

KADIST

AFFECTIVE UTOPIA

With: Sammy Baloji & Filip De Boeck, Luis Camnitzer,
Ângela Ferreira, Alfredo Jaar, Kiluanji Kia Henda,
Grada Kilomba, Reynier Leyva Novo and Paulo Nazareth

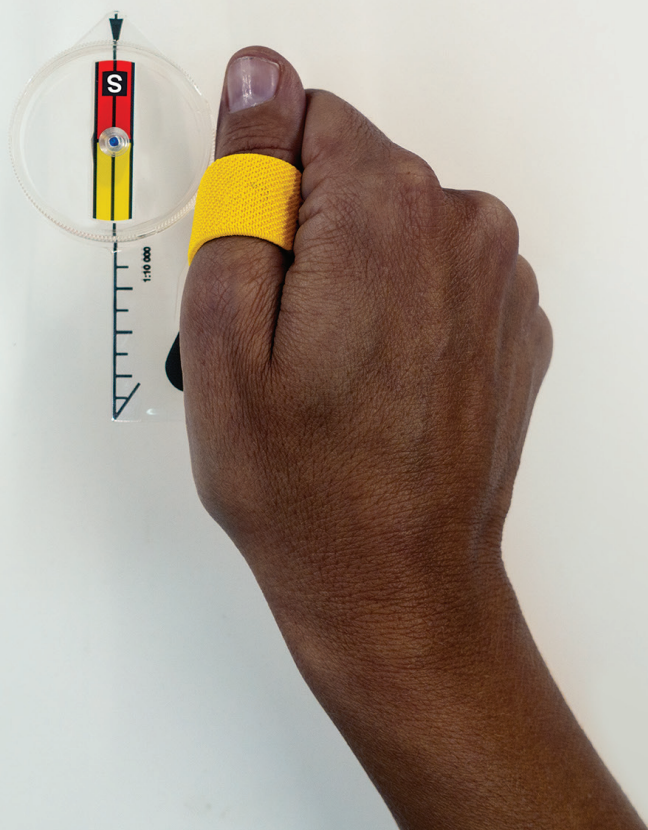
A group exhibition in three chapters
curated by Bruno Leitão and Mónica de Miranda

KADIST, Paris

Opening of the 1st chapter:
February 8, 2019, 6 - 9 pm

Exhibition dates:
February 9 - April 21, 2019

Photo: Mónica de Miranda



1st Chapter: *CONCRETE UTOPIA*

February 8th – March 3rd

With works by Sammy Baloji & Filip de Boeck,
Ângela Ferreira and Kiluanji Kia Henda

Associated event:

Talk by Sammy Baloji and Filip de Boeck

February 26th, 7pm – KADIST office

2nd Chapter: *ART AS A CRITICAL TOOL*

March 7th – March 24th

With works by Luis Camnitzer, Alfredo Jaar
and Reynier Leyva Novo

Associated event:

Talk by Luis Camnitzer

March 7th, 7pm – KADIST office

3rd Chapter: *THE BODY AS A POLITICAL TOOL*

April 4th – April 21st

With works by Grada Kilomba and Paulo Nazareth

Associated event:

Talk by Grada Kilomba

April 4th, 7pm (date to be confirmed) – KADIST office

AFFECTIVE UTOPIA

With: Sammy Baloji & Filip De Boeck, Luis Camnitzer, Ângela Ferreira, Alfredo Jaar, Kiluanji Kia Henda, Grada Kilomba, Reynier Leyva Novo and Paulo Nazareth*

KADIST invites Mónica de Miranda and Bruno Leitão, founders and directors of Hangar, an artistic research center located in Graça, Lisbon, for an art-space residency and exhibition.

Developed over three chapters, the exhibition *Affective Utopia* will approach questions and challenges relative to the production of knowledge in the arts and curatorial practices: a reflection on the tensions and conflicts generated by South/North issues, geographic divisions, cultural assimilation and the urgent need for decolonization of thought in curatorial processes and artistic production.

The artists in this exhibition discuss the different ways of thinking and performing utopia in contemporary art from a broad range of angles. The concept of utopia entails two related but contradictory perceptions: the aspiration to a better world, and the acknowledgement that its form may only ever live in our imaginations through the artists' fictional reconstructions of reality. *Affective Utopia* reflects this general ambivalence, but it also poses the question of how art can be a tool for critical reflection of one's own socialization process and to one's connections to affective geographic concepts of belonging, origin and diaspora.

