



WHEN THE INCONCEIVABLE TAKES FORM

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WHEN THE INCONCEIVABLE TAKES FORM

Political violence, war and social injustice generate events that exceed human imagination and sensitivity. Although sorely tested, artistic subjectivity is capable of expressing the inconceivable in a poetic, allegorical or conceptual form that is more revealing and transformative than any direct representation.

This exhibition is about unveiling, processing, becoming and healing, which together make it possible to gain agency and the capacity to imagine a future. It presents artists from Ukraine, Iran, Syria, Lebanon, the Golan Heights, Myanmar and Belarus. They deal with the damage caused to their communities in different ways. Some convey a sense of brokenness through a fragmented body. Others commemorate the victims or engrave their names in the collective memory. There are those who try to understand how their identity shifts, accepting the scars and displacements and those who turn their fragility into a weapon, using the power of art as a protective shield.

Together, their artistic expressions and experiences intertwine in a dialogue that forms a common account of their struggle for peace and justice.

ARTISTS

Akram Al Halabi

Marwa Arsanios

Yana Bachynska

Sirine Fattouh

Rana Haddad & Pascal Hachem

Nikolay Karabinovych

Myro Klochko & Anatoliy Tatarenko

Nge Lay

Bahar Majdzadeh

Open Group (Yuriy Biley, Pavlo Kovach, Anton Varga)

Marina Naprushkina

Sergiy Petlyuk

Farnaz Rabiejah

Alyona Tokovenko

Reem Yassouf



Video still © Sergiy Petlyuk

ROOM 1

Sergiy Petlyuk

***Filling the Endless* / 2023**

Video installation (wooden structures, fabric, water and video), 200 x 500 x 400 cm
Production: Cité internationale des arts and Portes ouvertes sur l'art

The installation alludes to the intense feelings caused by unimaginable acts of violence. The concentration of pain, fear, despair and powerlessness breaks people into pieces, alienating them from those who live a peaceful life. It is impossible to articulate or pass on this experience to others. There is a constant disconnect – as if being seen, one remains invisible; as if being listened to, one remains unheard. Such a fragmented body resembles an exotic creature on display – people observe its various facets from a safe distance. And only the trickles of water flowing down this body, starting with a single drop that turns into a stream, seem capable of mirroring the unspeakable. This ritual of cleansing and ablution with water and tears can neither come to an end nor bring the desired relief. It is impossible to wash away the imprint of an event or a pain that has shaped us. The alienation of one person from another cannot be overcome even with empathy, leaving one alone in this endless process of cleansing and ablution. No matter how much water there is, the vessel cannot be filled. It is bottomless.

Sergiy Petlyuk (b.1981) is a Ukrainian artist who currently lives and works between Paris and Lviv, Ukraine. He combines moving images with sculptural forms to create immersive spaces. Video, projection, sound, programming and kinetic elements are deployed to shape total environments that act upon the viewer's body. Through these settings, the artist explores issues of control, violence, war, nationalism, institutional critique and the manipulative influence of the media. The naked human body often becomes his primary material, with its natural tenderness contrasted with the rationality of power mechanisms. Petlyuk's work has been exhibited at the Saatchi Gallery, the PinchukArtCentre, the Ludwig Museum and the Dayton Art Institute.



Video still © Akram Al Halabi

Akram Al Halabi

ROOM 2

Cheek / 2015

Video, 01'31" (black & white, sound composed of 5 sec of music by Anouar Brahem from the album *Madar*, from the track *Ramy*)

Cheek 1: Akrab Massacre, I Want to be Alive

Cheek 2: Child Eyebrow

Cheek 3: Burns

Cheek 5: I Have a Dream

Cheek 8: Mother Hair

Cheek 9: Child Chin

Cheek 12: Radio Station

Cheek -: Bread and Blood Massacre

Digital print series (40 x 40.8 cm, visual writing technique) – 2013-2017

A helpless witness to the events that tore Syria apart from 2011, Akram Al Halabi seized on the horrific images that reached him. Confronted with a media avalanche, he worked with screenshots from which he distanced himself by converting them into black and white and annotating them digitally. In 2011, 2012 and 2013, he simply wrote on these images what he saw on them using the most laconic descriptions possible (Ear, Eye, Brow, Window, Blood, Nose, Child, Neck, Throat, Chin, Shoulder, Heart, Mother, Fingers, Cheek...), superimposing these words on images of inanimate bodies in a condemnation of the terrible events that were taking place.

Akram Al Halabi was born in 1981 in the part of the Golan Heights occupied by Israel. He studied at the Academy of Fine Arts in Damascus and then was awarded a scholarship by AAI to study at the Academy of Fine Arts in Vienna, from which he graduated with a Diploma in Arts. The artist now lives in Vienna, where he works in different media, including drawing, painting, photography, video and installation. He often works in series through which he explores issues of identity, violence, fear, hybridisation and myths. Akram's work can be found in the collections of the British Museum in London, the "Kupferstichkabinett" collection in Vienna and many private ones.



Detail © Reem Yassouf

ROOM 2

Reem Yassouf

Cloud / 2022-2023

Installation (wire mesh, tissue paper, handmade paper of various origins, glue, ink, paper thread, transparent thread, burning technique), dimensions variable

Clouds float among us, here and there, like stories scattered between the near and the far. Details of intertwined stories that pass through our bodies and leave their mark there can only be transformed into a flock of birds or clouds flying over everything.

