaya Phinthong, Monday, December 13 at 7pm at Kadist - Office, 19bis rue des Trois Frères, Paris 18

This seminar is the result of a discussion between the PUBLIC SCHOOL, which opened at Bétonsalon in September 2009 and a project initiated by the Kadist Art Foundation's philanthropic and artistic branches bringing together an artist and an NGO. Conceived as a series of interventions programmed over one year, this seminar focuses on artistic practices developed in a close relationship with a context, a community and question what we call « social practice » in the field of art.

The seminar will present experiences, which keep questioning the role of the artist, curator or art centre outside of mere exhibition making, when artists work in a collaborative, process-oriented and discursive approach, sometimes borrowing its methodologies from other disciplines.

Previously conferences by :

Ana Laura Lopez de la Torre, Moser & Schwinger, Harell Fletcher, Katerina Seda, Ben Kinmont, Artur Zmijewski.