The purpose of the art-space residency is to experiment with delocalizing context relevant practices in order to offer new perspectives on discussions happening in Paris, and internationally.

Hangar in Lisbon produces exhibitions as spaces of action for public engagement beyond spectatorship and through strategies that produce sociality. Delocalized at KADIST during the time of this exhibition, Bruno Leitão and Mónica de Miranda's project will reframe this approach towards public engagement in another context and towards another audience.

Hangar is comprised of a center of exhibitions, artistic residencies, and artistic studies. It is also a center of education, talks and conversations that unify geographic locations and stimulate the development of artistic and theoretical practices. It seeks to organize and produce the development of artistic inter-disciplinary projects and visual arts projects that focus on Lisbon as a central backdrop for contemporary culture. Hangar's artistic program is focused on South/North problematics, taking from the specific position that Lisbon occupies both geographically as well historically.

*The artists in the exhibition have all worked with Hangar in Lisbon through residencies, talks or exhibitions.

With the support of:



El Apartamento gallery
(La Havana, Cuba)



Luis Camnitzer, *Lección de historia del arte, Lesson No. 6, 2000*
 Installation View: *Bajo un mismo sol: Arte de América Latina hoy*,
 Museo Jumex, Mexico City, Mexico (2015)
 Collection of Solomon R. Guggenheim Museum, New York, NY
 Photo: Moritz Bernouilly, courtesy Museo Jumex
 © Luis Camnitzer/Artists Rights Society (ARS), New York



Ângela Ferreira,
Study for a monument to Jean Rouch's super8 workshops in Mozambique (nr.3), 2011
 Courtesy Galeria Filomena Soares



Kiluanji Kia Henda, *Astronomy Observatoty, Namibe Desert, 2007*
 Courtesy the artist and Galleria Fonti

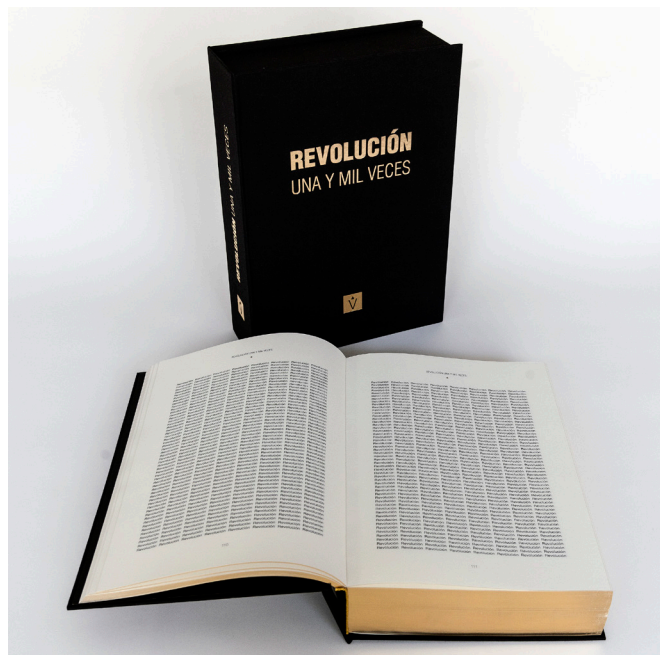


Sammy Baloji & Filip De Boeck,
The Tower - Concrete Utopia, 2016
 Courtesy the authors and Galerie Imane Farès