This installation represents the remnants of a foggy, disarticulated memory of the past, much of which has been erased as a result of successive traumas. This memory carries within itself both the alteration of form and a captivating sense of lightness. The work is an attempt to find a sensory equivalence between this memory and its current form.

Made of paper and wire mesh, the installation is a suspended ephemeral body, through whose layers streams of light create a visual language of this moving and changing memory, seeming to be free from the weight of time and the boundaries of place.

Reem Yassouf was born in 1979 in Damascus, Syria, where she studied at the Academy of Fine Arts. She received her Master 2 from the School of Fine Arts in Rouen, France, where she has lived and worked since 2015. Her practice is an exploration of the ways in which the body and memory are connected and change through time and place. Often using raw materials and their colours – black, white, grey and brown – and playing with light and shadows, the artist creates abstract worlds in which one can recognise silhouettes of people, flying birds or her own face as a child. Mixed technique and superimposed layers of different materials open up new spaces and create light, floating structures. Yassouf's work is in the collections of UNESCO, the World Bank Washington DC and the Institut du Monde Arabe in Paris.



© Rana Haddad & Pascal Hachem

Rana Haddad & Pascal Hachem

ROOM 3

Debris of Texts and Eyeglasses / 2022

Installation (30 wooden frames, glass, engraved text on glass, photographs of eyeglasses and texts, folded papers with found debris inside, stainless steel cables), inner diameter 270 cm, frames 40 cm x 21 cm

"A piece of us died after the apocalyptic blast on August 4th."

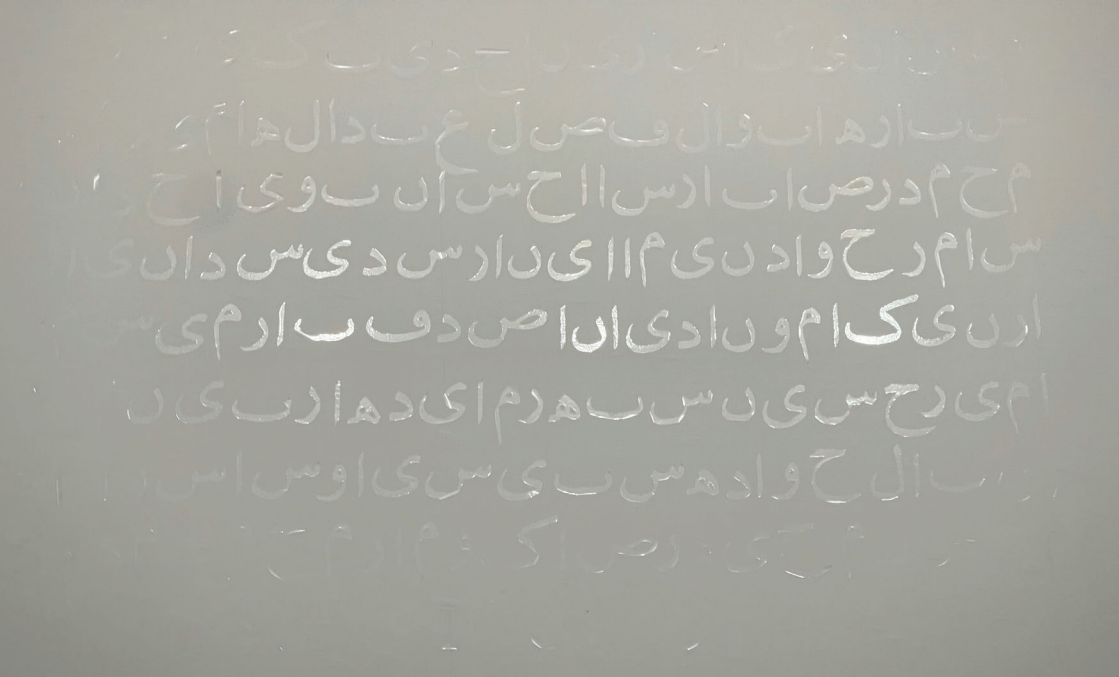
When the artists went to the areas of Beirut most affected by the explosion, they were struck by the most vulnerable objects left behind, in particular eyeglasses, a very fragile and yet indispensable element of everyday life. They found these eyeglasses on the pavements, among the debris, in buildings and the middle of the street and instinctively began to collect them. They wrote down the place, the time and a description of the site, the stories of the buildings and of the potential owner of each pair of spectacles. It took them some time to revisit their findings and make them public. They do so with this installation that commemorates the victims and reminds the world of the 4th of August, a date that should never be forgotten.

Rana Haddad (b. 1966) is a Lebanese artist, activist, architect and designer who trained at the Architectural Association (AA) in London. She has established her practice in Beirut with the aim of questioning the ability of objects and places to become means of political expression. She has lectured internationally and is currently an assistant professor at the American University of Beirut. Since 2013, Rana has been collaborating with Lebanese visual artist, performer and designer **Pascal Hachem** (b.1979), whose practice is inspired by everyday life in the city. They both use different media, including their own bodies and elements of everyday life. Rana and Pascal co-founded the 200Grs studio in Beirut. Two of their collaborative works, including this one, are in the collection of the Victoria and Albert Museum.

www.ranahaddadworks.com

www.pascalhachem.net

Rana Haddad is currently in residence at the Cité internationale des arts as part of the "2-12" residency programme



Detail © Farnaz Rabieijah

ROOM 3

Farnaz Rabieijah

Their Names / 2023

Installation (text on the wall and floor, transparent labels), 350 x 300 x 300 cm
Production: Cité internationale des arts and Portes ouvertes sur l'art

This work refers to the Woman, Life, Freedom movement that arose in Iran following the death of a 22-year-old woman under suspicious circumstances. Her death sparked a series of mass protests across the country and many people, including children, were killed. The artist writes their names on the wall and floor in Persian, creating the kind of memorial that is impossible in Iran, but she separates each letter, making the names unfamiliar and difficult to read. Her letters are also colourless. They are practically invisible until one gets close to them and only then do these names appear as something existing and engraved. They are like a cry that cannot be uttered. They are unspoken, repressed words. Their legacy will continue to exist.

Farnaz Rabieijah (b.1981) is an Iranian-born artist based in Tehran. She works across various media such as ceramics, sculpture, printmaking and installation. To date, the artist's works fall into four categories: "People", "Letters", "Heart" and "Plants." Words and letters are used in her practice not only for the beauty of the alphabet, but also to symbolise thoughts and beliefs, especially prejudiced, unexamined ones. By separating the Persian letters that must be joined together to form meaning, she makes them look like scraps of different words, sentences and phrases, alluding to the multifaceted, often unfounded and dispersed nature of beliefs and faiths. Rabieijah's works can be found in many collections, including the British Museum and the Victoria and Albert Museum.

www.farnazrabieijah.com

Farnaz Rabieijah is a former resident at the Cité internationale des arts



Video still © OPEN GROUP

OPEN GROUP (Yuriy Biley, Pavlo Kovach, Anton Varga)
Repeat After Me / 2023

ROOM 3

Karaoke, film, 17'07" (HD, colour, 16:9). Camera, sound: Roman Bordun

A few weeks before Russia's full-scale invasion, Ukraine's State Emergency Service began distributing a manual on how to behave in areas of military action. The order and type of the action depends on whether it is assault rifle fire, artillery shelling, multiple rocket launcher fire or even aerial bombardment. Very often, the only way to distinguish the type of fire is to identify the different types of weapons by their sound. The participants in the video are civilians displaced from different regions of Ukraine and temporarily accommodated in refugee camps in Lviv. They share their memories and expertise in the sounds of war by reproducing the sounds of various weapons. Their lesson is a kind of karaoke, which, although transmitting simple sequences of sounds, cannot convey the experience that is the price of this knowledge. This knowledge is a new reality for Ukrainians and possessing it helps them to survive.

"From the moment we hear the first air raid siren, our 'internal alarm' switches on. It keeps us in a constant state of tension, making us listen to every sound, every rustle. Sometimes, even in silence, suspicion creeps in."

Founded in 2012 by six Ukrainian artists, **Open Group** currently consists of **Yuriy Biley** (based in Wroclaw/Berlin), **Pavlo Kovach** (based in Lviv) and **Anton Varga** (based in New York). From time to time, they invite others to participate in their projects and join the group, exploring the concept of "collective work" and interaction between people, artists, situation and space. Since 2011, the group members have been running independent art spaces such as the Detenpyla Gallery and the E fremova26 Gallery in Lviv, Ukraine. In 2013, Open Group received the Special Prize, and in 2015, the Main Prize of the PinchukArtCentre Prize. In 2019, Open Group curated the National Pavilion of Ukraine at the 58th Venice Biennale.



Detail © Bahar Majdzadeh

ROOM 4

Bahar Majdzadeh

Ephemeral Shelters, Transformed Places / 2019-2023

Installation (photographs, written testimonies, interactive sound devices, hand-drawn maps on the walls and on window), dimensions variable

Production: Bahar Majdzadeh, Cité internationale des arts and Portes ouvertes sur l'art

The work is a research-based art project that combines photographic images, written testimonies and maps to explore the theme of the urban camps of exile that have appeared in Paris and its suburbs from 2015. Often abandoned and of no interest to anyone, these places mark boundaries, conveying a different temporality and telling the story of life on the margins, stories that the majority of the city's inhabitants would prefer to erase. The artist's observation of each site always begins after the evacuation of the migrants from these locations. She particularly focuses on the discreet traces left behind after the intervention of the authorities. The photographs are therefore organized into three categories: forbidden zones, transformed places and spaces that still bear mnemonic traces. Over a period of three years, she photographed the changes that have taken place in around twenty of these sites and collected more than a dozen testimonies that recount the experience of living in a camp. This exhibition presents just a few extracts from her research.

Bahar Majdzadeh is an Iranian artist-researcher who lives and works between Paris and Marseille. She defended her PhD in Art at the University of Paris 1 Panthéon-Sorbonne and is currently a Temporary Attaché for Teaching and Research in Fine Arts at the University of Aix-Marseille. The artist adopts a "research – creation" approach, which involves a theorised practice. Bahar works at the crossroads of the visual and digital arts. Her hybrid projects employ sensory cartography, photographic imagery, sound, volume and video.