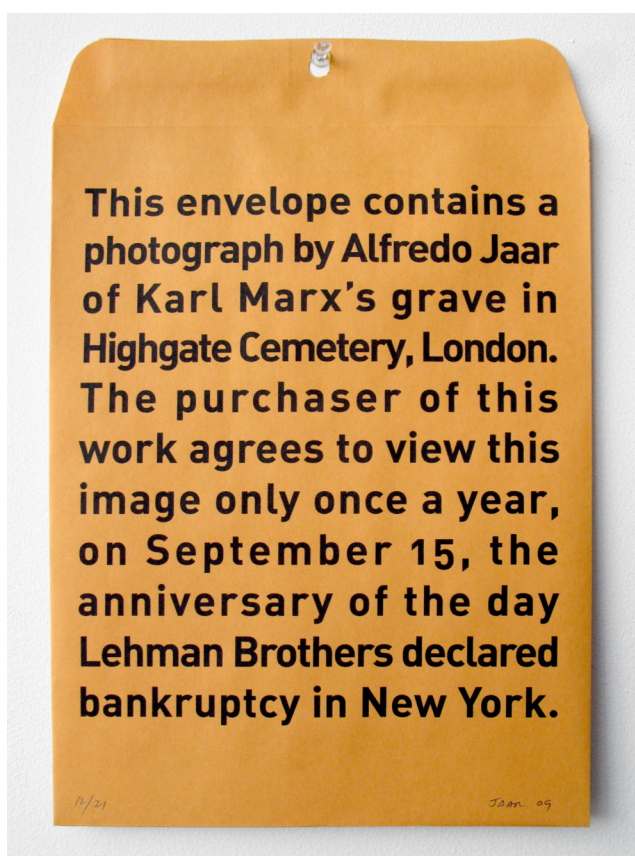
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Grada Kilomba,
ILLUSIONS, Vol. II, OEDIPUS, 2018
Courtesy the artist



Reynier Leyva Novo,
A thousand and One Times Revolution, 2009 - 2018
Courtesy the artist



Alfredo Jaar, *September 15, 2009*
Courtesy the artist and kamel mennour



Paulo Nazareth,
Untitled, from the series Notícias de América, 2011
Courtesy the artist and Mendes Wood DM, São Paulo / New York / Brussels

SAMMY BALOJI

born in 1978, Lubumbashi, Democratic Republic of Congo. He lives and works in Brussels, Belgium, and Lubumbashi.

FILIP DE BOECK

born in 1961, Antwerp, Belgium.

Born in Katanga, a resource-rich region of the Democratic Republic of Congo, Sammy Baloji explores the cultural, architectural and industrial heritage of the Katanga region, as well as a questioning of the impact of the Belgian colonization. Colliding reality and representation, his works expose past tensions and present entanglements. His work has been featured in major international events and group exhibitions such as: "Dioramas" Palais de Tokyo, Paris (2017); Documenta 14, Athens and Kassel (2017); 13th Lyon Biennale (2015); 56th Venice Biennale (2015).

Filip De Boeck is a Professor of Anthropology at the Institute for Anthropological Research in Africa (IARA), a research centre based at the University of Leuven, actively involved in teaching, promoting, coordinating and supervising research in and on Africa.

Sammy Baloji and Filip De Boeck worked together on the exhibition "Urban Now: City Life in Congo" that took place at WIELS, Contemporary Art Center Brussels; Open Society Foundations, New York and The Power Plant, Toronto, between 2017 and 2018. Focusing upon the "urban now", a moment suspended between the broken dreams of a colonial past and the promises of neoliberal futures, the exhibition offered an artistic and ethnographic investigation of what living – and living together – might mean in Congo's urban worlds.

LUIS CAMNITZER

born in 1937, Lübeck, Germany. He lives and works in Great Neck, New York.

Artist, critic, educator, and theorist Luis Camnitzer was at the vanguard of 1960s Conceptualism. Camnitzer's artworks explore subjects such as social injustice, repression, and institutional critique. His humorous, biting, and often politically charged use of language as art medium has distinguished his practice for over four decades. He responded in great part to the growing wave of Latin American military regimes taking root in the late '60s, but his work also points to the dynamic political landscape of his adopted country, the United States.

His recent solo exhibitions include: "Hospice of Failed Utopias" Museo Nacional Centro de Arte Reina Sofía, Madrid (2018); "Contra el Olvido" El Museo de la Memoria y los Derechos Humanos, Santiago (2013); "Luis Camnitzer" Daros Museum in Zurich, El Museo del Barrio, New York and Museo de Arte Moderno de Medellín, Bogota (2010 - 2013). His work has been featured in major international events and group exhibitions such as: "Under the Same Sun: Art from Latin America Today" Solomon R. Guggenheim Museum, New York (2014); "HOME— So Different, So Appealing" Los Angeles County Museum of Art and Museum of Fine Arts, Houston (2017); "I am you, you are too" Walker Art Centre, Minneapolis (2017); "América Latina 1960-2013", Fondation Cartier, Paris (2013), Documenta 11, Kassel (2002); Whitney Biennial (2000); Pavilion of Uruguay, 43th Venice Biennale of (1988); Bienal de La Habana (1984, 1986, 1991 and 2009).