Detail © Sirine Fattouh

ROOM 4

Sirine Fattouh

On Becoming (work in progress) / 2023

Installation (wooden structure, glass, drawings, sculptures, various objects, texts and videos), dimensions variable. Production: Sirine Fattouh and Art Design Lebanon, Cité internationale des arts and Portes ouvertes sur l'art. Scenography: Maryline Gillois

The project reflects on the question of becoming, or rather the transformation of our personal histories and identities, especially when affected by displacement due to war, conflict and economic situations. All the elements of the work – drawings, objects, texts and videos – tell the story of the artist's evolving identity as a woman, an artist, an immigrant, a researcher, a feminist and a lesbian. They reflect her childhood stories and emotional bonds with her loved ones, as well as her anxieties about living in the troubled context of Lebanon and as an immigrant in France. All the artefacts are installed in a wooden structure that resembles a cabinet of curiosities, with display cases and drawers that the viewer can open to examine their contents. Like living archives, these seemingly unrelated fragments of personal memory create a complex narrative in which past and present intertwine, at moments echoing the viewer's personal history. Several times during the exhibition, the artist will be present in the gallery space to activate her installation. For her, each object is an occasion to tell a story and begin a dialogue with the viewer. These discussions will be recorded and may later be integrated into the installation.

Sirine Fattouh (b. 1980) is a Lebanese artist and researcher based in Paris. Using a variety of media, including video, installation, drawing and sculpture, she explores her urban, social and political environment, as well as gender and sexual identity. Fattouh is interested in small histories, questioning her past, present and future in their relation to memory and its flaws. The artist also explores the complex relationship she has with her country of origin and the impact of conflict and war on people's daily lives. Her work can be found in the collection of the Centre National des Arts Plastiques in Paris.

www.sirinefattouh.com

Sirine Fattouh is currently in residence at the Cité internationale des arts as part of the "2-12" residency programme



Video still © Myro Klochko & Anatoliy Tatarenko

Myro Klochko & Anatoliy Tatarenko

ROOM 4

Peace and Tranquility / 2022

Video, 12'11" (colour, sound)

A play by Andriy Bondarenko. Voiced by Andrii Bondarenko and Noah Birksted-Breen

Directed by Myro Klochko & Anatoliy Tatarenko. Production: Noah Birksted-Breen

After Russian troops invaded Ukraine on 24th February 2022, renowned Lviv playwright Andriy Bondarenko wrote a play about a life cut short by war. He focuses on the life of his family. The peace and tranquillity the author has known since his childhood are replaced by revolution, war and historical trauma. And now, as an adult, Andriy is confronted with the same threats that previous generations of his family have lived through. These thoughts are embodied in a one-act play written in response to the unfolding events. Directors Klochko and Tatarenko accompany this video version of Bondarenko's play with photographs from his life, imagining the people who were part of it and the people of Ukraine in general. The result is an act of artistic expression, remembrance and, ultimately, resistance.

Myro Klochko is a Ukrainian film director and screenwriter who works between documentary and fiction. She tries to reveal the stories of "little people" by experimenting with the genre of magic realism. After graduating from the FAMU Film Academy in Prague in 2019, Klochko participated in a number of film festivals, including the Wiz-Art Film Festival (Ukraine) and Ukraina Festiwal Filmowy (Poland).

Anatoliy Tatarenko (b. 1989) is a Ukrainian artist who works in photography, theatre and video. He studied cinematography at the Kharkiv State Academy of Culture, Faculty of Cinema and Television Arts. In 2016 he co-founded the photographic organisation "Periscope", which publishes books and organises exhibitions.



© Yana Bachynska

ROOM 5

Yana Bachynska

Banner for Biopolitics / 2017

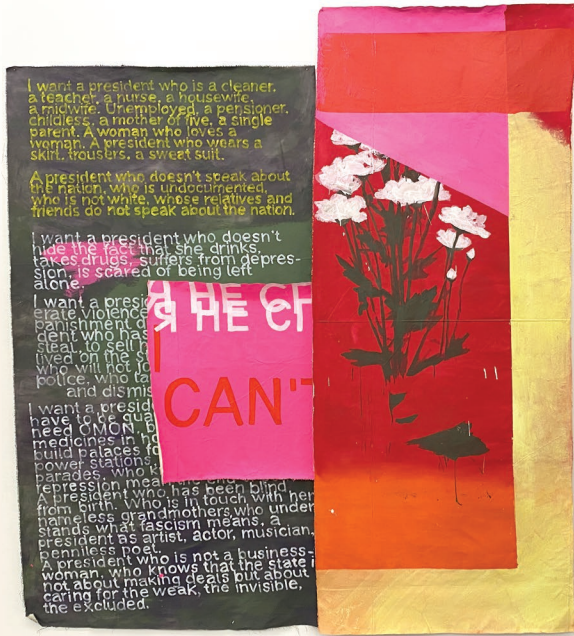
Sheet embroidered with hair, 160 x 121 cm

There are only two elements in the work – a slightly crumpled white sheet and hair, an unusual material for embroidery. Both refer to the intimacy and fragility that the artist contrasts with the social mechanisms of normalisation and control over the body. In this way, Bachynska not only reveals the brutality of the erasure of bodily representations, lifestyles and sexual behaviours outside the norm, but also transforms non-normalised sexuality into an island of autonomy under his own control. The white flag, which seems to symbolise surrender and weakness, is in fact a conscious instrument of resistance aimed at seizing the mechanisms of control over the body in order to transform them into instruments of emancipation.

Yana Bachynska (b. 1991) is a Ukrainian visual artist, curator and film director whose practice focuses on queering grand narratives. He applies this approach to topics ranging from sexuality to issues of family and national culture, to architecture and collective memory. He uses the method of induction, which means moving from individual experience to collective experience, seeking wholeness within contradictions. Bachynska received his MA in Philosophy from the Taras Shevchenko National University in Kyiv, Ukraine and his MA in Fine Arts from the Art Academy of Szczecin, Poland. He has been a co-curator of several art courses, a researcher at the Kyiv History Museum and a co-founder of the NGO Art Platform.

www.secondaryarchive.org/artists/yan-bachynskyi

Yana Bachynska is a former resident at the Cité internationale des arts



Detail © Marina Naprushkina

ROOM 5

Marina Naprushkina

I Want a President / 2021

Painting, acrylic on canvas, 250 x 100 cm, 220 x 120 cm, 75 x 100 cm, 150 x 110 cm

Chrysanthemums, Roses, Asters, Gladioli / 2021

Poster series, digital print, 60 x 42 cm

I Want a President refers to the mass protests against the regime of Aleksander Lukashenko in Belarus in 2020. Women, often dressed in white and holding flowers, led the peaceful protests. The work is a tribute to one of their leaders, the musician Maria Kalesnikova, who has been imprisoned in Belarus since 2020. It is also an homage to Zoe Leonard's seminal piece *I Want a President* (1992), which departs from white, patriarchal, orthodoxy-driven politics and calls for a new, more pluralistic and inclusive political imaginary. Naprushkina's own text attempts to imagine a new type of politician and to convey the urgency of rethinking political concepts, representation and, ultimately, governance. This painted text and flowers on canvas are combined with a series of posters, *Chrysanthemums, Roses, Asters, Gladioli*, which show the motifs of photographs taken by the artist during the uprising. The images are reduced to a few details: parts of women's bodies, hands holding flowers or mobile devices. Both works create a different, non-heroic narrative of the revolution: a soft power that seeks a non-violent relationship with others.

Marina Naprushkina is an artist, feminist and activist of Belarusian origin who lives and works in Berlin. Her artistic practice includes video, performance, drawing, installation and text. Working mostly outside of institutions and in collaboration with communities and activist organisations, she is interested in creating new formats of self-organisation where theory and practice intersect. In 2007, she founded the Office for Anti Propaganda, which researches power structures in nation-states. In 2013, she initiated Neue Nachbarschaft/Moabit in Berlin, a community of people with and without a migrant and refugee background. Naprushkina was awarded the ECF Princess Margriet Award for Culture and the Sussmann Artist Award. She participated in the 7th Berlin Biennale and 11th International Istanbul Biennale. www.marina-naprushkina.de



Detail © Alyona Tokovenko

ROOM 5

Alyona Tokovenko

Forced Shape / 2023

Installation: costume (reused cow leather, artificial hair, string, metal hooks, metal chain), dimensions variable; painting (acrylic on canvas), 180 x 200 cm

Production: Cité internationale des arts and Portes ouvertes sur l'art

This work explores the transformation of the body, consciousness and personal boundaries that occur as living conditions change and one adapts to a new reality. Consisting of a large anthropomorphic leather costume suspended in space with a blood-coloured painting in the background, the installation alludes to the materiality of the body and encourages viewers to reflect on their own physical and mental transformation as a result of the constant need to adapt to the uncertainties of the world. The painting takes on the physicality of a sculpture, while the costume takes on the qualities of an object. It is like a deformed body, forcibly torn and reassembled, bearing the imprint of trauma and physical trials. In an imaginary laboratory, body and mind are constantly reinventing their relationship.

Alyona Tokovenko is a Ukrainian artist who works with abstraction and physicality of the body to explore themes such as fetish, trauma and memory in both social and deeply intimate ways. She uses a wide range of media, including oil and acrylic painting (often organised in a three-dimensional form), as well as performance, graphics, collage and fashion design. Born and raised in Odesa, Ukraine, she studied at the Grekov Art School in Odesa, the Kyiv University of Technologies and Design and the Kyiv Academy of Media Arts. Tokovenko is currently studying at the École Nationale des Beaux-Arts in Paris. In 2022, she was awarded a residency at the Cité internationale des arts in Paris and the Künstlerhaus Bethanien in Berlin.

www.alyonatokovenko.com

Alyona Tokovenko is a former resident at the Cité internationale des arts



Video still © Marwa Arsanios. Courtesy: Marwa Arsanios & mor charpentier

Marwa Arsanios

ROOM 5

Who is Afraid of Ideology? Part 1 / 2017

Digital video, 18'16" (colour, sound)

Shot in the mountains of Kurdistan in early 2017, the Part 1 of this series of films by Marwa Arsanios focuses on the Kurdish autonomous women's movement and its structures of self-governance and knowledge production. This is a guerrilla-led movement that views gender liberation as a struggle equal to that of resolving the conflicts of war, feudalism, religious tensions, and economic struggle. But despite its core emphasis on ecology and feminism, the movement is not a liberal project. It is an ideology that has emerged from and is practiced through war. The movement's most recent participation includes the Syrian Revolution, which began in 2011 and remains ongoing. Through a series of testimonies, the artist tracks the practical work of the movement: how to use an axe, how to eat fish within its biological cycles of production, when to cut down a tree for survival and when to save it. However, the film also explores how individuals come to conscious participation in the movement – how they become part of the guerrilla.