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ÂNGELA FERREIRA

born in 1958, Maputo, Mozambique. She lives and works in Lisbon, Portugal.

Ângela Ferreira's work is concerned with the ongoing impact of colonialism and post-colonialism on contemporary society. Over the last thirty years the artist has created an extensive body of work in which she interrogates geo-political, art historical and gender issues related to given cultural contexts using a range of different media. Her installations frequently include sculptures that evoke modernists vocabularies, combined with text, semi-documentary photographs and videos.

Her recent solo exhibitions include: "Pan African Unity Mural" Bildmuseet, Umeå (2019) and Museum of Art Architecture and Technology, MAAT, Lisbon (2018); "Zip Zap and Zumbi" DePaul Art Museum, Chicago (2017); "Hard Rain Show" Museu Berardo, Centro Cultural de Belém, Lisbon and La Criée, Rennes (2008). Her work has been featured in major international events and group exhibitions such as: 12th Gwangju Biennale (2018); "4,543 MILLIARDS" CAPC Musée d'art contemporain de Bordeaux (2017); SCAD Museum of Art, Savannah (2016); MACBA, Barcelona (2009); 10th Taipei Biennale (2016); she has represented Portugal at the 52th Biennale of Venice (2007). Ângela Ferreira won the Novo Banco Photo Award in 2015, the most prestigious contemporary art prize in Portugal.

ALFREDO JAAR

born in 1956, Santiago, Chile. He lives and works in New York City, USA.

Alfredo Jaar's multidisciplinary artistic practice explores unequal power relations and sociopolitical divisions, as well as issues of migration and discrimination. In all his work, the artist has focused on the imbalance of power between industrialized and developing nations: he has traveled to Latin America, Asia and Africa to investigate issues as diverse as the effect of toxic waste on a village in Africa, the miners of Sierra Pelada, Brazil, the conditions of Vietnamese refugees incarcerated in Hong Kong, and most recently, the genocide in Rwanda.

Jaar's work has been shown extensively around the world. Important individual exhibitions include The New Museum of Contemporary Art, New York; Whitechapel, London; the Museum of Contemporary Art, Chicago; the Museum of Contemporary Art, Rome and the Moderna Museet, Stockholm. Major recent surveys of his work have taken place at Musée des Beaux Arts, Lausanne; Hangar Bicocca, Milan; Alte Nationalgalerie, Berlinische Galerie and Neue Gesellschaft für bildende Kunst e.V., Berlin; Rencontres d'Arles; KIASMA, Helsinki and Yorkshire Sculpture Park, Wakefield. Jaar has realized more than seventy public interventions around the world and over sixty monographic publications have been published about his work.

He has participated in the Biennales of Venice (1986, 2007, 2009, 2013), Sao Paulo (1987, 1989, 2010) as well as Documenta in Kassel (1987, 2002). He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000 and was announced as the winner of the 11th Hiroshima Art Prize in 2018.

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KILUANJI KIA HENDA

born in 1979, Luanda, Angola where he lives and works.

Self-taught artist, Kiluanji Kia Henda employs a strong sense of humour in his work, which often hones-in on themes of identity, politics, and perceptions of post-colonialism and modernism in Africa. Practicing in the fields of photography, video, and performance, Kiluanji Kia Henda has tied his multidisciplinary approach to a sharp sense of criticality. In complicity with historical legacy, Kia Henda realizes the process of appropriation and manipulation of public spaces and the different representations that form part of collective memory.

His recent solo exhibitions include: "A Ilha de Vénus" Hangar, Lisbon (2018); "A City Called Mirage" ISCP, New York (2017); "In the Days of a Dark Safari" Goodman Gallery, Cape Town (2017); "Concrete Affection" Galleria Fonti, Naples (2016); "New Man" Kunstraum Innsbruck, Austria (2013). His work has been featured in major international events and group exhibitions such as: "Making Africa: A Continent of Contemporary Design" Guggenheim Museum, Bilbao and Vitra Design Museum, Weil-am-Rhein, (2015/ 2016); New Museum Triennial (2015); "Farewell to post-colonialism" Guangdong Museum of Art, Guangzhou (2008); 11th Dakar Biennale (2014); 9th Biennale of Sao Paulo (2007); 52nd Biennale of Venice (2007) and the Luanda Triennial, Angola (2007). Kiluanji Kia Henda is the winner of 2017 Frieze Artist Award and the 2012 National Prize of Art and Culture, awarded by the Ministry of Culture of Angola.