Marwa Arsanios (b. 1978) is an artist, filmmaker and researcher who currently lives and works between Berlin and Beirut. Her practice includes installation, performance and film. She reconsiders the political development of the second half of the twentieth century from a contemporary perspective, focusing on gender relations, collectivism, urbanism and industrialisation. Her research work includes many disciplines and is deployed in numerous collaborative projects. Marwa has had solo exhibitions at the Hammer Museum, Los Angeles (2016); Witte de With, Rotterdam (2016); and Art in General, New York (2015). Her work has been included in Documenta 15, Kassel (2022); 11th Berlin Biennale (2020); and 14th Sharjah Biennale (2019).



© Nge Lay

ROOM 5

Nge Lay

Spring Heroine #1,2,3 / 2021-2023

Objects (velvet, foam, traditional cloth, polyester, wooden frames), 77 x 97 x 5 cm
Production: Nge Lay, Intersections Art Gallery, Cité internationale des arts and Portes ouvertes sur l'art

Politics in Myanmar is traditionally the domain of older men, but women and youth have been prominent in the opposition to the 2021 military junta. Giving them a greater voice could have a positive impact on the country's political culture and break a long tradition of dictatorship. In the 2021 Spring Revolution, the strength and determined leadership of Burma's women from all classes and ethnicities shook the military junta to its core. From the beginning, women have been at the forefront of the struggle. *Spring Heroine #1,2,3* was created to honour the Burmese women who participated and those who died nobly fighting for justice.

Nge Lay (b. 1979) was born in Pyin Oo Lwin, Myanmar (ex-Burma), and graduated in Fine Arts from the University of Culture in Yangon. In August 2021, as a result of the repressions that followed the revolution in her country, she fled to Paris. Nge is a feminist artist who works in the fields of performance, installation, sculpture and photography. Her projects are an intensely personal reflection of her experience of living in Myanmar society which reveals particular socio-political issues related to the notion of memory, education and gender. The artist was a finalist of the Sovereign Asia Art Prize 2011 and 2020 and has participated in 8th Asia Pacific Triennial of Contemporary Art (2015/16), Bangkok Art Biennale (2018) and Documenta 15 in Kassel (2022), Germany. Her artworks have been exhibited at the Palais de Tokyo, Musée d'Art Contemporain de Lyon, Singapore Art Museum and Fukuoka Asian Art Museum in Japan.

Nge Lay is currently in residence at the Cité internationale des arts as part of the "Institut français x Cité internationale des arts" residency programme, with the support of the French Ministry of Culture



© Rana Haddad

ROOM 6

Rana Haddad

Disintegration/Making Of / 2021

Installation (handwritten text on the wall, painted grey square, garden rake, video projection of still images and text, video on tablet 30 sec loop), dimensions variable

The work is an attempt to process the sudden catastrophic damage that resulted not only in massive loss of life, but also in the destruction of cities, their fabric and history. This was the case, for example, with the explosion in Beirut on the 4th of August 2020. In a matter of seconds, what had been full of life and activity became dead and silent. How can people absorb such instantaneous global damage and begin to make something new out of shattered lives and architecture? Reflecting on her home city of Beirut, Haddad says: "Everything that made and defined every single one of us simply vanished. Memories were ripped away in 38 seconds." She tried to come to terms with those 38 seconds by the repetitive but cathartic act of hammering 24 nails into 9 different sized wooden plates, each time tighter together, and then stamping them on 327 sheets, in an attempt to re-enact the devastating event. It took her 120 hours in total.

Rana Haddad (b. 1966) is a Lebanese artist, activist, performer and designer. As an assistant professor at the American University of Beirut, she has produced several public installations and performances in Beirut and around the world with her students and colleagues. She has lectured and given workshops in many art and architecture institutions, including Urbandrift, Berlin; the Geneva School of Fine Arts and Design; ETH University, Zurich; and most recently the Architectural Association (AA), London; and UC Davis, USA.

www.ranahaddadworks.com

Rana Haddad is currently in residence at the Cité internationale des arts as part of the "2-12" residency programme

NICE DREAM

خیال خوب



© Behrouzi Studio. Courtesy: Farnaz Rabieijah

Farnaz Rabieijah

ROOM 6

Nice Dream / 2017

Installation (copper-electroplated tree root, neon light), root 64 x 52 x 27 cm, dimensions variable

The work belongs to the *No Man's Land* series that features copper-plated plants. These plants, including an uprooted one featured in *Nice Dream*, reflect the condition of people extracted from their usual environment. Like plants, their branches are cut and their vital arteries severed. They are suspended in space, facing neither the sky nor the earth. They are now just like decorative elements in a shiny metallic shell, they are alienated beings. How does one survive and protect oneself in a hostile environment, whether in one's own country or as an immigrant? Perhaps a nice dream of a better and fairer future or a "metal shell" is the only defence that will let them survive. But is that still a life? These people feel awake, but it is only a dream.