GRADA KILOMBA

born in 1968, Lisbon, Portugal. She lives and works in Berlin, Germany.

Interdisciplinary artist and writer, Grada Kilomba develops a research focusing on memory, trauma, race, gender, and the post-colonial condition. She is best known for her unconventional writing and her subversive use of artistic practices, bringing text into performance, and giving body, voice and image to her own writings. To approach "the colonial wound," as the artist says, she intentionally creates a hybrid space between the academic and the artistic languages, to explore new formats of decolonizing knowledge and narrative, bringing a new, experimental, and compelling voice into contemporary art and discourse.

Her recent solo exhibitions include: "Secrets to tell" The Power Plant, Toronto (2018); "Speaking the Unspeakable" Goodman Gallery, Johannesburg (2018); "The Most Beautiful Language" Municipal Galleries of Lisbon (2017/ 2018); "Secrets to Tell" MAAT, Lisbon (2017/ 2018). Her work has been featured in major international events and group exhibitions such as: "Journeys with the initiated" e-flux, New York (2018); "From Silence to Memory" Paço Das Artes, São Paulo (2018); "InContext: this past was waiting for me" Goodman Gallery, Cape Town (2018); "First Things, First: Decolonial Options" WdW Contemporary Art, Rotterdam (2017); "Always Decolonise!" 1:54 Contemporary African Art Fair, Marrakech (2017); "Speaking Feminisms" Savvy Contemporary, Berlin (2017); 10th Berlin Biennale (2018); Documenta 14, Kassel (2017); 32nd Biennale of São Paulo (2016), Rauma Biennale Balticum, Finland (2016). Grada Kilomba is the winner of the Grant Award for Emerging Talents by International Film Festival Rotterdam (2017).

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REYNIER LEYVA NOVO

born in 1983, La Havana, Cuba where he lives and works.

The work of Reynier Leyva Novo proposes a personal way of facing History writing. His multidisciplinary practice includes mining historical data and official documents the content of which he transforms into formally minimalist and conceptually charged work. The artist operates as an archaeologist who challenges ideology and symbols of power, uprooting notions of an individual's ability to affect change. He is committed to deconstructing myths while highlighting the fragment of reality that generates them.

His recent solo exhibition include: "Castillo sin puertas. Apuntes legales para entender el tiempo", Marso Foundation, Mexico City (2018); "Un día feliz", Akita University of Arts, Akita (2018); "El peso de la muerte", Galleria Continua, San Gimignano; "El polvo, la sangre, el sueño común", Bildmuseet, Umeå. His work has been featured in major international events and group exhibition such as: Aichi Triennale, Nagoya (2019); 54th and 57th Venice Biennale (2011, 2017); 12th Havana Biennale (2012); Liverpool Biennale (2010); "Masterworks of the HirshHorn Collection", HirshHorn Museum and Sculpture Garden, Washington D.C. (2016); "Adios Utopía", Walker Art Center, Minneapolis (2017); "Sight and Sound", Jewish Museum, New York (2015); "Global Position System", Perez Art Museum, Miami (2014).

PAULO NAZARETH

born in 1977, Governador Valadares, Brazil. He lives and works around the world.

Paulo Nazareth's work draws on language, ideas, actions and objects in order to establish or reveal the bonds that exist between people and their surroundings. Simple but strong gestures are used to evoke historical memory as well as highlighting social and economic tensions and class struggle-tensions especially apparent to him in Brazil and, more widely, in the Americas and in Africa. The artist has made the act of walking the foundation of his artistic practice, through the act of traversing continents on foot and crossing borders he questions his own sense of self, in a condition of physical and symbolic mobility.

His recent solo exhibitions include: "Faca Cega" Museu da Pampulha, Belo Horizonte (2018); "Innominate" Mendes Wood DM, New York (2017); "Genocide in America" Meyer Riegger, Berlin (2015); "The Journal" Institute for Contemporary Arts, London (2014); "Banderas Rotas" Galleria Franco Noero, Turin (2014) and "Premium Bananas," MASP, São Paulo (2013) His work has been featured in major international events and group exhibitions such as: "Extreme. Nomads" Museum für Moderne Kunst, Frankfurt (2018); "Crosswords" Hangar - Centro de Investigação Artística, Lisbon (2016); "Imagine Brazil" Astrup Fearnley Museet, Oslo (2014); "Museum as Hub: Walking Drifting Dragging" New Museum, New York (2013); 12th Lyon Biennale (2013); 55th Venice Biennale (2013). Upcoming exhibitions at ICA Miami; Stevenson gallery, South Africa and Mendes Wood DM, Brussels.

BRUNO LEITÃO

Born in 1979, Lisbon, Portugal. He currently lives between Madrid and Lisbon.

Bruno Leitão is the curatorial director of Hangar – Centre for Artistic Research. He studied at ESAD. Cr, Fundação Calouste Gulbenkian and is a PhD candidate at UCLM on curating between political art and formalism.

At Hangar, he has curated and programmed several exhibitions, public talks and seminars with Luis Camnitzer, Carlos Amoraes, Rosa Barba, João Onofre, Kiluanji Kia Henda, Elena Bajo, João Maria Gusmão e Pedro Paiva, among other artists. He was curator at the *Lumiar Cité* in Lisbon and Production Director at Elba Benitez Gallery in Madrid. He is the founder and director of the online curatorial project *Curatorial Clube* (www.curatorialclube.com). As an independent curator, some of his most relevant projects include: the Bienal de Vila Franca de Xira; “You love me You love me not” with Wangechi Mutu, Marlene Dumas, Santu Mofokeng, Seydou Keïta, Samuel Fosso, Yinka Shonibare, William Kentridge and other artists in an exhibition with works from the Collection Sindika Dokolo at Galeria Municipal Almeida Garrett, Porto (2015); “El Buen Caligrama” with Alain Arias Misson, Detanico Lain, Musa Paradisiaca and Los Torreznos at Gallery The Goma, Madrid (2014). Leitão curated exhibitions at Babelos, The Goma, 3+1 Arte Contemporânea, Fundação EDP and his texts have been published in publications such as *Atlantica* (CAAM), *Contemporanea* and *Dardo* but also in catalogues such as “The Gap” (curated by Luc Tuymans for the Parasol Unit and MUKHA) and “En Construcción” (CGAC- Santiago de Compostela).

MÓNICA DE MIRANDA

Born in Portugal, she currently lives in Lisbon, Portugal.

Mónica de Miranda is an artist and researcher, whose work is based on themes of urban archaeology and personal geographies. She received her PhD in Visual Art from the University of Middlesex in 2014, having previously completed a Master in Art and Education at the UCL Institute of Education in London, as well as a BA in Visual Arts at Camberwell College of Arts. She is currently developing her research project: Post-archive at CEC (Centre of Comparative Studies, University of Lisbon). She is the founder of Hangar in Lisbon, as well as helping to found the Triangle Network, an artistic residency project.

Her recent solo exhibitions include: “Atlantic. A Journey to the center of the earth”, Galería Sabrina Amrani, Madrid (2017); “Panorama”, Tyburn Gallery, London (2017); “Arrivals and departures”, Palácio D. Manuel, Évora (2016) and “Hotel Globo”, Museu Nacional de arte contemporânea do Chiado, Lisbon (2015). Her work has been featured in major international events such as: “Contemporary African Art and Aesthetics of Translations”, Dak’Art Biennale of African Contemporary Art, 2016 and “Telling Time”, Rencontres de Bamako, Biennale of African Photography, Bamako (2015).



This is Utopia, to Some, 2018, KADIST, Paris. Photo: A. Mole

KADIST believes contemporary artists make an important contribution to a progressive society, their work often addressing key issues of our time. KADIST, a non-profit organization dedicated to exhibiting the work of artists represented in its collection, encourages this engagement and advocates for the relevance of contemporary art in our lives. Its programs develop collaborations with artists, curators and many art organizations around the world, facilitating new connections across cultures. Local programs in KADIST's hubs of Paris and San Francisco include exhibitions, public events, residencies and educational initiatives. Complemented by an active online network, they aim at creating vibrant conversations about contemporary art and ideas.

UPCOMING PROGRAM:

May – July 2019

Hikaru Fujii, artist residency and exhibition

September – December 2019

Taus Makhacheva, artist residency and exhibition

KADIST, PARIS

19 bis-21 rue des Trois Frères
F-75018

OPENING HOURS

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

PRESS CONTACT

Martina Sabbadini
martina.sabbadini@kadist.org
01 42 51 83 49