Farnaz Rabieijah (b.1981) is an Iranian-born artist based in Tehran. She trained as a botanist, while attending various art courses under leading Iranian contemporary artists. As a result, many of her series of works are grounded in her knowledge of plant biology. To date, her works fall into four categories: "People", "Letters", "Heart" and "Plants." In the *No Man's Land* series, the flowers and plants represent people, their death and their presence in the cycle of birth and life. In short, instability and decay, permanence and eternity are the main subjects of Rabieijah's practice. The Victoria and Albert Museum recently acquired three of her works on paper.

www.farnazrabieijah.com

Farnaz Rabieijah is a former resident at the Cité internationale des arts



© Nikolay Karabinovych

ROOM 6

Nikolay Karabinovych

The Dead Surface Won't Move / 2021

Installation (50 found cartridge cases, welding, acrylic paint), 250 x 1 x 1 cm

A minimalist stack of used cartridges embodies the fragilities and fortitudes of the LGBT+ community. The work is a tribute to the tragic story of an activist from Odesa, who was the owner of a legendary nightclub. He went to the frontline as a volunteer when the military action began in the East of Ukraine in 2014 and never came back. These cartridges have a tendency to scatter upon firing – chaotically covering the ground, trampled upon, left to rust. By stacking them vertically, Karabinovych transforms something deemed expendable into something intrinsic. Casualties assume a new, vertical, towering formation. Though each cartridge is cast from the same mould, they retain subtle differences in colour and texture. In short, each cartridge has its own skin – a skin that shines, a skin that camouflages, a skin that catches the light in its own way.

Nikolay Karabinovych (b. 1988) was born in Odesa, Ukraine and graduated from the Higher Institute for Fine Arts (HISK) in Ghent, Belgium. He works across various media such as video installation, performance, sound and sculpture, exploring the social histories of Eastern Europe and approaching collective and personal memory by means of analytical, conceptual or interventionist tactics. Karabinovych was an assistant curator of the 5th Odesa Biennale (2017). In 2018, 2020 and 2022, he was the winner of the First Special Prize of the PinchukArtCentre Prize. His work has been exhibited at M HKA, Museum of Contemporary Art in Antwerp; Belgium Jewish Museum in Brussels; Zamek Ujazdowski in Warsaw; and PinchukArtCentre in Kyiv.

www.karabinovych.com

Nikolay Karabinovych is a former resident at the Cité internationale des arts

The **Cité internationale des arts** is an artists' residency that brings together artists in the heart of Paris and allows them to implement a creative or research project in all disciplines.

For periods of two months to a year, in the Marais or in Montmartre, the Cité internationale des arts allows artists to work in an environment that is conducive to creation and open to meetings with professionals from the cultural milieu. Residents benefit from customized support from the Cité internationale des arts team.

President : Henri Loyrette

Executive Director : Bénédicte Alliot

Portes ouvertes sur l'art promotes the work of artists in exile in collaboration with the French art world. Once a year a curator is invited to organise an exhibition and meetings in a spirit of openness and research.

Initially, at the end of 2017, a collective of French and Syrian art professionals brought together their skills and networks to promote Syrian artists in Paris. Since then, the association has expanded its scope to include artists from other cultural and political contexts around the world.

The members of the association are volunteers and the projects evolve according to needs and proposals.

President: Pauline de Laboulaye

Vice-presidents: Paula Aisemberg, Dunia Al Dahan and Véronique Pieyre de Mandiargues

Oksana Karpovets is a Ukrainian-born curator and art historian who settled in Paris due to the war. She has curated a number of solo and group exhibitions in Ukraine and internationally. Her articles have been published in Support Your Art, Histoire de l'art and in the catalogue of the 5th Ukrainian Contemporary Art Triennial. She has worked at MoMA, New York, SF MOMA, San Francisco and Jam Factory Art Centre, Lviv, Ukraine. As a Fulbright laureate, she received her MA in Museum Studies from New York University, USA. Oksana is currently working on her doctorate at the Sorbonne University, supported by the Institute national d'histoire de l'art and the PAUSE programme. She is a resident at the Cité internationale des arts as part of the Cité x CNAP curatorial programme.

ROOM 1

1 Sergiy Petlyuk / **Filling the Endless**

ROOM 2

2 Akram Al Halabi / **Cheek**

3 Reem Yassouf / **Cloud**

ROOM 3

4 Rana Haddad & Pascal Hachem /

Debris of Texts and Eyeglasses

5 Farnaz Rabiejjah / **Their Names**

6 OPEN GROUP (Yuriy Biley, Pavlo Kovach, Anton Varga) /
Repeat After Me

ROOM 4

7 Bahar Majdzadeh / **Ephemeral Shelters, Transformed Places**

8 Sirine Fattouh / **On Becoming**

9 Myro Klochko & Anatoliy Tatarenko / **Peace and Tranquility**

ROOM 5

10 Yana Bachynska / **Banner for Biopolitics**

11 Marina Naprushkina / **I Want a President /**

Chrysanthemums, Roses, Asters, Gladioli

12 Alyona Tokovenko / **Forced Shape**

13 Marwa Arsanios / **Who is Afraid of Ideology? Part 1**

14 Nge Lay / **Spring Heroine #1,2,3**

ROOM 6

15 Rana Haddad / **Disintegration/Making Of**

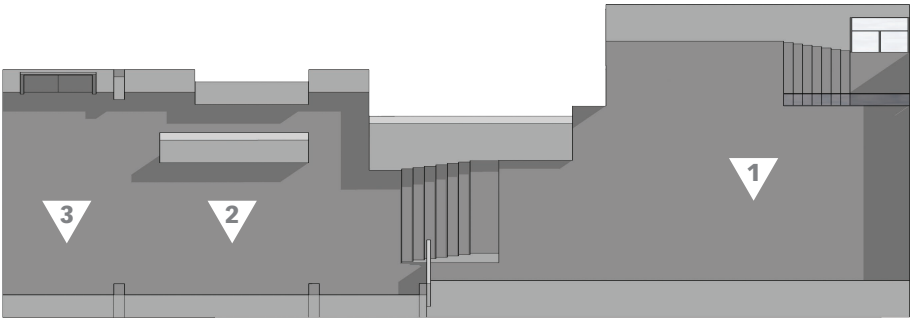
16 Farnaz Rabiejjah / **Nice Dream**

17 Nikolay Karabinovych / **The Dead Surface Won't Move**

WHEN THE INCONCEIVABLE TAKES FORM

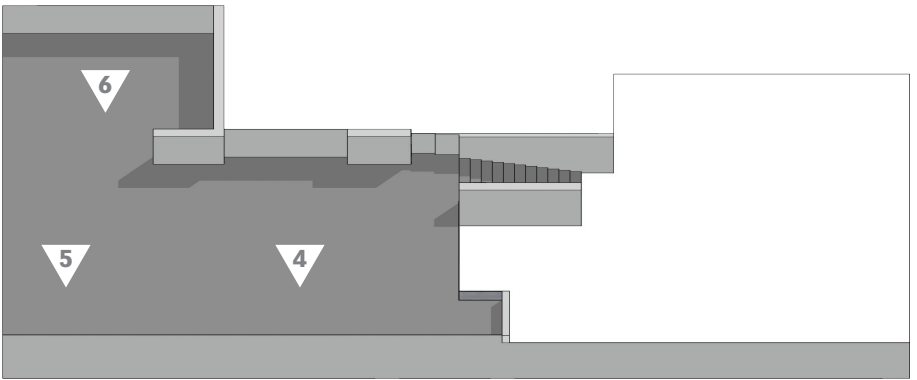
Exhibition plan

ENTRANCE

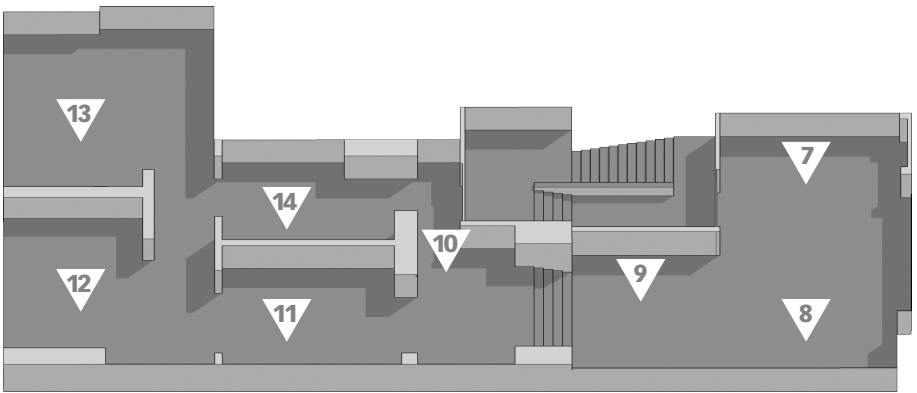


ROOM 2

ROOM 1

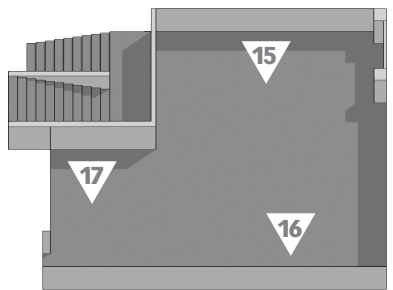


ROOM 3



ROOM 5

ROOM 4



ROOM 6

SATELLITE PROGRAMME:

Artist Talk

June 07, 2023 – 7/8 pm

Rana Haddad, Oksana Karpovets, Bahar Majdzadeh,
Marina Naprushkina

Round Table and Screening

June 28, 2023 – 7/8:30 pm

In the frameworks of the programme *Moving shadows. Colonial outlines by Beyond the post-soviet* supported by the Centre national des arts plastiques (Cnap)

Patricia Couvet, Nikolay Karabinovych, Oksana Karpovets, Léopold Lambert, Nataša Petrešin-Bachelez, Sasha Pevak, Dilda Ramazan

Screening of the film *Mariupolis 2*

July 12, 2023 – 6/8 pm

Director: Mantas Kvedaravicius. Duration: 108'. Year: 2022

Kindly provided by the Centre national des arts plastiques (Cnap)

Pascale Cassagnau, Oksana Karpovets, Nataša Petrešin-Bachelez

Cité internationale des arts – Galerie

From June 07 to July 12, 2023

Wednesday to Saturday, from 2 pm to 7 pm

Extended hours every Wednesday, from 2 pm to 9 pm

Free admission

Guided tours of the exhibition every Saturday at 3 pm

Please register at:
programmation@citedesartsparis.fr



portes ouvertes sur
l'art | |

Soutenu par



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